**施慧：纯白之思**

BANK 荣幸呈现当代艺术传奇施慧女士的个展。作为她与画廊的首次合作，此次展览与艺术家在2024年第六十届威尼斯双年展上的展示同时进行。BANK 以此契机回顾施慧二十多年来的创作精华，致敬她对艺术长久以来的奉献。

施慧出身于艺术世家，是纤维艺术运动在中国的早期推动者，在其艺术生涯的早期就参展了享有盛誉的洛桑双年展。1986年，施慧的老师万曼（Maryn Varbanov）在中国美术学院（CAA）为纤维艺术建立了重要的平台——万曼壁挂研究所。施慧从事纤维艺术教育逾三十年，培养了一代又一代从事这一实验领域的艺术家。2013 年，她牵头发起了极具影响力的杭州纤维艺术三年展，为全球快速发展的艺术趋势提供了一个全面的平台。

施慧作为教育者和推动者的努力无与伦比，与此同时，其创作本身才是她对艺术和文化最关键的贡献。她通过宣纸、棉麻、水墨和有机物质进行创作，为纤维艺术传统引入了一种不拘一格的视觉语言，同时又具有鲜明的中国特色。许江将施慧的独特实践描述为“纯白之思”，反映了一种天人合一的观念。艺术家对自然现象进行反思，去除一切颜色和表现，以获取其治愈的本质。

在此次展览中，我们将呈现施慧的两件早期重要装置作品，与近年新作置于同一空间，以回顾艺术家开阔而绵延的创作历程。在多件作品中，施慧将文字作为形式和隐喻；她的另一件大型雕塑则使人联想到细如分子的有机体景观。这次微型回顾展将证明施慧广博的艺术语汇、持久的影响力以及在中国乃至世界当代艺术舞台上的重要性。

Shi Hui: *White Meditations*

It is with great honor that BANK presents its first solo show of the living legend, Shi Hui. Running concurrently with her presentation at the 2024 Venice Biennale, BANK celebrates Shi’s longstanding contributions to the arts with a cross-section of her creative output that spans over twenty years.

Coming from a long lineage of artists, Shi Hui positioned herself as an early proponent of the fiber arts movement, showing at the prestigious Lausanne Biennial while still a student. Picking up where her teacher, Maryn Varbanov, left off in 1986, Shi helped establish a vital place for fiber arts in China. She directed the Varbanov Fiber Arts Research Centre at the China Academy of Art for over three decades, ushering in generations of artists working in this experimental realm. Then in 2013 she founded the influential Hangzhou Fiber Arts Triennial, providing a comprehensive platform for quickly developing trends worldwide.

While Shi Hui’s endeavors as an educator and facilitator are unparalleled, her artistic creations are her most vital contribution to the arts. Working with xuan paper, hemp, ink, and organic matter, Shi’s unique visual language rigorously defies categorization yet is distinctly Chinese. Xu Jiang defines Shi’s idiosyncratic practice as “White Meditations”, a holistic conception of heaven and earth whereby she reflects on the phenomena of nature, stripped of all color and superficiality, to access its healing essence.

In this exhibition, we introduce two major early installation works in concert with current works to demonstrate Shi’s expansive yet consistent oeuvre. Shi Hui plays with text as form and metaphor in several pieces, while in others, she uses space to evoke a forest of molecular biological structures. This mini-retrospective exhibition stands as a testament to Shi’s broad vocabulary, enduring influence, and significance in contemporary art, both in China and on the global stage.