



SERPENTINE DOOR

蜿蜒之门

MATH BASS 马思·巴斯

SERPENTINE DOOR

SERPENTINE DOOR
蜿蜒之门

MATH BASS
马思·巴斯

2017.6.24-8.27

What is the distinction of an entity
A hard line on a geometric form or the marked line of a doorway
(A and also B)
A threshold - this frame that holds and releases
The punchout
The opening
An entry is also an exit.
And what has been removed
And what is allowed into view, what touches,
And what touches in the absence of a touch
The multiple lines of proximity
Lines curved from following the contours of many varied points
Constructing the many varied points around which to contour
The zigzag, the wavy line, the stepped arch
The sinuous path, the bend, the blur; where the edge gets shaved off
Where hard lines do not contain but string together
At once sharp and pliant
In nearness and in distance
The relationships between entities become... parts of... as if...
A whole, amorphous in continual movement
The slow turn, the slight wave,
Vibrating
Shifting with and thru sameness and difference
The whole as a hole, is not a fixed circumference but a shifting
Conversation, A mutable dialogue
That moves scales (in an instance) (and then a turn)
The geometry of planes flat and voluminous
Signal and spatial
Waving signs on marked raw grounds
The instantaneous encounter of graphic legibility
And the subsequent arrivals in time and approach
Re-writing the sentence as a physical movement,
Visiting and inhabiting new vantage points
Doubling and splitting, the loose tie, the tied knot, the fraying of ends reweaving... a familial line
Not to follow but to suggest
From an array of symbols
A key
To a threshold
Thru a threshold
The thru line
An exit is also an entry
The Serpentine Door

Lauren Davis Fisher

如何区分一种形态
是几何图形的硬边线或是门前走廊的标志线
(前者亦是后者)
门槛——控制和释放的框架
冲破口
入口
入口亦是出口。
那已被抹去的
那映入眼帘的, 那扣人心弦的
那未触及却能触动人心的
毗邻的线条
顺着各点连起的轮廓蜿蜒
沿着构建起的各点画轮廓
锯齿线, 波浪线, 阶形拱
迂回之径, 弯曲之道, 模糊之地, 边界在其中消失
边线在其中并非区隔, 而是连接
尖锐而柔韧
若即若离
形态之间的关系变成整体……部分……仿若整体……
在持续变化中无定形
缓缓转变, 微波波动,
在振动
在同异间切换转变
整体作为一个突破口, 并非固定的圈, 而是一场不断移动的
对话, 一场不定的交谈
改变形态的规模(某一瞬间)(接着转变)
几何平面扁平而庞大
传播信号, 占据空间
原始画布上的标志起伏
图形易读产生瞬间的火花
以及时空中接踵而来的思绪
重书此句如同一种物理运动,
寻找并占据新的最佳视角
复制与分裂, 松散的连结, 结成的结, 散开的边线得以重织……繁衍之线
不盲从, 而道明
从大量符号中
一把钥匙
通往那道门
穿过那道门
贯穿的线
出口亦是入口
蜿蜒之门

劳伦·戴维斯·费希尔





izstore

Since 2013, Math Bass has worked on a series of paintings titled “Newz!”, each a graphic conjuring in matte gouache cleanly applied to a raw canvas ground. Crisply rendered panels borrow the look of sign painting to picture, among other things, legs, cigarettes, fire, smoke, flowers, and open-jawed alligators. They are confined to a palette of primaries plus green, brown, purple, black, and white. Where this should limit possibilities, in fact the outcomes seem unbounded. Disposed in various combinations, they portend rotation and movement, and slip surprisingly fluidly between pattern and recognizable imagery. Bass has described such arrangements of her recurring vocabulary as “spatial templates,” which play shapes and colors against each other; so, too, the nominal content - the referents of the would-be signs - pulls at itself, one facet alternately contradicting or bringing into visibility another. In the case of the latter, pieces within “Newz!” snap somewhat improbably into place as faces. In one such example from 2014, two blue circles in the upper register stand as organs by virtue of their placement above a black reptile below, its head splayed, staircase-like teeth prominently displayed. But elsewhere in the larger series, the same elements might suggest not a visage but a doorway or a landscape.



Writing about Picasso and Braque’s work of around 1912, inspired by African masks, the art historian Yve-Alain Bois identifies qualities of “absence, of emptiness, as a positive term.”¹ Bois links the mask to hollow relief constructions, exemplified by Picasso’s sheet metal and wire *Guitar*, 1912, where convex and concave parts are seemingly reversed: the hole of the guitar projects outward instead of receding inward. This inversion leads Bois to the conclusion that Picasso understood the differential nature of the pictorial sign, whereby meaning obtains in relations instantiated within an overall structure. In what has fast become the defining characteristic of her work, Bass similarly assumes a differential system of forms that are less freed from representational function than constantly adapted to new positions within the pictorial field. But where the lesson of the mask remains plastic, bound in the form that engendered its meaning, Bass insists upon considering, too, the context in which such reading of the arbitrariness of constitution transpires, and its stakes for the subject: a negative that is paradoxically full, a social space within which the formation of identity is legislated but also may be unfixed.

As already suggested, this takes hold at the level of her imagery, which migrates across Bass’s hard-edged paintings in non-redundant if interrelated sets. “Newz!” proposes

a near-infinite realm of possible versioning, each - as the series title wryly asserts, announces itself - as new, generated in a template through which it comes to assert meaning, worthy of attention. This sense of opportunity is especially pronounced when one considers that the genesis of some pictures was in the performance practice that Bass began in the early 2000s, when she primarily used her own body but also incorporated the participation of friends, and eventually the viewer. Bass was born in 1981 and grew up in New York; she moved to Los Angeles in 2005, entering the New Genres MFA program at the University of California, Los Angeles (UCLA) in 2009, and it was soon thereafter that - though collaborative performance remained - she migrated aspects of the performances into paintings and sculptures. Some passages are more direct than others: the ever-present and willfully obscuring wafts of smoke recall both the 2010 solo performance, *Another Country*, where Bass projected her live voice and a prerecorded soundtrack while a scooter ran and filled the room with carbon monoxide, and the 2011 performance piece *Dogs and Fog*, where Bass filled a gallery with dogs and fog, before singing with friends atop cinderblocks arrayed in a circle.

Further, Bass poses that a studio prop may become a sculpture, or an exhibition a performance event, indicating that anything can lend itself equally, if not simultaneously, to multiple roles. A ladder - another recurring feature, and one that she now fabricates in walnut to indicate its passage from studio tool to differently functional aesthetic product - that leans against the wall might be climbed. She did this in *Brutal Set*, performed at the Hammer Museum in 2012 as part of “Made in L.A.” Or its role might be subverted, as in *Body No Body Body*, 2012, where Bass fitted sewn, striped canvases over unfolded steps, and coaxed from the inanimate thing an oddly affective bodily surrogate that exerted a ghostly presence. A kind of fig-leaf calling exaggerated attention to what it conceals, these tarps compensate for absent bodies and make of them surrogates, or perhaps ciphers.

For Bass’s 2014 solo show in Los Angeles, she transformed Overduin & Co. into a playground, its rooms crisscrossed by chutes and ladders. Twinned versions of a waxed-steel sculpture - a narrow vertical plane with a deep U shape extracted from the top and a smaller, mirroring contour removed from the bottom - were propped side by side against a wall, while three similarly composed



¹ Yve-Alain Bois, “Kahnweiler’s Lesson,” *Representations* 18 (Spring 1987): 53.

iterations of floor-bound metal sheets (each work titled *And Its Shadow*, 2014) arced as though performing a spry gymnastic backbend. The press release for this exhibition, "Lies Inside," pictured one of these works with hands shown gripping the sculpture from behind, thereby incorporating the otherwise obscured figure implied by the sheets' bodily outline. The staging of the piece with, instead of as a body, likewise confirmed the continuing performative dimension of Bass's practice. Indeed, on the show's last day, Bass, along with artists Eden Batki, Lauren Davis Fisher, and Lee Relvas posed under or inside the metal sculptures and behind the ladders before inciting a call-and-response recitation. "Lies Inside" also puns on the transparency of meaning, raising the question as to whether there is something disingenuous at play, an updating of Magritte's treachery of images, wherein things are exactly as they seem and something else entirely.

In its traditional parallax-driven formulation, a gestalt only allows one to see either the duck or the rabbit, but not both at once. Although Bass's recent paintings featuring the hosiery advertisement-like sinew of a gamine leg might also be the torso of a woman's bust pose an either-or equation of what becomes visible, her compositions as a whole multiply the ambiguities by refusing to isolate them. Instead, one uncertainty begets others, within a single frame and between or across connected groupings. Bass's objects are held in suspension as if at some hypothetical moment in the process of conversion where both - or all - given prospects remain improbably legible. Perhaps this is the clearest in her ladders or her freestanding gates. Placed in such a way as to solicit but never fully entrap the viewer, the gates contain movement in a paradoxical achievement of non-prescriptive choreography, while simultaneously focusing vision of what their apertures frame (typically a painting on an adjacent wall). All the while, the gate is an autonomous sculpture, cohering as intentional form. Her title for a solo show at the MoMA PSI in 2015, "Off the Clock," likewise implied that things could moonlight as something other: a prop sits as sculpture when not in use. Labor and the body that activates - motivates - the objects underpins these conditions of becoming.



Notably, at MoMA PSI Bass and Davis Fisher cut a wall in the exact angled shape as one in their shared residence and studio, and pivoted it out on studs, the open scaffold of which acted as an aperture making visible connections between the work installed in the galleries



on both sides, as well a backdrop for a ladder resting against it; it also appeared in the video *Drummer Boi*, 2015, screened nearby (amidst cropped shots of bodies, terracotta pots, and percussion sticks, it trains on a pair of hands drumming, while also revealing the room and a nook under a staircase with the same dimensions as reproduced in the wall cut). Bass and Davis Fisher have used similar framing devices elsewhere. For the Yuz Museum, Bass had the corners of the rectangular gallery rounded and she also installed two freestanding walls with shaped passages cut into them. One passageway takes the form of the stairs and arched doorway silhouette from the "Newz!" motifs - connecting the architecture to the adjacent paintings - and the other passageway is based on a doorway at Yu Garden in Shanghai.

Bass suspended four massive new paintings from the museum's atrium ceiling. Like banners, they recall others hung at her show at the Oakland Museum of California in 2017. There, she worked from the museum's archive of banners, costumes, and ephemera from the Imperial Court of San Francisco, a philanthropic organization benefiting the LGBTQ community founded in 1965 by José Sarria, a prominent Bay Area drag queen. For the Yuz Museum, she mined a different kind of collection, namely her own expanding motifs from "Newz!", including the crocodile, plume of smoke, ball of fire, binoculars, Scottie dog, cigarette, and matchstick, which she lined three to a row across, four down, in a kind of gridded template. Two paintings placed elsewhere feature abstracted silhouettes of the letters A & B, though others among the twelve new canvases completed for the occasion forgo alphabet-blocks for numbers or math symbols, like the parallel bars of the equal sign to the right of one Janus-faced blue monster in one such piece. Yet it is the giant standards that best figure equivalence, not as sameness but potentiality, with each component just as available as the others. In this, they do not propose keys to a static map; rather, they model a structure of placement become intentionality within the given situation of a literal frame. The standards, too, then are Janus-faced, offering forth a summary of work to date embedded in its constitutive parts and anticipating of so much work that remains to be done.

Text / Suzanne Hudson

自 2013 年起，马思·巴斯便创作了一系列名为《“新闻！”》的画作，哑光水粉颜料清晰地
每幅图案魔法般呈现在原始的帆布面上。画布风格清亮，借由广告牌式的绘图效果，呈现腿、香烟、火、烟、花朵以及张开嘴的短吻鳄等元素。作品的用色仅限于基础色及绿、棕、紫、黑、白等颜色，这理应限制了许多可能性，但最终效果似乎并非如此。通过不同的组合方式，这些色彩意图旋转移动，在图案及可识别的意象间流动得出奇自然。巴斯将这种反复出现的词汇布局称为“空间模板”，使形状与色彩相互碰撞。同样，画布上所谓的内容——那些形似标志的所指——也在自我拉扯，一会儿自相矛盾，一会儿浅显可见。以后者为例，作品《“新闻！”》中有些部分一组合就好像变成了人物的面部。在 2014 年的一件作品中，由于下方有着一只黑色的爬行动物，头部张开并露出阶梯型的牙齿，上方的两个蓝色圆圈就自然而然变成了人的双眼。但在其它系列绘画中，同样的元素所代表的可能就不是人物的面部，而是门廊或着景观。

关于毕加索和布拉克受非洲面具的启发于 1912 年左右创作的作品，艺术史学家伊夫-阿兰·博瓦认为其“空缺、空白”的特点也是“一种充满”。博瓦把面具与空心的浮雕结构联系起来，以毕加索 1912 年用金属板和金属丝创作的《吉他》为例进行阐释，作品中凹陷和凸起的部分看起来恰好相反：吉他的洞是凸起而不是凹陷的。这种倒置使博瓦认定，毕加索明白形象符号的细微差别，意义只有在整体架构中具现存在。巴斯也同样设定了一套形式的微分系统，即形式更多地摆脱了具象功能，而会随着图像中的位置变化不断改变，这也迅速成为她作品的典型特征。但当面具的经验仍基于并受限于形式产生其含义的时候，巴斯也坚持思考对构造这样任意解读的背景和其主题：负形部分反而是满的；认同的形成在社会空间之中确立，但也可能是不固定的。

如前文所述，其作品的意象层面充分体现了这一特征，而对于相关的系列，巴斯那些棱角分明的绘画中也没有丝毫冗余。《“新闻！”》系列就提出了一种近乎无限可能的领域，正如一系列的标题自嘲的那样，每件作品都是全新的，它们从模板中生成并通过模板表达意义，而且值得关注。有人认为，一些画作源于巴斯自 2000 年初开始的行为表演，当时她主要以自己的身体表演，随后她的朋友、甚至观众也一同加入，这更强调了其作品中的机遇感。巴斯出生于 1981 年，在纽约长大，2005 年迁至洛杉矶居住，2009 年加入了加利福尼亚大学洛杉矶分校的“新流派”艺术硕士项目。此后不久，尽管她仍会进行合作表演，她开始将行为表演的一些方面植入绘画及雕塑。有些篇章更为直接：那无处不在、隐约飘荡着的烟使人回想起两场演出——一场是 2010 年的单人表演《另一个国家》，巴斯在现场演唱的同时播放她预录的原声，同时发动着一辆小摩托，使屋子里充满了一氧化碳；



另一场是 2011 年的表演《狗与雾》，在整个展厅里满是狗和烟雾，之后巴斯与朋友站在一圈排列好的煤渣砖上唱歌。

此外，巴斯认为一间工作室的支柱可以是一件雕塑、一个展览或是一场行为表演，任何事物，即使不是同时，也能平等地扮演多重角色。梯子——另一个重复出现的形态，她现在用胡桃木来制作，暗示了它从工作室的工具转变为完全不同功能的美学产物——它斜靠在墙上，可以被攀爬。她在 2012 年汉默美术馆的展览“洛杉矶制造”中表演了作品《残酷组合》，并制作了这把梯子。它的角色也可能完全被颠覆，例如在 2012 年的作品《身体不身体身体》中，巴斯将缝合的条状帆布盖在展开的阶梯上，把一件非生命体扮成一个外形状似幽灵、带有奇怪感情的身体替代品。就像“遮羞布”放大了人们对掩盖之下的事物的关注，这些防水布弥补了身体的缺失，使它们成为替代品，或是一种密码。

2014 年，巴斯在洛杉矶 Overduin & Co. 画廊的个展中，将画廊空间改造成一个操场，展厅内滑道和梯子纵横交错。李生版的上蜡钢板雕塑呈竖垂的片状并排靠在墙上，头部为镂空的深 U 型，底部是比头部小一点的镜像轮廓；另外三件形态相似的落地钢板（每件名为《和它的影子》，2014 年）弯成弧形，仿佛在表演体操中敏捷的下腰姿势。这个展览“内在”的新闻稿里有张照片，表现了一双手从后方紧握住其中一件雕塑，原本隐晦的人物形象也由此透过钢板的人形轮廓浮出水面。作为身体的代替，这件作品的陈设也延续了巴斯艺术实践中的表演性维度。事实上，在展览最后一天进行的对话朗诵表演之前，巴斯就与艺术家伊登·巴提、劳伦·戴维斯·费希尔及李·雷尔瓦斯在金属雕塑的下方、内部以及梯子后方摆不同的姿势。一语双关的标题“内在”同时也可以从字面意义上解读，询问着是否有一些欺骗性的存在，是马格丽特对于图像背叛的升级，所见之物可能正如所见的样子，也有可能完全是其他事物。

在传统的视差理论中，格式塔（完全形态）只能使人看到鸭子或者兔子，而不是同时看到两种形态。在巴斯近期的丝袜广告式创作中，艺术家描绘的美腿肌肉也可以被解读为女性的胸部，虽然她提出了“非此即彼”视觉可视的等式，然而通过拒绝拆分图式的一体化呈现，图像的意义反而变得更模糊了。相反，在单个框架内或在相连的组合间，一种不确定性会引发其他可能。巴斯的对象总是悬而未决的，就好像在转变过程中猜想的时候，两种或所有可能的前景依然不太清晰。或许这一点才是在她的梯子或独立门框装置中最清楚的部分。这些门框的呈现方式招揽观众的注意而不是完全将他们围困，通过非常规的编排，使它们具备一种自相矛盾的动感，而且与此同时使观众的视线聚焦于它们的空隙框架中（通常在毗邻墙面上的一幅油画）。门框始终是一件独立自主的雕塑，而且也作为一种刻意存在的形式。2015 年，巴斯在纽约现代艺术博物馆当代艺术中心的个展名为“闲暇时光”，同样暗示了事物可以影射出其他含义：道具不被使用时就如同一件雕塑。劳作和身体在激活——激发——这些物体，是在加强进行转变的这些条件。

¹ 伊夫-阿兰·博瓦，《卡思维勒的经验》，《表现》杂志第 18 期（1987 年春）：第 53 页。

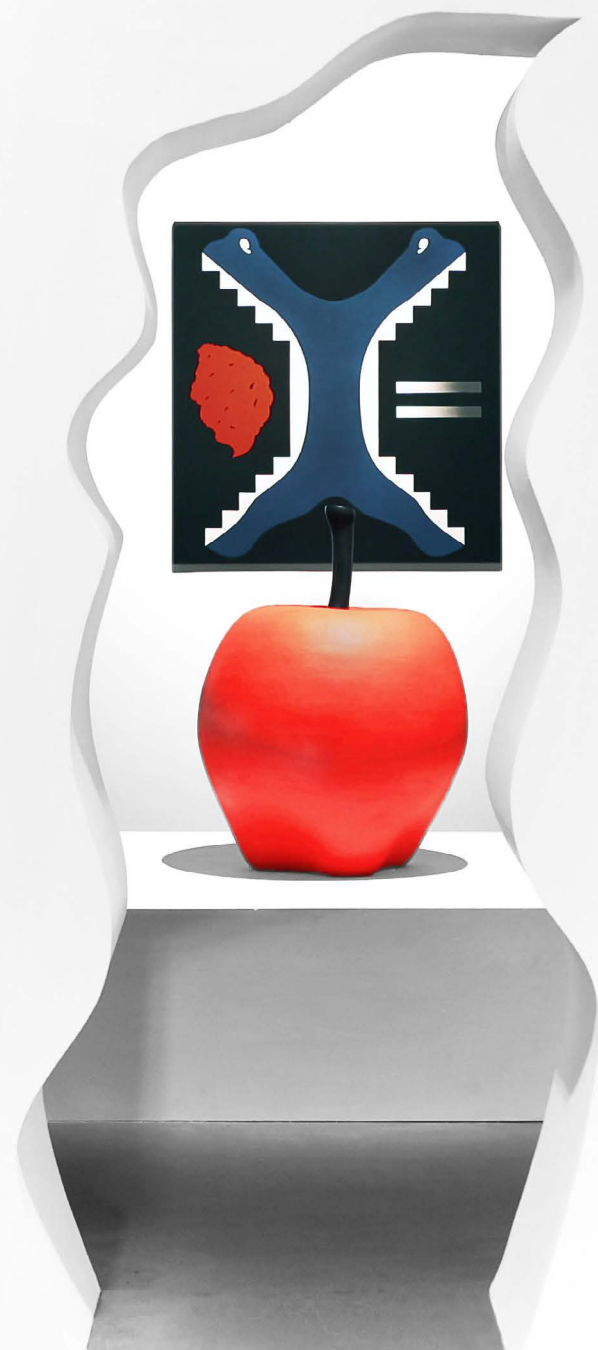


值得注意的是，巴斯和戴维斯·费希尔在当代艺术中心的一面墙上切割出了一个精确的几何形状，与他们共用的住所和工作室里的图形一模一样，接着在它上面钉上螺柱使它沿轴转动。这个敞开的支架既可以通过它的空隙从视觉上连接起展厅两边的作品，也成为了一件梯子雕塑所倚靠的背景；它也出现在旁边放映的创作于2015年的视频作品《鼓手男孩》中（在被剪辑的身体、陶盆和击鼓棒片段中，视频对准了一双正在打鼓的手，并同时展示了一个房间以及楼梯下的角落，其尺寸和在墙面上复制的切割图形相同）。巴斯和戴维斯·费希尔也在其他地方使用了类似的框架装置。此次在余德耀美术馆，巴斯将长方形展厅的四处方角改成了圆形，并分别在两面独立的展墙上切割出了有形状的通道。其中一个通道采

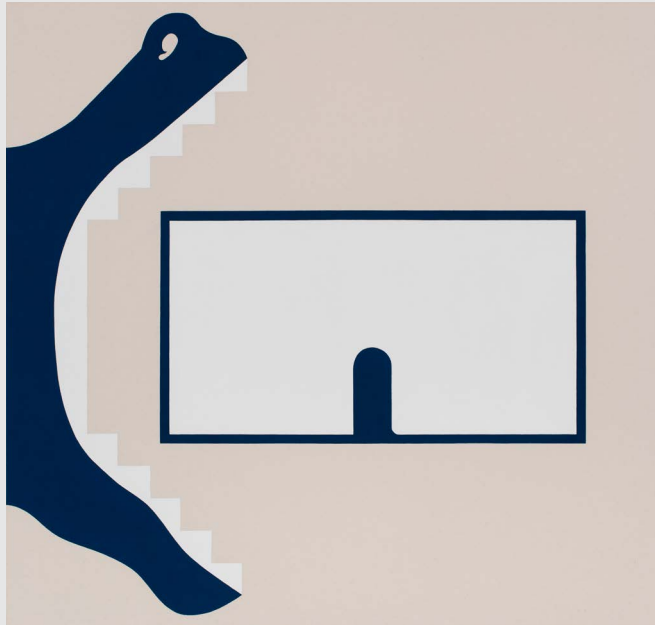
用了作品《“新闻！”》中阶梯和拱形门廊的轮廓，将建筑与临近的画作联系起来；另一个通道的原型则取自上海豫园的一个门廊。

巴斯在美术馆前厅中悬挂了四幅大尺寸新作。它们类似广告横幅，使人想起她在2017年加利福尼亚奥克兰博物馆的参展作品。1965年，湾区知名的变装皇后何塞·莎丽亚发起了一个为LGBTQ群体发声的慈善机构，名为“旧金山王朝”，奥克兰博物馆收藏了该机构的横幅、服装和日常物品。在那个展览中，巴斯从这些藏品着手进行创作。而在余德耀美术馆的展览中，她挖掘了一种不同以往的藏品，即从《“新闻！”》系列里扩展而来的图形，包括鳄鱼、羽状的烟、火球、望远镜、苏格兰梗、香烟和火柴，从而制成四行三列的网格模板。另一组作品则呈现了英文字母A和B的抽象剪影，但其余十二幅新作的布面绘画并未使用字母积木，而是出现了数字或数学符号，比如在一幅画有蓝色双头怪物的作品中，等号出现在了怪物的右头部。然而，这一种更为宏大的标准成为了解决平等问题的最佳方案，它们并非指相似性，而是指一种潜能，每一个元素都与其它元素一样可以被获取。在此，它们并非是一幅静态图的关键，而是仍旧在既定的语言框架下表明意向的结构。它也是双面的，既总结了迄今为止涵盖在内的构成要素，也期许了更多有待未来完成的工作。

文 / 苏珊·哈德逊

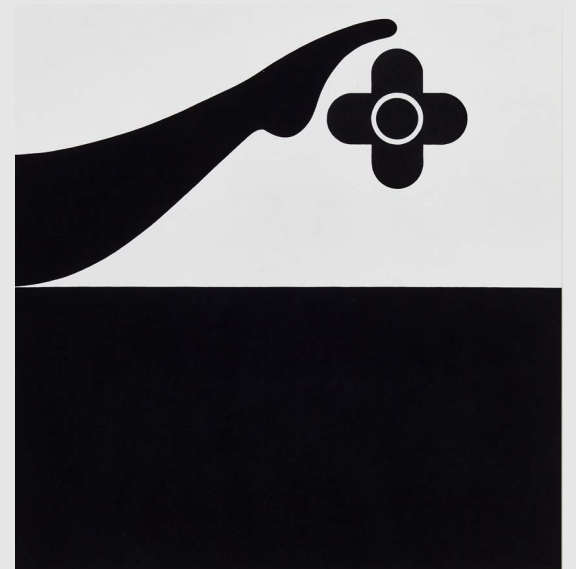








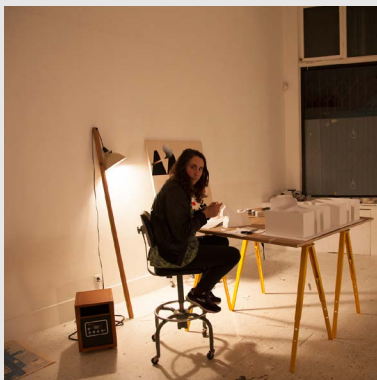




关于艺术家 About the artist

马思·巴斯，1981年生于纽约，2003年于阿默斯特市罕布什尔学院获得学士学位，2011年于加利福尼亚大学洛杉矶分校取得艺术硕士学位，现工作并居住在洛杉矶。巴斯早期以行为艺术家的身份走进人们的视野，之后逐渐将创作媒介扩展到绘画、雕塑和影像领域。巴斯的作品在世界各地的美术馆和艺术机构展出，个展包括：“权利之上”，加州奥克兰博物馆，奥克兰，2017年；“盛放”，迈克尔·乔恩和艾兰画廊，迈阿密，2016年；“闲暇时光”，纽约现代艺术博物馆当代艺术中心，纽约，2015年；“内在”，Overduin & Co. 画廊，洛杉矶，2014年；“新闻！”，迈克尔·乔恩画廊，迈阿密，2013年；“越界”，加利福尼亚大学洛杉矶分校，洛杉矶，2011年等。她参与的群展包括：“洛杉矶——海市蜃楼”，阿斯楚普费恩利现代艺术博物馆，挪威奥斯陆，2016年；“波普之上”，余德耀美术馆，中国上海，2016年；“以彼之身”，库伯联盟学院，美国纽约，2015年；“绘画双年展 2015”，画室画廊，英国伦敦，2015年；“B.B.S.Q.”，墙空间画廊，美国纽约，2013年；“洛杉矶制造”，汉莫尔博物馆，加利福尼亚州洛杉矶，2012年，等等。

Born in New York in 1981, Math Bass received a BA from Hampshire College, Amherst in 2003 and an MFA from University of California, Los Angeles in the year of 2011. The Los Angeles-based artist Math Bass began her career primarily as a performance artist, but she has since expanded her practice to include painting, sculpture, and video. Bass has exhibited her work internationally, her solo exhibitions include: "Over the Top," Oakland Museum of California, Oakland, 2017; "Bloomies," Michael Jon and Alan, Miami Beach, 2016; "Off the Clock," MoMA PS1 Contemporary Art Center, New York, 2015; "Lies Inside," Overduin & Co., Los Angeles, 2014; "Newz!," Michael Jon Gallery, Miami, 2013; "Pass the Line," UCLA, Los Angeles, 2011, and etc. Group exhibitions include: "Los Angeles – A Fiction," Astrup Fearnley Museum of Modern Art, Oslo, Norway, 2016; "OVERPOP," Yuz Museum, Shanghai, China, 2016; "Bring Your Own Body," Cooper Union, New York, NY, 2015; "Drawing Biennial 2015," The Drawing Room, London, UK, 2015; "B.B.S.Q.," WallSpace, New York, 2013; "Made in L.A.," The Hammer Museum, Los Angeles, CA, 2012, and etc.



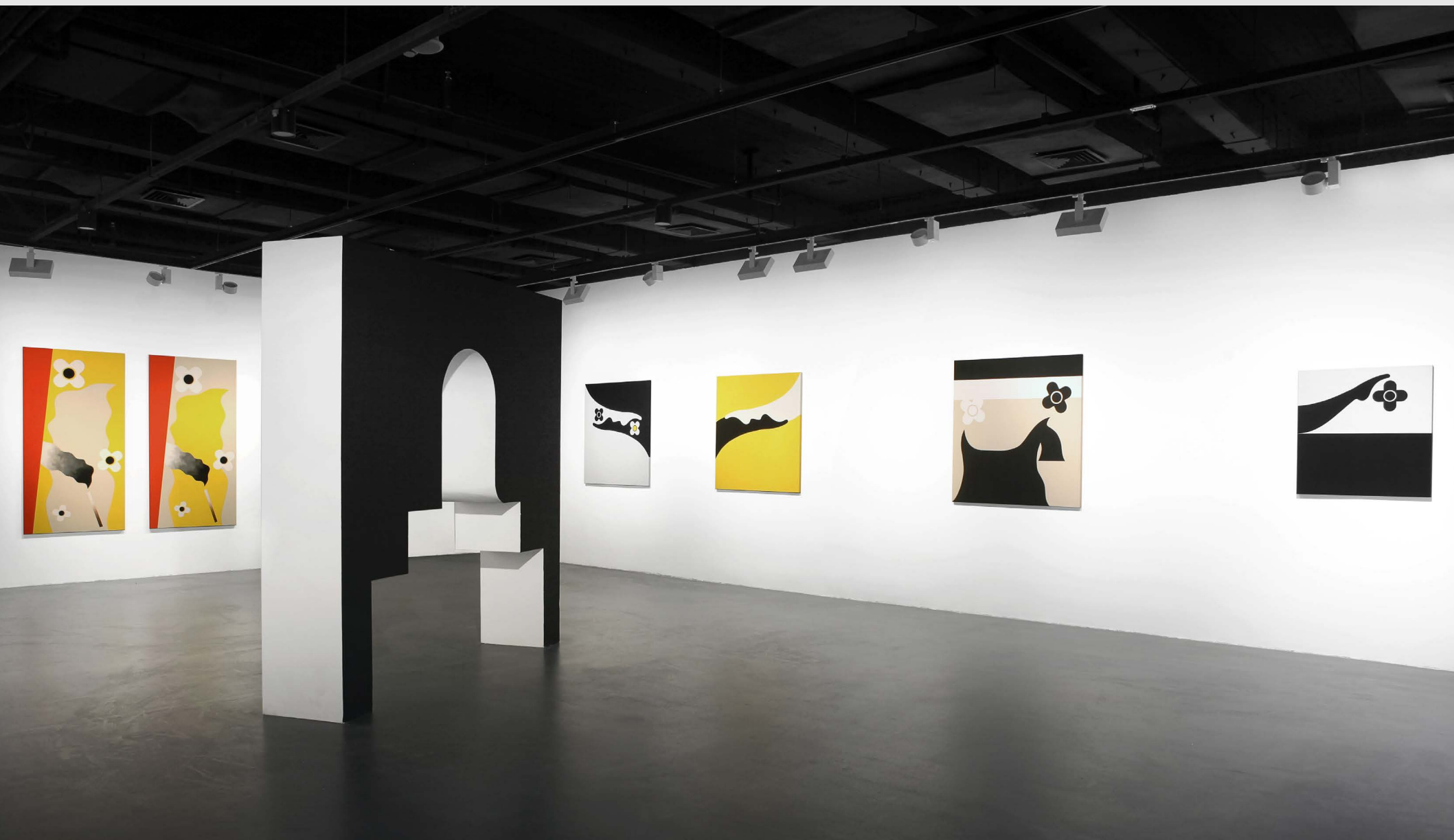
关于余德耀美术馆项目空间 About Yuz Project Room

余德耀美术馆项目空间是独立于余德耀美术馆年度展览计划下的全新展示空间，于2015年9月正式对公众开放。项目空间邀请艺术家针对美术馆空间、环境及观众，创造特定场域的艺术作品及项目。以“一个项目 + 一个展览”相结合的方式，在艺术家主动与空间产生互动的同时呈现当代艺术正在发生的当时此刻。

余德耀美术馆项目空间旨在为国内外艺术家提供创作展示的平台和交流的契机，期待新的概念、内容和趋势在此发生。此外，项目空间希望艺术家在介入到美术馆空间的同时，激发出不同以往的创意和想法，尝试打破既定的创作形式，探索当代艺术创作的可能性。

Yuz Project Room is a new independent program of Yuz Museum's exhibitions, which opened to the public in September 2015. Yuz Project Room invites artists to make site-specific works or projects, engaging boldly with the museum, its surroundings and its audience. Combining a "project + an exhibition", the artist interacts actively with the space and aims to present the moment when contemporary art is happening.

Yuz Project Room is the place where innovation, invention, and a new movement happen in the pathway of an artist. It aims to provide another platform for Chinese and international artists to exhibit their artworks as well as more opportunities to communicate with each other. Yuz Project Room invites the artist to get inspired with new ideas by engaging the artist with the museum space and try to make some breakthrough artworks that are different from his own line.

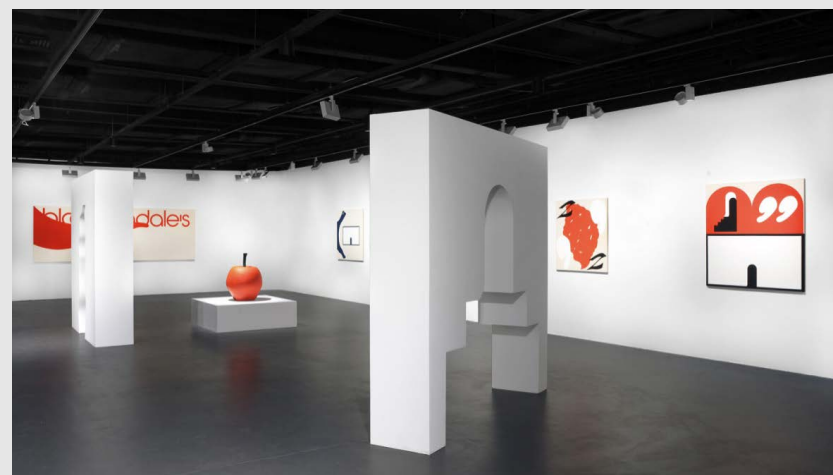


参展作品 List of Artworks

- | | |
|--|--|
| 4-5 《"新闻!"》"Newz!"
布面水粉 Gouache on canvas
509.9 × 288.3 cm × 2
2017 | 22-23 《"布鲁明戴尔百货店"》"Bloomingdale's"
布面水粉 Gouache on canvas
132.1 × 381.0 cm
2016 |
| 6-7 《"新闻!"》"Newz!"
布面水粉 Gouache on canvas
509.9 × 288.3 cm × 2
2017 | 24-25 《"潜水员"》"Diver"
布面水粉 Gouache on canvas
121.9 × 116.8 cm × 2
2016 |
| 12 《"新闻!"》"Newz!"
布面水粉 Gouache on canvas
127 × 121.9 cm
2017 | 《"潜水员"》"Diver"
布面水粉 Gouache on canvas
91.4 × 86.4 cm
2016 |
| 15 《"新闻!"》"Newz!"
布面水粉 Gouache on canvas
111.8 × 106.7 cm
2017 | |
| 《"苹果"》"Apple"
陶瓷及木表面喷漆 Painted on ceramic and wood
73.7 × 61 × 61 cm
2017 | |
| 16-17 《"新闻!"》"Newz!"
布面水粉 Gouache on canvas
106.7 × 101.6 cm
2017 | |
| 18-19 《"新闻!"》"Newz!"
布面水粉 Gouache on canvas
121.9 × 116.8 cm
2016 | |
| 《"新闻!"》"Newz!"
布面水粉 Gouache on canvas
116.8 × 121.9 cm
2017 | |
| 《"新闻!"》"Newz!"
布面水粉 Gouache on canvas
121.9 × 116.8 cm
2016 | |
| 20-21 《"蜿蜒之门"》"Serpentine Door"
布面水粉 Gouache on canvas
182.9 × 91.4 cm × 2
2017 | |
| | 文章配图 Image Captions |
| | 8 《"新闻!"》"Newz!"
布面水粉 Gouache on canvas
116.8 × 111.8 cm
2014 |
| | 9 "内在" "Lies Inside"
洛杉矶 Overduin & Co. 画廊行为现场
Performance view at Overduin & Co., Los Angeles
2014 |
| | 10 "闲暇时光" "Off the Clock"
纽约现代艺术博物馆当代艺术中心展览现场, 纽约长岛
Installation view at MoMA PS1, Long Island City, NY
2015 |
| | 《"鼓手男孩(截屏)"》Drummer Boi (screenshot)
数字影像 Digital video
7'3"
2015 |
| | 14 豫园景门 Doorway at Yu Garden
马思·巴斯拍摄 Photo by Math Bass
2016 |
| | 4-7, 15 "蜿蜒之门" "Serpentine Door" 2017
28-29 上海余德耀美术馆展览现场
31 Installation view at Yuz Museum, Shanghai
胡宸宇拍摄 Photo by Jim Hu |

* 除特别标注外, 其余图片由艺术家及洛杉矶 Overduin & Co. 画廊提供, 由布莱恩·弗雷斯特拍摄。

All images courtesy of the artist and Overduin & Co., Los Angeles, photo by Brian Forest, except the copyright noted in the image captions.



本手册是为余德耀美术馆于2017年6月24日至8月27日举办的马思·巴斯项目空间展览“蜿蜒之门”特别制作。

This brochure is produced in conjunction with the Yuz Project Room exhibition “Serpentine Door” at Yuz Museum from June 24th to August 27th, 2017.

文章撰稿 / Text Contribution

劳伦·戴维斯·费希尔是一位常驻洛杉矶的艺术家。

Lauren Davis Fisher is a Los Angeles-based artist.

苏珊·哈德逊是一位艺术史学家及艺术评论家，现为美国南加利福尼亚大学艺术史与艺术学副教授。

Suzanne Hudson is an art historian, art critic and an associate professor of Art History and Fine Arts at the University of Southern California.

翻译 / Translation

涂欣瑜 Tiki Tu 何怡宁 Jane He

校对 / Proofreading

王璐琦 Lily Wang 施雯 Wen Shi 赵仲丽 Frances Zhao

设计 / Design

陆越 Anna Deer

项目组织 / Project coordination

邵雨非 Yufei Shao

项目空间灯光设计 / Lighting Designer

MINDS LAB
D E S I G N

项目空间媒体战略合作 / Media Strategy Partnership

art
world
艺术-世界

yuzm
yuz museum 余德耀美术馆

上海市徐汇区丰谷路 35 号
No. 35 Fenggu Road, Shanghai
info@yuzmshanghai.org
www.yuzmshanghai.org

封面 Cover

马思·巴斯，《“新闻！”》，2017（局部），布面水粉，509.9 x 288.3 cm，图片由艺术家及洛杉矶 Overduin & Co. 画廊提供
Math Bass, “Newz!”, 2017(detail), gouache on canvas, 509.9 x 288.3 cm, courtesy the artist and Overduin & Co., Los Angeles

项 目 空 间
yuz project room