

《栅栏》

杨振中

2017.06.15–09.25

上海艺术家杨振中的作品《栅栏》在不经意间回应了政府那段时期治理整顿胡同环境的离奇场面。杨振中用一堵与周边同样颜色单调的墙和一扇铁栅栏窗替代了原本的玻璃推拉门。窗户的大小和高低很容易让人联想到普通民居的门窗，然而站在街头的观看者在其中看到的不是家庭场景而是纵向铁栅栏后一面双面镜中的自己。在玩弄内外对立的二分法中，笼窗提供了一种不明确的表述，即哪一面是栅栏之内而哪一面又是栅栏之外？杨暗中在双面镜后安装了一个监视器，进一步指向了我们的自我痴迷和被监视下的状态。在整个展览过程中，路人不明就里的情况下，监视器将记录日日夜夜里的一切举动，并显示在隔壁的一家咖啡馆——也是箭厂空间的姐妹空间——“五金”里面。因此，观看者不被监视的话就无法看到这件作品。这种观看体验——从自我到自己的镜像到作为“偷窥者”的监视器，编织出一个错综复杂的“眼网”，使所有人都同时是观看者又是被观看之物，谨慎地看与被看。

杨振中之前的一些作品中曾出现过类似的元素，例如在2013年OCAT上海馆的个展上有一件全部是铁栅栏与镜面的作品。在2006年杭州“没事”群展中，他在一个无人看管的拐角商店安装了一系列安保摄像头。有趣的是近年来政府声明中多次宣称“要把权利关在笼子里”，而杨振中的这件作品仿佛是在质疑栅栏的有限性和它表达的时效性。

杨振中（1968年生于浙江杭州）通过创作影像和装置作品来表答他对一些普遍社会问题的态度。作品曾在威尼斯双年展，上海双年展，亚太艺术三年展和里昂双年展上展出，也曾被纽约现代艺术博物馆，英国伯明翰Ikon美术馆，日本福冈亚洲美术馆，法国国家现代艺术博物馆和瑞银集团等机构收藏。杨振中生活和工作于上海。

箭厂空间此次展览得到新世纪艺术基金会的赞助与支持。

Fences

Yang Zhenzhong

2017.06.15–09.25

Fences, a work by Shanghai-based artist Yang Zhenzhong, was uncannily timed to echo the government campaign of bricking up hole-in-the-wall storefronts in the neighborhood hutongs. Yang replaced Arrow Factory's original glass façade with a stark grey wall and barred fenestration. The size and placement of the window frame was reminiscent of residential dwellings. However, instead of a warm domestic scene within, vertical bars that framed a two-way mirror confronted viewers with their own reflected image. Toying with dichotomies of inside versus outside, the caged window was ambiguously silent on indicating which was the interior or exterior of the barrier. Yang further addressed our selfie-obsessed and surveillance-engulfed condition by surreptitiously mounting a security camera behind the two-way mirror. Undetectable to passersby, the camera recorded all movements day and night over the course of the exhibition. The footage was recorded and displayed in real-time on a monitor housed inside Wu Jin, Arrow Factory's sister space café. As a result, it was impossible to view the work without it secretly watching you back. This layering of the viewing experience—from the self, to the self-reflected, to the camera as voyeur—spins an intricate web of eyes, simultaneous turning all into both viewers and subjects, cagily watching and being watched. Some of Yang's previous works incorporate elements found in *Fences*—rooms full of mirrors in his solo show at OCT Contemporary Art Terminal, Shanghai (2013) and a series of security cameras installed in an unmanned corner shop in the group show *It's All Right* in Hangzhou (2006). Previous government statements declaring that “Power should be restricted by the cage of regulations,” also

spoke to the timeliness of *Fences* and its articulation of limits, whether manifested through physical spaces, networks and/or influence.

Yang Zhenzhong (b. 1968 in Hangzhou, Zhejiang Province) creates irreverent videos and wry installations that comment on prevailing social constructs. His pieces have been exhibited at the Venice Biennale, Shanghai Biennale, Asia Pacific Triennale of Contemporary Art, and Lyon Biennale. His works are included in collections at MoMA, New York; Ikon Gallery, Birmingham; Asian Art Museum, Fukuoka; Musée National d'Art Moderne and the UBS Collection. He lives and works in Shanghai.

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