Press of Topophilia

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Globe Time

A sense of place

By Sun Shangjin

At the opening of an ongoing exhibition at BANK studio on the Bund, visitors will encounter a postcard bootlegger turned God-fearin’ Dadaist, presented by Singaporean artist Tan Zhaonan. The images on the postcard, ranging from everyday objects to foliage and graffiti, were captured by the artist during his visits to Singapore, London, Beijing, and New York.

The artist shares his unique perspective of the different facets in the photography, as well as the characters of these places.

The exhibition is part of an exhibition entitled Transplant from Tainan, which is currently being held in Shanghai, bringing a slice of his home town through two large roles 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 these real and fake cigarettes. This is Tainan’s new art space devoted to the market, which has been placed at the Bund in Shanghai.

Unseen gems

Michael Lee

US, after which he spent up a long time with people who had the same experiences. Through the mediation of the specific place visited, Chen seems to press to a real, large or small, space or environment, consisting of territories and politics.

We are another type of work at the exhibition in Jeon Young-sun. It is a collection of the work of the artist and his friends. I had been to the exhibition, and it impressed me. The artist’s work is a reflection of the artist himself, as well as his friends. It is a reflection on the artist’s life, as well as his friends. It is a reflection on the artist’s life, as well as his friends.

Admission: Free

End date: 03. 20

Contact: globaltimes.com
恋地情结

“恋地情结”：看展-陈界仁、张奕满、傅伟芳、何颖宣、李杰、林明弘、欧宗翰、吴建莹、杨俊、姚雪安、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），是沪申画廊的前总监, 作为BANK空间的创始人和总监, 他曾被人称作“不情愿的扁鹊人”，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。马修在本次“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，商品贸易外交在政治思想和需求的流通渠道中的重要地位，无论是否有上而下还是其他的方式，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，随着在中国工作的人台湾人不断增多，台北文化界日益孤立的氛围，台湾政府和中国大陆相似的政府统治，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，疑似山脉的雕塑。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。

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

“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.
恋地情结

Victoria Fu, “Belle Cpative 2”, digital video with sound, inkjet photo cutouts, 6’, 2013

Amy Yao, “Mother’s Little helper, A is for Amy, A is for Asian, climb… climb…”, installation, speaker and fabric, dimensions variable, 2013

Lee Kit, “Nothing Blow It Away”, acrylic, emulsion paint, pencil, indian ink and ink jet, ink on wood, panels, 2013

Heman Chong, “God Bless Diana”, installation, 550 postcards, dimension variable, 2000-2004

Patty Chang and David Kelley, “Shangri-La”, video, 40’, 2005


Primer (2012)

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Micheal Lin

View 2 (2013)

Arthur Ou

全球
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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 Borysevicz 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 step ladder 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**
   MSO Art Space
   Art duo Lou Lou present a fascinating collection of porcelain installations.  
   ➤ Mon 21

3. **Reflection**
   W1 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 MSO space.  
   ➤ Tue 15
本地人

Topophilia at BANK

文/肖潇 Chao_xiaoxiao BANK

本地话题
2014年3月15日-5月24日

在上外白渡桥附近黄浦区里，有一条被车尾气熏染的马路——黄浦路，NARS SOCIETY入驻这里的旧银行工行大厦已有一年多了。楼内小食店是网红饭堂的聚集地，咖啡馆、茶屋，还有一些独立的小店，增添了随意的购物和咖啡体验。

这篇文章聚焦于本地艺术家的创作风格，他们如何在世界任何一个地方，都能找到视觉的同美音气——《本地人》与‘她摄影’（Topophilia）有关系。《本地人》是余勇为他主持的BANK春季度身定做的主题展览，以怀旧、好奇、享受和思考为主题，体现了现代都市生活的多元和复杂。

本文探讨了艺术在当代中国社会的角色，我们看到的不仅仅是一幅画或一个展览，而是一个社会现象的反映，它反映了人们对生活、艺术和未来的思考。
看起来还是显得很悠闲。

不过，张怡和大卫·鲍利斯的长篇角色《香格里拉》相对多出些亲和的纪实感，如今，有个叫“邀
信”的朋友告诉我：每个地域的“本地人”和当地雪山是这般近，但云南之魂又是什么？说不好，而大
自然一定会温暖过一切人为事件。

于是，真的有“觅地”这回事吗？真的有，也真
的未必有。艺术家有“身份”吗？没有！本地，是
个可以持续接收的广播电台，就像杰克告诉我的
那样：”没有人问我，尼维雅绘画和钢琴曲子的关
系，虽然这是我创作始终的线索，但，这不重要！“
恋地情结

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)"这一概念是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、情感和认知上与某地的纽带。

（责任编辑: 王璐）
Topophilia (恋地情结)

展 览 日期：2014.03.15 至 2014.05.07
开幕酒会：2014年3月15日6:00-8:00pm
主办单位：BANK
展览地址：中国上海市黄浦区南京路599号
艺术家：查塔里 萨特兰 阿特鲁 约翰逊、李杰、林明弘、张捷、鲁德克、杨俊、郑书文、张显、吴圣利

现场
