



曼彻格芝士 *Manchego*, 2021. 布面油画 | Oil on canvas. 152 x 203 cm. 摄影 | Photo: Charles Benton. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

克里斯蒂娜·班班

恋怀症

开幕: 2021 年 9 月 18 日 (周六) 下午 4-7 时
2021 年 9 月 18 日至 10 月 23 日

……但我的故乡乘着它的银翼向我而来。
它躺在我的面前，温顺宛若一张白纸……
——卡罗尔·鲁门斯，《异乡人》

贝浩登 (上海) 欣然宣布举办西班牙裔纽约艺术家克里斯蒂娜·班班的个人展览“恋怀症”。此次展览标志着艺术家与贝浩登的首次合作，也是她在中國大陸地区的首次个人呈现。

班班尺幅巨大的绘画作品具有极易辨识的鲜明特征。它们所呈现出的肉质色调与性感笔触截取出了一幅当代生活场景下亲密的都市快照。艺术家描绘的女性对象是鲁本斯式的，她们的五官被放大、拉长，一直延伸至画框边缘。这些有意被夸张变形的人物体现出形式的明确性，艺术家偶尔借助人物的手势和对抽象的摘引加以调和。精确和阻碍彼此结合，制造出一种真实而又回旋于记忆和感觉之中的情感反应。

CRISTINA BANBAN

MELANCOLÍA

Opening Saturday 18 September, 2021 4PM - 7PM
September 18 - October 23, 2021

...but my city comes to me in its own white plane.
It lies down in front of me, docile as paper...
—Carol Rumens, *The Emigrée*

Perrotin Shanghai is pleased to announce *Melancolía*, a solo exhibition by Spanish born and New York based artist, Cristina BanBan. This is her first show with the gallery and her first exhibition in mainland China.

BanBan's large scale paintings are immediately recognizable. Their broad range of fleshy hues and voluptuous brushstrokes depict scenes of contemporary life and snapshots of intimacy. Her female subjects tend toward the Rubenesque, with features enlarged and elongated that spill towards the edge of frame. These consciously exaggerated figures contain an illustrative clarity of form, occasionally tempered by gestural and abstract intrusions. This combination of precision and obstruction serves to define an emotional response that feels both realistic and swirled through that of memory and feeling.



艾琳和萨拉在绿点区削土豆 Irene and Sara Peeling Potatoes in Greenpoint, 2021. 亚麻布面油画 | Oil on linen. 203 x 178 cm. 摄影 | Photo: Charles Benton. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

与艺术史上的绘画产生直接交流的同时，班班的实践也从个人回忆中汲取灵感。她将现代特征与历史注解交汇贯通的能力凸显出其创作中的一个有趣悖论，即提供某种永恒而又即时的创作视角。《桂尔公园的午餐》呈现了一幅集体肖像，受启于马奈名作《草地上的午餐》。艺术家采用了古典的构图范式，但将参与者和活动场景更新至此时此刻的巴塞罗那——在建筑师高迪设计的著名公园内——描绘出闪烁而灿烂的地中海。仿佛一群早已四散而去的友人曾经拍摄的一张老照片，快乐、疲倦和悲伤在这张绘画中同时发生。

某种萦绕和憧憬于克里斯蒂娜·班班的创作中蔓延。艺术家在全球新冠疫情爆发前不久移居纽约，因此在展出的这一系列作品中注入了独到的个人叙事。“Morriña”是存在于加利西亚语和西班牙语中的单词，据称没有确信的英文翻译，但它约莫体现了如此意涵，“一种悲伤或忧郁，尤其是某人对其故土的恋怀”。班班在画作《曼彻格芝士》中也表达了类似的情感。画中的人物似乎格外想念西班牙的食物，她们身处埃斯特雷马杜拉，那是西班牙民俗悠久的自治区。伊比利亚人的忧愁四处弥漫，《艾琳和萨拉在绿点区削土豆》刻画了班班的两个朋友——同样是来自西班牙的“流放者”——她们正在剥土豆块，准备做西班牙玉米饼。

克里斯蒂娜·班班创作的场景充满了怀旧和渴望，浓缩了一个被艺术家千万次召唤的关于家园的愿景：弗拉明戈舞的姿态，卡斯蒂利亚玫瑰的斑斓点缀，一条有花边的吊带鞋束紧大腿。所见便是“醇厚的乡愁”（Pura morriña）。



24个小时刻 24 Little Hours, 2021. 亚麻布面油画 | Oil on linen. 203 x 152 cm. 摄影 | Photo: Charles Benton. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

While BanBan's work engages in direct communion with art historical painting, she also draws from her own reserves of personal recollection and invention. Her ability to merge the contemporary with historical notes underlines an interesting paradox found in the work—a vision both timeless and timely. This can be seen in *Le Déjeuner at the Park Güell*, a group portrait that takes its figurative composition's inspiration from Manet's *Le déjeuner sur l'herbe*. Here, BanBan takes the classical formal cues, but updates the participants and scene to contemporary Barcelona—in Gaudi's famous park—with a shimmering Mediterranean milieu. The feeling is that of viewing an old snapshot of a group that has since split. Happy, languorous, and sad all at the same time.

A certain sense of longing runs through the work. BanBan, who moved to New York shortly before the global pandemic, tacks a distinctly personal narrative to this body of work. *Morriña* is a Galician and Spanish word that claims no direct English translation, but is loosely defined as "sadness or melancholy, especially nostalgia for the country of one's birth." This can be discerned in *Manchego*, where the painting's subjects longingly indulge in Spanish delicacies with Extremadura—a particularly folkloric region of Spain—visible in the background. That same Iberian melancholy runs throughout the exhibition's course. In *Irene and Sara Peeling Potatoes in Greenpoint* we see this again underlined as two friends of BanBan's—other Spanish exiles—peel tubers in preparation for a Spanish tortilla.

These scenes are steeped with nostalgia and longing, offer condensed visions of home that call out to the artist: a gesture of flamenco, scatterings of Castilian roses, a laced espadrille running up a thigh. *Pura morriña* indeed.



桂尔公园的午餐 *Le Déjeuner at the Park Güell*, 2021. 亚麻布面油画 | Oil on linen. 183 x 229 cm. 摄影 | Photo: Charles Benton. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

关于艺术家

克里斯蒂娜·班班 1987 年生于西班牙巴塞罗那，目前工作和生活于纽约布鲁克林。班班使用大胆的肉色色调在巨大的画布上描绘人体，以宽厚的笔触强调形体的性感。她描绘当代生活场景，人群的亲密瞬间，孤独或与家人和朋友分享的时刻。艺术家的创作具有鲜明的特征：似乎超越画布边界的描绘对象，夸张的眼睛和被放大的四肢。从卢西安·弗洛伊德到巴勃罗·毕加索，班班在艺术史中广泛寻找参照，使她笔下的人物——活跃而强壮的身体，彼此轻松互动——嵌入了被男性凝视所主导书写的艺术史传统。

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About the artist

Cristina BanBan (born 1987 in Barcelona, Spain, lives and works in Brooklyn, New York) paints large-scale canvases filled with bodies in a bold palette of fleshy hues, their voluptuous forms emphasized with wide brushstrokes. Corporal and emotive, she depicts scenes of contemporary life, portraits of intimate moments, lonesome or shared among family and friends. BanBan's maximalist compositions are marked by subjects spilling out of the confines of the canvas, bearing exaggerated eyes and enlarged hands and feet. Citing a diverse range of references, from Lucian Freud to Pablo Picasso, BanBan asserts her figures – sinewy bodies running and interacting with ease – into an art historical canon penned by the male gaze.

[More information about the artist >>>](#)