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柏林

上海

恋地情结

BANK

中国上海市黄浦区香港路59号1楼

2014.03.14-2014.05.02

“恋地情结”群展发生在BANK，一间位于上海外滩香港路一幢老旧法式建筑内的艺术空间，或许最合适不过。近代历史以来，随着殖民地-租界在华的确立，华人开始了第一轮向全球的离散。“恋地情结”(topophilia)是指某人与某一地点间的精神或认知纽带，或自身对所处环境的情感依附。华人的身份交待出艺术家们的双重地理背景：一则是民族身份，一则是迁徙行为，这种身份的双重依附构成了艺术家们复合的认知结构。如果说上海的法式建筑恰是反映出“恋地情结”这个题目暗含的双重地域感，那么感知的任务则是交给了展览本身以及参展艺术家的作品。



“恋地情结”展览现场，2014。

游牧经验削弱了艺术家个体经验与出生地之间的联系，使得其对于现实所处之地不断反思、体验，特别是参展的多位艺术家以日常生活作为切入点，质疑世界的经济政治秩序。如果说陈界仁的影像作品《帝国边界I》(2008-2009)以台湾人赴美国签证过程中被面签官百般刁难作为切入点，呈现了强势区域以“国际控管政策”之名，对弱势区域的人民进行规训、治理与监控的当代政治状态，那么林明弘的装置作品《进口》(2005/2010/2014)则传递了完全相反的现实：功利主义在经济领域大获全胜，商品贸易走在了政治考量之前，为了追求利润的最大化，资本努力冲破一切管控，将整个世界联系起来。互动和消耗过程是作品《进口》完成的必不可少的环节，人群的差异因为消费行为而被拉平。除此之外，张怡(Patty Chang)和大卫·凯利(David Kelley)受英国小说家詹姆斯·希尔顿的长篇小说《消失的地平线》启发而创作的影像作品《消失的香格里拉》(2005)则在本地化地探讨了精神与物质的关系。两人奔赴西藏，雇佣藏民用木板和玻璃制作了一座“香格里拉”，并载于一辆汽车之上在马路上行驶。神圣的香格里拉如今以一种“生产”的方式从藏人的手中诞生，而更滑稽的一幕却是负载着“香格里拉”的汽车在马路被拖拉机超越，这似乎在暗示当今时代社会对于精神的过分强调恰恰失效，物质仍然具有决定性的作用。也许只有在玻璃的香格里拉反射太阳光辉的那一刻，精神的维度才得到了一丝提振。

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观点 SLANT

- 创作：论张整个展“广场”
- 马修·伯利塞维兹 (Mathieu Borysevicz) 谈MABSOOCIETY以及BANK
- 阿布拉克内维奇追忆精神当代艺术博物馆前馆长基·霍特(1938-2014)
- 再次相聚：汉雅一百
- 艺术家大卫·曼福瑞克阿耶·丹托 (1924-2013)
- 美国翰

马修·伯利塞维兹 (Mathieu Borysevicz)
谈MABSOCIETY以及BANK

2014.05.05



林明弘 (Michael Lin), 《港口》, 2005/2010/2014, 互动装置, 尺寸不定

[illegible]

这是一个老的国营单位的楼，这个楼现在的情况也不是非常稳定，不知道我们能在哪里多长时间，也不知道这个楼什么时候会对对外开放还有其他人居住。反正刚搬在这里我就很紧张，这个楼给人的感觉似乎没有什么事情发生，因为作为单位的员工就住一个，不然大家都会睡下，我们楼下是能够修指甲，楼上有个学校，但没有多少学生，楼里还有一个网络公司，后来还有一个艺术家的工作室。我们隔壁是外派美资企业，还有其他的商店，住在这里也要在国贸附近开他们的办公室，所以我们在这儿也不是那么无聊，还是有艺术环境的。我们甚至还有一个小的协会，在做一个叫“艺术在外派”(Art on the Bund)的项目。

这个楼层都是老单位的工作人员，他们一开始也搞不清楚我们到底在干什么，曾经有人来找我们，还带着我们回去。后来我们每一个固定住户会来仔细地看，车展、开幕式的时候他们都会来参与，他们也会问一些问题，就会跟我们解释，他开始经营得清楚我们在做的一些事情了。所以以后在我们这层在楼层上班的人会有关于艺术方面的有趣对话。今天门卫就跟我说，他去看了某某那个展览，很感动，之后开始把艺术问题跟他的反应。我觉得虽然他们不是专业的，但是这些展览其实艺术，谁都有权力去判断，去说出，做出反应，艺术本来就是一个对话，所以跟他们对话还是有意义。

BANK这个空间一开始很难找，你找到了也可能会觉得偏僻地方，门卫有几次还不让人进，所以对门当然会有一些抵触。但是我们会把画廊弄设在楼梯上，也是“艺术地图”合作，所以来这里的人越来越多，但平时还是挺少的，慢慢会多吧。当代艺术的观众数量还是那么少，老百姓不太出来看艺术，但是我们正在努力，把人流吸引过来。



*老外，真有钱 - 对手”展览现场，2013

现在已经是第四个展览了。去年七月我们做了个软开幕式，是一个叫“老外”的展览，那是跟纽约大约一个研讨会会的会费买的，他们在做一个关于全球化时代跨文化的讨论。讨论到当代视觉艺术家在国际上的状况；然后我就把这个现象引过来，看青年中国艺术家在中国——那么是在这里，那么是在这里做创作的——的情况，他们的作品是否会利用一些中国的符号或者大的中国文化背景，所以我的问题是：你要做中国的当代艺术吗？那是在开幕之前的一个七天的项目，做了录像、照片等作品。

正式开幕是去年九月的“黏土性”展，二十多个艺术家，一半中国的一半国外的，有Paul McCarthy, Robert Rauschenberg, Howard Chandler Christy, 等等。其中有一个年轻的叫李洪兴，是湖南人，他画得特别好，大家对他画的黏土很有兴趣。李洪兴的画外头，这种黏土是直接从山里面挖出来，然后他材料了，有一些用石膏做，雕塑、摄影可以说有黏土的成分，其他像一些大的装置。当然，黏土会考虑到很脆弱，因为我们要到好的办法来固定，我们外头的一些装置啊，就写些东西，可能会有一些费用，但肯定不是贵的，所以我们就还是带着他们去买来固定。我自己现在不是开拍卖市场的生意，不过我好像跟你不算是铁杆；但你现在在一些藏家当朋友，你做得好，我们有一个基金会支持一下的话就很多了。

[illegible]

“绘画性”展览现场，2013

[illegible][illegible]

每个展览都不是我有一个想法然后去“画”它，把这个想法视觉化。我一般是从作品开始，看到几个作品都是在这个或者那个事情，再把这个点扩大，有时候是去调查或者读了什么东西，然后思考，想怎么画，怎么传达，怎么传达给别人。所以，我从来没有一个很明确的想法，然后去画，或者你想画什么东西艺术家才会去画，这也是一个误区。我想，如果我们去谈创作的话，我觉得从来都没有这么庞大，一万块钱讨论，什么都要有，都要有个计划，一万块钱这是一个生存的东西。但做做也不用太担心，所以才有了“后画廊”的概念，有一些艺术家是“很贵的”，或者长期合作的，但我不要求太严格，我觉得看到好的艺术家或者项目拿过来做，重要的还是要做一些比较有趣的展览，不要太多关于赚钱。



“美丽的世界——三个民族”展览现场，截取“环体”部分，2013

有些艺术家我觉得值得去做个展，但可能他并没有做过，我觉得可以给他做一个展览。看看他的方向对不对。我并不是说每个艺术家都同样获得成功，或者说不一定都成功，但作为一个艺术家，我们都有每个展览都要去研究。现在人似乎都崇拜成功，但我觉得不一定好。其实每个人都不一样，每个人都有自己的长处。有的艺术家可能很会搞展览，但可能他的艺术水平就不高，有的艺术家可能艺术水平很高，但可能他就不善于搞作品了。但总有几个朋友手上有一些他不太愿意接受过的东西，还有万幸，我们也有打算过他们每个人，做一个小的展览，虽然万幸不是真正的艺术家，但是你在看这样的一个展览里面去看会有不一样的理解。假如一个国家的展览里面有一个万幸这会很危险，当然不是要去做一个比较，但会有收获。

我们也打算请新美术馆（New Museum）的一个负责人过来，本来想借一个交流的机会，但是条件允许，所以可能最早的办法就是请她来中国——她没有来过中国——看艺术家的工作室，她在原定的33个关于艺术的讨论中。我们会安排她跟这些美国艺术家一起吃饭，进行一些关于艺术的讨论。在跟这些美国艺术家交流的时候，我们也会跟中国的艺术家交流，因为在中国也有许多艺术家在搞美国美术馆的展览。中国有很多新的美术馆，但他们对美国艺术的认知还是比较低，所以希望通过这样的交流可以扩大我们对美国艺术的认识。在美国我们有这个机会，即平等互惠，但也有限制，你想干嘛就干嘛，艺术本来就是那么自由，我们可以创造一个全新的模式。

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评论 EXHIBITION REVIEWS

下
210恋地情结
TOPOPHILIABANK, SHANGHAI
2014.03.15-2014.05.24

林明弘,《进口》,2005年/2010年/2014年
互动装置,尺寸不定
Michael Lin, *Imported*, 2005/2010/2014
Interactive installation, dimensions variable
PHOTO: JIYPHOTO

在展览“恋地情结”的开幕式上,展厅当中的圆桌上摆着的“台湾啤酒”和“长寿牌”香烟吸引人们驻足,而这个仿佛村头乡亲摆酒的场景是林明弘的作品《进口》。台湾啤酒和长寿香烟,具有台湾特色的两件礼物被一位台湾艺术家带来。携礼而来是林明弘身上带着中华文化优雅之气的体现,还是久居西方绅士风度的流露?生于日本,长于台湾,学于美国,爱在欧洲,生活在上海、台北……复杂的身世背景是对林明弘的写照,也是把十二位来自不同国家与地域的参展艺术家联系起来的线索。在被叫做“中国”的同一个体框架上,艺术家以现代游牧人的姿态穿梭在世界各地的艺术场合,艺术家成为他们在不同环境中从内心生长出的“心理地图”,成为丽依·德说的“心理地理学”中漂泊的情景。当一种情感发展成情结,“钟爱”就会超越

单纯的感情层面而进入深层的心理层次,从激情发展成尊重,从着迷发展成许诺,“恋地情结”表达的就是这样一种人对土地和环境的迷恋,而当这片土地从来都不是一种坚固的呈现,牵系土地和人之间的根基就会显得尤其敏感。

“敏感”成为这个有关地域空间和心理空间的展览中许多作品的隐性张力,空间的漂移可以具体到一块荷兰航空飞机上的蓝色毯子,一块画着一个背影的木板,一条丰塔纳式的织物上的划痕……平凡之物在李杰的轻拿轻放中开始滋生情感,孤独在茫茫的空中旅行中开始无声地蔓延。飞行让怀有恋地情结的艺术家迅速地由此岸抵达彼岸,而心灵的旅行却总是要迟滞到许多。美籍华人张怡和大卫·凯利在中国西南拍摄的《香格里拉》,则把一次虚构的飞行事故极致地发展成一次关于神话与现实的实验

记录。在西方,香格里拉是乌托邦的代名词。在中国,香格里拉的地名之争是一次地理政治和旅游经济的粗俗对话。在张怡的作品中,西南村民们制造飞机模型的艺术举动再一次将虚构与现实的界限模糊,和片中传出的爱情歌曲一样,荒诞中带着甜蜜的向往。

对香格里拉的再演绎,无疑带着浓烈的看东方的异国情调,作为美国出生的华裔后代,张怡选择用艺术作品夸大她展现西方视角对亚裔女性的成见,但这种成见又何止是对亚裔女性的观看。台湾艺术家陈界仁在自己的美国签证被拒后撰写的博客,记录美国移民官的傲慢态度,也成为他自己被纳入不受欢迎之黑名单的证据。在这里,艺术家的个人经历成了国际政治权力演习的注脚,而历史叙事往往就是由无数这样平凡的个人叙述拓展开来的。杨俊的《世界的中心》似乎承担了这种个人叙事的使命,在带着文德斯电影语言的自白中,毫不含糊地探索着社会与人生的大问题。

或许,对于出生在纽约,在上海生活工作多年的策展人马修来说,这是一个不能不做的展览。和参展的艺术家一样,复杂的身世背景,驰骋在国际艺术舞台的工作经验滋生出的众多地域与情感化解不开的情结,在这个展览上,通过艺术家的集体出场得到一种释放。王凯梅

stable, our connection to it becomes particularly sensitive.

This breed of “sensitivity” becomes an unspoken tension underlying many of the participating works. “Topophilia” being an exhibition that explores geographical and psychological space. Lee Kai’s personal *drive* finds itself in as specific places as a blue blanket from a KLM Royal Dutch Airlines flight or a piece of wood painted with a scenic background; under the artist’s gentle touch, ordinary things start to generate emotion, and the vast emptiness of space in air travel begins silently to spread its loneliness. Flying may allow artists to travel quickly from this shore to the other, but the soul always takes a much longer time to catch up. Patty Chang and David Kelley shot their *Shangri-la* in south-west China, developing a fictional plane crash into an experimental recording that deals with the relationship between myth and reality. In the Western world *Shangri-la* is synonymous with Utopia; in China, contention over the name itself has resulted in a crude dialogue between geopolitical forces and the tourism economy. In the work, the artistic effort of local workers as they manufacture a model aircraft and a cursory film set once again blurs the boundary between fiction and reality; like the love song in the film itself, there is buried here, amidst all the absurdity, a kind of sweet longing.

This re-interpretation of *Shangri-la* certainly carries with it a heavy tone of Oriental exoticism. American-born with Chinese heritage, Patty Chang has chosen to use her artwork to expose Western stereotypes of Asian women by exaggerating them. But stereotypes such as these are by no means limited to views of Asian women. Taiwanese artist Chen Chieh-Jen’s blog that he began after his US visa was rejected makes a record of the pomposity of US immigration officials, and has become evidence used against him—he is now barred from entering America. The artist’s personal experience is a footnote to exercises of international political power and is one of many common stories that ultimately come to expand the grand historical narrative. Jun Yang’s *The Center of the World* seems to assume the same mission as these stories, using a confessional style reminiscent of Wim Wenders’ filmic language to unequivocally probe the bigger questions of society and human existence.

Perhaps for curator Mathieu Borysevicz, who was born in New York and has lived in Shanghai for many years, this exhibition is one he just could not pass up. Like the participating artists, his identity is borne of a complex, peripatetic background. Active for years on the international art scene, he has visited so many places, each with attendant emotional baggage, that he may be in need of topophilic release. Perhaps the collective force of these artists can help. Wang Kai-mei (Translated by Katy Pinks)

GLOBAL TIMES

CULTURE

THURSDAY March 20, 2014 3
METRO SHANGHAI

By Sun Shuangjie

At the entrance of an ongoing exhibition at BANK studio on the Bund, visitors will encounter a postcard boutique named *God Bless Diana*, presented by Singaporean artist Heman Chong. The images on the postcards, ranging from everyday objects to foliage and graffiti, were captured by the ethnic Chinese artist during 2000 and 2004 in Singapore, London, Beijing and New York.

The artist shares his unique perspective of the different cities in the photographs, as well as the character of those places.

It's part of an exhibition entitled *Topophilia*. The word – in Greek, *topos* means "place" and *-philia* means "love of" – refers to a strong sense of place, which is often mixed with a sense of cultural identity.

Curated by Mathieu Borysevicz, the exhibition, featuring a total 16 artworks by 11 ethnic Chinese artists, invites audiences to experience the complex demonstrations of *topophilia* by the artists.

Transplanted from Taiwan

At the center of the exhibition, Michael Lin, a Taiwanese currently based in Shanghai, brings a slice of his hometown through two large logos on the wall – Taiwan Beer and Longlife cigarettes. Against this backdrop are arranged several wooden tables and benches where visitors can sit down and enjoy the beer and cigarettes. This is Lin's 1998 artwork named *Import*, which marked his foreign debut in Paris.

Lin, who jokingly calls himself a *topophilic*, told the *Global Times* that the work was created for anywhere but Taiwan, and that this is the first time it has been shown on the Chinese mainland. He said he expects the piece, which resembles a booth at a food fair, will function as a token of friendship to promote communication between Taiwanese and people from different cultures.

Having lived in Shanghai for seven years, Lin said that what Taiwan impressed on him is still fresh in his mind, but Shanghai and other cities he has

lived in have always influenced him and his art.

In 2012, Lin once used the prints of a quilt he bought from a local shop in his mural work that covered six floors of Rockbund Art Museum.

"Every place inspires me to think how I shall enter it, what kind of relationship is between it and me, and how it influences me," said Lin.

Empires's borders

Meanwhile, Lin's Taiwanese fellow Chen Chieh-jen focuses on places of

bureaucracy in his video *Empire's Borders I*, the first part of which looks at the American Institute in Taiwan that grants visas to the US for Taiwanese. The second part tells stories of Chinese mainlanders who are married to local Taiwanese applying for visas to Taiwan in Taipei airport.

The video was inspired by Chen's personal experience of being denied a visa to the

A snapshot of Chen Chieh-jen's video work *Empire's Borders I* (Main) *God Bless Diana* by Singaporean artist Heman Chong

Exhibition aims to evoke feelings conjured by locations

A SENSE OF PLACE

Import by Taiwanese artist Michael Lin

US, after which he set up a blog compiling stories from people who had the same experience. Through the examination of the specific places involved, Chen seems to ponder a much larger space or environment, consisting of territories and politics.

Who we are

Another remarkable work at the exhibition is Jun Yang's short film named *The Center of the World*, which was produced by the Austria-based artist in Beijing and discusses the relationship of the individual and society.

Featuring a man's everyday life in Beijing, the film questions who we are and who we are expected to be – questions that are likely to resound with many city dwellers. Everyone grows up believing they are the center of the world, but gradu-

ally they realize they are no different from others.

Borysevicz believes that in this globalized world where people are moving more frequently and easily, the notion of *topophilia* becomes ever more complex.

Other artists with work in the exhibition include San Diego-based Victoria Fu, New York-based Amy Yao, Beijing-based Rania Ho, as well as Arthur Ou from Taiwan and Lee Kit from Hong Kong, whose works look at *topophilia* from various angles, either in terms of real places or abstract environments.

Date: Until May 24, 10 am to 6:30 pm (closed on Sundays and Mondays)

Venue: BANK

BANK 空间

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Admission: Free

Call 6301-3622 for more details

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(Above) *50 Ways to Leave Your Lover* by Rania Ho
Photos: Cai Xianmin/GT

恋地情结

>> 打印

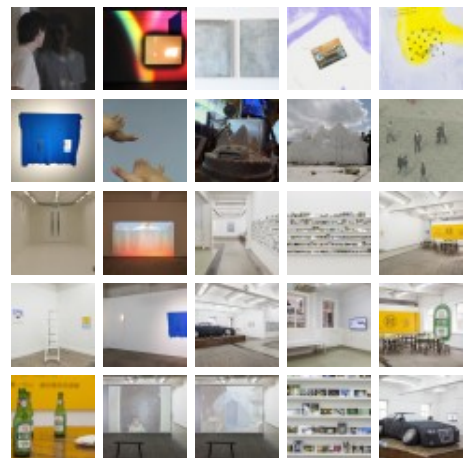
“恋地情结”：群展－陈界仁、张奕满、傅传芳、何颖宜、李杰、林明弘、欧宗翰、吴建瑩、杨俊、姚書安、张宜&大卫·凯利

BANK (上海黄浦区香港路59号) **2014年3月15日－5月9日**

上海的建筑正如同作家巴拉德笔下敌托邦式风格，而前往BANK空间不无例外：BANK 亮化甚佳的空间位于一座上世纪二十年代遗存下来的银行遗址的二楼，而楼里其余的部分则由其他的一些办公室所占据。想要上楼，则要在一个漫长而黑暗的楼道，或是狭窄而老式的电梯中选择。我在阴天小雨中抵达，湿冷的大厅由一位正在缝补雨衣的老人看守。马修·伯利塞维兹（Mathieu Borysevicz），是沪申画廊的前任总监，作为BANK空间的创始人和总监，他曾被人称作‘不情愿的画廊人’，而他也是乐在其中。不远处的沪申画廊，其旧貌也已换上商业新颜。马修在这次‘恋地情结’Topophilia 中集结了一组与画廊空间相吻合的作品：一方面，从主旨上而言，外滩上的一个银行遗址似乎是探索变化和身份等问题的不二之选。另一方面，从策展细节上而言，策展人精心的策展陈列，给予每个作品其足够的独立空间，使观者得以停留和思考。

这一种气质在林明弘（Micheal Lin）的作品彰显无遗：他的行为装置：《进口》Import (2005/2010/2014) 是一个以乡村圆桌，长椅和台湾啤酒组成的空间，反映的是在中国，商品贸易外交作为在政治思想和需求的流通渠道中的重要地位，无论是由上而下还是其他方式。这是一个有经典的作品，它每一次的重新展出，都会产生新的意义：如今，随着在中国工作的台湾人不断增多，台北文化界日趋孤立的氛围，台湾政府和大陆越近相似的政府统治。那些早期促进两岸关系的政策，尽管不算久远，在现今看来似乎也都只是乌托邦式的憧憬。

展览中另一件经典作品，是张宜和大卫·凯利的《香格里拉》Shangri-La (2005)。两位艺术家和在香格里拉（原名为中甸，而后被改名宣传为香格里拉）的当地的工人一同建起了一座有棱有角，看似山脉的雕塑。这个作品在对文化背景的完整而残缺，甚至是分面的反映，正是对张奕满同样历经展览的作品《上帝保佑黛安娜》God Bless Diana (2000-2004)在一个视觉上的呼应。张奕满集结了约五百张自己旅行时照片，并打印于明信片上。这组装置排列于空间入口一侧，看上去仿佛是空间的纪念品商店。



See all photos (26)

published on: 2014. 05. 23

Chinese: http://www.randian-online.com/zh/np_review/topophilia/

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2014.05.23 Fri, by Robin Peckham Translated by: 彭祖强

Topophilia

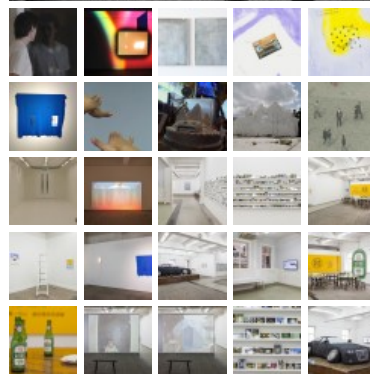
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"Topophilia": group exhibition with Chen Chieh-jen, Heman Chong, Victoria Fu, Rania Ho, Lee Kit, Michael Lin, Arthur Ou, Wu Chien-Ying, Jun Yang, Amy Yao, Patty Chang & David Kelley

BANK (Xianggang Lu No. 59, Huangpu, Shanghai)
Mar 15–May 9, 2014

Shanghai revels in architecture that could be called Ballardian, and the approach to BANK is no exception: located in a weathered 1920s bank edifice that has since been carved up and occupied by a variety of offices, the improbably well-lit space occupies the second floor, the ascent to which involves either a dark—if grand—stairwell or a miniature retrofitted elevator system. I visited on a day of gray drizzle, and the clammy lobby is overseen by an old woman knitting in a raincoat. Mathieu Borysevicz, formerly the director of the Shanghai Gallery of Art just down the street in a similar building that happened to be given a corporate makeover, has been called a "reluctant gallerist", and it is obvious that he is having fun with his role. With "Topophilia", he has assembled a striking group of works in a way that seems inherently suited to the space—both thematically (where better to explore questions of transience and identity in China than an abandoned bank on the Bund?) and on a finer level of curatorial detail: care for and interest in the work on offer is evident here; each work is provided with ample breathing room, and arranged in a way that encourages even the casual visitor to slow down.

Fortunately, this impulse is specifically indulged in this exhibition by Michael Lin, whose classic performative installation "Import" (2005/2010/2014) creates a space of temporary community with farmhouse tables and stools and refrigerated Taiwan-brand beer, reflecting on the function of commodity diplomacy as a major channel for the circulation of political ideas—or demands, top-down or otherwise—in contemporary China. This is a truly classic project, and one that picks up new functions each time it is exhibited: with a ballooning population of Taiwanese professionals in China, an increasingly isolationist cultural world in Taipei, and a Taiwanese administration nearly indistinguishable from that of the mainland, early gestures at cross-strait relations appear as quaint reminders of a not-so-distant past. One of the other classic works in the show, "Shangri-La" (2005), comes from Patty Chang and David Kelley, who built an angular, mirrored mountain with workers near the town formerly known as Zhongdian but now trademarked as Shangri-La. In its total and yet fragmented or, more generously, faceted reflection of its cultural context, the project acts as a formal echo of Heman Chong's equally well-travelled "God Bless Diana" (2000-2004), which collects some five-hundred postcards printed with snapshots photographed by the artist on his perpetual travels, arrayed adjacent to the main entrance and appearing as something of a souvenir shop.

[See all photos \(26\)](#)

Review: Topophilia

A varied exhibition in the newly opened BANK gallery space



published on 7 Apr 2014

Newly opened in MABSOCIETY's BANK gallery space, *Topophilia* is easily one of the most enjoyable exhibitions in town at the moment. For one thing, there's free beer and cigarettes as part of Michael Lin's 'Import' installation. For another, there's an inflatable Audi saloon car that you're invited to whack with inflatable mallets (in Rania Ho's '50 Ways to Leave Your Lover'). These are just two of the dozen works on display, loosely anchored by the exhibition's underlying theme of a sense of place – the topophilia of the show's title.

Before you reach the works, the place where they are found is worthy of note itself. After leaving Shanghai Gallery of Art at the tail end of 2012, Mathieu Aleksandr Borysevich founded 'international curatorial and consultancy firm' MABSOCIETY, but until last summer they were a 'gallery without a space'. Then he landed upon a venue on the second floor of the Bank Union Building, a short walk from the Rockbund Art Museum. BANK's setting is considerably less polished than RAM's, with the 1929 structure that houses the gallery feeling a little decrepit, but this adds to the experience of *Topophilia* – for example, is the stepladder with a can of milk tea perched on one step an exhibit or a temporarily-abandoned workman's set-up? (It turns out to be the former with the milk tea can operating as a speaker for audio recordings of a recent visit to Shanghai in US-based artist Amy Yao's 'Mother's Little Helper, A is for Amy, A is for Asia, climb..., climb...')

In addition to installations the space houses a number of fascinating video works. At the far end of BANK, viewers are invited into a small, dark space where Taiwanese artist Chen Chieh-jen's 'Empire's Borders I' examines the visa application process for Taiwanese citizens going to the United States and Mainland Chinese wives aiming to join their spouses in Taiwan. Both groups relate tales of intense scrutiny and bureaucracy, with most applicants ultimately being turned down, something that the artist himself has experienced.

Next door, Patty Chang and David Kelley's *Shangri-La* series is an exploration through photography, sculpture and video of the fictional location in James Hilton's 1933 novel *Lost Horizon*. In the video at the centre of the work a large, shiny structure is placed on the back of a pickup truck and transported around the area of Yunnan said to be Hilton's inspiration, with the results looking like something out of a blinged-up *Robot Wars*. The film flits between documentary and more surreal episodes as the sculpture makes its journey.

There's more video present in the aforementioned '50 Ways...', with a small screen at the wheel of the life-size inflatable Audi showing recordings of the artist and other participants going to town on the car in full skateboard get-up (pads, helmet etc). It should be lost on no-one who the usual passengers in blacked-out Audi cars are here.

After you've exerted yourself on the car, Michael Lin's 'Import' is a welcome installation. Set out like a mini-beer hall, Lin's work invites viewers to help themselves to packets of Long Life cigarettes and cans of Taiwan Beer under the gaze of big paintings of the companies' logos. The Taiwanese products have not only been imported into the Mainland for consumers, but also as a diplomatic gesture across the Straits and the artist posits that by consuming the goods here in Shanghai, we are completing the intended loop.

As the selection of works described above demonstrates, *Topophilia* is a varied exhibition. But it's one that is consistently challenging, intriguing and thoroughly gratifying throughout. Don't miss it.

Topophilia is at BANK until May 24.

[Jake Newby](#)



Topophilia ★★★★★

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1 **Topophilia** BANK

A playful, challenging group exhibition of installations, video, paintings and photography that's not to be missed. ► **May 24**



2 **Unearthed** M50 Art Space

Art duo Lou Lou present a fascinating collection of porcelain installations. ► **Mon 21**



3 **Reflection** NIB Building

Renowned Chinese graphic designer Han Jiaying takes over this Rockbund spot. ► **May 20**

4 **Re-View**

Long Museum West Bund
Billionaire couple Liu Yiqian and Wang Wei unveil their latest venture: a Xuhui Riverside outpost for the Long Museum. ► **Jun 30**

5 **Women of Asia** LWH Gallery

See a selection of images from *Time Out* and LWH Gallery's Women of Asia photo competition at the M50 space. ► **Tue 15**



01

01 “恋地情结”展览现场

本地人 | Topophilia at BANK

文/巢佳幸 Chao Jiaxing 图/BANK

恋地情结

2014年3月15日—5月24日

BANK

在上海外白渡桥附近的黄金宝地，有着一
条镶嵌着老垢却难掩洋气的小马路——香港路，
MABSOCIETY 入驻这里的旧银行工会大厦也已大
半年了。楼侧小巷里是饮料批发站的堆积如山的塑料
盒，在工会大厦底楼，值班阿叔房间下部惹眼的肉粉
涂料，竟透着些许莱比锡的画面感。

这里残余着中产阶级的老式优雅。总有人开
玩笑说：在欧洲永远有一批人叫“香港人”。就是
这样，在世界的任何地方，你能找到虚拟的同类宿
气——携带此类气味的人叫“本地人”。“恋地情结”
(Topophilia)，马修·伯利塞兹兹主持的 BANK 春
季的头档展览有些怀旧，有些忧伤，好像又有点感人。
展览海报截取自傅传芳的视频，名为《美丽的俘虏》
的有声录像，算是延伸了中产怀旧的淡色桃粉。录像
画面里，在台阶上缓慢侧步的模糊黑裤脚叫人凝视。
此时我想喊一声“HER”——某部近期得奖的争议片，
正适合描述滋生于观看中的沉迷和警觉。“HER”或
许也可以被视作一部低成本的宅男日记：“不是当代
城市族的欲望不可得，iso 系统（她）也不是信息世
界的欺骗药丸，是沉沦唯美情绪的自作孽者？”于是，

你醒了吗？就和这一样，每个艺术工作者都迅速清
醒了。

除了陈界仁最为人熟知的《帝国边界》，还有李
杰忧伤的《退色浊迹蓝布》、林明弘的《台湾啤酒》、《长
寿牌香烟》及进口的街头圆台面……这些艺术家的名
字，是国际当代圈儿的亚洲红人。从展览的出版物（报
纸）里，可以读到欧宗翰概念少许老朽的摄影图像研
究、吴建莹很社会的 u 盘喇叭罐、张奔满制作的关系
美学名片……而他们都还有另一个耐人寻味的兼职
身份——策展人。

何颖宜，算是 NGO 空间北京箭厂的创始人之
一，大多时间辗转于世界各地。1968 年生的她，在
BANK 空间里的中央舞台上，放置了夹杂着台北双年
展和美利坚的“道具”。这部被各种顽皮的小孩疯狂
扑跳的充气奥迪汽车——《50 种离开爱人的方式》借
“孩童的眼睛”，欢喜痴闹，打散了汽车刚强的本意（大
陆政府公车）。它们软了、瘪了，也有了爱，迎来了
爱丽丝、小王子。一旁的杨俊的作品《世界的中心》，
也似乎跟着没有了侵略性，美美地黏在铁窗边。“世
界中心”于某处又怎么了呢？图像里，密密麻麻的人



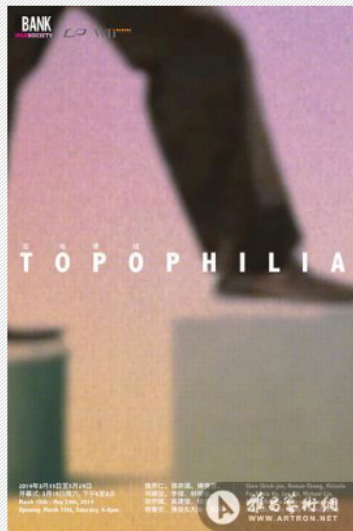
- 02 张怡和大卫·凯利 香格里拉 录像 40分钟 2005
- 03 李杰 无从消散 木板布面、乳胶漆、铅笔、印度墨水和激光墨水 尺寸不定 2013
- 04 何顺宜 50种离开爱人的方式 录像装置 200×500×150cm 2013
- 05 “恋地情结”展览现场
- 06 张安南 上帝保佑黛安娜 装置 550张明信片 尺寸不定 2000-2004

看起来还是显得很悠闲。

不过，张怡和大卫·凯利那部长达 40 分钟的《香格里拉》，相对多出些恢宏的纪实感。如今，有个叫“微信”的朋友告诉我们：每个地域的“本地人”和玉龙雪山是这般近。但云南之魂又是什么？说不好，而大自然一定会强硬过一切人为事件。

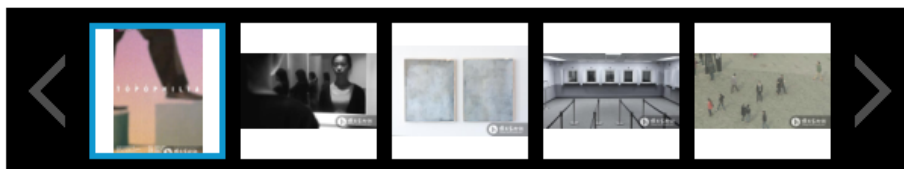
于是，真的有“恋地”这回事吗？真的有，也真的未必有。艺术家有“身份”吗？莫须有！本地，是个可以持续按时收听的广播电台，就像李杰告诉我的那样：“没有人问过我，尼维雅绘画和蔡琴曲子的关系，虽然这是我创作始终的线索。但，这不重要！”

恋地情结



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展览时间： 2014-03-15 - 2014-05-24

展览城市： 上海 - 上海

展览地点： Bank

主办单位： Mabsociety

展览介绍

“Topophilia”(源于希腊语词汇“地域”和“钟爱”)意为强烈的地域感，通常与一种感知相融合，即在某一人群之间的文化认同感。

“恋地情结(Topophilia)”这一概念系著名地理学家段义孚所创，意指对身处环境的情感依附，即一个人在精神、情绪和认知上维系于某地的纽带。

展开阅读

(责任编辑:王璐)

分享到:

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展览日期: 2014.03.15 至 2014.05.07

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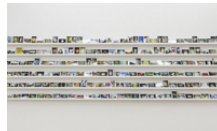
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展览地址: 中国上海市黄浦区香港路59号1楼

艺术家: 陈界仁 张奔满 傅传芳 何颖宜 李杰 林明弘 欧宗翰 吴建莹 杨俊 姚书安 张宜& 大卫·凯利

编辑: 石春月

现场



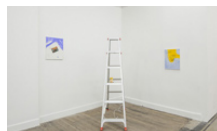
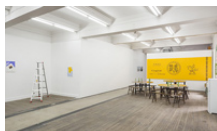
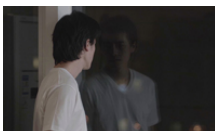
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