

## Yang Fudong

(Pechino, 1971)

The intense empathic reaction that Yang Fudong manages to arouse in viewers of his works is achieved thanks to a personal direction the artist calls “abstract cinema,” a definition that includes both film and video. His technique, intentionally open to experimentation more than to the definition of fixed rules, focuses on a search for images that pertain to the most private emotional realm, where profound feelings determine behavior. His search for a new form of abstraction includes the use of fragmented montage, a process that allows the artist to construct and literally deconstruct his stories before the viewer’s eyes. Each of his works seems to contradict the cause-effect, beginning- end, and before-after implications that traditionally measure the rhythm of narrative logic. Similarly, the temporal context of the artist’s works is freely extended to embrace a dimension that is both diachronic and synchronic, with characters that might come from the past but at the same time belong to the contemporary world. In the case of *Revival of the Snake*, 2005, Yang Fudong stages the mutable events of a young man contending with a desolate winter landscape. A possible deserter fleeing the army, or perhaps a prisoner abandoned to an uncertain fate, present and past seem to merge, pursuing one another in an ineluctable cyclicity. A monumental video installation composed of two projections and eight plasma screens, the work includes a soundtrack characterized by insistent low and deep notes.

The weakness of the human condition and the inability to understand the significance of reality and to relate to it are some of the themes that guide the artist’s research. As Yang Fudong himself observes, these are integrated into a further context regarding the relationship between the new generation of intellectuals and the profound political, economic, and social changes that are occurring in present-day China, where the artist lives and works. (MB)