

YANG MAI 麦扬

BIOGRAPHY 艺术家简介

ARTWORKS 作品信息

PRESS 报道

RESUME 简历

Instagram: [_yangmai_](#)

WeChat: [maiyang](#)

yangmaiart@gmail.com

www.yangmai.us

BIOGRAPHY-艺术家简介



Yang Mai is an artist born and raised in Guangzhou, China, and currently based in New York and Beijing. Mai holds a Master's degree from the *School of Art Institute of Chicago* and a Bachelor's degree from the *Beijing Institute of Fashion Technology*. He was awarded the *National Endowment for the Arts Award* in 2021. Mai was featured in solo exhibitions including 好！（*SAY-SO*）, *Three Shadows Art Centre*, Beijing, 2023; 怀抱 (*Hold Me in Your Arms*), *National Agriculture Exhib. Center*, Beijing, 2021; 如果我能说 (*If I May Say*), *COMMON PLACE*, Beijing, 2021-22; *Good Morning, China!* (早上好，中国!), *CUE Art Foundation*, New York, 2020, which travels to *ChaShaMa*, New York, 2021; and *Made in China* at *ChaShaMa*, New York, 2017; His work has been presented at *Artsy Foundations*, New York, 2023; *Li Tang Gallery*, New York; *201 Art Space*, Beijing; *Taihe Art Center*, Beijing; *LATITUDE Gallery*, New York; *New York Fashion Week*, 2018-19; *Art Miami Fair*, 2018; *The 2016 Design Show*, Chicago; *Sage Studio*, Chicago, 2016. His works were mentioned in *The New York Times*, *Artnet*, *Artforum*, *Contemporary Art Daily*, *Vogue*, and more.

麦扬（Yang Mai）是一位艺术家和芝加哥艺术学院客座讲师，现居纽约和北京。他拥有芝加哥艺术学院硕士学位和北京服装学院学士学位，并于2021年获得了美国国家艺术基金会（National Endowment for the Arts）的奖项。他的个人展览近期在三影堂艺术中心（北京，2023）、全国农业展览馆（北京，2021）、COMMON PLACE（北京，2021-22）、CUE美术馆（纽约，2020）、ChaShaMa美术馆（纽约，2021，2017）等举办。他参与的展览包括：Artsy Foundations艺博会（美国，2023）、Li Tang画廊（纽约，2023）、二0一空间（北京，2021）、太和艺术中心（北京，2021）、LATITUDE画廊（纽约，2020）、纽约时装周（纽约，2018-19）、纽约艺术博览会（纽约，2018）、迈阿密艺术博览会（迈阿密，2018）、MC画廊（纽约，2018）、芝加哥设计展（芝加哥，2016）、Sage Studio（芝加哥，2016）等。他的作品曾被纽约时报、Artnet、当代艺术日报、华尔街国际杂志、CGTN、中国日报、Vogue等媒体报道。

怀抱 (*Hold Me in
Your Arms*), 2021
(2023 edition)

中国校服, 防护栏,
发泡胶, PVC管
China school uniforms,
crowd control barriers,
foam, PVC pipe

尺寸可变
Dimension variable



怀抱 (*Hold Me in
Your Arms*), 2021
(2023 edition)

中国校服, 防护栏,
发泡胶, PVC管
China school uniforms,
crowd control barriers,
foam, PVC pipe

尺寸可变
Dimension variable





怀抱 (*Hold Me in Your Arms*), 2021
(2023 edition)

中国校服，防护栏，
发泡胶，PVC管
China school uniforms,
crowd control barriers,
foam, PVC pipe

尺寸可变
Dimension variable



UpRise（站起来），
2023
（左 *Left*）

Polo衫，防护栏，锁
链，油漆，发泡胶，
铁

Polo shirts, crowd
control barrier,
chain, paint,
foam, metal

尺寸可变
Dimension variable



UpRise（站起来），
2022
（右 *Right*）

Polo衫，防护栏，发
泡胶，铁

Polo shirts, crowd
control barriers,
foam, metal

约200 x 185 x 150 cm
(Approx.)

UpRise（站起来），
2023
(20/20 Ed.)

Polo衫，防护栏，锁
链，油漆，发泡胶，
铁

Polo shirts, crowd
control barrier,
chain, paint,
foam, metal

尺寸可变
Dimension variable



Shhh!（嘘！），2023
左 (*Left*)

西服，发泡胶，PVC
管

Blazers, foam, PVC
pipe

170x57x17cm



Shhh!（嘘！），2023
右 (*Right*)

西服，油漆，白纸，
发泡胶，PVC管

Blazer, paint, blank
paper, foam, PVC pipe

110x70x25cm



Shhh!（嘘！），2023
(4/4 Ed.)

西服，油漆，白纸，
发泡胶，PVC管

Blazer, paint, blank
paper, foam, PVC pipe

110x70x25cm



Shhh!（嘘！），2023
(4/3 Ed.)

西服，发泡胶，PVC
管

Blazers, foam, PVC
pipe

170x57x17cm



unTitled（无权），
2022
(4/3 Ed.)

Polo衫，发泡胶

Polo shirt, foam

45x30x20cm



unTitled（无权），
2022
(4/4 Ed.)

Polo衫，发泡胶

Polo shirt, foam

尺寸可变
Dimension variable



unTitled（无权），
2023

Polo衫，发泡胶

Polo shirt, foam

尺寸可变
Dimension variable



UpRise (站起来) ,
2022
(20/19 Ed.)

Polo衫, 防护栏, 发
泡胶, 铁

Polo shirts, crowd
control barriers,
foam, metal

约200 x 185 x 150 cm
(Approx.)



UpRise (站起来) ,
2022
(20/19 Ed.)

Polo衫, 防护栏, 发
泡胶, 铁

Polo shirts, crowd
control barriers,
foam, metal

约200 x 185 x 150 cm
(Approx.)



UpRise (站起来) ,
2022
(20/19 Ed.)

Polo衫, 防护栏, 发
泡胶, 铁

Polo shirts, crowd
control barriers,
foam, metal

约200 x 185 x 150 cm
(Approx.)



怀抱 (*Hold Me in
Your Arms*), 2021

中国校服，发泡胶，
PVC管

China school uniforms,
foam, PVC pipe

尺寸可变
Dimension variable



怀抱 (*Hold Me in
Your Arms*), 2021

中国校服，发泡胶，
PVC管

China school uniforms,
foam, PVC pipe

尺寸可变
Dimension variable



怀抱 (*Hold Me in
Your Arms*), 2021

中国校服，发泡胶，
PVC管

China school uniforms,
foam, PVC pipe

尺寸可变
Dimension variable



怀抱 (*Hold Me in
Your Arms*), 2021

衣服, 发泡胶, PVC
管

Clothes, foam, PVC
pipe

尺寸可变
Dimension variable



UpRise（站起来），
2021

Polo衫，椅子，手推
车，发泡胶，铁

Polo shirts, chairs, hand
trucks, foam, metal

尺寸可变
Dimension variable



UpRise（站起来），
2021

Polo衫，椅子，树
枝，发泡胶，铁

Polo shirts, chairs,
branch, foam, metal

尺寸可变
Dimension variable



UpRise（站起来），
2021

Polo衫，椅子，树
枝，发泡胶，铁

Polo shirts, chairs,
branch, foam, metal

尺寸可变
Dimension variable



UpRise（站起来），
2019-20

Polo衫，椅子，不锈
钢球，灯管，油漆，
铁

Polo shirts, chairs,
stainless steel balls,
light tubes, paint, metal

尺寸可变
Dimension variable





UpRise（站起来），
2019-20

Polo衫，椅子，不锈
钢球，灯管，油漆，
铁

Polo shirts, chairs,
stainless steel balls,
light tubes, paint, metal

尺寸可变
Dimension variable

UpRise (站起来) ,
2019-20
(1/20 Ed.)

Polo衫, 椅子, 铁

Polo shirts, chair, metal

32 x 28 x 93 inches
82 x 71 x 236 cm
(Approx.)



UpRise (站起来) ,
2019-20
(2/20 Ed.)

Polo衫, 椅子, 不锈
钢球, 铁

Polo shirts, chair,
stainless steel ball,
metal

19 x 33 x 86 inches
48 x 85 x 220 cm
(Approx.)



UpRise (站起来) ,
2019-20
(3/20 Ed.)

Polo衫, 椅子, 发泡
胶, 铁

Polo shirts, chair, foam,
metal

75 x 36 x 36 inches
190 x 91 x 91 cm
(Approx.)



UpRise（站起来），
2019-20
(4/20 Ed.)

Polo衫，不锈钢球，
油漆，铁

Polo shirts, stainless
steel ball, paint, metal

19 x 19 x 97 inches
49 x 48 x 246 cm
(Approx.)



UpRise（站起来），
2019-20
(5/20 Ed.)

Polo衫，不锈钢球，
铁

Polo shirts, stainless
steel balls, metal

13 x 17 x 104 inches
33 x 43 x 264 cm
(Approx.)



UpRise（站起来），
2019-20
(6/20 Ed.)

衣服，不锈钢球，铁

Polo shirts, stainless
steel balls, metal

16 x 13 x 100 inches
40 x 33 x 254 cm
(Approx.)



UpRise（站起来），
2019-20
(7/20 Ed.)

Polo衫，灯管，油漆，铁

Polo shirts, light tube, paint, metal

尺寸可变
Dimension variable

UpRise（站起来），
2019-20
(10, 9, 8/20 Ed.)

Polo衫，灯管，油漆，铁

Polo shirts, light tubes,
paint, metal

尺寸可变
Dimension variable



Where's Happiness (幸福在哪里)，
2019-20

中国校服，油漆，发泡胶，PVC管

Chinese school uniforms, paint, foam, PVC

尺寸可变
Dimension variable





Break-mold (锁链)
2019-20

西服，油漆，发泡
胶，PVC管

Blazers, foam, paint,
PVC pipe

尺寸可变
Dimension variable

Shhh! (嘘!),
2019-20
(4/1 Ed.)

衣服, 油漆, 发泡
胶, PVC管

Clothes, paint, foam,
PVC pipe

39 x 18 x 138 inches
99 x 46 x 350 cm
(Approx.)



Shhh! (嘘!),
2019-20
(4/2 Ed.)

衣服, 油漆, 发泡
胶, PVC管

Clothes, paint, foam,
PVC pipe

64 x 17 x 10 inches
162 x 44 x 25 cm
(Approx.)





Break-free,
2020

裤子，油漆，发泡
胶，PVC管

Trousers, foam, paint,
PVC pipe

尺寸可变
Dimension variable

*Made in China,
2016*

西服，西裤，油漆，
发泡胶，金银
箔，铁

Suits, paint, foam, gold
silver leaf, metal

尺寸可变
Dimension variable



Press
报道

Yang Mai (MDes 2016)



Yang Mai (MDes 2016)

Website (<https://www.yangmai.us>) | Instagram
(https://www.instagram.com/_yangmai_/)

Born and raised in Guangzhou, China, Yang Mai is a Chinese artist and currently based in New York.

Mai's work focuses on the possible functions that clothing can have in sculpture and how to articulate these possibilities in the language of gallery installation. By removing commercial seriousness from industrial and introducing playful or exaggerated features, his work hopes to encourage and celebrate our rebellious human nature and establish alternative symbolizations of the present reality.

His work has shown internationally, in the United States his art work has been featured in shows and exhibitions in, such as: Aqua Art Miami Fair, New York Fashion Week, Chashama Non-Profit Art Organization. In 2020, Mai's new body of work will be shown at CUE Art Foundation

Mai holds a Master degree from School of Art institute of Chicago, and a Bachelor degree from Beijing Institute of Fashion Technology.

Current career status/title:

Artist

Recent exhibitions of note/fashion collections or presentations/significant awards:

2020 solo exhibition at CUE Art Foundation, New York, USA

2018-2019 art director at New York Fashion Week



YANG MAI - SAY-SO (solo)



OVERVIEW

Date Apr 1, 2023 - Apr 30, 2023 ... closed
 Venue(s) [Three Shadows Photography Art Centre](#) (Beijing, China)
 Curator(s) [Yanru Li](#)
 Artist(s) [Yang Mai](#)
 Organizer(s) [Three Shadows Photography Art Centre](#) (Beijing, China)

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EXHIBITION SYNOPSIS

About Yang Mai - Say-so

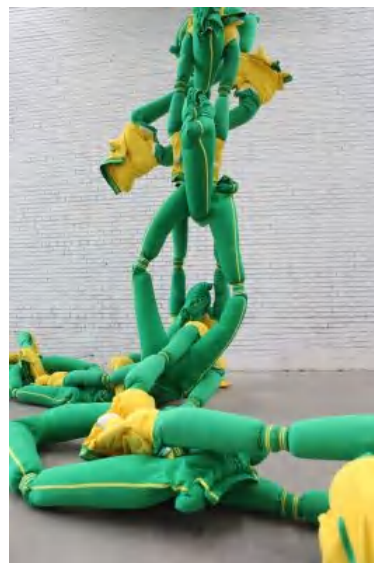
Three Shadows Photography Art Centre 3.0space is pleased to present 好! (Say-so) from April 1st-30nd, a solo exhibition by Yang Mai, curated by Yanru Li. The exhibition will feature Mai's body of work and explore the relationship between apparel and wearer. In his works, clothing transcends its mundane function or commercial value and assumes a profound symbolic significance, evoking diverse physical forms and social expressions. This reveals the universality and diversity of individuals in group living and prompts a reimagination and renegotiation of the "好" in our shaped and repeated forms of life. "好" (Hao, a Chinese character that has multiple meanings, it can be referred to "Yes", "Good", "OK" or used as an adjective to describe something as "fine" or "satisfactory". It can be also used ironically in response to a situation where one's freedom of expression is restricted.)

Since 2019, Mai has created two ongoing series of works: Shhh! (嘘!) and Untitled (无题). In the Shhh! (嘘!) series, garments are stitched together at the openings of the sleeves and threaded through one another to form a closed loop, which is then painted on the surface. The Untitled (无题) series consists of individual stuffed clothing of different colors and styles. By recreating various forms of garments, the artist reflects on the restrictions and control that clothing can impose on the wearer. In both works, the clothing is separated from its utilitarian function, transformed into outrageous assemblages, and presented in new body-like forms, allowing the works to assume a more liberated and independent stance.

怀抱 (Hold Me in Your Arms) was created in 2021 by Mai in response to the collective experience of conforming to societal norms. The artist used 100 identical school uniforms to create a hanging structure through filling, connecting, and stitching. The work symbolically reflects the fragility of our society and stages the paradoxical coexistence of conformity and rebellion that we are living in.

UpRise (站起来) uses mass-produced clothing as its medium, stacked and layered with other elements such as chairs, branches, balls, and fences, implying a sense of resistance and insecurity. Inspired by the artist's emotional outburst, these works not only represent a creative output but also serve as documentation of his entire artistic process.

Many garments begin a new life within Mai's reimagining operations, which are not limited by physical constraints. This exhibition continues Yang Mai's commitment to proposing aesthetics as a means towards radical freedom and creating an "unbodied society".



新闻 画廊访谈 正文

雅昌专稿 | 麦扬：重构制服——观察机制的固定模式

2023-05-04 17:09:51 雅昌原创专稿 作者：罗书银



艺术家麦扬

麦扬是一位以衣服为主要材料进行创作的艺术家。

在当代艺术界，不乏使用衣服进行创作的艺术家，且以女性为主。衣服成为记忆的载体，其中所蕴含的历史、情感、温度成为艺术家表达的主题。他们大多选择借助“废旧衣服”的感性力量，唤起观众的共鸣，记录一段特殊的集体经历。

而麦扬对衣服的选择，有独特的角度和逻辑。

麦扬本科毕业于北京服装学院，之后到芝加哥艺术学院攻读硕士。对于服装，麦扬无疑是熟悉的，而在进入芝加哥艺术学院之后借助服装进行艺术创作，水到渠成。

麦扬是一位辨证多思的艺术家。在选择材料进行创作时，他近乎苛刻。为了屏蔽服装所携带的个人化的信息、直指背后的根本问题，麦扬只选择全新的服装，且以标准化生产的制服为主。这些衣服在现代社会里往往具有极强的指向性。

在他的作品中，服装不再只被视为具有其原本功能性和商业价值的物品，而是被赋予更多的象征意义，呈现出不同的身体形态和社会特性。这一形式展现了群体生活中不同个体之间的普遍性和差异性。借助服装，他对身份及其背后所指向的社会问题发出叩问。



麦扬个展“好！（SAY-SO）”展览现场



麦扬个展“好！（SAY-SO）”开幕现场，北京三影堂摄影艺术中心3.0space

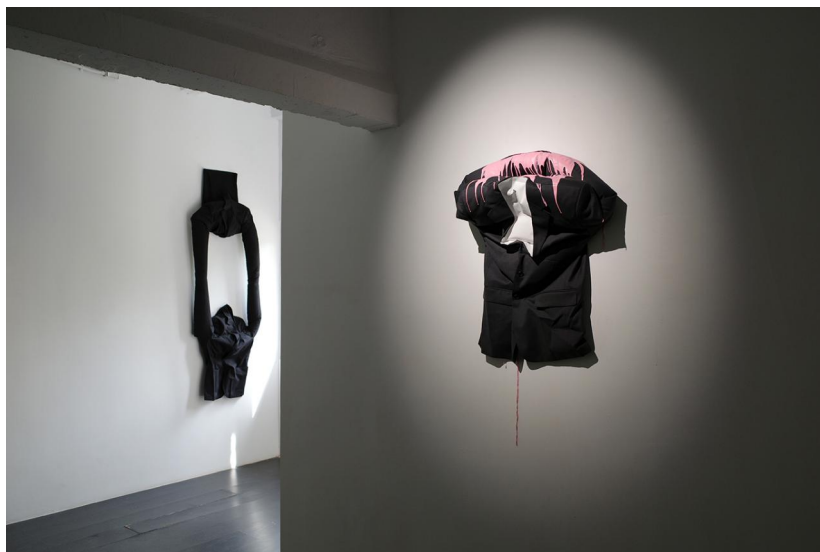
归国后，2023年4月1日至30日，麦扬个展“好！（SAY-SO）”在北京三影堂摄影艺术中心3.0space举行，展出了他近期几件具有代表性的系列作品。





此次展览空间设置非常特别，主展厅位于二层。拾级而上，楼梯左面墙上写着此次展览的名字：“好！（SAY-SO）”，标题大小与位置刚好可以透过楼梯右边窗户从外部看到。

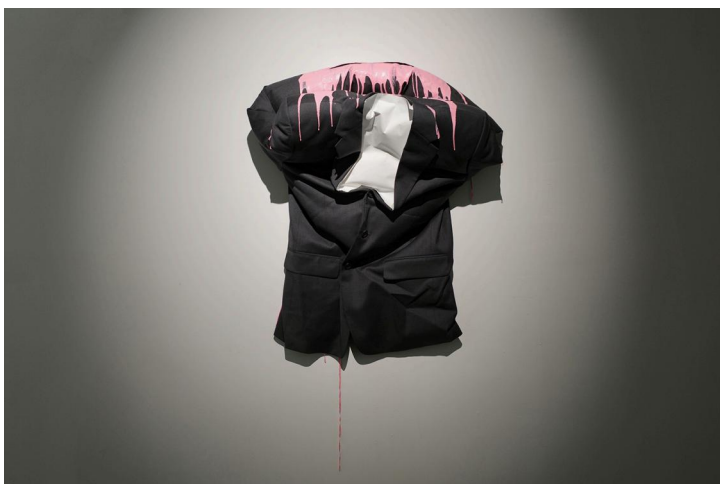
展览主题由中英文两个词构成。在中、英文语境中，这两个词都具有多重指向性。中文“好”字，既可以是赞同、满意、夸奖的表达；也可能是违反个体意愿的表达，比如“怎么样都好”，“你开心就好”等等，包含讽刺意味。而英文中，“SAY-SO”也是类似。借助这两个词的组合，麦扬希望带给观众更多的想象空间，正如他的作品一样。





作品《Shhh! (嘘!) 》，2023年

进入二层展厅，首先映入眼帘的是麦扬自2019年开始持续创作的《Shhh! (嘘!) 》系列作品。展览现场有两个该系列作品，分别是一个两件黑色的西服和一个单件的西服。这些西服被填充发泡胶鼓起，并在袖口处缝合连接，形成一个闭环。其中单件的西服在表面上喷涂了油漆。





作品《Untitled（无题）》展出现场



作品《Untitled（无题）》，2022年

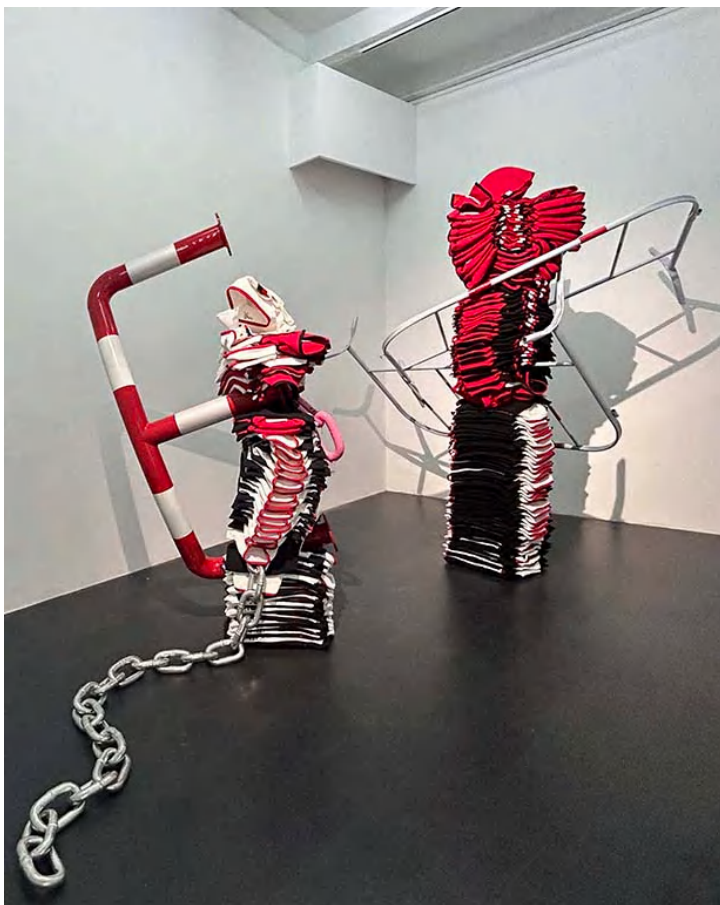
与之遥相呼应的是麦扬另一个长期创作系列《Untitled（无题）》。在这个系列作品中，麦扬通过填充不同款式的Polo衫，来观察不同穿着者的姿态和气质，令人浮想联翩。

在这两个系列作品中，服装都脱离了原本形态，呈现为不同程度扭曲的“身体”，从而使作品获得更加自由的姿态和独立性。在不同观者的凝视之下，引发不同的情绪体验。



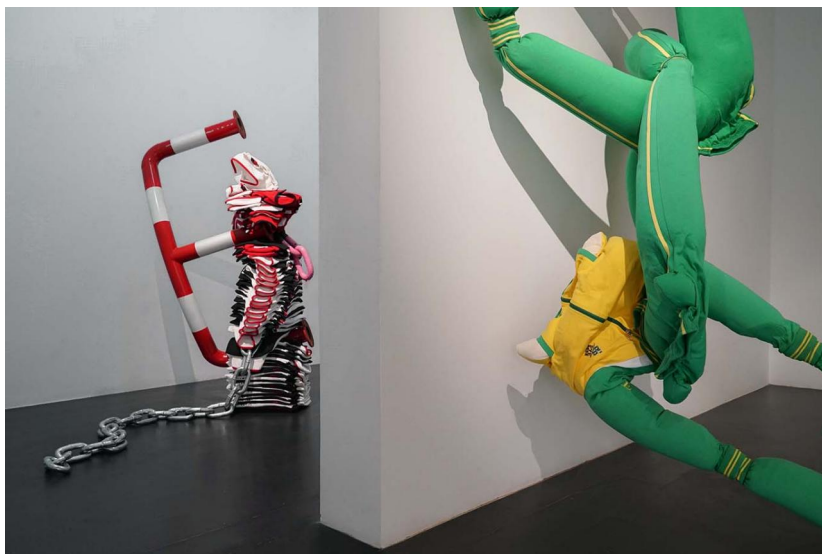
麦扬个展“好！（SAY-SO）”现场，北京三影堂摄影艺术中心3.0space

《怀抱（Hold Me in Your Arms）》是由广州市番禺区的校服组成的一件大型装置。这是麦扬2021年回国后创作的。作品是麦扬对校园集体生活的回应，他通过填充校服、缝合衣服袖口与裤腿，并将其相互穿插，形成了一个相互连接的整体。作品在空间中呈垂挂态，带给人一种不稳定性。艺术家借此唤起对特殊校园生活的记忆，具象化受集体同化后的每个个体之间的微妙交织的关系。



作品《UpRise（站起来）》展出现场

《UpRise（站起来）》系列作品由男式POLO衫堆叠出装置主体、并融合护栏和锁链等元素；通过密集挤压批量生产的服装，将其扭曲出不同的姿态，艺术家对当今的失衡结构进行了有力批判。



麦扬个展“好！（SAY-SO）”现场，北京三影堂摄影艺术中心3.0space

麦扬的创作着眼于今天人们的身份困惑，巧妙地通过重构制服，以批判视角审视群体生活中不同个体的共性和差异，引发深思。

在这次展览中，艺术家麦扬的几件作品被收藏。其中，作品《怀抱（Hold Me in Your Arms）》，2021/2023版、《Shhh!（嘘！）》，2023年，4/4和《Untitled（无题）》，2022，3/3等分别被私人收藏家收藏。



收藏家管女士

管女士曾收藏过艺术家麦扬的作品，并对这些作品有着深刻感受。她认为：麦扬的作品无论是在馆内漫开的《怀抱(Hold Me in Your Arms)》、立于方丈间的《UpRise (站起来)》、肃悬在墙上的《Shhh! (嘘!)》，还是小巧玲珑的《Untitled (无题)》，都充满了生命力。这些作品表达了他对不同维度个人与集体议题的关注和探索，能够引发强烈的情感反应。”



收藏家李先生

而另一位收藏家李先生则收藏了作品《Shhh! (嘘!)》，2023，4/4。李先生表示：“我长期以来一直关注麦扬的创作，并见证了他从纽约到北京的历程。他敏锐地洞察时代话题，以细腻的表达呈现给观众。麦扬独特而成熟的艺术语言，让每一位当代观众都能从他的作品里感受到其中所蕴含的力量并领悟其核心内涵。”

在此次展览结束之际，雅昌艺术网与艺术家麦扬展开了一次特别的对话，跟随他的分享，带我们回顾了此次展览。



麦扬个展“好！(SAY-SO)”现场，北京三影堂摄影艺术中心3.0space

雅昌艺术网对话艺术家麦扬

雅昌艺术网：此次在三影堂摄影艺术中心3.0space的个展是你近期回国后的画廊展览，可否介绍一下你此前的个人经历：

麦扬：在国内读完本科之后，我到美国芝加哥艺术学院留学。毕业后，我搬去纽约创作并参加了一些展览。

我曾在美国纽约、芝加哥和迈阿密的美术馆、非盈利机构、画廊和博览会中多次举办个展和群展，并与这些机构持续保持合作。这些经历让我的作品备受关注，受到了学术和市场的认可。

雅昌艺术网：此次展览主题“好！（SAY-SO）”，由中文和英文两个词组成，充满巧思，为什么会选用这个名字？

麦扬：这两个词在各自语境里，都充满多重含义，而且它们只有放在一起才完整的表达了整个展览的内核。正如作品名字也是中英结合，这都是有意为之，是希望展览、作品可以带给人们多样的感受与体会。

比如这次展览期间，很多亲友、观众来到现场，表达了他们从个人的视角和经验出发，从作品中感受到的力量和情绪。开幕那天，一位观众在看到《Shhh！（嘘！）》时，说仿佛受到了救赎。同时，也有朋友表示从这件作品中体会到了彼此拉扯的感觉。

我的作品很多时候有一种矛盾性和暧昧性。在今天这个强烈民族情绪的环境中，大家很多时候对事物持有非黑即白的观点，但事实远非如此，很多复杂问题需要多角度思考和讨论。

雅昌艺术网：“衣服”是你创作的材料，也是你诉说的语言，为什么会在众多材料中选择了这一个“创作语言”？

麦扬：衣服本身是一种人类文化的载体，它直接关乎我们对于身体、个体、性别和社会的认知。在我的创作中，衣服是一种符号，它具有直接的象征性，并且只有人才需要穿着衣服，具有人性表达。

我的本科专业是北京服装学院的Fashion Design，因此我对服装材料非常熟悉。在芝加哥艺术学院读研期间，我的专业同样是Fashion，但我专注于艺术研究，而非设计。同时，我的家乡广东发达的轻工业也使我自然地将这些材料融入到创作中。

雅昌艺术网：在当代艺术界有不少艺术家也会使用衣服这个材料进行创作，但你对这个材料的使用似乎有出于你自己独特的理解？

麦扬：我的作品使用的衣服都是全新的。我不用二手衣服，因为我希望排除其中穿着者的历史、记忆所包含的故事，把作品表达更纯粹化。

同时我使用的衣服也尽量忽略其时尚、商业属性，转而批量生产的大众服饰。我希望透过服装讨论身体，身份、或是个体与群体关系的话题，而这种讨论依个体经验不同而带有不确定性，所以我的作品通常呈现出比较抽象、暧昧、矛盾的状态。



作品《怀抱（Hold Me in Your Arms）》展出现场，2021/2023版

雅昌艺术网：此次展览最大的一件作品装置《怀抱（Hold Me in Your Arms）》似乎是一个典型的代表？通过这件作品，你试图唤起学生时代特殊的经历与记忆？

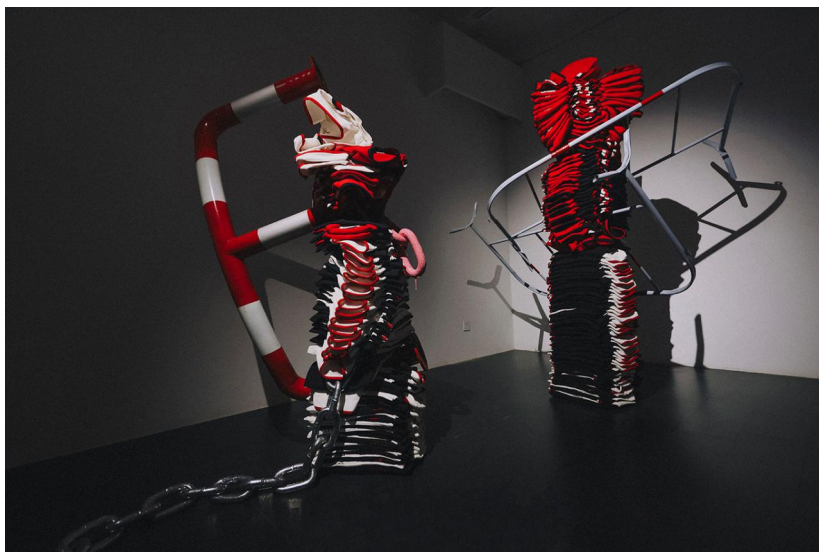
麦扬：这件作品首先包含了我的个人经历。我选择了广州市番禺区学校的校服，因为它是我的家乡学校的校服，其次它也包含了我们共同的集体生活记忆。

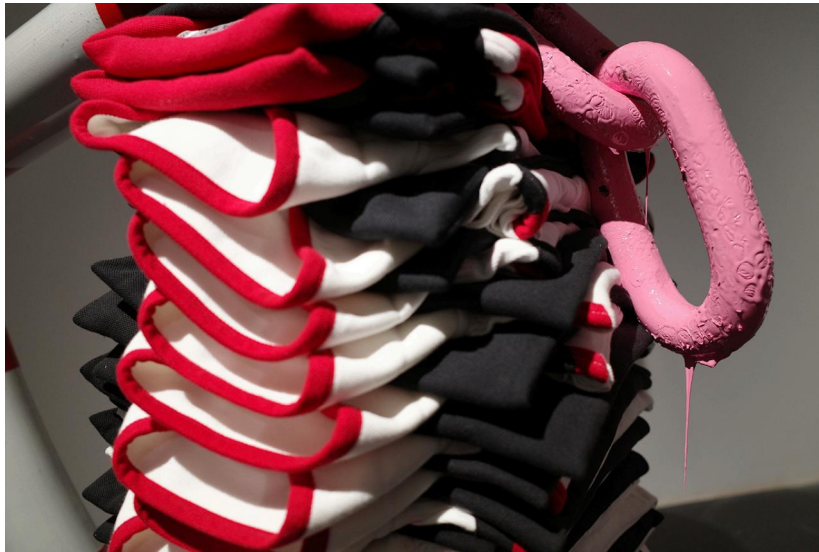
我把校服缝合、穿插，彼此交织，仿佛打了一个死结。这种纠缠在有些人眼里会包含痛苦的情绪，但同时它又很像一个手拉手的群体在快乐地玩游戏。每个人在面对这件作品时，会唤起不同的记忆与感受。

借这件作品，我希望探讨个体与群体的关系。当个体融入群体，就会变成一个单细胞动物，失去辩证思考、判断、表达的能力，很多时候只能从众选择。这种现象不是个别群体的特征，而是全人类共通的心理表现。

作品本身的形态也非常有意思。首先，它可以与空间结合，从上而下垂挂，允许从不同的角度被观察。其次，它在空间中的投影也成为了作品的一部分，使得“交织感”更立体、复杂。

《怀抱（Hold Me in Your Arms）》每次的姿态都可以不同，我不会百分之百复制前一次的呈现。这也是作品有意思的地方，每次布展都会是一次新的创作。作品本身既有服从性，又有挑衅的感觉；就像复杂多变的人性，无法、也不应该被用非黑即白的方式进行总结。





作品《UpRise（站起来）》展出现场及细节，2022-2023年

雅昌艺术网：《UpRise（站起来）》系列是此次另外一组较大的装置，选择了标准化的POLO衫作为材料，这样作品的出发点是什么？

麦扬：男式POLO衫某种程度上代表了现代社会里的一些阶级，在男权社会里，这种衣服很具有代表性。

这系列作品所用的POLO衫是我2019年从广州收的一批“冒牌”服饰。当我得到这批材料时，我知道这就是我想要的东西。

作品的成形出于一次偶然。最初创作时，我希望把这些衣服堆叠起来，形成一种不稳定态。要实现这种结构，就必须对衣服进行特殊处理。在处理时，需要不断地做机械重复动作，做久了就变得很烦躁，开始生气，然后就拿起工作室的一把椅子扔了过去，结果椅子就挂在了上面。这个偶然让作品产生了意想不到的效果。这个“暴力”行为在这件作品中反而充满了反抗意味。

雅昌艺术网：在你创作的过程中，这种偶然性经常出现的吗？

麦扬：我做作品一般是50%准备，50%期待。在整个过程中，我与作品是共同成长的关系。

雅昌艺术网：此次展出的几组作品通过选择不同标准化的制服，审视了我们当下社会里各种的身份群体。你会如何总结你自己的创作？

麦扬：我希望通过重构制服，观察社会运行机制的固定模式。

通过“衣服”重新定义身体、身份、社会关系等抽象概念，打破一些刻板印象，从而引发更加自由的思考，进一步解构环境施加于人的限制，构造更多元、包容和开放的话语环境。这其中既带有审视，又提出问题，将回答的权利交给观者。



关于艺术家：

麦扬（Yang Mai）是一位艺术家和芝加哥艺术学院客座讲师，现居纽约和北京。他拥有芝加哥艺术学院硕士学位和北京服装学院学士学位，并于2021年获得了美国国家艺术基金会（National Endowment for the Arts）的奖项。他的个人展览近期在三影堂艺术中心（北京，2023）、全国农业展览馆（北京，2021）、COMMON PLACE（北京，2021-22）、CUE美术馆（纽约，2020）、ChaShaMa美术馆（纽约，2021，2017）等举办。他参与的展览包括Li Tang画廊（纽约，2023）、二〇一空间（北京，2021）、太和艺术中心（北京，2021）、LATITUDE画廊（纽约，2020）、纽约时装周（纽约，2018-19）、纽约艺术博览会（纽约，2018）、迈阿密艺术博览会（迈阿密，2018）、MC画廊（纽约，2018）、芝加哥设计展（芝加哥，2016）、Sage Studio（芝加哥，2016）等。他的作品曾被纽约时报、Artnet、当代艺术日报、华尔街国际杂志、中国日报、CGTN、Vogue等媒体报道。

（责任编辑：罗书银）

推荐关键字 三影堂摄影艺术中心3.0space 麦扬



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商品之外，服装还能是什么？

商品之外，服装还能是什么？

Original | 说话公司 磁器 2023-05-30 10:01 Posted on 北京



法国社会学家罗兰·巴特（Roland Barthes）曾在自己的著作中将服装纳入符号学的分析范围，认为它们是消费主义的符号化表达。就是说，服装也是一种符号，或者说是一种由不同名词以及语言符号所代表的心理价值。

2023年4月，艺术家麦扬的展览“好！（SAY-SO）”在三影堂摄影艺术中心3.0space举行。此次展览由李燕茹策展，展出了艺术家近几年最具代表性的几个系列作品。

商品之外，服装还能是什么？



“好! (SAY-SO)”展览海报

以服装为主要材料进行创作，科班出身的麦扬没有在做服装的本身上做文章，而是忽略这些衣服所带有的个性化信息，聚焦于它们背后的隐喻。在他的作品中，服装不再只被视为具有其原本功能性和商业价值的物品，而是被赋予更多的象征意义，就是将服装通过设计成不同的身体形态，代表某种社会特性，来展现群体生活中个体的普遍性和差异性。



麦扬

艺术家、芝加哥艺术学院客座讲师

现居纽约和北京。他拥有芝加哥艺术学院硕士学位和北京服装学院学士学位，并于2021年获得了美国国家艺术基金会（National Endowment for the Arts）的奖项。

商品之外，服装还能是什么？



好！（SAY-SO）



“好！（SAY-SO）”展览现场

艺术家麦扬本科毕业于北京服装学院配饰设计专业，之后便前往芝加哥艺术学院攻读服装设计专业硕士。时装相关专业的学习经历让他对服装逐渐产生了一种独特的敏感，于是在芝加哥艺术学院学习期间，他把自己的方向从设计逐渐转变到了艺术上。



其实早在学生时期，麦扬就开始思考服装作为创作元素的可能性，那时这对于他来说只是一种朦胧的意识，还没有累积到能付诸实施的程度。麦扬表示，那时候对自己的认知是有局限性的。“我不知道我可以这样做。直到后来才慢慢意识到自己也可以试着成为所谓的艺术家，于是自然而然地开始创作了。”



Made in China, 2016, 西服, 西裤, 油漆, 发泡胶, 金银箔, 铁, 尺寸可变

商品之外，服装还能是什么？

麦扬关于服装的艺术创作可以追溯至2016年，当时他完成了自己的毕业作品 *Made in China*。“这件作品使用的服装是我在美国购买的一批西服，买回来后才发现它们竟然全部是中国制造。”

在 *Made in China* 中，麦扬将服装的结构打散重构，最终创造出了一种看似荒诞的形态。而在这一过程中，服装原有的功能性与商品属性被消解，取而代之的是其表面下的多面性，变成了带有某种象征意义的抽象符号，这样的思路也延续到了麦扬后续的创作中。



Made in China, 2016

展览的名称“好！（SAY-SO）”是麦扬与策展人李燕茹一起讨论的结果，由中英文两部分共同组成。“‘好’是一个含义非常丰富的中文字，它可以应用在很多不同的场景，比如作为‘满意’与‘肯定’的表达。它也可以代表一种状态，比如‘好好先生’就是一种唯唯诺诺的状态。当然还有一种比较讽刺的含义，像是‘你开心就好’，它就变成了一种违反个体意愿的表达了。”

麦扬告诉我们，“英文部分的‘SAY-SO’也是如此，所以从展览的标题开始就是很多多样性的，就像我作品中探讨的话题一样。我不喜欢非黑即白地去评价某件事情，在不同语境下，我们可能会得到不一样的结果。”

商品之外，服装还能是什么？



“好！（SAY-SO）”展览现场

麦扬认为自己的作品并不是在讨论服装，而是在讨论身体。“服装算是我选用的一种媒介，相当于画画的时候用丙烯还是铅笔。服装只是我作为艺术家所选择的工具，对我来说也是一个很自然的东西，虽然我的背景是服装设计相关专业，但它更偏向创意和概念性的方向。”



服装的隐喻



左：《嘘！》（Shhh! ），2023，西服，发泡胶，PVC管，170x57x17cm

右：《嘘！》（Shhh! ），2023，西服，油漆，白纸，发泡胶，PVC管，110x70x25cm

展览“好！（SAY-SO）”中呈现了麦扬创作的两个系列作品，其中系列作品《嘘！》（Shhh! ）展示了两件黑色西服和一个单件西服，它们均在袖口处缝合形成了闭环，并由发泡胶填充鼓起，单件的西服表面还被喷涂了油漆。

商品之外，服装还能是什么？



《嘘！》（Shhhh!），2023

在另一个系列作品《无题》（*Untitled*）中，麦扬则填充了不同款式的polo衫。“西服和polo衫都可以被视作一种群体性的服装，它们的背后是带有一定隐喻的。比如西装就具备一些权力者的象征。”



《无题》（*Untitled*），2022，Polo衫，发泡胶，45×30×20cm

关于人类是从何时开始穿衣服这一问题，至今仍众说纷纭。可以肯定的是，服装发展至今在人类社会中具备了一定符号化功能，例如体现不同的个人特色、性别、职业、宗教与社会地位，这一切也成为包括麦扬在内的各种以服装为工具进行创作的艺术家的基础逻辑。

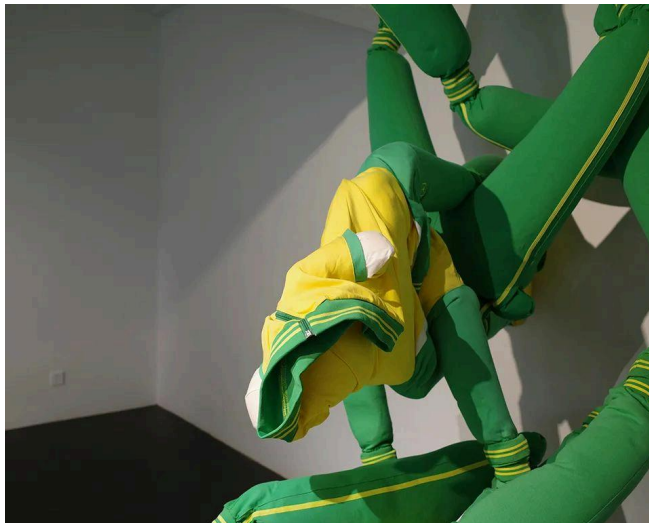
商品之外，服装还能是什么？



《怀抱》（Hold Me in Your Arms），2021（2023 edition），中国校服，防护栏，发泡胶，PVC管，尺寸可变

麦扬觉得自己对于服装隐喻的敏感是天生的，这对于他的创作至关重要。“一方面是我从小就是一个特别敏感的人，另一个方面是身边的一些朋友、同学，甚至老师或艺术家同行在这一方向上也并不敏锐，他们并没有因为和我有相同的教育经历而变得更加感性或敏感。我觉得这可能真的是天生的，当然并不是说学习经验毫无作用，它毫无疑问可以拓宽认知的界限，但还是自己内心比较重要，如果你本来就是一个敏锐的人，那么就很难变得愚钝。”

不同于一些常见的使用二手服装进行创作的艺术家，麦扬作品中使用的全部是崭新的服装。之所以这么做，是因为二手服装在艺术创作中难免会让人联想起穿着者的经历。另外，麦扬使用的均为批量生产的大众服装，它们自带的时尚与商业属性较为薄弱。这些都可以帮助麦扬更好地在作品中表达服装与身体、身份，或是个体与群体之间的关系。



《怀抱》（Hold Me in Your Arms），2021（2023 edition）

商品之外，服装还能是什么？

这种群体与个体之间的关系在麦扬的作品《怀抱》（*Hold Me in Your Arms*）中体现得更为明显。《怀抱》是麦扬在2021年创作的作品，探讨了校园集体生活对个体的影响。艺术家使用多件家乡小学的校服，通过填充、连接和缝合的手法，最终组成了一种从上到下的垂挂形态，展现了个体在被同化的群体中的微妙关系。

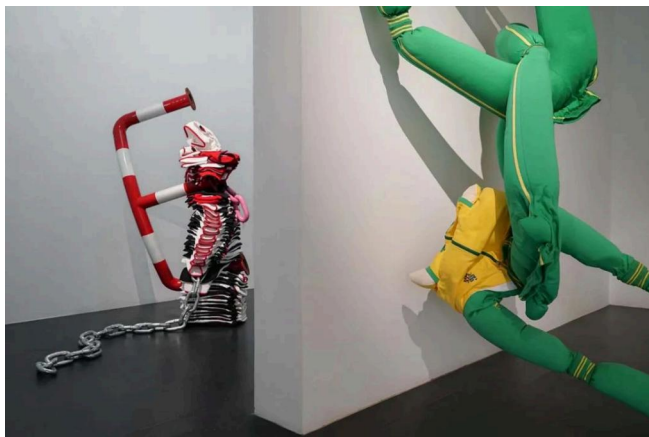


《怀抱》（*Hold Me in Your Arms*），2021（2023 edition）

虽然《怀抱》在这次展览中非常受欢迎，观众们也更容易引起共鸣，但在麦扬眼中这件作品其实和其他作品的本质是一样的，都是个人情绪的表达。“我并没有想过要说服别人或者改变什么。当然如果有观众看完之后会有所感悟，我会觉得很开心。但如果没有，我觉得也没什么。这件作品是很开放的，也许每个人对它都有不同的理解。从某种角度来说，艺术作品有时候并不需要带有教育意义，那样太‘爹味’了。”麦扬说道，“可能艺术家更看重的不在于说教这个方式，就像很多人评论艺术家是一个让自己爽就好的职业。我很清楚自己改变不了什么，所以也不想把那种助人的情结放在作品里面。每个人对不同的作品都会产生不同的看法，我觉得都可以。”



50%计划，50%意外



“好！”（*SAY-SO*）“展览现场”

在对话的过程中，麦扬不止一次表示自己在创作时会有一套“50%计划，50%意外”法则。简单来说就是在创作前只做50%的准备，另外50%留给期待中的意外。在麦扬看来，自己与作品处在一种共同成长的关系之中，创作中的情绪变化

商品之外，服装还能是什么？

引导了作品的走向，反之作品在完成时也被赋予了艺术家创作时的某种情绪，而这些情绪恰恰是麦扬作品中不可忽略的一部分。

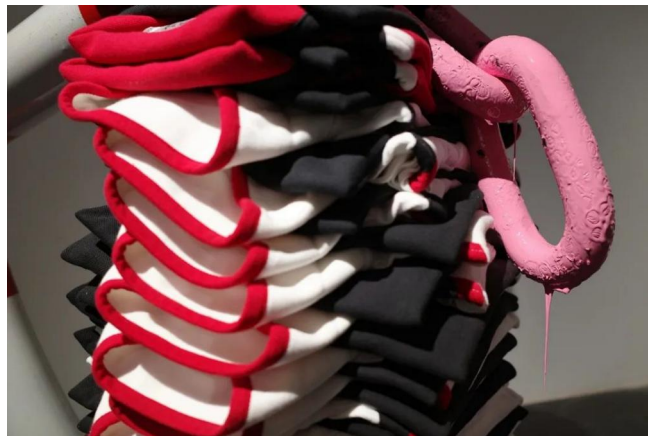


展览中的《站起来》（*UpRise*）正是这样一件在麦扬的展览中比较随机的作品。他用批量生产的服装堆积形成了一种看似有序但同时充满反抗力和不稳定性的组合形态，同时这件作品也是艺术家首次使用了非服装元素。



左：《站起来》（*UpRise*），2023，Polo衫，防护栏，锁链，油漆，发泡胶，铁，尺寸可变
右：《站起来》（*UpRise*），2023，Polo衫，防护栏，发泡胶，铁，约200×185×150cm

“这件作品的创作过程非常有趣，因为处理这些服装的工序非常复杂，需要很多机械性重复的操作，所以在整个过程中我变得越来越暴躁。直到有一天不爽的情绪突然爆发，我随手拿起工作室里的椅子朝作品扔了过去。很神奇的是椅子挂在了这件作品上面，当我冷静下来之后才发觉这件作品似乎已经完成了，但是又有些搞不清楚它是如何完成的。”麦扬说道，“后来再看这件作品的时候我还是会感觉到自己内心的那种狂热，于是就保留了这一元素在里面。其实现在看来这个作品跟我一直以来的成长经历是很一致的，我会在重复性的环境里面爆发，但爆发过程会带给我很多收获。”



《站起来》（*UpRise*），2023

麦扬告诉我们，很多时候自己激烈的情绪并不会因为创作的结束而结束，至少到目前为止他关于此次展出的几件作品的情绪仍然延续了下来。“因为我并没有有所

商品之外，服装还能是什么？

讨论的话题找到一个答案。当然我觉得也不太可能找到，所以只能一直折磨自己。当然我现在看以前的一些影像作品或是服装设计作品也会觉得那时候的自己好冲动，我能理解自己当时强烈的情绪，但它还是疏远了。”

对于艺术家而言，这样的情绪并不是什么坏事，反而更像一种全新的体验。听麦扬说，这次“好！（SAY-SO）”从筹备到开幕只有一个月时间，这无疑成为他情绪的助推剂。“但我想了一下之前做过的展览，有时有半年的筹备时间，我的神经也会绷得很紧。所以我觉得可能和时间没有太多关系，主要还是看我是否重视这件事情。有时候布完展那根紧绷的弦就会突然放松，这种释放很容易让我起鸡皮疙瘩，还蛮有意思的。”



《站起来》（UpRise），2023

聊起接下来的创作计划，麦扬表示自己目前正在试着拍一些影像，将来想要尝试做一做微弱叙事的影片。“未来可能更想讨论的话题是‘关系的表达方式’，这个话题现在听起来还比较抽象，因为我做事的习惯和风格就是这样的，我不会设计好再创做，而是边做边设计。我习惯每次都给自己留50%的意外性，有点像happy accidents，所以我会刻意保留一部分空白，不过也不会太过分。关于后续的创作其实我现在还在琢磨，但我的话题永远离不开我自己本身，我更喜欢做服务自己的事情。”

||| BB”

当下的时尚领域中，与服装相关的展览往往聚焦于艺术与设计等角度，这当然无可厚非。但关于服装本身承载的含义，我们所能挖掘的内容还有许多。

* 图片由三影堂摄影艺术中心提供



三 影 堂
摄 影 艺 术 中 心
T H R E E S H A D O W S
P H O T O G R A P H Y
A R T C E N T R E

好！ S A Y - S O

2023年4月1日 - 4月30日

北京



麦扬个展《好！Say-so》在三影堂摄影艺术中心3.0space展出，展览呈现麦扬的装置系列代表作品，由李燕茹策划。麦扬的作品通过重构制服来观察机制的固定格式，共同探讨当下高度统一的个体与群体之间失衡的关系，并将之以矛盾和暧昧的形态展示在观众视野里。

怀抱 (*Hold Me in Your Arms*) 位于展览中心，批量的校服被填充起来，在其缝合的袖口处手手相连，再以上而下的锁链形式堆积而成。其作品是麦扬对校园生活的回应，也是对集体生活剥夺个体特征的讽刺。*怀抱* (*Hold Me in Your Arms*) 与空间中单个装置系列*Shhh! (嘘!)* 构成对话，强调个体在群体中寻求认同感却主动失去话语权的处境。展览中其他作品不断深入对话，膨胀的形体拒绝其原本被定义的功能、拒绝参与商业性行为；当“身体”的意识出现时，作品以更加自由的姿态获得了独立性。

麦扬的装置作品呈现了服装对穿着者施加的定性和限制，通过反思其被赋予的权威性，以荒诞而夸张的形态对系统性行为和服从概念发出挑衅，并尝试以一种戏谑实验性的激进方式，将身体从服装的限制中解放出来，从而实现自身的“Unbodied Society”。

三影堂北京

周二至周日 10:00-18:00 周一闭馆

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电话: +86 10 64322663

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Yang Mai: 好! (SAY-SO)

Three Shadows Photography Art Centre, Beijing

 CHAOYANG | BEIJING | CHINA

APR 01, 2023 - APR 30, 2023



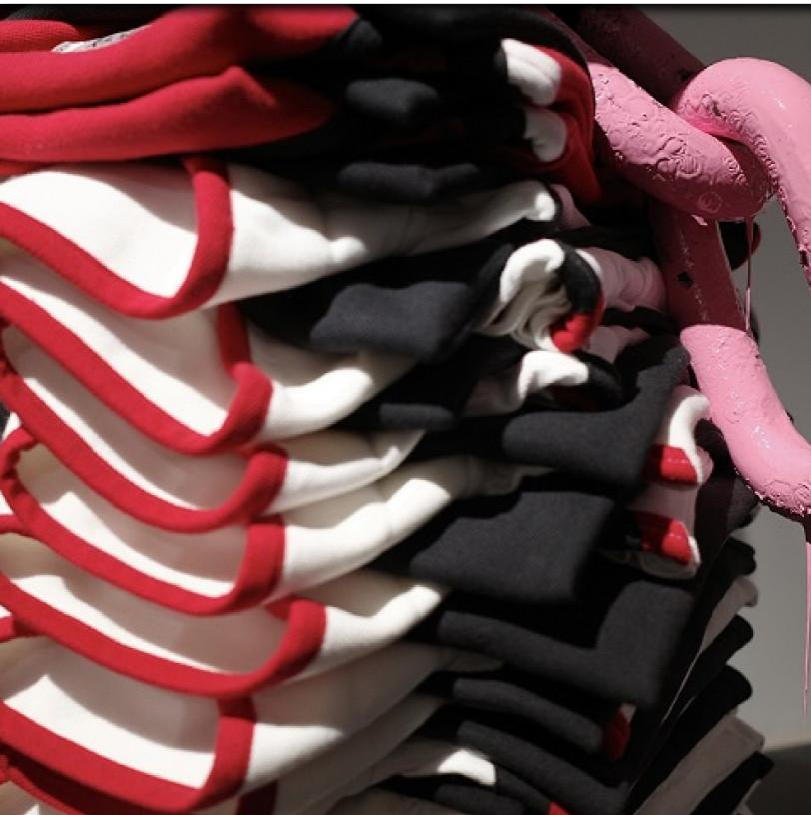
"好! (Say-so)" is a solo exhibition by Yang Mai currently on view at Beijing Three Shadows Photography Art Centre 3.0space. Curated by Yanru Li, the exhibition features Mai's body of work that addresses issues of conformity and systemic inequities in our social structures by using playful and exaggerated elements to reconstruct clothing as a medium. Through his work, Mai reveals the imbalanced relationship between deindividuation and group polarization, which invites engagement in discussions around the contradictory and ambiguous forms he presents.

"怀抱 (Hold Me in Your Arms)" is exhibited in the center and is composed of numerous school uniforms stuffed and connected at the cuffs, forming a chain configuration that ascends from the floor to the ceiling. The artist created this work in response to the experience of school life in China, highlighting the erasure of individual identity that often results from group living. "怀抱 (Hold Me in Your Arms)" is part of a larger dialogue with "Shhh! (嘘!)", which emphasizes the struggle of individuals to maintain their identity and the silencing of their voices within a group. The exhibition also features works that reject their intended functions, eschewing commercialized and conformist forms. As the show progresses, other works defy their original forms and expand into unconventional forms. By unleashing the expressive potential of the "body", the works gain newfound independence and liberation.

Yang Mai's work critiques the authority of clothing by exposing its limitations on the wearer. Through satire and experimentation, Mai frees the body from constraints, envisioning an unbodied society.

Artists on show

Yang Mai



Brand News 品牌新闻

麦扬北京个展 《好! Say-so》在 三影堂摄影艺术中 心开幕

艺术家麦扬的北京个人展览《好! Say-so》于4月1日在三影堂摄影艺术中心 3.0space 开幕，展期将延长至4月30日。

由李燕茹策划，此次展览展出了麦扬多个装置系列的代表作品，旨在探讨身体与穿着者之间的关系。在麦扬的作品中，服装不再只是具有原本的功能性和商业价值，而是被赋予更多的象征意义，呈现不同的身体形态和社会特性，从而展现群体生活中个体的普遍性和差异性。此次展览引发了对机械性重复生活中固定模式的重新思考和定义。



三影堂
摄影艺术中心
THREE SHADOWS
PHOTOGRAPHY
ART CENTRE

3.0
space

COCHINA88

A Solo Exhibition by YANG MAI,
Curated by YANRU LI:

好!
(SAY-SO)

Three Shadows Photography Art Centre, 155A Caocangdi, Chaoyang District, Beijing,
(北京市朝阳区草场铺155A)

三影堂
摄影艺术中心

2023
04.01-30

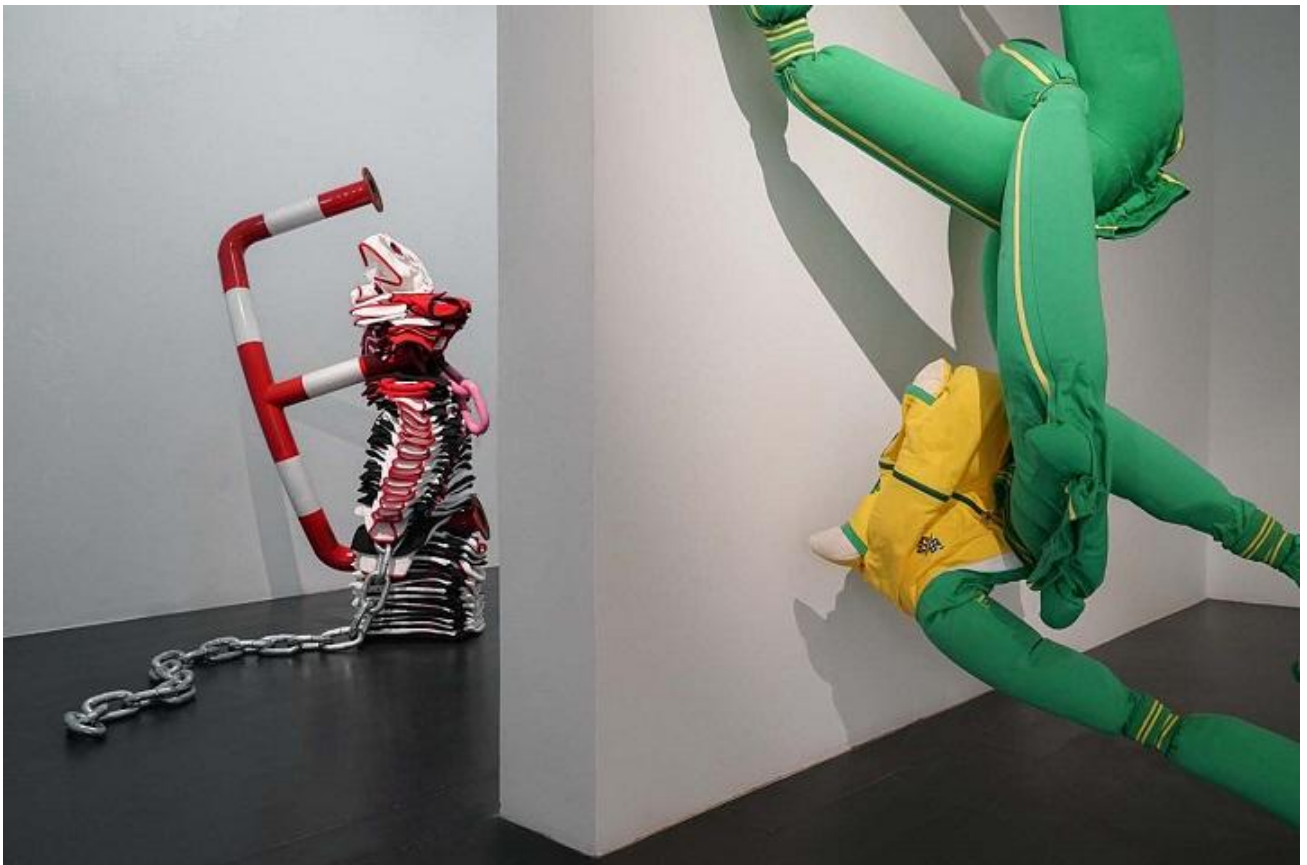
Apr.
1st-30th

艺术家:
麦扬
YANG
MAI

策展人:
李燕茹
YANRU
LI



艺术家麦扬



展览现场

Baidu百科

麦扬

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麦扬是一个多义词，请在下列义项上选择浏览（共2个义项） | 添加义项 +

▪ 艺术家

麦扬

播报编辑讨论上传视频

收藏 | 0 | 0

艺术家

麦扬^[1]，芝加哥艺术学院硕士，北京服装学院学士，工作并生活于纽约。^[1]

中文名

麦扬^[1]

职业

艺术家^[1]

目录

1 获奖记录

2 相关展览

3 个人作品

获奖记录

2021年获得 National Endowment for the Arts美国国家艺术基金会奖。^[1]

相关展览

2021年，《怀抱》，全国农业展览馆，北京，中国。^[2]

个人作品

《怀抱》^[2]

《站起来》^[1]

词条图册

更多图册 >

概述图册(1)



麦扬的概述图（1张）

词条统计

浏览次数：222次

编辑次数：2次[历史版本](#)

最近更新：20210GZ （2022-08-12）

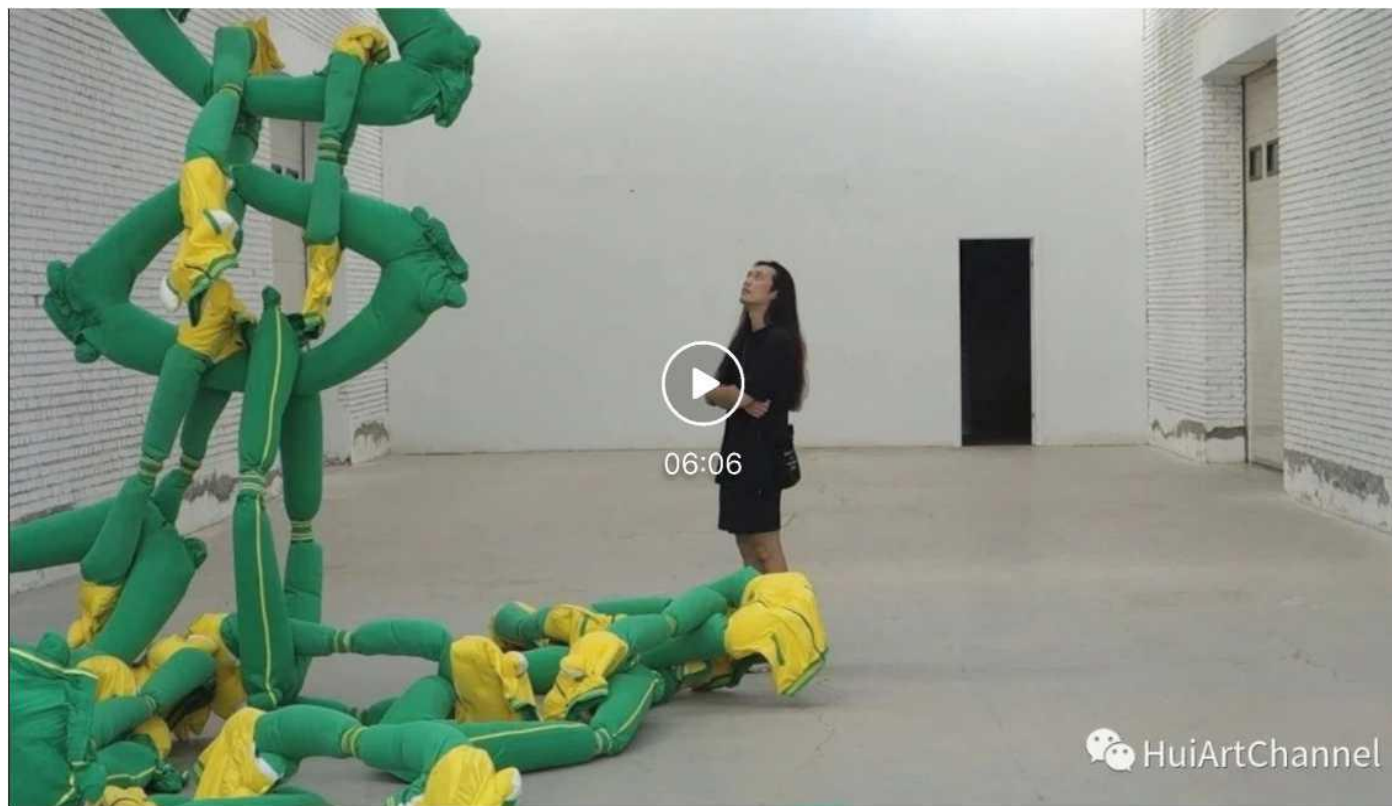
突出贡献榜

百科用户FXGV1T 



麦扬：怀抱

HuiArtChannel 2021-08-17 19:52



麦扬的创作是对个人情感和生活经历以及集体记忆的回应，他尝试提取和转译事物及材料的固有社会语境下的功能性和工业属性，重新思考其定义，将想象与感受层面的个体与社会间相互调和下形成的微妙不可见形态关系，以开放性的艺术语言重构和塑形。时而以荒诞、欢快的形态发起对系统性行为和服从概念的挑衅。这些膨胀的形体的排列也表明，"身体"是自由相互连结在一起的。不管是叛逆还是服从，交缠与间隙之间暗示着另一种抗力：拒绝参与到它们原本的用途中和脱离人身体的独立性。而在此，美学成为了一种走向激进自由的手段：从必须被身体填入的解放中解放出来，以及要求成为它自身的 "Unbodied Society"。

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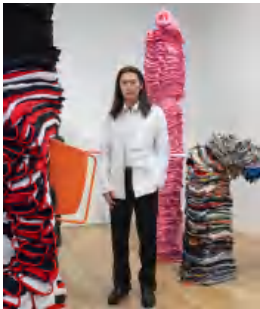


Networking



Expert Exchange: Yang Mai (Artist, MFA'16)

Saturday, October 9, 2021 3:00am - 4:00am CST



School of the Art Institute of Chicago

Expert Exchange offers students and alumni the opportunity to consult with creative professionals and Chicago business leaders about venture ideas and future careers. This is a remote expert Expert Exchange, that will function like a Q&A. Capacity is 7 students.

Yang Mai is an artist born and raised in Guangzhou, China, and currently based in New York City. Mai holds a Master's degree from the School of Art Institute of Chicago, and a Bachelor's degree from the Beijing Institute of Fashion Technology. He has been awarded an National Endowment for the Arts Award in 2021. He was featured in solo exhibitions titled 如果我能说 (If I May Say) at PROJECT 98, Beijing, 2021; Good Morning, China! (早上好, 中国!) at CUE Art Foundation, New York, 2020. Travels to ChaShaMa, New York, 2021; and Made in China at ChaShaMa Non-Profit Art Organization, New York, 2017; His work has been presented at New York Fashion Week in 2018 and 2019. His work has also shown internationally, such as Beijing Taihe Art Center; Aqua Art Miami Fair; The 2016 Design Show in Chicago; and a two-person exhibition at Sage Studio in Chicago. His work has been included in The New York Times, Artnet, Contemporary Art Daily WWD, and more.

Contact
information

Emily Crum,

Location

Program

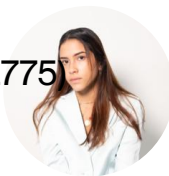
Coordinator & Career Advisor Online (Register for Link)

Students going



**Cara
Treu**

School
of the (/users/31812775)
Institute
of
Chicago



**Gabriela
Agreda**

School
of the (/users/18516178)
Art
Institute
of
Chicago



**Meagan
Murphy**

School
of the (/users/30301517)

ChaShaMa

(<https://chashama.org>)



Good Morning, China! (早上好，中国！) Yang Mai

Yang Mai's work focuses on the possible functions that clothing can have in sculpture and how to articulate these possibilities in the language of gallery installations. By removing commercial seriousness from the industrial and introducing playful or exaggerated features, his work hopes to encourage and celebrate our rebellious human nature and establish alternative symbolizations of the present reality.

About the Artist:

Yang Mai is an artist born and raised in Guangzhou, China, and currently based in New York City. Mai holds a Master's degree from the School of Art Institute of Chicago, and a Bachelor's degree from the Beijing Institute of Fashion Technology. He was featured in solo exhibitions titled *Good Morning, China! (早上好，中国！)* at [CUE Art Foundation](#), New York, 2020; and *Made in China* at Chashama Non-Profit Art Organization, New York, 2017; His work has been presented at [New York Fashion Week](#) in 2018 and 2019. His work has also shown internationally, such as [Aqua Art Miami Fair](#); [The 2016 Design Show](#) in Chicago; and a two-person exhibition at [Sage Studio](#) in Chicago. His work has been included in [The New York Times](#); [Artnet](#), [WWD](#), [Vogue](#), and more.

For more information visit his website [here](#) or follow his [Instagram](#).

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[arts.gov](https://www.arts.gov)

ChaShaMa

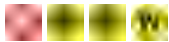
About the Curator:

Shihui Zhou was born and raised in China, where she attended Tsinghua University in Beijing for her BA in art and design. Moving to the United States for graduate study, Zhou worked closely under American visual artist Nick Cave at The School of the Art Institute of Chicago. Zhou is also an alumnus of Textile Arts Center Artist Residency and ChaShaMa ChaNorth Residency program. Shihui's works have been not only shown in the US and overseas, as well featured in The New York Times and other well-known art publications. So far she has been practicing as both a visual artist and curator. She has curated many exhibitions in New York. At the beginning of the year 2020, Zhou founded an artist-run gallery LATITUDE Gallery New York committed to ensuring opportunities for young Asian artists and curators. Zhou is now working and living in Brooklyn, NY, USA.

For more information visit her website [here](#) or follow her [Instagram](#).

**Mar 3 —
Apr 5, 2021**

**37-18 Northern Blvd
Long Island City, New York 11101**



See location → ([https:// chashama.org/location/37-18-northern-blvd/](https://chashama.org/location/37-18-northern-blvd/))

Open map → ([http:// maps.google.com/maps?q=37-18+Northern+Blvd+Long+Island+City++New+York+11101](http://maps.google.com/maps?q=37-18+Northern+Blvd+Long+Island+City++New+York+11101))

Open hours

Wednesday: 1-6pm
Thursday: 1-6pm
Friday: 1-6pm
Saturday: 1-6pm
Sunday: 1-6pm

*Contact curator Shihui Zhou to schedule visits by appointment.
shihui Zhoustudio@gmail.com*

Event

Opening Reception

Mar 3, 2021 5:00pm-8:00pm

Yang Mai: *Good Morning, China!*
(早上好, 中国!)

Curated by David Humphrey
February 20 – March 25, 2020

Opening Reception:

Thursday, February 20, 6-8PM

Exhibition walk-through with Yang Mai and David Humphrey: Saturday,
March 7, 4-5PM



Yang Mai, *UpRise 8, 9, & 10* (站起来 8, 9, & 10), 2019-20. Deadstock polo shirts, LED tube light, metal, dimensions variable.

CUE Art Foundation is pleased to present *Good Morning, China!* (早上好, 中国!), a solo exhibition by Yang Mai, curated by David Humphrey. Mai recycles deadstock business suits, athletic wear, and school uniforms, garments selected by the artist to signify societal roles and systems of control. Drawing upon his experience growing up in Guangzhou, China, where he studied fashion and continues to source his materials from a shuttered clothing factory, Mai reimagines these materials as chains of balloon-like forms or precarious stacks of neatly folded garments impaled with fluorescent tube lights and folding chairs.

In *Break-mold* (锁链), black blazers are stitched together at the openings of the sleeves and threaded through one another, resulting in a tangled heap of rigid limbs and torsos. Similarly, *Where's Happiness 1* (幸福在哪里 1) interrupts the gallery space with jackets bound together at their openings, stretched into horizontal barricades, and smeared with monotone washes of fluorescent paint. The sculpture, stuffed with spray foam and coated with spray paint in shades of bright yellow, orange, green, and blue, recall masses of bodies stiffened by rigor mortis or linked together to form a human barrier. Meanwhile, sculptures such as *UpRise 7* (站起来 7) stand in vertical opposition, constructed from carefully piled polo shirts which have been violently punctured with a metal school chair.

Mai's sculptures represent the restriction, conformity, and authority that clothing can enforce on its wearer. However, the arrangements of these inflated forms also suggest bodies that are voluntarily entangled with one another, whether in a show of collective resistance or that of a communal gathering. Yet, the hollow appearance of their forms implies another type of resistance: the rejection of their intended use and independence from the human body. In her catalogue essay, Gaby Collins-Fernandez writes, "Mai's work proposes aesthetics as a means toward radical freedom from the perspective of clothes: liberation from having to be filled by bodies, a refusal to participate in commercial distribution, and the request to be considered on their own terms."



Yang Mai, *Where's Happiness 1* (幸福在哪里 1), 2019-20. Chinese school uniforms, paint, foam, PVC pipe, dimensions variable.

Yang Mai is an artist born and raised in Guangzhou, China, and currently based in New York City. Mai holds a Master's degree in Fashion, Body, and Garment from the School of the Art Institute of Chicago (2016) and a Bachelor's degree in Footwear and Accessories Design from the Beijing Institute of Fashion Technology (2014). He was featured in a solo exhibition titled *Made in China* at Chashama Gallery, New York, NY, in 2017, and his work has been presented at New York Fashion Week in 2018 and 2019. He has participated in group exhibitions at Aqua Art Miami Fair, FL, 2018; Gallery MC, New York, NY, 2018; The Design Show, Chicago, IL, 2016; and a two-person exhibition at Sage Studios, Chicago, IL, 2016. His work has been included in *The New York Times*, *WWD*, *Vogue*, *Esquire*, and more.

David Humphrey is a New York artist who has shown nationally and internationally. He has received a Guggenheim Fellowship and the Rome Prize, among other awards. An anthology of his art writing, *Blind Handshake*, was published by Periscope Publishing in 2010. He teaches in the MFA program at Columbia University and is represented by Fredericks & Freiser Gallery, NY.

The exhibition is accompanied by a 32-page color catalogue, with texts by Yang Mai, David Humphrey, and Gaby Collins-Fernandez. The catalogue is available online and free of charge to gallery visitors. For more information please contact Programs Manager Lilly Hern-Fondation at lilly@cueartfoundation.org.

CUE Art Foundation is a visual arts center dedicated to creating essential career and educational opportunities for artists of all ages. Through exhibitions, arts education, and public programs, CUE provides artists, writers, and audiences with sustaining, meaningful experiences and resources.

Major programmatic support for CUE Art Foundation is provided by The Andy Warhol Foundation for the Visual Arts; Anholt Services (USA) Inc.; Aon PLC; Chubb; Compass Group Management LLC; The Milton and Sally Avery Arts Foundation, Inc.; Paul, Weiss, Rifkind, Wharton & Garrison LLP; The Shelley and Donald Rubin Foundation; Vedder Price P.C.; and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. This program is supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, and an award from the National Endowment for the Arts.





"Uniform, Free-form" by Gaby Collins-Fernandez

January 31, 2020

This essay was produced in conjunction with the exhibition [Yang Mai: Good Morning, China! \(早上好, 中国!\)](#), curated by David Humphrey, on view at CUE Art Foundation from February 20 – March 25, 2020. This text is included in the free exhibition catalogue available at CUE.



Yang Mai, *Made in China*, 2016. Clothes, paint, foam, gold leaf, silver leaf, metal, dimensions variable.

Yang Mai's work asks us to submit to the terms of apparel. Nowhere is this clearer than in his studio, which I visited twice as he prepared for this exhibition. The space bursts with clothing in varying stages of conversion from raw material to finished sculpture. In the middle of the room were groups of business suits, sportswear, and school clothes, stiffened, painted, filled with spray foam, and arranged in constantly fluctuating configurations. Between these were sculptures comprising neatly stacked polo shirts, purposefully drab columns interrupted by off-kilter plastic spheres and fluorescent tube lights. Older sculptures—cylindrical trouser legs—leaned against one corner like lumber. Several large boxes packed with jeans and jackets lined the room, and Mai expected another shipment soon, uniforms this time.

Mai grew up in Guangzhou, China, and studied fashion design there, specializing in accessories. His original ambition was to work with underground fashion designers, as far away from rote commercialism and predictable design as possible, but by graduate school at the School of the Art Institute of Chicago, the purely sartorial had lost its appeal. No matter how radical the design, a shirt has to work as a shirt if you want someone to wear it.

Fashion is regularly used to both self-expressive and affiliative ends. But clothes are also a kind of prison, which create legible systems of social control and physical restriction. In our conversations, Mai stressed how uniforms imbue their wearer with particular roles and authority (or lack thereof). He related this to his upbringing in China, and to a certain extent, the societal codification he experienced there. Uniforms were used to communicate social roles and their attendant behavioral expectations: "student," "teacher," "worker." At SAIC, Mai discovered that he could name the constraints of fashion and effectively criticize them—through art.

Mai uses clothing to discuss archetypes, control, and the possibility of freedom. The three sit in a tense relationship, uneasy yet codependent. Mai incorporates rigidity into the visual language of his work—there are times when his garments feel more like shells than fabric. But he also uses the structural characteristics endemic to these clothes as opportunities to reconsider them as objects. Although his garments remain recognizable as types (like "blazer") and communicate their symbolic identities (as a specific school's uniform jacket), the sculptures engage the formal opportunities and limitations of garments, rather than allowing their archetypal significations to determine composition and content.



Yang Mai, Detail of *Where's Happiness 1* (幸福在哪里 1), 2019-20.
Chinese school uniforms, paint, foam, PVC pipe, dimensions variable.

In *Where's Happiness 1* (幸福在哪里 1), traditional Chinese school uniforms are individually inflated and hardened with spray foam, then assembled into color-coded chains and balanced against each other. Each chain of three or four garments is partially painted with transparent washes of one hue predominant in the original fabric—yellow, green, orange, or blue. This establishes visual continuity without denying that some differently colored areas have been coerced into assimilation with paint. Coercion plays a role in their connection as well: the garments are sewn and glued together at their orifices, forced together at holes for arms, legs, and torsos. In *Where's Happiness 1* (幸福在哪里 1), these formal manipulations encourage associative readings that free the garments from adhering to their roles as uniforms, relying on metaphor to undermine the garments' conventional uses. I see limbs and torsos reaching out to each other, as if in desperation, rigid ecstasy, or as a snapshot of teams midway through a bizarre stretching competition. The effect is darkly humorous, somewhere between an exaggerated round of Twister and a cheerful group torture session.

Made in China, Mai's previous body of work, featured tautly stuffed trouser legs, sometimes sequined or dipped in candy-colored paint, which directly engage the relationship between the manufacturing of clothing and the expressiveness of art. The viewer is encouraged to see each sculpture as bifurcated—as both pants

and art; machine produced and individually adorned.

Mai's new works focus on similar themes while integrating these differences in order to create causal relationships between the sculptures' forms and the gestures they perform. For example, a sculpture comprising several khaki pant-legs painted silver suggests organic generation as a compositional strategy, rather than emphasizing the industrial facture of the garments. Each leg emerges like an intergalactic succulent from the waist or leg openings of other trousers, reaching up and down with an awkward sturdiness. The sculpture appears to make itself, like a root, rebelling against its machine-made origins. In this light, Mai's work proposes aesthetics as a means toward radical freedom from the perspective of clothes: liberation from having to be filled by bodies, a refusal to participate in commercial distribution, and the request to be considered on their own terms.

This is a funny freedom. Within the terms of fashion there is not a lot of room for autonomous garments; they are always presented on and in relation to the body. And although the structures of the design, manufacturing, and distribution of clothing are much vaster than any individual, they remain relative to human scale because, like any commodity, they must appeal to human desires. Mai's sculptures don't deny the fact that their source materials were originally made for humans. In their final arrangements, they often resemble cartoon bodies or stick figures. But despite their residual anthropomorphism, the garments feel as though they don't *need* us—or our systems—anymore. They have made do on their own, begun to create their own forms of association and expression, as art. Their physical contours may have been decided in relation to human form, but their permutations and growths perform perversions of this origin. They germinate, contort, and spread with the logic of their own forms, prioritizing their own dimensions, the effects of fabric and mobility of seams over human joints, flesh, and bones. The spray foam that hardens their interiors may be ungainly, and may emphasize the void-ish emptiness of a garment's interior, but it allows them to be seen outside of their use for humans.

Still, within the sculptures' configurations lurks an existential gloom. They strive, emerge, and grow, but toward what? The figures appear to compete, but at what game? What would it mean to win? Mai's sculptures acknowledge that freedom comes as a reaction to forces of control, here enacted by the recognizability of silhouettes and costume. There is no liberty without constraints to be freed from, after all.

This essay was written as part of the [Art Critic Mentoring Program](#), a partnership between AICA-USA (US section of International Association of Art Critics) and CUE, which pairs emerging writers with AICA-USA mentors to produce original essays on a specific exhibiting artist. Please visit [aicausa.org](#) for more information on AICA-USA, or [cueartfoundation.org](#) to learn how to participate in this program. Any quotes are from interviews with the author unless otherwise specified. No part of this essay may be reproduced without prior consent from the author. Lilly Wei is AICA's Coordinator for the program this season.

Gaby Collins-Fernandez is an artist living and working in New York City, whose work has been shown both in the US and internationally. She is a recipient of residencies at Yaddo (Saratoga Springs, NY) and the Marble House Project (Dorset, VT), and was awarded a 2013 Rema Hort Mann Foundation Emerging Art Award. Collins-Fernandez is also a writer about art, a co-founder and publisher of the annual magazine *Precog*, and a co-director of the artist-run art and music initiative BombPop!Up.

Mentor **William Fenstermaker** is an art critic based in New York and an editor at The Metropolitan Museum of Art. He has written catalogue essays on Pierre Huyghe (de Young Museum, 2020) and Shen Fan (Eli Klein Gallery, 2018), and his writings on art, politics, and culture have been published by *Artforum*, *BOMB*, *The Brooklyn Rail*, The Metropolitan Museum of Art, *The Paris Review*, *Surface*, and more. Fenstermaker was formerly a reviews editor of *The Brooklyn Rail*. He holds an MFA in art criticism and writing from New York's School of Visual Arts, and is currently a board member and treasurer of the US chapter of the International Association of Art Critics (AICA-USA).

♥ 1 Likes



Exhibition Walk-through with Yang Mai and David Humphrey

Saturday, March 7, 2020
4:00 PM – 5:00 PM

CUE Art Foundation
137 West 25th Street, New York, NY, 10001,
United States ([map](#))

[Google Calendar](#) · [ICS](#)



Yang Mai, *UpRise 4* (站起来 4), 2019-20. Deadstock polo shirts, chair, metal, 93 x 32.5 x 28 inches.

Exhibition Walk-through with Yang Mai and David Humphrey

Saturday, March 7, 2020

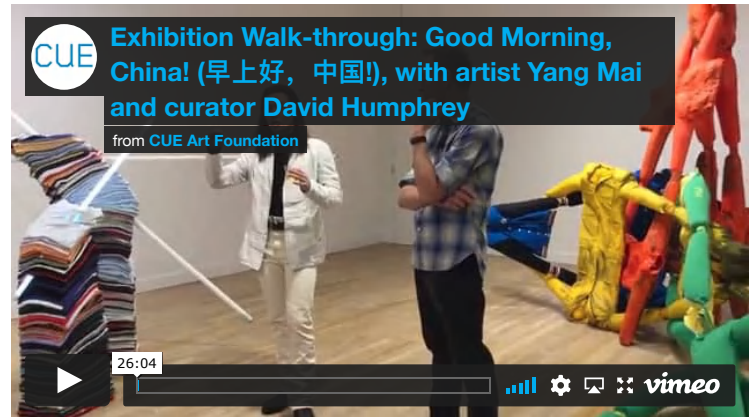
4:00pm - 5:00pm

FREE

Please join CUE on Saturday, March 7 at 4:00pm for a public walk-through of [Good Morning, China!](#) (早上好, 中国!) with artist Yang Mai and curator David Humphrey. Mai recycles deadstock business suits, athletic wear, and school uniforms, garments selected

by the artist to signify societal roles and systems of control. Drawing upon his experience growing up in Guangzhou, China, where he studied fashion and continues to source his materials from a shuttered clothing factory, Mai reimagines these materials as chains of balloon-like forms or precarious stacks of neatly folded garments impaled with fluorescent tube lights and folding chairs.

Mai and Humphrey will be available for questions after the walk-through.



Yang Mai is an artist born and raised in Guangzhou, China, and currently based in New York City. Mai holds a Master's degree in Fashion, Body, and Garment from the School of the Art Institute of Chicago (2016) and a Bachelor's degree in Footwear and Accessories Design from the Beijing Institute of Fashion Technology (2014). He was featured in a solo exhibition titled *Made in China* at Chashama Gallery, New York, NY, in 2017, and his work has been presented at New York Fashion Week in 2018 and 2019. He has participated in group exhibitions at Aqua Art Miami Fair, FL, 2018; Gallery MC, New York, NY, 2018; The Design Show, Chicago, IL, 2016; and a two-person exhibition at Sage Studios, Chicago, IL, 2016. His work has been included in *The New York Times*, *WWD*, *Vogue*, *Esquire*, and more.

David Humphrey is a New York artist who has shown nationally and internationally. He has received a Guggenheim Fellowship and the Rome Prize, among other awards. An anthology of his art writing, *Blind Handshake*, was published by Periscope Publishing in 2010. He teaches in the MFA program at Columbia University and is represented by Fredericks & Freiser Gallery, NY.

CUE Art Foundation is wheelchair accessible. Service dogs are welcome. There is an all-gender, ADA compliant, single stall bathroom in the gallery. The space is not scent-free, but we do request that people attending come low-scent. The closest wheelchair accessible MTA subway stations are Penn Station and Herald Square Station. If you have specific access questions or needs, please contact info@cueartfoundation.org or call 212.206.3583.

Posted in [Events, Talks](#)

Tagged [Yang Mai](#), [David Humphrey](#)

Earlier Event: February 15

Later Event: April 14

The New York Times

Which Art Fair Is for You? Let Our Critic Be Your Guide

One of New York's busiest art fair seasons kicks off this week with the Art Show at the Park Avenue Armory. Nine sprawling exhibitions will follow next week. Here's our critic's guide.

By Will Heinrich Published Feb. 27, 2020 Updated March 4, 2020



The New York Times



Yang Mai's "Uprise 8, 9, & 10 (8, 9, & 10)," 2019-20, will be among the works to seek out during NADA's second gallery open.via CUE ArtFoundation

This fair is for you if what you love is being part of a community. In 2019, the New Art Dealers Alliance had the kind of realization that seems obvious in retrospect: Manhattan itself is already the world's biggest art fair, all year round. This year's second annual New York Gallery Open will include artist talks, performances, and more than 60 member gallerists leading tours of gallery shows in Chinatown, Chelsea and the Lower East Side. It's your chance to get the kind of personal attention they usually reserve for high rollers. *March 5-8; various locations; 212-594-0883, newartdealers.org*

The T List: A weekly roundup of what the editors of *T Magazine* are noticing and coveting right now.



Contemporary Art Daily

March 20th, 2020

Yang Mai at CUE Art Foundation



Artist: Yang Mai

Venue: CUE Art Foundation, New York

Exhibition Title: Good Morning, China! (早上好，中国!)

Date: February 20 – March 25, 2020

Curated By: David Humphrey





Images courtesy of CUE Art Foundation, New York

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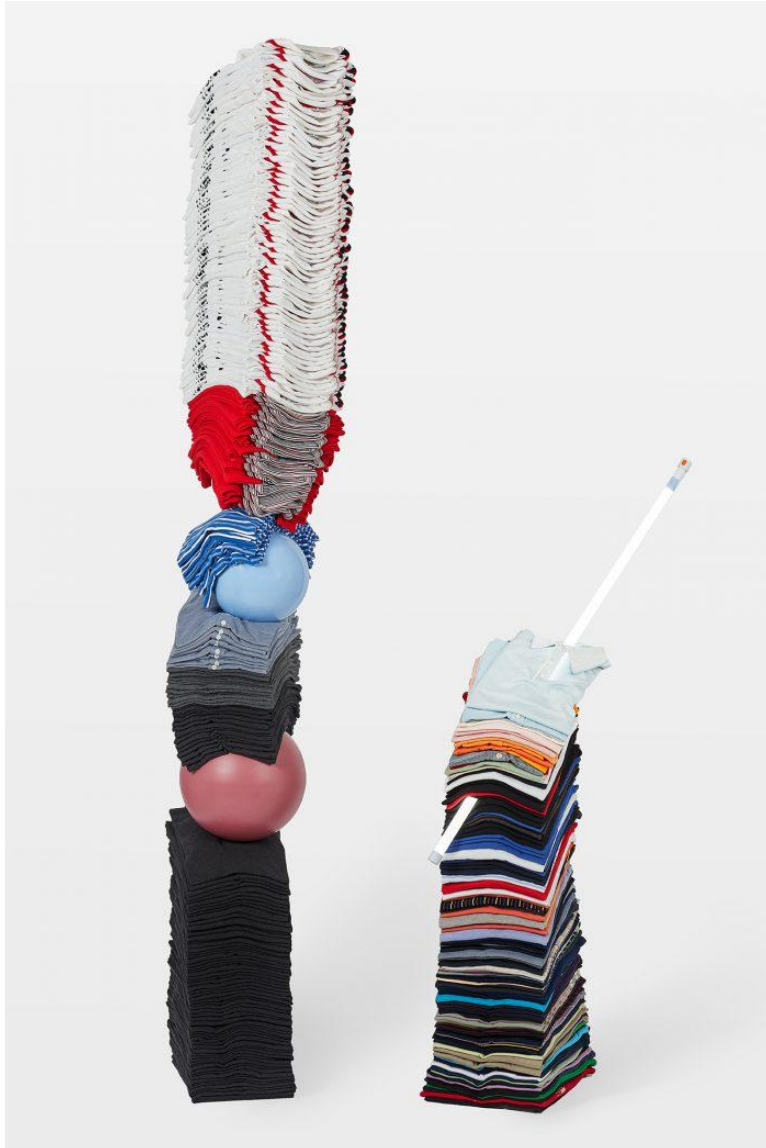
Yang Mai



While the news are filled with headlines about the amount of fashion goods that brands produce each season, Yang Mai's exhibition „Good Morning, China!“

„Mai recycles deadstock business suits, athletic wear, and school uniforms, garments selected by the artist to signify societal roles and systems of control. Drawing upon his experience growing up in Guangzhou, China, where he studied fashion and continues to source his materials from a shuttered clothing factory, Mai reimagines these materials as chains of balloon-like forms or precarious stacks of neatly folded garments impaled with fluorescent tube lights and folding chairs.“ Credits: CUE Art Foundation, New York Curated by David Humphrey





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Resume

简历

YANG MAI

yangmai.us | yangmaiart@gmail.com | 347.654.2871

麦扬

Born in Guangzhou, China

Lives and works in New York and Beijing

EDUCATION

2014-16

> School of the Art Institute of Chicago

Master of Design in Fashion, Body & Garment

2010-14

> Beijing Institute of Fashion Technology

Bachelor of Leather Design in Fashion Accessories

SOLO EXHIBITIONS

2023

> *Yang Mai: 好! (SAY-SO)*, Three Shadows Art Centre, Beijing, China

2021-22

> *Yang Mai: 如果我能说 (If I May Say)*, COMMON PLACE, Beijing, China

2021

> *怀抱 (Hold Me in Your Arms)*, National Agricultural Exhibition Center, Beijing, China

> *Yang Mai: Good Morning, China! (早上好, 中国!)*, ChaShaMa Non-Profit Art Organization, New York, NY

2020

> *Yang Mai: Good Morning, China! (早上好, 中国!)*, CUE Art Foundation, New York, NY

2017

> *Yang Mai: Made in China*, ChaShaMa Non-Profit Art Organization, New York, NY

GROUP EXHIBITIONS

2023

> *LATITUDE Gallery x Artsy Foundations Art Fair*, New York

> *Abstract, Distortion & Fragmentation*, Li Tang Gallery, New York

2021

> 201 Art Space, Beijing, China

> *Light City*, Taihe Art Center, Beijing, China

2020

> *Uncertainty*, LATITUDE Gallery, Brooklyn, NY

2018

> *Transformation*, Gallery MC, New York, NY

> Art Miami Fair, FL

> Clio Art Fair, New York, NY

2017

> *CITY BITES IV*, Alessandro Berni Gallery, New York, NY

> World Trade Center, NY

> *Conception Events Contemporary Art Show*, New York, NY

2016

- > *The 2016 Design Show*, School of the Art Institute of Chicago, IL
- > *Made in China*, Sage Studios, Chicago, IL (Two-person)

2014

- > *We Go*, Beijing Institute of Fashion Technology, China

AWARDS

2021

- > National Endowment for the Arts Award, New York, US

2020

- > CUE Art Foundation Solo Exhibition Award, New York, US

PUBLIC COLLECTIONS

2021

- > LILANZ Co., Ltd., China
- > CALICO COVER Inc., Beijing

BIBLIOGRAPHY

2020

- > *Yang Mai: Good Morning, China! (早上好，中国！)*, Solo Exhibition Catalogue, CUE Art Foundation

2018

- > Art Miami Fair
- > SAIC Magazine Fall

PUBLIC TALKS

2023

- > *Artist Talk*, Three Shadows Art Centre

2022

- > *Artist Talk*, Beijing Times Museum

2021

- > *Expert Exchange: Yang Mai*, School of Art Institute of Chicago
- > *Artist Talk, Yang Mai: Good Morning, China!*, ChaShaMa

2020

- > *Panel Talk 10 years of Fashion Body Garment Program*, School of the Art Institute of Chicago
- > *NADA's New York Gallery Open Exhibition Walk-through: Yang Mai*, CUE Art Foundation

DONATIONS

2020

- > CUE's Benefit Auction on Artsy

INVITED ART DIRECTOR

2018-19

- > CFDA New York Fashion Week: Men's, NY