

香河

杨福东
Yang Fudong

Fragrant River

2026.5.5

2025.11.22 —



尤伦斯当代艺术中心
Center for Contemporary Art

杨福东, 《香河》(剧照), 2016-2025, 15 频道黑白数码影像装置。图片由杨福东工作室提供。海报设计: 何见平。
Yang Fudong, *Fragrant River* (production still), 2016-2025, 15-channel digital video installation, black and white, each channel approximately 20'42" x 26'30". Image courtesy Yang Fudong Studio, poster design by Jianping He.

杨福东（1971 年出生于北京）90 年代末从中国美术学院油画系毕业不久即开始从事影像创作。他的首部电影《陌生天堂》于 2002 年在具有时代意义的第 11 届卡塞尔文献展中首映。凭借其对中国社会转型期群体状态与时代精神的精准捕捉，以及高度美学化的影像语言，他迅速在国际当代艺术界获得认可。其影像缓慢、宏大而富有诗意，通过时空的交织，构建出他所追求的“意会电影”。

作为杨福东迄今为止规模最大，也是首次在北京举办的机构个展，“香河”展出其全新创作的六部影像、一幅大型绘画装置、一组家具影像装置，以及十余件早期作品和相关文献档案。通过对记忆碎片的重构、对真实生活的陌生化、对影像文本的再虚构以及对空间场域的象征性建构，展览营造了一出如同时间错位的舞台剧，又如一段恍若隔世的旅程。杨福东早在 1997 年就萌生了以自己的家乡——河北香河县——为灵感来创作的念头。2016 年 1 月，他带领团队在香河的县城与附近村庄间辗转拍摄 47 天，直至 2025 年秋才完成后期制作。《香河》这部以时间为主题，本身亦穿越了时间的影片，围绕着一位年轻母亲在村中筹备春节庆典的日常情景展开，其间穿插着生老病死的碎片化情节。这些影像以 15 个屏幕的形式不均匀地分布在 9 个多层嵌套且相互连接的空间中，原本多重的线性故事被进一步分散与同时上演，时间由此转化成了某种散落各处的空间形态——也许正是那个记忆里迷宫模样的村庄。

展览中的其他作品围绕着《香河》展开：从上世纪 80 年代少年们愉悦而又孤独的集体生活场景重构，到描绘孩童面对离奇事件时好奇而又忐忑的复杂情感，再到想象中的家乡地方志式的叙事，记录下时间与光影留下与反射的种种印记，以及通过文人“出行”的意象对照了如迷宫一般难以逃脱的村庄意象——这些作品从不同维度勾勒出关于成长与乡愁的生命经验，并探讨“怀旧”这一当代人典型的精神症候。怀旧可被视为对线性、进步与不可逆的时间观的心理与精神的反叛，在愈发混乱与失序的当代世界中，怀旧亦成为重新进入并理解现实的一种替代性视角与路径。

尽管展览以“香河”为名，杨福东却消解了其作为地点的具体含义，将之抽象为一则交织着私人情感、集体记忆与历史时间的隐喻。作为近年来他专注探索的“图书馆电影计划”的开篇，《香河》是进入杨福东关于个人精神生活这一宏大命题之探索的入口。不同的影像与作品归类其中，既构成了一部极度个人的藏书目录，同时开放地静待观众阅读。

“杨福东：香河”由 UCCA 馆长田霏宇与 UCCA 策展人刘倩兮共同策划。UCCA 感谢首席赞助路易威登。本次展览独家环保墙面方案支持由多乐士提供，独家音响设备与技术支持由真力提供。UCCA 亦感谢尤伦斯艺术基金会理事会、UCCA 国际委员会、UCCA 青年赞助人、首席战略合作伙伴阿那亚、首席艺读伙伴 DIOR 迪奥、首席影像伙伴 vivo、联合战略合作伙伴彭博，以及特约战略合作伙伴友邦保险、巴可、多乐士、真力、北京 SKP 和 Stey 长期以来的宝贵支持。

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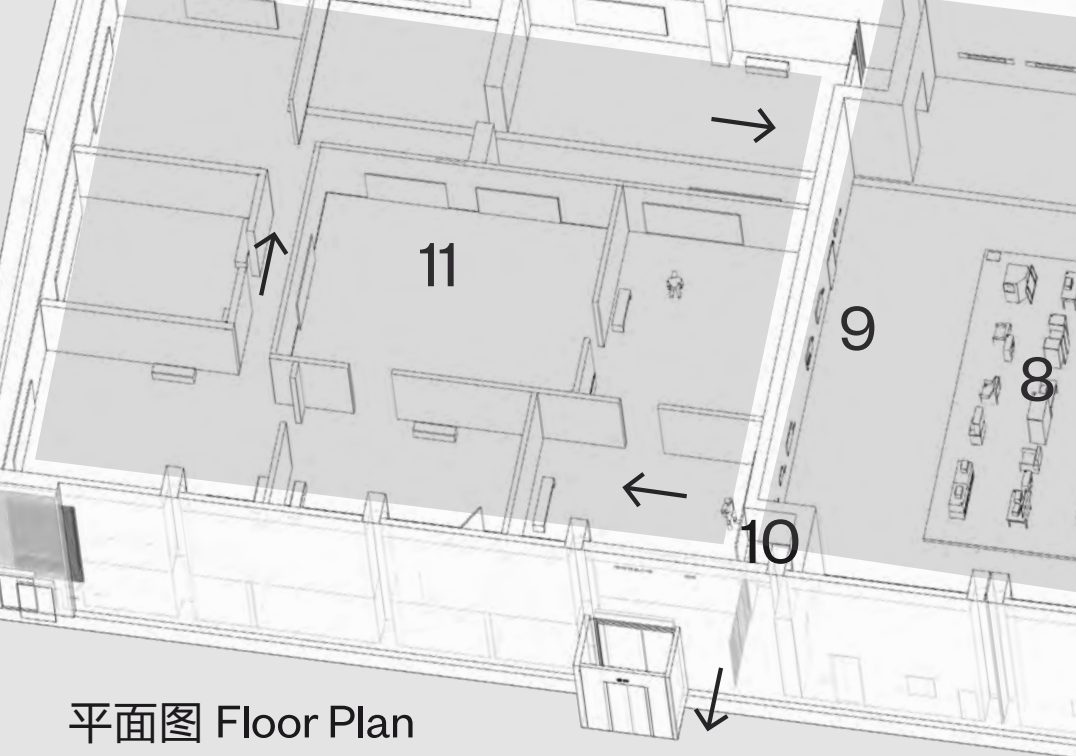
Yang Fudong (b. 1971, Beijing) began working with video in the late 1990s, shortly after graduating from the oil painting department of the China Academy of Art in Hangzhou. His first film, *An Estranged Paradise*, debuted in 2002 in the era-defining exhibition Documenta 11, and his powerful, aestheticized cinematic language quickly gained recognition throughout the world of global contemporary art for the way it deftly captures the texture and affect of Chinese society in an era of ongoing transformation. Patient, stately, and poetic, his films intertwine time and space to attain what he has called “the cinema of implication.”

Marking Yang’s most comprehensive institutional solo exhibition to date and his first in Beijing, “Fragrant River” features six new video works, a large-scale painting installation, and a furniture-based installation, along with more than a dozen early works and archival materials. Reconstructing fragmented memories, defamiliarizing real life, re-fictionalizing existing texts, and building symbolic space, the exhibition provides the stage for a temporally dislocated drama. “Fragrant River” is a literal translation of Xianghe, the rural county near Beijing where Yang spent his early years. Yang began to envision a project inspired by his hometown as early as 1997. He completed a 47-day shoot in Xianghe’s county seat and surrounding villages in 2016, and post-production only in 2025. Traversing time in its subject matter as well as its multi-decade gestation, the film—which shares its title with the exhibition—centers on quotidian scenes of a mother preparing for Spring Festival celebrations in her village, interspersed with episodic glimpses of childhood, aging, illness, and death. Unfolding on fifteen screens spread throughout nine interconnected rooms, multiple narrative threads play out simultaneously, spatializing time into a diffuse structure that evokes a labyrinthine village.

The exhibition’s other works expand outwards from *Fragrant River*. Yang revisits memories of his 1980s boyhood; portrays the complex reactions of a child encountering the inexplicable; reimagines his hometown’s past through historical fiction; depicts the myriad traces left behind by time and light; and contrasts a literati’s travels with the inescapable maze of the village. These pieces sketch out universal experiences of growth and longing, positioning nostalgia as a typical response to contemporary life, a psychological and spiritual rebellion against linear notions of time and progress. In an increasingly chaotic world, Yang suggests, nostalgia may provide us with an alternative means to comprehend and confront reality.

Despite the exhibition’s title, Yang downplays Xianghe’s local specificity, abstracting it into a metaphor suffused with individual emotion, collective memory, and historical time. As the opening chapter of his “Library Film Project,” *Fragrant River* offers an entry point into Yang’s recent reflections on human spiritual life. The videos and other artworks within the project—and this exhibition—form both a highly personal catalogue and an open space awaiting viewers’ engagement and interpretation.

“Yang Fudong: Fragrant River” is co-curated by UCCA Director Philip Tinari and UCCA Curator Chelsea Qianxi Liu. UCCA thanks lead sponsor Louis Vuitton. Exclusive wall solutions support is provided by Dulux, and Genelec contributed exclusive audio equipment and technical support. UCCA also thanks the members of UCCA Foundation Council, International Circle, and Young Associates, as well as Lead Partner Aranya, Lead Art Book Partner DIOR, Lead Imaging Partner vivo, Presenting Partner Bloomberg, and Supporting Partners AIA, Barco, Dulux, Genelec, SKP Beijing, and Stey.



平面图 Floor Plan

一层 First Floor

- 1** **《少年少年》**
2025
5 频彩色有声 16 毫米胶片影像装置
每频约 9 分 54 秒 -13 分 20 秒
由杨福东工作室提供

Young Man, Young Man
2025
5-channel 16 mm film installation, color, sound
Each channel approximately 9'54"-13'20"
Courtesy Yang Fudong Studio

- 2** **《善意的谎言 之一》**
2025
布面丙烯、铅笔、木炭、玻璃、摄影图片
由杨福东工作室提供

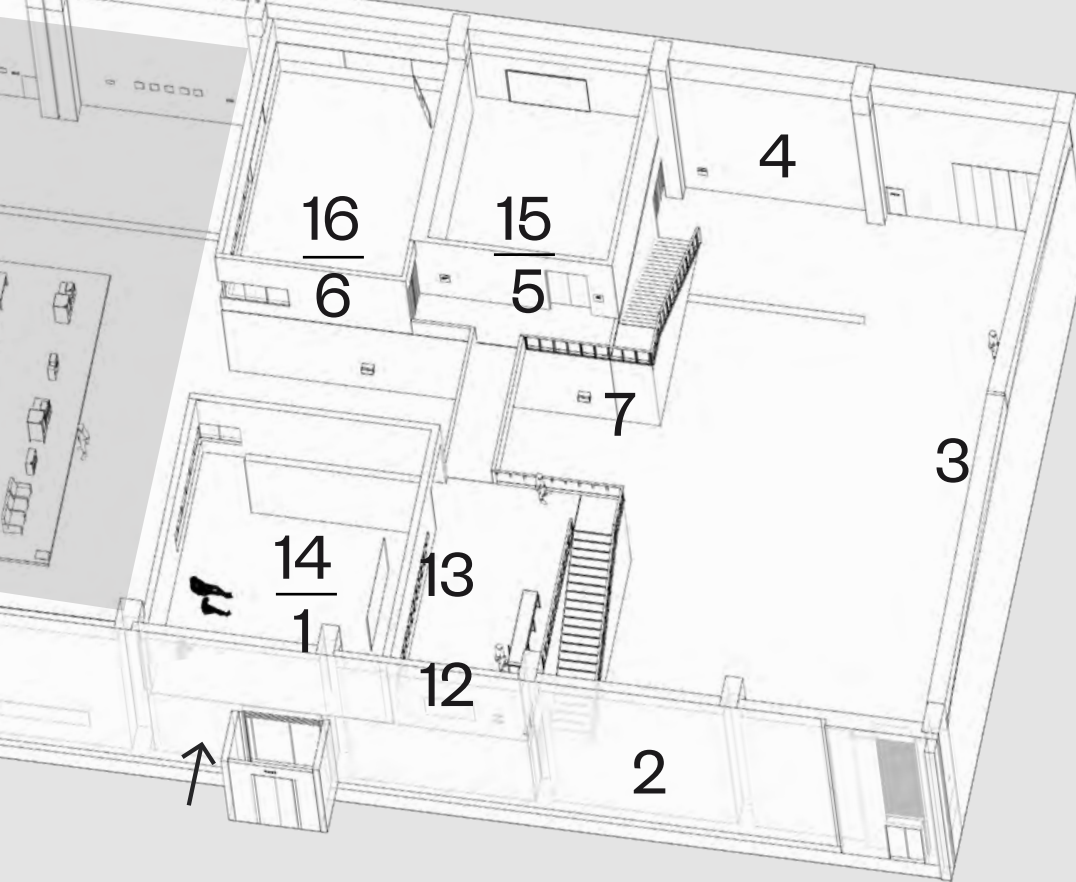
White Lie I
2025
Acrylic, pencil, charcoal, glass and
photographs on canvas
Courtesy Yang Fudong Studio

- 3** **《乐郊私语》**
2025
15 联画装置, 包含 3 部影像、
4 张摄影和 8 幅布面丙烯与木炭绘画
由杨福东工作室提供

Private Notes from a Land of Bliss
2025
15-panel painting installation: 3 videos,
4 photographs, 8 acrylic and
charcoal on canvas paintings
Courtesy Yang Fudong Studio

- 4** **《善意的谎言 之二》**
2025
布面丙烯、铅笔、木炭、塑料布、
镜子、摄影图片
由杨福东工作室提供

White Lie II
2025
Acrylic, pencil, charcoal, plastic sheet,
mirror, and photographs on canvas
Courtesy Yang Fudong Studio



《县长县长》

2024-2025

彩色有声单频数字影像

22 分 07 秒

由杨福东工作室提供，

由 UCCA 尤伦斯当代艺术中心支持

County Magistrate, County Magistrate

2024-2025

Single-channel digital video, color, sound

22'07"

Courtesy Yang Fudong Studio,

supported by UCCA Center for Contemporary Art

《在颐和园》

2024-2025

彩色有声单频 16 毫米胶片影像

39 分 16 秒

由杨福东工作室提供

At the Summer Palace

2024-2025

Single-channel 16 mm film, color, sound

39'16"

Courtesy Yang Fudong Studio

《轻风不动》

2025

数码图片和影像

由杨福东工作室提供

Unmoved by Gentle Breezes

2025

Digital images and videos

Courtesy Yang Fudong Studio

8 《哺乳期》
2025
家具影像装置
由杨福东工作室提供

Breastfeeding
2025
Furniture and video installation
Courtesy Yang Fudong Studio

9 早期作品

Early Works

10 《青春》
2025
档案照片翻拍制作
由杨福东工作室提供

Youth
2025
Reproduction of archival photographs
Courtesy Yang Fudong Studio

11 《香河》
2016-2025
15 频黑白有声数码影像装置
每频约 20 分 42 秒 -33 分 01 秒
由杨福东工作室提供

Fragrant River
2016-2025
15-channel digital video installation,
black and white, sound
Each channel approximately 20'42"-33'01"
Courtesy Yang Fudong Studio

二层 Second Floor

12 《“香河”系列黑白摄影》
2025
收藏级喷墨打印
由杨福东工作室提供

**“Fragrant River” Series,
Black-and-White Photograph**
2025
Archival inkjet print on fine art paper
Courtesy Yang Fudong Studio

13 《新年快乐》
2002-2025
数码打印，共 27 张
由杨福东工作室提供

Happy New Year
2002-2025
27 digital prints
Courtesy Yang Fudong Studio

14 《一二五六七：杨福东 < 香河 > 纪录片》
2016-2025
彩色有声单频影像
纪录片导演：张京华
约 108 分钟
由杨福东工作室提供

**Sunday Monday Tuesday Friday Saturday: A
Documentary on Yang Fudong's *Fragrant River***
2016-2025
Single-channel video, color, sound
Director: Zhang Jinhua
Approximately 108'
Courtesy Yang Fudong Studio

15 《后房——嘿，天亮了》
2001
单频影像，35 毫米黑白电影
胶片转 DVD
音乐：周晴
13 分钟
由杨福东工作室和香格纳画廊提供

Backyard - Hey! Sun is Rising
2001
Single-channel video, 35 mm film
transferred to DVD, black and white
Music: Zhou Qing
13'00"
Courtesy Yang Fudong Studio and ShanghArt Gallery

16 《父亲的烟火》
2025
单频数字影像
约 4 分 30 秒
由杨福东工作室提供

Father's Fireworks
2025
Single-channel digital video
Approximately 4'30"
Courtesy Yang Fudong Studio

关于艺术家

About the Artist

杨福东 1971 年出生于北京，毕业于中国美术学院油画系。在国际著名艺术机构和画廊举办的个展有“无限的山峰”（香格纳画廊，上海，2020）；“明日早朝”（龙美术馆西岸馆，上海，2018）；“愚公移山”（上海摄影艺术中心，上海，2016）；“南辕北辙：杨福东作品展”（余德耀美术馆，上海，2015）；“我感受到的光”（SALT 户外影像装置，挪威桑霍尔恩岛，2014）；

“杨福东：陌生天堂”（苏黎世美术馆，瑞士，2013）；“断章取义——杨福东作品展”（OCT 当代艺术中心，上海，2012）；“八月的二分之一——杨福东个展”（PARASOL UNIT 当代艺术中心，英国伦敦，2011）；“杨福东：竹林七贤和其它故事”（国家当代艺术博物馆，希腊雅典，2010）；“杨福东：将军的微笑”（原美术馆，日本东京，2008）；“别担心，明天会更好”（维也纳美术馆，比沃利城堡当代美术馆，意大利都灵，2005）；“五部电影”（文艺复兴协会，美国芝加哥，2004）等。其电影及影像装置作品在全球多家美术馆以及重要艺术机构举行过多场展览，如苏州博物馆（2019）、纽约古根海姆美术馆（2017）、巴黎路易威登基金会（2016）、纽约大都会艺术博物馆（2013）、利物浦泰特美术馆（2007）、伦敦泰特现代美术馆（2004）、巴黎蓬皮杜艺术中心（2003）等。他也参加了第 12 届里昂双年展（2013）、第 11 届沙迦双年展（2013）、第十七届悉尼双年展（2010）、第 52 届威尼斯国际艺术双年展（2007）、第五届亚太当代艺术三年展（2006）、利物浦双年展（2004）、第 50 届威尼斯国际艺术双年展（2003）、第 11 届卡塞尔文献展（2002）、第四届上海双年展（2002）、第 7 届伊斯坦布尔双年展（2001）等。

Yang Fudong (b. 1971, Beijing; lives and works in Shanghai) graduated from the Department of Oil Painting at the China Academy of Art in Hangzhou. He has been the subject of solo exhibitions at institutions and galleries worldwide, including “Endless Peaks” (ShanghART, Shanghai, 2020); “Dawn Breaking” (Long Museum (West Bund), Shanghai, 2018); “Moving Mountains” (Shanghai Center of Photography, Shanghai, 2016); “Twin Tracks: Yang Fudong Solo Exhibition” (Yuz Museum, Shanghai, 2015); “The Light That I Feel” (SALT, Sandhornoya, 2014); “Yang Fudong: Estranged Paradise, Works 1993-2013” (Kunsthalle Zurich, Zurich, 2013); “The Works of Yang Fudong: Quote Out of Context” (OCT Contemporary Art Terminal, Shanghai, 2012); “Yang Fudong: One Half of August” (Parasol Unit Foundation for Contemporary Art, London, 2011); “Yang Fudong: Seven Intellectuals in a Bamboo Forest and Other Stories” (National Museum of Contemporary Art, Athens, 2010); “Dawn Mist, Separation Faith: Yang Fudong’s Solo Exhibition” (Zendai Museum of Modern Art, Shanghai, 2009); “Yang Fudong: The General’s Smile” (Hara Museum, Tokyo, 2008); “Yang Fudong: Don’t Worry, It Will Be Better...” (Kunsthalle Wien, Vienna, 2005); “Yang Fudong” (Castello di Rivoli Museo d’arte contemporanea, Turin, 2005); and “Five Films” (The Renaissance Society, Chicago, 2004).

Additionally, his works have been featured in major international exhibitions at venues including The Suzhou Museum (2019); Solomon R. Guggenheim Museum, New York (2017); Fondation Louis Vuitton, Paris (2016); the Metropolitan Museum of Art, New York (2013); Tate Liverpool (2007); Tate Modern, London (2004); and Centre Pompidou, Paris (2003). His works have also been included in the Lyon Biennale (2013); Sharjah Biennial 11 (2013); the 17th Biennale of Sydney (2010); the 52nd Venice Biennale (2007); the 5th Asia-Pacific Triennial (2006); FACT Liverpool Biennial (2004); the 50th Venice Biennale (2003); Documenta 11 (2002); the 4th Shanghai Biennale (2002); and the 7th Istanbul Biennial (2001), among others.



《香河》（静帧），2016-2025，15 频道黑白有声数码影像装置，每帧约 20 分 42 秒 -28 分 36 秒。图片由杨福东工作室提供。

Fragrant River (still), 2016-2025, 15-channel digital video installation, black and white, sound, each channel approximately 20'42"-28'36". Image courtesy Yang Fudong Studio.

作为隐喻的“香河” Xianghe as Metaphor

书写家乡，或者表达一种与家乡有关的情感，几乎是每位创作者都无法回避的命题，因为这是个体思考如何理解自我和建构自我的重要场域，同时，也关乎如何思考和感知时间与生命的本质问题。正如斯维特兰娜·博伊姆在《怀旧的未来》里所谈到的，思乡 / 怀旧看似是对某个地点的怀念，但实际上是对不同的时间的怀想，是对异质时间的渴望。

本次展览虽然以“香河”这个地点为名，但杨福东在作品中却没有对这一地点和空间进行精细的描写，他刻意剥离了其作为地点的具体性，将其抽象为一种与时间有关的感知。“香河”在此成为一种隐喻——它不指向此刻，也不完全指向过去，它是疏离于此时此地的思想，是超越了现实时间的另一重时态。这个被凝固在异质时间里的“香河”，既外在于被现代性深度裹挟着的时空场域，又以独立的生命力，对抗着线性时间的语法。

One's hometown, and one's feelings towards it, are topics that almost every artist eventually addresses in their work. We begin to construct and contemplate selfhood in our hometowns, shaping how we and understand the nature of time and life. As Svetlana Boym writes in *The Future of Nostalgia*, homesickness or nostalgia may seem like a longing for a place, but are ultimately a longing for a different time—a desire for another kind of time.

Even though this exhibition is named after a real place ("Fragrant River" is a literal translation of Xianghe), Yang Fudong's works here do not depict this location in great detail. Instead, he deliberately strips away its specificity, abstracting it into a mode of temporal perception. "Xianghe" becomes a metaphor—it does not point to the present, nor does it belong entirely to the past. It is thinking detached from the here and now, an alternate temporality that transcends real time. Solidified within heterogeneous time, this "Xianghe" stands apart from the space-time of modernity, resisting the grammar of linear time through its own independent vitality.

恍若隔世的意境感

Out of Place, Out of Time

无论是摄影、绘画、电影还是装置，杨福东的作品对时间线的处理总是非线性 and 多重交错的，结合现在与过去元素的同时，模糊了虚与实的意境，以此构建出一个时间与空间双重疏离的世界。从早期作品《竹林七贤》（2003-2007）开始，这样的手法已被巧妙运用。在本次展览的影像装置《香河》中，20 世纪 90 年代（故事设定的年份）与 2016 年（作品拍摄的年份）的时代质感相互融合，形成了复杂的交错；类似的情况也出现在《在颐和园》中。杨福东通过这样的创作方法，为叙事赋予更多的想象空间与诗意内涵，以营造出他所追求的“恍若隔世”的意境感。

展览的空间本身同样充满了“恍若隔世”的象征性。艺术家拒绝设定单一的参观路线，空间的布局暗示了多通道、多方向，观众在展厅中可能会徘徊、折返，甚至迷失方向，这里仿佛没有固定的起点与终点。光线的运用增强了这种体验，行走其中时，时而陷入漆黑，时而骤然明亮，由此带来一种眩晕感。加之作品中梦境般超现实的场景不断涌现，有的内容似乎从往昔的回音中浮现，有的又似乎在远方的薄雾中消失。不同屏幕之间的意义未必在于彼此之间的关系，而在于艺术家创作的过程，以及观众所停留的足迹。

Whether working in photography, painting, film, or installation, Yang Fudong always takes a nonlinear, multi-layered approach towards time. He brings together elements of the past and present, blurring the line between fact and fiction to create a world alienated from both time and space. He has skillfully employed this technique since his early work *Seven Intellectuals in Bamboo Forest* (2003-2007). In this exhibition, the video installation *Fragrant River* interweaves the distinct textures of the 1990s (the period in which the work is set) and 2016 (when it was filmed). A similarly complex temporal interplay occurs in *At the Summer Palace*. Through this method, Yang expands the imaginative space and poetic connotations of his narratives, crafting a sense of being both out of place and out of time.

The exhibition space itself is imbued with this feeling of temporal dislocation. The artist has chosen not to set a single path for viewers, instead using the space's layout to suggest multiple passages and directions of travel. Visitors may wander, retrace their steps, or even lose their way—there is no fixed beginning or end. The lighting heightens this disorientation: as one moves through the space, darkness gives way to sudden brightness, inducing a subtle vertigo. Dreamlike, surreal scenes spring up across the works, some seemingly emerging from echoes of the past, others vanishing into a distant mist. The meaning that emerges between the different screens may not lie in their relationship with each other, but rather in the artist's creative process and the traces left by viewers as they move through the space.



《在颐和园》（静帧），2024-2025，彩色有声单频 16 毫米胶片影像，39 分 16 秒。图片由杨福东工作室提供。
At the Summer Palace (still), 2024 - 2025, Single-channel 16mm film, color, sound, 39'16". Image courtesy Yang Fudong Studio.

形式作为叙事

Form as Narrative

杨福东的影像作品以其独特的美学风格与形式语言令人印象深刻：胶片质感的旧影效果，迷离飘忽的氛围，人物总是呈现一种像是漫无目的，又似出神或入神的状态。通过放慢和重复人物的动作，时间被拉长；多频装置让空间被从不同的方位展现，却又无法真正定位其中；而通过尽可能消除对话，使得杨福东所说的“记忆深刻但又不真实”的感觉被蓄积起来，化为难以言说的意识流动——以此构成他所特有的叙事方式。在展览“香河”中，这种宏大、缓慢且诗意的影像语言与香河县城，以及北京的自然与人文景观相遇。片中大量出现象征性的物品、风景和人物形象，这些元素也从影片中延伸到现场的旧家具装置与档案以及绘画作品的实体上，借以探讨时间、空间与影像之间的关系。而所有这些内容只能被碎片化地观察与理解，难以构成整体的概括。艺术家以这样的方式拆解叙事，使作品得以在开放的语境中自我生长，以至于影像结束，观看者仍然能感到故事尚未完结，无法述说的言外之意静谧地蔓延到了屏幕之外。

Yang Fudong's moving image works are marked by a distinctive aesthetic and formal vocabulary: the patina of vintage film; drifting, ethereal atmospheres; and directionless characters who move as if in a trance or deep in thought. By slowing down and repeating people's movements, Yang seems to stretch time. His multi-channel video installations present space from multiple vantage points while refusing any fixed orientation. Almost entirely free of dialogue, Yang's works evoke the feeling of being, in his words, "vividly remembered yet unreal." This sensation gradually accumulates into the wordless stream of consciousness that constitutes his unique narrative style. In "Fragrant River," this expansive, slow, and poetic filmic language is brought into conversation with the landscapes and cultural context of Xianghe County and Beijing. The exhibition's videos feature numerous symbolic objects, settings, and figures, which are physically extended into the exhibition space through archival materials, paintings, and an installation made out of old furniture. Together, these elements explore the relationship between time, space, and image. Yet all of this content can only be observed and understood in fragments, making it resistant to easy summarization. By dismantling narrative in this manner, Yang allows his works to grow organically within an open interpretive field. Even as his films end, viewers may be able to sense that their stories remain unfinished, with unspoken resonances spreading silently beyond the screen.

想象中的电影

The Imagined Film

杨福东第一部影片《陌生天堂》(1997-2002),虽然在叙事与结构上仍与传统电影相对相近,但已埋下贯穿其后创作的“意会电影”质感——不执着于叙事本身,而是追求意象的凝固与难以言说的深层情感。他常常将自己的创作形容为“小文人电影”,从早期作品到《竹林七贤》(2003-2007),他始终聚焦知识分子的精神生活状态,追求一种“灵劲儿”,而不是宏大的叙事。

自2009年的《离信之雾》起,杨福东开始探索影像与装置相结合的“美术馆电影”,或他所称的“建筑电影”或“空间电影”。在2018年的个展“明日早朝”中,他更将电影拍摄现场直接移入美术馆之中,成为一个过程性的行为探索。而在上一场个展“无限的山峰”(2020)中,他则将绘画、摄影与影像装置融为一体,构建出如同在空间中徐徐展开的“绘画电影”。

杨福东围绕着电影所提出的这些概念,在“香河”中得到了进一步的延展与深化:如影像装置《香河》试图在交错的空间中展开影像时间的叙事,而《乐郊私语》则以断续的画面探讨电影与长卷绘画在观看方式与物质性上的内在关联。此外,“香河”还融入了“图书馆电影计划”的构思,他将整个项目视作自己构建的一座精神生活图书馆里藏书的开篇。这些概念与其说是有着明确的定义,不如说像是一种思考的方式。他从不认为自己的创作仅仅是通过摄影机捕捉影像来创作,而是借由各种媒介所留下的图像痕迹,去探索一种想象中的电影。

Although the narrative and structure of Yang Fudong's debut film *An Estranged Paradise* (1997-2002) more or less resemble those of a traditional motion picture, the work nevertheless lays the groundwork for what he terms “the cinema of implication.” Eschewing narrative in order to focus on capturing fleeting imagery and the ineffable depths of emotion, this sensibility undergirds his later work. Yang has frequently referred to his art as “minor intellectual films”—from his earliest works to *Seven Intellectuals in Bamboo Forest* (2003-2007) and beyond, he has consistently focused on the spiritual lives of intellectuals, pursuing a kind of vital spark rather than grand narratives.

Since 2009's *Dawn Mist*, *Separation Faith*, Yang has been exploring the convergence of film and installation as “museum film” or what he calls “architectural” or “spatial film.” For his 2018 solo exhibition “Dawn Breaking,” he brought the film set into the museum, turning production into a process-oriented performance. More recently, in his 2020 solo exhibition “Endless Peaks,” he proposed the concept of “painting as a film,” merging painting, photography, and video installation into a single form slowly unfurling through space.

Yang extends and deepens his conceptual thinking on film in “Fragrant River”: the titular video installation unfolds a narrative of cinematic time within a warren of interlocking spaces, while *Private Notes from a Land of Bliss* uses discontinuous imagery to examine the connections between film and Chinese handscroll painting, in terms of both their modes of viewing and materiality. “Fragrant River” also incorporates the conceptual framework of Yang's “Library Film Project”—he sees the exhibition as the first volume within the personal library of his spiritual life. For the artist, these concepts are less about fixed definitions than ways of thinking. He has never considered his practice to be merely about capturing images with a camera; Rather, he is exploring an imagined cinema through the visual traces left by various media.

展览同期公共项目

Public Programs

UCCA 为此次展览精心策划了一系列公共活动，旨在从多重视角拓展观众对杨福东艺术创作的理解与体验。开幕当天，展览的两位策展人田霏宇和刘倩兮将共同导览，分享策展理念与作品背后的构思；随后，艺术家杨福东将与两位策展人，以及南洋理工大学艺术、设计与媒体学院教授乌特·梅塔·鲍尔围绕“香河”展开一场关于其艺术创作与影像语言的深入对话。

此外，胶片工作坊将邀请艺术家合作摄影师胡晨，带领观众进行简易拍摄与实验操作，通过实践感受胶片影像的独特质感与媒介特性。音游即兴工作坊将邀请艺术家长期合作伙伴、音乐人金望，分享其以声音与音乐参与视觉艺术创作的经验，并在现场以即兴形式打造一场声音与影像交织的体验之旅。

展期内，UCCA 还将呈现“香河”系列学术对话，以杨福东的艺术实践为核心，贯穿诗意与乡愁、时间与记忆、地方与全球等主题，深入探讨其作品在当代艺术语境中的美学价值与思想意涵。“映现之地”影像艺术交流系列则通过影像分享和对话，延续展览中对现代化城市建设的批判性思考，探讨代际记忆在历史时间中的传承与重构，并进一步展开关于影像知觉的深度讨论。欢迎关注 UCCA 官方网站与微信公众号，了解更多活动信息与时间安排。

UCCA has organized a series of public programs to accompany the exhibition, offering audiences new perspectives and deepened understanding on Yang Fudong's artistic practice. On the opening day, UCCA Director Philip Tinari and Curator Chelsea Qianxi Liu will lead a walkthrough of the exhibition, sharing insights into the curatorial approach and the ideas underlying the works. This will be followed by a conversation between the artist, Philip Tinari, Chelsea Qianxi Liu, and Ute Meta Bauer, Professor at the School of Art, Design, and Media, NTU, beginning with "Fragrant River" then delving into Yang's creative process and distinctive cinematic language.

An analog filmmaking workshop led by Yang's frequent collaborator, cinematographer Hu Chen, will invite guide participants to experiment hands-on with shooting and film manipulation exercises, discovering the tactile textures and unique materialities of the medium. In *A Drift Between Image and Music*, musician Jin Wang—Yang's long-term collaborator—will guide participants in an improvisational workshop that interweaves sound and moving image to create an immersive, sensory experience.

During the exhibition period, UCCA will also present a series of academic conversations on "Fragrant River," taking Yang Fudong's artistic practice as a point of departure to explore themes such as poetics and nostalgia, time and memory, and the local and the global. The series will examine the aesthetic and conceptual significance of Yang's work within the context of contemporary art. The Cinema Arts program "Where Images Take Place," featuring three sessions of screenings and dialogues, will continue the exhibition's critical reflections on modernization and urban construction, investigating how generational memory is transmitted and reconfigured across historical time while deepening the inquiry into the perception of moving images. For the latest updates and event details, please visit UCCA's official website and WeChat account.

活动日历 Schedule

策展人开幕导览

Guided Tour with the Curator

2025.11.22 周六 / Sat 11:00-12:00

UCCA 展厅 / UCCA Exhibition Hall

开幕对话 | 杨福东: 香河

Opening Conversation |

Yang Fudong: Fragrant River

2025.11.22 周六 / Sat 14:00-16:00

UCCA 报告厅 / UCCA Auditorium

胶片工作坊 | 从颗粒到观念

Analog Filmmaking Workshop |

From Grain to Vision

2025.11.29 周六 / Sat 14:00-15:30

UCCA 报告厅 / UCCA Auditorium

工作坊 | 音游即兴工作坊

Workshop |

A Drift Between Image and Music

2025.12.7 周日 / Sun 14:00-15:30

UCCA 报告厅 / UCCA Auditorium

对话 | “香河”系列学术对话

Conversations |

“Fragrant River” Series

2025.12-2026.4

UCCA 报告厅 / UCCA Auditorium

影像艺术交流 | “映现之地”系列

Cinema Arts | Where Images Take Place

2026.4

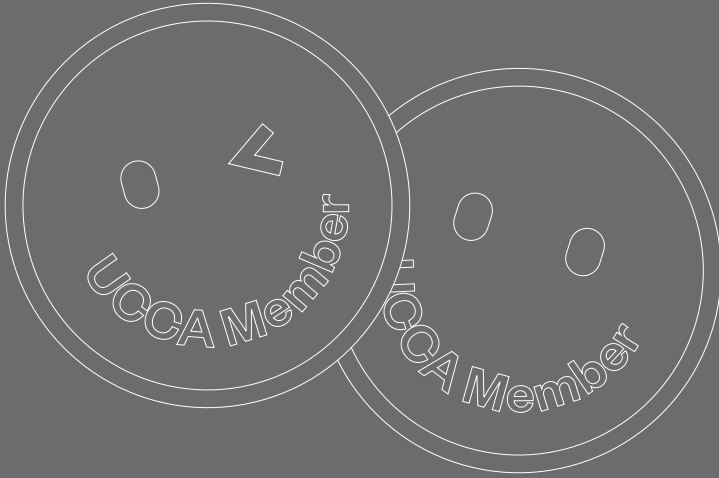
UCCA 报告厅 / UCCA Auditorium

UCCA Kids 艺术工作坊 UCCA Kids Art Workshop Series

本次系列工作坊受杨福东创作中关于对时间的追问、对记忆的重构，以及对生命旅程诗意化捕捉的启发。我们旨在引导孩子们像艺术家一样，将日常的成长经验、家庭片段和恍若隔世的旧时光进行意会和转化。工作坊将鼓励儿童自由地运用“间离”和“虚构”的创作手法，在探索非线性叙事和多重维度的过程中，体会时间与生命的交错与流动，最终以独特的视角创造属于自己的“时光寓言”。详细信息请关注 UCCA Kids 微信公众号后续发布。

Inspired by Yang Fudong's explorations of time, memory, and the poetic journey of life, UCCA Kids has designed a series of themed workshops that invites young participants to think and create like the artist himself. Through these sessions, children will be guided to perceive and transform their everyday experiences, family memories, and seemingly distant past into works of art. These workshops will encourage participants to experiment with concepts like “estrangement” and “fictionalization,” exploring non-linear narratives and multi-dimensional perspectives. In doing so, they will come to experience the fluid intersections of time and life—and create their own unique “parable of time.” For more details, please visit the UCCA Kids official WeChat account.

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