

Yujue Liang

Born in Anhui, China, 1991.
Lives and works in Shanghai, China.



Liang Yujue (b. 1991, Anhui Province, China) currently lives and works in Shanghai. His practice explores interactions between technology, energy, sound and cognition, and examines the relationship between people, technology and media through the excavation of sound and the cultural significance behind it.

His oeuvres involve the historical evolution of technology, biology, environment, memory and consciousness. He tends to introduce spatial experiences, installations, videos, images and socio-anthropology using aural and kinesthetic methods, and to present a more communicative and inter-connective narrative by engaging with viewers and creators from diverse backgrounds.

Liang received his MFA in Time-Based Media from the University of Fine Arts Hamburg in 2022, and his BA from the Academy of Fine Arts Nuremberg in 2019. He has exhibited internationally, including institutions and events such as X sign Space (Hangzhou), Guangzhou Academy of Fine Arts Art Museum, West Bund Art Center (Shanghai), 36th Stuttgarter Filmwinter-Festival for Expanded Media (Stuttgart), Eslite Performance Hall (Taipei), Botanical Garden (Rome), and Avalon Cafe (London), among others. He has received awards such as the NOTANEAR Award at the Internationales Digitalkunst Festival (Stuttgart), the iART Youth Project Award, and academic fellowships from Goldsmiths, University of London, and DAAD PROMOS.

The Remains of the Trojan Horse: Liang's The Retinue of Dionysus

By Roxane Fu, 2009

In Greek mythology, Athena's grudge against Troy for the golden apple led her to instruct Odysseus to present the Greeks with the idea of the Trojan Horse. This monumental wooden horse, hiding soldiers inside, was left as a deceptive gift, leading the Trojans to bring it within their walls, unknowingly inviting their own downfall. This myth echoes through Liang Yujue's works in the group exhibition "The Retinue of Dionysus", exploring the conflict of masculinity, the fracture between appearance and essence, and the residues left after intense confrontation.

Yujue Liang presents two pieces in this exhibition, "New Breed" and "New Breed-Residue", forming a dual narrative on masculinity's dichotomous nature. The sculptures resemble charred skeletons, remnants of bodies after fierce battles, accompanied by surrounding sound effects, portraying a complex coexistence of hardness and sorrow.

In human society, masculinity appears as a puppet, shaped and manipulated by patriarchy and power, and then perpetuating these forces. Power itself is like the blazing fire of ancient Greek wars, with every citizen residing in a besieged city. Men must endure this fire, a backlash of privilege. When markers of identity, such as attire and physical form, are reduced to

ashes, the remaining skeletons erase differences among groups, leaving all equally dignified yet vulnerably exposed.

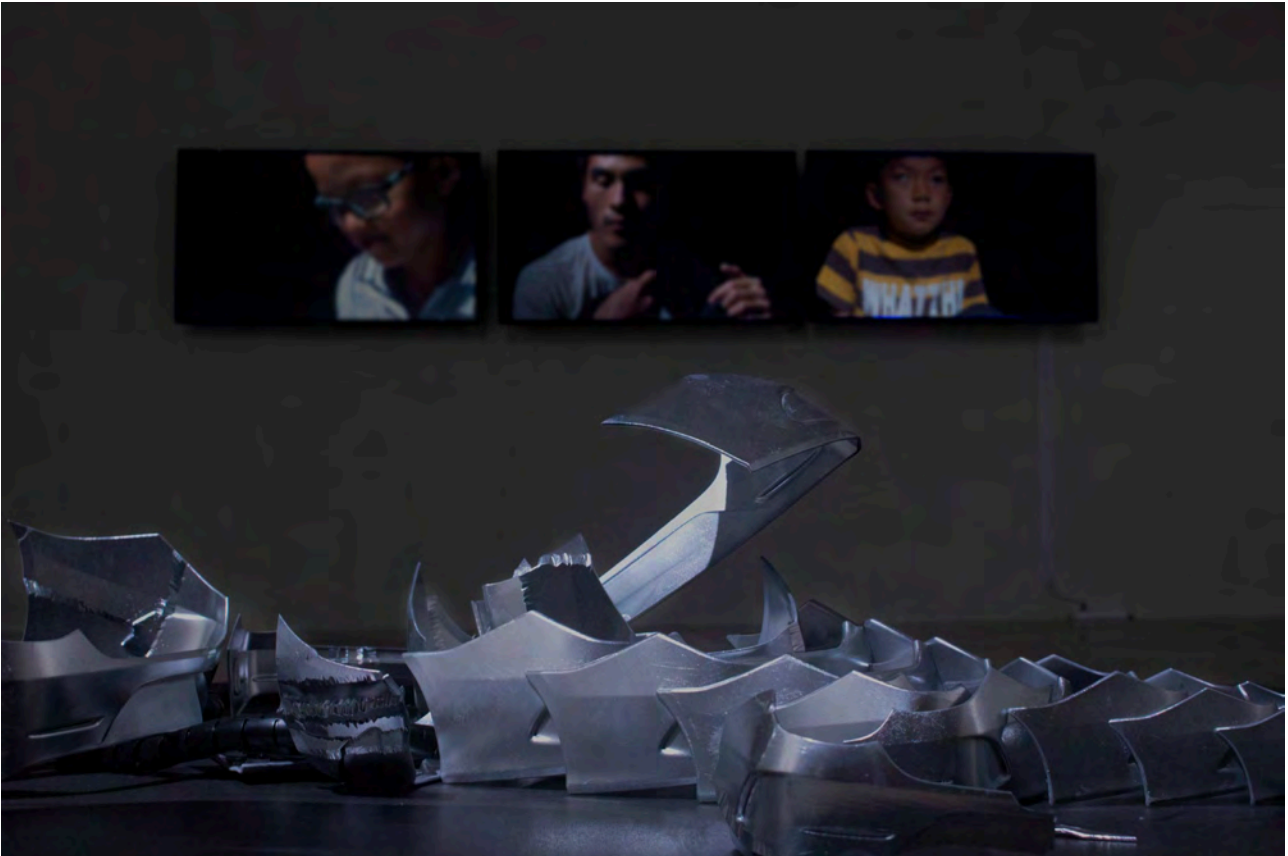
Through this, Yujue Liang reflects on the value of the body and opens another dimension from an ontological perspective: he integrates car parts into the "skeleton" design, evoking a modernized "man and horse"—a reconstruction of classic masculine traits. This essence, stripped of its physical form, remains deeply embedded, representing an indelible symbol. Masculinity, indeed, is not innate but learned and imparted within social structures. However, once a man matures, even if he critically reflects upon or resists it, the inertia of masculinity seems ingrained, becoming an integral component of the so-called "soul" (the spiritual realm corresponding to the physical body).

When the Trojan Horse was breached, its aggressive exterior was dismantled; yet its contents were not pure, uncorrupted goodness but rather the pillaging Greeks. The inner and outer elements maintain a performative and fractured relationship. Even if the body is abandoned, not all constraints vanish simultaneously. "New Breed-Residue" offers a pessimistic response, akin to a lizard's tail shed in an escape attempt.

The work resembles the wreckage of a car crash, mimicking the self-amputation of a threatened reptile. Post-body abandonment, the skeleton continues its stubborn resistance, with the violent collision marking the grand finale of the struggle. Despite the clash and partial sacrifice of the self, masculinity remains intricately woven into every remnant, with even the act of resistance celebrated as a masculine fight. At this juncture, the lingering soundscape resembles a dirge, mourning not the catastrophe itself but the helpless pain and confusion that persist despite the battle.

In this exhibition, Yujue Liang's work completes the discourse on masculinity. Amid the evolving social context, confronting contemporary constraints is not about vociferous struggle but about contemplating repair and reconstruction amidst the wreckage of the Trojan Horse, even if the present resembles a valley of despair after a peak of intensity. The path forward remains obscured, but the encompassing soundscape begins to emerge from the depths, colliding and resonating.





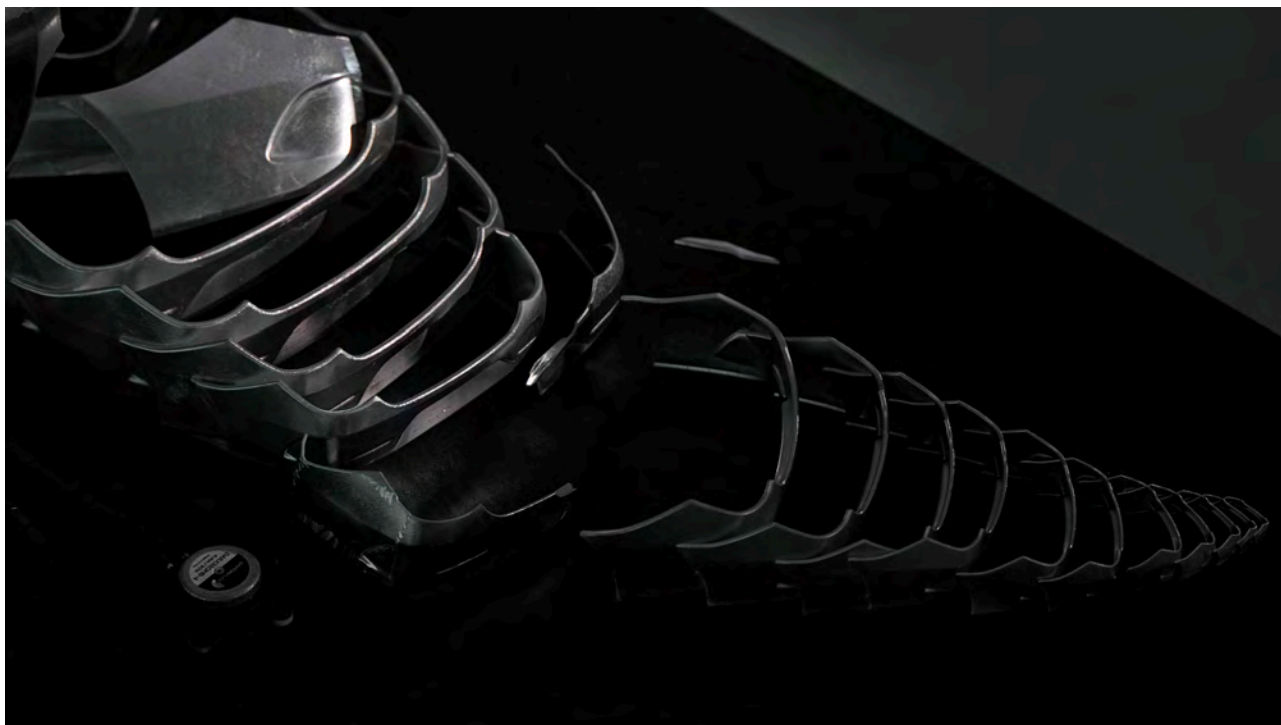
New Breed, 2021-2023

Carbon fiber, 3D printing, automotive electroplated headlight bezel, Daytonaudio daex32ep-4, monitor stand, AR4 robotic arm, aluminum profiles, acrylic board;
Three channel HD video, color, sound; Vinyl record, engraving on brass plate

Dimension Varies

Video duration - 00 : 04 : 08

Vinyl record & brass plates - 31 x 31 cm each



New Breed (Details)



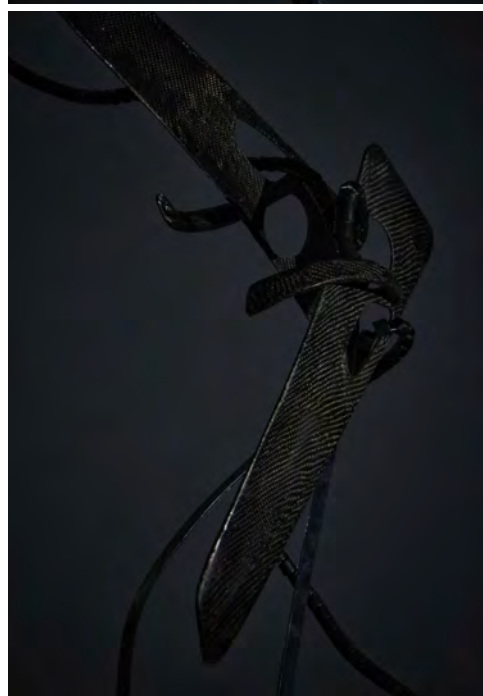
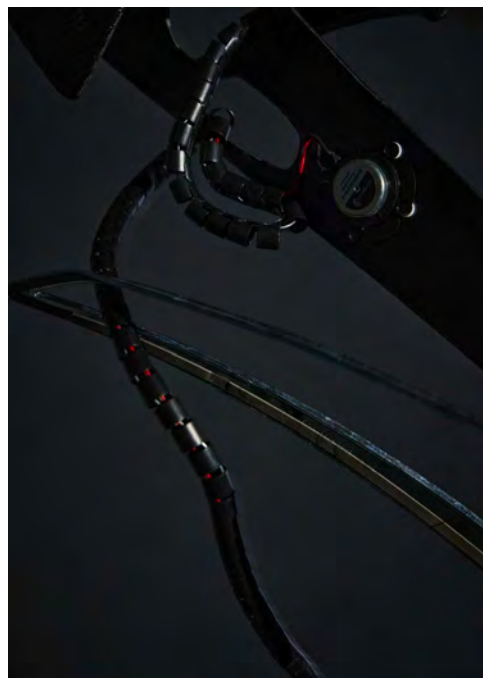
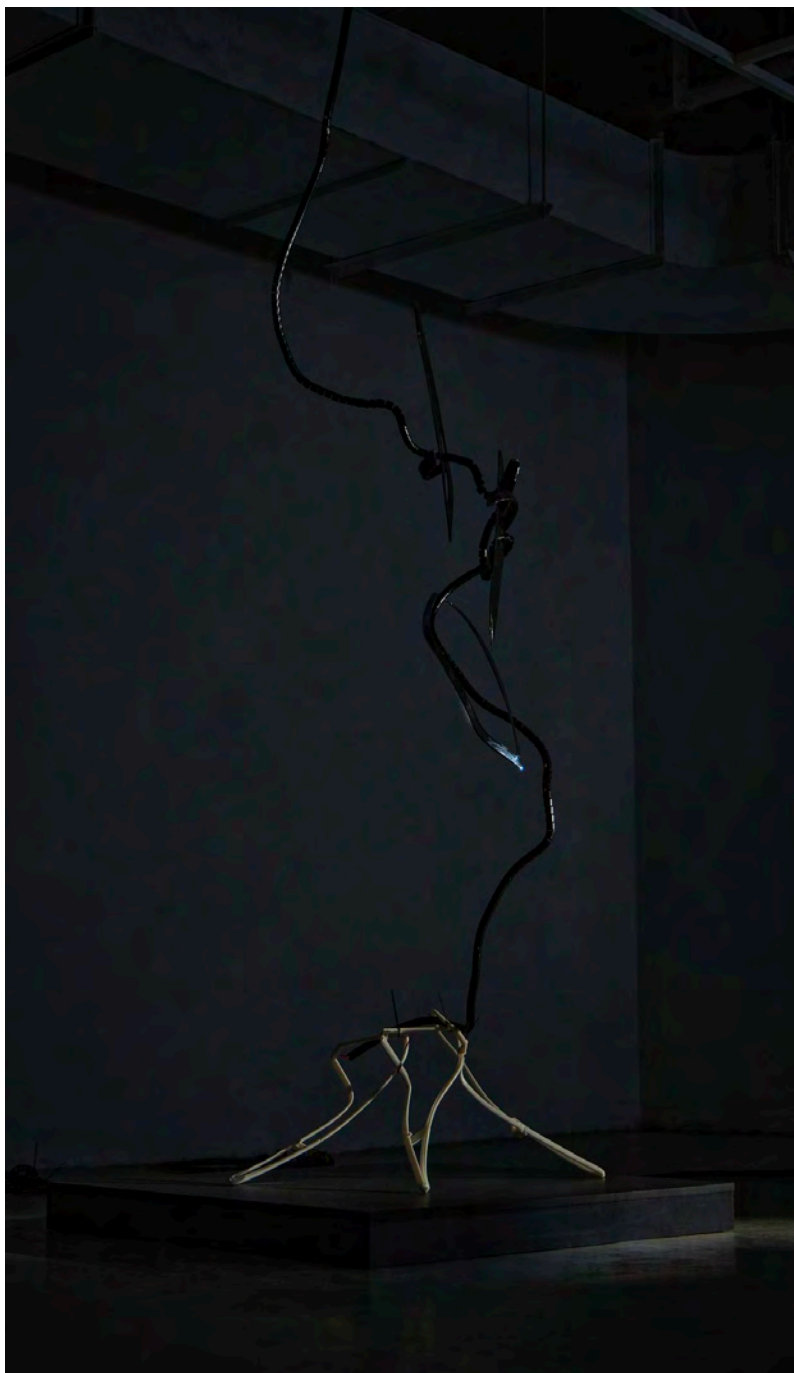
New Breed - Residue

Carbon fiber, 3D printing, automotive electroplated headlight bezel,
Daytonaudio daex32ep-4, monitor stand; Dimensions varies



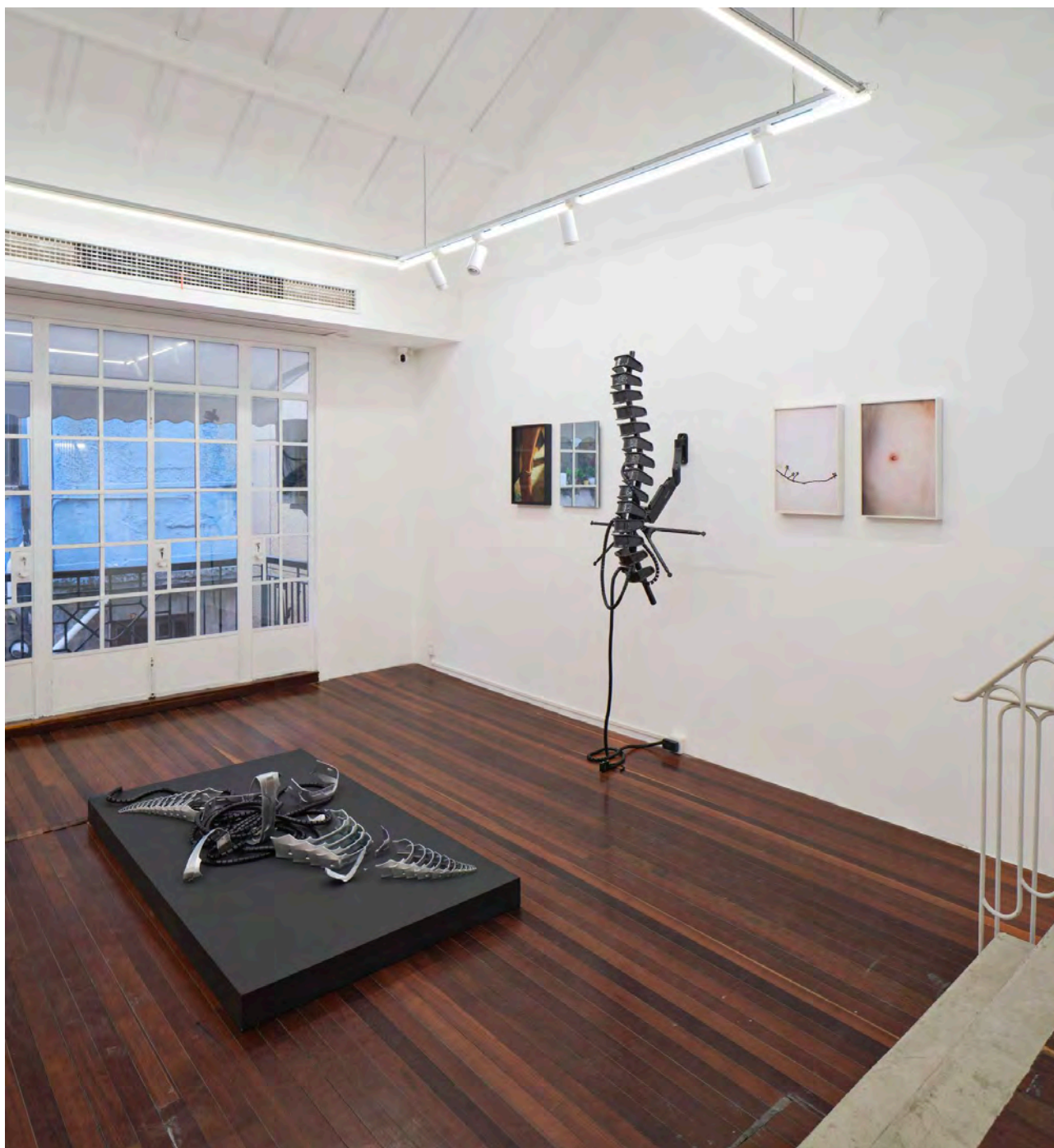
New Breed - Residue

Carbon fiber, 3D printing, automotive electroplated headlight bezel,
Daytonaudio daex32ep-4, monitor stand; Dimensions varies

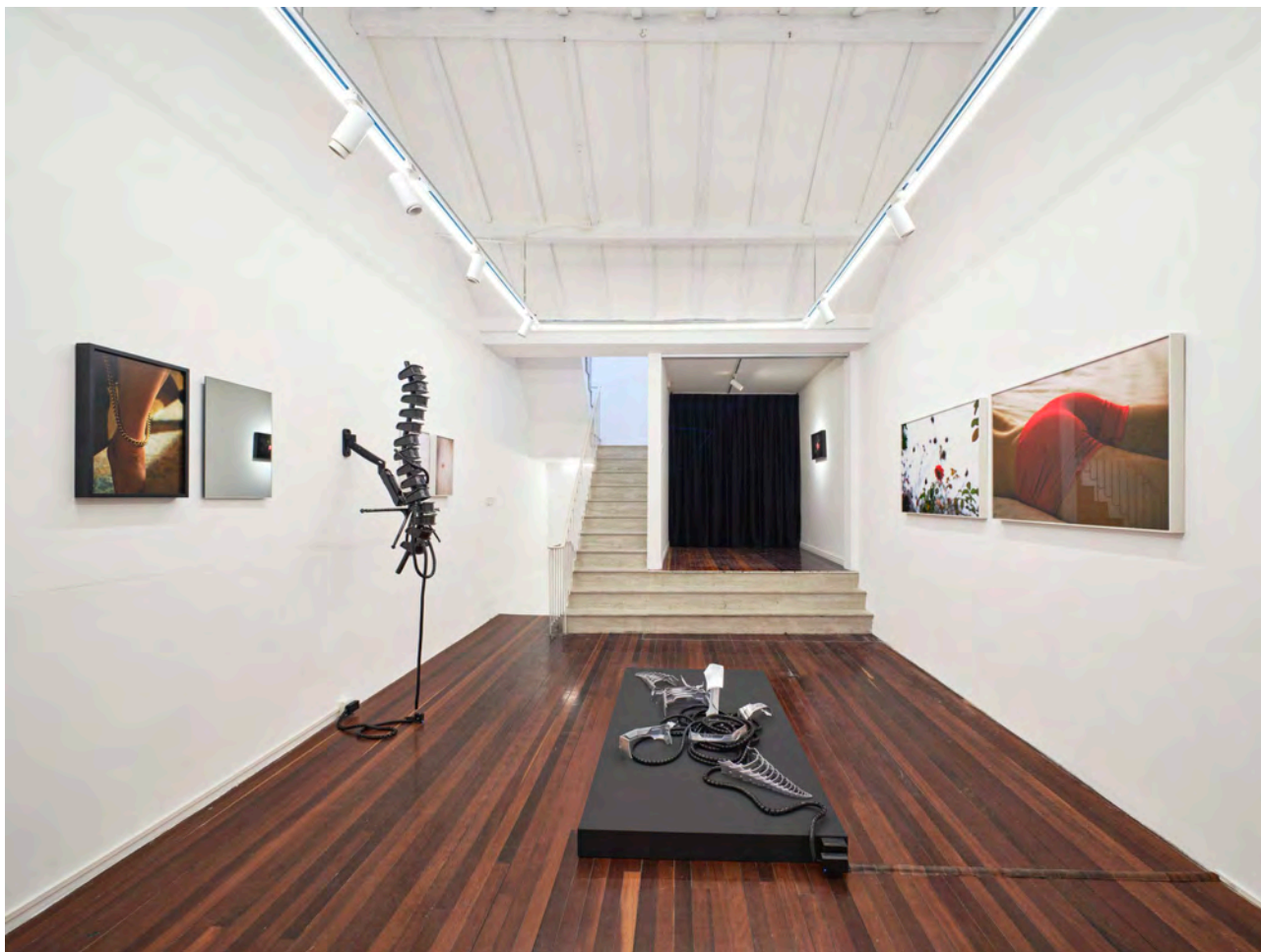


New Breed - Residue

Carbon fiber, 3D printing, automotive electroplated headlight bezel,
Daytonaudio daex32ep-4, monitor stand; Dimensions varies



New Breed Series
(Installation view)



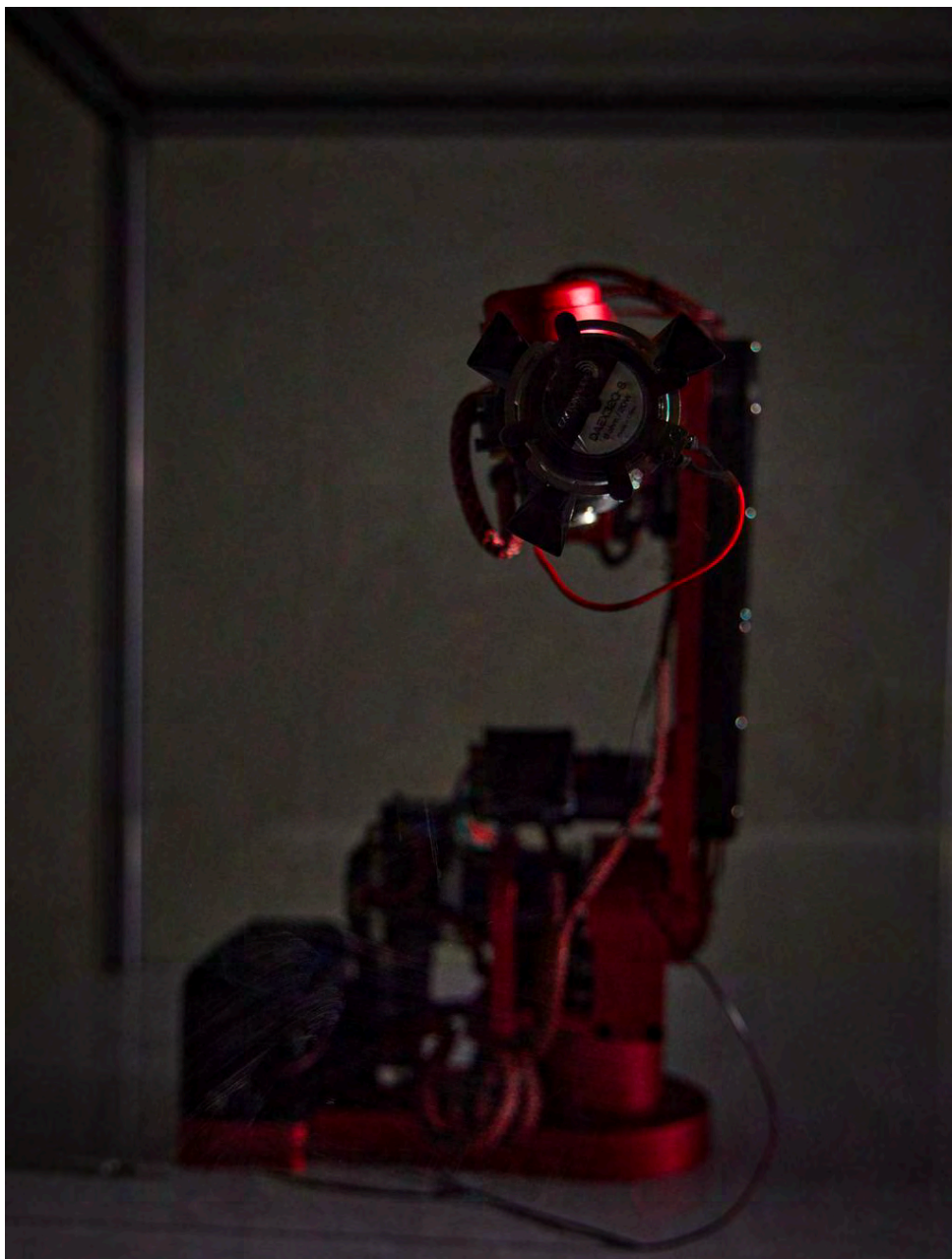
New Breed Series
(Installation view)



*New Breed -
Communication*

Daytonaudio
daex32ep-4, AR4
robotic arm,
aluminum profiles,
acrylic board

180 x 100 x 100 cm



*New Breed -
Communication
(Details)*



New Breed - Let's shape the sound of the future together
Vinyl record, engraving on brass plate; 31 x 31 cm each
(Front View)



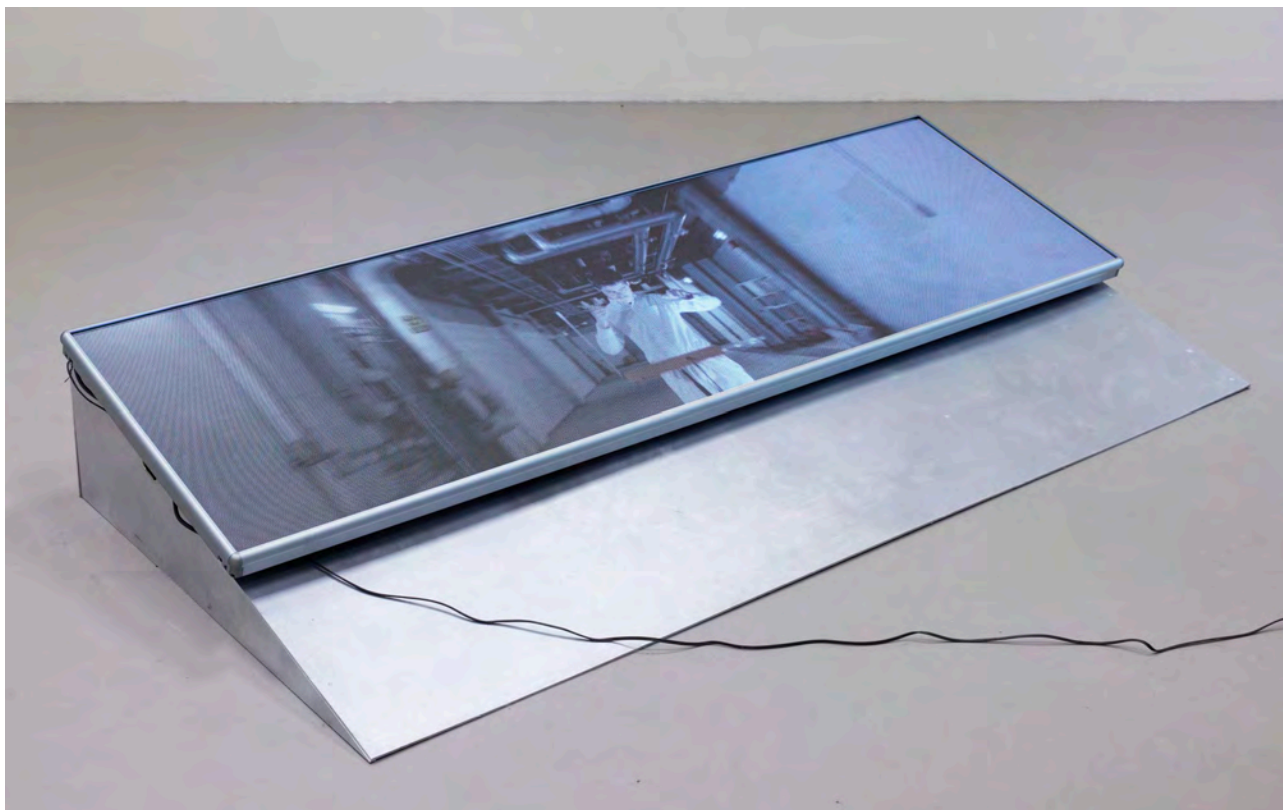
New Breed - Let's shape the sound of the future together
Vinyl record, engraving on brass plate; 31 x 31 cm each
(Back View)



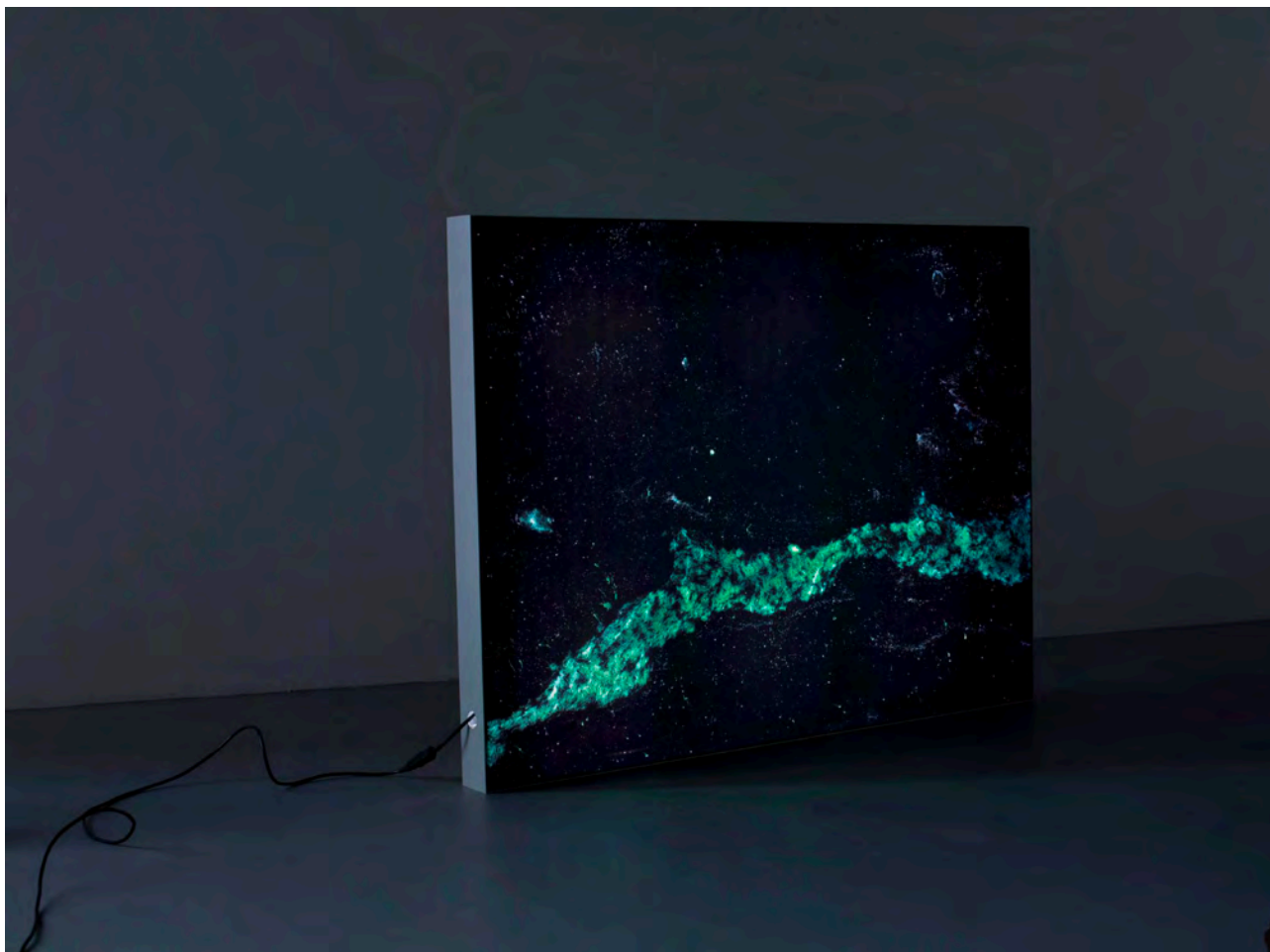
Dilution, 2022

One-channel video,
color, sound, 4K

Video duration:
00 : 03 : 26



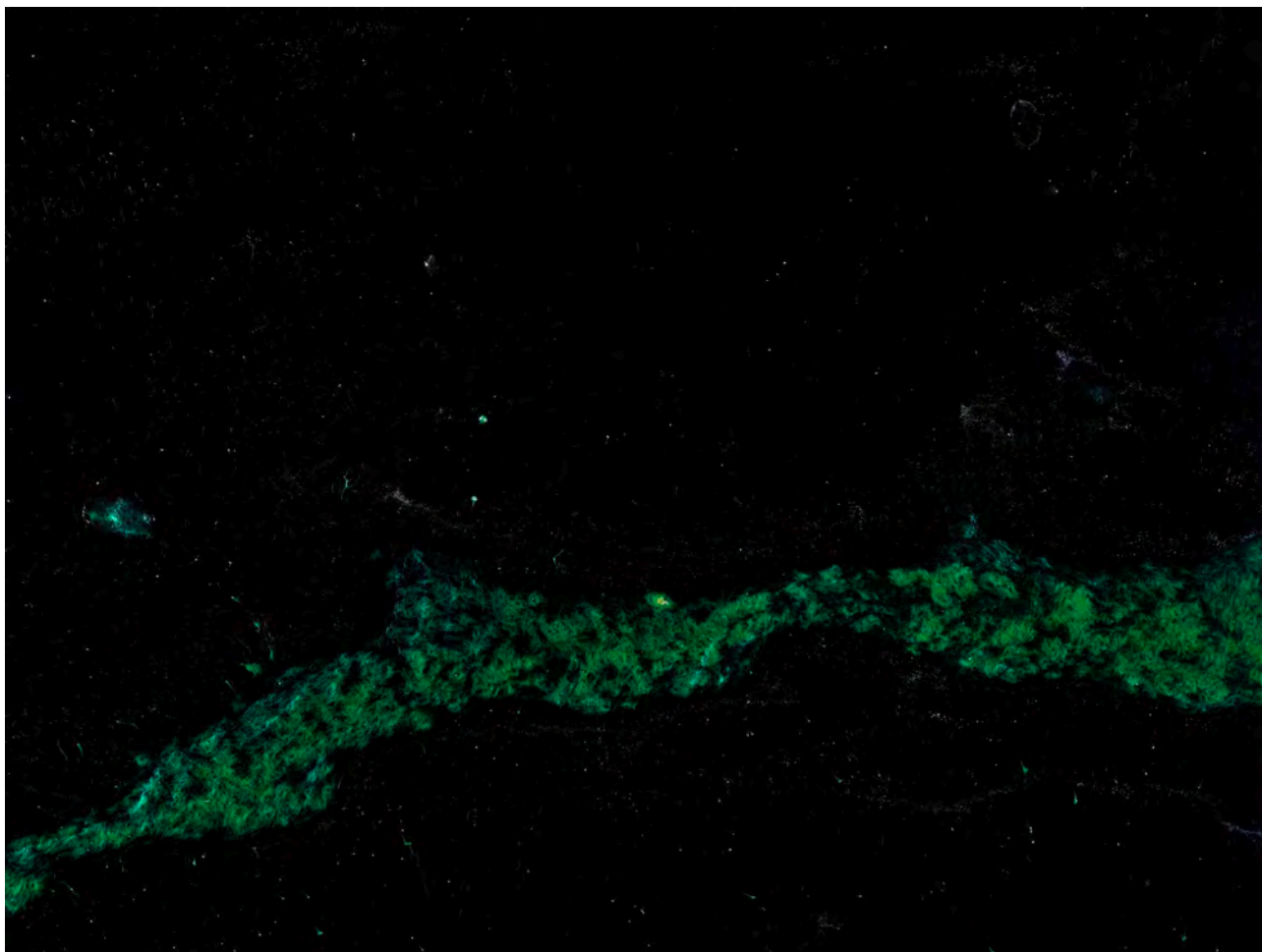
Dilution, 2022
(Details)



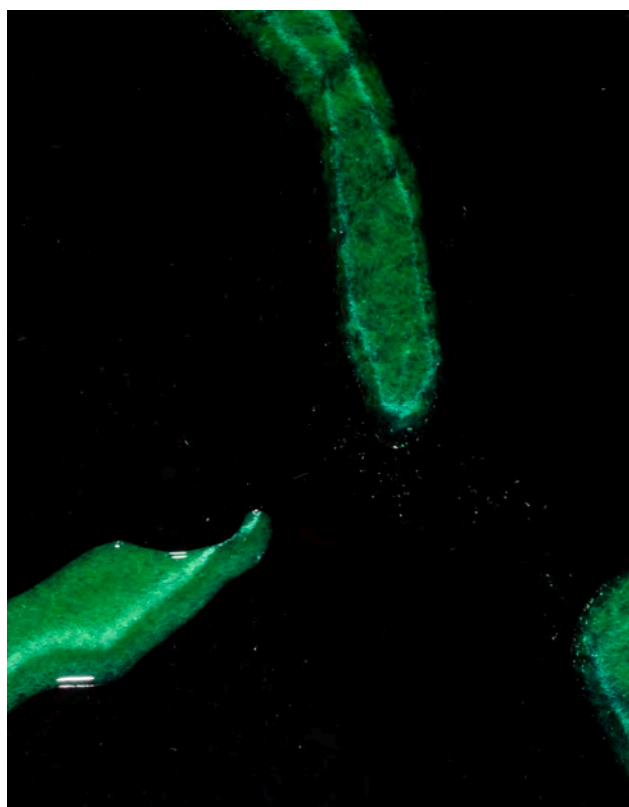
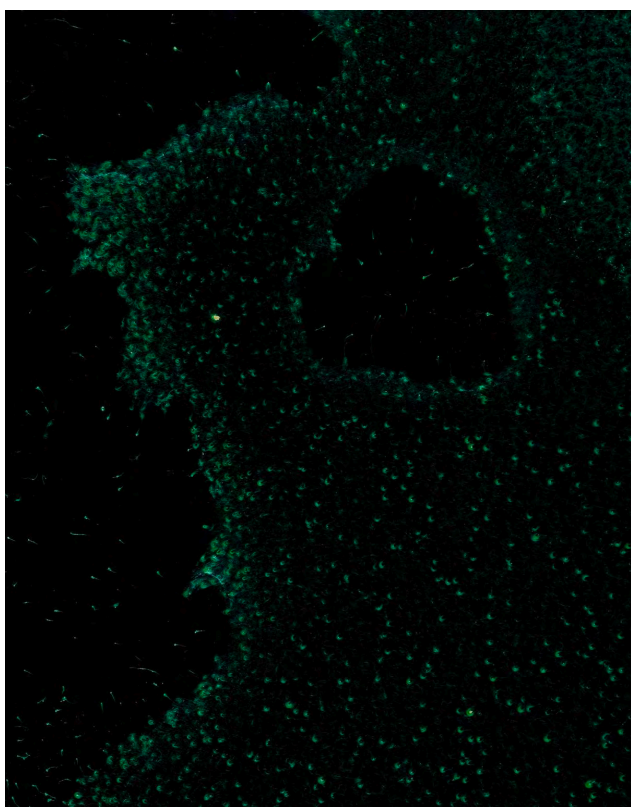
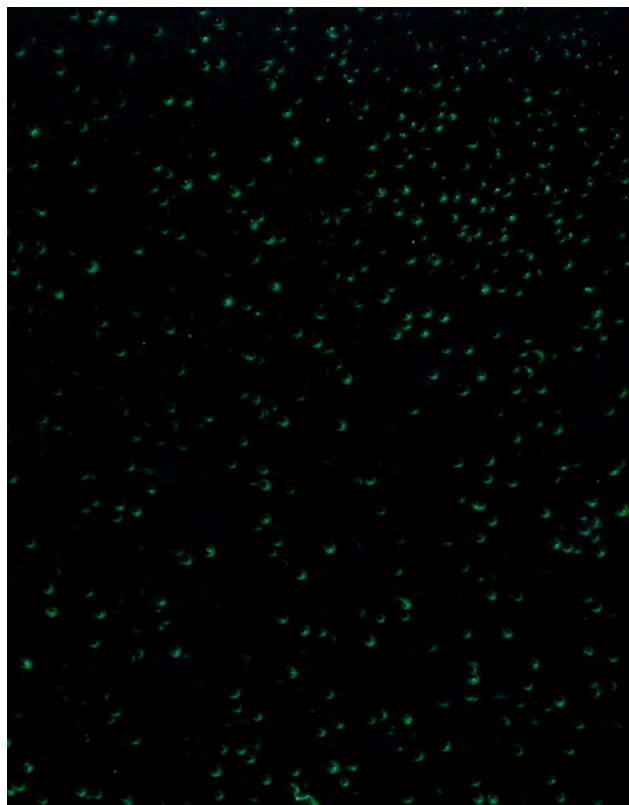
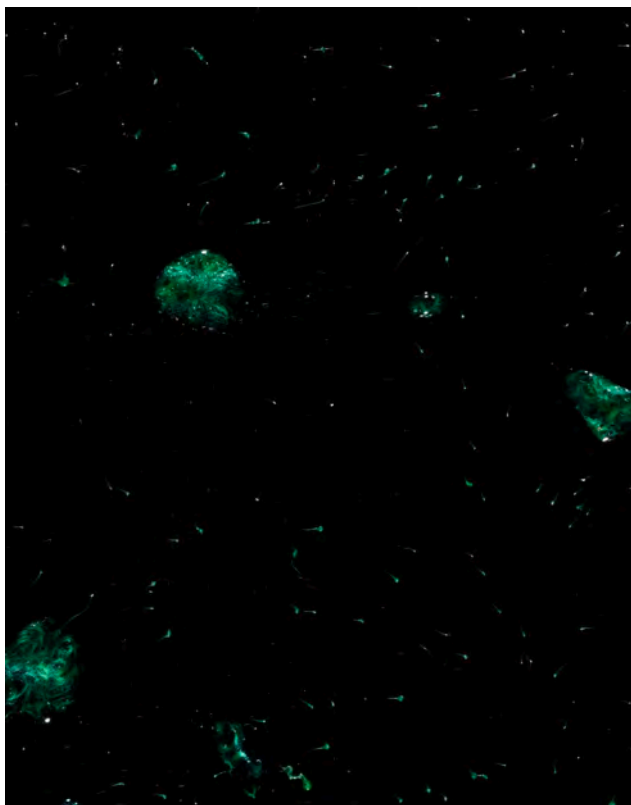
Perpetuis futuris temporibus duraturam, 2020

Photo series, lightbox preferred

Display varies



Perpetuis futuris temporibus duraturam, 2020
(Details)

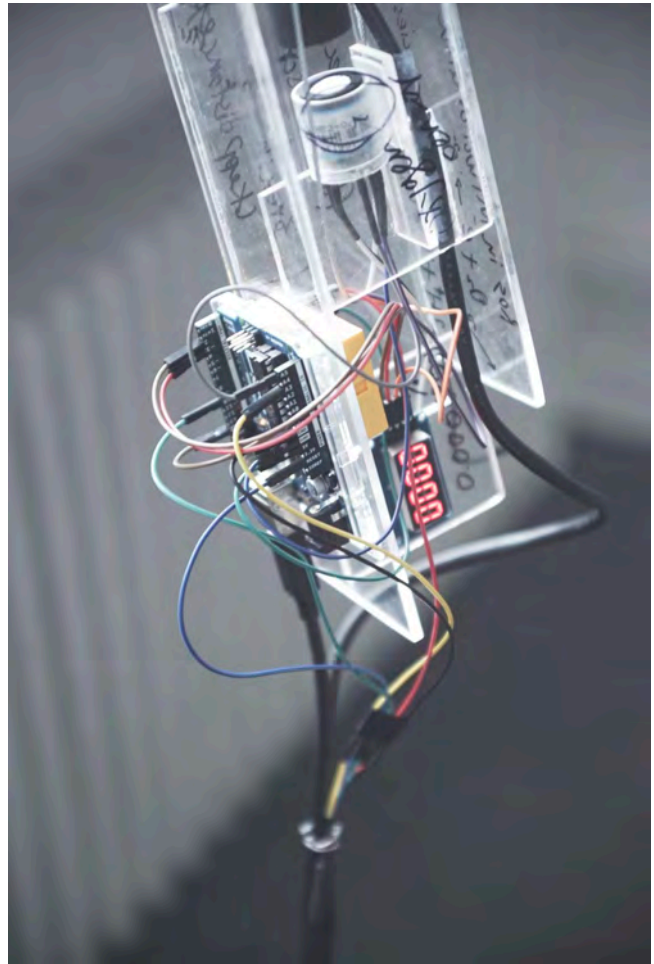
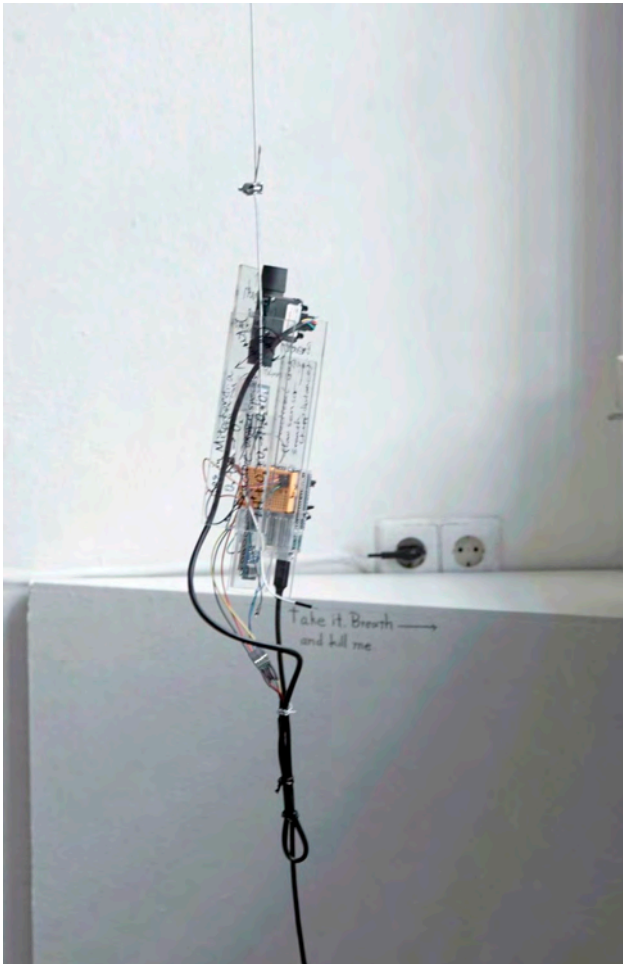




Perpetuis futuris temporibus duraturam, 2020
(Installation view)



dlife / dO2 ~ -sign(O2), 2020
Monitor, Arduino with Oxygen sensor
Dimensions varies



dlife / dO2 ~ -sign(O2), 2020
(Details)

Yujue Liang

Born in Anhui, China, 1991.

Lives and works in Shanghai, China.

Education

2022 MFA in Time-Based Media, University of Fine Arts Hamburg, DE

2019 BA, Academy of Fine Arts Nuremberg, DE

Selected Exhibitions

2024 Meme To Jam, organized by Li Ming & Zhu Changquan, X sign Space, Hangzhou

Mountain and Sea Fantasy: An Alternative Academy History - Contemporary Moving Image Art Exhibition, Guangzhou Academy of Fine Arts Art Museum, Guangzhou

Shanghai West Bund Art & Design Education Future Lab - Symphony of Senses: The Resonance Between the Five Senses and the World, West Bund Art Center Hall N, Shanghai

The Retinue of Dionysus, academic supported by Xia Tian, Nan Ke Gallery, Shanghai

Reisen in Abwesenheit des Körpers, curated by Yang Di, Duolun Museum of Modern Art, Shanghai

Screening Project I: Spring Chamber / START, Start Museum, Shanghai

2023 The Wrong Biennale, Pavillon Sensory Disconnection (online)

X Perception / X, Tai Art Center, Shanghai

Film Pathology, MOM art space, Hamburg (DE)

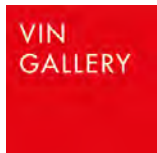
Selected Exhibitions (Cont'd)

- | | |
|------|--|
| 2022 | <p>36.Stuttgarter Filmwinter-Festival for Expanded Media, Stuttgart, Germany</p> <p>18th International WOCCMAT Conference & AI, Eslite Performance Hall, Taipei</p> <p>Our Bio - Tech Planet, Future of Plants and Humans, Botanical Garden, Rome, Italy</p> <p>HFBK Graduate Show, HFBK Hamburg, Hamburg, Germany</p> <p>Odyssey UK-China Film Season, Edinburgh, UK</p> <p>Goldsmiths Exchange Exhibition, Avalon Cafe, London, UK</p> |
| 2021 | <p>In difficult times, Kunstquartier Bethanien, Berlin, Germany</p> <p>The Invisible Sounds, PLAN8T x Museum of Waste (MoW), Changsha, China</p> <p>No Wrong Moves, Richard and Dolly Maass Gallery, New York, U.S.</p> <p>Nice to meet you, Chamber 1019A, New York, U.S.</p> <p>Haptic dreams of future past, Gallery LADØNS, Hamburg, Germany</p> |
| 2020 | <p>The 6th intermedia Art Festival - Near Future: Possible Life, Hanling Venue, DongQian Lake Tourist Resort, Ningbo, China</p> <p>Ausstellungslabor, Academy Gallery, Nuremberg, Germany</p> |
| 2019 | <p>Edition Superior, Edel Extra Gallery, Nuremberg, Germany</p> <p>Foresight Film festival N.4, Urania Berlin e.V., Berlin, Germany</p> <p>Long Night of the Sciences 2019, FAU, Nuremberg, Germany</p> <p>Don't You Blame Anyone (Future Comes Quickly), curated by Övül Ö. Durmuşoğlu, Auf AEG, Nuremberg, Germany</p> |
| 2018 | <p>Same bed different dreams, Gallery der HBK Saar, Saarbrücken, Germany</p> <p>iART Youth Project, Yuan Contemporary Art Museum, Chongqing, China</p> |



Awards and Recognitions

2024	MA CHANG Residency, Shanghai, China
2023	Huatai Top Art Community 3th Young Artist Residency Program, Shanghai, China Internationales Digitalkunst Festival (IDKF) NOTANEAR Award, Stuttgart, Germany
2022	Goldsmiths, University of London, London, UK (Exchange, Fellowship)
2021	Karl H. Ditze Stiftung and DAAD PROMOS, SUNY Purchase, New York, U.S. (Exchange)
2018	iART Youth Project Award, Yuan Contemporary Art Museum, Chongqing, China A.d.b.k Nuremberg Academy Film Prize
2017	A.d.b.k Nuremberg Academy Prize



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