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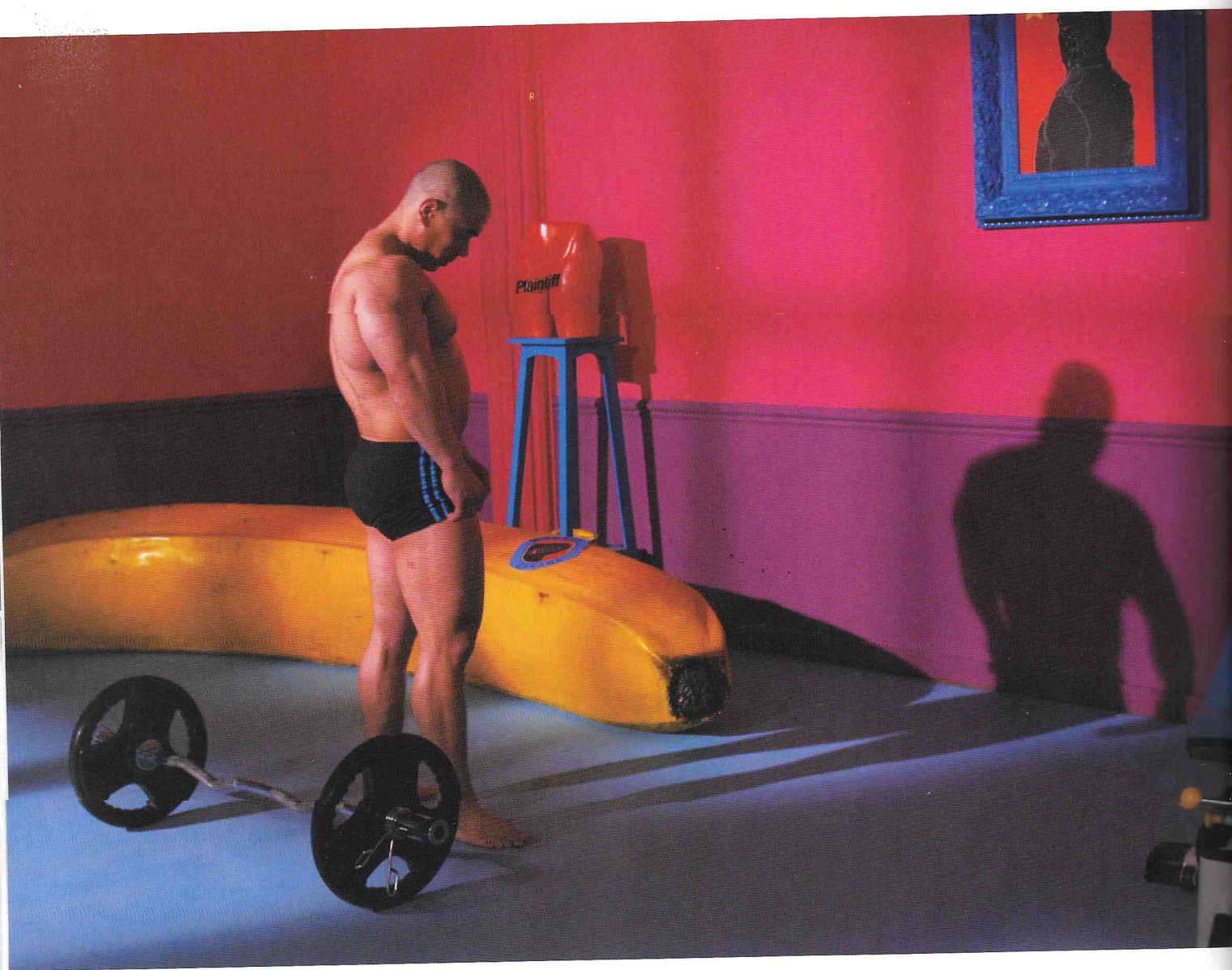
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“黄色”幽默

Yellow Humour

从晦涩难懂到幽默调侃，艺术家陈轴经历了一系列表达方式的探索。然而无论是与超模秦舒培灵感碰撞，还是与服装设计师周翔宇的跨界合作，他始终保持着自己鲜明且独特的“黄色幽默”——艺术家陈轴将波普式的色块大胆堆叠，使“快乐”变成了他做展览的简单初衷。

From obscure to humorous, Chen Zhou has explored many languages of art in his short but dizzyingly fast career. From his collaboration with supermodel Shu Pei Qin to the art video he made with fashion designer Xander Zhou, Chen has cultivated a distinct brand of “yellow humor” – using bold colors reminiscent of 60’s Pop Art in his installations and movies.

撰文：陈溪 Cecilia Chan

《打女佣的屁股》
 高清数字电影, 16: 9, 彩色, 有声, 13分钟,
 2012
 Spanking The Maid II
 HD digital film, color, sound, 13mins,
 2012

四月的第一天, 一场以美国 70 年代娱乐明星‘安迪·考夫曼’命名的展览在上海 M50 艺术区开幕——在一个被刷成亮黄色的空间里, 共展示了 9 件录像作品, 被称为“9 个笑话”, 分别离奇地发生在艾未未北京工作室门口、尤伦斯徐震展览的现场、央美双年展现场、798 东街的高台上、通往黑桥的路旁荒地、艺术家同游的海边以及此次展览的现场。而这场与众不同展览的主人, 正是艺术家陈轴。

中长的头发上压着一顶平沿帽, 一副茶色“溥仪式”圆眼镜将陈轴的眼神带出几分神秘感。陈轴说, 他最近刚刚作为特邀嘉宾参加完独立设计师张达在上海时装周

的走秀——这确实让人有几分诧异, 一位当代艺术家与时装周能有什么关系? “我希望在生活中成为一个表演者, 可以在某些场合变成另一种人的身份或者样子。”在与陈轴的细聊之下, 发现一切似乎又是顺理成章。

关于艺术的反向

每位艺术家都在不断地经历转变, 而在陈轴的世界里, 一切似乎都是加速的。1987 年生于浙江, 陈轴毕业于中央美术学院, 自幼学画, 曾经师从著名艺术家王功新, 陈轴在 22 岁时就因参加了“台湾影像艺术博览会”而开始受业界关注, 之后的“大声展”与“亚洲影像艺术博览会”都有他活跃的身影。2011 年, 他的作品随“录像艺术在中国”参加了西班牙马德里举办的 Madata 新媒体艺术节, 又在纽约 Meulenstein 画廊举办了展览。后一年, 他一举获得今日美术馆的“马爹利艺术基金”并携作品去了著名的路吉佩吉当代艺术中心与美国休斯顿当代美术馆。之后再迈阿密、巴黎蓬皮杜艺术中心以及 ON|OFF 北京尤伦斯大展上诞生的其标志性的“笑脸”, 陈轴在短短的五年时间似乎已经超越了许多人几十年的速度。

On April 1st, April Fool's Day no less, a unique art exhibition titled Andy Kaufman opened in Shanghai's M50 art district. Painted in extreme yellow, the exhibition space consisted of nine TV sets playing '9 Jokes', bizarre scenes shot at locations including Ai Weiwei's Beijing studio; Xu Zhen's UCCA exhibition site; the CAFA Art Museum; East Gaotai street in 798; a roadside wasteland on the way to the black bridge art district; a seaside shot during a tour with two artists; and the last- a scene of the exhibit space itself.

Dressed all in black with a flat-peak hat on top of his longish hair and sporting a pair of round 'The Last Emperor' style tinted lenses; Chen Zhou seems to make an effort to cultivate the image of an 'irreverent young artist'.

ON ART

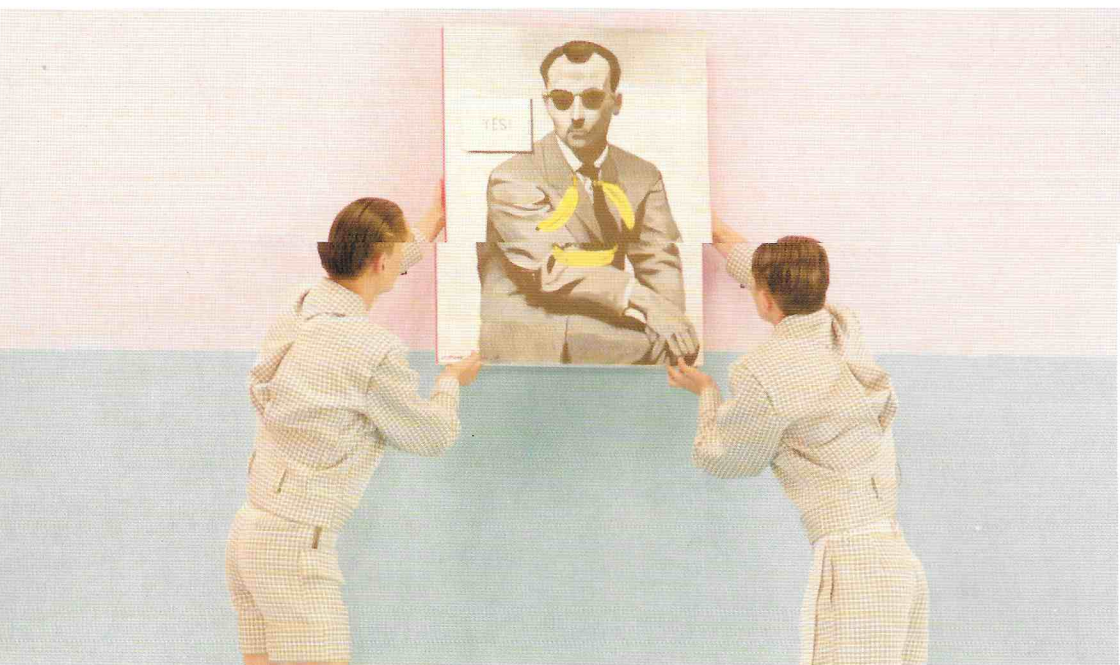
It's true that every artist's experiences are different; for Chen Zhou, the world seems to spin twice as fast. Born in 1987 in Zhejiang and having studied painting since childhood, Chen enrolled at the prestigious China Academy of Fine Arts (CAFA) under the tutelage of famous artist Wang Gong Xin. At the tender age of 22, he participated in the Taiwan Image Art Fair, sparking the art industry's first interest in his work.

2011 spelled another year of breakthrough success for Chen following his debut in 'Louder' at the Asian video Art Fair. Chen's work also exhibited at Video Art in China held in Madrid; he attended New Media Arts Festival in Madata, and also hosted an exhibition in New York's Meulenstein gallery. One year later, Chen was awarded with the Today Art Museum's Martell Art Fund; featured at the Centro Per L'arte Contemporanea, Prato, Italy; and also invited to bring his works to Houston Center for Contemporary Art. Following this, Chen exhibited in Miami, at the prestigious Pompidou Centre in Paris and was featured in the now iconic 'ON|OFF' exhibition at Beijing's UCCA Centre. In just five short years, Chen Zhou has experienced what takes many artists decades to live through, and has emerged as one of the most watched young artist-directors of his generation.

Since last year however, Chen became somewhat disillusioned with himself as an artist. This disillusionment began with his show 'I'm not not not Chen Zhou', in which he created a dialogue of questions, seemingly with himself: "Why do art?", "Why I am an artist?"

According to Chen, the catalyst for this change of heart was the pretentious and esoteric talk that exists in

“I know if I stripped myself naked and stood in front of others, I wouldn't be the only one to feel bashful.”



从顶部起 From top

《YES!》

高清数字电影, 16: 9, 彩色, 有声, 7分钟 28秒, 2012

YES! HD digital film, color, sound, 7mins 28secs, 2012;

《I' m not not not Chen Zhou》

高清数字电影, 16: 9, 彩色, 有声, 43分钟, 2012

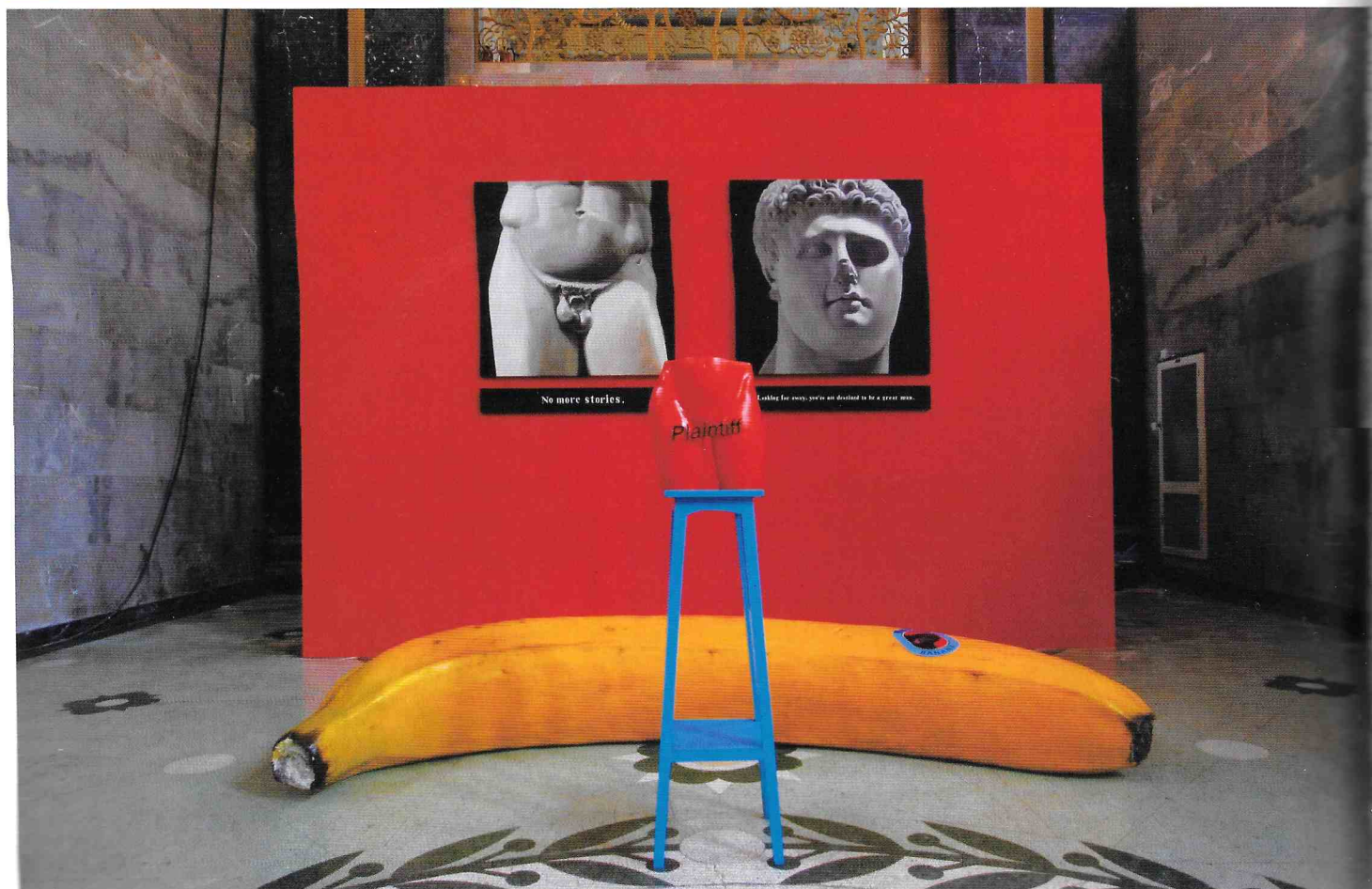
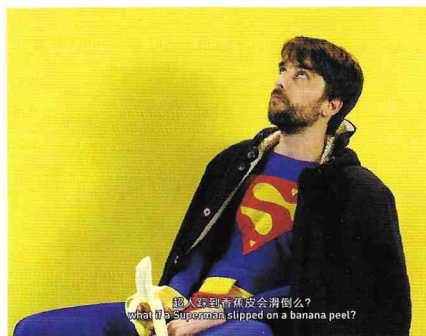
I' m not not not Chen Zhou
HD digital film, color, sound, 34mins, 2012;

《打女佣的屁股 II》

(装置现场) 录像装置 (电视 (高清数字电影, 16: 9, 彩色, 有声, 13分钟), 油画, 香蕉雕塑, 女体雕塑, 桌子) 2012

Spanking The Maid II

(with sculptures&paintings)
Video installation (TV Set (HD digital film, color, sound, 13mins), oil painting, banana sculpture, women body figure, table), 2012



“我知道当我扒光自己站在别人面前时，害羞的不只是我。”

然而，从去年他做个展“T'm not not not Chen Zhou”开始，他却开始了一系列的自我反问。“我为什么非要做艺术？凭什么我是一个艺术家？”在很多人高谈阔论，追赶那些“漂亮的知识”的同时，陈轴却想避免带上“艺术家”的帽子，避免自己进入那高级知识份子的宫殿。他开始试图掌握局势、控制自己生涯的进度。

‘陈轴’这个角色是一个被消费的角色，他只要被销售了就可以成被消费的任何一种样式，而我自己是藏在背后的，我希望拿出一个‘陈轴’的身份去做消费。”于是，他开始质问自己这几年来所做的艺术，将自己层层剥开：“于是这个质问很快扒光了我。没几个人可以真实的面对自己，在被窝中我们心知肚明，可掀开被子，我们马上就带回了面具。”

黄色幽默

“然而我知道当我扒光自己站在别人面前时，害羞的不只是我。”陈轴接着说。在去年的个展之前，他的作品基调都是悲伤的，大多带有强烈的压抑感，有着很多符号性的个人语言，人们经常表示看不懂。于是，他开始思考怎样简化自己的作品，尝试和观者沟通——他开始使用大量的黄色，甚至专门为展览画了一张“笑脸”，香蕉也成了他的另一个代表符号。“香蕉里面有快乐因子，吃了会让你 Happy，当我们进入一个黄色的空间，它会很自然地让你愉悦，黄色就好像是光芒的颜色。”陈轴兴奋地说道。

于是，他的片子开始变得幽默，变得轻松了。“我发现幽默很智慧，它承载的空间特别大。当你去看考夫曼表演的时候，你会觉得这个人怎么这么逗，但他那种逗并不是给你一个有内容的梗，更像是挑起了你本能的欢乐，但是在这个欢乐背后你会开始想为什么这个可以给我欢乐，会有一个思考的空间存在。”陈轴的初衷非常单纯，有一天他在盯着人头骨的骷髅头看，偶然间发现其实骷髅头本身就是在笑的，越看越觉得那就是一个很滑稽的笑脸，“原来上天在造你的时候就是按照笑脸的原型造的你，所以我这次展览上画了一张《第一个笑脸》，所以这个是我找到的第一个潜在的笑脸。”

陈轴通过自己独有的观察与反思方式，将那些结果未知而且看似严肃的讨论以幽默的方式置于展览现场，产生了正如考夫曼表演似的诙谐，而这种“黄色幽默”的生成，恰恰是对所谓“高尚艺术”的一种有力回应。■



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the art industry, describing art with what he calls "beautiful knowledge". Having subscribed to this mantra for a while, Chen came to the revelation that he wanted to return his art to a simpler element, to avoid wearing the clichéd 'artist' hat. He endeavoured to become the master of his situation, to control the progress of his own career rather than leave it to established convention, the path trodden by so many others before him.

He says of the transformation: "Chen Zhou' is a role that functions as a brand; it's a name that can be sold or marketed to any one style. I hide myself behind this brand, I want to control it and create a 'Chen Zhou' identity". Following this epiphany, Chen questioned his art of previous years and attempted to peel away the false layers of self he had acquired during that period: "the question quickly occurred to me that very few people can actually face themselves, preferring to 'hide under the bed'. We know very well that if we pull the covers back, we'll return to the mask."

YELLOW HUMOR

"I know if I stripped myself naked and stood in front of others, I wouldn't be the only one to feel bashful." Chen remarks. Before last year's exhibition, Chen's works were ridden with personal angst purveying a sense of oppression. Now, however, Chen thinks about ways to simplify his work, to communicate with the audience in a way not dissimilar to Andy Warhol's Pop Art of the 1960s. He began to use a lot of yellow, now characteristic of his works, and drew a special 'smiley face' brand and motif for his Andy Kaufman exhibition. Along with this, bananas have also become another symbol of his new works: "Bananas have a comedic, or 'fun factor' to them- eating makes you happy, to me they are a natural component to pleasure" he says excitedly.

Following his transformation into a brand, Chen has concentrated on making installations and movies that take on a humorous edge, and a new openness, and a distinct turning point from the angst and moodiness in his earlier works. "I find humor to have a particular wisdom, for example when you look at the entertainer Andy Kaufman's performances, at first you'll find him funny, but it's more like an instinctively provoked joy with no real point behind it. However, put the humor behind and you'll begin to wonder why this makes you laugh- from thereon it evolves into an existential question".

Chen's mind is now governed by simplicity and humor. One example comes from a time he was staring at a human skull, and discovered by chance that the skull itself appeared to be laughing. "To me it seems God created your skull with a perpetual smile on it; even under your skin you wear an eternal smile on your face."

Through his own unique way of observation and reflection, the results of Chen's new brand of art are for the moment unknown- a seemingly serious discussion juxtaposed with humor, producing witty performances like Andy Kaufman through popular media that speak of this new "yellow humor" generation as a powerful response to the so-called "noble art". ■