



Barclays Bank's first cash-dispensing machine in 1967  
Photographer / Marshall, B.

BARCLAYCASH

1 2

*The*

# BANK SHOW, VIVE LE CAPITAL

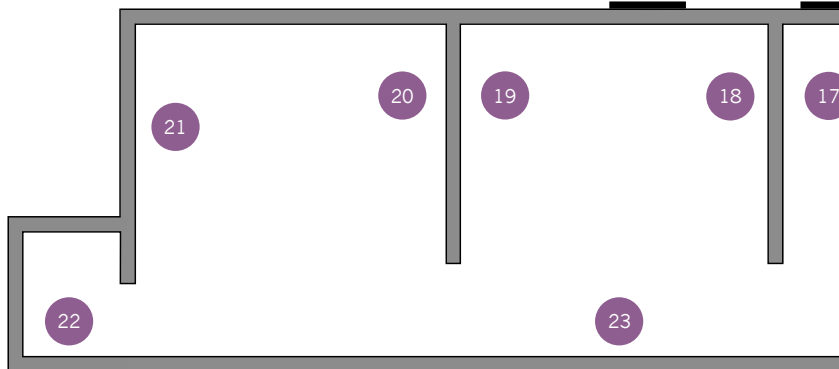
2015.03.29 - 2015.05.24

策展人：王辛， 克里斯托弗·德尔格， 及  
Curated by Wang Xin, Christoph Draeger and

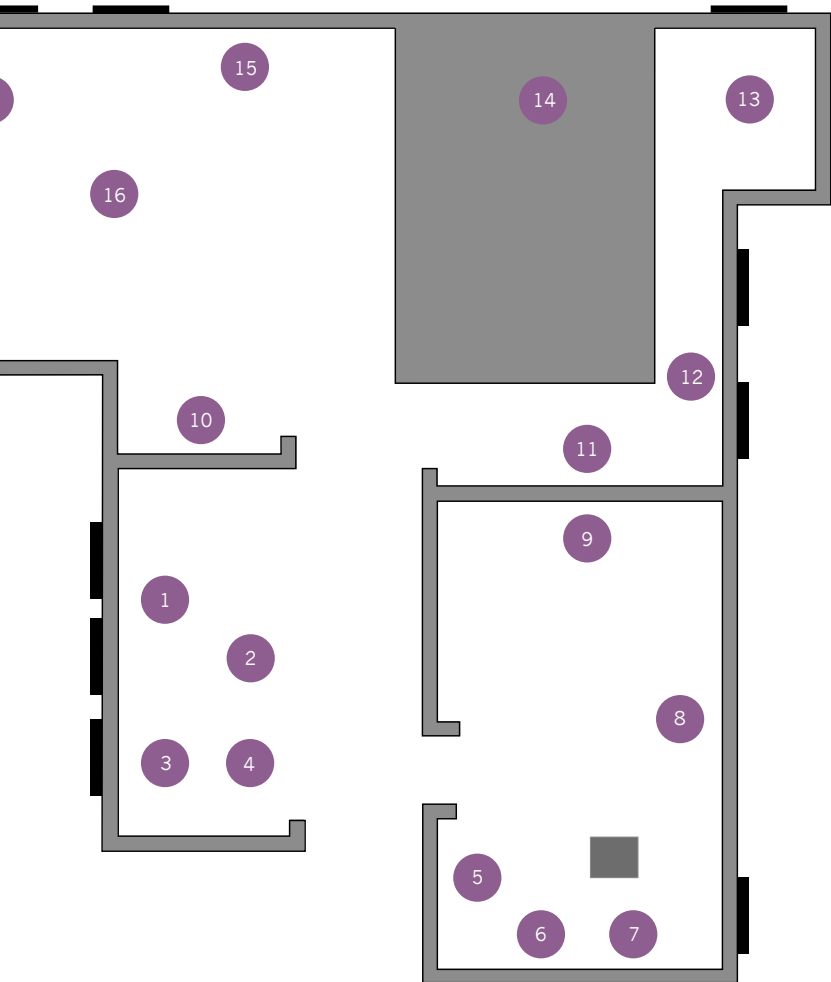
**BANK**  
MASSOCIETY

## 目录 / CONTENTS

前言	
Preface	..... /01
艺术物质：策展散记 王辛/文	
Art Material: A Curatorial Note by Wang Xin	..... /03
作品介绍	
Artwork Statements	..... /05
艺术家和策展人介绍	
Biographies of Artists and Curators	..... /63
讲座项目	
Lecture Program	



1. 《电视购画》 蔡国强 / *Art Shopping Network*, Cai Guoqiang
2. 《储蓄罐》 詹尼·莫提 / *Money Box*, Gianni Motti
3. 《末日地下小贩》 克里斯托弗·德尔格 / *Underground Doomsday Vendor*, Christoph Draeger
4. 《新情人》 / *NEW LOVERS*, Badlands Unlimited
5. 《他们都笑了》 赵要 / *They Are All Smiling*, Zhao Yao
6. 《新中国》 哈维尔·比贝尔 / *The New China*, Javier Viver
7. 《死亡绘画 2》 陈天灼 / *Drawing of the Dead 2*, Chen Tianzhuo
8. 《倒数西格蒙德佛洛伊德钞票的最后时光》 雷纳·加纳尔  
/ *Counting the last days of the Sigmund Freud money*, Rainer Ganahl
9. 《资本万岁》 奥里特·本·诗瑞特 / *VIVE LE CAPITAL*, Orit Ben-Shitrit
10. 《双飞艺术中心有钱公司》 双飞艺术中心  
/ *Double Fly Art Center Wealthy Company*, Double Fly Art Center
11. 《钱云会》 廖国核 / *Qian Yunhui ( Money Cloud Meeting )*, Liao Guohe
12. 《祝你生日快乐》 张奕满+余昱昀 / *Happy Birthday To You*, Heman Chong+Marcus Yee
13. 《我是你的镜子》 张鸥 / *I AM Your Mirror*, O Zhang
14. 《星与星群》 海蒂·芙欧特 / *Stars & Constellations*, Heidi Voet
15. 《20岁》 徐震-没顶公司 / *TWENTY*, Xu Zhen Produced by Madeln
16. 《不确定资本》 王思顺 / *Uncertain Capital*, Wang Sishun
17. 《两个单词》 迪埃特·迈耶 / *Two Words*, Dieter Meier
18. 《信则有》 陈劭雄 / *Seeing is Believing*, Chen Shaoxiong
19. 《中间人》 艾尔诺·米克 / *Middleman*, Aernout Mik
20. 《重演》 Raqs媒体小组 / *Re-Run*, Raqs Media Collective
21. 《上海风光》 得译工作室 / *Shanghai Gesture*, DeYi Studio
22. 《变形金刚：前制作》 李启万 / *TRANSFORMERS: THE PREMAKE*, Kevin B. Lee
23. 《什么都没有占领》 克里斯托弗·德尔格 / *Occupy Nothing*, Christoph Draeger



\* 黑特·史德耶尔 的作品《流动公司》将在BANK 2015年7月的特别项目中展出。  
Hito Steyerl's work, *Liquidity, Inc.* will be shown as a special project in July 2015.



## 前言 / PREFACE

世界的终结要比当前秩序或资本主义的终结容易想象的多。

—— 弗雷德里克·詹姆逊

在具有厚重上海历史记忆的地标——外滩，联结1925年告竣的前上海银行工会大楼该特定场域，BANK向您呈献*The BANK Show, Vive le Capital*，以探究、歌颂与批判全球金融比比皆是的力量。昔日，政治形态和宗教信念塑造了权力的格局。但当世界以飞驰的步履迈进21世纪时，人们生计利益的命脉同资本的此涨彼伏愈发交织不清，非同等闲。在过去十年间，当国家认同和领土边境愈甚模糊之时，贫富差异的鸿沟和南北半球资本分化日渐显著。这次展览，我们旨在通过展现艺术家们的视角，来探讨他们在不同国家背景下对资本主义的深挚体验：它的优势与病垢，成效和纰漏；它触手可及的现实，亦或是从马克思到皮克迪的这段天马行空的臆想旅程。

追溯至20世纪初，BANK的“家”就已落户在这世界商贸的中心。自那时起，作为亚洲重要的制造业、贸易区的枢纽，上海吸引着欧美各国地区的银行业主纷至涌来，扮演着名符其实的世界银行的角色。从本质上讲，那时的上海滩也酝酿着我们所熟识的现代市场全球化。以BANK非比寻常的地理位置与历史背景为出发点，*The BANK Show*意在対令人瞠目的资本全球化和金融全球化的世界进行实验性还原与探索，而不仅仅是无聊乏味的政治游说，也不是道德层面上过分简化的“非白即黑”。

*It is easier to imagine the end of the world than the end of the current order of capitalism.*

– Fredric Jameson

BANK presents *The BANK Show, Vive le Capital* an exhibition that explores, celebrates, and critiques the omnipresent power of global finance through its site-specific venue, the former Bank Union building in Shanghai's historic Bund district (est. 1925). In the past, political ideology and religious conviction shaped the conduits of power, but as the world accelerates into the 21st century the fate of human sustenance is more and more dependent on the ebb and flow of capital. Over the past decade the divide between the haves and have nots, global south and north, has become wider while national identity and borders have become more tenuous. Through this exhibition we aim to flush out perspectives from artists and others that examine the momentous and intimate experiences with multi-national capitalism: its virtues and vices, catches and loopholes, what it renders visible or precarious along a discursive discourse from Marx to Piketty.

At the outset of the 20th century BANK's home was at the epicenter of global commerce. Shanghai played host to banks from throughout Europe and the United States as an outpost for Asian manufacturing and trade. Shanghai's Bund essentially incubated what we know today as modern market globalization. Taking BANK's distinct location and historic context as a departure point *The BANK Show* considers creative practices as impressed in the world of global capital and finance, rather than reducing them to vapid gestures of political correctness or oversimplifying dichotomies of morality.

“未来已经来临，只是它分配不均。” ——威廉·吉布森

“如果以道德纯洁性作为（向罪恶者）投掷石块的标准，那么唯一有资格投掷石块的是那些早已被迫噤声的人。那些生活在体制外的人；那些住在森林里的不法之徒或那些抗议的声音从未被媒体报道过的人，以及那些财产土地被剥夺，上诉再上诉，不断出庭作证的温驯人民。”

——阿兰·达蒂·洛伊《资本主义：一个鬼魂的故事》(2014), p.20



克里斯·伯顿，《财务大曝光》电视截图，1977。图像权属艺术家与高古轩画廊，©克里斯·伯顿  
(<http://www.eastofborneo.org/articles/do-you-believe-in-television-chris-burden-and-tv>)

## /1

有关《银行展，资本万岁》的构想最初萌芽于3年前。彼时世界正被卷入全面的金融危机、贫富差距拉大、专制政体衰落等尖锐问题之中。但展览真正的灵感来源却来自当代艺术的溃败：它完全无法将这一现实转化为批判性的创作素材。2012年的新美术馆三年展题为“无法统治”，旨在顺应时势，直面一代人的紧迫感，但呈现出的却多是平淡乏味的“干预主义”姿态和借由时事话题更新的理论标签，或其他早已成为艺术世界新正统的创作方式。这类创作标志着某种“艺术介入政治”的破产：误把引用当作效用，充满了安全的激进主义，并对所批判对象内在复杂性与矛盾性接近无知。

如果涡轮式全球技术资本主义必须被视为十恶不赦的敌人，那么它值得拥有更为强劲的对手。或者我们早该达到一种共识：这种泾渭分明的对立根本不存

在，就像艺术家像黑特·史德耶尔所说：“当代艺术处于新自由主义的一切的正中央”。事实上，我们根本无法想象一种非资本主义的现实，对于艺术实践者而言尤为如此。博物馆高级策展人们马不停蹄地筹款，以满足借展、保险、艺术品运输、扩充馆藏和大肆扩建之需；批判富士康劳工问题的作品难免要在苹果产品上进行纪录、编辑、传播，将制造业巨头的剥削作为主题充分利用；财富新贵们不断在地图上添加新的艺术中心与双年展/艺博会行程，如此我们便能带着“未来会更好”的信念踏实入眠，当然更接近现实的情况可能是24小时随时待命，以免错过来自其他时区的机遇和Skype来电。“它必须到处落户、到处生根、无处不在地建立连接，”正如马克思告诉我们的那样。

资本带来的“产品不断变革更新”和“一切社会状况的持续动荡”已将我们的生活彻底改变，但与此同时，艺术对其进行有效批判的能力却处于停滞，两者之间的关系剑拔弩张又神经分裂。如同跨国企业一样经营完全不透明、对公众监督免疫的企业家式艺术家广受推崇，而能够深入严谨分析市场机制的艺术史叙事几乎不存在一除了杜伯贞去年出版的《国家与市场之间：后毛时代的中国当代艺术》。自克里斯·伯顿1977年面无表情交待个人年度收支的电视广告之后，似乎再未出现过如此开诚布公的“财务大曝光”。他将广告报价与艺术家净收入公之于众，触及了两个行业的大忌，也曾短暂地从电视无休止内容轰炸的魔咒中将部分观众唤醒。现如今赌注要高得多：为了让我们进入明星建筑师打造的“实验室”并以“阿布拉莫维奇法”实现自我存在的超越，艺术家需要雇用一支无薪水、高学历的实习生大军，还须邀请Lady Gaga在众筹广告中卖力出境。随着那些掌握着社会资本资源的越来越志得意满，而那些相对diao-si的日益缺乏信息渠道、勉强追赶不断涌现的新词汇以期在艺术家自述中现学现用，艺术是否依然是讨论政治或美学的有效阵地？

## /2



《他们都笑了》，多媒体装置与混合钞票，2009 作品信息来源：赵要

近日加拿大的影迷们闻风而动，恶搞印有加拿大第七任总理威尔弗里德·劳雷尔肖像的五元加币，将之绘成《星际迷航》里斯波克队长的模样，以致敬最近

去世的原斯波克队长扮演者一著名演员伦纳德·尼莫伊。恶搞的“斯波克钱币”虽不违法，但仍有对国家尊严不敬、影响五元货币流通之嫌，为当局带来了相当大的困扰。钱币也许是少有的依然能够保留图像价值和权威性的媒介，累叠繁复的设计之中浓缩着由法律加持的意识形态，于是格外挑起人们涂鸦、折叠、伪造的欲望，以期实现粗蛮地凌驾权威之上的臆想。

从赤濑川原平1963年在日本东京的“1000日元纸币事件”到巴西艺术家切尔多·梅雷莱斯自1970年持续至今的《注入意识形态—钞票项目》，钞票已演化为试探法律界限的流动战场。赤濑因印刷用于展览和包裹雕塑的假钞而被公开起诉，然而这些“伪钞”仅仅是单面拷贝，明显不具实际价值。具有讽刺意味的是，这次公开审判反而为“反艺术”运动带来超出预想的现实影响。梅雷莱斯将激进的政治口号与尖锐问题戳印在当时的巴西流通货币克鲁塞罗以及美元上，再将其返还至市场的货币流通渠道中，为的是唤起草根政治的意识与行动。这个项目确实生生不息，但它是否已达成所愿？

不少当代艺术家曾就钱币设计中被编码的历史与象征做过作品，但赵要的《他们都笑了》则指出了全球钞票视觉设计中一条极为简单但又不可思议的规律：无论是皇室，政治家，文化名人，还是无产阶级代表，印在钞票上的头像都显得富足愉快。这是否是某种大规模的良性集体催眠？有钱是不是会令我们开心？

/3



Facebook上无名氏作图，由作者截屏。文字内容：如果我告诉你/你的画并不是对晚期资本主义的加速主义解构呢？

很明显，资本主义活得好好的，而且持续坚挺，即使关于它即将死于癌症或自行崩塌的传言不断。它仍然在不断开辟新的前沿：在我们支离破碎注意力走神的可利用瞬间，在蕴含珍贵矿藏的月球表面之下，在通过完善本地财富链来改变整个大洲经济结构的创业模式（非洲式资本主义）之中。它还会拓展到更多实质或非实质的疆域，远超当下欧美中心主义术语所能描摹的范围，并不断制造新的语境以检视我们的价值判断与道德。这意味着对于今天的艺术实践者们

来说，资本现实主义正变得愈发刺激，也更具有挑战性。

有意思的是，克里斯·伯顿在他以电视广告形式发布的支出报表中并没有把“电视广告”纳入“艺术材料”分类之下，虽然前者是他最有力、最挑衅的创作平台。若这样合并，完全合情合理。在《银行展！资本万岁》中，我们希望能挑选一些具有某种代表性的创作实践，与催生、影响着它们的体制一样矛盾丛生。它们对资本展开研究、讥讽、讴歌、追悼、测绘，有对当下议题的深入探讨，也将金钱的语义尽可能的扯远。当代艺术激进性的主张依然不断被质疑——其问题不仅仅在于过时的方法论和知识结构，但我们仍可以通过审视这些作品来探讨新的可能性，不论是为寻找艺术素材，还是纯粹找乐子。依然摆在眼前的残酷现实是：无论再举办多少次研讨会，我们永远不能真正触及资本的内核，也不能触动其要害。“谈钱”要么不礼貌，要么阻塞你财路。我们在拳击场上跳来跳去，也只能比划出威胁性的标准动作。我们很可能再也收看不到“财务大曝光”了。

- 王辛/文  
- MABSOCIETY/译

## ART MATERIAL: A Curatorial Note

*"The future is already here—it's just not very evenly distributed."* – William Gibson

*"If the sledgehammer of moral purity is to be the criteria for stone throwing, then the only people who qualify are those who have been silenced already. Those who live outside the system; the outlaws in the forests, or those whose protests are never covered by the press, or the well-behaved Dispossessed, who go from tribunal to tribunal, bearing witness, giving testimony."* – Arundhati Roy, *Capitalism: A Ghost Story* (2014), p. 20.



Chris Burden, stills from *Full Financial Disclosure*, 1977. Courtesy of the artist and Gagosian Gallery, © Chris Burden. Image source: <http://www.eastofborneo.org/articles/do-you-believe-in-television-chris-burden-and-tv>

### /1

The idea for *"THE BANK SHOW, Vive Le Capital"* took its embryonic form 3 years ago, when the world was embroiled in widespread financial crisis and an acute awareness of widening wealth gaps and failing political regimes. The real inspiration, however, was art's spectacular failure at capitalizing on that reality as critical material. The 2012 New Museum Triennial, *"Ungovernables,"* aspired to rise to the occasion and embrace the urgencies of a generation, but delivered mostly innocuous "interventionist" gesturing and topical bearers of theoretical appendages that had already underscored the art world's new orthodoxy. It marks the bankruptcy of a particular brand of politically-engaged art that's plagued by reference-as-effect, safe radicalism, and an utter struggle to grasp with

the complexity and contradictions immanent to the subjects of its critique.

If the techno-global turbo capitalism is to be deemed an enemy of unfathomable evil, it deserves a much worthier opponent. Or we should come to the consensus that contemporary art is “squarely placed in the neoliberal thick of things,” as artist Hito Steyerl puts it. In fact, it’s nearly impossible now to imagine a realism that’s not a capitalist one, particularly for art practitioners. Museum professionals run on fund raising treadmills to cover loans, insurance, art transportation, acquisitions, glamorous expansions; Exposé of Foxconn’s labor conditions are likely documented, edited, and disseminated on Apple products by artists who capitalize on the manufacturer-giant’s exploitative schemes; new money continue to put new art hubs and biennial/fair itinerary on the map, so we may all go to sleep feeling assured of better futures, or more likely, stand by 24/7 in case opportunities and skype calls arise from other time zones. “It must nestle everywhere, settle everywhere, establish connections everywhere,” as Marx has predicted for us.

And yet, as our lives have been thoroughly transformed, time and again, by capital’s “constant revolutionizing of production” and “uninterrupted disturbance of all social conditions,” art’s critical capacity to address it has remained stagnant, the relationship strained and schizophrenic. Artists as entrepreneurs with operations as opaque and as resistant to public scrutiny as multi-national corporations are celebrated; art historical narratives treating contemporary market mechanisms with due intellectual rigor (like Jane DeBevoise’s venture into no man’s land, quite literally, *Between State and Market: Chinese Contemporary Art in the Post-Mao Era*, published 2014) remain scarce. There hasn’t been quite as candid a “full financial disclosure” since Chris Burden’s 1977 deadpan TV commercial, in which he televised an account of personal incomes and expenses in the previous year, breaching more than one industry taboo by broadcasting the advertising price-tags and an artist’s net-earnings as public information. It temporarily jolted a mass audience awake from the spell of TV’s endless content-feed. Nowadays the stakes are much higher: armies of highly-skilled unpaid interns and kickstarter campaigns starring Lady Gaga are required for us to enter starchitecture “labs” and have our existence transcended by the “Abramovic method.” As those who command resources and social capital grow increasingly complacent and the underprivileged increasingly uninformed—barely keeping up to weave neologism into grant applications, can art still be a viable site for contestation of politics? Or even aesthetics?





Detail from Zhao Yao, *They Are All Smiling*, Multi-media installation with assorted banknotes, 2009.

When actor Leonard Nimoy recently passed away, Canadian fans rushed to honor him by “Spocking” the country’s \$5 bills, noting similar facial features between the Star Trek character he portrayed and the seventh Canadian Prime Minister Wilfrid Laurier. This caused considerable distress to the authorities, who consider the bills a sacred territory of national pride. It seems that banknotes constitute one remaining arena where representation still signifies consensus authority and value, which, combined with a densely-wrought, ideologically-charged, and sometimes legally-protected visual schema, make acts of defacing, origami-ing, and counterfeiting particularly appealing and robust tools of disturbance.

From Genpei Akasegawa’s 1000-yen Note Incident in 1963 Tokyo to Brazilian artist Cildo Meireles’s ongoing series *Insertion into ideological circuits - Banknote Project* (1970–), banknotes are repurposed as moving battle grounds that test legal boundaries. Genpei was publicly indicted for printing counterfeits to promote exhibitions and wrapping sculptures, even though the bills were one-sided semblances (hence explicitly value-less), ironically achieving a wider impact for the “Anti-Art” objectives than the artist had imagined. Meireles stamped provocative slogans and questions on cruzeiro notes—Brazilian currency at the time—and US dollar bills before reentering them to normal circulation, tapping into their liquidity to mobilize grass-root activism. The project has indeed lived long, but (how) has it prospered?

While artists have often mined the histories and symbolism encoded into the layered designs of banknotes, Zhao Yao’s *They Are All Smiling* makes a simple yet uncanny discovery of the common denominator in the visual programming of money bills worldwide: all the portraits—royals, politicians, cultural luminaries, proletariat representatives—feature an expression of contentedness. Could this be a positive-association mass hypnotization? Does money make us happy?



Facebook Meme screen-captured by author

Apparently capitalism is still sexy and potent, despite speculations of how it might soon die of cancer or collapse upon itself. It identifies new frontiers in the last idling moments of our fragmented attention, the precious minerals below the surface of the moon, or new entrepreneurship that transforms an entire continent by sustaining its own wealth ("Africapitalism"). It might find yet other territories—material and immaterial alike—that are incompatible with current, mostly Euro-American-centric terminologies, opening up a sea of alternative contexts to examine our values and morality. This means that the landscapes of capitalist realism have become simultaneously more challenging and exciting for art practitioners today.

It is rather curious that in Chris Burden's televised expenditure chart, "television advertisings," one of his most provocative platforms, weren't categorized under "art materials." They certainly qualify. With *"THE BANK SHOW, Vive le Capital,"* the hope is to sample a group of works that are as contradiction-riddled as the system in which their practices are embedded and operative. Through mockery, celebration, elegies, and cartographies, they delve deep into issues of immediacy or wander off to the furthest stretch of the semantics of money talk. At a moment when contemporary art's claim to radicality remains questionable and vehemently contested, due not least to outmoded tools and knowledge-structure, we can always examine this small selection of works to derive new possibilities for art material, if not silly good fun. The bleak truth remains, however, that while we can talk symposiums of money talk, we may never touch it where it really matters. Because it's impolite. Because it's bad for business. We hop around the boxing ring but could only threaten a punch. We may never again get a "full disclosure".

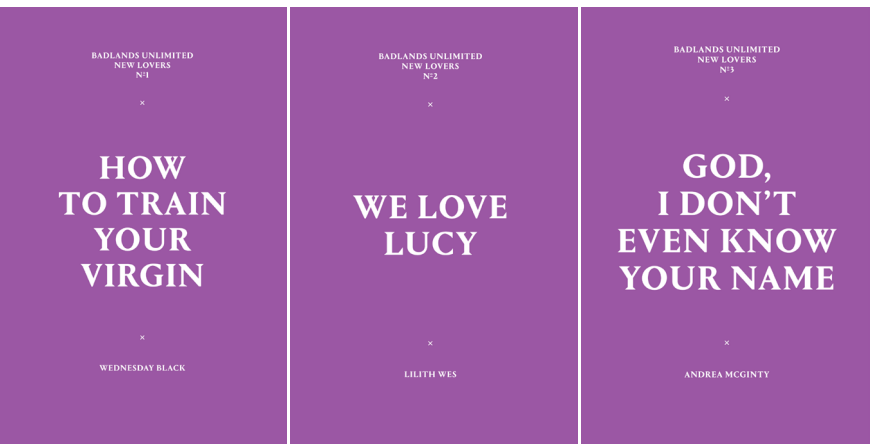
- Xin Wang



## 作品介绍 / ARTWORK STATEMENTS

13	Badlands Unlimited
15	奥里特·本·诗瑞特 Orit Ben-Shitrit
17	蔡国强 Cai Guoqiang
19	陈天灼 Chen Tianzhuo
21	陈劭雄 Chen Shaoxiong
25	张奕满+余昱昀 Heman Chong + Marcus Yee
27	得译工作室 DeYi Studio
29	双飞艺术中心 Double Fly Art Center
31	克里斯托弗·德尔格 Christoph Draeger
35	雷纳·加纳尔 Rainer Ganahl
37	李启万 Kevin B. Lee
39	廖国核 Liao Guohe
41	迪埃特·迈耶 Dieter Meier
43	艾尔诺·米克 Aernout Mik
45	詹尼·莫提 Gianni Motti
47	Raqs媒体小组 Raqs Media Collective
49	黑特·史德耶尔 Hito Steyerl
51	哈维尔·比贝尔 Javier Viver
53	海蒂·芙欧特 Heidi Voet
55	王思顺 Wang Sishun
57	徐震-没顶公司 Xu Zhen Produced by Madeln
59	张鸥 O Zhang
61	赵要 Zhao Yao

## BADLANDS UNLIMITED



### 《新情人》 / NEW LOVERS

*How To Train Your Virgin by Wednesday Black*

152p, 11.5 x 18cm, 出版日期 Pub Date: 2/24/2015

*We Love Lucy by Lilith Wes*

104p, 11.5 x 18cm, 出版日期 Pub Date: 2/24/2015

*God, I Don't Even Know Your Name by Andrea McGinty*

122p, 11.5 x 18cm, 出版日期 Pub Date: 6/23/2015

艺术家陈佩之的出版公司Badlands Unlimited，最近为娱乐与盈利而发行了一系列情色文学作品，使我们想起性就是卖点的这一古老准则。受莫瑞斯·吉罗迪阿斯富有传奇色彩的奥林匹亚出版社的启发，新情人系列推出初涉情色文学体裁的作家们的非删节新作。每个故事都有它们各自对浪漫关系、亲密和性以及使当代生活与文化备受困扰的各种复杂性的独到见解。这一系列的前三本书包括Wednesday Black的 *How To Train Your Virgin*、Andrea McGinty的 *God, I Don't Even Know Your Name* 和Lilith Wes的 *We Love Lucy*。

Artist, Paul Chan's publishing company, Badlands Unlimited, recently released a series of erotic literature as an anecdote for pleasure and profit, reminding us of the old maxim that sex sells. Inspired by Maurice Girodias' legendary Olympia Press, *New Lovers* features the raw and uncut writings of authors new to the erotica genre. Each story has its own unique take on relationships, intimacy, and sex, as well as the complexities that bedevil contemporary life and culture today. The first three books in the series are *How To Train Your Virgin* by Wednesday Black; *God, I Don't Even Know Your Name* by Andrea McGinty; and *We Love Lucy* by Lilith Wes.

奥里特·本·诗瑞特 / ORIT BEN-SHITRIT



《资本万岁》 / *VIVE LE CAPITAL*

高清视频装置 HD Video Installation, 15:24mins, 2010

帕斯卡在华尔街工作，他凌驾于贪婪之上，成为了一位著名的慈善家。贪婪凌驾于帕斯卡之上，因为他在华尔街工作。

《资本万岁》是关于对金钱爱恨交织的关系的慎重思考。故事情节围绕主人公的法语独白和舞者以各种僭越行为对他的回应展开。三位舞者前往梅第奇时代探访了我们银行系统的根源；他们还向法国大革命致敬并演绎了史上第一个庞氏骗局的主谋约翰·劳。

这部电影的拍摄场地是华尔街14号——前美国信孚银行大楼。美国信孚银行的欺诈活动曾被记录下来并用作审判的证据，最终导致其1998年的解体。当时包括法庭记录片段在内的资料也被纳入电影的文本之中。

Pascal works on Wall Street and surpasses greed to become a prominent philanthropist. Greed surpasses Pascal because he works on Wall Street.

*VIVE LE CAPITAL* is a deliberation on a love/hate relationship with money. The plot pirouettes between the protagonist's soliloquy in French, and dancers who respond in various transgressive behaviors. Three of them travel to the time of Cosimo De Medici and visit the roots of our banking system; they also pay homage to the French Revolution and embody John Law, the first Ponzi schemer in history.

The site for the film is 14 WALL STREET — the former Bankers Trust building. BT's fraudulent activity was recorded and used as evidence in a trial that led to its dispersion in 1998. Amongst other sources, fragments of the original court transcripts were incorporated into the film's text.



蔡国强 / CAI GUOQIANG



《电视购画》 / *Art Shopping Network*  
装置 Installation, 尺寸可变 Dimensions variable, 2005

在台北当代美术馆的展览‘偷天换日’上，蔡国强炸了66张上海金圆券(金圆券是民国时期在中国发行的一种货币，只使用了十个月左右，贬值却超过二万倍)，著名主持人蔡康永把这批金圆券当作商品在台湾MOMO电视购物频道进行拍卖。这件作品借用大众流行的消费网络，来探讨金钱、价值和艺术之间的关系。

On the occasion of the exhibition *Trading Place: Contemporary Art Museum* at Taipei MoCA Cai Guoqiang exploded 66 Shanghai Gold-Yuan (paper money issued by the government of The Republic of China in 1948 which was in use for only about 10 months when it devalued more than 20,000 times). The exploded banknotes were then presented as consumer items by celebrity host Cai Kangyong on Taiwan's MOMO Shopping Channel. This work commandeers a popular consumer network to emphasize the volatile relationship between money, value and art.

陈天灼 / CHEN TIANZHUO



《死亡绘画 2》 / *Drawing of the Dead 2*

马克笔，冥币 Marker pen, Joss paper, 14.4 x 9.6 cm, 2014

“冥币”是中国传统宗教行为中常见的祭祀用品，通常为成叠纸张或纸制工艺品。人们通过在节日或特定场合焚烧冥币来怀念先人。冥币以及其他的纸制工艺品也会在传统中国葬礼上被焚烧。人们相信通过这种方式会给逝者的灵魂在死后的世界中带去许多美好的事物。在这一迷信的媒介上，艺术家绘制了一系列轻松而又即兴的图像，有关死亡、生命和孤寂主题。

Chen Tianzhuo's *Drawing of the Dead 2* are paintings on "Ghost money" - sheets of paper and/or paper-crafts made into burnt offerings which are common in traditional Chinese religious practices including the veneration of the deceased on holidays and special occasions. Joss paper, as well as other papier-mâché items, are also burned in traditional Chinese funerals, to ensure that the spirit of the deceased has lots of good things in afterlife. Upon this superstitious material the artist creates flippant, improvisational images of death, life, and desolation.

陈劭雄 / CHEN SHAOXIONG

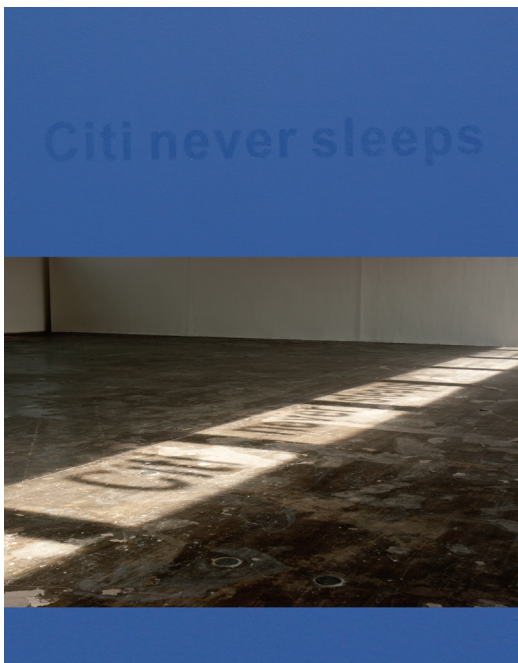


《毕加索宝贝》 / *Picasso Baby*  
纸本水墨 Ink on paper, 46 x 48cm, 2013

这个作品的灵感来自歌手Jay-Z用了一整天在纽约佩斯画廊表演Magna Carta Holy Grail专辑中的《毕加索宝贝》(包含令人难忘的词“黄色的巴斯奎特大作在我厨房柜台上，去吧，Blue去靠在那玩意儿上(\*Jay-Z女儿的名字 Blue Ivy)”。在长达六个小时的表演中，他在画廊空间里走动，说唱和跳舞。这次跨界合作引起了艺术界极大规模的名人效应。陈劭雄对这一事件的致敬具象地表现了高度资本主义化的娱乐产业与“高雅艺术”的调情。在不知不觉中，玛丽娜·阿布拉莫维奇——世界最著名的表演艺术家也略显别扭地加入了这欢乐中。

This piece was inspired by the singer Jay-Z who spent his day at NYC's Pace Gallery performing the Magna Carta Holy Grail tune *Picasso Baby* (which contains the memorable line “Yellow Basquiat in my kitchen corner/Go ahead lean on that shit Blue, you own it.”). For six hours straight, Jay-Z moved through the space, rapping and dancing. This interaction was one of the biggest celebrity spectacles that the art world had experienced up to this point. Chen's homage to this event concretizes the highly capitalized entertainment industry's flirtation with “high art.” At one point, Marina Abramovic - the world's most famous performance artist - awkwardly joined in on the jollity.

陈劭雄 / CHEN SHAOXIONG



《信则有》 / *Seeing is Believing*  
数码打印 Digital print, 23.5x30cm, 2015

观众可能什么也看不到，但只有在晴天的时候（这个季节的北京晴天其实很少），观众才可能会在画廊的地板上看到一些字的影子。这些字安装在画廊西墙的高窗上，内容是一堆银行的广告语，例如：花旗银行的“Citi never sleeps”，它旁边是摩根斯坦利银行的“World Wise”，这些宣传语像是偶发诗歌的句子。午后，阳光将这些宣传口号的影子投射在画廊光秃秃的水泥地板上。陈用一系列小型绘画作品《信则有》在首次展示时的画廊2号厅将上述概念呈现。猛地看上去，画廊的墙上像是挂着一幅幅空白的画布，但实际上，白色的画布上并非什么也没有——观众在画廊1号厅看到的那些被投射成影子的银行标语，此时被艺术家放到了画布上——用白色的颜料画在白色的帆布上。这两组作品试图阐释信仰与资本之间的关系。因着时间与天气的巧合，画廊空间中被投射下的影子一遍遍重复着金融机构的生存方式——“金钱就是上帝”。实际上，大大的画廊看上去空荡荡的，但是，就像陈劭雄说的那样——“只要你相信它就存在”。像是对世界经济问题的答复或是呼应，艺术成了经济危机下发生的无实体的影子。

-姚嘉善

This series of posters acts as a document of an installation work completed by the artist soon after the 2008 financial crisis whereby “lettering installed in the elevated windows spells out the advertising slogans of a number of international banks: Citi Bank’s “Citi never sleeps,” positioned next to HSBC’s “The world’s local bank,” offers a certain type of accidental poetry. The afternoon sun casts the shadows of these and other slogans across the bare concrete floor. The work attempts to elucidate the relationships between belief and capital. Riffing on the statement that “money is god,” the very existence of these financial institutions in the gallery space relies on the fortuitous coincidence of time and weather. The large gallery may indeed appear completely empty—but, as Chen Shaoxiong would say, “it exists when you believe.” As a response to global issues, art thus becomes an insubstantial shadow of the economic crisis.

Exposing the faith-based existence of concepts like globalization, the work’s reliance on both nature and belief ties the concept of universal exchange to that of god itself. The English exhibition title, borrowed from inspirational greeting card rhetoric, takes on new meaning: whatever you believe, you’re right. Money’s lack of intrinsic value is mirrored by the artificially achieved stock prices of banks reduced to shadows.”

- Pauline Yao



张奕满+余昱昀 / HEMAN CHONG + MARCUS YEE



《祝你生日快乐》 / *Happy Birthday To You*

行为表演，文字，麦克风，扬声器

Performance, text & microphone, amplifier, 2015

1935年,《祝你生日快乐》的版权被注册, 归属于Summy Company的 Preston Ware Orem和R.R. Forman女士, 即《祝大家早安》的出版商。并成立了一家全新的公司, 白桦树集团有限公司 (Birch Tree Group Limited) 以保护和执行这首歌的版权。

1988年, 华纳/夏贝尔音乐集团花费2500万美元从白桦树集团有限公司购得该曲的版权。公司继续坚称, 任何人都不被允许在未支付版权费的情况下营利性演唱《祝你生日快乐》: 在2008年, 华纳每天收取了约5000美元(每年200万美元)的歌曲的版税。

张奕满和余昱昀只因为这个表演作品提供了一份文字和简单介绍但却充分展示了知识产权的荒谬性和其所含的力量。

In 1935, "Happy Birthday to You" was copyrighted as a work for hire crediting Preston Ware Orem and Mrs. R.R. Forman for the Summy Company, the publisher of "Good Morning to All". A new company, Birch Tree Group Limited, was formed to protect and enforce the song's copyright.

Warner/Chappell Music acquired Birch Tree Group Limited in 1988 for \$25 million. The company continues to insist that one cannot sing the "Happy Birthday to You" lyrics for profit without paying royalties: in 2008, Warner collected about \$5,000 per day (\$2 million per year) in royalties for the song.

Heman Chong and Marcus Yee simply provided a text and simple instructions for this performative work which exposes the absurdity and power of intellectual property.



《资本与展示》 / *Capital & Display*

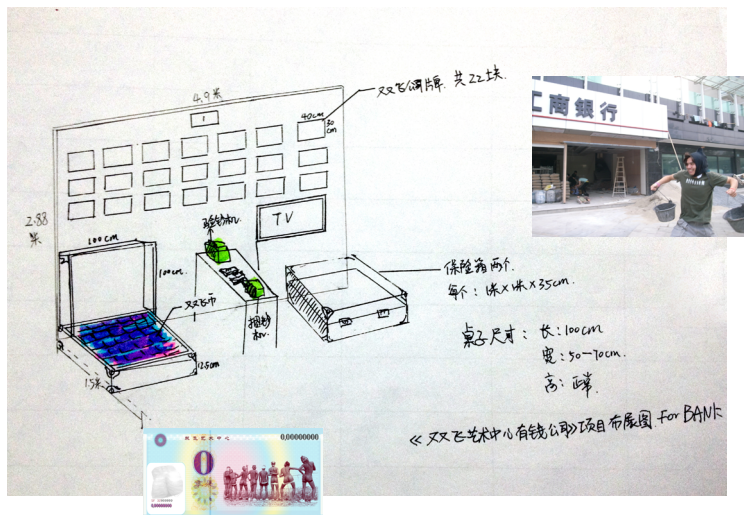
绘画，墨水，钢笔 Drawing, ink and pen, 38.5 x 38.5cm

马克思认为，商品的价值是由完成该商品的工作量的内在总和来决定的。得译工作室采用古老的蚀刻画技法，在这小尺寸的画幅中集中凸显出在此被大量消耗的时间。在对技巧完美的画作赞叹追捧的世俗标准(精制)背后，是一种无休无止，消磨意志的工作方式，既反对那些铺天盖地的快速盲目的制图技巧(滥制)，也反对那些自命不凡——仿佛用“魔法”来完成的作品(不作)。绘图的过程亦即目的，一笔一笔，编织出工作量的内在总和。

“资本和展示” 描绘了一个十字架的图案而其则是资本主义意识形态的基石。如果资本积累是它横轴，如今的展示就是它的纵轴。当代的资本主义在追求真实的同时，也从世界化的美学中汲取养分。

According to Marx, value is underlined by the amount of work incorporated into a product. By adopting an ancient etching technique DeYiStudio condenses the expression of a long execution time on a small surface. The popular and common idea that hard work refers to superior quality and excellence is thus conveyed here in an inadequate and frantic way, both against the blinding technical surge of images and against the magical virtuosity of the transfiguration of the mundane. The hatches are integral part of the work, such as frames and patterns. "Capital & Display" recalls with the sign of the cross the ideological basis of capitalism. If the accumulation of capital is its horizon, its major axis is now the exhibition. Contemporary capitalism feeds the aestheticization of the world in beseeching the real.

## 双飞艺术中心 / DOUBLE FLY ART CENTER



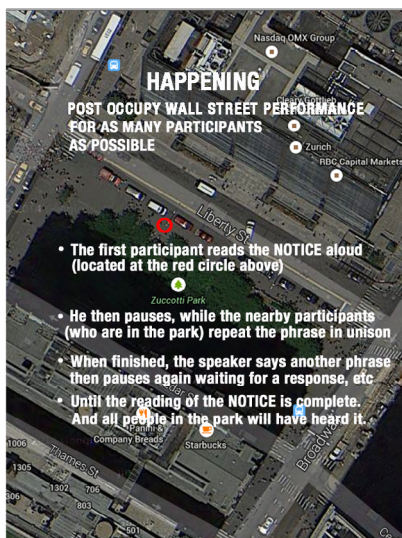
《双飞艺术中心有钱公司》 / Double Fly Art Center Wealthy Company  
装置, 现场表演 Installation, live performance, 2015

双飞艺术中心在2008年抢劫完银行后，一直默默积累双飞资本、逐渐扩大双飞经济体，经历了6年之久，由黑道转进白道，终于洗白。2008年双飞银行抢劫的影像让我们看到年轻艺术家团体在充满竞争的大环境下维生的绝望。如今双飞已成长为成熟的国际金融团体，在此向大家展示他们的各种股份与资本。

After robbing banks in 2008, Double Fly Art Center has been quietly accumulating Double Fly capital and gradually expanding the Double Fly economy for the past 6 years. Turning from mafia into white collar elites, they are finally washed up. The video of 2008 shows Double Fly's bank robbery, an act of desperation and survival for a young art collective with little resources in a competitive environment. Now fully matured into a global business conglomerate, Double Fly presents their myriad business holdings and cold capital.

特别鸣谢 天娱传媒有限公司  
Thanks to EEMedia





《什么都没有占领》 / *Occupy Nothing*  
数码打印 Digital print, 30x21cm, 2015

《什么都没有占领》(纪念一场运动)是一个将在纽约祖科缇公园进行的行为表演提案。作为占领华尔街运动的中心,在驱散了示威者之后,他们近期在祖科缇公园安装了一个刻有新规则和条例的铜牌。这些文字将成为行为表演团体的剧本(至少50人)。人们一起将文字大声念出来,就像是在运动的鼎盛时期:一人大声阅读原文,然后更多的人为了远处的人大声重复这句话,直到每个人都听到了。我们欢迎你来参加这个具体时间未知的活动!

*Occupy Nothing* (Memorial to a Monument) is a performance proposal to be staged at Zucotti Park, the headquarters of the Occupy Wall Street movement. Recently park authorities installed a bronze plaque with the new rules and regulations for the park after closing down the protests. The text now becomes a script for a group of at least 50 performers, who will shout the words in unison, like the protesters in the heyday of the Occupy movement: one person reads the original, then more people echo the sentence for those farther away, until everyone has heard it. We welcome you to participate in this event at an unspecified future date.



克里斯托弗·德尔格 / CHRISTOPH DRAEGER



《末日地下小贩》 / *Underground Doomsday Vendor*  
MiniDV磁带转DVD MiniDV to DVD, 18 mins, 2015

“在充满灾难与恐怖主义的时代，做好最坏的准备！”

在2005年的墨西哥之旅期间，克里斯托弗·德尔格加入了数百个小贩的行列，在列车上销售CD、DVD、书籍和廉价糖果。德尔格决定成为在这个移动的地下市场里创业的一份子。他贩卖的货品包括：作为救生食品出售的瑞士巧克力、一本关于墨西哥城致命污染的书籍、罗德里格·冈萨雷斯（别名“Rockrigo”，死于85年地震的摇滚明星）的最后一张CD以及一张附带以奥萨马·本·拉登和燃烧的双子塔为封面的诺查丹玛斯预言小册子，内容为好莱坞灾难声音特效的CD。尽管缺乏销售经验和面临语言障碍，德尔格诙谐的性格和他高大的身材使他得以与乘客们交流，并且获得惊人的销售业绩。他的录像以伪纪录片的方式反思了世界政治末世预言般发展境况下街头小贩们为日常生存而挣扎的平庸现实。

“In these times of disaster and terrorism, prepare for the worst!”

During his trip to Mexico in 2005, Christoph Draeger joined hundreds of vendors plying the trains selling CDs, DVDs, books, and cheap candy. Draeger decided to start his own ambulatory business within this moving subterranean marketplace. He is seen selling Swiss chocolate as survival food, a book on deadly pollution in Mexico City, the last CD by Rodrigo Gonzales (“Rockrigo” was an urban rock legend who died in the ‘85 earthquake), a CD of disaster sound effects from Hollywood and a booklet of Nostradamus prophesies with Osama Bin Laden’s face and the burning Twin Towers glaring from the cover. Despite his lack of experience and the language barrier, Draeger’s jocular disposition and his towering physical presence allows him to connect with the riders and, surprisingly, make a flurry of sales. His video reflects, in the form of a pseudo-documentary, the banal reality of street vendors struggling for daily survival in the face of apocalyptic developments in world politics.



这个系列是在探讨当时决定采用欧元作为奥地利当地货币并中止使用印有西格蒙德佛洛伊德的肖像的奥地利50先令纸币这一事件。考虑到佛洛伊德对于梦境分析思考的重要性，加纳尔持续记录自己每天早晨的梦直到先令纸币不再是奥地利的法定货币的2002年2月28日这一天。每副画作都包含一张50先令的纸币，一个梦境和相关联想，以及日常记录50先令纸币在不同货币汇率下的价值和在主要的网上书城的如亚马逊和Bücher的图书销售数量。

This series by conceptual artist, Rainer Ganahl, is in reference to the introduction of the Euro as the new Austrian currency and the discontinuance of the Austrian 50 Schilling banknote, which bears a portrait of Sigmund Freud. In consideration of Freud's importance for dream analysis, Ganahl recorded his dreams each morning until February 28, 2002, when the Schilling ceased to be a legal tender in Austria. Each drawing contains one 50 Schilling note, the dream and its associations, as well as the daily recorded value of the 50 Schilling banknote in different currencies and the number of books on sale at major online booksellers, Amazon.com and Bücher.de.

李启万 / KEVIN B. LEE



《变形金刚：前制作》 / *TRANSFORMERS: THE PREMAKE*  
视频装置 Video installation, 25 mins, 2014

《变形金刚：绝迹重生》，迈克尔贝所执导的《变形金刚》系列的第四部电影于2014年6月27日发行。但在此之前YouTube上早已涌现了一大批电影爱好者们在各个取景地，如美国犹他州、得克萨斯、底特律、芝加哥、香港和中国大陆所录制的电影拍摄视频。《变形金刚：前制作》是一部以355个YouTube视频为素材制作的短片，对全球电影大片制作工业、爱好者视屏拍摄现象和图像政治经济学进行了批判性研究。

《变形金刚：前制作》使用“桌面纪录片”的创作手法，不仅将因特网视作海量信息储藏库，更肯定其为现实体验的主要途径。影片创造性地描述了我们探索网络图像与数据过程以获得新发现和作出决断行为的过程。在电影大片无趣的翻拍文化越来越普及的当下，本片以个人化数码媒体的批判视角质疑如今的好莱坞究竟在做什么。

*Transformers: Age of Extinction*, the fourth installment of the Transformers movie franchise directed by Michael Bay, was released June 27 2014. But before that on YouTube one can already access an immense trove of production footage recorded by amateurs in locations where the film was shot, such as Utah, Texas, Detroit, Chicago, Hong Kong and mainland China. *Transformers: the Premake* turns 355 YouTube videos into a critical investigation of the global big budget film industry, amateur video making, and the political economy of images.

*The Premake* utilizes a “desktop documentary” technique that acknowledges the internet’s role not only as a boundless repository of information but as a primary experience of reality. It creatively depicts the process in which we explore a deep web of images and data to reach moments of discovery and decisive action. In a blockbuster cinema culture rife with insipid remakes of franchise properties, *The Premake* presents a critical counter-image in which personalized, lo-budget, digital media asks what over-capitalized Hollywood is really doing in the world.

廖国核 / LIAO GUOHE



《钱云会》 / *Qian Yunhui ( Money Cloud Meeting )*  
布面丙烯 Acrylic on canvas, 182x226cm, 2014

《钱云会》是廖国核对2011年曾经轰动一时的钱云会事件的独特回应。钱云会生前曾是浙江乐清蒲岐镇寨桥村村主任，从2005年开始，由于征地补偿款纠纷问题他开始带领村民上访，并因此三次入狱。2010年12月25日，他被一辆工程车撞死在村口的公路上，过程充满疑点，但最终法庭以普通交通肇事罪结案。引起民众议论纷纷，导致政府公信力的严重危机。

廖国核在画中巧妙引入了钱云会姓名的字意义：钱所对应的元宝、铜钱符号，星罗棋布在充满画面的传统云纹之间，如同在开会一般，颇具荒诞感，并也隐晦的表明了当今中国现实中金钱与权利不断变化中的关系。

*Qian Yunhui ( Money Cloud Meeting )* is Liao Guohe's unique response to the death of Qian Yunhui, which caused a nationwide stir in 2011. Qian was the former head of Zhaiqiao village in Yueqing, Zhejiang Province, where he had a long history of petitioning against unresolved land disputes between the village and local government, and was sentenced to prison three times for this. He died on December 25, 2010 after being crushed by a truck at the entrance of the village. Although the whole incident was full of controversy - most people thought of the death as a assassination, the Court announced it was only an ordinary traffic accident, which led to a crisis in government credibility.

Liao Guohe subtly introduce the literal meaning of the three characters *Qian Yun Hui ( Money Cloud Meeting )* by using traditional Chinese symbols. Two different kinds of symbols representing money are scattered among a big cloud symbol that occupies the whole canvas as if it's a meeting scene, creating a sense of absurdity while obscuring the volatile relationship between money and power in today's China.





《两个单词》 / *Two Words*

行为表演记录 Performance Document

尺寸可变 Dimensions variable, 1971

迪埃特·迈耶于1971年2月25日在纽约57街和第八大道的转角处向路人买“是”与“否”两个词并为每次购入提供证明。这不仅是一次充满幽默感、达达主义式的艺术事件，更引出了一些十分有趣的反应。互动的过程被照片纪录了下来，艺术家还基于人们的答案制作了正式的证书。根据格瑞丝·格鲁克发表于《纽约时报》并在扩写后与纪录照片一起展出的评论文章的描述，有回答者向艺术家表示他们应当获得更高的报酬，还有人则甚至完全质疑艺术的价值。

On 25 February 1971 Dieter Meier bought the words YES or NO for \$1 from pedestrians on the corner of New York's 57th Street and 8th Avenue. The performance and official certificates documenting each persons response — was not only a humorous, Dada-esque event but also elicited some very interesting reactions. According to a New York Times review by Grace Glueck, some respondents suggested that the audience deserved more money for their answers, and some questioned the value of art altogether.

艾尔诺·米克 / AERNOUT MIK



《中间人》 / *Middleman*

影像装置 Video installation

尺寸可变 Dimensions variable, 2001

《中间人》表现的是一个挤满了工作人员的股票/货品交易市场，他们似乎在焦虑地等待着什么。交易人员偶尔在纸条上潦草书写，搬运工收集着表格。配有红色警示灯和电脑的移动通讯站随时待命，但并无信息从中传出。男人和女人们来回踱步，有人在环绕整个圆型剧场式房间的栏杆旁重重倒下。但没有人对地上散乱的纸片和同事们令人忧虑的表现表示出丝毫关心。每个人似乎都被强行扔进了永久的休克状态中。

中间人们源于职业的日常工作压力在他们憔悴的脸上显露无疑，他们内心的焦虑通过身体的扭曲、抽搐、痉挛找到了发泄的出口。摄像机糅合长镜头与细节聚焦、突然后退拍摄房间广角画面的移动方式模仿了身体抽搐的动作，强调了紧张不安的气氛。艺术家反复表现两个长得几乎一模一样的人物，他们穿着与其他人一样的粗格呢制服，两人伴随着不太标准的切分音指手划脚。他们的怪异与人群非常真实的不安情绪形成鲜明对比。一些交易人员把他们的外套随意挂在栏杆上或丢在地上，然后离开房间。还有人则依然坚守，继续等待。

—Kelly Sidley

*Middlemen* presents a stock market floor or commodities exchange peopled with workers who appear to be nervously waiting for something. Traders occasionally scribble on pads of paper while porters collect the forms. Mobile communication stations with red alert telephones and computers stand at attention, but no information comes from them. Men and women pace back and forth or slump against the railings that define the amphitheater-shaped room. No one pays attention to the flurry of papers littering the floor or the apprehensive expressions of their coworkers. Each person seems to have been thrown into a permanent state of shock. The internal anxieties of these middlemen, whose haggard faces reveal the daily stress of their profession, find a physical outlet as their bodies twitch, jerk, and spasm. The camera's movements—long pans mixed with close-up details that jump to wider views of the room—mimic the spasmodic motions of the bodies and emphasize the jittery atmosphere. Mik continually returns to two figures who have nearly identical faces and are dressed in matching plaid jackets, which are also worn by others. As the pair gesticulates in not-quite-exact syncopation, their oddity contrasts with the very real unease of the crowd. Some traders discard their jackets, leaving them draped over railings or thrown on the floor before exiting the room. In the meantime, the stalwart continue to wait. —Kelly Sidley

詹尼·莫提 / GIANNI MOTTI



《储蓄罐（细节）》 / *Money Box (detail)*

装置，钱币 Installation, banknotes

尺寸可变 Dimensions variable, 2013-2015

(将为买方提供真品证书，不提供一美元的钞票，若买家需要安装该作品可自行去银行提取现金)。

这个作品的第一个版本创建于2009年：金融危机迎面而来，横扫各大工业化国家，造成银行纷纷破产、导致市场急剧下跌并威胁到了全球经济。随着卡尔·马克思的《资本论》进入人们的视线，即使是自由主义经济学家们也较为开放地对其进行了二度探索，正如人们迫切的需要关于这场危机的哲学解释。正是在这样的郁闷氛围中，艺术家创造了这个“储蓄罐”展览。与其用展览的预算来完成一件作品，莫提建议倒不如直接将其展示在人们的目光之下，让预算变成了作品本身。

(A certificate of authenticity will be given to the buyer. One dollar bank notes are not provided, the buyer would be able to withdraw them when he wishes to install the work).

The first version of this work was created in 2009: the financial crisis is in its full swing and hits the industrialized countries of the world head-on, destabilizing big banks, inciting a major drop in the market, and threatening the global economy. Suddenly *The Capital* of Karl Marx floats up to surface, even the liberal economists rediscover it quite openly as if the people were in desperate need of a philosophical explanation to the crisis. It is in this morose climate that the artist designs the *Money box* exhibition. Instead of devoting the budget of the exhibition to carry out a piece, Gianni Motti suggests to spread it out in broad daylight, only the money allocated for the production is exhibited. The budget becomes the piece.



《重演》 / *Re-Run*

视频装置 Video installation, 循环播放 Continuous loop, 2013



本作品基于Raqs受邀西天中土项目于2012年在上海的驻村考察，由西天中土委托制作完成，首次展览于西天中土2013年8月23日-11月17日在新时线艺术中心举办的Raqs媒体小组个展“补时”中，在上海重访与再现卡蒂埃·布列松的照片时，Raqs所呈现的正是一种自我实现的预言，是1948年的原作所描述的那个事件中人们被激发出的状态。从布列松的决定性瞬间开始，这一事件的边界被打破了，它开始寻求他人之手的看护。借助之后人们的目光和相机的重新观察，图像再生为它自身鲜活的克隆，从而更接近于我们当下的处境。布列松的照片捕捉了在1948年当共产党接管上海银行时所引起的民众的恐慌。成千上万的人流涌进银行企图取出他们的储蓄。对某一危机时刻的记忆被转置成对于另一时刻的阅读。因成果，而果又因成因。对于未来的预期制造出当下的状况，而当下的状况又导向被预告的未来。时间折回自身，如同咬住自己尾巴的蛇。

This work was commissioned by West Heavens in 2013, following a residency of Raqs Media Collective in Shanghai, 2012. It was first shown in West Heavens exhibition Extra Time, at Chronus Art Center, Shanghai, August 23 - November 17, 2013. In revisiting and restaging Cartier Bresson's iconic photograph in Shanghai, Raqs meet the conditions of the self-fulfilling prophecy invoked by the event captured in the original image. Bresson's photograph of 1948 captures the panic over personal bank holdings when the communist take-over of Shanghai is imminent. Thousands swarm to withdrawal their personal savings. The memory of one moment of crisis is transposed on to the reading of another. Cause becomes effect, effect becomes cause. The anticipation of the future produces conditions in the present which lead to the anticipated future. Time folds in on itself like a snake biting its own tail.

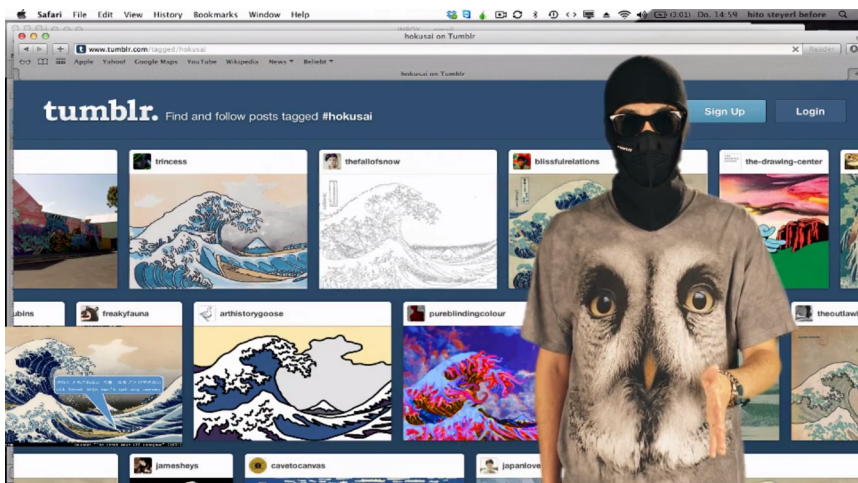


\* 亨利·卡蒂埃·布列松记录1948年在上海发生的一次银行挤兑的摄影作品。

Henri Cartier Bresson's Photograph of A Bank Run in Shanghai in 1948.



黑特·史德耶尔 / HITO STEYERL



《流动公司》 / Liquidity Inc.

单频视频 Single channel video, 30 min, 2014

“...许多人会认为我来自地球，但是事实上，虽然我覆盖了整个星球但我并不来自这里，你也并非来自这里。我在你的血液中，你的眼睛里，你的触摸屏和作品集里。我随着你的心脏跳动、起伏、蔓延。我是流动公司。”

这件作品讲述了一位叫雅克布·伍德的金融顾问，在上次金融危机中失业之后，转行成为武术家的故事。延续史德耶尔大部分作品风格，这件创作也基于大量的采访研究和对现成的视觉素材的使用，并在严谨的科学式纪录片和梦幻的蒙太奇风格之间来回切换。这件作品于2014年在伦敦当代艺术中心史德耶尔的个展中首次展出，目前正在纽约的Artists Space展出。BANK将于2015年7月在上海呈现这一项目。

“...Some would like to claim me as a native of earth, but in fact, even though I cover this planet, I am not from here. Nor are you. I run through your veins. Your eyes. Your touchscreens and portfolios. I am gushing through your heart, plumbing and wires. I am liquidity incorporated.”

This new work looks at a financial advisor called Jacob Wood who lost his job during the last financial crisis, and who then embarked on a career in mixed martial arts. As with the majority of Steyerl's films, these works extend from research conducted through interviews and the accumulation of found visual material, and move between forensic documentary and dream-like montage. The work was first exhibited in Steyerl's major retrospective at Institute of Contemporary Arts, London in 2014 and currently on view at the Artists Space in New York. BANK will present the solo project in July 2015.

哈维尔·比贝尔 / JAVIER VIVER



《新中国》 / *The New China*

人民币, 24k金 Banknotes, 24k gold, 40 x 50 x 20 cm, 2015

有一天我听到一个著名的中国艺术家在谈论拆迁政策的时候说他不喜欢“新”中国。每一天我们都看到怪异的摩天大楼在老居民区旁矗立的景象，新城市正遵照少数富有者经济至上的标准建立起来。

比贝尔用人民币创作了未来主义的建筑模型。这些大型建筑方案不排斥市场或资本的主宰，但试图在其中寻找身份特性的转换。

‘One day I heard a famous Chinese artist saying he didn’t like the new China. He was speaking about the demolition policy. Every day we see modern alien towers beside old neighborhoods. New cities are built by the supreme economic criteria of a few wealthy elite.’

Viver presents futuristic architectural models fabricated out of Chinese currency. These proposed edifices do not reject market or capital dominance but seek a transformation of identities within it.

海蒂·芙欧特 / HEIDI VOET



《星与星群》 / *Stars & Constellations*  
硬币，代币 Coins, tokens,  
尺寸可变 Dimensions variable, 2013

成千上万的硬币散落在地上。各种大小和颜色如同天上闪烁的繁星。它们代表着全球经济的主要参与者：美元，它曾占其主导地位很长一段时间，人民币以及其他数个发展中国家的货币。(…)欧元当然是一个重要的存在（但却是以比较抽象的形式）。个别欧元区国家的身份也已不再明显，只剩下十一颗恒星(如标题)作为是欧洲的象征。在设计假欧元时，艺术家游走在‘可被获得准许的’的边缘。她与欧洲央行讨论了她的这个提案。这个装置作品反映了大洲和国家之间变化中的关系。这也包括通过自己的货币来判断自己国家的身份识别程度(或不)和接受/拒绝其他国家的涉足。(…)恒星和星座很清楚的表达了全球化不仅带来了新的产品和文化规范，同时也从根本上改变了世界上权力的战略平衡。这种地缘政治级别在我们日常生活中是无法感知的。它存在于广义（宇宙维度）和狭义（数十亿人的日常活动）之间一个极具抽象的等级中。(摘自Filip Luyckx的《悬而未决的无人之境》)

Thousands of coins are scattered over the floor. The various sizes and colors twinkle like stars in the heavens. They represent the major players in the world economy: the American dollar, which was dominant for a long time, the Chinese Yuan and Jiao, and the currencies of several other developing countries. (...) The euro is of course a prominent presence, but in an abstract form; only eleven stars remain (as in the title), referring to the symbol of Europe. When designing the fake euro, the artist was working on the verge of what is legally permissible. She discussed her proposal with the European Central Bank. The installation reflects the changing relationships between continents and states. This also includes the degree of identification (or not) with one's own currency, and the embracing / rejection of other world players. (...) *Stars & Constellations* makes it clear that globalization not only brings with it new products and cultural norms, but also fundamentally changes the strategic balance of power in the world. This geopolitical level often remains unseen in our everyday perceptions. It plays out on an abstract level between the cosmic dimension and the everyday activities of billions of people.

(excerpt from *An unresolved No-Man's-Land* by Filip Luyckx)

王思顺 / WANG SISHUN



《不确定资本》 / *Uncertain Capital*  
硬币 Coins, 2009

《不确定资本》是王思顺从2009年开始的一个项目，艺术家融化了300个一元硬币，浇铸成锭，然后再卖掉，用获得的利润兑成等值硬币，再熔化、浇铸，再出售……不断重复，循环不止。这一过程破坏了硬币作为经济价值的载体。资本和价值的关系相应地被视为实际性的，可以互相削弱的，并最终可以互相主宰。巨大而笨拙的金属块儿既是作品本身，也是该作品的价值，亦是作品的媒介。《不确定资本》反映了我们的经济体行为，一个积累和循环过程的综合体，最终的游戏又似乎与其毫无关联。

For *Uncertain Capital*, which began in 2009, Wang melted down 300 1 yuan metal coins into an ingot, which he then sold and converted the profit into coins of equivalent value, which he melted down again, sold, and so on and so forth. This process breaks down the coins' identity as defined by monetary value. Instead, the relationship between capital and value is seen as practical, mutually depleting, and ultimately arbitrary. The hulking chunk of metal is the work as much as it is the value of the work as much as it is the medium of the work. *Uncertain Capital* reflects the behavior of our economy itself, a hybrid between accumulation and recycling, where the end game is ultimately irrelevant.



徐震-没顶公司 / XU ZHEN PRODUCED BY MADEIN



《20岁》 / TWENTY

影像装置 Video installation, 00:59 mins, 2015

夸张华丽的布置陈设将艺术家“艺术品就是商品”的理念推进一个新的视觉与解读层次。他在本次展览中布置了富含商业策略的极具诱惑性的同步多屏幕装置为他近期在香港的展览造势。斑斓色彩在空间的碰撞激发出令人难以抗拒的占有欲，一席狂欢饕宴就此开启。系列标题“20岁”源于对20岁爱情的好奇。艺术家收集了人们心目中20岁爱情的颜色，将它们布面铺开。鲜粉、嫩黄、亮紫或明红，堆叠的颜料形成流动的光影，吹弹可破的表面绽放著生机和爱意，让人垂涎欲滴。神经被挑动，血管在膨胀，忍不住想振臂大喊：“Oh yes, 20岁！”犹似刚出炉的新鲜蛋糕上一层浓厚的裱花奶油，令人口舌生津的食物色泽与奶油花形搅拌融合在巴洛克风格的雕花丛林里，呈现出一种极端密集与狂欢。愉悦、疯狂的感官主义作品在具有相同性质的现实中，共同构成了一种异常奇妙的刺激感受。

Continuing to explore the concept of “art as commodity”, Xu Zhen exposes the layered issues within contemporary cultural production and consumption. Here a television ad playing in synch over multiple screens uses a seductive commercial strategy to promote his recent exhibition of paintings in Hong Kong. The temptingly delicious paintings are evocative of confectionery, constructed from thick and creamy pigments, applied using the implements of a pastry chef. The rich surfaces and decorative swirls of impasto mold together into a jungle of intricate Baroque carvings, offering up a dense and fiery feast for the eyes. Simultaneous pleasure and fanaticism are inherent properties of “sensationalism”, and in the artworks of Xu Zhen, together they produce a surprising and stimulating experience. Following the “Under Heaven” series, the concept behind the “*TWENTY*” originates from a curious investigation into the notion of love formed when one is 20 years old. Xu Zhen’s methodology is to collect perceptions, colours that signify the love of a 20-year-old. Communicating vitality and love; bright pastels, lemon chiffon, violet and vermilion transform into flowing shadows on the canvas, forming fragile blossoms on the picture surface. The spirit of youth, passion, and energy resonates with the viewers, instigating a sea of memories that likely provokes an uninhibited exclamation “Oh yes, back when I was 20!”

张鸥 / O ZHANG



《我是你的镜子》 / *I AM Your Mirror*

摄影，墙纸 Photograph, wallpaper, 尺寸可变 Dimensions variable. 2015

在她穿过美国的旅行中，艺术家张鸥遇到了许多空白的广告牌，他们被忽略或遗弃。在某些层面这些广告牌似乎在向她反映经济的窘迫，它们的空白也同时令人回味和沉思，并在许多例证下，它们的落破充满了形式感并具有极强的表现力。

张鸥眼中的美国景观是美国经济不断变化的性质背后的思虑，但这样并没有任何的屈尊或轻蔑。相反，艺术家鼓励观众去思考这份意外的美丽和引发对这些空白的日常结构的情感共鸣，并由此将其深化为人造物：镜子，因为它正映照当代的美国社会。

In her travels through the United States, O Zhang encountered many billboards that were blank, neglected, or abandoned. While in some regard these billboards seemed to her to reflect economic distress, their emptiness had an evocative and meditative aspect as well, and in many instances their dilapidation seemed formally rich and expressive.

O Zhang's vision of the American landscape may reflect upon the changing nature of the American economy, but it does so without condescension or scorn. Rather, the artist encourages viewers to consider the unexpected beauty and emotional resonance of these blank everyday structures and by extension to consider them as cultural artifacts: mirrors, as it were, that reflect contemporary American society.

赵要 / ZHAO YAO



《他们都笑了》 / *They Are All Smiling*  
装置（纸币） Installation with assorted banknotes  
2009

简单却又不失深刻而且脑洞大开的作品《他们都笑了》完美表现了存在于一个微不足道的层面上的视觉奇观：由各国钞票组成（所以大小不一）的两行，除了政治家头像之外其他部分用黑色的木炭均匀的涂抹掉，剩下的头像所呈现出来诡异微笑令人不安。这个惊奇的新发现直白的诉说了一个惹人焦虑的物质世界的潜规则-与钱挂钩的事总与这微笑完全对立。

Simple yet profoundly whimsical work '*They Are All Smiling*' is the perfect manifestation of visual spectacle existing on an insignificant scale: on two long scrolls of joined banknotes from different countries and thus of varying sizes, their surfaces uniformly smeared with black charcoal except for selected profiles of politicians and figureheads, all smiling disturbingly. This startling new discovery of an underlying pattern in our material world generates anxiety – something characteristically associated with money – in complete contrast to this smile.



艺术家及策展人简介  
/ BIOGRAPHIES OF ARTISTS AND CURATORS



**Badlands Unlimited**由陈佩之成立于2010年，Badlands Unlimited出版包括电子书，纸质书和以数码或纸质印刷的方式呈现艺术家的作品。书籍，文件和艺术作品之间的区别正在逐渐消失。只要艺术家或作家的作品里带有一丝这种前卫精神，出版社便毫不犹豫的生产其作品或出版其书籍。将书籍出版扩展到更广泛的领域中去。

**Badlands Unlimited** was founded in 2010 by Paul Chan, Badlands Unlimited publishes e-books, paper books, and artist works in digital and print forms. Historical distinctions between books, files, and artworks are dissolving rapidly. They publish and produce new works by artists and writers that embody the spirit of this emerging dissolution. Badlands Unlimited makes books in an expanded field.

---

奥里特·本·诗瑞特是一位摩洛哥-以色列跨媒体艺术家。奥里特从事于摄影、视频和舞蹈编排。她一直在用动作和身体来表达她对霸权主义及潜在暴力的反思。奥里特最近在罗马多纳雷吉纳当代美术馆、以色列海法艺术博物馆、伦敦皇家艺术学院、圣保罗Videobrasil、西班牙瓦伦西亚大学，并在德国、俄罗斯、斯洛文尼亚和美国等多个国家和地区展出。她目前生活并工作在布鲁克林。

**Orit Ben-Shitrit** is a Moroccan-Israeli interdisciplinary artist. Orit works in photography, video and choreography. She has been utilizing movement and bodies to address issues of domination and the potential for violence. Orit has recently shown at MACRO Museo d'arte contemporanea Roma; the Haifa Museum of Art; the Royal College of Art, London; Videobrasil in São Paulo; La Nau Universitat de Valencia in Spain; as well as in: Germany, Russia, Slovenia and the US. She is based in Brooklyn.

蔡国强于1957年出生在福建省泉州市。他的艺术作品一直以来都跨越多个媒介，包括绘画、装置、录像和表演艺术。他在1986年到1995年旅居日本期间，探索火药出现在他的绘画里的可能性，这导致了他尝试用大规模的炸药，最终爆炸成为了他的标志。他目前工作和生活在纽约。

**Cai Guoqiang** was born in 1957 in Quanzhou City, Fujian Province, China. His work has since crossed multiple mediums within art, including drawing, installation, video and performance art. While living in Japan from 1986 to 1995, he explored the properties of gunpowder in his drawings, an inquiry that eventually led to his experimentation with explosives on a massive scale and to the development of his signature explosion events. He currently lives and works in New York.

---

陈天灼，生于1985年，毕业于伦敦圣马丁和切尔西艺术设计学院。艺术家试图通过融合多种创作形式，构建出让观众置身其中“顶礼膜拜”的荒诞宗教感体验。艺术家曾与厦门时装周品牌上官喆，北京后朋克音乐人兵马司等合作，他还为《艺术界》香港巴塞尔特刊制作《亚洲男孩》以及《KALEIDSCOPE亚洲》的封面。陈天灼近期的个展包括《奇异的日子》BANK，2014和《天灼酸聚乐部》星空间，2013等。并将在2015年初在东京宫举行个展。

**Chen Tianzhuo** (b. 1985) graduated from Central Saint Martins and Chelsea College of Art and Design in London. The central idea behind Tianzhuo's works rests in the construction of an imagined contemporary religious experience. Chen fully integrates his own personal style -the pinnacle of subtle hysteria-into the mix. He has collaborated with Xiamen fashion label SANKUANZ, Beijing post-punk musicians Snapline, and his work has donned the cover of LEAP and KALEIDSCOPE Asia. His recent solo exhibitions include Strange Days at BANK 2014, Tianzhuo's Acid Club at Star Gallery 2013. He will have a solo exhibition at Palais De Tokyo spring 2015.

陈劭雄于1962年出生于广东汕头，目前住在在北京。他的作品曾在纽约的PS1和ICP，伦敦的V & A美术馆，瑞士的伯尔尼艺术宫，东京的森美术馆，柏林的汉堡火车站和利物浦泰特展出。最近的展览包括2012年在美国堪萨斯大学斯班塞美术馆的个展和光州双年展，2009年中国美术馆，2010年日本爱知三年展和2010年第十届里昂双年展。他获得了洛克菲勒2013年度Bellagio创意艺术奖。

**Chen Shaoxiong** was born in Shantou, Guangdong province, China. He lives and works in Beijing. His works have been exhibited in PS1 Museum; the Victoria and Albert Museum in London; Kunsthalle Bern in Switzerland; Mori Art Museum in Tokyo; Hamburger Bahnhof in Berlin and Tate Liverpool. Chen's recent exhibitions include a solo exhibition at the Spencer Museum of Art, University of Kansas and participation in the Gwangju Biennale 2012; National Art Museum of China, Beijing, 2009; Aichi Triennale 2010, Nagoya, Japan; and, the 10th Lyon Biennale, 2010. Chen is a 2013 Rockefeller Foundation Bellagio Creative Arts Fellow.

---

余昱昀是一个新加坡的艺术家兼作家。通过介入公共图书馆或学校等相关机构，他尝试着去阐述关于知识，权利和无序的交叉点。

张奕满是一个新加坡的艺术家兼作家。他的艺术创作包含对想像未来的个体和社群的哲学、理念和方法进行研究。

**Marcus Yee** is an artist and writer based in Singapore. Through his interventions into institutions such as public libraries or schools, he attempts to articulate the intersections between knowledge, power and disorder.

**Heman Chong** is an artist and writer based in Singapore. His conceptually-charged investigations into how individuals and communities imagine the future generates a multiplicity of objects, images, installations, situations and texts.

得译工作室是由夏意兰女士和保罗-德沃图先生2008年在上海一起创立的。试图探讨当代艺术所强调的“特殊性”的反面：一个关于“兼容性”的概念；并研究所谓“展览”的其他可能性：非展示的艺术实践。

夏意兰毕业于上海戏剧学院戏剧文学专业，之后在法国专修文化管理。

保罗-德沃图曾任法国尼斯艺术学院教授，马塞艺术学院研究生阶段“隐形学院”负责人，法国布尔日国立高等艺术学院院长。作为艺术家，他于1984-2004年期间致力发展“Collection Yoon-Ja & Paul Devautour”项目，其中重要作品均被日内瓦现代与当代艺术博物馆收藏。

**DeYi Studio** was founded in Shanghai in 2008 by Paul DEVAUTOUR and XIA Yilan. DeYiStudio is working on the concept of compatibility, as reversal of the concept of specificity, and explores the possibilities of a practice of unexposed art.

Xia Yilan studied scriptwriting in Shanghai and cultural management in Paris.

Paul Devautour was previously a teacher at the Villa Arson in Nice, coordinator of the Invisible College in Marseille, and director of the National School of Art of Bourges. From 1984 to 2004 he developed a project named “Collection Yoon-Ja & Paul Devautour” and an important collection of works from this period is kept at MAMCO in Geneva.

---

双飞艺术中心创立于2008年，由9个毕业于同一学院和专业的年轻人组成。他们在坚持自己的艺术创作同时，以集体的形象出现于各种场合，比如生活中的公共场所、艺术展览开幕等等，扮演各种使人惊讶的角色，做使人费解或嘲讽的行动。他们并不认为自己的活动与自己的艺术创作有关，所以当受到艺术展览的邀请也总是将展厅变成玩乐的秀场而非作品的摆设。

**Double Fly Art Center** was founded in 2008 by nine young people who graduated from the same college. They insisted on their own artistic creation while appeared in various occasions as an art collective, such as public places in life, art exhibition, etc., acting as different roles and make people confused or ridiculed. They do not relate their activities to their own artistic creation, so every time they are participating at an art exhibition, they turn it into a playground.

---

克里斯托弗·德尔格于1965年出生在苏黎世，是一个住在纽约和维也纳的享誉国际的概念艺术家。在1996年7月，因纽约现代美术馆的国际艺术工作室项目所提供的为期一，的奖学金从布鲁塞尔搬到纽约。德尔格的作品形式主要是以装置，视频及照片为基础的多媒体作品，主要探索灾难和媒体饱和和文化所带来的相关社会问题。他的作品一直被全球各画廊和艺术机构所展出并收藏。

**Christoph Draeger**, born 1965 in Zurich, is an internationally known conceptual artist who lives in New York and Vienna. In 1996/7, he moved from Brussels to New York for a one year-scholarship at P.S.1's International Studio Program. Draeger's projects take form in installation, video, and photo-based media to explore issues pertaining to disaster and media-saturated culture. His work has been exhibited with galleries and institutions world-wide. Draeger is also co-curator of *The BANK Show*, *Vive Le Capital*.

---

雷纳·加纳尔是于1961年出生在奥地利的艺术家。他的作品包括照片，视频和表演。其作品被广泛展出，包括奥地利布雷根茨美术馆；纽约瓦拉赫美术馆；德国 The Gesellschaft für Aktuelle Kunst，并在1999年的威尼斯双年展上代表奥地利出席。

**Rainer Ganahl** (born 1961) is an Austrian born artist. His work consists of photographs, videos and performances. His work has been widely exhibited, including the KunsthauBregenz, Austria; The Wallach Art Gallery, Columbia University, New York; the Gesellschaft für Aktuelle Kunst, Bremen, Germany; and the 48th Venice Biennale. He has represented Austria at the 1999 Venice Biennale.

---

李启万是近200个对电影与媒体进行探究的视频论文的作者。他是 Fandor Keyframe 的创始编辑和主要视频论文作者,以及 dGenerate Films (一家独立中国电影发行公司)的共同创办人。他曾是《罗杰伊伯特看电影》(Roger Ebert Presents At the Movies)系列片的制作顾问,并曾为《纽约时报》、《视与听》、Slate和Indiewire供稿。他目前正在芝加哥艺术学院攻读电影视频新媒体与动画方向的艺术学硕士和视觉批评研究方向的硕士学位。

**Kevin B. Lee** is a filmmaker, film critic and producer of nearly 200 video essays exploring film and media. He is Founding Editor and Chief Video Essayist at Fandor Keyframe and founding partner of dGenerate Films (a distribution company for independent Chinese cinema). He was supervising producer at Roger Ebert Presents At the Movies, and has written for The New York Times, Sight & Sound, Slate and Indiewire. He is currently pursuing an MFA in Film Video New Media and Animation and an MA in Visual and Critical Studies at the School of the Art Institute of Chicago.

---

廖国核出生于1977年,结业于圣塔芭芭拉加州大学机械制图专业,毕业于湖南师范大学特殊教育专业,现居住并工作于长沙。廖国核通过其典型的乖张而迷人的绘画风格,揭示其对当代文化隐晦的讽刺性批判。近期个展包括,“马上有良心”,BANK, 2014;“中国好画家祝你爽”,南京四方当代美术馆,2014。

**Liao Guohe** (b.1977), graduated from the University of California, Santa Barbara, UCSB, Mechanical Drafting, and Hunan Normal University, Special Education. Lives and works in Changsha. Liao Guohe expounds obscure, satirical criticism about contemporary culture through his signature, discordant yet enchanting painting style. The recent solo shows include *Instant Morality* at BANK and *Satisfaction Guaranteed* at Sifang Art Museum in Nanjing in 2014.

---

迪埃特·迈耶于1945年出生在苏黎世，是一个瑞士音乐家和概念艺术家。他是电子音乐组合Yello的灵魂人物。在将近50年的艺术生涯中，迈耶的创作涵盖了摄影、影像与现场表演纪录。迈耶的作品类型十分丰富，而他的艺术兴趣包括时间的流逝、身份的转换和其他更细微、繁复和琐碎的话题。

**Dieter Meier** (born in 1945, Zürich) is a Swiss musician and conceptual artist. He is the front man in the electronic music group Yello. Meier's almost 50-year career as artist and musician included photography, video, documentation of performances and live appearances. His oeuvre is extremely varied and his artistic interests cover topics ranging from the passage of time and alternate identities to the insignificant, redundant and trivial.

---

艾尔诺·米克于1962年出生在格罗宁根，是目前公认的最重要的荷兰当代艺术家之一。他的作品包含电影，雕塑，表演，涉及大众社会评论中对现实自然质问，同时试图颠覆观众和被观看者的传统关系。其作品在国际上被广泛展出；他的大型回顾展于2009年在纽约现代艺术博物馆展出。

**Aernout Mik** (b. Groningen, 1962) is widely recognized as one of the most important contemporary Dutch artists working today. His work encompasses motion pic-

ture, sculpture, architecture, performance, and social commentary—interrogates the nature of reality and subverts the traditional relationship between viewer and viewed. His work is widely exhibited internationally; his last major survey was presented at the Museum of Modern Art, New York in 2009.

---

詹尼·莫提是一位出生于1958年的瑞士摄影师。詹尼·莫提有众多画廊和博物馆的展览经历，包括在高古轩画廊，贝弗利山和海沃德画廊。有很多关于詹尼·莫提的文章，包括安德烈为纽约观察家报写的《山上的星期日-在瑞士研究所》。

**Gianni Motti** is a Swiss photographer who was born in 1958. Gianni Motti has had numerous gallery and museum exhibitions, including at the Gagosian Gallery, Beverly Hills and at the Hayward Gallery. There have been Numerous articles about Gianni Motti, including 'A Sunday in the Mountains' at the Swiss Institute' written by Andrew Russeth for New York Observer in 2013.

---

**Raqs媒体小组**（吉比什，巴什，莫妮卡，纳如拉和舒德哈巴拉特·森古普塔）是在新德里工作的当代艺术实践团体。他们的作品形式包括装置，录像，摄影，图像-文本拼贴，线上与线下媒体物，表演和遭遇。他们用历史和哲学的思索、研究和理论来跨越当代和媒体艺术实践。Raqs的作品展出广泛，包括第十一届卡塞尔文献展，威尼斯、伊斯坦布尔、圣保罗、台北和悉尼双年展。他们的作品也被几间重要当代艺术机构和美术馆收藏，包括波涅米萨21当代艺术收藏(维也纳)，舒米塔和阿拉米·玻色收藏(纽约)，蓬皮杜艺术中心(巴黎)，伯格收藏(香港)，梦周文教基金会(香港)和德维艺术基金会(古尔冈)。



**The Raqs Media Collective** (Jeebesh Bagchi, Monica Narula & Shuddhabrata Sengupta) is a contemporary art practice based in New Delhi. Their work takes the form of installations, video, photography, image-text collages, online and offline media objects, performances and encounters. They cross contemporary and media art practice with historical and philosophical speculation, research and theory. The Raqs collective have exhibited widely, including at Documenta 11, and the Venice, Istanbul, Sao Paulo, Taipei and Sydney Biennales. Works by Raqs Media Collective are part of several major contemporary art collections and museums, including the Thyssen-Bornemisza 21 Contemporary Art Collection, Vienna, The Arani and Shumita Bose Collection, New York, The Centre Pompidou, Paris, The Berger Collection, Moon Chu Collection, Hong Kong and Devi Art Foundation, Gurgaon.

---

**黑特·史德耶尔**，1966年出生于德国，是当今视频艺术领域最受赞誉的柏林艺术家。她在慕尼黑和东京学习电影研究，并取得维也纳艺术学院博士学位。史德耶尔的作品关注一系列当代社会议题，涉及女权主义、军事化以及由电子技术带来的图像和知识的大规模生产和传播。她参与了一系列重要的当代艺术展览，包括Documenta（卡塞尔文献展）、Manifesta、威尼斯双年展、台北双年展、伊斯坦布尔双年展和光州双年展等。

**Hito Steyerl** (b. 1966 ) Berlin-based artist , one of the most critically acclaimed artists working in the field of video today. She completed her film studies in Munich and Tokyo, and earned her PhD at the Academy of Fine Arts in Vienna. Steyerl's work focuses on contemporary issues such as feminism and militarisation, as well as the mass proliferation and dissemination of images and knowledge brought on by digital technologies. She has participated in a number of leading exhibitions of contemporary art, such as Documenta, Manifesta, as well as biennials in Venice, Taipei, Istanbul and Gwangju.

海蒂·芙欧特于1972年出生于比利时，是当代艺术界中最受推崇的女性艺术家之一。目前主要在布鲁塞尔和上海两地开展艺术实践，她的创作可概括为日常生活和材料的奇妙结合。她常常在略显诡异的装置和图像里灌输一种鲜明的女性主义气质与大众文化色彩。她的作品曾在比利时Kasteel Beauvoorde；巴黎The Beauty Room；台北IT Park；上海当代艺术博物馆；上海当代艺术馆展出。BANK将于2015年5月举办其个展。

**Heidi Voet** (b. 1972, Belgium) one of the most esteemed feminine voices of contemporary art, splits her time between Brussels and Shanghai. Her artistic enterprise can be characterized by a wondrous engagement of everyday life and materials. She often infuses her quirky assemblages and images with a luminous sense of feminism and pop cultural motifs. Her work has been exhibited at Kasteel Beauvoorde, Belgium, The Beauty Room, Paris, IT Park Taipei, The Power Station of Art, Shanghai and MoCA, Shanghai. BANK will present her solo show in May 2015.

---

王思顺在人们心目中的印象是一位材料艺术家。而他最为人所熟知的那些作品同样也都浸润着材料性，迂回于古典雕塑以及紧密联系有形作品本身的观念行为之间。最先为他赢得北京艺术界的瞩目的作品包括那件隐藏得极好的《合金2》，作品在展厅中呈现为一枚钻入白色石膏墙半截的螺丝钉。

**Wang Sishun** inhabits the image of an eminently material artist. His best known works, are steeped in materiality, veering between classical sculpture and conceptual performance that remains tied solidly to the physical work itself. One of the first projects that brought his work to the attention of the Beijing art world was the magnificently understated "Alloy II," which appears in the gallery space as a single screw drilled halfway into the white plaster wall.

没顶公司是由艺术家徐震创办于2009年。是一个当代创作型公司，以生产艺术创造力为核心，致力于探索当代文化的无限可能。2013年没顶公司推出艺术品牌“徐震”。

**MadeIn Company** is a contemporary art creation corporate, focused on the production of creativity, and devoted to the research of contemporary culture's infinite possibilities. In 2013, MadeIn Company launches the art brand "Xu Zhen".

---

张鸥曾毕业于北京中央美术学院和伦敦皇家美术学院,从事创作性摄影, 绘画和写作。作品曾在全球十几个国家展出八十多次。摄影被纽约古根海姆博物馆收藏, 并荣获纽约洛克菲勒中心贝拉乔艺术家奖金。曾受邀访问牛津大学, 纽约大学和中央美院并举办讲座。现定居纽约和北京, 为职业艺术家。是第一个在纽约皇后美术馆 举办博物馆个展的中国女艺术家。

**O Zhang** is an artist working in photography and mix media. A graduate of Royal College of Art in London and Central Academy of Art in Beijing, she moved to New York in 2004, since then is living, working and traveling between New York and Beijing. O Zhang is the first Chinese female artist who held a solo show in Queens Museum, NY.

---

赵要于1981年出生在四川。其创作涵盖了摄影、装置及绘画。赵要有着丰富的视觉及信息储备, 他对于这些知识的判断和处理能力部分体现为进行反思的自觉。放在一个更为包罗万象、信息迅速传递和冲撞的世界当代艺术的环境中, 提供或者输出一个新的样式或观点也许是困难的; 但作为艺术家自身, 面对艺术发展的文本历史以外的内容, 一种向内的、反省机制的萌发和实践是值得被关注的。

**Zhao Yao** was born in 1981 in Sichuan. His works include photography, video, installation and painting. Zhao Yao, who seems to be more interested and sensitive in visual information than his peers, tends to be more self-reflective in analyzing and judging of such information. It could be extremely hard to offer a new form or idea to world's contemporary art scene where new ideas are happening all the time and new information is transmitting to people in almost no time, however, the effort of an artist made to the reflection of art as an institution, instead of a presentation of a concrete idea, is still meaningful.

---

王辛，现居纽约的策展人和作者。哥伦比亚大学美术史系硕士学位后任纽约大都会博物馆特展研究员，2014年亚洲当代艺术周联合策展人，并策划陆扬在纽约的首次个展。长期为展览图录和艺术杂志撰稿，包括Art Forum，Art in America，大都会博物馆博客，Hyperallergic和艺术界。

**Xin Wang** is a curator and writer based in New York. A recent graduate from Columbia University's MA program in Art History, she has worked as a special exhibition researcher at the Metropolitan Museum of Art. She has also co-curated Asian Contemporary Art Week 2014 and the New York solo debut of artist Lu Yang. Her writing has frequently appeared on exhibition catalogues and publications such as Artforum, Art in America, Flash Art, the Metropolitan Museum's blog, Hyperallergic, and Leap.

BANK位于前银行工会大楼内(始建于1925年), 毗邻上海历史悠久的外滩区域。作为MABSOCIETY这家国际策展与咨询公司的办公与展示空间, BANK将致力于其在国际当代艺术文化方面的展览项目。我们的项目皆以研究为出发点, 旨在触发人们对于文化史, 全球性趣味和态度等课题的关注, 尤其针对21世纪中国的现状。我们同时与国际性艺术家, 画廊, 藏家, 策展人和机构合作, 以支持我们的研究项目。MABSOCIETY是一个综合性的机构组织, 将作为中国与世界其他地区之间的文化交流驿站, 在呈现展览, 出版物和教育项目的同时, 为基金会, 机构和个人提供咨询服务。

BANK is housed in the former Bank Union Building (est. 1925) located in Shanghai's historic Bund area. BANK functions as the offices and studio of MABSOCIETY, an international curatorial and contemporary firm, and is dedicated to an exhibition program that engages international issues of contemporary art and culture. Our projects are research based and meant to provoke issues of cultural history(s), global interests and attitudes, especially as it pertains to China in the 21st Century. We work with international artists, galleries, collectors, curators, and institutions to support our program. MABSOCIETY is a hybrid organization that acts as a cultural conduit between China and the rest of the world by producing exhibitions, publications, educational programs, as well as provides consultation for institutions, and individuals.

---

1F, 59 Xianggang Road, Hungpu District, Shanghai 200002, China  
上海市黄浦区香港路59号1楼. 邮编200002  
+86 21 63013622  
[www.mabsociety.com](http://www.mabsociety.com)  
[info@mabsociety.com](mailto:info@mabsociety.com)

每周二至周日上午10点半至下午6点半  
Tuesdays to Sundays, 10:30am - 6:30pm



特别鸣谢 | Supported by



丽安文化发展有限公司  
LIAN Cultural Development Co., Ltd.

丽安文化发展有限公司，是由著名国际跨界媒体人、收藏家王凯丽女士创建的一家专业国际化艺术投资管理机构。致力于推动艺术发展与中西文化交流。

LIAN Cultural Development co., Ltd. is a professional art investment and management institution established by the internationally recognized, cross-border media specialist, and art collector, Ms. Kelly Wang. It is committed to promoting art development and cultural exchange between China and the rest of the world.

技术支持 | Technical support





讲座项目  
/ LECTURE PROGRAM

外滩美术馆与BANK联合呈现系列讲座  
BANK in cooperation with Rockbund Art Museum presents  
资本万岁，一个艺术和全球商业相遇的夜晚  
Vive Le Capital, an evening where art meets global commerce



## Talk 1: 圆桌会议 / Round Table Discussion

时间: 2015.3.30 周一 19:30-21:00

讲者: 拉瑞斯·弗洛乔, 李棋, 王辛, 克里斯托弗·德尔格, 马修·伯利塞维兹及部分参展艺术家

地址: 上海黄浦区虎丘路20号2楼

**Date:** 2015.3.30 Monday, 19:30-21:00

**Speakers:** Larys Frogier, Li Qi, Wang Xin, Christoph Draeger, Mathieu Borysevicz, and participating artists

**Venue:** 2F 20 Huqiu Rd. Huangpu District, Shanghai

克里斯多夫·德尔格会为我们带来表演讲座《灾难性资本主义》，探讨全球资本主义、灾难和文化制造的遗产和彼此之间的紧密关联。The BANK Show的三位策展人将同艺术家及现场观众进行讨论。

Christoph Draeger will present "Disaster Capitalism", a live performative lecture, which discusses the legacy and intimate ties between global capitalism, disaster, and cultural production, with a focus on this dynamic artist's own projects. A round table discussion between 3 curators of *The BANK Show* and open questions from the audience.

## Talk 2: 认知资本主义 / Cognitive Capitalism

时间: 2015.4.3 周五19:30-21:00

讲者: 雅安·莫利耶·布当

地址: 上海黄浦区虎丘路20号2楼

**Date:** 2015.4.3 Friday, 19:30-21:00

**Speaker:** Yann Moulier-Boutang

**Venue:** 2F 20 Huqiu Rd. Huangpu District, Shanghai

雅安·莫利耶·布当, 法国经济学家, 贡比涅技术大学教授, 2007年出版著作《认知资本主义》。

Yann Moulier Boutang is professor of economics at Université de Technologie de Compiègne. He wrote his book "Cognitive Capitalism" in 2007.

