

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





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▪ 艺术家

麦扬

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艺术家

麦扬，艺术家^[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]

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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



概述图册(1)

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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）

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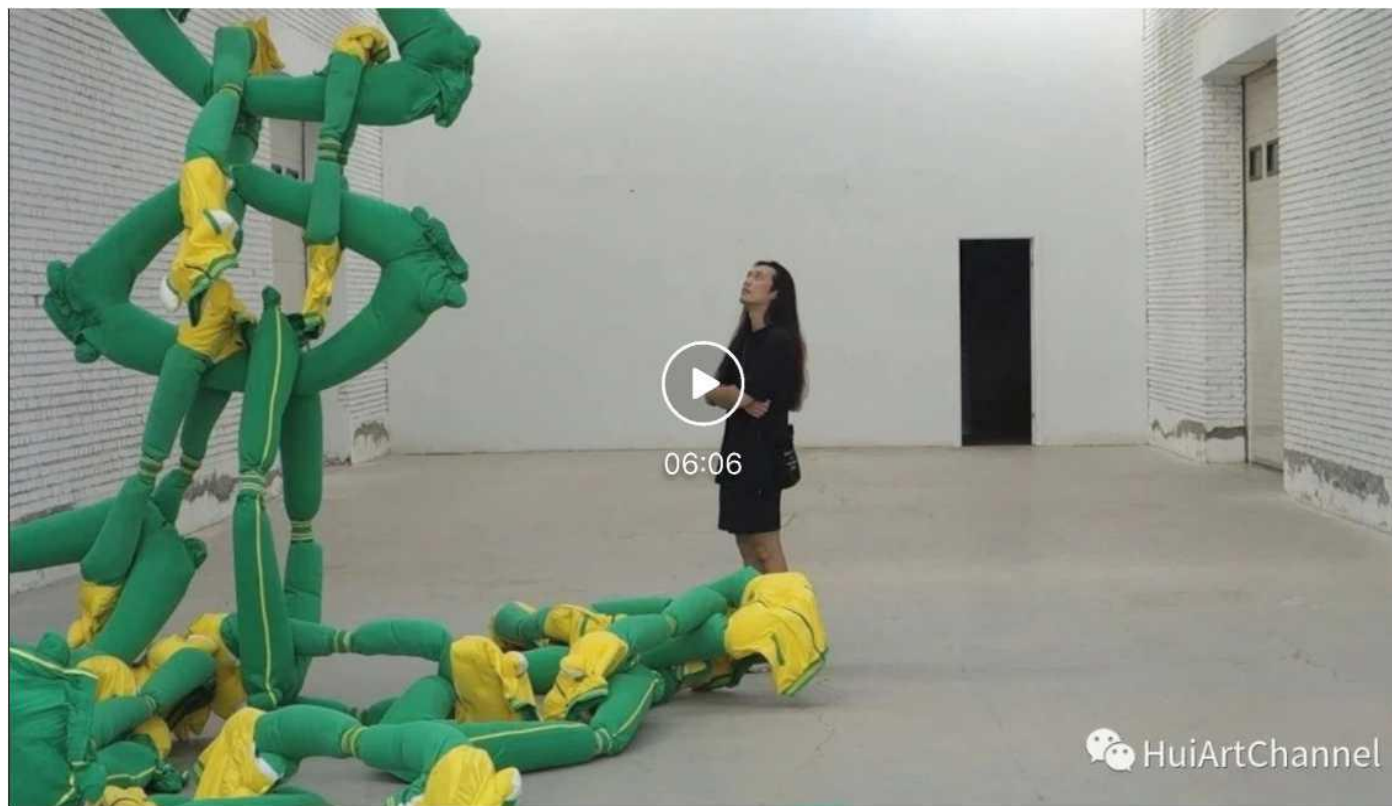






麦扬：怀抱

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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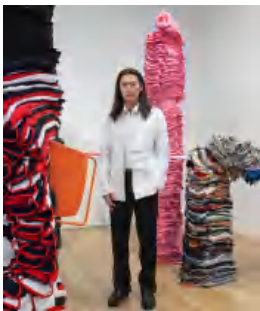


Networking



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

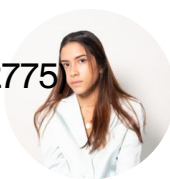
Coordinator & Career Advisor Online (Register for Link)

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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ENDOWMENT for the **ARTS**
[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

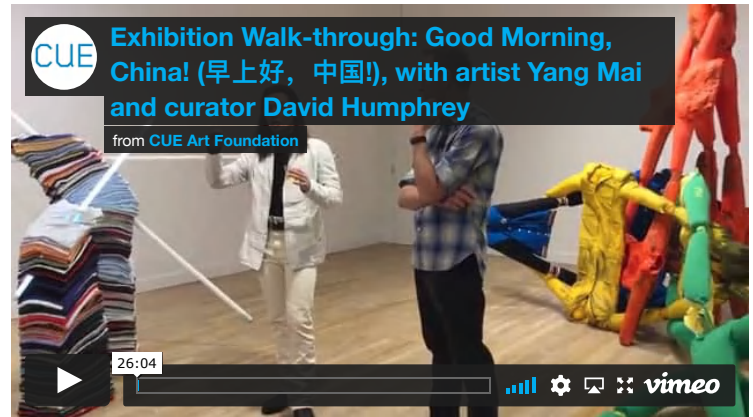
4:00pm - 5:00pm

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.

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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

Trends & Insights

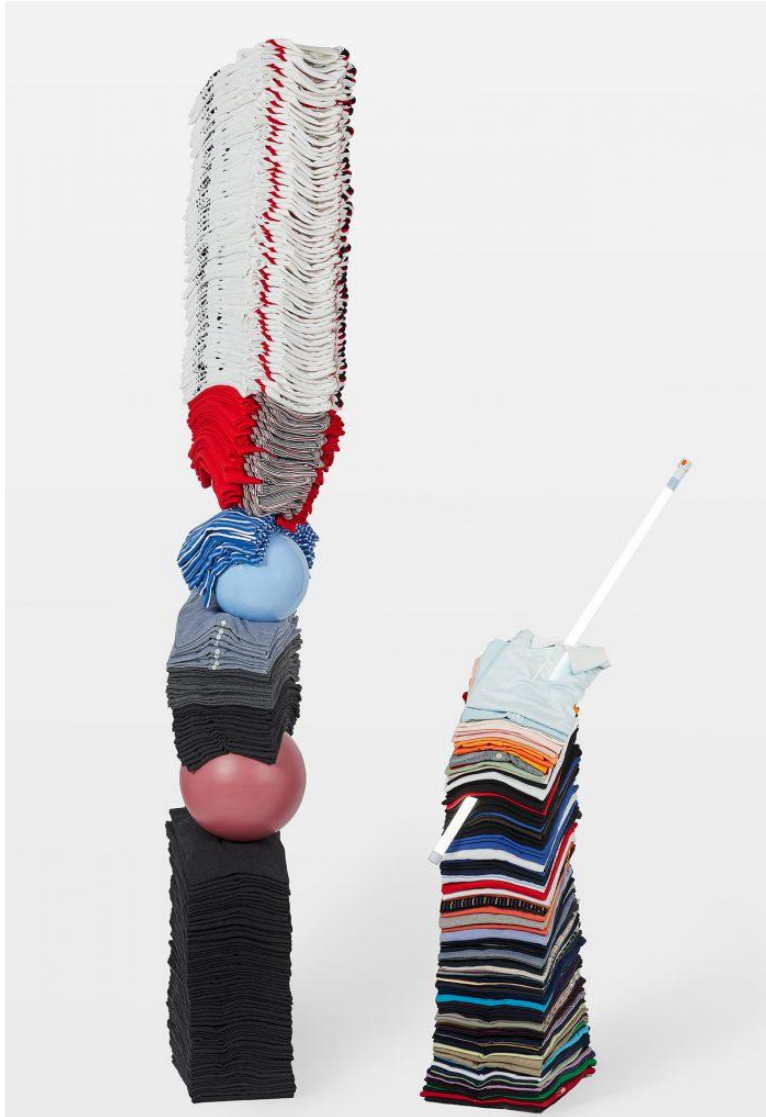
Yang Mai



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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