



村上隆 Takashi MURAKAMI

Mr.DOB Gold, 2020. 玻璃钢上金箔 | Gold leaf on FRP. 158.4 x 127 x 81.3 cm. ©2020 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

信使

2020 年 7 月 24 日至 8 月 29 日

贝浩登(上海)欣然宣布举办夏季群展“信使”。展览于 7 月 24 日面对公众开放,展至 8 月 29 日,13 位贝浩登艺术家将于此次展览呈现其代表性作品,其中大部分为艺术家近期创作的新作。2020 年,艺术家所处的世界形势比以往更显严峻,疫病的流行带来信息的爆炸,也带来沉重的反思,激发了艺术家们在隔离时期对自我和世界的审视。

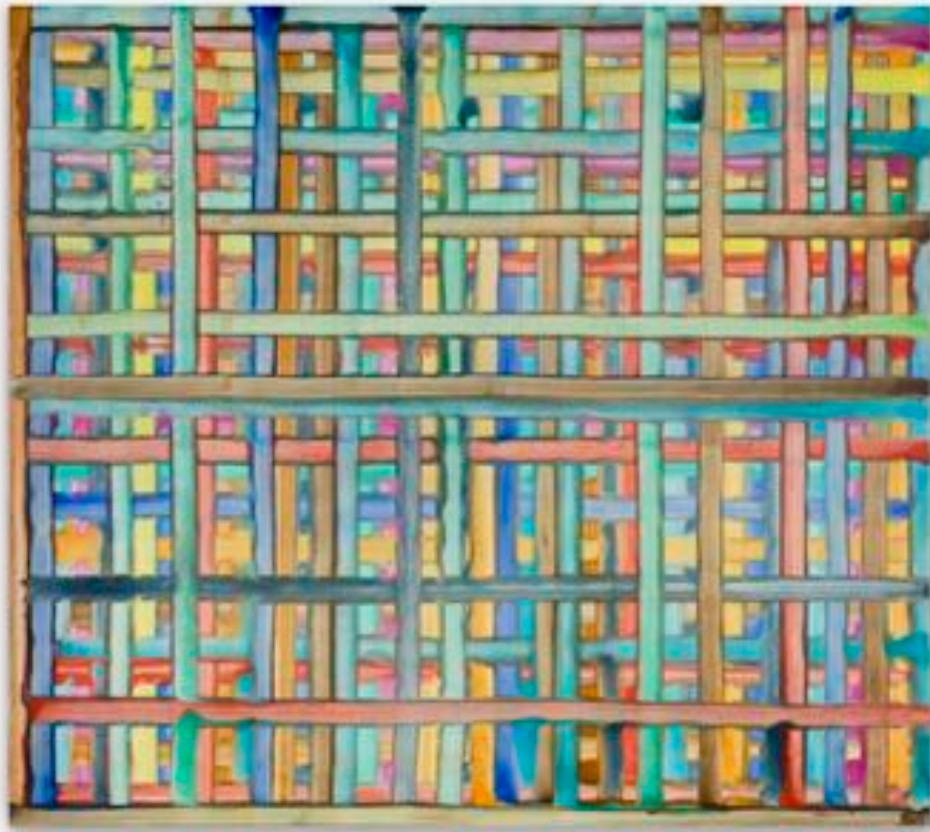
我们相信,艺术家是当代社会中最为重要的一群“信使”。他们以艺术实践向公众传递信息,他们创造了自己的“语言”和“文字”,也面临艺术的结果在现实世界中可能收获的认同和误读。时至今日,作为“信使”的艺术家

MESSENGER

July 24 - August 29, 2020

Perrotin Shanghai is pleased to present the summer group exhibition *Messenger*, featuring works by 13 Perrotin artists, most of which were recently created. The exhibition is open to the public on July 24th through August 29th. In 2020, the world in which artists live is more severe than ever before. Global epidemic has brought information explosion, followed by meditations in emergency times, which would inspire artists to survey themselves and the world during Quarantine.

We believe that artists are the most important "messengers" in contemporary society. They convey information to the public through artistic practice, creating their own "language" and "word", and also face the



博纳德·弗瑞兹 Bernard FRIZE

Ghor, 2020. 布面丙烯、树脂、木框 | Acrylic and resin on canvas, wooden frame. 160 x 180 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the Artist and Perrotin

想要传递什么? 又该如何传递? 我们邀请艺术家在展览中思考这个或许无法回避的问题。希腊人相信是赫耳墨斯发明了钻木取火, 这位“信使”为人间送去了神的“技艺”(Ars)*, 造福了尚被囚禁于黑夜中的人类。而艺术家又发明了什么?

赫耳墨斯的双脚长有双翼, 因此行走如飞, 他为诸神传递消息, 也将死去的灵魂接引至冥界。从荷马诗篇中走出的神祇创造了人类文化史中的第一个“信使”形象。赫耳墨斯掌握着辩论与灵舌, 诗与文字, 也为别人带去喜报与噩耗。最重要的是, 赫耳墨斯能够灵活地跨越种种边界, 甚至是死亡的边界。他站在想象力的源头向人们诉说这一真理: 信息的传递不被任何边界所阻拦。

“信使”也可能来自未来。1999年, 中国科幻作家刘慈欣发表了小说《信使》: 爱因斯坦因投在日本的两颗原子弹而思虑自己的功过, 雨夜的梧桐树下, 他遇见了一位年轻人, 来自原子弹爆炸200年后的未来。他给爱因斯坦带去了一个好消息: 人类的最后一颗核弹最终会在未来被销毁。他说道: “我是信使, 我们的时代不想看到您太忧虑, 所以派我来。”

“信使”作为文化概念具备矛盾的意义, 这种矛盾是相当迷人的: 人们期盼信使的到来, 又惧怕他的到来, 因为信使所掌握的东西是人们未知的, 与此同时也是人们想要知道的。信使以其形象凸显了处于社会生活中的人类对于信息的渴望。我们期待着作为“信使”的艺术家将新的思考传递给观众。无论如何, 灾难过去之后抵达的“信使”总归意味着希望。

*英文 Art (艺术) 一词源自于古希腊语 Ars, 意为“技艺”, 该词衍生出了更广义的涵义, 几乎包括了所有与人密切相关的创造性学问。

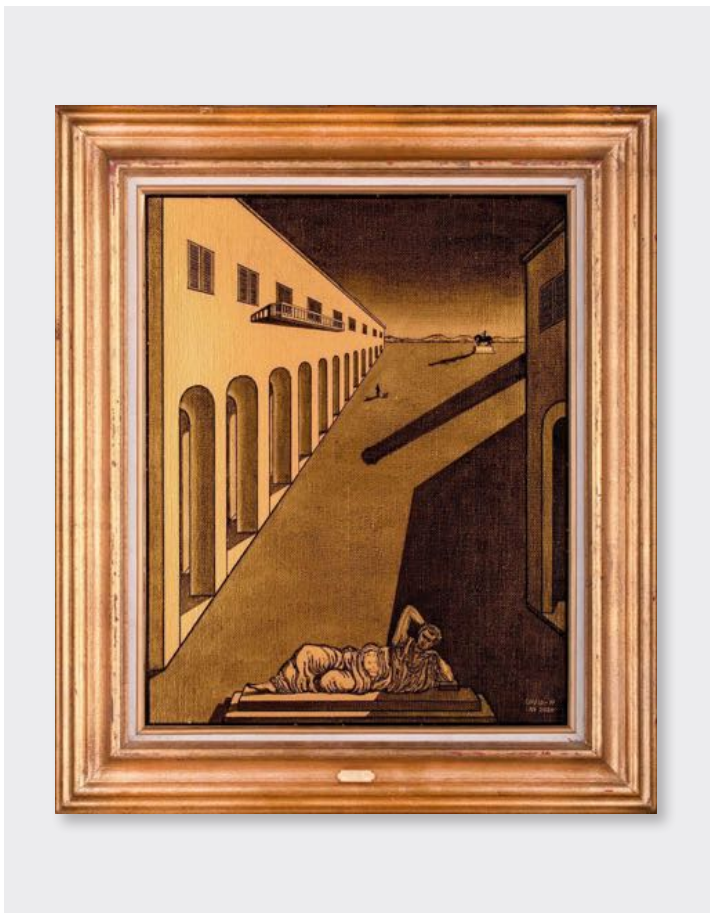
recognition and misinterpretation that the results of art may obtain in the real world. What do artists as "messengers" want to convey today? And how? We invited artists to reflect on this question, which may be unavoidable. The Greeks believed that it was Hermes who had invented fire by rubbing sticks, and had gifted the "ars" *of god to mortal for the benefit of all who were still imprisoned in the night. What did the artist invent then?

Hermes has wings on his feet that makes him fly. He functions as the messenger of the gods, also escorts newly deceased souls from earth to the afterlife. As a herald of gods from *Homer*, Hermes created the first image of "messenger" in the history of human culture. He held debates, poetry and words, acting as a mediator between divine and mortal, to which he sent unpredictable news, no matter good or bad. The most crucial is that Hermes has the ability to freely cross boundaries, even the boundaries of death. He stands at the entrance of imagination to tell people the truth: Information is not blocked by any boundary.

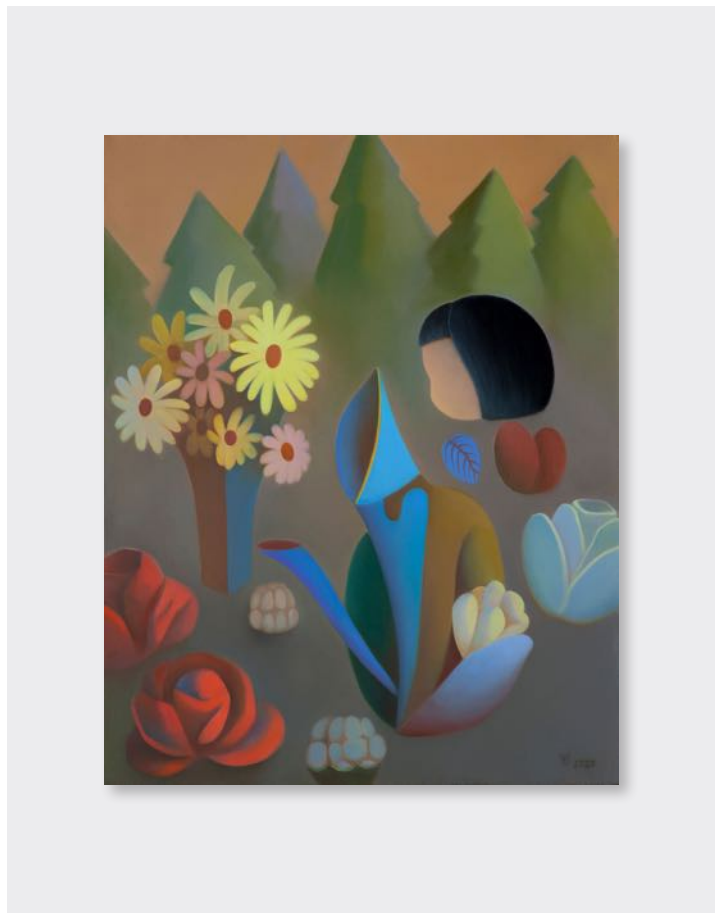
Messengers may also come from the future. In 1999, Liu Cixin published his novel *The Messenger*: Einstein questions himself after two atomic bombs were dropped on Japan. Under the plane tree on a rainy night, he met a young man who comes from the future 200 years after the bomb was exploded. He brought Einstein good news: The last nuclear bomb in the human world would eventually be destroyed in the future. "I am a messenger," he said. "Our times do not want to see you worried, so they sent me."

As a cultural concept, "messenger" has a paradoxical meaning, which is quite fascinating: people are looking forward to the arrival of the messenger, but also in fear of his arrival, because what the messenger knows is unknown to people, meanwhile, he always gets what people want to know. As a figure, messenger carries the desire for information from human beings in the social life. We are expecting artists as "messengers" to deliver new thoughts and creations to the audience. On all accounts, the "messenger" who arrives after the disaster is always carrying hope.

*The English word "Art" is derived from the ancient Greek Ars, which means "craft". This word has a broader meaning, including almost all the creative knowledge closely related to human beings.



倪有鱼 NI Youyu
COVID-19 (Chirico's prophecy), 2020. 布面丙烯 | Acrylic on canvas. 66.5 x 56.5 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the Artist and Perrotin



陈可 CHEN Ke
花园 Garden, 2020. 布面油画 | Oil on canvas. 50 x 40 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the Artist and Perrotin

臻选作品:

陈可

“今年北京的春季，各种花发疯了一样，次第开放、姹紫嫣红，算是给疫情中人们的安慰。仔细去看花，会发现每种花的结构都很特殊，个个不同，极其精巧，犹如一座设计精良的小房子。自由的形状中又蕴含着几何的节律。宇宙确实是最伟大的设计师，设计出各种复杂的形态，人体、植物、动物，人类文明到现在，还是不能一一揭晓其中的奥秘，人在自然面前，永远是小孩子。而我们在‘花园’中，也更能定义自己在宇宙中的位置。”

——《花园》

“石榴是中国传统艺术里喜爱的题材，寓意多子。在民间雕刻、传统绘画里都可觅其踪影。我本来对这个无感，直到一次，好友送来她种的石榴，一枝上结了两个，非常可爱，犹如并蒂莲。切开，可见淡红色的籽整齐排列在黄绿色的壳里，有淡青色半透明的薄膜覆于其上，好像皮肤下的卵，这时我才猛然觉得这个植物与动物的共通性。切开的石榴过了一段时间，外皮渐渐干硬，里面的籽也慢慢由淡红转为红褐、黄褐色，体积也渐渐缩小，犹如一个脸上慢慢长出皱纹，身体也渐渐佝偻的老妇人。鲜嫩的手捧起，更有参差之感。时间一直向前，外物莫不被其裹挟而去，未有归期。”

——《石榴》

倪有鱼

观看倪有鱼的作品，常常给人一种时空上的错觉——陌生者有时很难一目了然地界定艺术家年龄以及作品所处的年代。倪有鱼似乎是在创作中有意回避了时效性的特征，而将时间以一种抽象的痕迹引入作品内部。他声称，自己并不是一个热衷于“观念”的艺术家，甚至未必确

ARTIST FOCUS

CHEN Ke

In the spring of Beijing this year, all kind of flowers are blooming in a flourishing way, beautiful and luxuriant. The colorful flowers shall be regarded as a comfort to the people in the epidemic. If you look closely at the flowers, you will find that the structure of each type of flower is very special, different, and extremely delicate, just like a well-designed small house. The random shape of the flowers also contains geometric rhythm. The universe is indeed the greatest designer, designing variety of complex forms, human bodies, plants, and animals. Up to now, human civilization still could not reveal mysteries of the universe one by one. Face upon the nature, we are always like children. While in the "Garden", we may be able to define our position in the universe in a better way.

— Garden

Pomegranate is a favored subject in traditional Chinese art, indicating fertility. It can be found in folk carvings and traditional paintings. I had not interested in it, until once, my friend sent me pomegranates that she plants. There are two pomegranates on a branch which are very cute, just like the twin lotus flowers. After cutting it, you can see the faint red seeds are neatly arranged in the yellow-green husk, with a light green translucent film covering it, like eggs under the skin. It was then that I suddenly captured the resonance between this plant and the animal. After a while, the pomegranate skin gradually dries out, and the seeds inside gradually change from pale red to reddish-brown, even yellowish-brown, and shrinks in size, just like an old woman with wrinkles on her face and her body gradually rickety. When picked it up by a pair of tender hands, it feels more complicatedly uneven. As time goes on, all external objects shall be swept away by it, without return date.

— Pomegranate

NI Youyu

Viewing Ni Youyu's work often leaves one with a spatial and temporal



席洛·汉兹曼 Thilo HEINZMANN
O. T., 2018. 布面油画、色粉、有机玻璃罩 | Oil and pigment on canvas, plexiglass cover. 116 x 106 x 8.5 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the Artist and Perrotin

定自己所做的算是“当代艺术”。多年来，倪有鱼总是以一种反潮流的，甚至是有点“low-technique”（低科技）的方式去工作。

席洛·汉兹曼

席洛·汉兹曼的作品探讨了西方绘画传统的两大发展方向，即绘画作为展现世界的优越媒介，以及随着这观念衰落、抽象艺术抬头，绘画变成了形相、色彩、纹理和平面的互动平台。两者差距极大，经艺术家转化为对比，却可巧妙融入作品。其中，已着色的作品，不单展现颜色作为物质是我们世界的组成部分，彩色构图更可探索色彩变化，还原颜色在具象以外的本来面目。由此可见，无论是绘画的“哀悼任务”（“Task of Mourning”，Yve-Alain Bois 语），或是绘画的终结，在汉兹曼作品中已合而为一，迸发出新意。

延斯·梵歌

“观看延斯·梵歌的作品，仿佛像是在观看世界在他大脑中的重构过程——看到他脑海中的记忆碎片，对颜色与形状的感知，对个体的重塑，对光线的追忆，复杂情绪的苏醒……被他以北欧人的理性与敏感分类、组合，成为他心灵空间的快照。出现在画作中的元素，作为他所选择的注意力落脚点，既描绘了情感的徘徊，也表达着宁静心灵的一种潜能。”

——《Dazed China》2020年6月刊

村上隆

此次展览将呈现村上隆创作的经典形象：“DOB 先生”，其名字来源于日本俚语“doboite”，意为“为什么”，其尖牙、卡通化的大眼睛及鼠耳都受



格雷戈尔·希德布兰特 Gregor HILDEBRANDT
Hedy Lamarr, 2020. 木框内喷墨打印、塑料磁带盒 | Ink jet print and plastic cassette tape boxes in wooden case. 159.5 x 111 x 9 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the Artist and Perrotin

illusion: outsiders may have difficulty, at first glance, in determining the age of the artist and indeed the age of the works. The artist seems intent on avoiding temporal marks in his oeuvre, instead imbuing his artworks with an abstract trace. Ni Youyu asserts that he is not keen on the “conceptual”, even hesitating in calling what he makes as belonging to “contemporary art”. For many years now, the artist has gone against the grain, even working in a “low-technique” mode.

Thilo HEINZMANN

One of the central tenets of Heinzmann's work lies in revisiting painting's Western tradition with both of its prime historical momentums in view: painting as the superior medium for showing the world; and, after it had achieved its momentous triumph in retreating to its own means, painting as the field for a powerful interaction of form, color, texture, surface, after the rupture of abstraction. Heinzmann's work revisits this epochal break and harnesses it into a dichotomy that his art elegantly puts into play. His works with pigment, for example, display that powdery dust, they exhibit it in its material concreteness, as one of the many specimens of matter that make up our world; What matters here is, in other words, that what has been influentially described as painting's ‘Task of Mourning’ (Yve-Alain Bois), or its various endgames, are, in Heinzmann's work, combined and in that combination release a new productivity.

Jens FÄNGE

To see the work of Jens FÄNGE is like watching the reconstruction of the world in his brain—to see the fragments of memory in his mind, the perception of colors and shapes, the remolding of individuals, the recollection of light, the awakening of complex emotions... Classified and combined by him with the rationality and sensitivity of northern Europeans, it becomes a snapshot of his inner space. The elements that appear in the painting, as his chosen anchors of attention, depict both emotional wandering and a potential for peace of mind.

— Dazed China, Issue6, 2020



村上隆 Takashi MURAKAMI
 无题 *Untitled*, 2020. 木板上布面丙烯、铂金箔 | Acrylic and platinum leaf on canvas mounted on wood panel. 91.4 x 65.8 cm. ©2020 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin



延斯·梵歌 Jens FÄNGE
 睡眠拥有她的房间 *Sleep has her house*, 2020. 油, 彩墨, 亚麻木板 | Oil, inks, linen on wooden panel. 130 x 83 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the Artist and Perrotin

到诸多领域的启发,更凸显青年文化尤其是日本动漫为村上隆带来的灵感。虽然“DOB 先生”的面貌在村上隆的笔下变化多端,时而逗趣无邪,时而龇牙狰狞,但却具有极高的辨识度——耳朵和脸上总是缀合着名字“DOB”。村上隆近日表示,在长达 20 年的“并肩作战”后,“DOB 先生”就是他的自画像,并借此载体来传递自身的艺术理想与奋斗。

参展艺术家名单 PARTICIPANT ARTISTS:

苏菲·卡尔 Sophie CALLE
 陈可 CHEN Ke
 延斯·梵歌 Jens FÄNGE
 博纳德·弗瑞兹 Bernard FRIZE
 洛朗·格拉索 Laurent GRASSO
 席洛·汉兹曼 Thilo HEINZMANN
 格雷戈尔·希德布兰特 Gregor HILDEBRANDT
 JR
 克拉拉·克里斯塔洛娃 Klara KRISTALOVA
 贝瑞·麦吉 Barry MCGEE
 村上隆 Takashi MURAKAMI
 倪有鱼 NI Youyu
 尚·米歇尔·欧托尼耶 Jean-Michel OTHONIEL

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Takashi MURAKAMI

This exhibition will present the classic figure created by Takashi MURAKAMI: Mr. DOB, the name of this figure is lifted from the Japanese slang expression *dobojite*, which means “why?” The icon’s sharp teeth, cartoon eyes, and murine ears are inspired by many sources and together, these features exemplify Murakami’s inspiration drawn from youth culture, specifically anime and manga. Though Mr. DOB’s appearance constantly changes in the artist’s many works—at times playful and innocent, at times menacing with fangs bared—he remains instantly recognizable, often with the letters of his name emblazoned across his face and ears. More recently, Murakami has said that Mr. DOB is the artist’s self-portrait after 20 years of “working together,” with the figure acting as a vessel through which Murakami can channel his artistic struggles.

More information about the exhibition >>>