

**BANK** presents  
MAB SOCIETY

纯  
美

an online group exhibition

2020.2.14 - forever

## 网络群展 Online Group Show

奥斯汀·李 Austin Lee  
张怡 Patty Chang  
耿旖旎 Yini Geng  
黄彦彦 Yanyan Huang  
奥利弗·赫林 Oliver Herring  
让-克里斯蒂安布·卡尔 Jean-Christian Bourcart  
靳山 Jin Shan  
马克·拉菲亚 Marc Lafia  
林科 Lin Ke  
林明弘 Michael Lin  
马大哈 MA DA HA  
政纯办 PSFO  
塔伯·罗巴克 Tabor Robak  
孙一钿 Yitian Sun  
海蒂·芙欧特 Heidi Voet  
王佳雪 Jiaxue Wang  
王芮 Wang Rui  
谢其 Xie Qi  
郑皓中 Haozhong Zheng  
赵之亮 Zhiliang Zhao



展览信息 Show Information

纯美 PURE BEAUTY

2020.02.14 - forever

展览之地 Show Room

微信公众号"MABSOCIETY" 每周二, 四, 六

Please subscribe WeChat (MABSOCIETY) for the show updates(Every Tue, Thur, Sat)

开幕社交厅 (新浪微博@BANK\_MABSOCIETY)

OPENING Social Party @Weibo(Account@BANK\_MABSOCIETY)

对艺术家或者BANK 的好奇都可留言, 讨论

All kinds of questions/discussion are welcomed here, either for our artists or BANK

表演者房间 Performer Room (Instagram@bankmabsociety)

敬请收看 IGTV, Stay tuned for BANK channel!!



“André Malraux chez lui” (©Maurice Jarnoux)

1947年，安德烈·马尔罗提出了“想象中的博物馆” (Le Musée Imaginaire) 的概念，即：艺术品不需要在实体的博物馆中展出。取而代之的是，随着摄影技术的出现，任何人、任何时候都可以在他们想象的博物馆里展出艺术作品。随着2020鼠年的开始，由于新型冠状病毒的爆发，中国几乎所有的博物馆、画廊，和大多数其他行业都被迫暂时关闭了。

作为对这一现状的回应，BANK想象了一场网络群展《纯美》，呈现了一间无墙的、开放的和自由的线上画廊。通过我们的网络和社交媒体平台，这场展览将探索“纯美”的概念，作为应对当下全球危机的解毒剂，以及我们美学价值的缪斯。此次展览呈现了从崇高到世俗的丰富作品，不仅从历史的角度审视了美的概念是如何形成和发展的，并探索了美的复杂和多样性，堪比全球的科学家们正在尝试消灭却在不断变异中进化的病毒。当我们处于集体的黑暗之中，展览希望能为人性注入一丝希望。

正如约翰·巴尔德萨里(John Baldessari)在1966年请了一名广告牌画家，在一幅粗糙的画布上刻上黑色大写字母，创作了他的标志性作品“纯美”(Pure Beauty)。我们也将以简化的线上展览形式传递纯美的艺术理念。目前数百万中国人被隔离在家中，数字通信化的未来正在真实发生。身体尽管有所禁锢，但生活、商业、教育和文化对大多数人来说，有增无减。不禁让人想问，有没有可能有一天博物馆和画廊的实体建筑空间不复存在？音乐厅或是医院呢？此次线上展览《纯美》通过种种绘画、表演、照片、装置、视频、雕塑和屏幕截图来回应如此种种猜想。

展览将呈现艺术家： 奥斯汀·李、张怡、耿旖旎、黄彦彦、奥利弗·赫林、让-克里斯蒂安布·卡尔、靳山、马克·拉菲亚、林科、马大哈、林明弘、政纯办、塔伯·罗巴克、孙一钿、海蒂·芙欧特、王佳雪、王芮、谢其、郑皓中、赵之亮，和其他艺术家的作品。在展览期间，我们将在Instagram上同步开放“表演者的房间”项目。

《纯美》也将纪念在2020年逝去的人和事。如古汉语所有云：“祸兮福所倚，福兮祸所伏”，这段时间带来了学习、爱和分享的机会。此次展览的一部分收益将用于帮助抗击冠状病毒及在这场战斗中处于前线的英勇工作人员。

In 1947, André Malraux proposed the idea 'Le Musée Imaginaire' (the Imaginary Museum), whereby actual artworks no longer had to be presented in a physical museum. Instead, with the advent of photography, anyone could exhibit works of art in his/her imaginary museum. As the year 2020, Zodiac year of the Rat commences, all museums, galleries along with most other industries in China have been forced to close due to the severe outbreak of the novel coronavirus.

In response to the current situation, BANK imagines the online group exhibition 'PURE BEAUTY', in which we present a temporary online gallery – borderless, open and free to everyone. Through our website and social media platforms, the show will explore the notion of 'pure beauty' as an antidote to the global crisis at hand as well as a muse on our aesthetic values. The exhibition presents works ranging from the sublime to the mundane that examine, not only how the idea of beauty has been shaped and developed historically, but how it as is complex and multifaceted as the metamorphosing virus that scientists around the world are currently trying to extinguish. The exhibition also hopes to provide a glimmer of hope for humanity in the shadow of a collective challenge.

Just as John Baldessari hired a sign painter in 1966 to inscribe black capitals on a rough canvas producing his signature work 'Pure Beauty' we too have simplified the form of the exhibition to a conceptual exchange of artworks of pure beauty. As millions in China are currently quarantined in their homes the future of digital communication is being realized. Though physically confined, life, business, education and culture continues unabated for many. Is it possible that the museum and gallery relinquish its physical architecture one day? What about the concert hall or hospital? 'PURE BEAUTY' test runs these those questions through paintings, performances, photographs, installations, videos, sculptures and screenshots.

The exhibition features works by **Austin Lee, Patty Chang, Geng Yini, Yanyan Huang, Oliver Herring, Jean-Christian Bourcart, Jin Shan, Mark Lafia, Lin Ke, Ma Daha, Michael Lin, Polit-Sheer-Form Office (PSFO), Tabor Robak, Sun Yitian, Heidi Voet, Wang Jiaxue, Wang Rui, Xie Qi, Zheng Haozhong, and Zhiliang Zhao**, among other artists. During the exhibition period, there will be synchronized 'Performer Rooms' on Instagram.

'PURE BEAUTY' also commemorates the people and things that have passed in 2020. Like the old Chinese adage 'crisis also brings opportunity' These times present an opportunity to learn, love and share. A share of proceeds from this exhibition will go to helping combat the Corona virus and its heroic staff on the frontlines of this battle.



展览呈现出“纯美”的虚构空间，由四个章节组成。

第一章节“自然/非自然”借助了艺术家对美这一概念的解读和再现，展现了美和大自然——这一伟大的造物者，美的起源及与之和谐相处的关系。我们在此探索了美的本质，即美学、美的主观与客观性，以及它的转瞬即逝的时间特质。

第二章节“经典/反经典”探讨了以人为核心的、复杂的（西方）美学观念。艺术家们通过油画、雕塑、摄影和版画等多种形式，对美的概念进行引用、批评和解构，塑造着他们理想的经典与反经典。

第三章节“正/反像”是关于自恋主义文化的探讨，反映出我们内在的自身是如何爱慕、挑战、重塑和破坏其外部形象，进而与镜中之物达成一致。

最后一章节“社会/公民社会”是一场关于社群和集体行动之美的讨论。尽管背后存在着贪婪、仇恨和破坏，同时我们也应当看到它的对立面——共情、共享和相互支持。





This exhibition presents an imaginary space where **the ideal of 'pure beauty'** is expressed in four distinct chapters.

**Chapter one, *Nature/Un Nature* employs artists' interpretations and representations of beauty**, which has always been expressed as originating with, or in harmony with, nature - the great masterpiece of our living world. Chapter one also explores the nature of beauty, i.e. aesthetics, beauty's objective, subjective and temporal qualities.

**Chapter two, *Classic/Anti Classic*** quotes, critiques, and deconstructs the now convoluted notion of classical (Western) beauty with the human figure at its core.

**Chapter three, *Reflection/Self Reflection*** examines our culture of narcissism and how humans circumvent the pure beauty within themselves to worship, struggle with, reshape and destroy their exterior self.

**The last chapter, *Society/Civil Society* is a discussion about the beauty of community and collective action in society.** While we see greed, hatred, death and destruction all around us, at the same time we also see its antithesis – collective compassion and support, the pure beauty of humanity.

# Nature/ Un Nature

## 自然 / 非自然

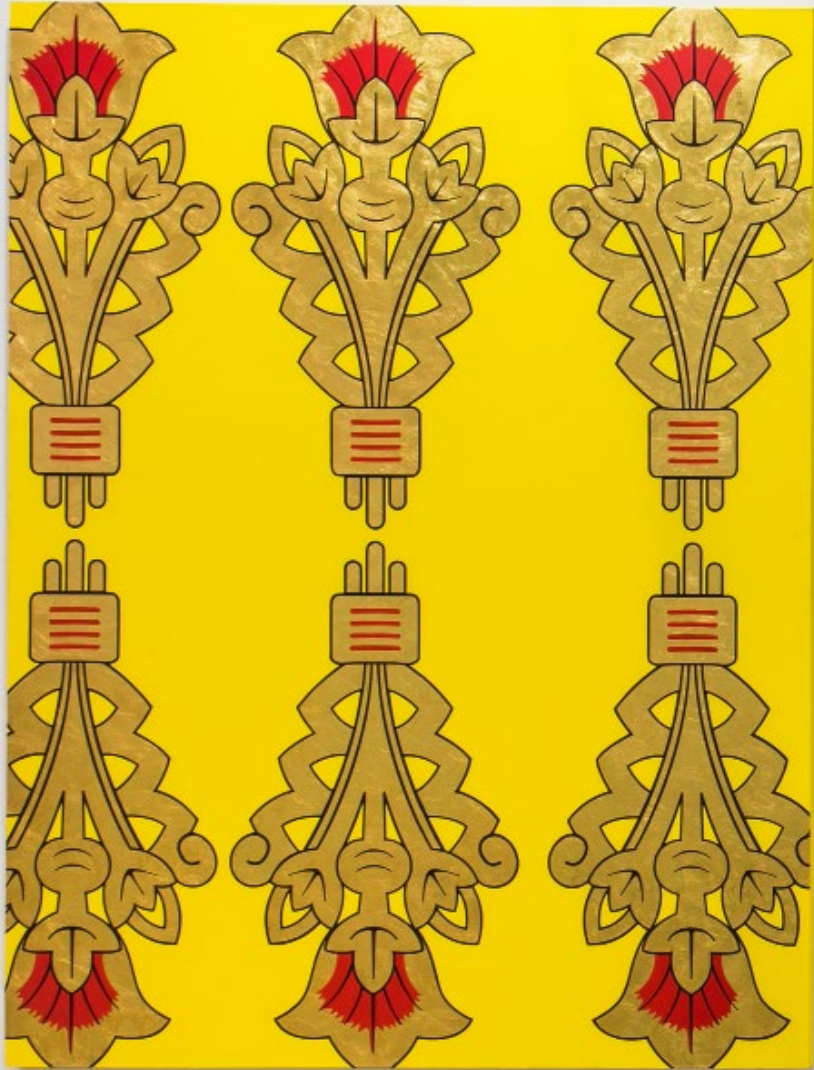
Chapter one, Nature/Un Nature employs artists' interpretations and representations of beauty, which has always been expressed as originating with, or in harmony with, nature - the great masterpiece of our living world. Chapter one also explores the nature of beauty, i.e. aesthetics, beauty's objective, subjective and temporal qualities.

第一章 “自然/非自然” 借助了艺术家对美这一概念的解读和再现，展现了美和大自然——这一伟大的造物者，美的起源及与之和谐相处的关系。第一章探索了美的本质，即美学、美的主观与客观性，以及它的转瞬即逝的时间特质。



林明弘是一名在台北与布鲁塞尔工作生活的艺术家。他不以绘画作为思考的主体，而将绘画视为可以让人安置、栖身，并有界限的物理空间。林明弘精心编排里程碑式的绘画装置，重新界定和重组公共空间。他的作品借鉴纺织品图案与设计，已在世界主要的机构与国际双年展展出包括马尼拉当代艺术及设计博物馆，以及澳大利亚维多利亚国家画廊以及近期于墨西哥城Jumex 美术馆的展出。林明弘非传统的作品改变了公共美术馆的建筑，邀请观众重新审视对于空间的既有印象并成为作品整体的一部分，释放空间互动、相遇、再创造的潜力。

Michael Lin is an artist living and working in Taipei and Brussels. Lin turns away from painting as an object of contemplation toward one of painting as a bounded, physical space, one we can settle into and inhabit. Lin orchestrates monumental painting installations that re-conceptualize and reconfigure public spaces. Using patterns and designs appropriated from textiles his works have been exhibited in major institutions and international Biennials around the world, Museum Contemporary Art and Design, Manila 2016, and at the National Gallery of Victoria and recently in Moseo Jumex at Mexico City. Transforming the institutional architecture of the public museum, his unconventional paintings invite visitors to reconsider their usual perception of those spaces, and to become an integral part of the work, giving meaning to its potential as an area for interaction, encounter, and re-creation.



林明弘 Michael Lin  
Forever (ornament) 永久 (装饰), 2016  
Acrylic and gold leaf on canvas 布面丙烯, 金箔  
150 x 200 cm





黄彦彦(生于1988四川), 工作居住于北京、纽约、和加州。她的作品汲取多种文化和地点的影响, 绘制出了一系列复杂的地理、身份和情感。她的近期个展包括“黄彦彦”(BANK 画廊, 上海, 2018), “舞会”(Jelato Love 画廊, 西班牙, 2018), “游戏的终结”(鸿坤美术馆, 北京, 2018), “化烟云”(Salt Projects 画廊, 北京, 2016)。她的作品被华美银行收藏, 也被张恩利、Nominic Ng、Susan、Michael Hort、应青蓝、黄勳夫及其他私人收藏家收藏。黄彦彦于2019年还与上海艾迪逊酒店合作特别圣诞树艺术装置项目。

Yanyan Huang (b. 1988, Sichuan, China; lives and works between New York, Los Angeles, and Beijing) Deriving influence from a range of classical and ancient cultures, her work maps out an elaborate mythology of geographies, identities, and interdependent relationships. Recent shows include “黄彦彦/YANYAN HUANG” at Bank (Shanghai), “El Baile” at Jelato Love (Palma de Mallorca, Spain), “Final del Juego” at Hongkun Museum of Fine Arts (Beijing), Cloud Tempo at Salt Projects (Beijing). Huang’s artworks are in the East West Bank and in the private collections of Zhang Enli, Dominic Ng, Susan and Michael Hort, Kylie Ying, and Michael Xufu Huang and many others. She has been nominated for Forbes 30 under 30.

黄彦彦 Yanyan Huang  
曲云诗歌 Cloud Poem Twirly , 2019  
布面墨水丙烯 Ink and acrylic on raw canvas  
152 x 185 cm



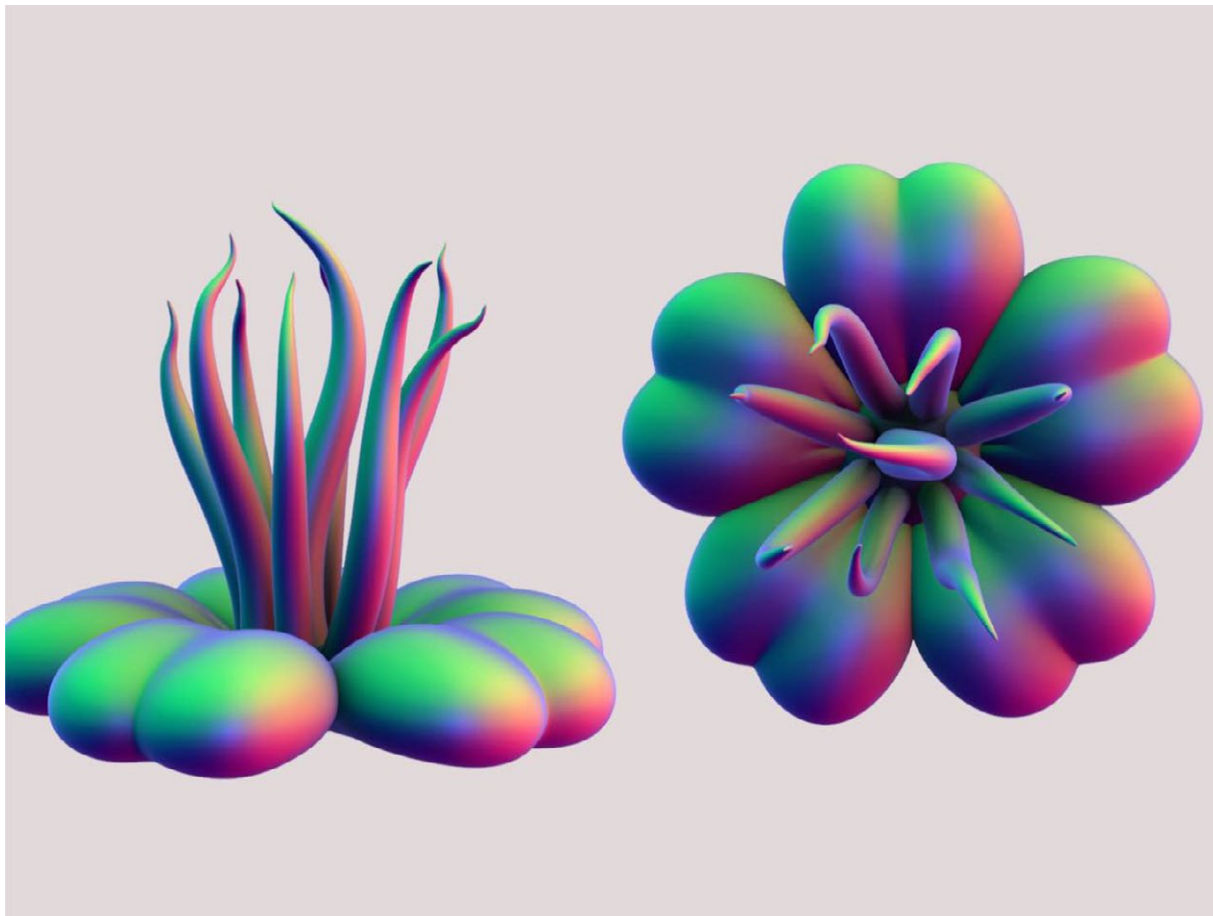


Imaginary installation shot  
想象中的空间图



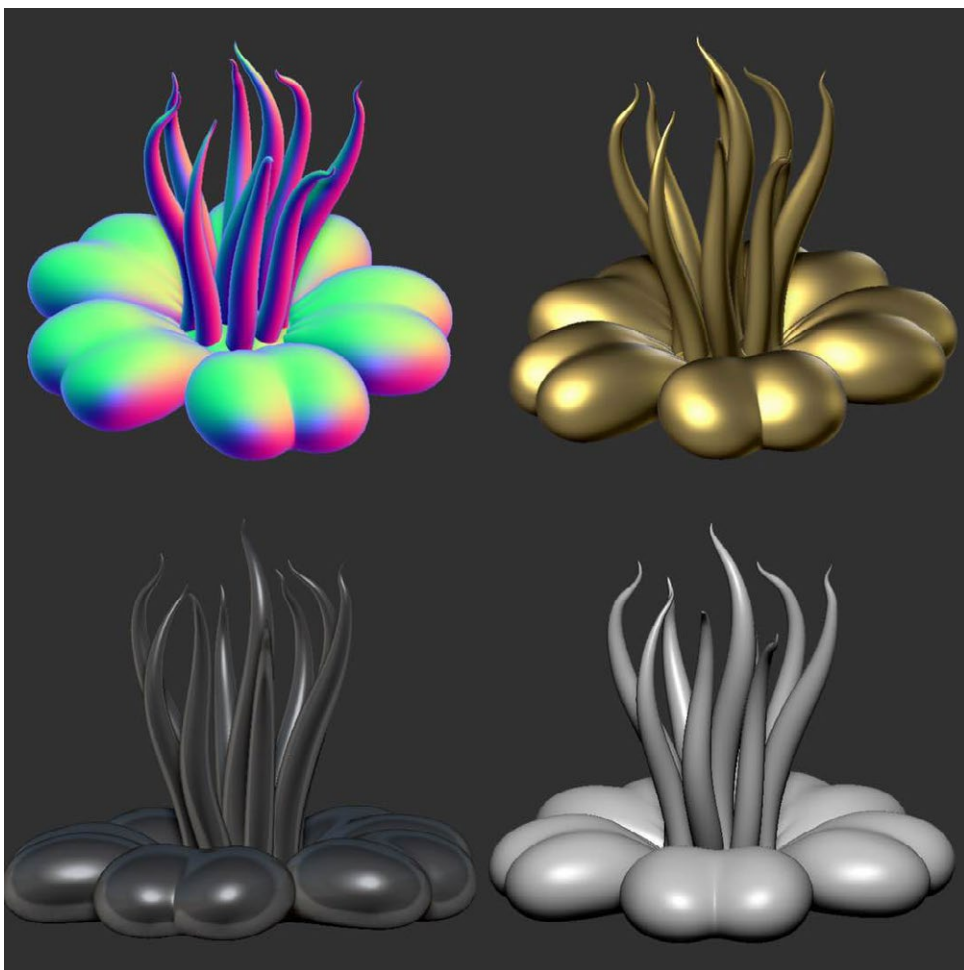
孙一钿，1991年生于中国浙江，15岁考入中央美术学院附中，2018年毕业于中央美术学院油画系，作品被纽约大都会馆，柏林狮子行宫，余德耀美术馆，澳门艺术博物馆等国内各大机构展示收藏，并被乌里·希克及其他私人藏家收藏。2019年入选福布斯30岁以下亚洲杰出青年。其作品涉及绘画，装置，行为，时装跨界，获得广泛关注。孙一钿现工作和生活于北京。

Sun Yitian (b. 1991 in Zhejiang, China) was admitted to Middle School Affiliated to China Central Academy of Fine Arts at the age of 15. She graduated from the department of painting, China Central Academy of Fine Arts in 2018 while her practice spans across painting, installation, performance and fashion. Her works have been exhibited internationally at such venues as The Metropolitan Pavilion, NY; Macau Museum of Art; Lion Pallas, Berlin; Luo Zhongli Art Museum, Chongqing; Temple University Museum, NY and the CAFA Museum, Beijing. Her work is in the collection of Uli Sigg. Sun Yitian works and lives in Beijing.



孙一钊 Sun Yitian  
*I'll Never tell* (Rendering) (渲染图), 2020  
3D打印树脂 3D print on resin  
10 x 10 x 9 cm  
Editions of 100







郑皓中，1985年出生，2008年毕业于中央美术学院，目前生活工作于上海朱家角。曾获得2014年约翰莫尔绘画比赛(中国)大奖，获奖作品展出于英国利物浦国家美术馆，并巡展于北京、澳门、上海等地。BANK的首次个展后，艺术家于2016年夏季由约翰莫尔基金会支持在英国曼彻斯特华人艺术中心举办个展。2018年于金杜艺术中心举办个展“郑皓中:日照朱家角”。郑皓中曾以“李察”为笔名在网络上发表小说。2019年郑皓中在BANK举行了第二次大展《塔剋》。

Zheng Haozhong (b. 1985) graduated from the China Central Academy of Fine Arts in 2008. He lives and works in Zhujiajiao, Shanghai. In 2014 he won First Prize in the John Moores Painting Prize (China). His winning painting was exhibited in the National Museums Liverpool and later shown in Beijing, Macau, and Shanghai, among other cities. After his first solo exhibition at BANK, the artist held another solo show at the Centre for Chinese Contemporary Art in Manchester in the summer of 2016, supported by John Moores Collection. His recent solo show include Sun shining on Zhujiajiao at KWM Art Center 2018. Haozhong Zheng has also published novels online under the pseudonym “Lee Cha.” In 2019, Haozhong had his 2rd solo show TAKI with BANK.





郑皓中 Zheng Haozhong  
13854E, 2016  
布面油画, 喷漆 Oil and spray paint on canvas  
200 x 300 cm

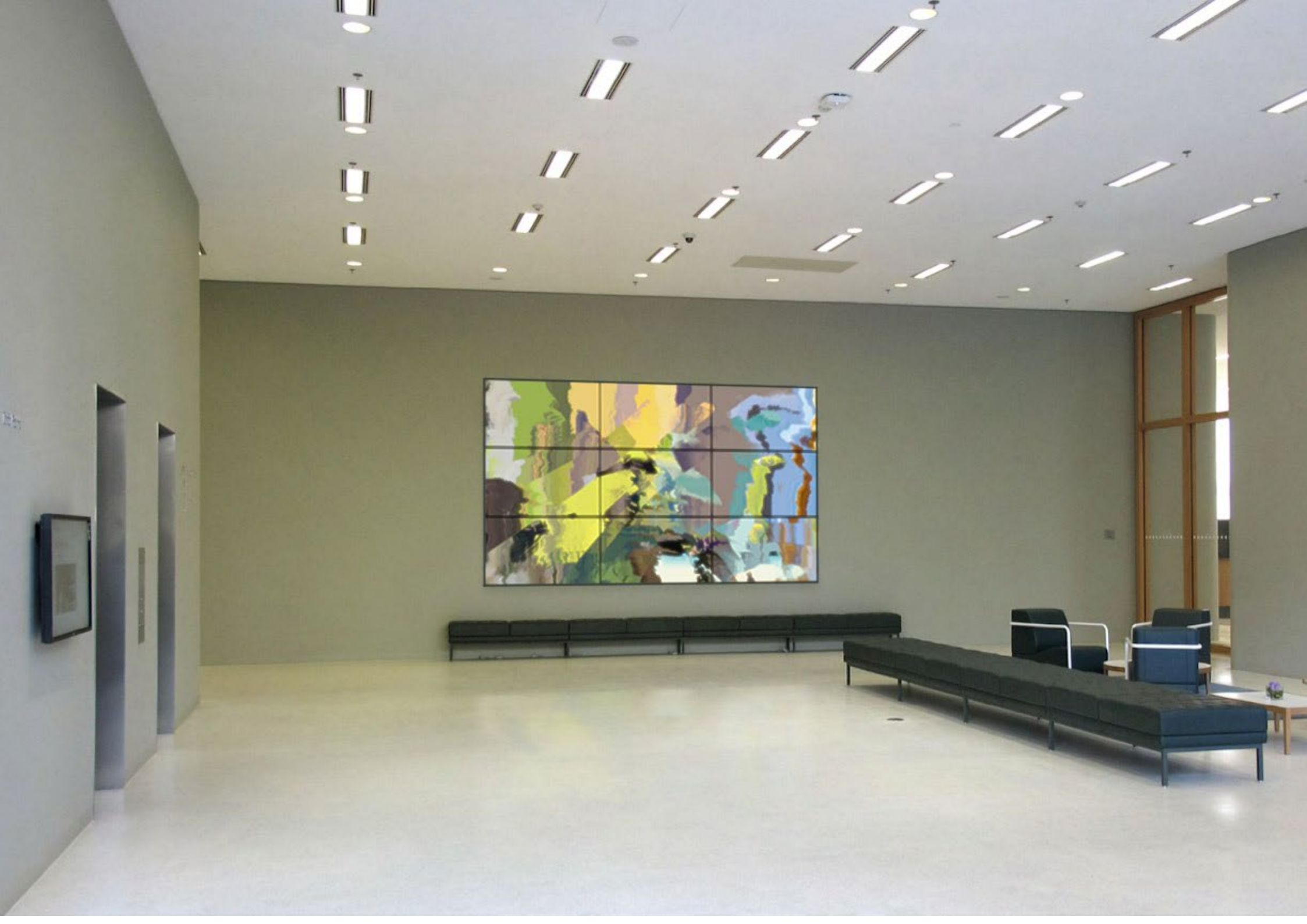




塔博尔·罗巴克1986年生于俄勒冈州波特兰，目前在纽约工作。罗巴克以平面设计师开始了他的职业生涯，与多家像耐克和T-Mobile这样的跨国品牌合作，并接触了数字技术和市场的视觉语言。由此他成为了后网络艺术的主要参与者，塔博尔·罗巴克的作品在纽约现代艺术博物馆、伦敦蛇形画廊和里昂双年展等国际重要展览和艺术机构中展出。

Tabor Robak (b. 1986) lives and works in New York. He started his career as a graphic designer, working with brands such as Nike and T-Mobile, which gave him an understanding of digital technology and marketing's visual language. He has since become one of post-internet art's major players and is represented in such prestigious institutions as MoMA, NY; Serpentine Gallery and The Lyon Biennial among many others.













塔博尔·罗巴克 Tabor Robak  
色轮 Colorwheel

9频道, 4K生成动画 9-Channel, 4K Generative Animation Custom  
定制主机, 原创软件(图像与每天时间同步) 无限循环  
PC, Original Software (imagery is synchronized to the time of day) infinite duration

# Classic / Anti Classic

## 经典 / 反经典

Chapter two, Classic/Anti Classic quotes, critiques, and deconstructs the now convoluted notion of classical (Western) beauty with the human figure at its core.

第二章节“经典/反经典”探讨了以人为核心的、复杂的（西方）美学观念。艺术家们通过油画、雕塑、摄影和版画等多种形式，对美的概念进行引用、批评和解构，塑造着他们理想的经典与反经典。



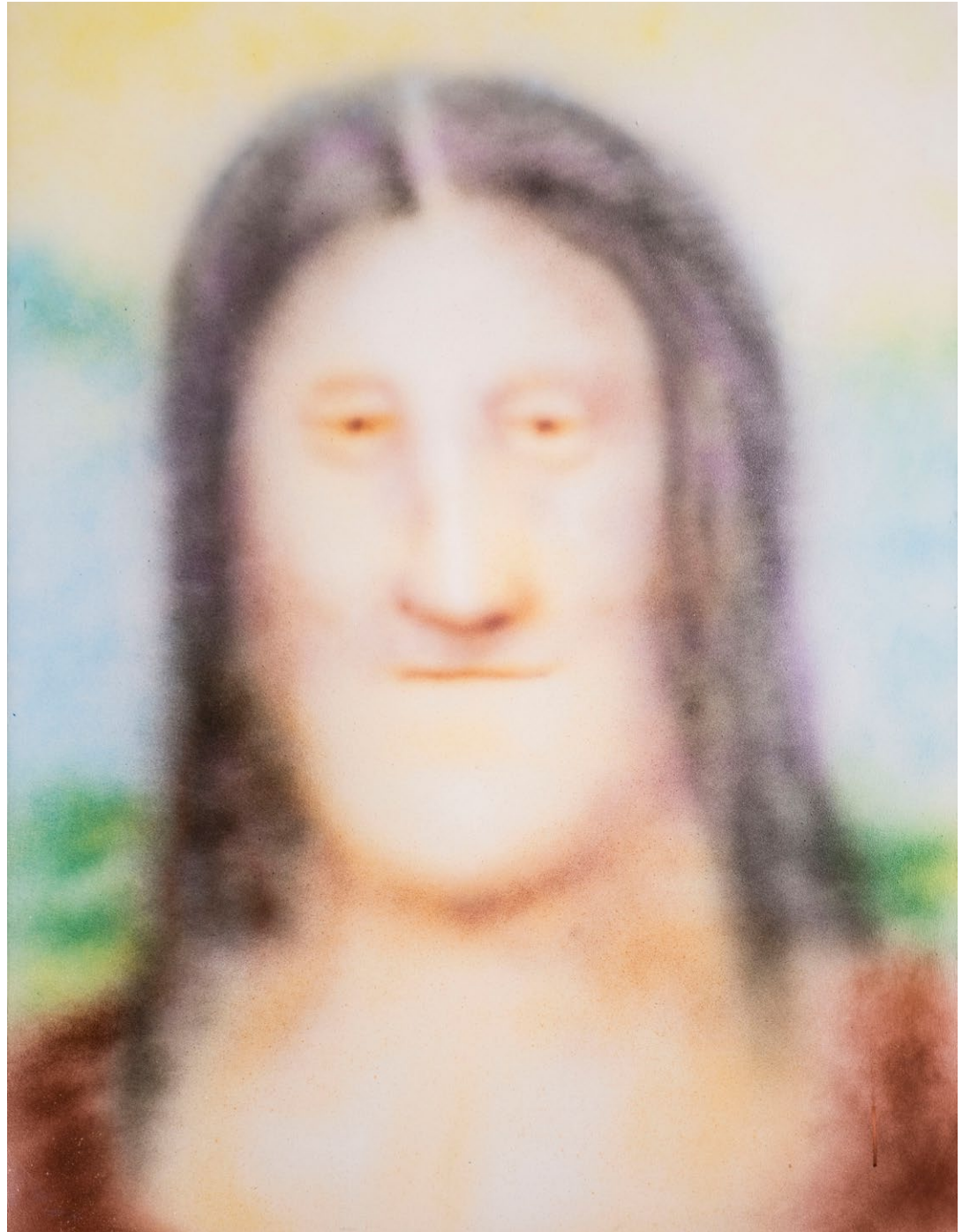
奥斯汀·李（1983年出生）工作生活于纽约。他从泰勒艺术学院获得学士学位，耶鲁大学艺术学院获得硕士学位。此后他在美国和欧洲数次举办个展。他的作品曾参与北京M WOODS美术馆2015年的“险怪：绘画的普世性”展览；也曾展出于伦敦泰特现代美术馆；目前，其作品正展出于温哥华美术馆由村上隆策展的“Juxtapoz x Superflat”展览。他的创作曾被村上隆，彼得·索尔和玛丽莲·明特等艺术家钦点、受邀参展，被Art in America, ARTnews, 纽约时报, 艺术界, Time Out 纽约和伦敦, 纽约观察者, Hyperallergic, Black Book, Kaleidoscope Magazine, 旁观者, 以及 Rhizome报道。

Austin Lee (b.1983) lives and works in New York. He received an MFA in Painting from Yale School of Art and a BFA from Tyler School of Art. He has since staged several solo exhibitions in the US and Europe. He was included in M WOODS, Beijing's Full of Peril and Weirdness: Painting as a Universalism, 2015 as well as projects at the Tate Modern, London. His work is currently showcased at Juxtapoz x Superflat curated by Takeshi Murakami at Vancouver Art Gallery. His work has been championed and curated by artists like Takeshi Murakami, Peter Saul and Marilyn Minter and written about in Art in America, ARTnews, New York Magazine, Leap, Time Out New York and London, The NY Observer, Hyperallergic, Black Book, Kaleidoscope Magazine, The Spectator, and Rhizome.





Austin Lee 奥斯丁·李  
*The la joconde*, 2015  
Flashe acrylic on board  
布面喷绘丙烯  
122 x 91 cm





耿旖旎有着雌雄同体般的艺术敏感度和超脱于性别界限和国籍的非同寻常的视角，单从她的作品看，基本察觉不出任何端倪。耿旖旎的油画色泽黏稠，表面内容丰富多彩，画面故事则完全呈现精神分裂症的特点。她的作品中经常会出现虚线、目标和象征性的图标，就像说明书中插图，让人捉摸不透。把各类混杂的元素汇聚到一起要表达什么并不重要，以轻松的心态恣意演绎多重性才是耿旖旎的作品胜人一筹的地方。

耿旖旎(1982年出生于沈阳)毕业于沈阳鲁迅美术学院，现工作生活于辽宁沈阳。她分别于2013和2015年在BANK举办个展。她的作品也在各地进行展览，如第55届威尼斯双年展，上海chi K11美术馆，上海当代艺术馆，北京今日美术馆和成都蓝顶美术馆等。她的作品已被乌里·希克和chi K11美术馆收藏。耿旖旎将于2020年于BANK举办新的个人展览。

Geng Yini (b.1982, Shenyang) is graduate of Lu Xun Academy and now lives and works in Shenyang, Liaoning Province. Her work has been featured in solo exhibitions at BANK in 2013 and 2015. She has also shown in numerous venues including 55 Venice Biennial Collateral Event, Venice; chi K11 Art Museum, Shanghai; MoCA Shanghai, Today Museum, Beijing; and Blue Top Museum in Chengdu, etc. Her work is in the collection of Uli Sigg, chi K11 Art Museum. BANK will present Geng's brand-new solo show in 2020.

Geng's gooey paintings with their manifold surfaces and schizophrenic narratives are a testimony to our interactive computer lives where we simultaneously dance between multiple windows, looking and covering, pointing at past and future. What the total sum of ingredients in her uncanny works may mean is not the point; it is the lighthearted celebration of unbridled plurality that gives Geng's work its edge.







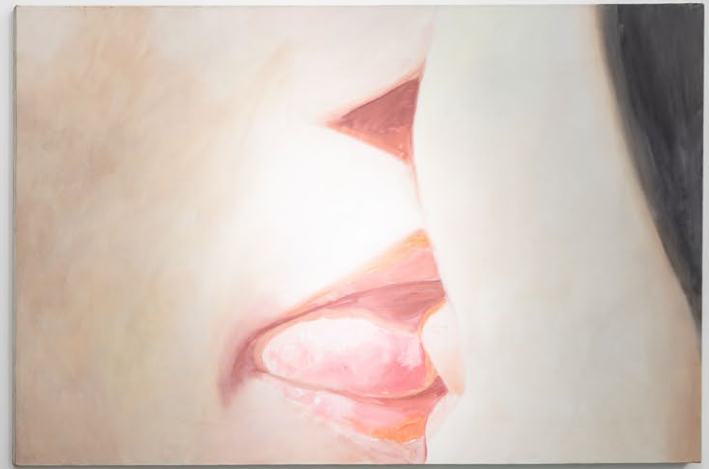
耿旖旎 Geng Yini  
超级英雄2-珍珠 Super Hero 2- Pearl, 2016  
布面油画 Oil on canvas  
140 x 160 cm





王芮(1989 出生于四川) 毕业于四川美术学院, 现居住与生活在上海。王芮于2018年在上海BANK画廊举办个展《美好而变得模糊》, 王芮的作品曾在北京salt项目展出, 大卫·卓纳画廊(香港), 苏州艺术博物馆, 深圳何香凝美术馆。王芮还参加了汉斯·乌尔里希·奥布里斯特在FIAC 2017的“89+和歌艺术与文化”座谈会。

Wang Rui (born in Sichuan 1989) graduated from the Sichuan Academy of Fine Arts and now lives and works in Shanghai. Wang's work has been shown at BANK Shanghai; Salt Projects, Beijing; David Zwirner Gallery, HK; Suzhou Art Museum; and He Xiangning Art Museum Shenzhen. Wang has also participated in Hans Ulrich Obrist's "89+ and Google Arts & Culture" Conversation Room at FIAC 2017. Fuzzeautiful at BANK marks her first solo show in Shanghai.





王芮 Wang Rui  
吻在电影里 Kiss in Movie, 2014  
布面油画 Oil on canvas  
120 x 180 cm



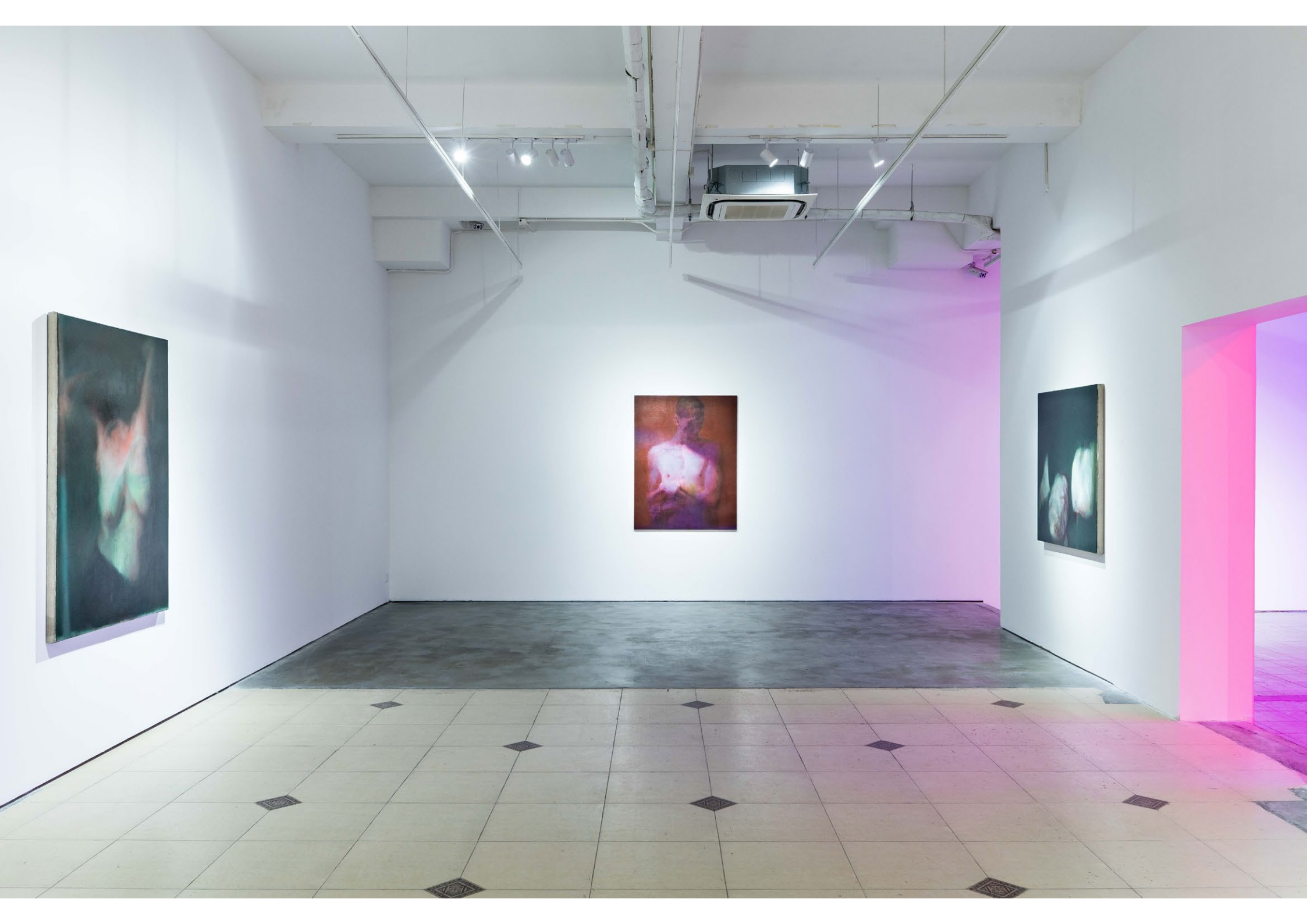
谢其，1974年生于重庆，现工作生活于北京。谢其近年的绘画围绕着头像和半身像而展开，她将对象移离了日常情境，置于舞台化的光线里，导致笔下的的那些人物，看上去像是被孤独地留在了将要暗场的舞台上，他们脱离了一直在现实中扮演的某个角色，正在逐渐还原成一种赤裸的、个人化的存在。

她的近期个展包括“物累”（香港艺门画廊，2016），“位移”（巴黎 Dawan艺术基金会，2016），也参与群展“睡眠复仇，梦见生命”（北京激发研究所，2018），“Extended Group show”（瑞士卢塞恩麦勒画廊，2017），“一次别离”（北京杨画廊，2017），“门闩”（北京C龙口空间，2017），“中国私语”（瑞士伯尔尼 Kunst 美术馆，2016），“歧感激流—通向语言的绘画”（北京今日美术馆，2016）。她的作品被Uli Sigg 当代艺术收藏基金会、香港M+博物馆、DSL collection 收藏基金会、保时捷(Porsche) 艺术收藏基金会、黄宇、谈勇等收藏

Xie Qi (b. 1974, Chongqing) works and lives in Beijing. Xie Qi's recent series of oil paintings depicts the human figure, with a special focus on the areas below and above the clavicle. Her subjects are solitary forms illuminated by dramatic lighting, as if on a stage separated from their mundane identity as vessels for emotional expression.

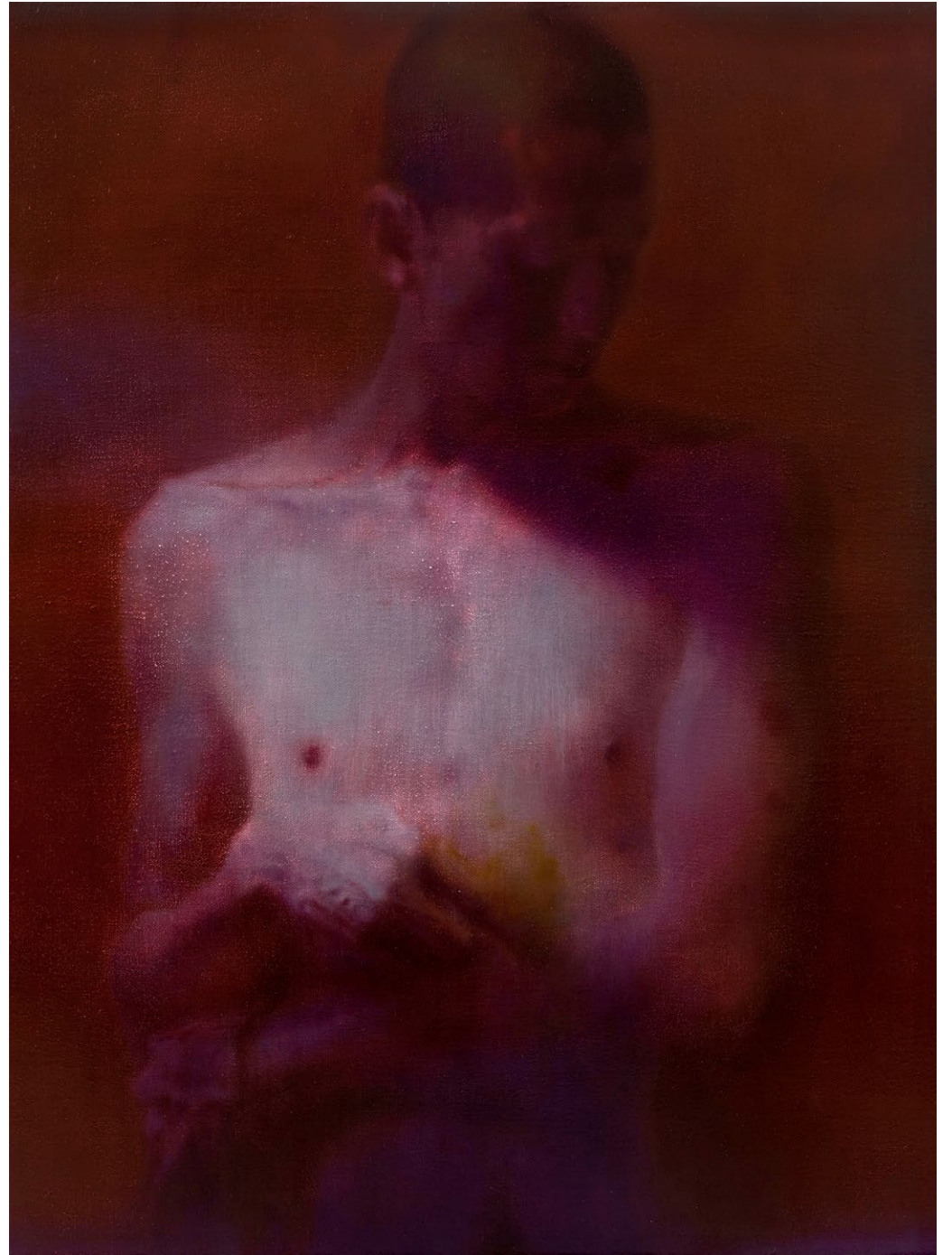
Xie Qi's recent solo shows include The Unbearable Weight of Things (Pékin Fine Arts, Hong Kong, 2016), Displacement (Dawan Foundation, Paris, 2016). Notable group shows include Sleeping with a Vengeance, Dreaming of a Life (IFP, Beijing, 2018), Extended Ground (Lucerne Gallery, Switzerland, 2017), A Separation (Beijing Gallery Yang, 2017), the Latch: That Obscure Object of Portraits (C+ Space Local, Beijing, 2017), Chinese Whispers (Kunsthalle, Bern, Switzerland, 2016), Dissensus Agitation-Paintings leading to language (Today Art Museum, Beijing, 2016). Her works are in the collection of The Uli Sigg Contemporary Art Collection Foundation, Hong Kong M + Museum, DSL Collection, Porsche Collection Foundation and in the private collections of Huang Yu, Tan Yong, and many others.







谢其 Xie Qi  
紫色入侵红色 Purple Invading Red , 2018  
布面油画 oil on canvas  
146 x 112 cm



王佳雪的超级现实派油画作品总富有一股萦绕于心的气息，归因于其精准的技巧，高度的关注和几近病态的想象力。在其作品中总能寻得一丝风格主义，格列柯和现代惊悚文化的影子，描绘的不单是错乱的个人心理动态，同时也折射出群体的灵魂。

王佳雪(b.1986)毕业于鲁迅美术学院油画系获硕士学位,现工作生活于沈阳。王佳雪曾在BANK画廊举办个展“疲倦的浪漫”。

Wang Jiaxue's haunting, super—realistic oil paintings are the result of an exacting technique, intense concentration and a morbid imagination. Taking cues from mannerism, El Greco, and modern horror culture, Wang's work describes not only a deranged personal psychological dynamic but also that of a collective psyche as well.

Wang Jiaxue (b.1986) graduated from Luxun Academy of Fine Arts with an MFA in classical oil painting. She works and lives in Shenyang. Wang held her solo show "Tired Romantic" at BANK Shanghai.



王佳雪 Wang Jiaxue  
它是你的 Yours, 2019  
布面油画 oil on canvas  
80.4 x 120.4 cm







靳山（1977年出生于中国江苏）2000年毕业于华东师范大学艺术系，目前在上海工作生活。创作概念不离，喜欢利用如激进讽刺文学般的方式，向观众诙谐地展现同周遭社会性、文化性以及政治性问题的对抗，旨在刻画当代中国现状的同时，探究“人类动机”，是如何逾越了民族与地域的鸿沟、甚至蔓延至人类基因中隐藏的共性——无节制的权欲。



其作品曾在新加坡双年展、威尼斯双年展、荷兰格罗宁根美术馆、美国布朗大学大卫·温顿·贝尔美术馆、洛杉矶郡艺术博物馆等展出。其作品也已被香港M+美术馆、悉尼白兔美术馆、巴黎卡蒂斯艺术基金会、乌里·希克、巴黎DSL艺术收藏机构，美国堪萨斯州劳伦斯宾塞美术馆以及洛杉矶郡艺术博物馆等收藏。

A leading voice in an emerging generation of socially engaged contemporary artists in China, Jin Shan is an agent provocateur. Preferring wit and satire to aggression and conflict, his work uses humor and play to draw audiences into a confrontation with the social, cultural and political problems of the day. While specifically describing aspects of contemporary China, his investigation of human motivation extends beyond national boundaries to the seemingly insatiable desire for power programmed into humanity's DNA.

Jin Shan (b.1977, Jiangsu Province) graduated from Faculty of Fine Art of East China Normal University in 2000, currently works and lives in Shanghai. Jin Shan's work has been exhibited at the Singapore Biennale, The Venice Biennale, The Groninger Museum, Netherlands, David Winton Bell Gallery, Brown University, Los Angeles County Museum of Art, LA USA, among others. His works have been collected by M+ Museum, Hong Kong, China; White Rabbit Gallery, Sydney, Australia; the Kadist Foundation, Paris, France; the DSL Collection, Paris, France; Uli Sigg, Switzerland; Tiroche DeLeon Collection, and the Spencer Museum of Art, Lawrence, Kansas, USA, Los Angeles County Museum of Art, LA USA.

靳山 Jin Shan  
*Displaced*, 2019  
塑料, 钢丝 pps, plastics, wire, pps  
40.5 x 40.5 x 80.5 cm







# Reflection / Self Reflection

## 正 / 反像

Chapter three, Reflection/Self Reflection examines our culture of narcissism and how humans circumvent the pure beauty within themselves to worship, struggle with, reshape and destroy their exterior self.

第三章 “正/反像” 是关于自恋主义文化的探讨，反映出我们内在的自身是如何爱慕、挑战、重塑和破坏其外部形象，进而与镜中之物达成一致。

马大哈是由马德新和马侯夫妻带领下的一支由年轻电影人、艺术家和音乐人为主的艺术团体。他们的多样化艺术实践同时受到现实生活与意识觉悟的启发，成员各自拥有一份日常工作（婚庆公司、设计公司、豆腐包装厂），有感于全球化的幻灭，尤其是具有中国特色的社会主义新形势。同时，他们对于自称来自土星的美国自由爵士乐大师Sun Ra以及他狂放的音乐、另类的宇宙观和对于大蒜的执着偏爱充满无限崇敬。

马大哈自2006年起便在国际范围内以特邀项目的形式展出装置、影像和具有场域性介入特征的作品，包括上海MoCA、上海视界艺术中心和纽约Thomas Erben画廊。

马大哈小组现工作生活于长沙。

Ma Daha is a collective of young filmmakers, artists and musicians led by the artist couple Ma Dexin and Ma Hou. The inspiration for their diverse artistic practice stems from the reality of the member's mundane day jobs (in wedding salons, design firms and tofu packaging plants), and also from their disillusionment with globalization, especially socialism with Chinese characteristics, as well as an unyielding appreciation for the American free jazz maestro, Sun Ra, whose purported visit to the planet Saturn, wild music, cosmic philosophy and worship of garlic continues to fascinate Ma Daha members.

Ma Daha has been exhibiting since 2006 their installation, video and site-specific intervention work (mostly project-based) internationally, including MoCA Shanghai, V-ART Center Shanghai, Thomas Erben Gallery NYC.

They work and live now in Changsha.







马大哈 Ma Daha  
纯美 Pure Beauty, 2020  
镜面不锈钢  
Mirrored stainless steel  
230 x 100 x 10 cm



张怡，是一个以表演、录像和装置为创作形式的跨学科艺术家。她的作品探索同一时间维度下的复杂主题，正如人生。她于1972年出生于加州圣莱安德罗市。于1994年加州大学圣迭戈分校获得本科学位。她的作品在世界各地被广泛展出，曾在纽约现代美术馆，纽约古根海姆美术馆，纽约新美术馆，荷兰乌特勒支当代艺术基地，加州大学汉莫美术馆，瑞士弗里堡艺术中心；曼城华人艺术中心，芝加哥当代艺术博物馆，香港M+ 视觉文化博物馆，旧金山现代美术馆以及瑞典斯德哥尔摩现代美术馆等艺术机构举办个展。她作品曾于2003年荣获洛克菲勒基金会奖项及2012年创意资本奖。2008年她入选雨果·博斯奖名单以及柏林美国研究院的视觉艺术奖学金。张怡 2014年获得了古根海姆奖学金。她的标志性展览“张怡：游移湖 2009-2019”正在洛杉矶当代美术馆展出。张怡生活并工作于洛杉矶。

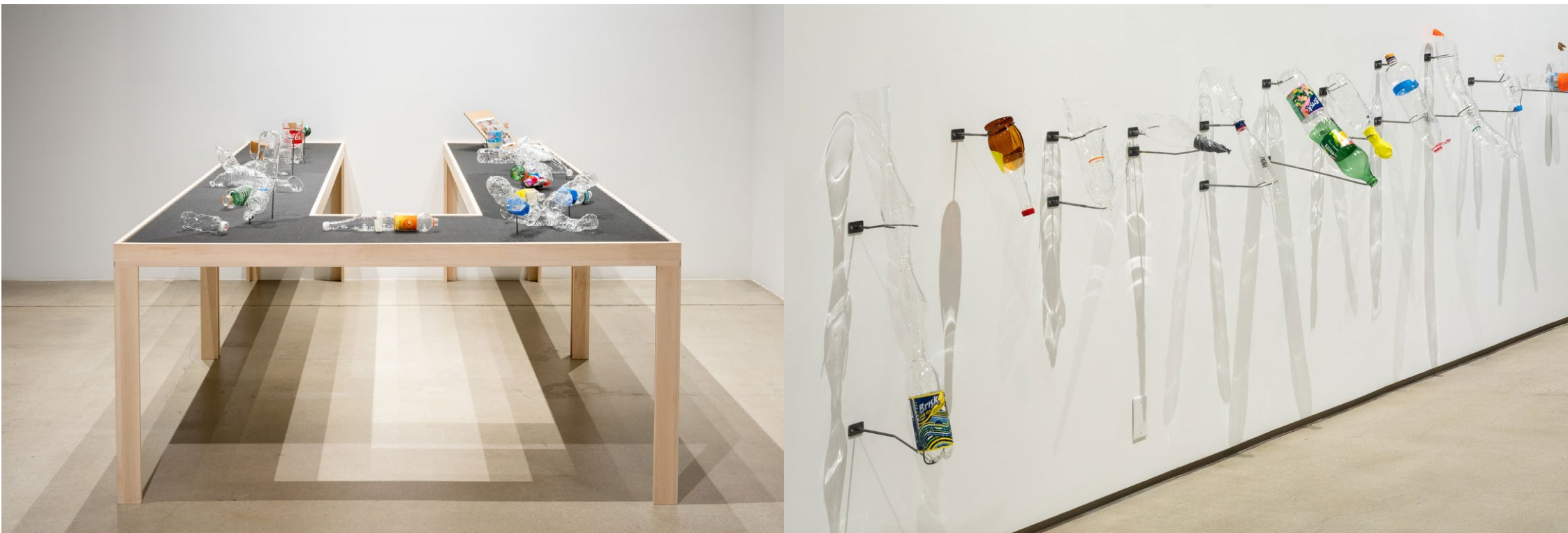
Patty Chang is an interdisciplinary artist working in performance, video, and installation. She has held solo shows at institutions such as the MOMA in New York; the New Museum in New York; the Hammer Museum in Los Angeles; the Museum of Contemporary Art in Chicago; and the Moderna Museet in Stockholm, Sweden. In 2009 she was named the Guna S. Mundheim Fellow of Visual Arts at the American Academy in Berlin and she is a 2014 recipient of a Guggenheim Fellowship. Chang's latest project, The Wandering Lake, was recently featured in the 11th Shanghai Biennial 2016 and will be the focus of a solo show at the Queens Museum in NY in October 2017.



张怡 Patty Chang  
SHAVED, 1998  
SD Video  
5 minutes







Installation view of Patty Chang: The Wandering Lake, 2009-2017  
Institute of Contemporary Art, Los Angeles,  
2019  
Photo: Elon Schoenholz/ICA LA

张怡 Patty Chang  
Glass Urinary Device  
2016  
Dimensions variable Unique





赵之亮

1996年出生于广东深圳

教育

2019 南加利福尼亚州大学, 艺术创作学士  
2019 南加利福尼亚州大学, 传媒学文科学士

个展

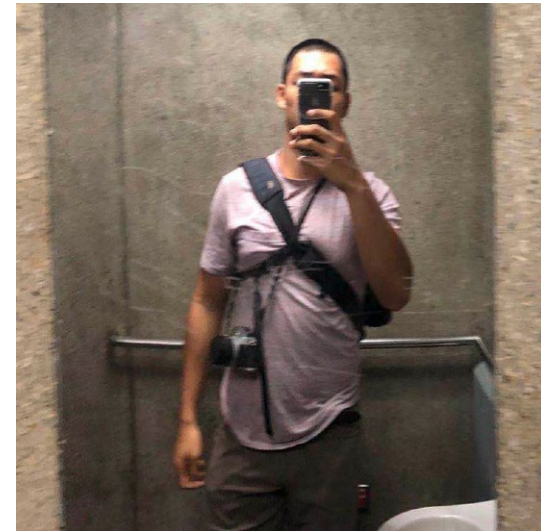
2019 Sanitized Bodies, Helen Lindhurst Fine Arts Gallery, Los Angeles, CA

群展

2020 《纯美》, BANK/MABSOCIETY, 上海  
2019 《致2019》, 三W画廊, 上海  
《观的眼睛和侦探思想》, Vacation NYC, 纽约 (与Jonathan Chacón合作作品)  
2019年度南加州大学Roski学院学生作品展, 南加州大学费雪美术馆, 洛杉矶  
《永久烧伤》, Werkartz, 洛杉矶  
《我在星光大道上谈吐情态》, Leimin空间, 洛杉矶  
2018 2018年度南加州大学Roski学院学生作品展, 南加州大学费雪美术馆, 洛杉矶  
2017 《一太少, 二太多》, Fine Art Solutions, Inc, 洛杉矶  
2017年度南加州大学Roski学院学生作品展, 南加州大学费雪美术馆, 洛杉矶

奖项

2019 优异毕业生奖, 南加州大学Roski艺术设计学院  
发现学者, 南加州大学  
2018 凯瑟琳·尼利·马康伯旅行奖学金, 南加州大学Roski艺术设计学院





ZHILIANG ZHAO

Born 1996, Shenzhen, China

Education

2019 B.F.A. with honor, Fine Art, University of Southern California

2019 B.A. with honor, Communication, University of Southern California

Solo Exhibition

2019 Apr Sanitized Bodies, Helen Lindhurst Fine Arts Gallery, Los Angeles, CA

Group/Juried Exhibitions

2020 Feb Pure Beauty, BANK/MABSOCIETY, Shanghai

2019 Dec To 9102, SAN W Gallaery, Shanghai

2019 July Microscopic Eyes and Detective Minds, Vacation NYC, New York City, NY, Collaborative work with Jonathan Chacón

2019 May 2019 Roski Annual Student Exhibition, Fisher Museum, Los Angeles, CA

2019 May Perpetual Burn, Werkartz, Los Angeles, CA

2019 Apr The road to stardom is paved with discourse, Leiminspace, Los Angeles, CA

2018 May 2018 Roski Annual Student Exhibition, Fisher Museum, Los Angeles, CA

2017 Dec one is too few, two are too many, Fine Art Solutions, Inc, Los Angeles, CA

2017 May 2017 Roski Annual Student Exhibition, Fisher Museum, Los Angeles, CA

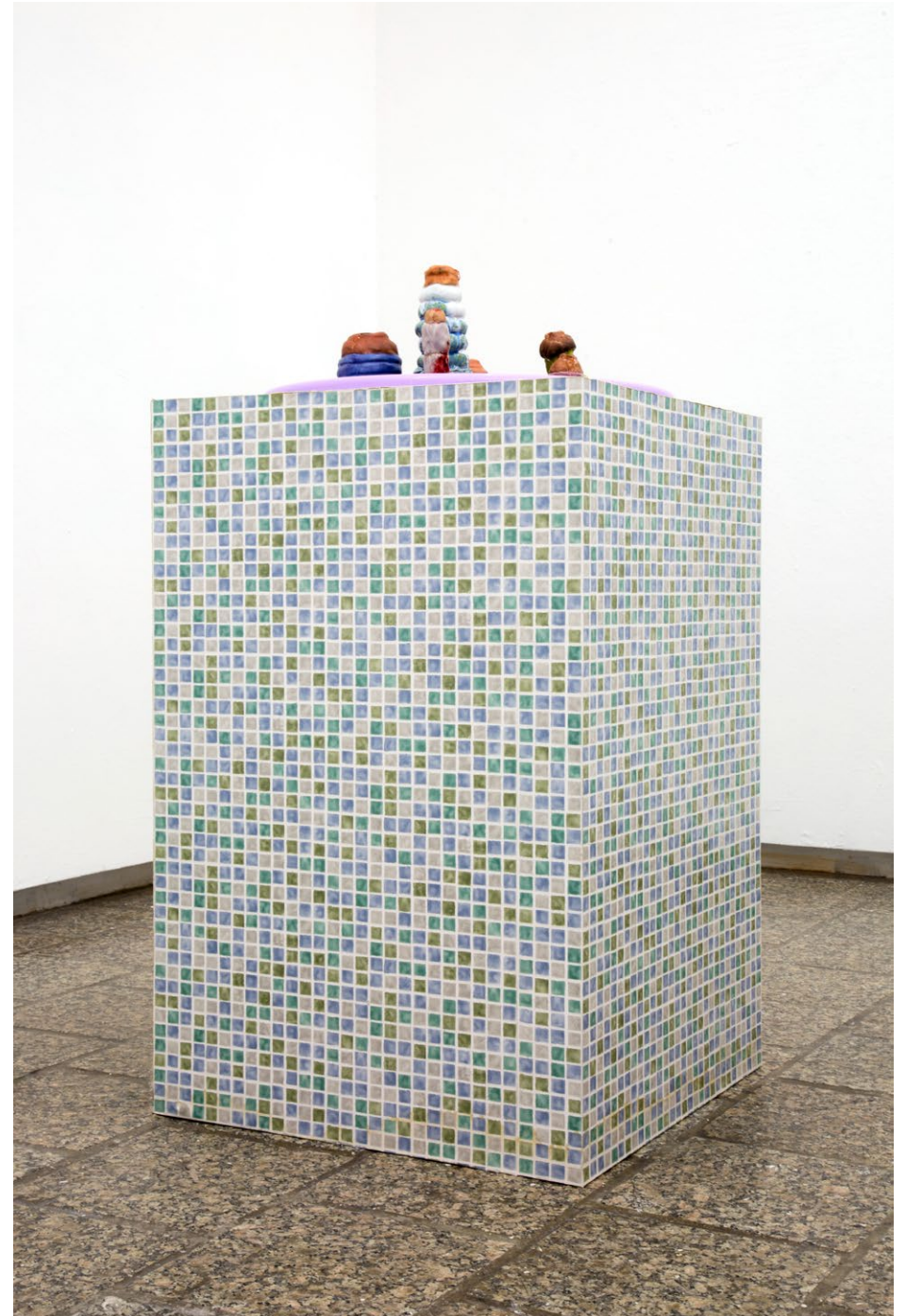
Honors and Awards

2019 Outstanding Student Award, Roski School of Art and Design

2019 Discovery Scholar, University of Southern California.

2018 Kathleen Neely Macomber Travel Grant, Roski School of Art and Design.

*Fountain#5*, 2019  
Glazed porcelain, wood,  
wallpaper, motorized water  
pump, plastic basin  
24 x 24 x 49 inches







*Fountain#5* (detail), 2019  
Glazed porcelain, wood,  
wallpaper, motorized water  
pump, plastic basin  
24 x 24 x 49 inches



海蒂·芙欧特现生活和工作于台北和布鲁塞尔两地。

她的创作以寻常物件与日常生活的重新编译结合，作品常有著无常与变化的寓意存在，不断地在精神上将历史性与平凡的个体相融合，围绕著关于时间、民族、历史、人类的思考与想像。此外芙欧特特别喜爱以歌词作为严肃作品的命名，她认为这反映著我们所处的世界拥有理性与非理性的双重面向。

她的作品曾在布鲁塞尔Wiels当代艺术中心、根特S.M.A.K.美术馆、上海双年展，杭州三年展、维尔纽斯当代艺术中心等多地展出。

Heidi Voet lives and works in Taipei and Brussels.

Heidi Voet's multidisciplinary practice offers a critical approach on cultural conventions and belief systems, and the ubiquitous experience of time. Her works are infused with humour that plays between material properties of everyday objects and the connotations they carry.

Her work has been exhibited in Wiels Contemporary Art Center, Brussels, S.M.A.K., Ghent, The Shanghai Biennale, The Hangzhou Triennial, The Contemporary Art Center Vilnius, among numerous other venues.

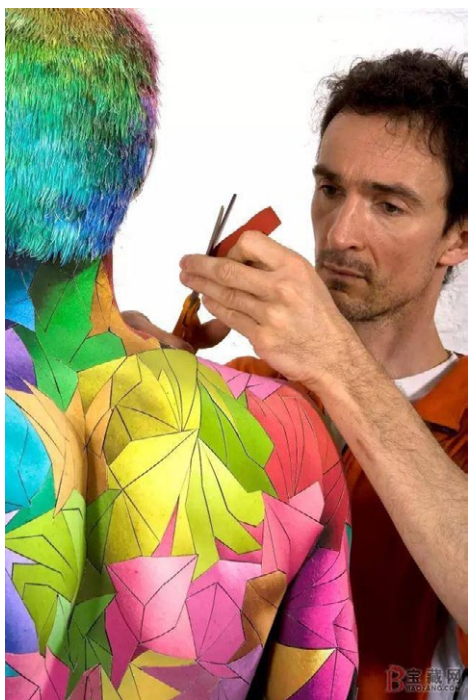


海蒂·芙欧特 Heidi Voet  
最勤奋工作的男人  
*The hardest working man*, 2016  
棉线, 蕾丝  
cotton bobbin lace  
120×90 cm









Oliver Herring, 1964年出生于德国海德堡,现生活并工作于纽约布鲁克林。他的作品涉猎甚广,从早期用聚酯带编织的雕塑,到实验视频、合成照片雕塑,直至最近的TASK活动——邀请参与者全面参与作品的塑造,为每一个人都分配了创作任务。自1998年,时常邀请其他人加入自己的创作。从定格视频到精心制作的照片雕塑,这些密切的互动使得他的创作拓展到了全新的领域,并在更为开放的TASK系列活动、派对和开放工坊中达到了顶峰。尽管形式各异,他的所有艺术项目都围绕着社交互动、人际关系以及趣味实验这三大核心要素。

Herring曾在纽约现代艺术博物馆、纽约古根海姆博物馆、华盛顿赫希洪博物馆及雕塑公园、英国伦敦卡姆登艺术中心、日本京都艺术中心、中国深圳何香凝美术馆、“每日奇观”-第十届里昂当代艺术双年展、2010年度日本名古屋爱知三年展、纽约Performa 09行为艺术双年展等地举办展览。《Art 21》杂志第3期对他进行了特别报道。

Oliver Herring was born in Heidelberg, Germany in 1964. He lives and works in Brooklyn, New York. His ever-expanding body of work ranges from early sculptures knit with Mylar tape to experimental videos, complex photo-sculptures, and TASK events, which invite participants to entirely shape the work by assigning each other creative tasks to complete.

Since 1998 Herring has regularly involved other people in his work. From stop-motion videos, scrupulously rendered photo-sculptures, and participatory performances, these intimate interactions have expanded his practice into new realms, culminating in the more open series of TASK Events, Parties, and Workshops. Though varied in form, his projects share a focus on social interactions, human relationships, and playful experimentation. Herring has exhibited widely including the Museum of Modern Art, NY; the Solomon R. Guggenheim Museum of Art, NY; the Hirschhorn Museum and Sculpture Garden, Washington, DC; the Camden Arts Centre, London, England; the Kyoto Art Center, Kyoto, Japan; the He Xiangning Art Museum, Shenzhen, China; the Xth Lyon Biennale, Lyon, France; the 2010 Aichi Triennale, Nagoya, Japan; Performa 09, NY; and many others venues. In 2009 the Tang Museum, Saratoga Springs, NY organized a 15 year survey of Herring's work. Herring was featured on Season 3 of Art21/PBs's program: Art21, Art in the 21st Century.

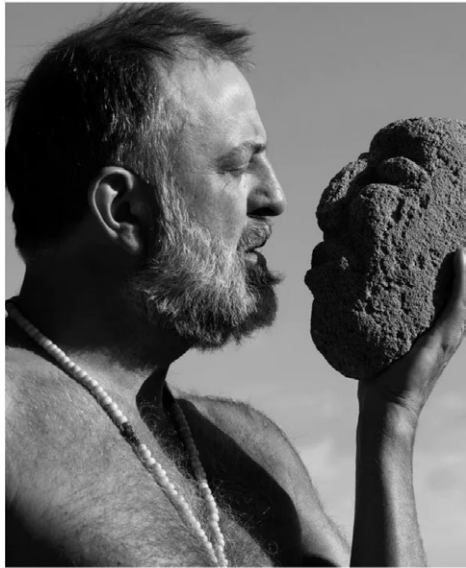


奥利弗·赫尔宁 Oliver Herring  
Joshua, 2018  
Color pencil on paper 纸本彩铅  
101.6 x 127cm





奥利弗·赫尔宁 Oliver Herring  
行动区域，休斯顿：闪光组合 *Areas for Action, Houston: Glitter Group*  
约翰和安吉尔（面对面） *John and Angeli – Face to Face*  
电子喷墨C打印 Digital c-print, ink stamp  
91.5 x 137 cm



让-克里斯蒂安·布卡尔1992年凭借摄影系列《不孕的圣母》(Infertile Madonnas)在其祖国法国崭露头角。作品记录了法兰克福一家妓院里形形色色的生活面貌。《不孕的圣母》随后集结出版,由美国著名摄影师南·戈丁(Nan Goldin)作序。布卡尔在摄影和心理学领域的渊博知识为这一荣获法国“Jeu de Paume”大奖的摄影作品及日后的电影创作打下了扎实的基础。布卡尔的作品弥漫着挑逗的气息,隐晦而神秘的亚文化世界和日常现实中心灵的悸动与不安都成为他镜头中的主角。在《车行者》(1999-2001)系列中,艺术家窥视地镜头对准了交通高峰时段中的来往者,将这些现代都市人若有所思或者无助的状态暴露在观众面前。

布卡尔的摄影和电影作品在世界各地广泛展出和展映,纽约现代艺术博物馆、日内瓦现代美术馆、弗吉尼亚诺福克市克莱斯勒艺术博物馆、巴黎国家图书馆印刷品博物馆、萨拉热窝奥巴拉艺术中心索罗斯基金会等知名艺术机构均收藏了他的作品。

Jean-Christian Bourcart came to prominence in his native France for his 1992 series Infertile Madonnas, which documented life in a Frankfurt brothel. This series was later published with an introduction written by Nan Goldin. Bourcart's training in both photography as well as psychology has been the foundation of this 2006 Prix du du Jeu de Paume winner's photography and film work since. Bourcart's provocative oeuvre reveals clandestine, sub-cultural worlds as well as the psychological tension of our daily reality. In Traffic (1999 - 2001) the artist's voyeuristic lens focuses on commuters caught in the limbo of rush hour traffic, exposing the introspective and helpless state of these modern urbanites.

Bourcart's work has been shown worldwide and are in the collection of such prominent institutions as the Museum of Modern Art, New York; Musée d'Art Moderne et Contemporain, Genève; Chrysler Museum of Art, Norfolk, Virginia; Bibliothèque Nationale, Cabinet des Estampes, Paris; and the Soros Foundation, Obala Center, Sarajevo.





让-克里斯蒂安·布卡尔（Jean-Christian Bourcart）是当今最出色的当代摄影师之一。他的作品极富想象力；完全独特；具有深厚的人文气息，并且常充满机智。他与我认识的任何其他艺术家都不一样。” — 南·戈丁

《紫禁城》是布卡尔从1998年到2001年用隐藏的相机拍摄的一系列照片。艺术家以下这段话描述了该项目：“在巴黎和纽约，我会时不时地在S&M和俱乐部里徘徊，带着一台隐藏的相机，追求无拘束，和谐和集体的狂喜。作为幻想的创造者，我关注真理。对我来说，这些就是真理的地方，例如精神病院和战场。在这样的地方，现实被增强了-有时是暴力的-但人类的交往大多是温柔而真诚的。严格说来，纯粹的性快感是几乎没有的。就好像，奇怪的是，我们不会在最期待的地方找到快感。”

“Jean-Christian Bourcart is one of the best contemporary photographers working today. His work is extremely imaginative; totally unique; deeply humanistic and often imbued with wit. He is unlike any other artist I know.” — Nan Goldin

Forbidden City is a series of photographs Bourcart took with a hidden camera from 1998 to 2001. The artist describes the project in the following words: “In Paris and New York, I would, from time to time, wander around S&M and swingers clubs with a hidden camera, in pursuit of a dream of dissolution, harmony, and collective ecstasy. As a creator of illusion, I'm concerned with truth. And for me these are places of truth, like mental hospitals and battlefields. In such places, reality is heightened - is sometimes violent - but human interactions are mostly tender and sincere. Strictly speaking, there is little in the way of purely sexual pleasure. As if, strangely, pleasure wasn't to be found where we most expect it”



让-克里斯蒂安·布卡尔 Jean-Christian Bourcart  
禁城 3/1 Forbidden City HF kiss on belly, 3/1, 1998-2001  
彩色合剂冲印 color coupler print  
36×51cm  
edition 12



让-克里斯蒂安·布卡尔 Jean-Christian Bourcart  
禁城 Forbidden City Paritouze 3 levrettes, 1, 2/15, 1998-2001  
彩色合剂冲印 color coupler print  
36×51cm  
edition 12



# Society / Civil Society

## 社会 / 公民社会

The last chapter, Society/Civil Society is a discussion about the beauty of community and collective action in society. While we see greed, hatred, death and destruction all around us, at the same time we also see its antithesis – collective compassion and support, the pure beauty of humanity.

最后一章节“社会/公民社会”是一场关于社群和集体行动之美的讨论。尽管背后存在着贪婪、仇恨和破坏，同时我们也应当看到它的对立面——共情、共享和相互支持，人性的纯洁之美。



政 先 生  
POLIT-SHEER-FORM

政纯办为政治纯形式办公室的简称，由洪浩（1965，北京）、肖昱（1965，内蒙古）、宋冬（1966，北京）、刘建华（1962，吉安）和冷林（1965，北京）组成的中国艺术小组，在2005年创立“政治纯形式”概念，并以集体创作的方式进行工作。在经历过中国从人民公社、计划经济体制转变为改革开放后的国家宏观调控、社会主义市场经济体制后，这些艺术家都有着时代变迁的烙印。单独来讲，政纯办的每个成员在国际舞台上都有自己成功的事业。他们以寻求“集体意识”的形式与概念组成这个团体，探索“我们”在“我”世界中的体现形式与内容，从而用试图展现并幽默地调侃二十一世纪的新社会主义秩序。

Polit-Sheer-Form Office (PSFO) is a China-based art collective founded in 2005 by Hong Hao, Xiao Yu, Song Dong, Liu Jianhua, and Leng Lin. The group was formed with the abstract purpose of seeking “collective form.” PSFO is concerned with the idea of ‘we’ in a ‘me’ world and presents a new Socialist order for the 21st century within a society that has moved away from collective ideals. A humorous edge underlies their work—the name of the group itself “Polit-Sheer-Form Office” (translated literally, the “office of pure political form”) is meant to sound like an absurd government bureau. With all five of its members born in the 1960s, Polit-Sheer-Form Office irreverently quotes the affect and visual language of High Socialism, strips it of its political imperatives, and reduces it to pure ‘form.’ docks, airports, hotels, restaurants, tea houses, bathhouses, recreation centers, departments stores and temporary stalls.









《做同一件好事-北京》为表演录像作品，有五频/单频二个不同版本，此次在当代馆展出的单频道版本，拍摄背景为北京街头，「政纯办」邀请一群年轻演员到街头清洗公车，共同完成一件「好事」。在此，源自社会主义时代的“集体劳动”，被转换成年轻世代的“共同游戏”；正经好事的“为社会服务”，进阶为轻松好玩的“让大家快乐”——镜头中，象征社会体制的公交车退居为舞台和背景，焦点全落在青年的身段和笑容、时尚的穿著和打扮、湛蓝的水桶和水花，后製作的影片，从头到尾以超慢动作和高清画面，强化了纯然游戏的欢乐意象和随意泼洒的优雅画面，而伴随出现贯穿全片的背景音效，则是饶舌音乐式的“政纯办”英文口号“POLIT-SHEER- FORM OFFICE……”，此作一面凸显了时代转变中的社会活力和张力，另一面反映了“集体主义”从一种社会体制，过渡转换成一种表面形式的现况。

作为展览项目之一，继政纯办在中国广东时代美术馆《做同一件好事》行为艺术表演之后，纽约皇后美术馆携Times Square Arts和广东时代美术馆将政纯办的《做同一件好事》带到了纽约。《做同一件好事》的行为艺术表演也将在纽约时代广场再次发生。两次行为艺术表演的内容是由志愿者组成的团队共同合作打扫公共广场，并且行为的记录影像都将在皇后美术馆被展出。这个项目的目的是在于测试研究在例如中国和美国这两个不同社会性质、环境的国家中，“集体主义”到底真的是“社会需求”还是仅仅为一个“管理工具”。在美国文化中，“个人主义”是核心价值观，但如今新集体意识理念在这个文化中慢慢萌芽浮现。相反，在这个以“集体主义”为核心价值的新社会主义中国，“个人追求”的观念却又日趋明显。“做同一件好事”的出现是人的自然天性还是社会意识形态的表达？集体主义或集体组织的真正含义又是什么？

政纯办最近的个展包括纽约皇后区美术馆、北京尤伦斯当代艺术中心、台北当代美术馆、广东时代博物馆、悉尼白兔美术馆和北京泰康艺术中心。政纯办的作品被收藏于纽约古根海姆博物馆、纽约现代艺术博物馆和Sherman基金会等。

The work 'Do the Same Good Deed' is a public service announcement that compliments two public actions that the group orchestrated in 2014. In 2014, the Guangdong Times Museum invited PSFO to do a public performance to examine the idea of individualism and the Collective in both China and the U.S. This performance took place in both China and the U.S. and involved the participation of a group of people in a repetitious cleaning effort of two public spaces, one in Guangzhou and one in New York City. The goal of the project was to test in different social contexts, China and the U.S., whether collectivism is a real social need or rather a management tool. In China, "doing good deeds" can often turn into a kind of mass movement while in American culture, individualism is a core value. Yet a new understanding of the need for the collective has emerged. Similarly, while collectivism has been a core Chinese value, there has been increasing interest in individual pursuits. Is "doing a good deed" human nature's need or a need for ideology? What is the real content and meaning of collectivism (or collective organization)? PSFO's Do the same good deed engages with these questions by inciting volunteers in Guangzhou to clean public buses and participants in New York City to collectively mop up Times Square, an action supported by the Queens Museum and Times Square Alliance.

Polit Sheer Form's solo recent exhibitions include Queens Museum of Art, NYC; UCCA, Beijing; Museum of Contemporary Art, Taipei; Times Museum, Guangdong. Upcoming exhibitions include White Rabbit Museum, Sydney and Taikang Center, Beijing. Their work are in the collections of the Guggenheim, NY; MoMA, NY, The Sherman Foundation, etc.



政纯办 PSFO  
做同一件好事  
*Do the Same Good Deed*, 2014  
单屏录像 Single-Channel Video  
8 mins









# Performer Rooms 表演者房间

See full video, please check **BANK** instagram page@bankmabsociety  
查看完整视频，请前往BANK的INS账号 [www.instagram.com/bankmabsociety/](http://www.instagram.com/bankmabsociety/)



黄彦彦 YanyanHuang  
*lo mio ben quando verrà, 2020*  
表演 Performance  
02'06"



林科 Lin Ke  
他甚至不知道自己在看夕阳  
*He did not even know he was watching the the sunset*  
视频 video  
1 minute 43 seconds



林科 Lin Ke  
悠悠苍天，此人何哉！  
视频 Video  
02'40"





马克·拉菲亚 Mark Lafia  
三更半夜 3 a.m.  
视频 video  
1 minute 55 seconds




政纯办 PSFO  
做同一件好事  
*Do the Same Good Deed*, 2014  
表演 Performance  
@时代广场(纽约), Times Square (New York)





 **BANK\_Mabsociety**

 **bankmabsociety**

 **MABSOCIETY**

 **MABSOCIETY**

Tel + 86 21 63013622  
[www.bankmabsociety.com](http://www.bankmabsociety.com)