

BANK
MARSOCIETY



電磁腦神教！
Electromagnetic Brainology!

陆扬
Lu Yang



Lu Yang (b. Shanghai, China) is a multi-media artist based in Tokyo. Mortality, androgyny, hysteria, existentialism and spiritual neurology feed Lu's jarring and at times morbid fantasies. Also taking inspiration and resources from Anime, gaming and Sci-fi subcultures, Lu explores his fantasies through mediums including 3D animation, immersive video game installation, holographic, live performances, virtual reality, and computer programming. Lu has collaborated with scientists, psychologists, performers, designers, experimental composers, Pop Music producers, robotics labs, and celebrities throughout his practice.

Lu Yang has held exhibitions in UCCA (Beijing), MWoods (Beijing), CC Foundation (Shanghai), Spiral (Tokyo), Fukuoka Museum of Asian Art (Fukuoka, Japan), Société (Berlin), MOCA Cleveland (Cleveland, Ohio). He has participated in several international biennials and triennials such as 2012 & 2018 Shanghai Biennial, 2018 Athens Biennale, 2016 Liverpool Biennial, 2016 International Digital Art Biennale (Montreal), China Pavilion, the 56th & 59th Venice Biennale, and 2014 Fukuoka Triennial.

Electromagnetic Brainology! 電磁脳神教!

Media:

5-channel video installation

Electromagnetic Brainology 13 min 37 sec

Air 2 min 24 sec

Earth 1 min 43 sec

Fire 2 min 23 sec

Water 3 min 51 sec

Recent Work Exhibition History 近期作品展览历史

2022 Zabludowicz Collection, London

2021 Digital Descending, ARoS, Aarhus

2019 Kulturforum, Nationalgalerie – Staatliche Museen zu Berlin

2018 Lu Yang: Encephalon Heaven, M WOODS, Beijing, China

Electromagnetic Brainology, Electromagnetic Brainology, Åme Nue, Hamburg, Germany

2017 Electromagnetic Brainology, Spiral , Tokyo, Japan

Electromagnetic Brainology - White Rabbit Gallery, Sydney, Australia

Collection 永久收藏

M Woods Museum 木木美术馆 Zabludowicz Collection

Electromagnetic Brainology !

Hinduism and Buddhism believe the world is of 4 elements: earth, water, fire and air, that are the “great elements”. Buddhism describes the near death of human as the dissolution of the elements. First the earth element sinks into the water element, and then the water element sinks into the fire, and fire into the air, and the air element dissolves, leading to the ultimate death. Stated in Vimalakirti Sutra, “The body is the issue of the four main elements, and in these elements there is no owner and no agent.”

Earth element is the firmness in our bodies like our muscles; water element is the liquidity of in our bodies like our blood and body fluid; fire element is our inner temperature, ; and air element is the chi in our bodies. The elements are all seen in the great chiliocosm, hence they are named the great elements.

The 4 deities in the Electromagnetic Brainology refer to 4 pains in the nervous system.

The anubhava of the earth deity controls the neuron in the thalamus which receives the pain signal, acting at the sensory area of the cerebral cortex, to relieve the pain of earth element.

The anubhava of the water deity controls the autonomic nervous system, and the connection among cerebral cortex, hypothalamus, and autonomic nervous system, to relieve and eliminate the pain of water element, such as excretion, blood and pus.

The temperature and stamina of human is categorized into fire element in the 4 great elements. The anubhava of the fire deity controls the neuron at the thermal receptor, to relieve or eliminate the pain of fire element.

The air deity drives on the limbic system across the chiliocosm to relieve the pain of air element. The anubhava of the air deity controls the respiratory center of human to relieve or eliminate the pain of air element.

The artwork creates 4 deities of the great elements, that address to 4 pain received in the brain in the nervous system with modern medical devices.

Each deity owns a DBS mukut (Deep brain stimulation mukut). DBS technology is a widely practiced surgical practice, while in a DBS treatment the electrode is planted in the brain of the patient, making use of pulse generator to stimulate some nerve nucleus deep inside the brain, correcting the abnormal network,

hence relieving the symptoms.

Each deity in the artwork has a self-stimulating super combo. They first stimulate and strengthen themselves into a super deity, a metaphor of the artist's fantasy that a better synchronization deep inside the brain will lead to stimulation of the potential of the human brain.

Besides, every deity is designed to own a TMS wand (Transcranial Magnetic Stimulation). The technology is widely practiced in the modern neuroscience field, stimulating the brain with small electric currents, correcting the abnormal brainwave, leading the brain to a series of neurotransmitter and hormone that are closely related to the diseases like anxiety, depression, and insomnia, and hence curing the diseases.

The self-stimulating super combo of each deity in the artwork has involved the usage of the TMS wand, strengthening themselves into deities.

DBS technology is related to electric stimulation, while TMS technology is more related to electromagnetic stimulation. The artwork is hence collectively referred to Electromagnetic Brainology.

The artwork is a part of the artist developing a large project of religion, medicalogy, and neuroscience. The artist has been exploring on the topic with Krafttremor – Parkinson's disease orchestra (2010), Wrathful King Kong Core (2011), LuYang Delusional Mandala (2015), LuYang Delusional Crime and Punishment (2016), Electromagnetic Brainology (2017), and the upcoming work Electromagnetic Brainology – [Brain control messenger] (2018) . Each work is independent while related to the other works.

The ancient people addressed the man flying in the sky as god or deity, while everyone seems to gain the ability of flight, teleportation, and clairvoyance with modern technology. Perhaps the superpowers cannot represent religion. Religion and the faith in truth are different, perhaps the superhuman ability is but technology.

Famous J-Pop writer Invisible manners is invited to produce a part of the music in the artwork. Besides writing the music for the artwork, they also invited famous Japanese idols to produce the theme song of the new work “Electromagnetic Brainology” in 2018.

電磁腦神教！

印度教和佛教講這個世界的組成元素分為“地，水，火，風”，稱為四大。佛教把人類瀕死過程稱為四大分解。地大降於水大，水大降於火大，火大降於風大，最後風大分離，徹底死亡。《維摩經》說：「四大合故，假名為身；四大無主，身亦無我。」

人身的肌肉等堅固質屬地，流動如血液津液等屬水，體溫屬火，以及體內氣分屬風。此四種物皆見於大千世界，故稱為大。

電磁腦神教內的四個神則是對應了四大痛苦在神經系統中的關聯。

地神的威神力可以通過調節控制接受疼痛信號的丘腦神經元作用於大腦皮層感覺區來緩解人類的 地大之苦。

水神的威神力可以通過調節控制自律神經與調節大腦新舊皮質、下視丘與自律神經的關聯來緩解或免除人類關於血液循環，排泄，唾涕膿血的水大之苦。

人類的體溫，體能等屬於宇宙四大元素中的火大，火神的威神力可以通過控制作用於人類溫度感受器的神經元參與來緩解或免除人類的火大之苦。

風神駕馭著邊緣系統坐騎馳騁浩瀚宇宙化解著人類的風大之苦。風神的威神力通過調節控制人類的呼吸中樞來緩解或免除人類的風大之苦。

這個作品從宗教對於四大的痛苦成分對應到神經系統內大腦感知的四大痛苦來創建了可以使用現代醫療設備化解四大痛苦的四大之神。

每一個神都有 DBS 神冠（深層腦刺激神冠）深層腦刺激技術 DBS 是一個現代醫療非常廣泛的手術技術手段，DBS 療法主要是將電極植入到患者腦內，運用脈衝發生器刺激其大腦深部的某些神經核，糾正異常的大腦電環路，從而減輕這些神經方面的癥狀。

作品中每一個神都會有一個自我刺激的超必殺，先用 DBS 技術將自己刺激強化稱為超神，這樣隱喻了作者對於大腦深層多點同步刺激激發人腦潛能的妄想。

另外每一個神都有 TMS 魔法杖的設定（經顱磁刺激技術）這種技術在現代腦科學醫療中運用廣泛，通過低強度微量電流刺激大腦，改變患者大腦異常的腦電波，促使大腦分泌一系列與焦慮、抑郁、失眠等疾病存在密切聯系的神經遞質和激素，以此實現對這些疾病的治療。

作品中每一個神的自我刺激超必殺都用到了 TMS 魔法杖，強化自我成為神。

DBS 技術和 TMS 技術前者更電刺激更有關，後者跟電磁刺激更有關聯，所以這件作

品統稱為電磁腦神教。

這件作品是作者在開發完善一個龐大的關於宗教，醫療，腦科學方面的作品的一個環節，關於這方面的探討，我從 2010 年的《震顫麻痹計劃》2011 年《忿怒金剛核》2015 年《陸揚妄想曼陀羅》2016 年《陸揚妄想罪與罰》到 2017 年《電磁腦神教》以及 2018 年新作《電磁腦神教 – 腦制御士》以及未來的作品中作為一個長期思考探索研究的計劃，任何一件作品都是獨立但又和其他作品有持續關聯的。

遠古人類看到有人在天上飛，就尊為神通，天神，而現代科技手段下似乎人人都可以借助科技在天上飛，瞬間移動，遙視，等等，似乎那些超乎常人的超能力並不能代表宗教。宗教和真理信仰是不同的存在，也許所謂的神通就是科技而已。

這件作品的音樂部分制作邀請了著名 J-pop 制作團體 Invisible manners，他們除了制作了這個作品的音樂還邀請了著名日本偶像一起制作了 2018 年新作的《電磁腦神教》主題曲



Installation view, Digital Descending, ARoS, Aarhus, 2021

ELECTROMAGNETIC
電磁脳神教
BRAINOLLOGY





Installation view of LuYang, *LuYang NetiNeti* at Zabludowicz Collection, London, 2022.
Photo: David Bebber. Courtesy of the artist, Zabludowicz Collection and Société, Berlin.





Installation view, Encephalon Heaven, M WOODS, Beijing, 2017





Installation view, *Electromagnetic Brainology* (2017), Two-channel video installation, Bundeskunsthalle Bonn, Bonn, 2022



位於下丘腦、腦幹網狀結構和脊髓

situated throughout the hypothalamus, reticular formation, and spinal cord



महादेव का देवता



Installation view, Cyber altar, Art Basel Hong Kong, Hong Kong, 2019





Lu Yang, *Electromagnetic Brainology*, 2017, video still. Installation view at Kulturforum, Nationalgalerie – Staatliche Museen zu Berlin, 2019 © Lu Yang – Société.



ELECTROMAGNETIC
電磁腦神教
BRAINOL GGY

水

水



Installation view, *Electromagnetic Brainology* (2017), Two-channel video installation, Bundeskunsthalle Bonn, Bonn, 2022

PER
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代表著對人類意欲的控制力
represent his control over the intent of humanity



ELECTROMAGNETIC
電磁腦神教
BRAINOL 064



Installation view of LuYang, *LuYang NetiNeti* at Zabludowicz Collection, London, 2022.
Photo: David Bebbler. Courtesy of the artist, Zabludowicz Collection and Société, Berlin.



Installation view, Welcome to LuYang Hell, Société, Berlin, 2017

陸揚火神刺繡飾幕
LuYang Fire Deity 3D Embroidery

2019—2020





電磁腦神教四神之火神

Electromagnetic Brainology 4 Deities - Fire Deity

印度教和佛教講這個世界的組成元素分為“地，水，火，風”，稱為四大。佛教把人類瀕死過程稱為四大分解。地大降於水大，水大降於火大，火大降於風大，最後風大分離，徹底死亡。《維摩經》說：「四大合故，假名為身；四大無主，身亦無我。」人身的肌肉等堅固質屬地，流動如血液津液等屬水，體溫屬火，以及體內氣分屬風。此四種物皆見於大千世界，故稱為大。電磁腦神教內的四個神則是對應了四大痛苦在神經系統中的關聯。

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Hinduism and Buddhism believe the world is of 4 elements: earth, water, fire and air, that are the “great elements”. Buddhism describes the near death of human as the dissolution of the elements. First the earth element sinks into the water element, and then the water element sinks into the fire, and fire into the air, and the air element dissolves, leading to the ultimate death. Stated in Vimalakirti Sutra, “The body is the issue of the four main elements, and in these elements there is no owner and no agent.” Earth element is the firmness in our bodies like our muscles; water element is the liquidity of in our bodies like our blood and body fluid; fire element is our inner temperature, and air element is the chi in our bodies. The elements are all seen in the great chiliocosm, hence they are named the great elements.

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完成圖



Fire Deity from Electromagnetic Brainology
Silk thread, embroidery, mental 2020

H: 1800
W: 1000
D: 400

13.6 kg



CHAT (Centre for Heritage, Arts and Textile), Hong Kong









Embroidery Master: Takahashi Naotaka

Takahashi Naotaka lives in Chuo City, Shikoku, Ehime Prefecture, Japan. He has spent more than 40 years producing three-dimensional gold thread embroidery decorations for the local “Niihama Taiko Festival”. In 2005, he was certified as an "Ehime Traditional Craftsman", in 2018 he was awarded the “Outstanding Skilled Person, Commendation from the Governor of Ehime Prefecture”, and in 2020 he received "Award for Outstandingly Skilled Workers (Contemporary Master Craftsman)" from the Ministry of Health, Labour and Welfare of Japan.



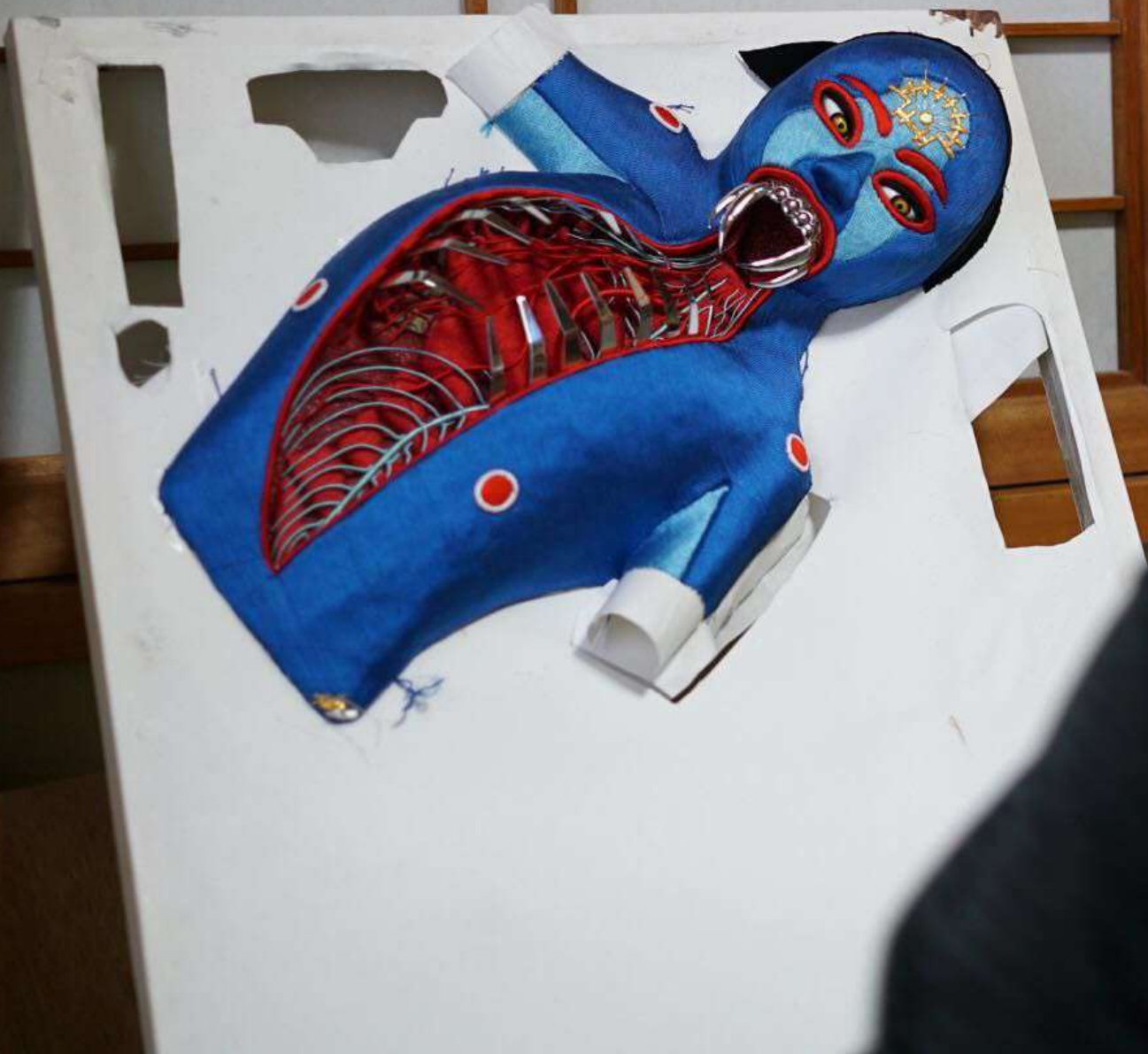
TAKAHASHI NAOTAKA PREVIOUS WORKS























陸揚鬼瓦
LuYang Onigawara

2020—2021



未生像, 2021



Lu Yang/Kenji Kajikawa
The Statue of Unborn Existence
ceramic
2021

未生像

MISYOZO

藝術家陸揚通過連接佛教的神性造像與代表人類情緒知覺的大腦，探索宗教與醫學對人類情感的詮釋與視覺呈現。本次藝術家與鬼師的合作再度激起二者關於忿怒慈悲的探討。傳統鬼瓦的鬼面形象在本作品中與不動明王忿怒像、佛祖寂靜像三面合一，化身調解人類極端情緒的使者，如作品標題《未生像》所示，表達人在未生之際，情緒尚未分化，充滿未知能量的狀態。

The artist Lu Yang explores the interpretation and visual presentation of human emotions by religion and medicine by connecting Buddhist divine statues with the the image of brain which represents human emotion perception. This collaboration between the artist and the onishi once again stimulated their discussion about the divine emotion of anger and compassion. In this work, the hideous image of the traditional ogri tile is combined with the angry image of the wrathful deity and the peaceful image of the Buddha, incarnate as a messenger that mediates the extreme emotions of human beings. As the title misyozo (the image of the unborn) indicates, the work illustrates a state of unidentified emotions full of unknown energy.



三州鬼瓦

Sansyu Onigawara

鬼瓦，或獸面瓦是安裝於屋頂四角，有獸面花紋的瓦。古人相信有辟邪，除災的作用。在中國鬼瓦常見於唐代之前的建築，從宋代以後逐漸減少使用。鬼瓦文化與奈良時代傳入日本，至今一直被普遍使用。傳統鬼瓦多有鬼面或家紋組成。日本 爱知县三州一代生產高質量的黏土，因靠海享有運輸至江湖的便捷條件，从 18世紀初期進入鬼瓦高產期，有300年以上的歷史。當地的鬼瓦製作者被稱為“鬼師”，定制鬼瓦，還肩負修復國寶，文化遺產的重要工作。

Onigawara or ogre (oni) tiles are a type of roof ornamentation found in Japanese architecture. They are generally roof tiles or statues depicting a Japanese ogre (oni) or a fearsome beast. The ancients believed that it had the effect of warding off evil spirits and eliminating disasters. In China, ogre tiles are commonly found in buildings before the Tang Dynasty, and their use has been gradually reduced since the Song Dynasty. Ogre tile culture was introduced to Japan during the Nara period and has been widely used today. Sansyu area in Aichi Prefecture, Japan produces high-quality clay. Because of the convenient transportation to rivers and lakes by the sea, it has entered a high-yield period of ogre tiles from the early 18th century with a history of more than 300 years. The local ogre tile makers are called “onishi (ogre masters)”, customizing ogre tiles, and are also responsible for the important work of restoring national treasures and cultural heritage.





ONISHI:KAJIKAWA KENJI

The fourth-generation heir of the Onigawara Shop "Onihyaku" founded in 1902. Winner of Aichi Prefecture Excellent Skills Award, Winner of Onigawara Traditional Technology Excellence Award.











LuYang

Born in Shanghai, based in Tokyo

Solo Exhibitions

2023 LuYang Vibratory Field, Kunsthalle Basel, Basel, January 20 - May 21, 2023

2022 LuYang NetiNeti, Zabłudowicz Collection, London, September 22, 2022 - February 12

2023 DOKU – The Binary World, performance, duration variable, simultaneous collaboration between two dancers at Freespace, Hong Kong, and Sydney Opera House, October 7- 9, 2022.

Heaven 2 Hell- Lu Yang, presented by The Orange Garden, Panetteria Atomica Via Dei Filippini 10, Rome, Italy, September 22 - October 17, 2022

DOKU - Experience Center, PalaisPopulaire, Berlin, September 10, 2022 - February 13

2023 False Awakening, Kunstpalais Erlangen, Germany, February 12 - June 19, 2022

2021 Digital Descending, ARoS Aarhus Art Museum, Aarhus, Denmark, December 4, 2021 - April 24, 2022

Lu Yang's Control Center, Gether Contemporary, Copenhagen, Denmark, November 6, 2021 – January 15, 2022

GIGANT DOKU – LuYang the destroyer , LuYang performance event at Garage museum, Moscow, Russia, May 30, 2021

Asrava World, COMA gallery, Sydney , Australia, May 21st - June 26th, 2021

Digital Alaya, Jane Lombard gallery , New York , USA, May 7th - June 19th, 2021

2019 Debut, BANK/MABSOCIETY, Shanghai, China

Delusional Mandala, Fotografiska, Stockholm, Sweden

The Game World of Material World Knight, CC Foundation & Art Center. Shanghai, China

Cyber Altar, Art Basel Hong Kong, with Société, Berlin

2018 Electromagnetic Brainology, Âme Nue, Hamburg, Germany

Electromagnetic Brainology, Spiral , Tokyo, Japan

2017 Encephalon Heaven, M woods Museum, Beijing

Delusional Mandala, MOCA Cleveland , US

Delusional Mandala, Space Gallery, Portland, US

2016 Shanghainese in Yokohama, Zou no Hana Terrace, Yokohama, Japan

Lu Yang / Delusional Mandela, abc gallery night / Société, Berlin, Germany

LuYang Delusional Crime and Punishment, NYU Shanghai Art Gallery, Shanghai, China

Delusional Mandala, Interstitial, Seattle, US

2015 LuYang Delusional Mandala, Beijing Commune, China

ANTI-HUMANISME, Ok Corral, Copenhagen, Denmark

2014 Lu Yang Arcade, Wallplay, New York, US

Lu Yang Selected Videos, Ventana244 Art Gallery, New York, US

KIMOKAWA Cancer Baby, Ren Space, Shanghai, China

2013 Uterus Man, Art Labor Gallery, Shanghai, China

Lu Yang's MV, The Images Beyond Good and Evil, AMNUA, Nanjing, China

Lu Yang Screening Program, 3331 Arts Chiyoda, Tokyo, Japan

2011 11th Winds of Artist in Residence Part 2 – Lu Yang, Fukuoka Asian Art Museum, Fukuoka , Japan

The Anatomy of Rage (Wrathful King Kong Core), curated by Zhang Peili, Ullens Center for Contemporary Art, Beijing, China

The Project of KRAFTTREMOR, Boers Li Gallery, Beijing, China

2010 Lu Yang Hell, Art Labor, Shanghai, China

Torturous Vision, Input/Output, Hong Kong, China

2009 The Power of Reinforcement, Zendai MOMA, Shanghai, China

GROUP SHOWS

2023 Comparative Hell: Arts of Asian Underworlds, Asia Society Museum New York, USA; followed by Asian Art Museum from June 16 to September 18, 2023, USA, February 7 - May 7, 2023

2022 Fantastic Heart, Parasite, Hong Kong

6th BIAN - International Digital Art Biennial - METAMORPHOSIS - MUTATION, by ELEKTRA at Arsenal Contemporary Art Montreal, Canada

Screening event "The Future is Here, Are You Coming?", University of Chicago, US

Epoch Wars, Performing Lines, Australia

Buddha10, A fragmented display on Buddhist visual evolution, Fondazione Torino Musei, Italy

Munch Triennial: The Machine is Us, Munch Museum, Oslo, Norway

GGOBOT Festival, Enschede, Netherlands

Indonesia Bertutur 2022, Indonesia

In Search of the Present, Espoo Museum of Modern Art (EMMA), Espoo, Finland

Cloud Walkers, Leeum Museum of Art, Seoul, Korea

No False Idols, 4A Centre for Contemporary Asian Art, Sydney, Australia

Supercreativity, FILE (Electronic Language International Festival), Fiesp Cultural Center, Ruth Cardoso, San Paolo, Brazil

Slip.Stream.Slip - Resistance and velocity in game engine culture, School of Digital Art (SODA) Gallery, University of Manchester, Manchester, UK

Unidentified Fluid Other (UFO), Nxt Museum, Amsterdam, Netherlands

The Milk of Dreams, Venice Biennale, Italy

Hacking Identity- Dancing Diversity, Möllerei, Luxembourg, organized by ZKM

Center for Art and Media, Germany

MAM Screen 015, Mori Art Museum, Tokyo, Japan

Person Projects's video-art series IMAGE TO IMAGE, Berlin, Germany

Beneath the Skin, Between the Machines, HOW Art Museum, Shanghai, China

2021 Art for the Future International Biennial, Multimedia Art Museum Moscow, Russia

5th Bian Metamorphosis, organized by Elektra, Arsenal Contemporary Art, Montreal, Canada

Multi-prismatic Mutual View, Macau Cultural Centre, Macau Museum of Art

Rehearsing the future: Dance with Nonhuman, Alien Art Center, Kaohsiung City, Taiwan

Australia based online magazine Disclaimer (online viewing)

The Earth is Flat Again, Muzeum Sztuki, Poland

面面鏡 / Quad Mirror (By myself, For myself, to myself & ourselves) , PARCEL, Tokyo, Japan

METAMORPHOSIS · METAVERSE, ELEKTRA VIRTUAL MUSEUM, Rising Festival Melbourne, Melbourne, Australia

we do not dream alone, Asia Society Triennial , Asia Society Museum, New York, US

Online Screening: Lu Yang Studio Visit, Centre d'Art Contemporain Genève, Switzerland

CineZeta Madrid, Borau Hall Screening, Spain

Art Review Magazine Online Screening Programme, Arts Lovers Movie Club

Fake Me Hard, Rotterdam, Netherlands

GOBOT, Enschede, Netherlands

Radical Gaming – Immersion Simulation Subversion, House of Electronic Arts Basel, Switzerland

THE UNBODY, virtual exhibition, P.P.O.W gallery, New York, U.S.

Both Sides Now 6, Videotage Hong Kong and Videoclub UK

Manque de Recul, Pearl Art Museum, Shanghai, China

2020 ELEKTRA INTERNATIONAL DIGITAL ART BIENNIAL , Montreal, Canada

NEURONES – LES INTELLIGENCES SIMULÉES, Centre Pompidou, Paris, France

Art Is Still Here: A Hypothetical Show for a Closed Museum, M Woods Museum, Beijing), China
Pixels Fest, The Yeltsin Center, Yekaterinburg, Russia
European Media Art Festival, Osnabrück, Germany
Videotage Media Art Collection - Paranormal, an online screening program by Videotage, Hong Kong
Heavy Bored, Te Uru Waitakere Contemporary Gallery, Auckland, New Zealand
Online viewing at Bit Street Hong Kong at the New Art Fest 2020, by Ocupart in Lisbon, Portugal
Bangkok Art Biennial 2020, Thailand
Futurological Congress, Transart Festival, Bolzano, Italy
lichtsicht 7 Projection Triennale, Germany
< UN·TACT >, ACC Gwangju-Asia Artists Exhibition, Asia Culture Center, Korea
IMMATERIAL / RE-MATERIAL: A brief history of computing art, UCCA, Beijing, China
Global launch of Cloud Nothing Music Video “Am I Something”: Player of Beings, Ming Contemporary Art Museum, Shanghai, China
Learning What Can’t Be Taught, Asia Art Archive, Hong Kong

2019 Chinernet Ugly, Centre for Chinese Contemporary Art, Manchester, UK
LOW FORM. Imaginaries and Visions in the Age of Artificial Intelligence, MAXXI (National Museum of XXI Arts), Video Gallery, Rome, Italy
TEC Art Rotterdam Festival, WORM, Slash Gallery Boomgaardsstraat 69 Rotterdam, Netherlands
Videoforms Festival, Clermont-Ferrand, France
Computer Grrrls, La Gaité Lyrique, Paris, France
Zoextropy. The posthuman beauty, Museum Centre del Carme, Valencia, Spain
California Institute of the Arts, in-class screening for teaching, USA
Lost & Found Rituals, Theatrum Anatomicum Waag, Amsterdam, Netherlands
The Chasm, Franz-Josef-Kai 3/17, Vienna, Austria
The Flat World, organized by Alternative LOOP Space, held at Sky Garden of Hyundai Department Store, Seoul, South Korea
An art event at Zero Club (Ø), London, UK

A group exhibition on the influence of CGI on art practice, The Center for Contemporary Art, Tel Aviv, Israel
Sunset Kino, an outdoor, avant-garde film program, Salzburger Kunstverein(museum), Austria
Refiguring Binaries, Pioneer Works, Brooklyn, New York City, US
Computer Grrrls, La Gaité Lyrique, Paris, France
Computer Grrrls, MU artspace, Eindhoven, Netherlands
OCT Boxes Art Museum, Shenzhen, China
The Coming World, Garage Museum of Contemporary Art, Moscow, Russia
OnLife Convention, Milano, Italy
Art House Cinema ACUDkino, Berlin, Germany
Shanghai Himalayas Museum, Shanghai, China
NGUYEN CONG TRI 20 Years of Fashion, Ho Chi Minh City, Vietnam

2018 ONE WORLD EXPOSITION 2.2#like4like,Hong Kong Arts Centre, Hong Kong
Customized Reality: the Lure and Enchantment of Digital Art, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Diesel Worm, Roskilde Festival, Roskilde, Denmark
Vector Festival / Flagship Group Exhibition, InterAccess Gallery, Toronto, Canada
Lumen Quarterly, World Organization of Video Culture Development, UCCA (Ullens Center for Contemporary Art), Beijing, China
FUTURE FLASH 200, from Frankenstein to Hyperbrain, GOGBOT Festival for Creative Technology, Enschede, Netherlands
Computer Grrrls, HMKV-Dortmund, Germany / La Gaité Lyrique - Paris, France
Nowness Anniversary Exhibition, Shanghai, China
True Self, Beijing Contemporary Art Foundation, Beijing, China
Digital Art Festival Taipei, Taipei City, Taiwan
AN IM AL Art Science Nature Society, City University of Hong Kong, Hong Kong
TAXT Taoyuan Science and Technology Festival, Taoyuan City, Taiwan
Big Workout-Annual International Project III, Art Museum of Nanjing University of the Arts, Nanjing, China

Experimental Media Series “Conversation on the Edge”, School of the Art Institute of Chicago’s Department of Film, Video and New Media, in collaboration with the Gene Siskel Film Center and the Video Data Bank, Chicago, U.S.

From/To: the Frontier of Chinese Art Education-China Academy of Art at SFAI, San Francisco Art Institute, San Francisco, United States

ANTI, The 6th Athens Biennale, Athens, Greece

Proregress, The 12th Shanghai Biennale, Shanghai, China

HyperPrometheus, Perth Institute of Contemporary Arts, Perth, Australia

RAM HIGHLIGHT 2018: “Is It My Body?”, Rockbund Art Museum, Shanghai, China

Some Kind of Halfway Place, Higher Pictures Gallery, New York, United States

2017 Ballade - Animamix Contemporary Art, Macao Museum of Art, Macao

Post-sense Sensibility-Trepidation and Will, McaM, Shanghai, China

A Nomination Exhibition of Three Rooms, Chronus Art Center, Shanghai, China

Are We Human, Princeton University, New Jersey, U.S.

LOOP Barcelona - LOOP Festival 2017, Cinemes Girona, Barcelona, Spain

Forever Fornever-Wrong Biennale, Rhode Island College, Rhode Island, U.S.

Promises of Monsters, KUNSTRAUM 53, Hildesheim, Germany

Notes on the Afterlife, Rokolectiv Festival 2017, Asociatia Rokolectiv, Bucharest, Romania

BELIEF IN THE POWER OF GESTURE, Projektraum LS43, Berlin, Germany

After Party 1: Collective Dance and Individual Gymnastics, Blindspot Gallery, Hong Kong

one world expo 2.1 #like4like, K11, Hong Kong

After Us, K11, Shanghai, China

2016 Dirty Bomb, Steve Turner Gallery, Los Angeles, USA

Hyperlinks 2, Center for Contemporary Art, Tel Aviv, Israel

Post-sense-sensibility: Trepidation and Will, Minsheng Art Museum, Beijing, China

ARE WE HUMAN?: The Design of the Species: 2 seconds, 2 days, 2 years, 200years, 200,000 years, 3rd Istanbul Design Biennial, Istanbul, Turkey

Time Test: International Video Art Research Exhibition, CAFA Art Museum, Beijing, China

Beijing Media Art Biennale, Beijing, China

Smart Illumination, Zou no Hana Terrace , Yokohama, Japan

Why the Performance, MCAM, Shanghai, China

CYNETART Festival 2016, Theater Hall Hellerau, Dresden, Germany

Delusional Mandela-abc gallery night, Société, Berlin, Germany

asia young 36, JEONBUK MUSEUM OF ART, JeonJu, Korea

Green celadon, The Artist House, Tel Aviv, Israel

Glas Animation Festival, Berkeley, San Francisco, US

Liverpool Biennial 2016, Liverpool, UK

The Shadow Never Lies, 21st Century Minsheng Art Museum, Shanghai, China

East Asia Moving, Videoclub, UK

We: A Community of Chinese Contemporary Artists , chi K11 Art Museum, Shanghai, China

WeChat: A Dialogue in Contemporary Chinese Art , Wesleyan University Center for the Arts, Wesleyan University, CT; Asia Society Texas Center, TA, U.S.

Temporal Turn: Art and Speculation in Contemporary Asia, Spencer Museum of Art, Taxis, U.S.

The Exhibition of Annual of Contemporary Art of China, Minsheng Art Museum, Beijing, China

New Alchemists, Salamanca Arts Centre, Australia

European Media Art Festival 2016, Kunsthalle, Germany

We, K11, Shanghai , China

Mapping the Body, Galerie im Taxispalais, Innsbruck, Austria

Stimulation Overload 2, Superchief Gallery, New York, USA

Biennale internationale d'art numérique - International Digital Art Biennial 2016,

Arsenal Contemporary Art Museum, Montreal, Canada

- 2015 WECHAT, Wesleyan University, Middletown CT, U.S.
I SEE International Video Art Festival, OCT, Guangzhou, China
The 6th Moscow Biennale, Pavilion No. 1 of the Exhibition of Achievements of the People's Economy, Moscow, Russia
Asian Arts Space Network, Asia Culture Center, Gwangju, Korea
The Wrong Digital Art Biennale, Intelligentsia Gallery, Beijing
Imaginary Circle, Asia-Plastic Myths, ACC (Asian Culture Complex), Gwangju, Korea
Both Sides Now 2 – It was the Best of Times, it was the Worst of Times?, Videotage, Hong Kong
Rendez-vous Institute of Contemporary Arts, Singapore
DeMonstrable, Lawrence Wilson Art Gallery, The University of Western Australia, Perth, Australia
Dirty Looks NYC – Bad Asians, New York
The Heart is a Lonely Hunter, YARAT Contemporary Art Centre, Baku, Azerbaijan
Psycho/SOMATIC – Visions of the Body in Contemporary East Asian Art, Allen Memorial Art Museum, Oberlin, U.S.
Click Festival, Denmark
All World's Future – Other Future, Chinese Pavilion at Venice Art Biennale 2015, Venice, Italy
INHUMAN, Fridericianum museum, Kassel, Germany
Transcending Tibet-Mapping Contemporary Tibetan Art in the Global Context, New York, U.S.
New Directions In Chinese Animation, Institute of Contemporary Art, Boston, U.S.
Essential Experiments, BFI, King's College of Arts, London, UK
Winter Film Awards 2015, Indie Film Festival, New York, U.S.
- 2014 Performance and Imaginations: Photography from China 1911-2014, Stavanger Art Museum, Norway
The 5th Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum, Fukuoka, Japan
MOMENTUM_InsideOut Screening Nightly, Berlin Art Week, Berlin, Germany
The IV International Biennale for Young Artists, the Museum of Moscow, Moscow, Russia

Warp Zone+Fay's Festival, Amsterdam, the Netherlands

PANDAMONIUM: Media Art from Shanghai, Momentum, CAC/Chronus Art Center, Berlin, Germany

My Generation: Young Chinese Artists, Tampa Museum of Art and Museum of Fine Arts, St. Petersburg, Florida, U.S.

PANDAMONIUM Micro-Exhibition #2: Ai Weiwei + Lu Yang, Kunstquartier

Bethanien, Mariannenplatz 2, Berlin Kreuzberg, Germany

LA Asian Pacific Film Festival, Los Angeles, U.S.

Animamix Biennale 2013-2014 Rediscovery, Museum of Contemporary Art, Shanghai, China

Video Art Competition THE 02, Poland

inHOUSE Film Festival, London, UK

Art Robotique, Cité des Sciences et de l'Industrie, Paris, French

Unpainted MediaArt Fair – LAB3.0, Munich, Germany

2013 Neo Folk, Ikkan Art Gallery, Singapore

7th Move on Asia, Alternative Space LOOP, Seoul, Korea

No Name, Ren Space, Shanghai, China

Queer project 2013, Nha San Collective, Hanoi , Vietnam

Degeneration, OCAT, Shanghai, China

Art World – Second Hand, Power Station of Art, Shanghai, China

GLOBAL PHOTO COLLABORATIONS, Diesel Art Gallery, Tokyo, Japan

West bund 2013 – A Biennial of Architecture and Contemporary Art , Shanghai, China

ASVOFF – A Shaded View on Fashion Film, Centre Pompidou, Paris, French

Cutlog Paris, Paris, French

Rendez-vous 2013, Musée d'art contemporain of Lyon, Lyon

OFF COURSE / FUORI ROTTA, Fondazione Querini Stampalia, Venice, Italy

THE GARDEN OF FORKING PATHS:Exploring Independent Animation, OCT, Shanghai, China

Some like it hot, Shanghai Gallery of Art, Shanghai, China
Memo, White Space, Beijing, China
Truth, Beauty, freedom and money, K11, Shanghai, China
Tampere Film Festival, Tampere, Finland
Pépinière, Lavitrine , Limousin Art, Contemporain & Sculptures, French
On/Off, UCCA (Ullens Center for Contemporary Art), Beijing, China

2012 ESCAPE(s) – in/from china #3, Centre d'Arts plastiques et visuels de Lille, France
UNFINISHED COUNTRY, Asia Society, Houston, US
PERSPECTIVES 180 – UNFINISHED COUNTRY: NEW VIDEO FROM CHINA,
Contemporary Arts Museum Huston, US
Dressing the screen – the rise of fashion film, UCCA(Ullens Center for Contemporary Art), Beijing, China
Reactivation, Shanghai Biennale 2012, Shanghai Museum of Contemporary Art, Shanghai, China
Energy, Project Daejeon 2012, Daejeon Museum, Daejeon, Korea
The Shadow of Language, Royal College of Art, London, UK
Impakt Art Festival 2012, Utrecht, Netherlands
Unseen, Guangzhou Triennial, Guangzhou Fine Art Museum, Guangzhou, China
Hinterlands, Luggage Store Gallery, San Francisco, US
VIRTUAL VOICES – approaching social media and art in China, Charles H.Scott Gallery, Vancouver, Canada
2012 Get It Louder, Beijing, China
Rapid Pulse, DFB Performance gallery, Chicago, US
Sub-Phenomena, the first CAFAM-Future exhibition, CAFA Art Museum, Beijing, China
The Untouchables, Saamlung Gallery, Hong Kong, China 2012 [Solar Plexus], V Art Center, Shanghai, China
Solar Plexus, Space Station, London, UK
It takes four sorts: A cross-strait Four-Regions Artistic Exchange Project, Taipei Fine Arts Museum

FOCUS 2012, Kunsthal Nikolaj, Copenhagen, Denmark

Symptoms, Iberiart, Beijing, China

2011 Video Art in China – MADATAC, Reina Sofia Museum, Madrid, Spain

Hypnosis, TIVAC, Taipei, Taiwan

CAFAM Biennale – Super Organism, CAFA Art Museum, Beijing, China

Moving Image in China: 1988-2011, Mingsheng Art Museum, Shanghai, China

Little Movements: Possibilities of Self-construction in Art, OCAT, Shenzhen, China

Hypnosis, Other Gallery, Beijing, China 2011 Future Festival, Top Building, Shanghai, China

Focus on Talents Project, Today Art Museum, Beijing, China

+Follow, Shanghai MOCA, Shanghai, China

In a Perfect World..., Meulenstein Gallery, New York, US

Grafted in, 53 Art Museum, Guangzhou, China

2010 2010 Beijing 798 Art Festival, Beijing 798 Art Zone, Beijing, China

Reflection of Minds-MoCA Shanghai Envisage 3, Museum of Contemporary Art, Shanghai, China

Young Media Artists: China, Japan and Korea' in INDAF 2010 , Tomorrow City, Songdo, Incheon, Korea

Use the Hand Do the Job, Excellent Graduation Work, Shift space, Shanghai, China

Exhibition of China Academy of Art, Gallery of China Academy of Art, Hangzhou, China

Seven young artist, Beijing Commune, Beijing, China

Jungle – A Close-Up Focus on Chinese Contemporary Art Trends Exhibition, Platform China, Beijing, China

Burning Youth, Hangzhou, China

GO Young Artist Group Show, OCAT Art Center, Shenzhen, China

2009 Bourgeoisified Proletariat - Small production, Songjiang New City Thames Town, Shanghai, China

The Quantity Bears Identity - How Shanghainese people treat themselves in a public transport, KultFlux Art Space, Vilnius, Lithuania

PRESENT exhibition, CANART, Shanghai, China

Yang Chang Xiao Dao, Am art space, Shanghai, China

Itchy Young Artist Group Show, Biz Art, Shanghai, China

2008 Small production - No.5, Shopping Gallery, Shanghai, China

Fractal Note-9/9, Metoo Space, Hangzhou, China

Spade, T-space, 798 Art Zone, Beijing, China

2007 “Pierre Huber Creation Prize 2007”, Biz Art, Shanghai, China

what's the time? Beijing, Shanghai Hangzhou New Media Art Exhibition, Creek Art Gallery, Shanghai, China

fruits of experimental contemporary art education in China, Zendai Museum of Modern Art, Shanghai, China

Art Warming New Media Artists Exhibition, Duolun Museum of Modern Art, Shanghai, China

New Directions from China, New Media Art exhibition from China, Plug In Basel, Switzerland

Graduation Exhibition of New Media Art department 2007 , CAA”Gallery of China Academy of Art, Hangzhou, China

Fruits, Done8 Art Exhibition Art Center, Shanghai, China

2005 Random Code, Exhibition of Young Artists from the 80s Art gallery of Hangzhou

Teacher, college, Hangzhou, China

RESIDENCY PROGRAM

ACC Grant Artist in residency , New York , 2014 (Residency Unlimited,NYU)

TASML | DSL artist residence @ symbioticA (Australia, Perth), 2013

3331 Arts Chiyoda (Japan, Tokyo) , 2013

Luggage Store Gallery (San Francisco,USA), 2012
Centre d'Arts plastiques et visuels (Lille, French), 2012
Tokyo wonder site (Tokyo,Japan), 2011
Fukuoka Asian Art Museum (Fukuoka, Japan), 2011

GRANTS AND AWARDS

2011: Today Art museum : Focus on Talents Project 2011 , the first price
2013: TASML | DSL artist residence @ symbioticA
2013: Asian Cultural Council grant
2019: BMW Art Journey winner
2022: Artist of the year, Deutsche Bank

LIVE PERFORMANCE

“Shanghai eArts Festival 2008, Streaming OBJECTS” New media art river event “2510”,Shanghai
“Cancer baby-cooperate with DuYun”, Asian Contemporary Art Week (ACAW), Asia Society Museum, New York, 2014
RAM HIGHLIGHT 2018: “Is It My Body?”, Rockbund Art Museum, Shanghai, China

JUDGE

2019, 2020 NEWVIEW AWARDS

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Press Report from SPIRAL

SPIRAL Press Release

2017.12

Exhibition

Start the New Year with Up-and-Coming Artist Lu Yang
New Video Work Inspired by Japanese Subcultures
Lu Yang: Electromagnetic Brainology

Dates January 5th – January 22nd, 2018 / 11:00–20:00
Venue Spiral Garden (Spiral 1F)



Electromagnetic Brainology (2017)



Electromagnetic Brainology Brain Control Messenger (2017)

Spiral presents "Lu Yang: Electromagnetic Brainology," an exhibition of the work of Chinese artist Lu Yang, at Spiral Garden (Spiral 1F) from January 5th to January 22nd, 2018. It is the first large-scale solo exhibition in Japan of the Shanghai-based new media artist.

Lu Yang is a leading figure in the millennial generation of artists who freely and innovatively use digital media in their practice. She employs such media as video, installation, animation, games, and 3D computer graphics to explore the link between science and spirituality. She was selected to represent her country in the Chinese pavilion at the 2015 Venice Biennale and recently exhibited at "Asia Corridor" at Kyoto Art Center in summer 2017.

Her unforgettable and compelling video work exudes a powerful presence. While her work has attracted attention for its striking and radical visuals, it is also permeated by the transience and fragility of life, and attempts to sensuously eliminate the various distortions rampant today. As society becomes increasingly estranged from religion, Lu Yang's generation seems to turn instead to pop idols and animation characters for its objects of worship. Inventively expressing this trend, the exhibition features a new video work made in the style of a music video using the Japanese idol Channomo-e from the group Band Ja Naimon! The didactic yet humorous work focuses on the brain and the senses while incorporating and visualizing aspects of entertainment, including famous video games and music videos, as well as the borders between science and consciousness, and reality and the imagination.

We look forward to welcoming press inquiries about this exhilarating and insightful exhibition.

Press Inquiries: Spiral / Visual Art Center PR Department (Ms.) En Tachibana
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spiral

SPIRAL Press Release

2017.12

Profile



Lu Yang

Born in 1984 in China. She graduated from the China Academy of Art in 2010 and is now based in Shanghai. Her practice combines video, installation, and digital painting in her explorations of such themes as science, biology, religion, mass culture, subculture, and music. Her recent major solo exhibitions include "Port Journey: Yokohama-Shanghai Lu Yang" (Zou-ko-Hana Terrace, Yokohama, 2016) and "Lu Yang Screening Program" (3331 Arts Chiyoda, Tokyo, 2013). Her group exhibitions include the Venice Biennale 2015 (China Pavilion) and "A Shaded View on Fashion Film" (Centre Pompidou, Paris, 2013).

Highlights

Japan today and the global zeitgeist, as seen by a young Chinese artist

Lu Yang's work is suffused with techniques and elements borrowed from Japanese manga and animation, which she consumed avidly from a young age. Moreover, the new video work featured in this exhibition stars a genuine Japanese idol singer. The citation of Japanese animation, comic books, and music idols by a non-Japanese artist in this way reveals how certain aspects of recent Japanese culture may well be called subcultures, but nonetheless currently also inspire creativity on an international level.

Modern faith rendered in radical and breathtaking videos

"To understand the world, some people perhaps try to read a difficult philosophy book, but I learn deep things from animation and manga," says Lu. "I want my work also to function like this." In today's society where many people identify with 2D worlds and attempt to find themselves there, Lu Yang's videos perhaps present a new form of faith, or something to believe in that is fitting for the contemporary human condition.



Exhibition post

Exhibits



Electromagnetic Brainology Brain Control Messenger

This new video work features the music idol Channomo-e from the group Band Ja Naimon! as well as original music by invisible manners, which is known for its music for the idol group Momoiro Clover Z. Channomo-e plays a female high school student who must fight evil.

Conception, Script, Direction: Lu Yang
Directed by: Sakari Otsu / Tetsuaki
Line Producer, Assistant Director: Tetsuaki Otsu
Director of Photography: Hiroshi Ito
Cast: Channomo-e (Band Ja Naimon!), Taki Hasegawa
Music: Channomo-e (Band Ja Naimon!), Taki Hasegawa
Theme Song: "Electromagnetic Brainology"
Song: Channomo-e
Composer: Channomo-e (Band Ja Naimon!), Taki Hasegawa
Lyrics: Tetsuaki Otsu

spiral



Electromagnetic Brainology

This work is a follow-up to Lu Yang's *Delusional Mandela* (2015) (<https://vimeo.com/141005610>). The four gods of Fire, Water, Earth, and Wind wear the brain-controlling Super D80 Crown, and perform a frenetic dance to music. The extraordinary dance scene is the highlight, featuring the quartet of gaudily colored dopes within a world of overwhelming velocity.

The venue will feature *Electromagnetic Brainology: Brain Control Messenger* and *Electromagnetic Brainology* displayed on large screens. In addition, in the atrium space will appear *power of will* – final shooting, a giant balloon sculpture of the artist's own head. In this way, Lu Yang's unique and dazzling vision will unfold all over the venue, thrilling and inspiring visitors.

Overview

Lu Yang: *Electromagnetic Brainology*

Dates January 9th – January 12nd, 2018 11:00–20:00

Venue Spiral Garden (Spiral 1F) 5-6-23 Minami-Aoyama, Minato-ku, Tokyo

Admission Free

Inquiries TEL 03-3486-1171

Organized by Vassal Art Center

Planned by Spiral

Cooperation by International Creative Co., LTD./Kyoshin Printing Co., LTD./Nakagawa Chemical Inc.

Past Works



*Lu Yang Gong Tao Rong (2016)
<https://vimeo.com/231973480>



*POWER OF WILL (2014)
<https://vimeo.com/82184042>


Press Report from ARTPULSE

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Lu Yang's Digital Realms of Creation



Given the dynamic nature of the technologically driven and culturally amalgamated world today, the 'look' of our hyper-connected virtual image landscape has reached a new level of visually. Artists around the globe are exploding the canon and exploring novel possibilities of aesthetic incarnation.


Among her peers working in the digital realm, Lu Yang's (born 1984, Shanghai, China) provocative style is at the forefront of the cybernetic culture of art. She studied new media art at the China Academy of Art in Hangzhou, and she has since become one of the most celebrated artists of her generation. Her phantasmagorical artworks combine diverse elements and influences including neuroscience, biology, medicine, mortality, religion, Buddhist and Hindu iconography, psychology, mental illness, horror, fashion, manga, hip-hop and popular culture. Immersed in the subcultures of anime, video games and sci-fi, Lu Yang taps into the intriguing depths of these genres as well as the enormous significance of Japanese cultural imports in China and beyond. She is fond of collaborating with performers, musicians, fashion designers and comic illustrators-her art often combines these imaginative partnerships in brave and hallucinatory ways.







While much of Lu Yang's work contains an unsettling edge of dark humor and monstrosity, her digitally rendered creations also reflect the spiritual intensity and disillusion of contemporary life. Her vibrant multimedia output spans 3D-animated films, digital video, video games, video arcade, holograms, neon, VR, sculpture, photography and installation-taken together, Lu Yang's art embodies a wild transcultural artistic hybrid that defies all previous categorization. Her recent solo shows include *Electromagnetic Brainology*, Spiral, Tokyo, Japan; *Lu Yang: Encephalon Heaven*, M WOODS, Beijing, 2017; *Delusional Manifests*, abc gallery night, Société, Berlin, 2016; *Delusional Manifests*, Beijing Commune, 2016; and *KIMO KAWA CANCER BABY*, Rén Space, Shanghai, 2014. Her work has been included in numerous group exhibitions, including UCCA Center for Contemporary Art, Beijing; Centre Pompidou, Paris; 56th Venice Biennale 2015 China Pavilion; 3rd Istanbul Design Biennial; Liverpool Biennial 2016; Shanghai Biennale 2012; Montreal International Digital Art Biennial 2016; Musée d'art contemporain de Lyon; Monumenta, Berlin; and The 5th Fukuoka Asian Art Triennale.

By Taliesin Thomas

Taliesin Thomas - *How are the latest digital technologies changing the way you make your art or how you think about your art?*

Lu Yang - Digital technology is a tool to present the work faster, but there is also the problem that I need to learn new techniques continually, and these learning processes are more time-consuming. My view of art has not changed because they are just tools. What can change your perspective and values must be a system of wisdom, not a tool.





perspective and values must be a system of wisdom, not a tool.



Lu Yang, *The Great Adventure of Malaria World*, 2018, digital video, 52:24 minutes. All images are courtesy of the artist.

T.T. - Do you think your art reflects a certain 'meta-narrative' with respect to the relationship between humans and technology? If you had to describe that 'meta-narrative,' what would you call it?

L.Y. - Concerning the relationship between humans and technology, I don't think it's necessary to separate them. In fact, I don't overthink about these issues. For example, I use the computer to make artworks, because the computer is more convenient and faster. The era I was born into just happened to invent the computer, so I use it. If you're an alien, and you're looking at the earth from another alien planet, those so-called computers, nature, humans, animals, maybe from the overall concept of the universe, are just a bunch of objects on a sphere. Just as we lie on the earth and look at the stars in the sky, we wouldn't care what happens to any of them and our cells are fighting for their lives, we would not care about that as well. The development of technology can only say that it brings more convenience to our life, but it cannot make us happier and closer to the truth. Can you say that modern people were definitely more prosperous inside than people 2000 years ago? So, are we making progress in terms of consciousness?

T.T. - In your video piece *Delusional Mandala* (2015) you carry out a multimedia digitized funeral by putting yourself in a coffin and riding around a desert in a colorful truck adorned with Chinese motifs. What is your thought about death with respect to the endless virtual realm? In other words, some day we will physically die, but our online digital presence(s) will endure. What do you think about that?

L.Y. - In my works, there has always been the curiosity and exploration of death, which I think is also the universal nature of human beings. Now it is very popular to discuss the Internet and reality separately, however, I haven't really done that. That so-called Internet, reality, dream world, I think everything that can be felt is relatively real and false, just like the ancient Chinese philosopher Zhuangzi's dream argument. What we now perceive as reality may be false in some way. Think about the relationship of an object and the image inside of the mirror. All kinds of death are a means of connecting all intermittency. I don't care at all what happens to my online account after I die, it means nothing to me, and I don't think the Internet will last forever. All the worldviews and values we build are changing in the cycle of founding, sustaining, destroying and re-founding.



Julian Navarro
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Micro Era Media Art from China

05.09.2019 to 26.01.2020

[Kulturforum](#)

From 5 September 2019 to 26 January 2020, Kulturforum will present the group exhibition Micro Era. Media Art from China. Invited by the Nationalgalerie, the two artists Cao Fei (*1978) and Lu Yang (*1984) asked the artists Fang Di (*1987) and Zhang Peili (*1957) for a dialogue. The artists selected the works together with the Chinese and German curators Anna-Catharina Gebbers (Hamburger Bahnhof - Museum für Gegenwart -

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Berlin), Victor Wang (freelance curator, Shanghai/London) and Yang Beichen (freelance curator and film researcher, Beijing). The exhibition will be accompanied by Pi Li (M +, Hong Kong) as curatorial advisor.

Micro Era | Ausstellung | Trailer



Micro Era is tied in with the group exhibition [living in time. 29 contemporary artists from China](#), which was presented in 2001 at the Hamburger Bahnhof - Museum für Gegenwart - Berlin. This exhibition already showed works of Cao Fei as well as Zhang Peili and was also devised by a Chinese-German team of curators, to which, amongst others, Pi Li also belonged. The exhibition showed how contemporary Chinese artists have responded to the economic, political, ideological but also technological changes in China since the 1980s. This approach is now continued with Micro Era.

Installations and Single-Channel Videos

From documentary film images, and the adapted use of classical film language to the aesthetics of Japanese Anime, the works of this exhibition focus on and explore the relationships between mind,

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body and technology – with installations and single-channel videos ranging from the 1980s to the present. Historically, within the Euro-American context, video art is often regarded as a democratising art form – through the rapid circulation of information and global events by fast-access technologies. Cao Fei, Fang Di, Lu Yang, and Zhang Peili scrutinise the seductive thesis of this democratisation by reflecting in their visual language the mass production of goods as well as how images and virtual subjectivities are produced and consumed, and how we understand our world through imaging technology. At the same time, in the cross-generational exhibition with documentary, narrative and installation references and the expansion into virtual space, the central directions in the development of media art in China are presented.

Cao Fei

Cao Fei (*1978 in Guangzhou, lives in Beijing, China) combines in her films and installations social comments, pop-cultural aesthetics as well as references to surrealism and documentary film. Her works reflect the rapid, chaotic changes that are taking place in today's Chinese society. For "Micro Era" Cao Fei presents her works "Asia One" (2018) and "11.11" (2018) for the first time in Germany. The multimedia installation, which is about the logistics sector, conveys the hyper-real vision of a near future and shows the effects of accelerated economic growth,

technological developments and globalization on society. Cao Fei wished to see the young multimedia artist Fang Di as a dialogue partner on her exhibition area.

Fang Di

Fang Di's works (*1987 in Shenzhen, lives in Shenzhen, Guangdong, China) deal with issues of racism in a broader geopolitical context. By incorporating film materials from news and documentaries, his works combine various visual languages in order to critically examine these interconnections. In his first large-scale institutional presentation in Europe so far, Fang Di shows two multimedia-installations and one object. The three works "Minister" (2019), "Sepik River Ring" (2019) and "The Magical of Pipes" (2019) are based on Fang Di's work experience in Papua New Guinea for a Belt and Road initiative company (which has been pooling China's interests and objectives to build up and expand intercontinental trade and infrastructure networks between the People's Republic of China and over 60 other African, Asian and European countries since 2013). His activities in the South Pacific Island Nation allowed him, analogous to embedded journalism, an intimate documentation of the current social situation.

Lu Yang

Lu Yang (*1984 in Shanghai, lives in Shanghai, China) interweaves virtual and physical architectures in her installations. The artist lures the viewer into the hells of images of an augmented reality and manipulated emotions symbolically represented by transcranial magnetic stimulation. With knowledgeable references to traditional Buddhism, techno religions, cyber feminism and Japanese subcultures, her works circle around gender stereotypes, beliefs in science and post-human ways of life. For "Micro Era", Lu Yang has embedded the largest ever presentation of her works in an installation reminding us of the labyrinthine constructions of Comic Cons. She asked her former professor Zhang Peili for an exhibition dialogue.

Zhang Peili

Zhang Peili (*1957 in Hangzhou, lives in Hangzhou, China) is a pioneer of multimedia art and crucial to the development of the Chinese avant-garde and the emergence and spread of Chinese video art. His early work is often associated with the socio-political events that occurred during the heyday of the '85s New Wave movement, which led to the fact that the notions of *xingwei yishu* 行为艺术 (performance art) and *yingxiang yishu* 影像艺术 (video art) were canonized in China. For "Micro Era", Zhang Peili presents pioneering video art pieces such as "30x30" (1988), "Document on Hygiene No. 3" (1991) and for the first

time in Germany the installations "Uncertain Pleasure I" (1996) and "Opposite Space" (1995). The one-channel video work "30x30" (1988) is often referred to as the first video art work produced in China.

Micro Era: Media Art from China is curated by Anna-Catharina Gebbers with co-curators Victor Wang and Yang Beichen, curatorial advisor: Pi Li.

The exhibition project was initiated by Yu Zhang 张 巍, president of the Gesellschaft für Deutsch-Chinesischen kulturellen Austausch e.V. (GeKA e.V. 德中文化交流基金会). The exhibition concept was developed by Anna-Catharina Gebbers (curator, Hamburger Bahnhof – Museum für Gegenwart – Berlin) in cooperation with Udo Kittelmann (director, Nationalgalerie, Staatliche Museen zu Berlin).

A special exhibition of the Nationalgalerie – Staatliche Museen zu Berlin and the Gesellschaft für Deutsch-Chinesischen kulturellen Austausch e.V. (GeKA e.V. 德中文化交流基金会), on the occasion of the 25th anniversary of the city partnership Berlin-Beijing, funded by the Lotto Stiftung Berlin.

For the exhibition, Kerber Verlag publishes a publication with prefaces by Michael Müller, Governing Mayor of Berlin, Yu Zhang, and Udo Kittelmann, as well as text contributions by Anna-

Catharina Gebbers, Pi Li, Victor Wang and
Yang Beichen, 128 pages, 100
illustrations, German / English, ISBN 978-
3-7356-0620-4, 30 €.

*Deutschlandfunk Kultur is media partner
of the exhibition.*

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LuYang NetiNeti | Zabłudowicz Collection

LuYang NetiNeti

22 September 2022–12 February 2023

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DOKU – Binary conflicts Invert Illusions, 2022 (still). Courtesy the artist.

About

Enter the disorientating and darkly humorous worlds created by multimedia artist [LuYang](#) (b. 1984, Shanghai) for their first UK solo exhibition, immersed in the cultures of anime, videogames and sci-fi, LuYang combines Buddhism, neuroscience and digital technology to investigate the mysteries and mechanics of the human body and mind.

The title *LuYang NetiNeti* incorporates the Sanskrit expression 'neti neti', meaning 'neither this, nor that'. The Main Hall focuses on the artist's own avatar, DOKU, created using CGI animation and by motion-tracking the movements of dancers. The six versions of DOKU that exist to date correspond to the six paths of Buddhist reincarnation: Hell, Heaven, Hungry Ghost, Animal, Asura and Human.

DOKU – Binary conflicts Invert Illusions is a new video commissioned by Zabłudowicz Collection. It features the characters Heaven and Hell engaged in a dance on a yin yang symbol, leading to the formation of a new hybrid DOKU character, the binary god. Presented on a large screen on the altar, *DOKU the Self* follows a version of LuYang on a passenger aeroplane moving through numerous states of perception. The narrator contemplates the concepts of reincarnation, consciousness, and our understanding of 'the self'.

Our Back Gallery has been transformed into an interactive games arcade, with the ambitious *Material World Knight* project at its centre. Characters from LuYang's earlier works appear, accompanying you on a philosophical quest through techno-psychedelic realms. The Middle Gallery screening room presents a selection of LuYang's key video works, made in collaboration with J-pop idols, music producers and scientists.

Entertaining, thought-provoking and sometimes grotesque, LuYang's fantastic spaces don't shy away from exploring human mortality and the nature of reality itself.

Please be aware that the exhibition contains flashing lights, loud noise, and themes and images some viewers may find distressing. Under-14's must be accompanied by an adult, and young children should be supervised at all times.

Biography

Shanghai-based multimedia artist LuYang creates fantastical, often painful, and shocking images which represent an interdisciplinary blend of religion, philosophy, neuroscience, psychology and modern technology, as well as the allusions to real life forms and structures of natural and religious origin. The output of LuYang's artistic practice spans game engines, 3D-animated films, video game installations, holograms, motion capture performances, virtual reality and software manipulation. The artist also collaborates with acclaimed scientists, psychologists, performers, designers, experimental composers, music producers, robotics companies and pop stars.

LuYang graduated with a BA and MA from the New Media Art department of the China Academy of Art in Hangzhou. Their work has been featured in major museums and institutions internationally, including recent solo exhibitions at the ARoS Aarhus Art Museum, Aarhus, Denmark (2021–22); Spiral, Tokyo, Japan (2018); M WOODS, Beijing, China (2017–18); MOCA Cleveland, Cleveland, USA (2017); Ullens Center for Contemporary Art (UCCA), Beijing, China (2011); and Fukuoka Asia Art Museum, Fukuoka, Japan (2011). Recent works in large-scale thematic exhibitions include The Milk of Dreams, 59th Venice Biennale 2022; Asia Society Triennial 2021, New York; Centre Pompidou, Paris (2020); Shanghai Biennale 2018 and 2012; Athens Biennale 2018; Liverpool Biennial 2016; Montreal International Digital Art Biennial 2016; 56th Venice Biennale 2015 (Chinese Pavilion); and Fukuoka Asian Art Triennale 2014.

LuYang was awarded the BMW Art Journey in 2019, following which they commenced the making of a new digital body of work titled DOKU. They are also the winner of the Deutsche Bank Artist of the Year 2022 award, as part of which they will present a solo exhibition at PalaisPopulaire, Berlin in September 2022.

Image credit: DOKU – Binary conflicts Invert Illusions, 2022 (still). Courtesy the artist.

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Press Report from SOCIÉTÉ

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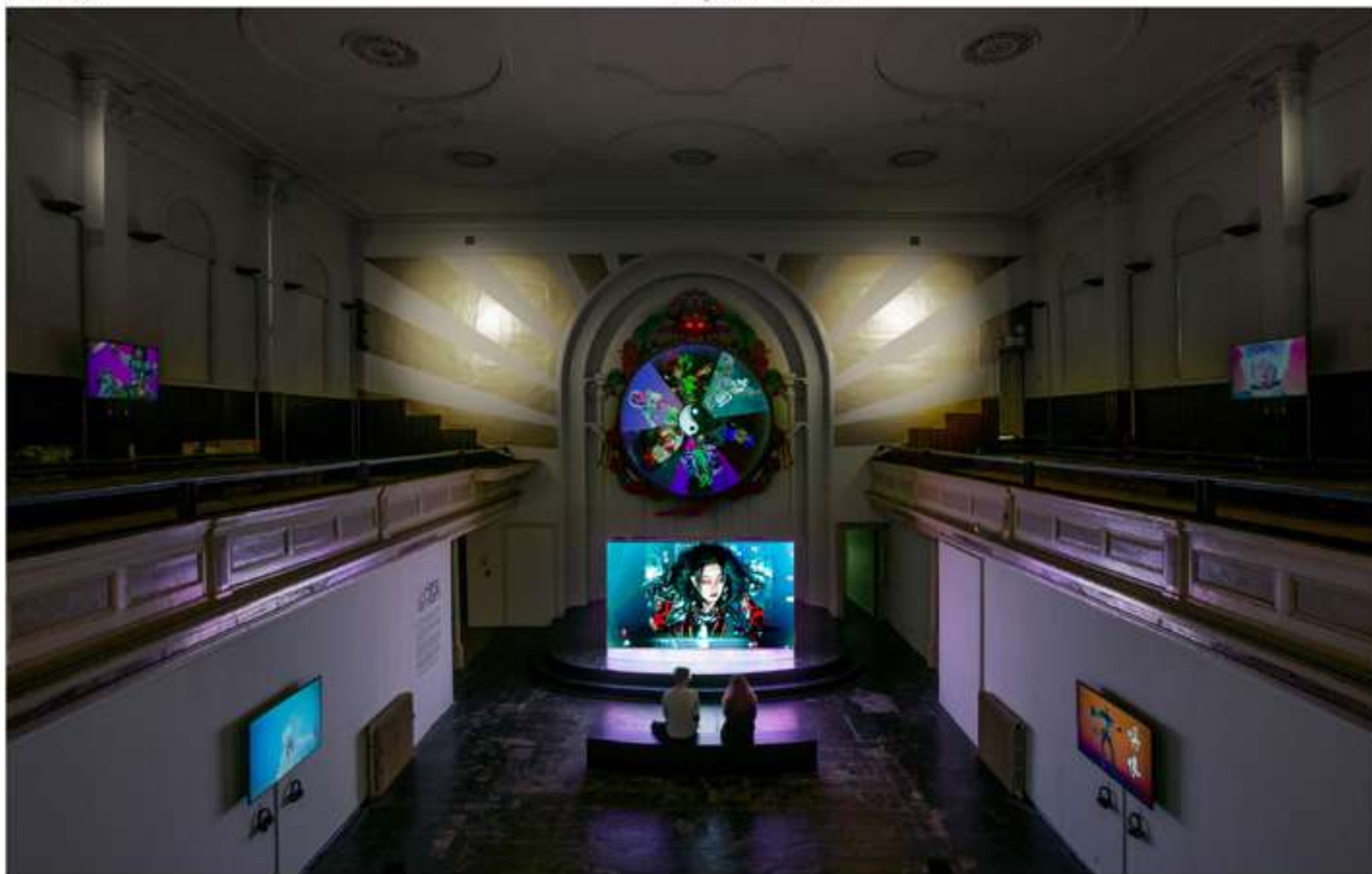
Lu Yang - Société Berlin – SOCIÉTÉ



Video still, Lu Yang, *DOKU the self*, 2022, 34 min 6 sec, Edition of 6 + 2 AP

Lu Yang's 3D animations and installations explore fundamental questions about the relationships between the body and consciousness, spirituality and science, technology and the limits of being human. Yang introduces his own body into many of his works, subjecting this proxy to myriad experiments that seem to perpetually stage his own multiplication, disintegration, or dissection. The artist's recent works revolve around the character *DOKU*, who Yang conceives as a digital shell or virtual human. *DOKU* is named after the phrase "Dokusho Dokushi," meaning "We are born alone, and we die alone." Yang has been working on the digital assets for this non-binary avatar for over two years and considers the character a reincarnation of himself into a digital parallel universe. Yang's experiments with *DOKU* take on many forms, including a series of iconic light boxes recently displayed in the solo exhibition *Digital Descending* at ARoS in Aarhus, Denmark.

Lu Yang (b.1984, Shanghai) lives and works in Beijing and Shanghai. He was selected as *Artist of the Year 2022* by Deutsche Bank. Yang is currently participating in *The Milk of Dreams* at La Biennale di Venezia and *WORLDBUILDING* curated by Hans Ulrich Obrist at the Julia Stoschek Collection. His work has also been presented in exhibitions at M Woods, Beijing; ARoS Museum, Aarhus; MOCA Cleveland; and Ullens Center for Contemporary Art, Beijing; Mori Art Museum, Tokyo; and Kunstpalais Erlangen. He has participated in group exhibitions at Rockbund Art Museum, Shanghai; CCA Tel Aviv; ICA, London; Muzeum Sztuki, Poland; Centre Pompidou, Paris; Hamburger Bahnhof, Berlin; and Fridericianum, Kassel.



Installation view, *LuYang NetiNeti*, Zabłudowicz Collection, London, 2022

Enter the disorientating and darkly humorous worlds created by multimedia artist LuYang for their first UK solo exhibition. Immersed in the cultures of anime, video games and sci-fi, LuYang combines Buddhism, neuroscience and digital technology to investigate the mysteries and mechanics of the human body and mind. The title *LuYang NetiNeti* incorporates the Sanskrit expression 'neti neti', meaning 'neither this, nor that'. The Main Hall focuses on the artist's own avatar, *DOKU*, created using CGI animation and by motion-tracking the movements of dancers. The six versions of *DOKU* that exist to date correspond to the six paths of Buddhist reincarnation: Hell, Heaven, Hungry Ghost, Animal, Asura and Human. *DOKU – Binary conflicts invert illusions* is a new video commissioned by Zabudowicz Collection. It features the characters Heaven and Hell engaged in a dance on a yin yang symbol, leading to the formation of a new hybrid *DOKU* character, the binary god. Presented on a large screen on the altar, *DOKU the Self* follows a version of LuYang on a passenger aeroplane moving through numerous states of perception. The narrator contemplates the concepts of reincarnation, consciousness, and our understanding of 'the self'. Our Back Gallery has been transformed into an interactive games arcade, with the ambitious *Material World Knight* project at its centre. Characters from LuYang's earlier works appear, accompanying you on a philosophical quest through techno-psychedelic realms. The Middle Gallery screening room presents a selection of LuYang's key video works, made in collaboration with J-pop idols, music producers and scientists. Entertaining, thought-provoking and sometimes grotesque, LuYang's fantastic spaces don't shy away from exploring human mortality and the nature of reality itself.

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