

Artificial Wonderland | 人造仙境

Artificial Wonderland is a series started in 2010. Yang Yongliang uses images of architecture as brushstrokes; heavy mountain rocks with enriched details draw a faithful reference to Song Dynasty landscape painting. Urban development makes life in the city flourish, but it also imprisons these lives; centuries-old cultural tradition in China is profound, but it has also remained stagnant. Ancient Chinese people painted landscapes to praise the greatness of nature; Yang's works, on the other hand, lead towards a critical re-thinking of contemporary reality.

In *Artificial Wonderland II* (2014), there are digital replicas of two Song Dynasty master paintings, namely *Travelers Among Mountains and Steams* (Fan Kuan) and *Wintery Forest in the Snow* (anonymous). Whereas ancient landscapes are often seen as being without time, Yang's interpretation of the latter work is a nocturnal image, titled *Wintery Forest in the Night*. The 2014 series marks a step forward in terms of digital technique--the piece is larger than ever and enriched with tremendous detail images. Also, Yang conjucted natural mountain rocks into the signature artificial landscape for the first time. Images of the mountain rocks are mostly taken in Iceland and Norway.

人造仙境 系列始自于 2010 年。杨泳梁用城市建筑的影像作为画笔，谱写以宋代峰峦叠嶂、充满细节的山水风格为蓝本的数码影像创作。城市化发展在滋养一个城市的同时也禁锢了他们；正如中国传统文化正因其悠久、深邃，而被固有的思想局限。古人通过描绘山水来赞美自然，而杨泳梁的山水则引发人们对当今社会现状的反思。

2014 年延续创作的 **人造仙境 II** 呈现两件以数码摄影以及电脑后期临摹的中国古画，包括范宽的 *溪山行旅图* 以及佚名艺术家所绘制的 *寒林雪景图*。古典绘画中的山水往往淡化时间概念，而杨泳梁赋予了后一件作品夜晚的情景，命名为 *寒林夜景图*。2014 年的系列作品标记着艺术家在数码技术上的又一次提升——呈现以往从未达到的大尺幅作品以及丰富的肌理和细节。同时，杨泳梁首次在数码山水作品中融合了自然山石，这些自然山石的照片主要在冰岛和挪威拍摄。

