

Art | Basel  
Miami Beach  
2024.12.04 - 12.08

G24  
Booth



Bony Ramirez 博尼·拉米雷斯

Sun Yitian 孙一钊

Oliver Herring 奥利弗·赫林

Bai Yiyi 白义义

Wenjue 文爵

Ching Ho Cheng 郑庆和

Chico da Silva 奇科·达·西尔瓦

Zhang Yibei 张移北

Michael Najjar 迈克尔·耐贾尔

**BANK**

MABSOCIETY

迈阿密海滩会议中心，佛罗里达，美国  
Miami Beach Convention Center, FL, USA

# BANK

For ArtBasel Miami's galleries section, BANK is pleased to present a selection of artworks arranged around the theme "Sinister Pop." While the Whitney Museum's 2012 exhibition of the same name contained only one of our participants—Ching Ho Cheng—BANK's rendition in Miami attempts to update the premise with a cross-generational, dynamic global roster of contemporary artists. The Pop movement purported to celebrate postwar consumer culture; however, here, we focus both on the embrace of this culture as well as the menacing, surreal side of what consumerism in the 21st century has spawned, from ecocide to gluttony.

Bony Ramirez (b.1996)'s point of view is of a quickly erasing sense of folklore and native mysticism gained from his childhood experiences in rural Dominican Republic. His magical characters hail from fables and witchcraft that expose the underbelly of popular local culture. His first institutional solo exhibition is on view at the Newark Museum of Art in U.S.

Ching Ho Cheng (1946-1989), who passed prematurely of AIDS-related complications in 1989, is more relevant than ever with his penetrating take on psych-pop of the sixties and seventies. Here, his series of lit matches from the late 1970s express the energy that almost immediately will be consumed, signaling the impermanence of everything. As a representative figure of Asian-American artists, Cheng's works have been acquired by several international institutions and museums, including the Los Angeles County Museum of Art, NYU Grey Art Gallery, Smithsonian American Art Museum, and the Whitney Museum of American Art.

Another artist influenced by the AIDS crisis era of the last century, Oliver Herring (b.1964), for whom BANK presented a solo exhibition project in New York this September. Herring's performances, kinetic drawings, and weavings transcend gender associations in sensitive forms and have been acclaimed for their expression of the body, loss, absence, and asylum. His work has also been exhibited at the Museum of Modern Art, New York, and the Guggenheim Museum, New York, among other institutions.

Sun Yitian (b.1991), having just launched a global collaboration with Louis Vuitton, focuses on the superficial, outward attraction of materialism, most notably inflatable plastic toys. These objects, at once playful, hollow, and ostentatious, also possess an ominous side, one that her signature, hyper-realistic, intense drop shadow exaggerates and that our society's increasing unsustainability corroborates.

Bai Yiyi (b.1992)'s work attempts to establish the logic of his own painting creations using the communication of industrialized aesthetics in an attempt to create an open-ended story line. The artist stacks figurative visual memories on top of each other, and uses pointillism to fit the visual language of electronic screen imaging, such as brush strokes to mimic the color dots of advertisement offset prints, video snowflakes, and zoomed-in featured footage.

Born in 2001, self-taught artist Wenjue is BANK's youngest artist ever. His work revolves around the experimentation with the medium of "oil paints". Through the physical accumulation of oil paints, he makes three-dimensional rock-like and bas-relief sculptures collide with two-dimensional paintings, creating a new dialogue and giving a new definition to structure and image. As a young artist, his works are influenced by art history and classical painting, fashion, and Japanese manga, demonstrating the unique visual preferences and cultural observations of the post-00s generation.

Chico da Silva (1910-1985) was one of the first Brazilian indigenous artists to gain international fame. In the 1960s, he painted fantasy storybook creatures as protagonists, with bright colors and patterns intertwined with vivid scenes. His significance in art history has been rediscovered in recent years, and his work has been exhibited in the Brazilian Pavilion at the 1966 Venice Biennale and at the 1967 São Paulo Biennale.

Young artist Zhang Yibei (b.1992)'s sculpture, *Helmet*, is from her latest work series which was just unveiled in her solo exhibition at Longlati Art Center, Shanghai. She casts the hard shells of sea creatures in bronze and wax, and matches them with soft objects that can be found in daily life. Zhang scatters these objects in space based on her perception of defence levels, revealing the secret techniques of self-protection in nature and society. This year, Zhang was honored with Young Associates Choice Award of UCCA contemporary center of Art in China.

Michael Najjar (b.1966)'s constructed photo, *CDF-X*, is inspired by the paintings of Caspar David Friedrich, which display an almost god-like perspective and are a construct of the seen, experienced, and dreamed world. In this work, at the border between sky and earth, stands "starship" of the American space company SpaceX, captured by the artist seconds before its launch on its very first test flight into space. This digital collage questions the idea of new heroic perspectives as our world is extended to views of the universe.

在今年迈阿密巴塞尔艺术博览会（Art Basel Miami Beach）的画廊单元，BANK 将以“不祥的流行”（Sinister Pop）为题呈现一系列作品，展位 G24。在惠特尼美术馆 2012 年的同名展览中，有一位我们此次带来的艺术家——郑庆和。而 BANK 今年在迈阿密的呈现则试图通过跨时代、充满活力的全球当代艺术家们，来更新这一前瞻性的题目。波普运动旨在颂扬战后的消费文化；然而，在这里，我们既关注对这种文化的拥抱，也关注 21 世纪的消费主义所带来的从生态灭绝到放纵的危险、超现实的一面。

博尼·拉米雷斯（Bony Ramirez, b.1996）的视角是他在多米尼加共和国农村的童年经历中获得的对民间传说和本土神秘主义的快速消解感。他笔下的神奇人物来自寓言和巫术，揭露了当地流行文化的底层。他的首个美术馆个展正于美国纽瓦克艺术博物馆展出。

郑庆和（Ching Ho Cheng, 1946-1989）于 1989 年因艾滋病并发症英年早逝，但他对六七十年代迷幻流行乐（psych-pop）的深刻体悟比以往任何时候都更具现实意义。他从七十年代末开始创作的一系列描绘点燃的火柴的水粉画，暗喻了几乎马上就要消耗殆尽的能量，也预示着万物的无常。作为亚裔美籍艺术家的代表人物，郑庆和的作品进入了多个国际机构与美术馆的收藏，包括洛杉矶县立艺术博物馆、纽约大学格雷美术馆、史密森尼美国艺术博物馆、惠特尼美国艺术博物馆等。

另一位受上世纪艾滋病危机时代影响的艺术家奥利弗·赫林（Oliver Herring, b.1964），BANK 今年在纽约为其呈现了个展项目。赫林的行为、动态绘画和编织作品以敏感的形式超越了性别的关联，并因其对身体、损失、缺席和庇护的表达而备受赞誉。他的作品也曾在纽约现代艺术博物馆、纽约古根海姆博物馆等机构展出。

孙一钿（b.1991）在今年与路易威登展开了全球合作，她的作品聚焦于物质主义的表面和向外吸引力，其中最著名的是充气塑料玩具。这些物品本身既俏皮、空洞、炫耀，又具有不祥的一面，她标志性的、超现实的、强烈的落影夸大了这一点，而我们社会日益严重的不可持续性也证实了这一点。

白义义（b.1992）的作品试图用工业化美学的传播方式来建立自身绘画创作的逻辑，试图去营造一种开放式的故事线索。艺术家将具象的视觉记忆不断堆叠视画面，用点彩技法贴合电子屏幕成像的视觉语言，如笔刷点彩模仿广告胶印色点、视频雪花、和放大的特色镜头等。

自学成才的艺术家文爵生于 2001 年，是 BANK 有史以来最年轻的艺术家。他的创作围绕着对“油画”这种媒介的实验，通过颜料的物理质感堆积，令三维的类岩石和浅浮雕与二维绘画相互碰撞，产生出新的对话关系，赋予结构与图像以全新的定义。文爵的作品受到艺术史及古典绘画、时尚变迁、日本漫画等领域的多重影响，展现了“00 一代”所特有的视觉偏好与文化观察。

奇科·达·西尔瓦（Chico da Silva, 1910-1985）是首批蜚声国际的巴西原住民艺术家之一。在 1960 年代，他以奇幻故事书中的生物作为主角进行绘画，明亮的色彩和图样与生动的场景描绘环环相扣。近年来他在艺术史上的意义被学界重新挖掘，其作品亦曾在 1966 年威尼斯双年展巴西馆和 1967 年圣保罗双年展展出。

年轻艺术家张移北（b.1992）的最新雕塑作品《钢盔》，同系列作品刚于她在 Longlati 艺术中心的个展亮相。她用铸铜与蜡浇筑了海洋生物的坚硬外壳，搭配以日常生活随处可见的柔软拾得物。艺术家将自身感知的防御层级反映在作品之中，透露着个体在自然或社会中自我保护的秘技。今年艺术家荣获了 UCCA 的青年艺术家选择奖。

迈克尔·耐贾尔（Michael Najjar, b.1966）的摄影作品《CDF-X》的灵感来自卡斯帕·大卫·弗里德里希（Caspar David Friedrich）的绘画作品，原作展现了一种近乎上帝般的视角，是对所见、所经历和所梦想的世界的建构。在耐贾尔的作品中，天空与大地的交界处矗立着美国太空探索技术公司（SpaceX）的“星际飞船”，这是艺术家在首次太空试飞发射前几秒钟拍摄的。当我们的世界被扩展到宇宙的视野时，这幅数字处理的重构摄影对崭新的英雄视角提出了诘问和质疑。

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## Bony Ramirez 博尼·拉米雷斯



Bony Ramirez was born in 1996 in Tenares, Salcedo, Dominican Republic, endured a dramatic immigration to the United States at age 13 and never returned to his motherland. Art became the way for Ramirez to connect with his distant culture and childhood memories. Self-taught with only a high school diploma, Ramirez was employed as a construction worker when COVID-19 hit. The pandemic gave him the time and opportunity to focus on his art, leading to an unprecedented, speedy rise in his career.

He currently works in Jersey City, New Jersey. His rural upbringing in the Dominican Republic, his first encounters with Catholic imagery, and his deep interest in sources as varied as Italian mannerism, Renaissance portraiture, and children's illustrations reverberate within and around the fictional characters he creates. If each figure appears to be transposed into a changing theatre of symbolic surroundings and backdrops, it is the artist's technique that renders this possible. Ramirez creates his heavily stylized, proportionally distorted figures on paper, and adheres them onto wood panels featuring idyllic, colourful backdrops of Caribbean imagery. As Ramirez's characters, developed separately and simultaneously in oil stick, paint, and coloured pencil, make their way onto his works, so too do various other symbolic appendages. Ramirez uses a variety of objects which either complement the playfulness and idyllicism of his work, such as colourful beads, or contrast it by penetrating it with violence, such as real knives stabbed into the canvas.

Bony Ramirez recent solo exhibitions include Tropical APEX at Jeffrey Deitch, NY; Bony Ramirez: Cattley at The Newark Museum of Art; CARIBABY, Sugar Hill Museum, NY; CAYMAN TEARS, François Ghebaly, LA, among others. Ramirez was recognized in the Forbes 30 Under 30 Arts & Style category in 2023 and the Artsy Vanguard in 2021. His work is in the public collections of the Museum of Fine Arts, Boston; Pérez Art Museum, Miami; Institute of Contemporary Art, Miami; X Museum, Beijing; and Frye Art Museum, Seattle.

博尼·拉米雷斯 1996 年出生在多米尼加共和国萨尔塞多的特纳雷斯，13 岁时移民美国的经历急剧改变了他的生活，从此他再也没有回到祖国。艺术成为了拉米雷斯与遥远的出身文化和童年记忆建立联系的方式。拉米雷斯自学成才，只有高中文凭的他，在新冠疫情肆虐时还是一名建筑工人。疫情给了他时间和机会专注于艺术创作，使他的事业迅速崛起。

他目前在新泽西的泽西市生活和工作。他在多米尼加共和国的乡村长大，第一次接触到天主教图像，并对新泽西州的珀斯安博伊深感兴趣。他对意大利风格、文艺复兴时期的肖像画和儿童插图等不同的深厚兴趣。在他创造的虚构人物都与其周遭社会环境息息相关，艺术家的娴熟技法使得他画中的每个人物似乎都被移置到一个不断变化的象征性环境和背景的戏剧中。拉米雷斯在纸上创造了他的个人风格化、比例扭曲的人物，并将他们置于具有田园风光、加勒比图像的彩色背景的木板上。拉米雷斯的人物，分别和同时用油画棒、油画颜料。拉米雷斯的人物，分别和同时用油画棒、油漆和彩色铅笔，在他的作品中出现，其他各种象征性的附属物也是如此。拉米雷斯在作品中使用了各种物件更进一步强化了他作品的俏皮和田园风格，如五彩缤纷的珠子，要么以暴力的方式穿透它，如刺入画布真正的刀子。

拉米雷斯近年来在多个画廊及美术馆举办重要个展，包括纽约 Jeffrey Deitch 画廊、纽瓦克艺术博物馆的(Newark Museum of Art)、纽约糖山博物馆(Sugar Hill Museum)，洛杉矶 François Ghebaly 画廊等。拉米雷斯于 2023 年入选福布斯 Under 30 艺术与时尚类榜单，2021 年入选 The Artsy Vanguard。他的作品被波士顿美术馆(Museum of Fine Arts, Boston)、迈阿密佩雷斯艺术博物馆(Pérez Art Museum)、迈阿密当代艺术学院(Institute of Contemporary Art, Miami)、北京 X 美术馆和西雅图弗莱美术馆(Frye Art Museum)等机构收藏。



**Bony Ramirez 博尼·拉米雷斯**

*Helianthus Curse, 2024*

Acrylic, soft oil pastel, color pencil, wallpaper, gold leaf marker, Bristol paper on wood panel  
亚克力, 油画棒, 彩色铅笔, 壁纸, 金箔记号笔, 木板上布里斯托尔纸

101.6 x 101.6 cm

40 x 40 inches

\$ 22,000





**Bony Ramirez 博尼·拉米雷斯**

*Under The Wet Ground, 2023*

Acrylic, soft oil pastel, color pencil, Bristol paper on wood panel

亚克力, 油画棒, 彩色铅笔, 木板上布里斯托尔纸

121.9 x 182.9 cm

48 x 72 inches

\$ 33,000





## Sun Yitian 孙一钊



Sun Yitian (b.1991, Zhejiang, China) graduated from the Painting Department of China Central Academy of Fine Arts, Beijing (CAFA) in 2015 and earned her Master Degree in 2018. She is now completing her doctorate of Literature at the School of Humanities at Tsinghua University, Beijing. Her practice, which spans painting, installation, performance, and fashion, employs material objects as metaphors of labor and production to reveal the inner mechanisms of our consumer society. Sun's often photo-realist works examines the secret, increasingly tenuous connection between seduction and fear as well as the sculptural 'thingness' of her subjects.

Sun was selected for the Influential 2023: Forbes China Contemporary Young Artists and Forbes 30 Under 30 Asia Class of 2019, and received the WSJ China's ON THE FIELD Creator of the Year Award and "BOB Best of the Best" 2022 Young Artist Award. Her works have been exhibited at BANK Gallery, Esther Schipper, Mine Projects, Almine Rech, Paris and major organizations such as the Lion Palace, Berlin; Samaritaine, Paris; Macao Museum of Art; UCCA Edge, Shanghai, as well as Frieze London and FIAC. Her work is held in the following collections: Museum Voorlinden, The Netherlands; White Rabbit Gallery, Sydney; Museum Voorlinden, Wassenaar; By Art Matters, Hangzhou; Longlati Foundation, Shanghai; M WOODS, Beijing; Yuz Museum, Shanghai; Sifang Art Museum, Nanjing and Long Museum, Shanghai, etc.

Recent exhibitions include Bordercrossing: Possibilities and Interactions, Yuz Museum, Shanghai (2023); Projection, Sifang Art Museum, Nanjing (2023); Nián Nián :The Power and Agency of Animal Forms, Deji Art Museum, Nanjing (2023); The Infinite Conversation: 2022 Beijing Biennial "Symbiosis", National Base for International Cultural Trade, Beijing (2022); Summer '22, Esther Schipper, Berlin (2022); The Pieces I Am, Shanghai, UCCA Edge (2022); Art's Language, Artists' Game, OCAT Shenzhen, Shenzhen (2022); The Disconnected Generation, Song Art Museum, Beijing (2022).

孙一钊，1991年生于中国浙江，2015年毕业于中央美术学院油画系，并于2018年获得同系硕士学位，现于清华大学人文学院攻读博士学位。她的作品涉及绘画、装置、行为、时装跨界。她的作品以“物”为切口又暗喻背后的劳动与生产，揭示消费社会的内在机制。孙一钊的作品通常以照片写实的方式来审视诱惑和恐惧，二者之间的秘密、日益脆弱的联系，以及雕塑性的「物质」，共同构成了她的创作主题。

孙一钊曾入选2023福布斯中国当代青年艺术家榜单和2019年亚洲福布斯30岁以下杰出青年，荣获WSJ中文版2022-2023“年度出色创作者”以及罗博之选The Best of Best 2022“年度青年艺术家”奖项。作品曾在BANK画廊、施博尔画廊（柏林）、香港 Mine Projects、阿尔敏·莱希（上海）、柏林狮子行宫、巴黎莎玛丽丹、澳门艺术博物馆、UCCA尤伦斯当代艺术中心、伦敦弗里兹艺博会和巴黎国际当代艺术博览会等国内外各大机构展出。作品已被纳入国内外各大机构的收藏，包括白兔美术馆，悉尼；福尔林登美术馆，瓦塞纳尔；天目里美术馆，杭州；Longlati基金会，上海；木木美术馆，北京；余德耀美术馆，上海；四方当代美术馆，南京；龙美术馆，上海等。

近期参加的展览包括：“跨界：可能与回响”，余德耀美术馆，上海，2023；“流光”，四方当代美术馆，南京，2023；“年年：动物的能与术”，德基美术馆，南京，2023；“无尽的交谈”——2022首届北京艺术双年展“共生”，国家对外文化贸易基地，北京，2022；“22年夏”（Summer '22），施博尔画廊，柏林，2022；“集光片羽”，UCCA Edge，上海，2022；“艺术的语言，艺术家的游戏”，OCAT深圳馆，深圳，2022；“断裂的一代”，松美术馆，北京，2022。



**Sun Yitian 孙一钊**

*Ken 肯*, 2024

Acrylic in canvas

布面丙烯

158 x 205 cm

62 1/4 x 80 3/4 inches

Price upon request 请询价



## Oliver Herring 奥利弗·赫林



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.

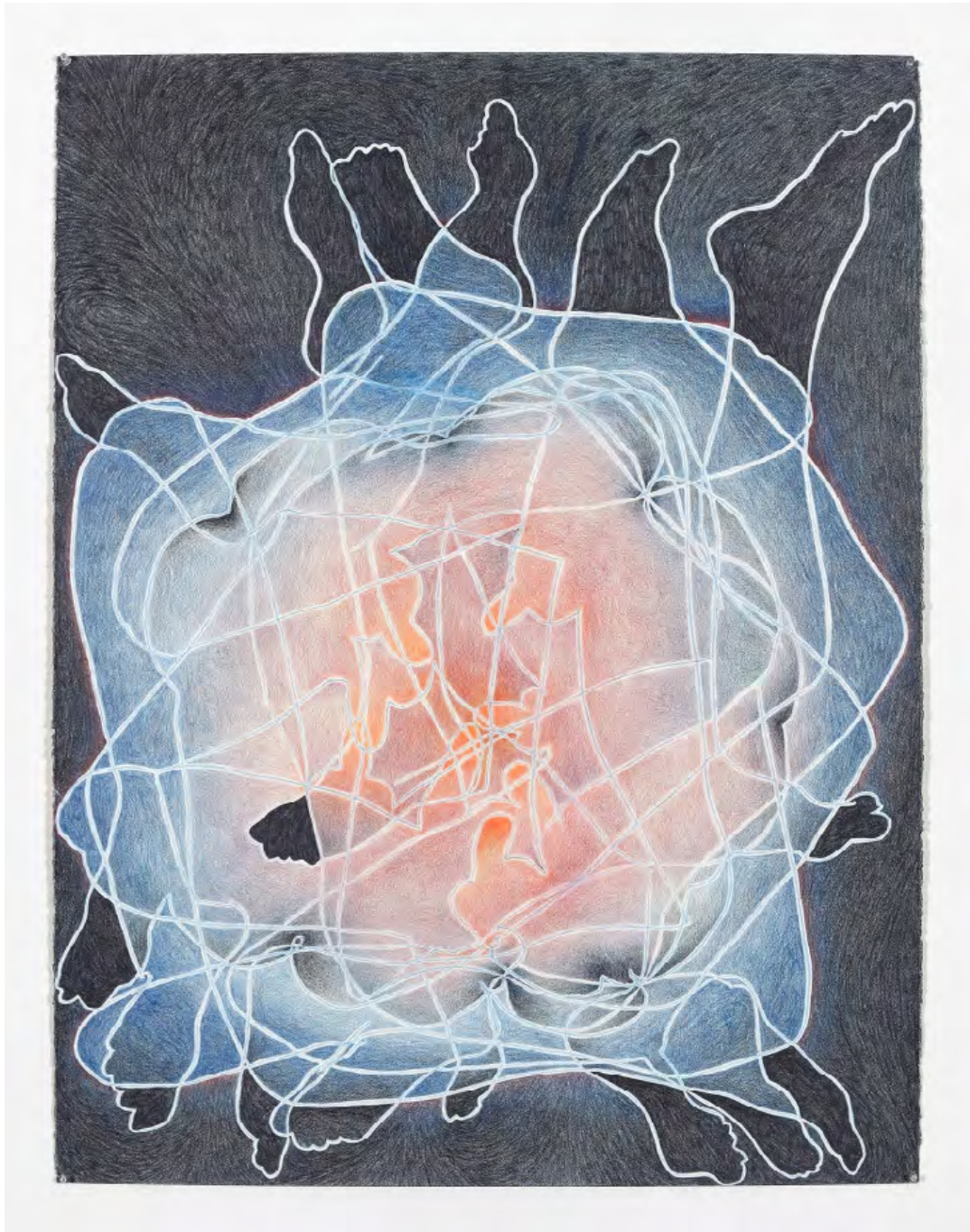
Since 1998 Herring has regularly involved other people in his work. From stop-motion videos, scrupulously rendered photo-sculptures, and participatory performances, these intimate interactions have expanded his practice into new realms, culminating in the more open series of TASK Events, Parties, and 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·赫林，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 奥利弗·赫林**

*Untitled 无题*, 2021

Color pencil on paper

纸上彩铅

127 x 96.5 cm

50 x 38 inches

\$ 12,000





**Oliver Herring 奥利弗·赫林**

*Untitled 无题, 2021*

Color pencil on paper

纸上彩铅

96.5 x 127 cm

38 x 50 inches

\$ 12,000





## Bai Yiyi 白义义



Bai Yiyi was born in Datong, Shanxi in 1992 and now lives and works in Shanghai. His works have been collected by White Rabbit Collection, Sydney, Whale Art Museum, Singapore, PCP Collection, Nixon Collection, GECO Foundation, Beijing Times Art Museum, and other major private collections and institutions.

Bai's works reflect the industrialized communication, the crumpling of image information by spatial techniques of video, sentiment and narrative. His paintings come from the aesthetics of industrialized communication, reflecting his thoughts on the relationship between the identity of the crowd and the world. In the images, the color system comes from the digital screen, the texture of film is everywhere, the color dots of the advertisement offset printing imitated by the brush pointillism technique, the snowflakes similar to those in the video, as well as the zoomed-in close-ups, the blurring effect of bokeh, and so on. The artist intersperses these close-ups back and forth and creates the open-ended story clues by searching for the rhythms of an Eastern style line.

Bai's paintings are more like the plot of a fast-moving movie. This is inspired by the visual pleasure of social networking, focusing on and zooming in on the close-ups in a particular shot, causing the whole scene and space to visually contract. This way of viewing is like when you are sizing up a person but focusing only on a particular accessory on their body. When the arrangement of visual data reaches a certain density, these constantly stacked shots are dissolved, resulting in a more emotional sentiment and narrative. As a member of the New Age humanity under the influence of big data and social networks, Bai mows down his own fusion sketch of the "divinity" of the new age humanity through continuous integration and visual acceleration, using himself as a purveyor.

白义义，1992年出生于山西大同，现生活工作于上海。作品被澳洲白兔美术馆、新加坡鲸美术馆、PC Collection、Nixon Collection、GECO基金会、北京时代美术馆等各大私人机构及美术馆收藏。

白义义创作反映了工业化传播、影像空间技法对图像信息的皱缩、情愫与叙事。他的绘画来自于工业化的传播美学，反射着其对人群的身份与世界的关系的思考。画面中，颜色系统来自于电子屏幕、随处可见的胶片质感、用笔刷点彩技法模仿的广告胶印色点、类似视频中的雪花、还有放大的特写镜头、虚化的模糊效果等，艺术家通过寻找一种东方式线条韵律使这些特写来回穿插，并制造开放式的故事线索。

白义义的绘画作品更像是一个快速的电影情节。这来自于社交网络的视觉快感，关注并放大某个镜头中的特写，使整个场景与空间在视觉上产生收缩。这种观看方式就像你在打量一个人，却只关注他身上某个特别的饰品一样。当视觉数据的排列达到一定密度之后，这些不断堆叠的镜头得以消解，从而得到一个更感性的情愫与叙事。身为大数据与社交网络影响下的新人类的一员，白义义通过持续的混合与视觉上的加速，将自身作为一个载体，输出对新人类群体的“神性”所进行的融合式写生。



**Bai Yiyi 白义义**

*coquina and stone*, 2023-2024

acrylic on canvas

布面丙烯

230 x 190 cm

90 1/2 x 74 3/4 inches

\$ 26,500





**Bai Yiyi 白义义**

*Preset confusion 预先设置的迷乱, 2023*

Acrylic on canvas

布面丙烯

80 x 60 cm

31 1/2 x 23 5/8 inches

\$ 8,800





**Bai Yiyi 白义义**

*ColdWater 冷水*, 2023

acrylic on canvas

布面丙烯

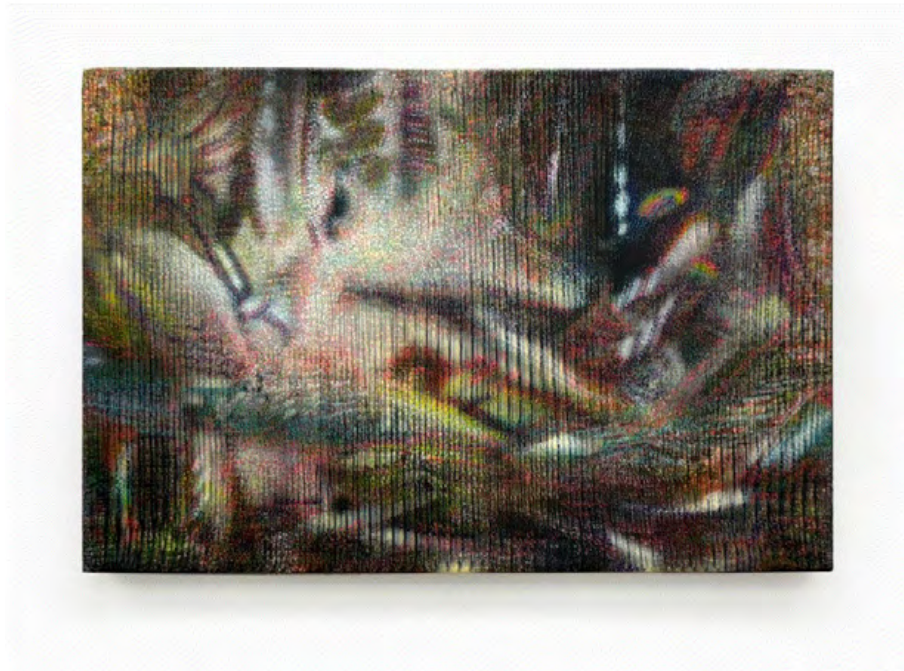
20 x 30 cm

7 7/8 x 11 3/4 inches

\$ 2,800







**Bai Yiyi 白义义**

*Sleep on the sand* 沙粒上的安眠, 2023

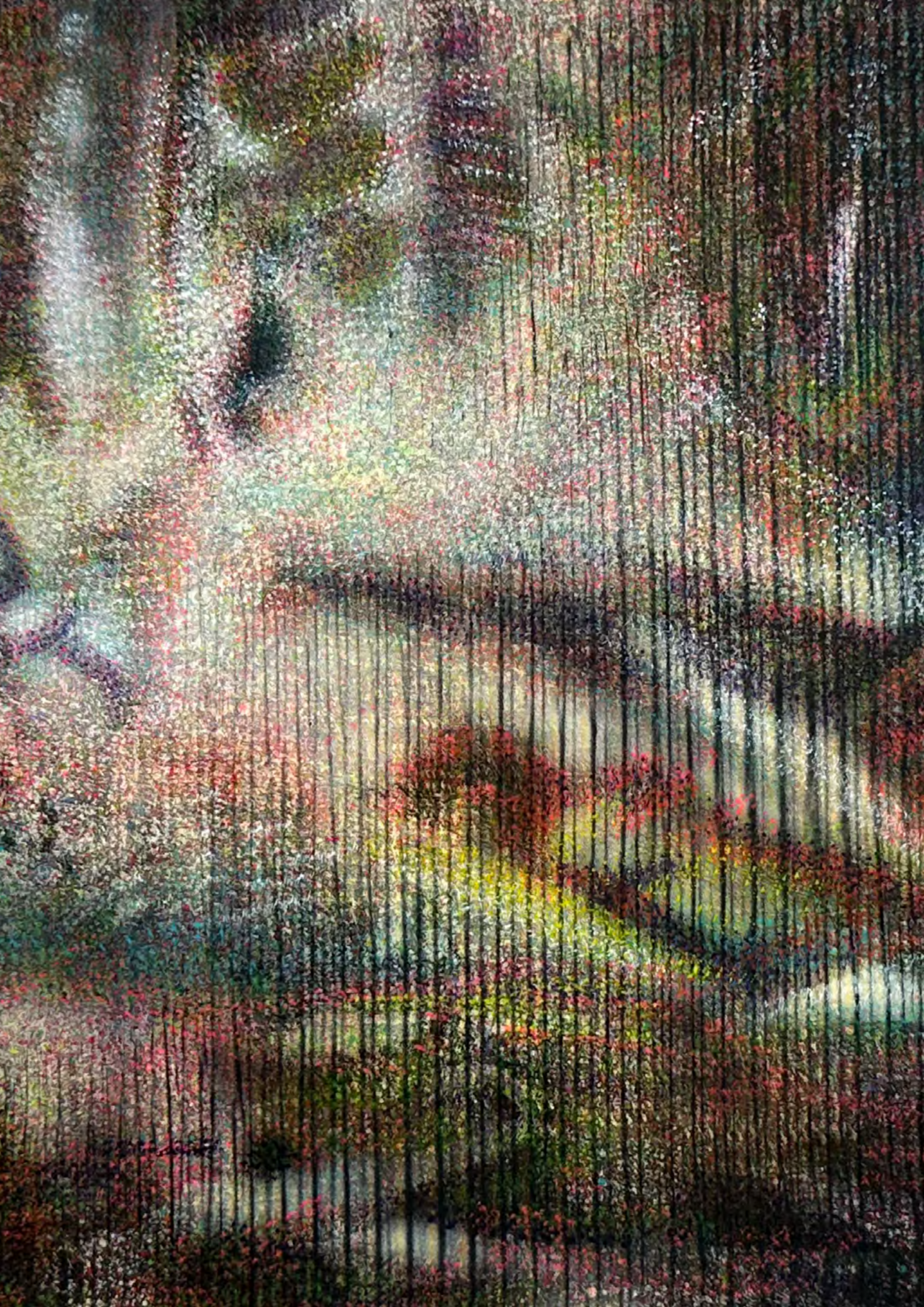
Acrylic on canvas

布面丙烯

20 x 30 cm

7 7/8 x 11 3/4 inches

\$ 2,800



## Wenjue 文爵



Wenjue was born in Beijing in 2001. He studied at the Académie de la Grande Chaumière in Paris in 2015 and then at Atelier François Legrand in 2016. In 2019, he became a lifelong member of the Fondation Taylor. Wen Jue currently lives in Shanghai. His work revolves around the experimentation with the medium of "oil paints". Through the physical accumulation of oil paints, he makes three-dimensional rock-like and bas-relief sculptures collide with two-dimensional paintings, creating a new dialogue and giving a new definition to structure and image.

His recent solo shows include: Supercalifragilisticexpialidociousism and The Horn of Plenty (BANK, Shanghai, 2023), Flamenco Summer (hiart space, Shenzhen, 2021), Me and My... (Xin Dong Cheng Space for Contemporary Art, Beijing, 2020). Recent group shows include PARACEZEGADI (Shanghai Animation Film Studio Space, Shanghai, 2024), Respective Structures: The Quest of Young Artists (Each Modern, Taipei, 2024), BANK 10th Anniversary Show "Birthday Party!" (BANK, Shanghai, 2023), Untitled Source Youth Art Festival (Wind H Art Center, Beijing, 2023), Dream Bird (Tang Contemporary Art, Hong Kong Wong Chuk Hang Space, Hong Kong, 2023), Youth Paradise: A Case Study of Chinese New Painting I (CYCLE SPACE, Beijing, 2023), I Waited For You (Nothing Happened Gallery, Shanghai, 2023), Spring Blooming (BLANKgallery, Shanghai, 2022), Magician and Hound (HALF IMAGE, Shanghai, 2022), The Human World (BLANKgallery, Shanghai, 2022), TEXTRONIC (Atmosphere Space, Nanjing, 2022). His works are in the collection of Start Museum (China), ENNOVA Art Museum (China), Whale Art Museum (Singapore), among many others.

文爵，2001年生于北京。2015年就读于巴黎大茅舍艺术学院，2016年进修于弗朗索瓦·勒朗德工作室，2019年成为法国泰勒艺术基金会终身会员，现居上海。他的创作围绕着对“油画”这种媒介的实验，通过颜料的物理质感堆积，令三维的类岩石和浅浮雕与二维绘画相互碰撞，产生出新的对话关系，赋予结构与图像以全新的定义。

近期个展包括 “超体：丰饶角” (BANK, 上海, 2023), “夏日弗拉明戈” (hiart space, 深圳, 2021), “我和我的…” (程昕东国际当代艺术空间, 北京, 2020), 也参与群展 “波罗仙揭谛” (上美影空间, 上海, 2024), “各自结构：年轻艺术家的求索” (EachModern亚纪画廊, 台北, 2024), “BANK十周年展览《生日派对!》” (BANK, 上海, 2023), 2023 屿庐青年艺术节 (山中天艺术中心, 北京, 2023), “梦之飞鸟” (当代唐人艺术中心·香港黄竹坑空间, 香港, 2023), “青春乐园 —— 中国新绘画案例研究展(一)” (又生空间, 北京, 2023), “I Waited For You” (无事发生画廊, 上海, 2023), “春潮” (BLANKgallery, 上海, 2022), “术士与猎犬” (HALF IMAGE, 上海, 2022), “人间” (BLANKgallery, 上海, 2022), “经编机” (大气层空间, 南京, 2022)。他的作品被星美术馆(中国)、新绎美术馆(中国)、鲸美术馆(新加坡)等机构收藏。



**Wenjue 文爵**

*Dirty Deeds Done Dirt Cheap D4C, 2024*

Oil on canvas mounted on board

布面木板油画

114 x 149 cm x 2

44 7/8 x 58 5/8 inches x 2

\$ 20,000





**Wenjue 文爵**

*Labyrinth: The adventure of Ganyèmè, Sing for the Fog ~ Song for the Lost ~ 伽倪墨得斯历险记, 2024*

Oil on Canvas Mounted on Board

布面木板油画

114 x 149 cm x 2

44 7/8 x 58 5/8 inches x 2

\$ 20,000



## Ching Ho Cheng 郑庆和



Ching Ho Cheng (1946-1989) was an American artist of Chinese ancestry, born in Havana, Cuba where his father held a diplomatic post in the 1940s. In 1980, Ronald Kuchta, Director of the Everson Museum of Art where Cheng had his first solo museum exhibition, stated "Ching Ho Cheng was the first known Chinese American painter to receive recognition in this country."

Cheng graduated in 1968 from the Cooper Union School of Art. Cheng's generation were advocates of peace and harmony, communal living, artistic and sexual experimentation, and the use of drugs and his early psychedelic works celebrate this. Later in life, Cheng became fascinated with Taoism and the metaphysical, incorporating it into his life.

Cheng is the recipient of the Pollack-Krasner Award. Renowned art historian Gert Schiff and Curator Henry Geldzahler of the Metropolitan Museum of Art have written about him. His work is in the collections of the Whitney Museum of American Art, LACMA, the Cleveland Museum of Art, and the Smithsonian American Art Museum among other prestigious institutions. Miles Davis, Princess Caroline of Monaco, Ossorio Alfonso, and other cultural dignitaries have collected his visionary work.

Cheng's work will be the subject of a touring retrospective beginning in 2026. The exhibition has been initiated by the Addison Gallery of American Art and will be accompanied by a catalog produced in conjunction with Visual Aids, NY.

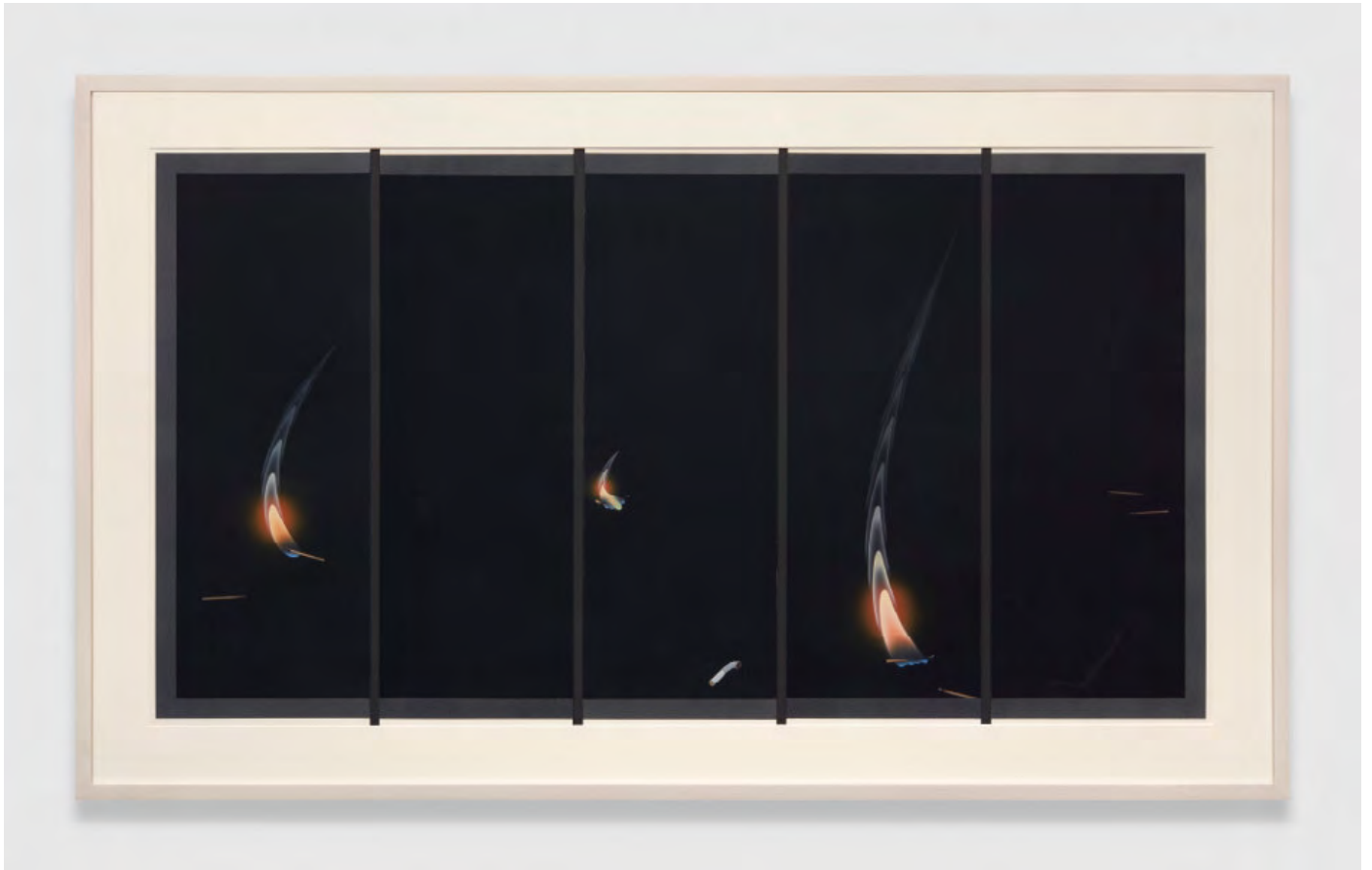
郑庆和(1946-1989)，是一位华裔的美国艺术家，出生在古巴哈瓦那，他的父亲在1940年代在那里担任外交职务。1980年埃弗森艺术博物馆馆长 Ronald Kuchta 说：“郑庆和是第一个在这个国家得到认可的美国华人画家。”

郑庆和1968年毕业于库珀联盟艺术学院。那一代人倡导和平与和谐、公共生活、艺术和性相实验，以及使用成瘾性药物，他早期的迷幻作品就是来源于此。在生命的后期，郑庆和迷上了道教和形而上学，并将其融入自己的生活。他的作品被分为四个时期，反映了他在个人和艺术上成熟的哲学。一个不变的因素是贯穿郑庆和的所有画作的红线，连接着他普遍的艺术理念。

郑庆和是波拉克·克拉斯纳奖的获得者。著名的艺术史学家Gert Schiff和大都会艺术博物馆的馆长Henry Geldzahler都写过关于他的文章。他的作品被惠特尼美国艺术博物馆（Whitney Museum of American Art）、洛杉矶艺术博物馆（LACMA）、克利夫兰艺术博物馆（Cleveland Museum of Art）和史密森尼美国艺术博物馆（Smithsonian American Art Museum）等著名机构收藏。他的创作充满遐想，美国爵士乐史上最影响力的音乐人迈尔斯·戴维斯（Miles Davis）、摩纳哥卡罗琳公主、奥索里奥·阿方索（Ossorio Alfonso）以及众多文化名人都收藏了他的作品。

自2026年起，郑庆和将开启他的巡回回顾展。该展览由艾迪生美国艺术馆发起，与视觉艾滋组织（Visual AIDS）合作出版的专著将随该回顾展一同面世。





**Ching Ho Cheng 郑庆和**

*Untitled 无题*, 1978

Gouache on rag paper, 5 panels

粉彩颜料、碎布纸 5 联画

87.6 x 147.3 cm

34 1/2 x 58 inches

\$ 150,000







**Ching Ho Cheng 郑庆和**

*Untitled 无题*, 1979

Gouache on rag paper

布面水粉画

73.7 x 91.4 cm

29 x 36 inches (framed 带框)

\$ 90,000





**Ching Ho Cheng 郑庆和**

*Untitled 无题, 1986*

Iron oxide on rag paper (Alchemical Series)

破布纸上氧化铁 (炼金术系列)

66 x 45.7 cm

26 x 18 inches

\$ 45,000



## Chico da Silva 奇科·达·西尔瓦



Chico da Silva (also known as Francisco da Silva, 1910-1986) is one of the most influential and widely exhibited indigenous Brazilian artists. He was born surrounded by the Amazon rainforest in Alto Tejo, but while still a child he moved to Ceara, in northeastern Brazil. In 1935 he settled in Fortaleza where he lived until his death. He started his artistic production spontaneously by drawing and painting on the walls of fishermen's houses in Praia Formosa. In his gouaches and paintings, Chico da Silva represented mainly the creatures of the forest, such as Amazon birds and fish, as well as fanciful figures, such as dragons. His artworks give form to stories and mythologies from the oral tradition of Northern Brazilian culture, in compositions marked by rich polychromy and by the graphic details of the drawing, composed of colorful wefts and lines.

We saw an Amazonian, creative and pure ancestry in the realization of his painting inhabited by a fantastic fauna. Today, with the climate issue on the planet becoming more and more worrying, we can find a surprisingly current parallel in the themes painted by Chico. A warning cry, coming from these beings, that we need to know how to live with nature. Beings are being extinguished by the felling of the forest, itself much more deadly than the death poetically represented in the food chains painted in his works. In the artist's work, colors play a magical role and the fauna comes to life in our consciousness.

Chico's recent exhibitions include solo shows at Museu de Arte Sacra, São Paulo (2022) and Pinacoteca de São Paulo, São Paulo (2023), David Kordansky Gallery, New York (2023). Public collections of Chico's work include the Museo del Barrio, New York; Centre Pompidou, Paris; Guggenheim Abu Dhabi, United Arab Emirates; Pinacoteca de São Paulo; and Tate Modern, London, etc.

奇科·达·西尔瓦 (原名弗朗西斯科·达·西尔瓦, 1910-1986) 是最具影响力和广泛展出的巴西原住艺术家之一。他出生于被亚马逊雨林环绕的阿尔托·特茹, 但当他还是个孩子的就搬到了巴西东北部的塞阿拉。1935年, 他定居在福塔莱萨直至去世。他的创作生涯始于自发地在普拉亚·福尔摩沙渔民的房屋墙壁上绘画。他的水粉画和绘画中主要描绘来自森林中的生物, 例如亚马逊的鸟类和鱼类, 以及奇特的物种, 例如龙。这些以多色彩和充满细节的图像绘画为标志的作品, 为巴西北部文化中的口述故事和神话赋予了具体的形象。

通过这些栖息着奇妙动物群的画作, 我们看到了一个富有创造力的亚马逊人后裔。如今, 随着地球上的成候问题变的越来越严峻, 我们可以在奇科的描绘主题中发现惊人的相似之处。这些生物发出悲鸣哭声, 让我们意识到需要知道如何与自然共处。被砍伐的森林正在导致物种的灭绝, 这比奇科诗意的在作品中描绘的食物链所带来的死亡要致命的多。在艺术家的作品中, 色彩发挥着神奇的作用, 这些动物在我们看起来栩栩如生。

奇科近期的展览包括在圣保罗宗教艺术博物馆 (2022年)、圣保州立美术馆 (2023年) 以及纽约大卫·柯丹斯基画廊 (2023年) 举办的个展。奇科作品的公共收藏包括纽约巴里奥博物馆、巴黎蓬皮杜艺术中心、阿布扎比古根海姆博物馆、圣保州立美术馆和伦敦泰特现代美术馆等。





**Chico da Silva 奇科·达·西尔瓦**

*Untitled (Dragon) 无题 (龙)*, 1966

Guache on paper mounted on wood

纸面木板水粉画

57 x 78 cm

22 1/2 x 30 3/4 inches

\$ 55,000







**Chico da Silva 奇科·达·西尔瓦**

*Untitled (bird) 无题 (鸟)*, 1970

Guache on paper mounted on wood

纸面木板水粉画

56 x 76 cm

22 x 29 7/8 inches

\$ 50,000





**Chico da Silva** 奇科·达·西尔瓦

*Untitled (Dragon)* 无题 (龙), 1966

Guache on paper mounted on wood  
纸面木板水粉画

70 x 90 cm

27 1/2 x 35 3/8 inches

\$ 55,000



FOZILVA  
1966

## Zhang Yibei 张移北



Yibei Zhang (b.1992, born in Heilongjiang, China) lives and works in Beijing. Graduated from Royal College of Art MA Fine Art (Sculpture) 2017 and University of Arts London, Wimbledon College of Arts · BA Fine Art (Sculpture) 2015. Yibei has won 2019 Tomorrow Sculpture Awards and shortlisted by Huayu Youth Award in 2021. She is also the recipient of Longlati Foundation's Artist-in-Residence Program for the 2022–23 cycle. Her recent exhibitions include: solo exhibition "Please No Helmet" (Longlati, Shanghai, 2024); solo exhibition "A Vase In Everything"(BANK, Shanghai, 2021); Duo-solo show "Sophia"(Galleryweekened Beijing, 2023); group exhibitions "The 2nd TAG-New Contemporary: Seaward"(TAG Art Museum, Qingdao),"Bodily Reaction: Vitalizing The Bare Life"(Taikang Space, Beijing, 2023),"The Disconnect Generation"(Song Art Museum, Beijing, 2022), "Wisdom of Everyday Life-Contemporary Art Invitation Exhibition"(Museum of Contemporary Art Yinchuan, Yinchuan, 2021), "The 4th Today's Documents "(Today Art Museum, Beijing, China, 2019), "Whatever Works, Whatever It Takes"(Goethe Institut, Beijing, China, 2019), etc. Her artworks have been collected by important institutions, including Song Art Museum, Longlati Foundation, Beiqiu Art Museum, Tanoto Art Foundation.

Yibei Zhang starts with a proposition, that is, a rethinking of the relationship between artist, material and ideation. In this rethinking, the artist and her materials form the entity world and the entity world frames the ideation world; ideation and material together compose the imagery of the artist and this imagery leads, chicken and egg-like, to the collaboration of artist and material. Material, artist and ideation are therefore fated to co-exist. What then is material and who is the artist? Where is ideation? We might deem that the artist picks her material, be it stone, silicon or things that exist in the world (found or sought objects), because she combines her materials as reference objects to her subconscious. This poses for Yibei the question of whether the material belongs to the artist or vice versa, i.e. relative to material, the artist is moved and relative to the artist, the material is moved.

张移北，1992年生于大庆。现工作生活于北京。硕士毕业于英国皇家艺术学院雕塑系，本科毕业于英国伦敦艺术大学雕塑系。张移北曾获得2024年UCCA青年赞助人年度选择奖、2019年第七届明天雕塑奖，2021年入围华宇青年奖，并获选Longlati基金会2022-2023年度驻留艺术家。近期重要展览包括：个展“请脱钢盔”（Longlati经纬艺术中心，上海，2024）；双人展览项目“Sophia”（画廊周北京BANK 项目，2023）；个展“所有东西凿出一个孔都可以成为花瓶”（BANK，上海，2021）；群展“第二届TAG新当代：离岸”（西海美术馆，青岛，2023）“应激之机”（泰康空间，北京，2023），“断裂的一代”（松美术馆，北京，2022），“日常的智慧—当代艺术邀请展”（银川当代美术馆，银川，2021），“第四届今日文献展（今日美术馆，北京，2019）”，“还要什么自行车”（德国文化中心·歌德学院，北京，2019）等。作品被松美术馆、Longlati基金会、北丘美术馆、Tanoto艺术基金会等重要的机构收藏。

张移北从一个假定的命题出发，在介于艺术家、材料与观念三者关系的重新思考。在这种构思/反思过程中，艺术家和她的材料形成了实在世界，实在世界构成了观念世界，思维和材料共同构成了艺术家的意象，这种意象就像鸡与蛋的关系，通向艺术家与材料之间的合作关系。因此，材料、艺术家和思想注定要共存。那么什么是材料，谁是艺术家呢？观念在哪里？我们也许可以认为，艺术家挑选她的材料，无论是石头、硅还是世界上已经存在的东西(现成物)，因为她把她的材料组合成她的潜意识的参考物体。这给移北提出了一个问题，即材料是否属于艺术家，或者反之亦然，即相对于材料，艺术家被选择、移动，或者对于艺术家来说，材料被移动、选择。





**Zhang Yibei 张移北**

*Helmet 钢盔, 2024*

Bronze, glass, fire sand, wax, towel  
青铜、玻璃、防火砂、石蜡、毛巾

Dimension variable  
尺寸可变

\$ 17,000



## Michael Najjar 迈克尔·耐贾尔



Michael Najjar is one of the most important international photo artists of his generation. Born in 1966 in Landau, Germany, from 1988 - 1993 Najjar attended the bildo Akademie für Medienkunst in Berlin. In his artworks Michael Najjar deals in a complex and critical way with the technological developments that are defining and drastically changing the early 21st century. Najjar develops his photographic and video works from an interdisciplinary understanding of art. He combines science, art and technology to create artistic visions and utopias of future social orders emerging under the influence of new technologies. Throughout his extensive oeuvre Najjar continually questions the relationship between reality and simulation.

His work has been shown for the past 25 years extensively in numerous museum exhibitions, biennials as well as international galleries, including the Joan Miró Foundation in Barcelona, the 10th Venice Architecture Biennale, the 9th Havana Biennale, the GEM Museum of Contemporary Art in The Hague, the Museo Reina Sofía in Madrid, the ZKM Center for Art and Media in Karlsruhe and the Hamburg Deichtorhallen/Phönixhallen, the 7th International Moscow Biennale, Akademie der Künste, Berlin; Alfred Ehrhardt Foundation, Berlin; Museum Ludwig, Cologne; Kunsthalle Hamburg / Galerie der Gegenwart, Hamburg; Deichtorhallen, Hamburg; Marta Museum, Herford; Edith Russ Haus für Medienkunst, Oldenburg; Kunstmuseum Wolfsburg; Saatchi Gallery, London; Science Museum, London; Museum of Contemporary Art, Birmingham; Centre pour l'image contemporaine, Geneva; Centro de Arte Contemporaneo, Málaga; Museo Es Baluard, Palma de Mallorca; Museo DA2 (Domus Artium 2002), Salamanca; Museum of Contemporary Art, Belgrade; Tampere Art Museum, Tampere; New Media Art Institute, Amsterdam; FORMA International Centre for Photography, Milan; Museum of Art, Tucson; Auckland Art Gallery Toi o Tamaki, Auckland; National Gallery of Victoria, Melbourne; National Museum of Science, Taipei; Central Academy of Fine Arts, Beijing; Ullens Center for Contemporary Art, Beijing; Zhejiang Art Museum, Hangzhou; National Museum of Modern and Contemporary Art, Seoul; Art and Science Museum, Singapore.

Michael Najjar's works can also be found in renowned museum collections worldwide, including the ZKM Museum for Contemporary Art, Karlsruhe; Museum Ludwig, Cologne; Museum Deichtorhallen Hamburg; Gemeente Museum, The Hague; Centro de Arte Contemporaneo, Málaga; Museo Es Baluard, Palma de Mallorca, as well as in many leading corporate and private collections. Numerous international publications are dedicated to his work.

迈克尔·耐贾尔于1966年出生于德国兰道，1988年至1993年就读于柏林bildo媒体艺术学院，目前工作和生活在柏林，是当代最重要的国际摄影艺术家之一。在他的作品中，他以一种复杂而批判性的方式处理技术发展问题，而技术发展正在定义并极大地改变着21世纪初。耐贾尔从对艺术的跨学科理解出发，创作他的摄影和录像作品。他将科学、艺术和技术相结合，创造出新技术影响下未来社会秩序的艺术愿景和乌托邦。在耐贾尔的大量作品中，他不断质疑现实与模拟之间的关系。

过去 25 年来，他的作品在众多博物馆和双年展和国际画廊上广泛展出，包括巴塞罗那米罗基金会、第十届威尼斯建筑双年展、第九届哈瓦那双年展、海牙GEM当代艺术博物馆、马德里索菲亚王后博物馆、卡尔斯鲁厄ZKM艺术与媒体中心、汉堡Deichtorhallen/Phönixhallen、第七届莫斯科国际双年展、柏林艺术学院、柏林艾尔弗雷德·艾哈特基金会、科隆路德维希博物馆、汉堡美术馆 / Galerie der Gegenwart、汉堡国际摄影博物馆、德国玛尔塔黑尔福德博物馆、奥尔登堡 Edith Russ 媒体艺术馆、沃尔夫斯堡艺术博物馆、伦敦萨奇画廊、伦敦科学博物馆、伯明翰当代艺术博物馆、日内瓦 CIC 当代艺术中心、马拉加当代艺术中心、马略卡岛帕尔马 Museo Es Baluard博物馆、萨拉曼卡 Museo DA2 (Domus Artium 2002)、贝尔格莱德当代艺术博物馆、坦佩雷美术馆、阿姆斯特丹新媒体艺术学院、米兰 FORMA 国际摄影中心、图森美术馆、奥克兰Toi o Tamaki美术馆、墨尔本维多利亚国家美术馆、台北国立科学博物馆、北京中央美术学院、北京尤伦斯当代艺术中心、杭州浙江美术馆、首尔国立现当代艺术博物馆、新加坡艺术与科学博物馆。



**Michael Najjar 迈克尔·耐贾尔**

*CDF-X, 2024*

pigment print, dibond, matt acrylic, custom-made aluminum frame

颜料印刷、铝塑板、亚光丙烯、定制铝框

132 x 202 cm

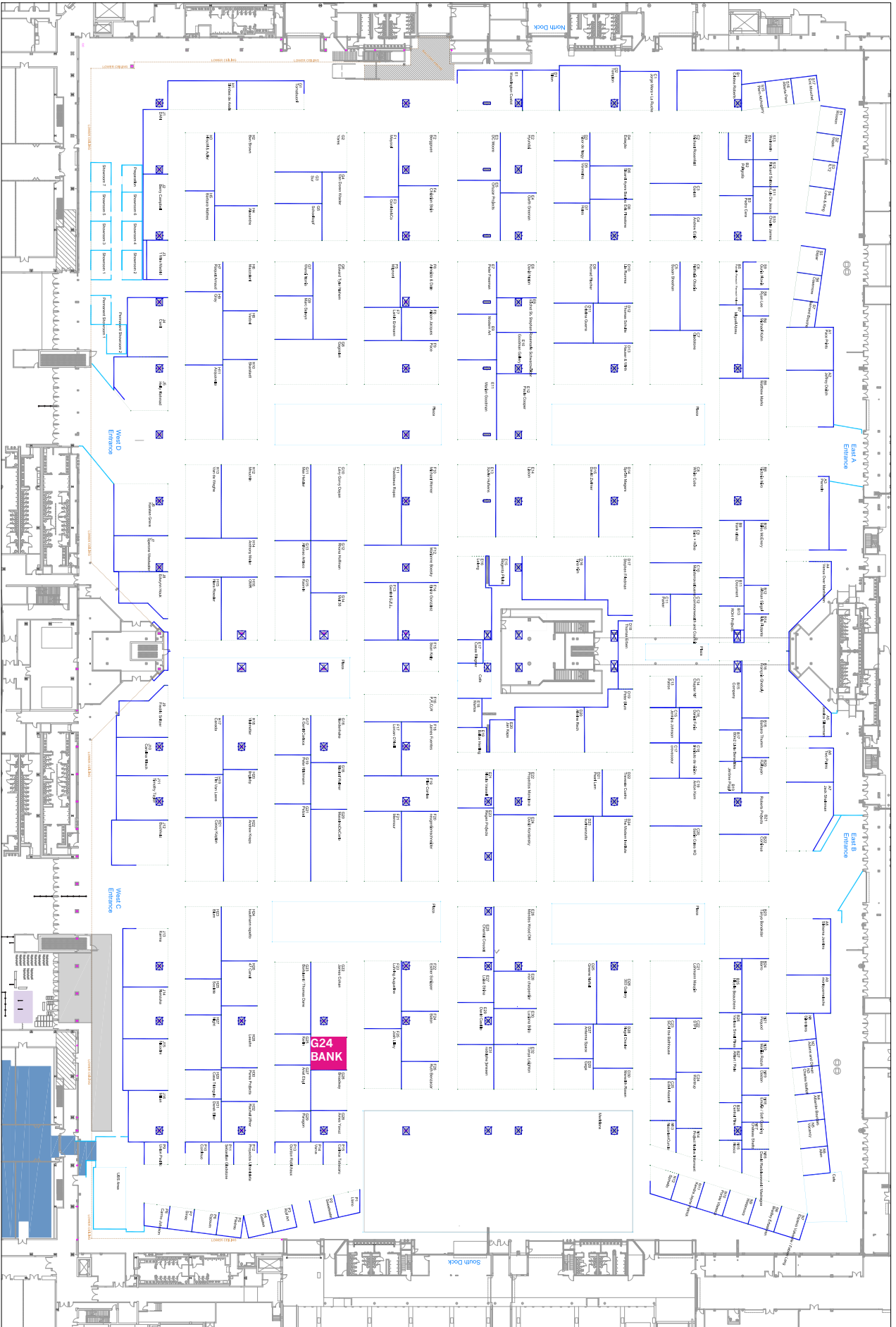
52 x 79 1/2 inches

ed 5/6 + 2 AP

\$ 36,000



# MAP 地图





**Opening Hours 开放时间**

Tuesday-Sunday 周二至周六 10:30-18:30

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