



村上隆 Takashi MURAKAMI. 无题 (局部) *Untitled (detail)*, 2018. 布面丙烯, 内制铝框 Acrylic on canvas mounted on aluminum frame.
300 x 1500 cm | 118 1/8 x 590 9/16 in (15 屏 panels). ©2018 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 Courtesy Perrotin

村上隆

村上隆在奇幻仙境

开幕: 11月10日 (周六)
2018年11月10日至2019年1月5日

贝浩登 (上海) 荣幸宣布呈现日本艺术家村上隆 (Takashi Murakami) 个展, 这也是艺术家在中国内地的个人首秀。展览将关注艺术家为本次展览特别创作的数件新作品, 并结合对其过往艺术生涯具有决定性作用的主题和题材进行联袂呈现。本次展览将是村上隆于亚洲范围内最大规模的画廊展。

本次展览标志着村上隆与艾曼纽·贝浩登长达25年的合作尖峰, 上海空间将其新近的创作以多维度的方式悉数呈现, 从单板绘画到长达15米、裱于铝框之上的大尺幅丙烯画, 再到如《激发想象之上宇宙活力》(Invoking the Vitality of a Universe Beyond Imagination, 2014) 等2米高的雕塑作品, 其中使用的铂金箔亦贯穿本次展览的多件作品中。

对早年接受的水墨画训练发起挑战之初, 村上隆便鉴于对当代日本的处境与感知, 做出想要改变日本艺术界现状的决定: “一方面我希望告诉我的同胞们, 在全球化语境下的‘艺术’是什么; 另一方面, 我又要向外国人证明我们现有文化的根本是什么。”¹ 在1990年代的纽约经历了一段困窘时期后, 村上隆在当代艺术的体系内坚守着自身立场, 一种作为日本艺术家抑或东亚艺术家的立场, 这在纽约艺术界显得尤为重要。由此, 村上隆创造性地模糊了纯艺术与亚文化的边界, 塑造出一个日本艺术家的全新身份认知。

这份理想连同村上隆具有艺术气质的叛逆精神完美地融于“DOB先生”(Mr. DOB)。这一天马行空的形象贯穿于艺术家20逾年创作的始末, 也是贯穿本次展览的重要角色。观者将跟随“DOB先生”这一形象不断演变发展的过程, 穿梭于一场视觉之旅中。“DOB先生”的名字来自于日本俚语“dobo-jite”, 意为“为什么”, 其尖牙、卡通化的大眼睛及鼠耳都受到诸多领域的启发, 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

TAKASHI MURAKAMI

TAKASHI MURAKAMI IN WONDERLAND

Opening Saturday November 10
November 10, 2018 - January 5, 2019

Perrotin Shanghai is pleased to present an exhibition by Japanese artist Takashi Murakami. The show will be the artist's first solo show in mainland China and will feature several new works created for the exhibition that encompass many of the themes and characters that have come to define his career. This presentation of work also marks the artist's largest gallery show to date in Asia.

Murakami's exhibition, which is the culmination of a collaboration spanning a quarter of a century between the artist and Emmanuel Perrotin, will bring to Shanghai new and recent creations that are of a wide range of dimensions, from single-panel canvases to a monumental, ambitious, 15-meter-long acrylic painting mounted on an aluminum frame, as well as sculpture, which includes the towering, 200 cm *Invoking the Vitality of a Universe Beyond Imagination* (2014) that was created using platinum leaf (a material found in several works in the exhibition).

Even before competing his initial artistic training in ink painting, Murakami made it his purpose to unsettle the status quo in Japan's art world, primarily by referencing contemporary Japanese conditions and sensibilities. As the artist once said, “On one side, I am trying to show my compatriots what ‘art’ means on a global scale. And on the other, to the foreigners, I am trying to show the essence of our current culture.”¹ During a brief stint in New York in the 1990s, Murakami grappled with his place—and the position of Japanese or East Asian artists—among the contemporary art system, particularly New York's art world. This led to a creative decision to blur the line between fine art and subculture, and to mold a new identity as a Japanese artist.



村上隆 Takashi MURAKAMI. 无题 *Untitled*, 2018.
木板上布面丙烯、铂金箔 Acrylic, platinum leaf on canvas mounted on board.
Ø : 150 cm | 59 1/16 in. ©2018 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.
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村上隆 Takashi MURAKAMI. 无题 *Untitled*, 2018.
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Ø : 150 cm | 59 1/16 in. ©2018 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.
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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”²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。

其他为人熟知的创作主题也将出现在此次展览中。虽然村上隆曾表示他最初“不喜欢花”, 它们的味道及形状都让他“近乎身体不适”³, 但最终他接纳了这些欣荣绚烂的花朵, 使其成为创作中不可或缺的元素。在备考东京艺术与音乐大学(现东京艺术大学)期间, 村上隆将它们作为作品中的标志之一, 之后甚至近十年都在教授预备学校的学生如何画花。如今, 这些被糖果色花瓣围绕着的经典笑脸形象已经成为频繁出现的图案之一, 也会折射在这次展览的众多作品中, 呈现从二维布面逐渐过渡到三维立体雕塑的演化过程。

作为村上隆创作的一次深度集中展示, 此次展览还将呈现数幅美术馆级别的作品, 包括画面艺术处理上极其繁复、后末世主题的布面作品, 如果不是其巨大的尺幅及精细入微的细节处理, 观者很难感知其传达的哲学主题。画廊也将为展览特别陈设村上隆衍生品——这也是艺术家在国内首次集合展示限定周边、花花绒垫及其他配饰。

村上隆, 1962年出生并成长于东京, 1993年毕业于东京艺术与音乐大学, 获得日本画专业博士学位, 继而开始探索当代视觉风格。他开创了“超扁平”(Superflat)这个术语来描述日本战后美学及文化, 包括对消费主义及性恋物癖的影响——一个扁平化的20至21世纪日本社会扩充了传统日本艺术的视角, 融合了雅俗文化, 甚至打破了两者的界限。

2001年, 村上隆成立了艺术制作公司及艺术家代理公司Kaikai Kiki(意为“怪怪奇奇”), 雇佣许多年轻艺术家协助完成类型多元的艺术项目。这使得他的艺术进一步与商业融合并形成了品牌, 以此回应其艺术事业初期因缺乏本土艺术市场而遭受的挫折。这种集体创作方式也使他的大尺幅作品得以饱含令人惊叹的细节, 大大拓展了艺术家创造性尝试的可塑性, 毕竟这样的作品显然无法仅靠一人之力完成。他也是多位日本艺术家的策展人和导师, 通过社交平台发掘新星。

在艺术之外, 村上隆还活跃于时尚、动漫及电影等商业领域。他曾与法国高奢品牌路易威登, 设计师维吉尔·阿伯拉赫(Virgil Abloh), 音乐人坎耶·韦斯特(Kanye West)、Kid Cudi、德雷克(Drake)合作, 并执

This ideal and Murakami's spirit of artistic rebellion are best embodied by Mr. DOB, a whimsical character that has been appearing in the artist's work for over two decades and one that plays a significant role throughout the exhibition. Through several different manifestations of Mr. DOB, the exhibition is a visual journey through the evolution of the character. Mr. DOB's name 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,”² with the figure acting as a vessel through which Murakami can channel his artistic struggles.

Other familiar patterns in the artist's oeuvre will be included in the exhibition. Though Murakami has said in the past that he initially “didn't like flowers” and that their smell and shape made him “almost physically sick,”³ they eventually became an integral part of his work. He 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 Music⁴ and after spending nearly a decade teaching prep-school students how to draw flowers. Now, the iconic candy-colored petals surrounding smiling faces are one of his most often employed motifs. This can be seen in several works throughout the exhibition, showcasing the progression of this concept from canvas to 3D sculpture.

Also included in the extensive showcase of Murakami's work are several museum-quality paintings, including artistically complex and post-apocalyptic themed canvas works which command an audience based on the philosophical subject matter if not due to their scale and microscopic details alone. The gallery will also feature a special Takashi Murakami merchandise room – the first of its kind in China – full of exclusive goodies, plush flowers and other accessories.

导了日本奇幻电影《水母看世界》(Jellyfish Eyes, 2013)。村上隆创作形式极其多元, 涉及布面与纸本绘画、雕塑、丝网印刷、视频以及流行商品等众多门类, 他对当代艺术界的贡献已令其成为目前世界顶级文化名人之一。

艺术家简介

村上隆, 1962年生于日本东京, 现生活工作于东京。毕业于东京艺术与音乐大学(现东京艺术大学), 于1986年获学士学位, 1988年获硕士学位, 1993年获博士学位。2018年, 在路易威登基金会、沃斯堡现代美术馆举办展览。2019年, 将于香港大馆、巴西圣保罗大竹富江艺术馆举办个展。2015年至今, 全球已有7家著名美术馆举办村上隆个展: 东京森美术馆、横滨美术馆、奥斯陆阿斯楚普费恩利现代艺术博物馆、芝加哥当代艺术博物馆、波士顿美术馆、水牛城奥尔布赖特-诺克斯美术馆、莫斯科车库当代艺术博物馆, 展览期间吸引了大量观众前来参观。

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Born in 1962 and raised in Tokyo, Takashi Murakami graduated from the Tokyo National University of the Fine Arts and Music in 1993 with a PhD in *nihonga* (literally, "Japanese painting"), and then proceeded to explore more contemporary visual styles. He coined the term *Superflat* to describe the postwar aesthetics and culture in his home country, including its impact on consumerism and sexual fetishism—a flattened 20th- and 21st-century Japanese society complementing a visual perspective in traditional Japanese art, melding high and low culture, or even shattering the distinction between the two.

In 2001, Murakami set up the art production company and artist management agency Kaikai Kiki, employing many younger artists to assist him in making his wide-ranging projects come to life. This act transformed his art into merchandise and a brand, in response to his own frustration regarding the lack of an art market in Japan during the early stages of his career. Murakami's direction also allows for incredible detail to be inserted into large-scale works that would otherwise be impossible to create by a single artist, expanding the possibilities of his creative endeavors and output. He also continues to act as a curator and mentor to several Japanese artists, whom he has been known to discover on social media.

Aside from fine arts, Murakami also engages commercial media, such as fashion, animation and movies. He has collaborated with French couture brand Louis Vuitton and Virgil Abloh, as well as musical artists Kanye West, Kid Cudi and Drake, and directed the Japanese fantasy film, *Jellyfish Eyes* (2013). With a prolific body of work that consists of paintings, sculptures, screen prints, drawings, video, popular merchandise and more, the artist's many contributions to the contemporary art scene have established him as one of the world's most recognizable cultural figures.

About the Artist

Born in 1962 in Tokyo, Takashi Murakami lives and works in Tokyo, Japan. The artist holds a BFA (1986), MFA (1988) and Ph.D. (1993) from the Tokyo National University of Fine Arts and Music, Tokyo, Japan (now called Tokyo University of the Arts). In 2018, Takashi Murakami was exhibited at the Fondation Louis Vuitton and at the Modern Art Museum of Fort Worth. In 2019, Murakami will have solo shows at Tai Kwun in Hong Kong and Instituto Tomie Ohtake in Sao Paulo, Brazil. Since 2015, seven high-profile international museums have hosted major Takashi Murakami personal exhibitions: Mori Art Museum of Tokyo, Yokohama Museum of Art, Astrup Fearnley Museet of Oslo, Museum of Contemporary Art Chicago, Museum of Fine Arts Boston, Albright-Knox Gallery, Buffalo and Garage Museum of Contemporary Art, Moscow. The exhibitions all brought a record number of visitors to the museums in which they were held.

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

¹ 摘自 HIGH, LOW AND SUPERFLAT Murakami Deconstructed (佳士得官网)。

² 摘自 芝加哥当代艺术博物馆视频采访。

³ 摘自 Fondation Cartier pour l'art contemporain, *Takashi Murakami*, Paris, 2002, p. 84.

¹ Source: HIGH, LOW AND SUPERFLAT Murakami Deconstructed (Christie's).

² Source: Interview with the Museum of Contemporary Art Chicago.

³ Source: Fondation Cartier pour l'art contemporain, *Takashi Murakami*, Paris, 2002, p. 84.

⁴ Now called Tokyo University of the Arts (2008).