

"Healing" 治愈

由村上隆策划

CURATED BY TAKASHI MURAKAMI



青岛千穗 CHIHO AOSHIMA 仓谷惠美 EMI KURAYA
桑田卓郎 TAKURO KUWATA KYNE 龙家升 KASING LUNG
MADSAKI MR. 村上隆 TAKASHI MURAKAMI
村田森 SHIN MURATA OB 大谷工作室 OTANI WORKSHOP
高野绫 AYA TAKANO TENGAONE 上田勇儿 YUJI UEDA

展览日期 EXHIBITION
2.5 - 3.20 2021

展览英文标题由村上隆手书 | Handwriting by Takashi Murakami

村上隆 Takashi MURAKAMI 卡哇伊! 夏天的假期: 那些日子 | *Kawaii! Vacances d'été: Those Were the Days*, 2018 (局部 /detail). 布面丙烯、内置铝框 | Acrylic on canvas mounted on aluminum frame. 300 x 1500 cm (共 15 屏 | 15 panels). ©2018 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin. 图片提供: 贝浩登 | Courtesy Perrotin



村上隆 Takashi Murakami

Kaikai (蓝眼睛), Kiki (蓝眼睛) | Kaikai (Blue Eyes), Kiki (Blue Eyes), 2020(局部/detail). 玻璃钢, 聚氨酯漆, 不锈钢, 木头 | FRP, urethane paint, stainless steel, wood. 高度 | Height: Kaikai 96.5 x 55.3 x 40 cm, Kiki 81.1 x 57.6 x 41 cm (含底座) | Including base). ©2020 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登与艺术家 | Courtesy Perrotin & the Artist

群展：治愈

开幕：2021 年 2 月 5 日 (周五)
2021 年 2 月 5 日至 3 月 20 日

由村上隆策划

CURATED BY TAKASHI MURAKAMI

青岛千穗 CHIHO AOSHIMA, 仓谷惠美 EMI KURAYA, 桑田卓郎 TAKURO KUWATA, KYNE, 龙家升 KASING LUNG, MADSAKI, Mr., 村上隆 TAKASHI MURAKAMI, 村田森 SHIN MURATA, OB, 大谷工作室 OTANI WORKSHOP, 高野绫 AYA TAKANO, TENGAONE, 上田勇儿 YUJI UEDA

贝浩登 (上海) 荣幸呈现群展“治愈”，集结来自 Kaikai Kiki 团体的艺术家：青岛千穗，仓谷惠美，桑田卓郎，KYNE，龙家升，MADSAKI, Mr., 村上隆，村田森，ob，大谷工作室，高野绫，TENGAONE 与上田勇儿。作为村上隆亲自策划的展览项目，“治愈”去年曾于贝浩登 (首尔) 和贝浩登 (巴黎马提翁) 分别呈现前两章回，本次展览将是“策展三部曲”的最终章。

展览在“泡沫包装”^[1]的语境下展开，探索了村上隆多面而异乎寻常的“超扁平”宇宙，以及日本陶瓷艺术深刻隽永的影响。艺术在西方世界根植于“高雅”与“低眉”文化、“原创”与“衍生”、“艺术”与“商品”的差异之上，而“超扁平”则确立了自身基于动漫的日本当代艺术独立传承。

GROUP SHOW: HEALING

Opening Friday February 5, 2021
February 5 – March 20, 2021

Perrotin Shanghai is delighted to present *Healing*, an exhibition devoted to Kaikai Kiki artists: Chiho Aoshima, Emi Kuraya, Takuro Kuwata, KYNE, Kasing Lung, MADSAKI, Mr., Takashi Murakami, Shin Murata, ob, Otani Workshop, Aya Takano, TENGAONE, and Yuji Ueda. This exhibition comes as the last episode of the trilogy group show curated by Takashi Murakami, following its two previous chapters last year at Perrotin Seoul and Perrotin Matignon in Paris.

Healing explores the multifaceted and eccentric universe that is Takashi Murakami's *Superflat* and the far-reaching and deep influence of Japanese ceramic arts in the context of *Bubblewrap*^[1]. While in the west art is predicated on the differences between “highbrow” and “lowbrow” culture, “original” and “derivative,” “art” and “commodity,” *Superflat*



青岛千穗 Chiho Aoshima
枫树上的Moimoi | *Moimoi On A Maple Tree*, 2009. 纸本水彩与彩铅 | Watercolor and color pencil on paper. 30.5 x 27.5 cm. ©2009 Chiho Aoshima/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

在对战后日本社会进行研究后，村上隆首次提出了“超扁平”一词，传统与现代文化的边界在这一概念中被认为是“扁平”的。过去与现在，原创与衍生，高雅文化与低眉文化合而为一，“超扁平”以一种日本的感性颠覆了西方传统的分裂话语，挑战了后者在当代艺术领域的遗产。

“Kaikai”和“Kiki”作为村上隆最为人所熟悉的经典艺术角色之一将于展览中登场。自2000年以来，它们开始成为村上隆标志性创作的一部分，在很大程度上受到日本漫画，美国卡通以及不断发展的流行文化的影响。“Kaikai”和“Kiki”的名字借典自日文词汇“kaikaikiki”（怪怪奇奇），最初用以描述16世纪大师狩野永德^[2]的作品，而这两个角色都将自己的名字以日文的形式刻在耳朵上——这种方式源自日本木刻版画传统，受欢迎的人物将自己的名字写在身体一旁，以此方便辨识。

“Kaikai”是一位兔子装扮的孩童般的角色，而“Kiki”则是拥有三只眼睛和两颗犬牙的小鬼，他们总是一起出现。村上隆有时形容“Kaikai”和“Kiki”代表着“善”与“恶”。然而，无论是哪一种情况，都不意味着对立的道德两端之间的某种形而上的斗争：他们更接近于我们每个人的内心世界，某种可以变成顽皮而又不失纯真的嬉游，某种或许会令人稍感不安，但又即刻被自身的可爱所淹没的恶作剧般的淘气。

展览还将倾力呈现由村上隆创作的另一幅长逾15米、裱于铝框之上的巨幅丙烯画。欣荣绚烂的花朵是艺术家创作中不可或缺的元素。在备考东京艺术与音乐大学^[3]期间，村上隆将它们视为作品的标志之一，甚至之后近十年都在教授预备学校的学生如何画花。“花朵”的灵感最初来自村上隆对“日本画”的研究，当时他按照日本画中的“雪月花”传统绘制花朵的形象。这些花朵表面象征着和平和幸福，但同时也唤起了日本人在20世纪40年代遭受历史创伤后所郁结的压抑和矛盾。从缤纷的彩虹色到暗沉的深色，“花朵”浮现在广泛的色谱中。在“超扁平”的世界里，围绕着笑脸的标志性的多色花朵成为村上隆最常使用的主题之一。

日本纯艺术与流行艺术在战后紧密联系，并无明显的界限区分，这与御宅文化^[4]关切尤重。御宅族在其幼稚且边缘的生存状态下，可以被



ob
无尽的池塘 | *Bottomless Pond*, 2020. 布面油画 | Oil on canvas. 162 x 162 cm. ©2020. ob/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

establishes itself as an independent lineage of Japanese contemporary art that roots itself in anime and manga.

Takashi Murakami first coined the term *Superflat* in his examination of postwar Japanese society, where the boundary between traditional and contemporary culture was perceived to be ‘flat’. Past and present, original and derivative, high culture and low culture merge as one in *Superflat*, subverting the discourse of Western conventional divisions and challenging their legacy in the contemporary art landscape with an idiosyncratic Japanese sensibility.

Kaikai and Kiki, two of the most recognizable characters created by Murakami, are featured in the artist’s works in the exhibition. Part of Murakami’s iconography since 2000, these are two characters that take influences from Japanese manga, cartoons from the US, and to ever evolving popular culture. Kaikai and Kiki have their names – borrowed from an expression “kaikaikiki” (“strange and mysterious”) that was originally used to describe the works by sixteenth-century master Eitoku Kano^[2] – rendered in Japanese script on their ears. It follows a practice that has its roots in Japanese woodblock prints, where popular characters would be indicated by writing the names next to the figure themselves.

Kaikai, a childlike character in a rabbit costume, and Kiki, an impish figure with three eyes and two dangling fangs, are normally shown together. They have at times been described by Murakami as representing good and evil. In both cases, though, this is not a metaphysical fight between moral polar opposites: it is something much closer to home, and each of us – playfulness that can turn into naughtiness without losing its innocence; mischievousness that can be slightly disturbing, but is overwhelmed by its own kawaii-ness.

A monumental, ambitious, 15-meter-long acrylic painting mounted on an aluminum frame by Murakami is also included in the exhibition. The artist embraced the beaming, overjoyed flora and adopted it as one of his emblems when preparing for entrance exams for the Tokyo National University of Fine Arts and Music^[3], and after spending nearly a decade teaching prep-school students how to draw flowers. The inspiration behind Murakami’s flowers are derived from his early studies of Nihonga painting, where he attempted to paint flowers in the setsugetsuka tradition. Signifying peace and happiness on the outside, the floral motif yet evokes repressed, contradictory emotions experienced by the Japanese as a result of the historical traumas in the 1940s. Presented in a wide spectrum of colors, from rainbow hues to at times a darker palette, the iconic polychromatic petals surrounding smiling faces are one of his most often employed motifs in the *Superflat* world.



Mr.
无题 | *Untitled*, 2020. 纸本水彩, 钢笔与铅笔 | Watercolor, pen, and pencil on paper. 21.8 x 20.8 cm.
©2020 Mr./Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

视为战后日本社会的缩影。这个孤立的世界建立了一种植根于克服现实需要的幻想——在这个现实中，御宅族（作为社会浪子）被排除在主流社会及其价值体系之外。

在“超扁平”的世界里，御宅族通过将自己的内心世界外化，成为当代文化的真正驱动力。Mr. 的作品便建立在日本动漫女孩形象及电子游戏式的表演之上。作为一名真正的御宅族，Mr. 开拓了自己的世界，独自一人打破了将动漫风格加诸艺术的污名：“对 [御宅族的] 我来说，就是要把动漫和漫画变成艺术——这是历史上从未有过的。”

作为新一代艺术家，**仓古惠美**与**ob**被称为 SNS 一代，其成长环境充斥着视频游戏与社交媒体。艺术家通过卡哇伊元素探索女性心灵的梦幻滤镜：甜美的卡通形象、长着大眼睛的超大的脑袋和孩童般的脸庞出现在她们的创作中。

这种现实与幻想的交集体现出“超扁平”的重要维度，**青岛千穗**与**高野绫**的作品对此提供了绝佳的诠释。两位艺术家向观众展示了乌托邦式的幻想世界。青岛千穗的艺术中充满了女性角色，她们幻化成山川，装扮为仙子，或被描绘成自然的精灵。而这种打破人类与动植物、有机生物与无生命体之界限的行为，也在高野绫的作品中得到了呼应。漂浮的人物不受重力的限制，与宇宙融为一体，在高野绫的笔下和另一个世界开始对话。青岛千穗与高野绫的创作消弭了明确的等级区分，所有生命完美和谐地共存在，万物平等，如同“超扁平”的概念本身。

“超扁平”不仅专注于当代艺术，还延伸至当代陶瓷领域。然而，“泡沫包装”一词最能够反映现代陶瓷产业的现状。村上隆幽默地发明了这个词汇^[5]，用以描述日本泡沫经济时期“物派”和“超扁平”之间的过渡状态。的确，陶瓷艺术的兴起与成熟和日本经济的崩塌几乎同时发生。“现代生活陶艺”正是在这个时候出现的：陶瓷的大众化代表了陶艺历史的新转变和新阶段。因此，就像漫画和动画一样，陶瓷成为战后日本文化范畴内的另一种流行艺术。



龙家升 Kasing Lung
转身 | *Turn*, 2020. 布面丙烯 | Acrylic on canvas. 84 x 59.5 cm. 摄影: 颜涛 | Photo: Yan Tao. ©2020 Kasing Lung. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

The radical affiliation and lack of distinction between post-war Japan's fine arts and popular arts is strongly linked to *otaku*^[4] culture. In its infantile and marginal existence, the world of *otaku* could be seen as similar to post-war Japanese society. This isolated world establishes one of fantasy, rooted in the need to overcome reality – a reality where *otaku* (as social outcasts) are excluded from mainstream society and its value systems.

In a *Superflat* world, the *otaku* becomes the true driver of contemporary culture by externalising his inner world. Mr. built his career on anime and videogame-like renditions of everyday Japanese girls. A true *otaku*, and the first of his kind, Mr. singlehandedly undid the stigma of producing artworks in an anime style: “For me, [my identification with *otaku*] was a matter of making anime and manga into art—this has not been done historically.”

As part of the new generation of artists who grew up in an environment where video games and social media have always been part of daily life, also known as Japan's SNS generation, **Emi Kuraya** and **ob**, explore the dreamy filter of the feminine psyche through kawaii elements: cartoon-like forms; and over-scaled heads with wide eyes and baby faces.

This intersection of reality and fantasy is an important dimension of *Superflat* that is perhaps best illustrated in the works of **Chiho Aoshima** and **Aya Takano**. Both artists present the viewer with fantastical worlds of a Utopian nature. Aoshima's liminal spaces are populated by female characters who are transformed into mountains and rivers, disguised as fairies or represented as living creatures in the natural world. This breakdown of the boundaries between humans and animals or plants, and between organic creatures and inanimate objects is echoed in Aya Takano's oeuvre. The latter's floating figures, unphased by the restrictions of gravity, are at one with the universe, conversing with other-worldly animals and plants. There is no hierarchy in either Aoshima or Takano's work, all cohabitate in perfect harmony, all are equal, much like *Superflat* itself.

Superflat focuses not only on contemporary art, but extends itself to contemporary ceramics. However, it is *Bubblewrap*, a term humorously coined^[5] by Takashi Murakami to describe the interim period between *Mono-ha* and *Superflat* overlapping with Japan's bubble economy, that best reflects the modern realm of ceramics. Indeed, the rise and maturation of ceramic art is juxtaposed with Japan's Bubble Economy era. It is at this time that the “ceramics of modern life” appear. These ceramics represent a shift and new phase in the history of ceramics:



上田勇儿 Yuji Ueda
无题 | *Untitled*, 2019. 陶瓷 | Ceramic, 21.8 x 20.8 cm. ©2019 Yuji Ueda/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin



村田森 Shin Murata
护卫犬 | *Guardian dog*, 2020. 陶瓷 | Ceramic. 左 | Left 26.8 x 9.6 x 19.4 cm. 右 | Right: 27 x 11.3 x 18.3 cm. ©2020 Shin Murata/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin



桑田卓郎 Takuro Kuwata
茶碗 | *Tea Bowl*, 2020. 瓷、釉、钢、颜料、金 | Porcelain, glaze, steel, pigment, gold. 35 cm, Ø 40 cm. 摄影: 颜涛 | Photo: Yan Tao. ©Takuro Kuwata. 图片提供: 贝浩登 | Courtesy Perrotin

被村上隆称为“激进艺术家”的新一代日本陶艺家：**桑田卓郎**、**村田森**、**上田勇儿**以及**大谷工作室**摆脱了手工技术的限制，以艺术家的姿态松动了陶瓷与雕塑之间的界限(或以“超扁平”的方式描述，打破了“商品”和“艺术”之间的区隔)。他们在尊重传统的基础上结合即兴创作与实验，形成独特的陶艺创作方法，在作品中体现出对自然的热爱，并且奉行可持续的生活方式。

MADSAKI 与 **TENGAone** 的作品则聚焦于异化与脱节的主题，尽管他们自己不是御宅族。这两位艺术家都深受涂鸦文化的影响，并利用这种媒介来表达双重文化身份所带来的挫折与隔阂感。与此同时，街头艺术也深深烙印在**龙家升**与**KYNE**的作品中，他们的艺术呼应着80年代的经济文化繁荣。龙家升于欧洲成长，受遍布文化肌理的童话和民间传说的滋养，从而对奇幻产生浓厚兴趣，并创造了自己的魔法王国；而**KYNE**画不具名的女性角色则大多基于互联网形象，这些角色体现出的情感缺失正是艺术家的意图所在。

展览“治愈”强调了“超扁平”与“泡沫包装”在当代艺术语境下无法否认的重要性，并且打破了西方艺术史的象征秩序。不断穿梭于过去、现在和未来之间，不囿于高雅文化与流行文化的固定区分，这便是偏见与界限消失无踪的“超扁平”的世界：一种真正自由的创造力表达。

their popularization. Ceramics thus become, like manga and anime, another popular art of post-war Japanese culture.

A new generation of Japanese ceramicists that Murakami dubs “radical artists”: **Takuro Kuwata**, **Shin Murata**, **Otani Workshop** and **Yuji Ueda** shed the principle of artisanal technique and adopt the posture of artists, pushing the boundary between ceramics and sculpture (or as *Superflat* would have it, between ‘commodity’ and ‘art’). Their unique pottery methods merge a respect for tradition and lineage with improvisation and experimentation, in a body of work informed by their love of nature and sustainable lifestyle.

The theme of alienation and/or disconnect is prevalent in the works of **MADSAKI** and **TENGAone**, although not themselves *otaku*. Both artists are heavily influenced by graffiti and use the medium to express the frustration and feeling of estrangement brought about by their bicultural identities. Street art is also an influence for **Kasing Lung** and **KYNE**, whose works are influenced by the economic and cultural boom of the 80’s. Raised in Europe whereby fairy tales and folklores are deeply rooted in people’s culture, Lung has developed a profound interest in the fantastical and created his very own magical realm. The anonymous female characters under **KYNE** creation are mostly found on the internet, from time to time, the void of emotion from the figures is exactly what the artist intends to exhibit.

Healing illustrates the undeniable importance of *Superflat* and *Bubblewrap* in the contemporary art scene, disrupting the symbolic order of Western Art History. Incessantly moving between past, present and future, while mixing high culture and popular culture indiscriminately, is a “superflat” group of works devoid of prejudice or boundaries: a truly free expression of creativity.

[1] “‘物派’之后，即确立了‘超扁平’艺术运动，但这意味着其中与日本经济泡沫时期重叠的过渡时期尚未命名，我认为称之为‘泡沫包装’很合适。如果你将陶艺也纳入其中，就更说的通了。”——村上隆

[2] 狩野永德 (1543 - 1590)，日本画家，生活在日本历史上的安土桃山时期，是日本绘画“狩野派”最著名的巨擘之一。他的作品以兼具古怪和优雅而闻名。

[3] 现为东京艺术大学 (2008)。

[4] 御宅族是一个日语词汇，指那些对动漫有浓厚兴趣的人。御宅文化始于20世纪80年代，御宅族随着群体成员不断辞职成为社会弃儿以及互联网的扩张而不断壮大。

[5] “泡沫包装”是“泡沫经济”与“泡沫包装”的结合，后者是一种用来保护陶瓷的包装材料。村上隆认为“泡沫包装”反映了日本对脆弱性与清贫美学的推崇。

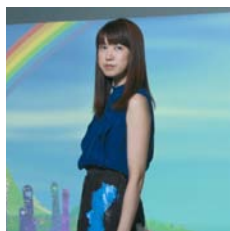
[1] “After Mono-ha, the next established art movement is Superflat, but that means the interim period overlapping the years of Japan’s economic bubble has yet to be named, and I think calling it “Bubblewrap” suits it well. It especially makes sense if you incorporate the realm of ceramics.” – Takashi Murakami

[2] Kanō Eitoku (1543 -1590) was a Japanese painter who lived during the Azuchi-Momoyama period of Japanese history and one of the most prominent patriarchs of the Kanō school of Japanese painting. He was known for the blend of weirdness and refinement in his works.

[3] Now called Tokyo University of the Arts (2008).

[4] Otaku is a Japanese term for people with consuming interests, particularly in anime and manga. The otaku subculture began in the 1980s and continued to grow with the resignation of such individuals to become social outcasts and the expansion of the internet.

[5] Bubblewrap is a word play on ‘bubble economy’ and ‘bubble wrap,’ the material used to wrap and protect ceramics. Takashi Murakami is suggesting bubble wrap is reflective of the Japanese aesthetic of appreciation of fragility and honorable poverty.



摄影 | Photo: Kentaro Matsumoto
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青岛千穗 Chiho Aoshima

青岛千穗 (1974 年生于日本东京) 在 1990 年代开始她的艺术创作, 并于 2001 年首次亮相国际, 在洛杉矶当代艺术博物馆举行的备受赞誉的“超扁平”展览中, 以其精湛的数码作品而声名大噪。作为自学成才的艺术家, 也是日本艺术团体 Kaikai Kiki 的早期成员, 青岛千穗最初使用 Adobe Illustrator 创作, 随后扩展到传统媒介, 如绘画、水彩, 以及最近尝试的陶瓷。青岛的电脑绘画、墙画、手绘作品和数字动画 (与新西兰动画师布鲁斯·法格森合作完成) 描绘了孩童般的精灵、拟人化的植物、动物甚至摩天大楼, 它们构成了仿佛是另一个世界的超凡仙境。青岛所创造的世界以及这个世界中的居民是建立在自然世界的基础上的, 充满了女性气息和精神力量, 其中幽默掩盖了忧郁和黑暗。这种二元性可以在青岛的其他创作主题中找到——乌托邦 / 反乌托邦, 自然 / 技术, 自然 / 人工——通过这些创作, 艺术家探索了与出生、死亡和轮回相关的议题。深受日本宗教和文化信仰影响, 青岛千穗的作品植根于神道教、民间传说和艺术历史的传统, 她在当代背景下对其提供解释, 以表达对未来、人类与自然的共存以及对快速变化的现实世界的看法。

Chiho Aoshima (born in 1974 in Tokyo, Japan) started her art practice in the 1990s, rising to prominence with the international debut of her masterful, digitally rendered work in the acclaimed Superflat exhibition held at the Museum of Contemporary Art, Los Angeles in 2001. A self-taught artist and an early member of the Japanese art collective Kaikai Kiki, she began working in Adobe Illustrator before expanding into traditional mediums namely drawing, watercolor and, more recently, ceramics. Otherworldly figures and dream-like landscapes depicting child-like spirits, anthropomorphic flora, fauna and even skyscrapers, feature in Aoshima's Illustrator-drawn prints and murals, handpainted works and digital animations (in collaboration with New Zealand animator Bruce Ferguson). Distinctly feminine and spiritual, the worlds and their inhabitants Aoshima has created are built on the natural world, playful and often humorous, belying melancholy and darkness. This duality is to be found in other characteristic themes – utopia/dystopia, nature/technology, natural/artificial – through which she explores ideas relating to the cycle of birth, death and rebirth. Deeply influenced by Japanese religious and cultural beliefs, her work is rooted in Shintoism, folklore and art historical traditions, which she interprets in a contemporary context to express her views on the future, humankind's coexistence with nature, and the realities of our rapidly changing world.

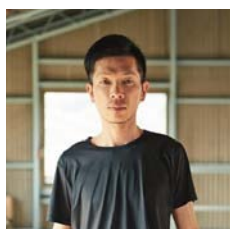


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仓谷惠美 Emi Kuraya

仓谷惠美 (1995 年生于日本神奈川县) 自 2018 年起加入 Kaikai Kiki 工作室——由村上隆发起成立的艺术制作与艺术家管理团队——她是日本当代艺术图景中最有趣、最令人耳目一新的新生代艺术家之一。虽然年纪尚轻, 但毕业于东京多摩美术大学的仓谷惠美已在日本举办了备受瞩目的个展, 并分别于香港巴塞尔与弗里兹艺博会纽约展会呈现作品, 因其新声力量与作品隐含的动人的深层意涵而备受好评。

Member since 2018 of Kaikai Kiki, the art production and artists' management group founded by Takashi Murakami in Japan, Emi Kuraya (born in 1995 in Kanagawa, Japan) is one of the most interesting and refreshing new voices in the contemporary Japanese art panorama. A graduate of Tokyo's Tama Art University, in spite of her young age Kuraya has already had a few high-profile solo shows, in Japan, and has been exhibited at the Hong Kong edition of Art Basel and also at Frieze New York, receiving wide acclaim for the freshness, and the deep layers of meaning that make her work so captivating.



摄影 | Photo: Koho Kotake
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桑田卓郎 Takuro Kuwata

桑田卓郎 (1981 年生于日本广岛) 2001 年毕业于京都嵯峨美术大学短期大学部美术学科陶艺专业, 2002 年师从陶艺大师财满进。桑田卓郎对日本传统茶碗的当代诠释为其收获了极大的声誉。艺术家打破了“侘寂”的传统美学, 用色彩丰富的视觉调色呈现他的陶瓷, 创造出破碎的形式, 剥落的釉和凝结在陶瓷表面的闪闪发光的水滴。桑田卓郎的作品在“美浓烧”的历史传统和当代日本文化之间架起了桥梁: 这种在过去与现在之间形成的张力关系成为艺术家作品的基础, 同时也反映出当今日本西化文化的现实。

Takuro Kuwata (born in 1981 in Hiroshima, Japan) graduated from Kyoto Saga Art College, Department of Fine Arts, in Ceramic Arts (2001), and started studying under master potter Susumu Zaima in 2002. Kuwata is best known for his contemporary take on the traditional Japanese Tea Bowl. Kuwata breaks the conventional aesthetic of wabi-sabi, rendering his ceramics in a highly colourful visual palette, creating fractured forms, peeling glazes and glistening droplets congealed on the surfaces of his ceramics. Kuwata's production maintains a bridge between the historical tradition of mino-yaki pottery and contemporary Japanese culture. This productive tension between the past and present has become the foundation of his work, while reflecting the reality of the westernised culture of Japan today.



©KYNE

KYNE

KYNE 于 2006 年在家乡福冈开始了他的职业生涯。他的艺术受到 80 年代文化的启发，受到国内外的广泛关注，如今成为当代艺术舞台上的重要艺术家。最近，KYNE 创作的一幅大尺幅墙绘正在福冈市艺术博物馆展出。

KYNE started his career in his hometown Fukuoka around 2006. Inspired by 80's culture, his art has been gaining a lot of attention nationwide and internationally, as an important artist in the contemporary art scene. Recently, a huge mural painting is exhibited at the Fukuoka City Museum of Art.



龙家升 Kasing Lung

龙家升（1972 年生于中国香港）幼时随家人移居荷兰，在童话和民间传说深深扎根于文化中的欧洲长大。艺术家因此迅速对奇幻产生了浓厚的兴趣，并开始创造他自己的魔法王国。龙家升如今作为著名的插画家为无数角色赋予了生命，长着兔子耳朵的“Labubu”是其中最为著名的形象，并在艺术家的大量作品中反复出现。

Kasing Lung (born in 1972 in Hong Kong, China) moved to the Netherlands with his family as a child. The artist is primarily influenced creatively by the 1980s: a period of fast growing global capitalism, political upheaval, notable wealth discrepancy, global mass media and distinctive music and fashion, including electronic pop music and hip hop. He also developed a profound interest in the fantastical and began creating his very own magical realm. Lung gave life to countless characters under his pen and brush. Amongst them, the bunny-eared Labubu is the most well-known and makes recurring appearances in the artist's extensive oeuvre.



Courtesy MADSAKI/Kaikai Kiki Co., Ltd.

MADSAKI

MADSAKI（1974 年生于日本大阪）在美国新泽西州长大，1996 年毕业于纽约帕森设计学院。他的艺术创作及性格深受两地影响，其作品一方面映照艺术历史，另一方面引述潮语、电影和漫画人物评论大众文化，于近期更走向抒发个人观感的路向。为了在视觉上表达自我，MADSAKI 发展出了一种标志性的风格，即将喷漆作为一种创作媒介，即便他从未参与过街头涂鸦。MADSAKI 以“Wannabe”画作系列闻名，作品看似幽默风趣，指涉了老大师的杰作，但它们却蕴含着另一种深层的涵义，这在 MADSAKI 的艺术实践中随处可见——他试图用笑声和幽默来分散注意力，疗愈内心世界的混乱。

A graduate of New York City's Parsons School of Design (BFA, 1996), MADSAKI (born in 1974 in Osaka, Japan) was raised in New Jersey, USA – experiences between two cultures that formed his aesthetics and personality. While much of MADSAKI's work centers on his interest in art history and critiquing mass culture with references to slang, movies and manga characters, the artist has recently been exploring more personal, intimate topics. To express this visually, MADSAKI developed a signature style using spray paint as a fine art medium, stemming from the fact that he has never participated in illegal graffiti on the streets. The artist is particularly known for his Wannabe series, which at first glance humorously targets old masters, yet their deeper meaning is a reoccurring theme that can be found throughout MADSAKI's artistic practice - an attempt to use laughter and humor as both distraction and therapy for his internal turmoil.



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Mr.

Mr.（1969 年生于日本 Cupa）的新波普美学横跨绘画、雕塑、装置和视频。艺术家与“超扁平运动”关系密切，经常使用漫画与动画描绘个人幻想。虽然一直从御宅文化与其群体中汲取创作主题和元素，但更确切地说，他是一位自称为御宅族艺术家的人。Mr. 笔下的卡通形象基本上是由年轻人物构成的，以唤起“萌”（与对虚构人物的迷恋相关的日本词汇）的感觉。在典型的卡哇伊风格中，Mr. 有时描绘孩子般的面容（圆脸庞，大眼睛，色彩斑斓的头发），带有天真的基调。与那些充满力量的人物所表现的鲜明的快乐相比，孤独、社交焦虑和恐惧则更广泛地体现在他的创作中。具体来说，Mr. 在他的一些展览中搭建的混乱环境，让人联想到日本在二战期间遭受的巨大损失，以及福岛第一核电站发生的核泄漏事故。

Born in 1969 in Cupa, Japan, Mr.'s neo-pop aesthetics spans painting, sculpture, installation, and video. Associated with the superflat movement, he uses manga and anime to portray his personal fantasies. While he consistently draws his themes and motifs from the otaku subculture or fandom, he is more specifically a self-described otaku artist. His cartoonish visions are essentially inhabited by young characters, who are meant to evoke feelings of moe (a Japanese notion relating to the adoration of fictional figures). In typical kawaii style, he sometimes depicts childlike features (round faces, wide eyes, colorful hair) with innocent undertones. Contrasting with the bright cheerfulness of his all-powerful characters, a wider reflection on solitude, social anxiety, and fear underlies his work. Specifically, the chaotic environments within which Mr. stages some of his exhibitions echo both Japan's traumatic loss during World War II and the Fukushima Daiichi nuclear disaster.



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村上隆 Takashi Murakami

村上隆 (1962 年生于日本东京) 拥有日本画的博士学位。他将最尖端的绘画技术与日本传统艺术的精确性和精湛技艺相结合。受漫画和卡哇伊文化的启发,村上隆在令人无法抗拒的艺术世界里创造出怪物般迷人的角色,他们被玩笑似的描绘成古老神话的后代。2001 年,他在自己策划的三部曲展览(第三章名为“小男孩”,即 1945 年投向广岛的原子弹的代号)中引入了“超扁平”美学理论,试图模糊流行艺术和高雅艺术之间的界限;“超扁平运动”探索了日本在后广岛时代的认知演变,以及前卫艺术、漫画和动漫及其前身“浮世绘”版画之间的相互关系。透视的缺失,即古代日本艺术的二维性渗透到村上隆使用的每一种媒介中。自 1995 年在贝浩登(日本以外的地点)举办首次个展以来,村上隆已被公认为是这个时代最杰出的当代艺术家之一,他的作品被广泛展出于世界各地的博物馆和艺术机构。

Takashi Murakami (born in 1962 in Tokyo, Japan), who has a PhD in nihonga painting, combines the most cutting-edge techniques with the precision and virtuosity of traditional Japanese art. Inspired by manga and kawaii culture, his irresistible world is peopled by monstrous and charming characters alike, facetiously portrayed as descendants of past myths. His theory of the superflat aesthetic, which he introduced in 2001 with the trilogy exhibition he curated (the third part was titled “Little Boy,” a reference to the code name for the atomic bomb dropped on Hiroshima in 1945), attempts to blur the boundaries between popular art and high art; the superflat movement has explored the evolution of Japan's understanding of its post-Hiroshima condition and the interrelationships between vanguard art, manga and anime, and their forerunner, ukiyo-e woodblock prints. The absence of perspective, the two-dimensionality of ancient Japanese art, filters into every medium. Since his first monographic exhibition outside Japan in 1995 at Perrotin, Murakami has achieved recognition as one of the most prominent contemporary artists of his time, and his work has been featured in numerous solo exhibitions at museums and art institutions throughout the world.



摄影 | Photo: Fusako Murata
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村田森 Shin Murata

村田森 (1970 年生于日本京都) 1993 年毕业于京都精华大学陶瓷系,次年完成研究生学业,师从陶艺家荒木義隆后,村田森成立了自己的独立工作室。2003 年,他在京都北区建造了自己的窑窑,此后每年在日本各地举办数十个展览。尽管广受欢迎,村田还是在 2016 年停止了展示新作,以便更深入地钻研制陶技艺。为了追求陶瓷与食物的和谐交融,他与妻子夫佐子以及村上隆共同创建了一个平台,用以展示和销售陶瓷、书法和艺术品。名为 Tonari no Murata 的实体店店铺经过三年筹备已于 2020 年开业。Kaikai Kiki 继续支持其运营。

Shin Murata (born in 1970 in Kyoto, Japan) graduated from Kyoto Seika University, Ceramics Department in 1993, completing his graduate studies the following year. He established an independent studio following his apprenticeship under ceramicist Yoshitaka Araki. After building his own kiln in Kita-ku, Kyoto, in 2003, he went on to hold over ten exhibitions a year all across Japan. Despite such a popularity, Murata stopped showing new works in 2016 in order to delve deeper into his craft. In pursuit of the ultimate harmony between ceramics and food, he founded a platform along with his wife Fusako and Takashi Murakami to exhibit and sell ceramics, calligraphy, and art. The store, called Tonari no Murata, opened in 2020 after a three-year preparation period. Kaikai Kiki continues to support its operations.



摄影 | Photo: Hiroki Tadano
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ob

ob (生于 1992 年) 是 2010 年开始流行的日本社交媒体一代艺术家中最重要的一员。作为一名在京都求学的大学学生,她通过插画传播分享平台 pixiv 与其他同龄艺术家接触后,组织并策划了几场当地展览。ob 在展览“Wassyoi”后获得了广泛的关注和赞誉,其展览名称本身来自日本街头节日上狂欢者所唱的圣歌。电子游戏和社交媒体已经成为日本新一代艺术家日常生活环境的一部分,ob 身居其中,通过在精致与氛围兼备的画作中反复描绘大眼睛的小女孩,探索着女性心灵的梦幻滤镜。ob 于 2013 年与知名化妆品品牌植村秀合作,并多次在海外艺术博览会上亮相。

ob (born in 1992) is the most important of the many artists who emerged as part of Japan's SNS generation in 2010. As a university student in Kyoto, she organized and curated several local exhibitions after reaching out to other artists her age through the illustration communication service pixiv. This culminated in the exhibition “Wassyoi” for which she received much attention and acclaim. The name “Wassyoi” itself stems from the chant used by revelers in Japanese street festivals. As part of the new generation of artists who grew up in an environment where video games and social media have always been part of daily life, she explores the dreamy filter of the feminine psyche through the recurring motif of a wide-eyed young girl in her delicate, atmospheric paintings. ob collaborated with renowned cosmetics line shu uemura in 2013 and has been featured numerous times in art fairs overseas.



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大谷工作室 Otani Workshop

虽然名为大谷工作室 (1980 年生于日本滋贺县),但所指实际并非一个艺术家组合,而是独立的雕塑艺术家,目前大谷工作室已成为日本陶器艺术的主要代表。沉默的、鼓着脑袋的形象,举起双臂,似乎在祈祷;拟人化的花瓶、孩子、动物、泥土、青铜器:大谷工作室的创作本身就是一个世界,梦想、故事、幻想以及白日梦交织在一起。在这里,各种力量和形式都相遇了。

Make no mistake: despite the name, Otani Workshop (born in 1980 in Shiga Prefecture, Japan) does not refer to a collective of artists, but to a singular, an eminently singular sculptor who has become the leading representative of Japanese ceramics. Silent and literally bulging heads, figures with their arms raised like praying figures, monumental middle fingers extended upwards, anthropomorphic vases, children, animals, soils, bronzes: Otani Workshop's bestiary is a world in itself, a world in which dreams and tales converge as well as fantasies and daydreams, a world in which the queenly imagination and the kingly gesture triumph, in which forces and forms meet.



摄影 | Photo: Laurent Segretier
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高野绫 Aya Takano

高野绫 (1976 年生于日本埼玉县) 同时在绘画、写作、插画、漫画等领域享有极高的声誉, 自 2001 年以来加入由村上隆创办的艺术制作工作室 Kaikai Kiki。从江戸时期的春宫邮票、印象派、手冢治虫到古斯塔夫·克里姆特, 高野绫的灵感来源于不同的艺术形式, 逐步建立起了属于她自己的宇宙: 一个由无限世界组成的宇宙, 脱离了现实和重力的限制, 并且达到了某种形式的超越。细腻的画作展露出艺术家的内心旅程, 传递着一种介于情欲与鲁莽之间的惴惴不安。无辜、雌雄同体的女孩被勾勒成纤细而尖锐的线条, 在卧室、地下铁、都市或月亮之上相遇。高野绫的创作与幻想积聚成独特的奇谭。2011 年 3 月, 一场猛烈的海啸袭击了日本东北部海岸, 这场灾难使高野绫深受震撼, 并深切影响了她的创作。油彩比丙烯更自然, 也成为高野绫新作的常用媒介: 艺术家视创作为心灵的谦卑追求, 对科学保持好奇, 同时绝对尊重自然和生命。

Painter, illustrator, sci-fi writer and manga artist, Aya Takano (born in 1976 in Saitama, Japan) belongs to Kaikai Kiki, the artistic production studio created in 2001 by Takashi Murakami. Inspired by all art forms, from erotic stamps of the Edo Period to impressionism, from Osamu Tezuka to Gustav Klimt, the artist has built a universe all her own. A universe made of infinite worlds, all means of escaping reality, gravity and its restraints, to attain a certain form of transcendence. Aya Takano's inner journeys wind their way into delicate works that convey a disturbing impression, somewhere between eroticism and impertinence. In a bedroom or in the metro, in front of the skyscrapers of a megalopolis or on the moon, naïve and androgynous girls are sketched out in thin, sharp lines. The artist's mythology has constructed itself little by little, through her creations and visions of the unknown. In March 2011, a violent tsunami struck the north-eastern coasts of Japan and led to the nuclear accident of Fukushima. A real wake-up call for the artist, this catastrophe deeply influenced her work. Preferring oil paint, which is more natural, to acrylic paint, for example, Aya Takano seems to pursue a new artistic quest, both humble and spiritual, influenced by a unique interest in science and guided by an absolute respect for nature and human life.



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TENGAone

TENGAone (生于 1977 年) 是生活在东京的街头艺术家, 其名字来源于“Ga Ga Tenshoku (TenGa)”, 这句话可以翻译为“艺术是我的使命”。TENGAone 在一个靠近美国军事基地的社区长大, 幼时经常看到美国风格的涂鸦, 比如标签和泡泡字, 它们的作者将自己国家的艺术运动传播到了日本。亲身接触涂鸦文化的经历对艺术家产生了深远的影响, 14 岁时, 他开始用喷漆创作自己的涂鸦。TENGAone 的作品涉及广泛的艺术流派, 包括街头涂鸦、商业与公共设施上的墙画, 雕塑以及平面设计。

TENGAone (born in 1977) is a street artist based in Tokyo. His alias derives from the notion of “Ga ga Tenshoku (TenGa)”, which translates to “Art is My Calling.” TENGAone grew up in a neighborhood near an American military base where he frequently encountered American-style graffiti such as tags and throw-ups done by the personnel who had brought their home country's art movement over to Japan. This first hand exposure to graffiti culture had a profound effect on the artist, and at the age of 14 he began creating his own graffiti using spray paint. His practice encompasses a wide range of genres including street graffiti and murals on commercial and public facilities, as well as sculpture and graphic design.



摄影 | Photo: Ikki Ogata
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上田勇儿 Yuji Ueda

上田勇儿 (1975 年生于日本滋贺县) 目前生活和 works 于滋贺县信乐市上麻宫。通过对陶瓷烧制技术的试验, 上田勇儿创造了一种独特的工艺: 他使用整块长石或捏造不规则的黏土表面在窑中烧制。生产而出的裂缝和碎片在传统陶器中可能被认为是完美的, 但在上田勇儿的作品中则意味着对天然粘土之美的尊重。

Yuji Ueda (born in 1975 in Shiga Prefecture, Japan) lives and works in Kamiasamiya, Shigaraki, Shiga. Through his experimentation with firing techniques, Ueda has created a unique process in which he employs whole blocks of Choseki feldspar, or builds up irregular clay surfaces that can be fired in anagama (“cave kilns”). The resulting works incorporate cracks and chips that, in conventional pottery, could be dismissed as imperfections, but in Ueda's works are a symbol of respect towards the beauty of natural clay.

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