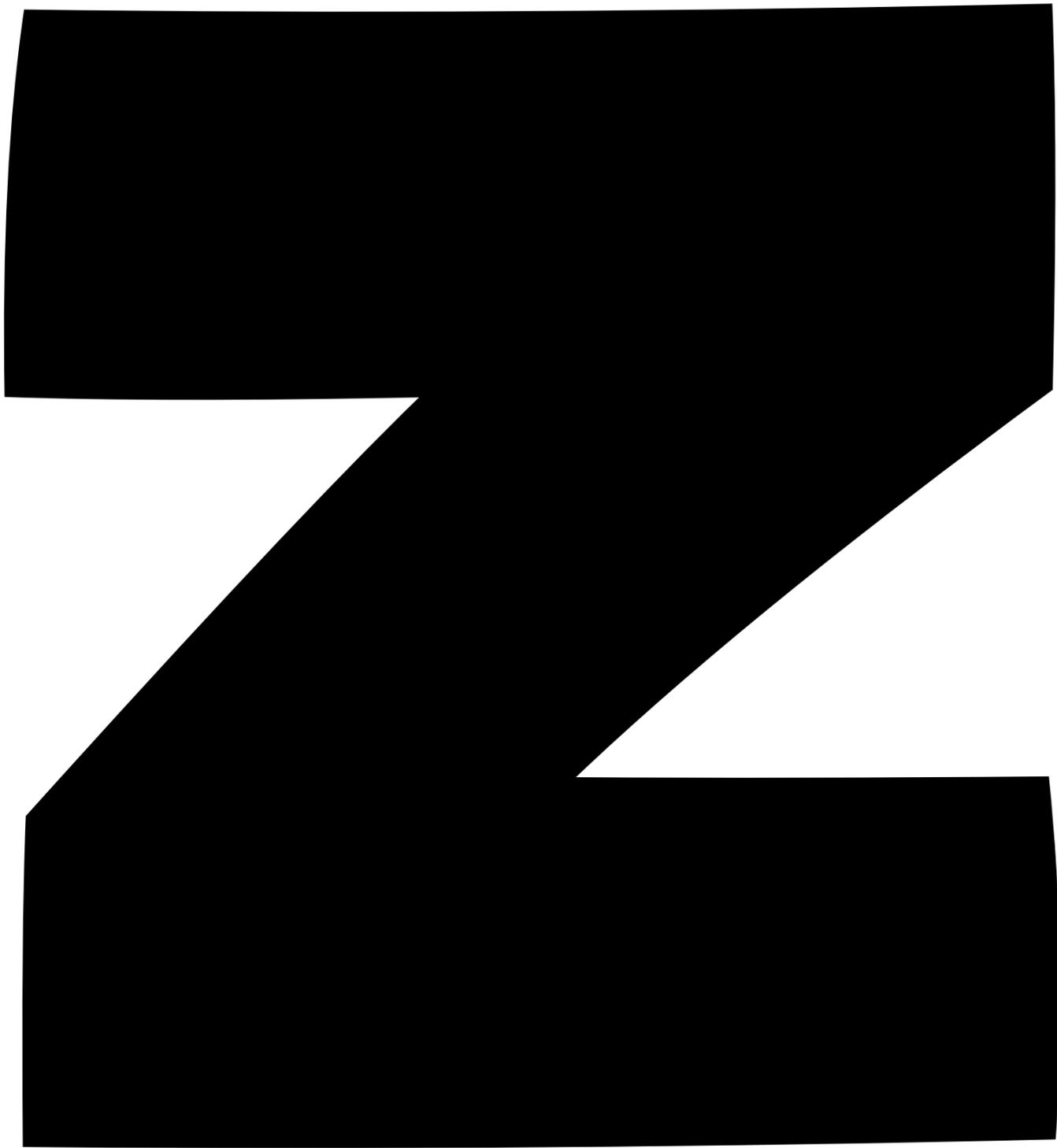


Xu 徐





Zhen 震



PHOTOGRAPHY BY
ANN WOO

**MADEIN
COMPANY**

没顶公司

肖像 — 摄影/胡礼欣



QUICK-THINKING and WITH
ENDLESS IDEAS, XU ZHEN
is AN ARTIST, CURATOR, and
THE CEO of MADEIN COMPANY,
a CONTEMPORARY ART
PRODUCTION ENTERPRISE
WITH A STAFF of OVER FIFTY.
The OVERLAY of BUSINESS
and ART is HIS METHOD of
PRACTICE—CONDUCTED with
CONFIDENCE, SUSPICION of
IDEALISM, and A FASCINATION
WITH TABOO.

思维敏捷、足智多谋，徐震是一位艺术家、策展人，同时还是没顶公司，一家有着五十多位员工的当代艺术创作型公司的首席执行官。商业和艺术的重叠是他的实践手法，其中带着自信、对唯心主义的怀疑，和对禁忌的迷恋。

The moment you label something, you take a step - I mean, you can never go back again to seeing it unlabelled.

—Andy Warhol

Out of a need for comprehension, we like putting labels on artists. But the labels of our age are not made of elegant, smooth matte vinyl lettering, shimmering in a white cube: they are the hashtags that appear, millions per second, on social networks. There is a wide array of hashtags associated with Xu Zhen: #artist, #bossofMadeIn, #Xuzhen (the brand), #curator, #BizArt, #photography, #video, #painting, #sculpture, #performanceart, #internetart, #politicalart, #conceptualart... In the Post-Internet era, the formation and dissemination of concepts are not linear, temporal or geographical—and yet the mainstream art world continues to divide artists into two camps, according to dichotomized concepts such as East and West, modern and contemporary. But how much distance lies between those artists whose concepts operate in idealistic settings, their visions exceeding their present circumstances, and the concepts with which we label them? We must explain unknown concepts with known ones, believing that new ideas do not drop out of the blue, removed from older systems.

From Xu Zhen's perspective, he has no preconception. Indeed, were his thinking conceptual, then perhaps, out of moral concerns, he wouldn't have hired a Guinean child living in Guangzhou to star in *The Starving of Sudan* (2008), re-enacting a Pulitzer-winning image of a gaunt African girl lying on the ground; perhaps, due to considerations involving sensitive issues of colonialism, racism and female objectification, he wouldn't have installed sculptures of nude African women wearing ornate headpieces in *Play-4* (2011); perhaps, in resistance to the over-commercialization of art, he wouldn't have let MadeIn's tentacles extend into large-scale production of art derivatives. It is as the artist himself has stated: "Many things cannot be taken for granted." It is precisely because he rejects preconceptions that he can reply to questions regarding his morals with confidence. "People often ask me why I have no sense of morality," he says. "My initial reaction is, what is this so-called moral sense? You may say that what is intrinsic to humans rarely changes, but the signified changes drastically over time. If you always abide by preconceptions, it will be difficult for you to understand the world. You must let go confidently."

你给东西贴上标签的那一刻，你就前进了一步——我是说，你就再也不能回头，看到它没被贴上标签前的样子。

——安迪·沃霍尔

出于理解上的需要，我们喜欢给艺术家贴标签，但这个时代的标签不是美术馆白墙上泛着哑光优雅平整的乙烯文字标签，而是社交网络上每秒数以百万计出现的数据标签。和徐震相关的标签五花八门：#艺术家 #没顶老板 #徐震（品牌）#策展人 #比翼[1] #摄影 #录像 #绘画 #雕塑 #行为艺术 #网络艺术 #政治艺术 #观念艺术.....在后网络时代，概念的形成和传播不是线性、时间性或地缘性的，当然主流艺术世界依然在以东西方、现当代这些二元概念划分艺术家，但在理想设定中观念先行（即观念超越于现状）的艺术家们，和我们为之标注的概念之间，究竟有多大的距离？因为我们总是要凭借已知的概念来解释未知的，同时我们又相信，所有新的概念都不会完全脱离于旧的体系，凭空出现。

至少以徐震的观点来看，他是没有概念的。如果他对事物的理解是有概念的，或许他会出于道德的考虑，不在《饥饿的苏丹》（2008）中雇佣来自广州的几内亚移民小孩重现普利策摄影奖作品中瘦骨嶙峋的非洲女童匍匐在地的场景[2]；或许他会出于对殖民主义、种族歧视、物化女性等问题的敏感，不在《玩-4》（2011）中把戴着庆典头饰的非洲部落女性裸体雕像吊在半空；或许他还会出于对艺术过度商业化的担忧，不把没顶公司的触角涉及到艺术衍生品的大规模制造中。不过正如这位正值壮年、状态极佳的艺术家的所说：“很多事情是没有假设的。”正因为拒绝概念，他可以在面对道德质疑的时候用自信作为回答：“经常有人说，你怎么没有道德感，我的第一反应就是，什么叫做道德感？你可以说人类本质的东西变化不多，但是表面的东西非常日新月异。你如果用概念的话，很难理解这个世界。应该很自信地放开。”

我们可以一边探讨对殖民、种族、女性等问题提出道德质疑的声音与西方角度的政治正

We can, on the one hand, examine this questioning of his moral stance on colonialism, racism, feminism and political correctness from a Western perspective; but we can also experience the forceful impact, theatricality and absurdity of his works in a purely aesthetic way. Xu Zhen is keen on proactively exploring various facets of things, and I believe that for anyone who is truly full of creativity and curiosity, the counterpart of happiness is boredom. For Xu Zhen, to work on projects in a familiar dimension, thereby being able to predict their effect, is effectively to do the same thing over and over again. From this point of view, it is perhaps easier for us to understand his longstanding fascination with taboos, and his interest in taking up multiple identities: artist, curator, gallery owner, CEO.

Xu Zhen was born in 1977 and graduated from the Shanghai School of Arts and Crafts. For most young students in China, to be accepted into a national art academy is the first step towards success on the path of artistry. Unlike such artists as Fang Lijun, Yue Min, Zhang Xiaogang and Wang Guangyi, all of whom attended prestigious art academies before achieving international success in the contemporary art market, Xu Zhen's scant educational background gives more weight to his status as a "self-made" artist. As early as 2001, a then twenty-four-year-old Zhen was selected to participate in the 51th Venice Biennale for his video artwork *Shouting*, marking him as the youngest Chinese artist exhibited at the Biennale to date. This low-cost video piece has an intuitive sense of humor like that of Bas Jan Ader, with Zhen directing the camera at the seething crowd in busy streets, then causing them to reflexively turn around with his unexpected cries. This act, while akin to pranking, is very austere; it seems to reflect an intentional emphasis on or pursuit of a meaningless situation, recalling the early experiments of "father of Chinese video art" Zhang Peili, which similarly lay between boredom, absurdity and amusement. In China, video art began in the mid-'80s. From today's perspective, many prominent early works share fascinating formal similarities with American video art from the late 1960s—the appropriation of found footage, absurd performances, exaggerated representations of pop culture and so on. Xu Zhen's early video works show similar interests: in *Road Show* (2001), for instance, he impersonates a rap musician, performing passionately on stage. What the audience actually hears, however, is him imitating the voice he makes when having sex; as he ar-

确有怎样的关系，一边可以单纯从感官上来体验这些作品的冲击力、戏剧感和荒诞性。徐震是一个在各方面都喜欢积极探索的人，我相信对一个充满创造力和好奇心的人来说，幸福的反面是无聊。在已知范围里做可预知效果的事情，对于徐震来说，恐怕就等于永远在做相同的事情。从这个角度，我们或许更容易理解他在艺术创作中对禁忌的兴趣，以及他跨越艺术家、策展人、公司老总、画廊老板等多重身份的初衷。

1977年出生在上海的徐震毕业于上海工艺美校。对于中国大多数学习艺术的孩子来说，进入国家级美术学院是他们能够飞黄腾达的艺术道路的第一步。相较于毕业于著名美院的方力钧、岳敏君、张晓刚、王广义这一批最早在当代艺术市场上获得国际成功的艺术家来说，徐震的艺术教育背景更将他突出体现为一个“自个儿成就自个儿”的艺术家。早在2001年，年仅24岁的徐震就以录像作品《喊》参加了第51届威尼斯双年展，使其成为了当时国内最年轻的“威尼斯”参展艺术家。这件低成本的录像作品有着Bas Jan Ader般直觉型的幽默，在闹市中将摄像机对准流动中的人群，然后用出人意料的大喊吸引路人本能的回头反应。这种类似于恶作剧的行为非常朴素，似乎在刻意强调或追求一种无意义的情境，让人联想到“中国录像艺术之父”张培力早期作品中介于无聊、荒诞和有趣之间的艺术实验。在中国，录像艺术起源于1985年以后，在今天看来，很多著名的早期作品在形式上和起源于60年代后期的美国录像艺术有非常有趣的相似点，如对素材的“恶搞”、荒诞的行为表演、对流行文化的夸张演绎等。徐震早期的录像作品亦有类似的展现，比如创作于2000年的《巡回系列》中，他把自己扮成一个说唱乐手，在舞台上奋力演出，而观众听到的却是他模仿性爱的声音。伴随着高潮的来临，始终没有进入画面的观众激情尖叫，似乎和孤独的乐手达到某种互动。

谈这一时期徐震的创作，或者谈任何时期艺术家的创作，都难以离开他所处的社会文化环境。和今天成熟的艺术空间及市场不同，八、九十年代的中国录像艺术是处于半地下

rives at his climax, the viewers, who remain off-screen, scream excitedly, as if they're engaging in some interaction with the lonely musician.

In discussing Xu Zhen's work from this period, it is impossible to ignore the social and cultural context in which they were produced. Despite their esteemed place in today's developed art spaces and art market, Chinese video art was for many years a semi-underground movement; as late as 1998, artists like Xu Zhen, Alexander Brandt and Yang Zhenzhong were organizing mixed-media exhibitions in rented basements, only to have them promptly shut down by police order. In response, Xu Zhen joined a group of artists in founding BizArt, the first non-profit artistic organization in Shanghai. As Davide Quadrio, the Italian curator and co-founder of BizArt once wrote, "A group of artists, curators, and gallery managers, committed to creating a suitable environment for the survival of contemporary art in Shanghai in late '90s... This is how BizArt was founded." At that time, Xu Zhen was no longer simply an artist, but a leader invested in changing the living conditions of contemporary art in Shanghai. In the absence of legitimate exhibition spaces and official acknowledgment of their works, they produced works and held exhibitions on their own. In 1999, for instance, Xu Zhen was involved in the preparation of a project named *Supermarket Exhibition*. Held in a shopping center, the exhibition was divided into two sections: one was a parody of the small commodities market, intended as a satire of the commercialization of artworks; the other was reserved for performance art and installations. Although officials shut down the exhibition within a day of its opening, it remains a milestone event in the history of contemporary art in Shanghai.

Interestingly, after an interval of eight years, Xu Zhen created *Supermarket* in 2007. The installation is a 1:1 reproduction of a typical Chinese supermarket. From soft drinks, cigarettes and dairy product to pickles, dried fruits, newspapers and liquor, the "products" appear to be plentiful, but one soon realized that there was nothing inside any of the packages. Objects that have lost their intended functions become another kind of commodity in an artistic context—at the cash registers near the exit, visitors can purchase any item at its typical grocery store price. Its 1999 iteration had been staged outside an art institution; by 2007, however, Chinese contemporary art had completed its transition to the commercial mainstream. In turn, as Xu Zhen proceeded to exhibit this installation around the world, it also became an artistic concept that could be commercialized.

状态的，甚至直到1998年，一群艺术家在徐震、飞苹果和杨振中的带领下，在上海一个临时租来的地下室里，试图举办一场多媒体展览的时候，最终还是被警方勒令停办了，因为在当时，中国官方还根本不承认多媒体艺术，在他们看来，这只是一种不利于政治稳定的存在。但同年，也是上海最早的非营利艺术机构——比翼艺术中心创办的一年。徐震是创办人之一。

和徐震共同创建比翼的意大利策展人乐大豆曾这样写道：“一群艺术家、策展人和画廊经营者，在90年代后期致力于创造一种适合上海当代艺术生存的环境……这就是比翼艺术中心的创建过程。”徐震在当时已经不是单纯的艺术创作者，而是作为这场改变上海当代艺术生存环境的活跃分子之一。在没有正规空间做展览、作品不被官方承认的情况下，展览还是要做，作品还是要做，艺术也还是要做。1999年，徐震参与筹备了一个定名为“超市展览”的项目，展览设在一个购物中心里，分为两个展区：一个模仿小商品市场，讽刺商业化的艺术品，另一个展区则留给各种行为艺术和装置。虽然在开幕的第二天，展览就被官方关闭了，但它毕竟成为了上海当代艺术史一个里程碑的事件。

有意思的是，时隔八年之后，徐震于2007年创作了作品《超市》。这是件按1:1的比例复制了一个典型的中国超市的装置作品。货品看似琳琅满目，从汽水、香烟、奶制品到泡菜、干果、报纸、白酒，包括了中国普通城市居民的日常所需，而实际上，这些商品除了包装之外内部空空如也，失去了实质功能的物品，在艺术语境下变为另一种商品——在出口附近的收银台，参观者能够以正常价格购买它们。和徐震在1999年筹划发生在艺术机构外围的“超市展览”相比，彼时，中国已经完成了向当代艺术主流化和商业化的转变，徐震不仅在世界各地展出这件作品，它也成为了可以被商品化的艺术观念。

一年之后，即2009年，徐震成立了没顶（MadeIn）公司。这家地处上海郊区、目前规模有50多名员工的当代艺术创作公司，既在徐震的艺术指导下进行艺术品创作和制

A year later, Xu Zhen founded MadeIn, an art production company with a staff of over fifty employees based in a suburb of Shanghai. MadeIn not only creates and produces artworks based on Xuzhen's artistic direction, but also has its own gallery promoting young artists; recently, it also launched the brand PIMO, selling art derivatives. Its business model as both a studio and a company recalls artists like Andy Warhol, Jeff Koons and Takashi Murakami, each of whom consistently promote the integration of art and business. In response, Zhen points out, "I paint, and so does he—but why doesn't anyone ask whether there is a difference there?... Our current mode as a company is a kind of art in itself; the company is an artist. In this age, whether you're practicing art or venturing in business, you are nonetheless in a creative process."

While Xu Zhen claims that the company staff often cannot keep up with his rapid rate of creative thinking, MadeIn's output in the last few years could definitely be described as "plentiful." Whether it is the exhibitions "Seeing One's Own Eyes" and "Lonely Miracle" (both 2009), filled with Middle-Eastern symbols; the comic-themed 2009 series "Spread," a collage of cloth featuring the style of "Gaudy art" and "political pop"; *Eternity*, a 2013 installation connecting the heads of the Winged Victory of Samothrace and Tianlongshan Grottoes Bodhisattva; *European Thousand-Arms Classical Sculpture* (2014), which combines a Buddhist thousand-arms Guanyin statue and Western classical statues; or the 2013 "Under Heaven" series, "painted" with a cream dispenser that piles up pigment on canvas, the artworks produced by MadeIn are spectacular, filled with political and cultural labels without aspiring to profound meaning. They recall various elements of the vanity fair as depicted in the film *The Great Gatsby*: hedonism, consumption, transience, casualness, sensory stimulation and an impressive display of power and influence.

Of course, this materialistic world does truly exist in contemporary China. When discussing China's current situation, in which the development of art is largely driven by capital, Xu Zhen believes that commercialism provides an abundance of possibilities, but is in and of itself a massive trap. Nevertheless, Zhen remains adept at weighing situations and puts extreme emphasis on the connection between art and social reality, arguing that it

作，也有自己的画廊，推广年轻艺术家，近期还推出了出售艺术衍生品的品牌“皮毛”（PIMO）。这样既是作坊又是公司的模式，很容易让人联想起安迪·沃霍，杰夫·昆斯和村上隆等强力推进艺术结合商业的艺术家们。对此，擅长转换概念的徐震这样说道：“比如我也是画画，他也是画画，那么为什么没有人不去问，这个有没有区别呢？公司这个模式本身就是艺术，公司就是艺术家。在这个时代，不管你是创作还是创业，都是在创造。”

虽然徐震表示公司员工经常跟不上他飞快旋转的创意速度，没顶公司近年来的创作绝对可以用“琳琅满目”来形容。无论是充满了中东符号的系列展览“看见自己的眼睛”和“孤独的奇迹”（2009），以漫画为题材、“艳俗艺术”与“政治波普”风格显著的布艺拼贴系列《蔓延》（2009），把莫特拉斯的利女神和天龙山石窟菩萨半伽像头部对接的《永生》装置（2013），结合了佛教千手观音像和西方古典雕像的《欧洲千手古典雕塑》（2014），还是以做蛋糕用的奶油枪堆积油画颜料而“绘制”成的《天下》系列（2013），没顶出品的艺术品夺人眼球，充满政治和文化标签，但不追究深层次的含义，就像是《伟大的盖茨比》（电影）中浮华世界的各种元素：享乐、消费、短暂、随意、感官刺激、声势浩大。当然，这一物质世界真实存在于中国的当下现实里。在谈及当今中国资本对艺术发展大力驱动的现状时，徐震认为，资本既提供了很多可能性，但本身也是一个很大的陷阱。但同时，这位善于审时度势的艺术家、策展人、公司老总 and 画廊老板，极其强调艺术和社会现实的相关性，并且认为这包含了商业和学术两方面：“学术必须经受住现实的考验，这才是真实的学术，不然就是纸上谈兵。”

徐震是一个自信到可以作出很多明确判断的艺术家，比如“学术必须经受住现实的考验”，“我不用遵守西方的游戏规则”，“不应该过度强调个人性的东西，就是很简单，你做了什么？这个东西有没有趣？”对他来说，“有趣”不仅是艺术创作的核心问题，也是体现自身存在感先进

involves aspects of both business and academia: "The academic must be able to survive the challenges of reality. That is the real academia. Otherwise, it is just empty talk."

Xu Zhen is an artist confident enough to make definite judgments, asserting, "I don't have to abide by Western rules," and "We should not focus too much on issues that are personal. It's that simple: what have you produced? Is it interesting?" From his point of view, to be "interesting" is not only the core issue of artistic creation, but also an important criterion that defines the degree to which one's sense of existence has advanced. In addition to artworks that exist in physical form, several of Zhen's performances and installations reflect his "interesting" method of production. For instance, in the performance *March 6* (2002), Xu Zhen invited one hundred farmers, workers and unemployed people, along with one hundred college students, to dress up in striped pajamas. He then asked each of them to follow a visitor at a two-meter distance without talking or making any physical contact, thus allowing visitors to experience a silent form of communication in a strange but fun situation. Similarly, for the installation *Action of Consciousness*, exhibited at the 2011 Armory show in New York, he asked two hidden performers to throw fifty large objects mid-air inside a sealed cube. These objects came in various shapes, ranging from limp Tiananmen Square sculpture models to a half-sized statue of Van Gogh. The audience outside the cube could only see these objects for a split second—an allusion to the real-life scenario of art fairs, where there are too many artworks on display for the audience's eyes to absorb. The installation was humorous and sarcastic, more recreational than critical, conveying a positive and light-hearted take on recreation and consumption while thrilling the audience's sense organs at the same time. It perfectly merits the description of being "interesting."

In 2013, MadeIn founded the brand Xuzhen. While one could wonder, given its name, whether Zhen, prompted by the success of MadeIn, is calling for the further advancement of his sense of existence, he has proven himself to be an open-minded and flexible company CEO. In contrast to many artists who, having practiced art for years, still find it very important to adhere to their original intentions, Xu Zhen believes that as people change with their experiences and environments, their intentions will change accordingly. An empiricist and pragmatist, he is capable of making prompt self-adjustments according to actual situations. From BizArt to MadeIn, from Xu Zhen to

性的重要标准。除了以物体形式存在的艺术品，一些非常注重现场感的行为和装置，也极能体现徐震“有趣”的创作方式。比如他早年策划的“3月6日”（2000）表演中，邀请了一百名农民、工人和无业人员以及一百名大学生，穿上条纹睡衣，每个人都以两米的距离默默跟随一位展览参观者，不交谈、不接触，让参观者在一种莫名其妙又好玩的情况下体验这种无声的交流；又如在新约军械库艺术展的装置作品《意识行动》（2011），在一个密闭立方体中，两名隐藏起来的表演者把50件大型物品抛到空中。它们的形态各式各样，从柔软的天安门广场雕塑模型到梵高的半身像不等。身处立方体外的观众看到它们的时间只有一两秒钟。这种直接影射艺博会上，观众面对目不暇接的艺术品，大多只能给到一两秒钟注意力的现实场景，幽默而讽刺，但娱乐性超过批判性，整体传达的是一种积极轻松的消遣、消费观，同时又带有感官上的刺激性，非常适合用“有趣”来形容。

2013年，没顶公司创立了“徐震”品牌，这不禁让人想到，是否没顶的成功，让徐震的存在感需要被再次强化。而实际上，徐震是一位思路开拓、灵活应变的公司老板。和很多从事艺术多年、认为坚持初衷十分重要的艺术家相比，徐震认为，人会随着经验、环境变化而变，而初衷也会随着人的变化而变。他崇尚经验和实用主义，所以可以非常迅速地根据实势进行自我调整。从比翼到没顶，从徐震到“徐震”，从非营利到艺术公司，从地下室展览到世界商业艺术的最前线，从本人出演的录像作品到与设计师合作的艺术衍生品销售平台，从艺术实践到消费主义到政治波普到下一个可能徐震都不知道是什么，这位与时俱进并且在时代变革中屡屡获益的艺术家非常喜欢用现实解释现实：无论是社交媒体的重要性、艺术家随时调整自身的必要性、信仰和价值观的相对性，还是非核心问题的不重要性，都是“存在即合理”的。在徐震看来，艺术家的存在感需要体现在当下的现实里，他认为，互联网让信息分享成为爆炸式，这让艺术家没

XU ZHEN 徐震

Xuzhen, from a nonprofit organization to an art enterprise, from exhibitions in the basement to the forefront of global commercial art, from starring in self-produced video works to collaborating with designers on a platform that sells art derivatives, from artistic practice to consumerism, followed by political pop: perhaps even Xu Zhen himself doesn't know what his next label will be. But as an artist who advances with the times, and frequently benefits from their evolutions, Xu Zhen is keen on explaining reality with reality: whether it be the importance of social media, the necessity for artists to make self-adjustments, the relativity of personal beliefs and values, or the triviality of non-core issues, these are "reasonable by existence." For Xu Zhen, an artist's sense of existence must be reflected by present reality; as the Internet has allowed information sharing to explode, it leaves no excuse for artists not to examine their own positions from the perspectives of space and time. Quick-thinking and with endless ideas, he has little interest in art that is nostalgic; his practice, a comprehensive production of business, art, and academia, incessantly inspires our curiosity and excitement. Whatever form his output takes, one believes that he will continue making interesting attempts inside and outside the realm of artistic production. Perhaps the end goal of these attempts is to blur and dilute the rigidity of the ideas he explores, such as the East-West dichotomy, globalization, cultural colonialism, consumerism, commercialism, and art-as-entertainment. However, in Xu Zhen's mind, acceptance and rejection are one and the same. No matter what method he employs, his ultimate concern is the advancement of his own sense of existence. ☺

Xu Zhen (Chinese, b. 1977) is an artist who lives and works in Shanghai. He is represented by Long March Space, Beijing; ShangArt, Shanghai; and James Cohan, New York/Shanghai. He has had solo shows at institutions such as the Ullens Center for Contemporary Art, Beijing (2014); the Minsheng Museum, Shanghai (2012); Kunsthalle Bern, Switzerland (2011); and S.M.A.K., Gent, Belgium (2009). Furthermore, he has participated in major international group exhibitions such as "14 Rooms," co-curated by Klaus Biesenbach and Hans-Ulrich Obrist, Art Basel (2014); the 12th Biennale de Lyon (2013); "Art of Change," Hayward Gallery, UK (2012); and "The Real Thing: Contemporary Art from China" at Tate Liverpool (2007). He was also included in the 49th Venice Biennale (2001), and represented China at the 51st Venice Biennale, (2005). Upcoming projects include "15 Rooms," co-curated by Klaus Biesenbach and Hans-Ulrich Obrist at Long Museum, Shanghai.

Xiaowen Zhu is a documentary filmmaker, media artist, curator and writer currently based in London.

有借口不从时间和空间两种角度审视自己所处的位置。思维敏捷、想法不停的他，对怀旧的艺术没有太大兴趣，商业、艺术、学术全方位的创造是他不断激发好奇心和兴奋感的实践方式。

未来的徐震还会有多少标签，徐震自己也不知道，但相信他会不断进行艺术创作之内和之外的有趣尝试，或许这种尝试的最终目标是可以模糊、淡化这些标签，比如东西方、全球化、文化殖民、消费主义、商业化、艺术娱乐化，但按照徐震的观念，接受就是拒绝，没有区别。不管方法怎样，他最终关心，是自己的存在感，以及这种存在感的先进性。

徐震（中国人，生于1977年）是一位在上海生活并工作的艺术家。他由长征空间（北京）、香格纳画廊（上海）和 James Cohan 画廊（纽约/上海）代理。他曾在北京尤伦斯当代艺术中心（2014）、上海民生现代美术馆（2012）、瑞士伯尔尼美术馆（2011）、比利时（2009）等艺术机构举办个展。此外，他曾参与多个重量级国际群展，包括由克劳斯·比森巴赫和汉斯·尤利斯·奥布里斯特为2014年巴塞尔艺术博览会共同策划的《14间房》、第十二届里昂双年展（2013）、海沃德画廊的《变化的艺术》（2012）、利物浦泰特美术馆的《真实的存在：来自中国的当代艺术》（2007）。他还参与过第四十九届威尼斯双年展（2001），并代表中国参与第五十一届威尼斯双年展（2005）。他接下来的项目包括由克劳斯·比森巴赫和汉斯·尤利斯·奥布里斯特为上海龙美术馆策划的《15间房》。

朱晓闻是一位现居伦敦的纪录片影人、媒体艺术家、策展人和作者。



LEFT
EUROPEAN THOUSAND ARMS
CLASSICAL SCULPTURE, 2014



DOWN
UNDER HEAVEN - 0302ID1404
(DETAIL), 2014



欧洲千手古典雕塑
2014

天下-0302ID1404 (细节)
2014

DOWN
PHYSIQUE OF CONSCIOUSNESS,
2011



意识形状
2011

RIGHT
NEW (DETAIL), 2014



新
2014

DOWN
“ARROGANCE” SET, 2015



**THIS IS
THE ART
WORLD,
AFTER
ALL—IT
WON'T
KILL YOU!**

“嚣张”套装
2015



LEFT
MADEIN CURVED VASE - FAMILLE-ROSE
VASE WITH BUTTERFLIES AND PEACH
BLOSSOM DESIGN, YONGZHENG PERIOD,
QING DYNASTY, 2013

没顶曲颈瓶 - 清雍正粉彩蝠纹橄榄瓶
2013

DOWN
SHANGHART SUPERMARKET,
2007/2014



香格里拉超市
2007/2014



艺术界，
死不了
人的。

PREVIOUS PAGE
UNDER HEAVEN - 3208NH1409
(DETAIL), 2014

DOWN
IN JUST A BLINK
OF AN EYE, 2005



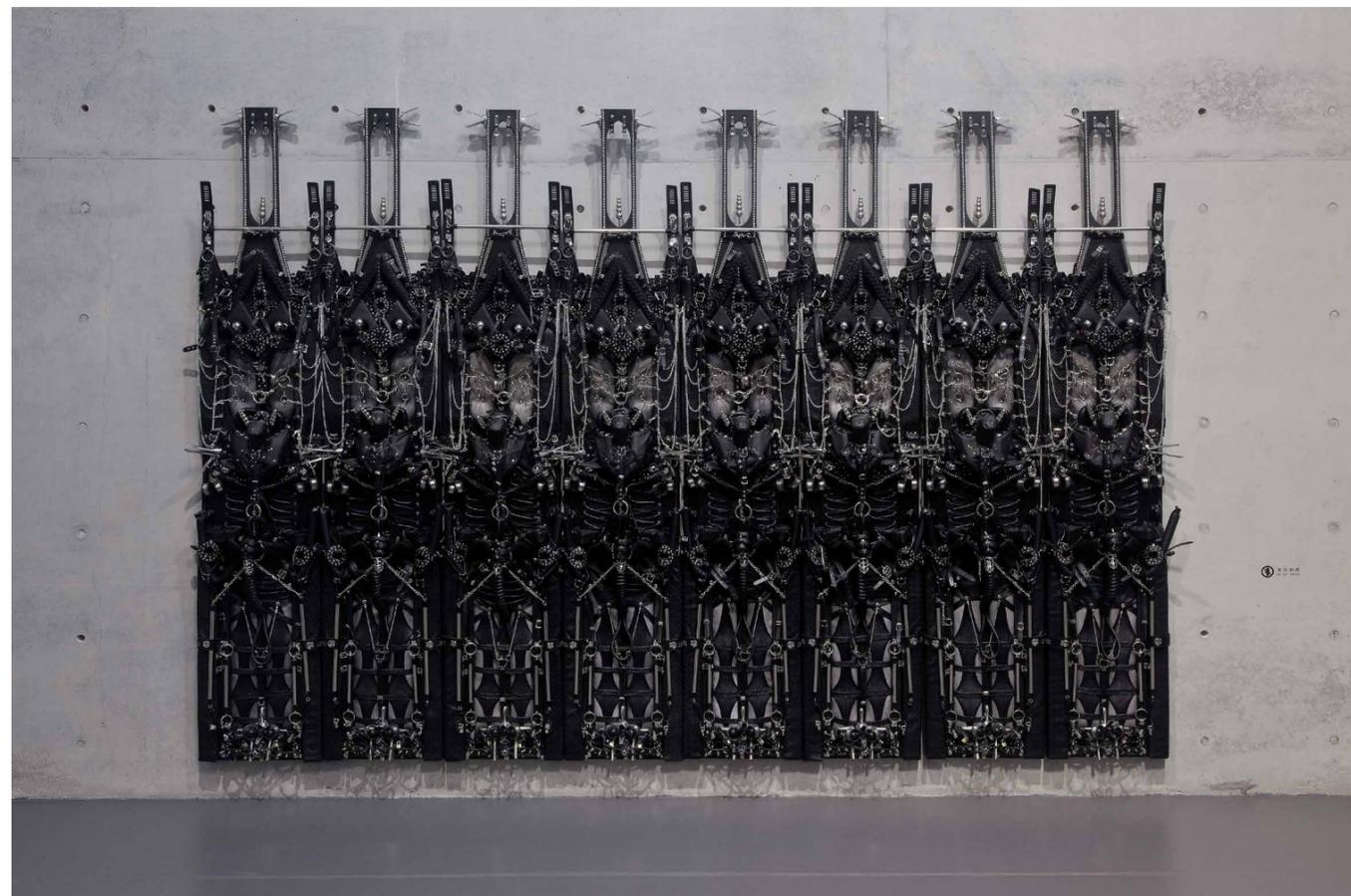
天下-3208NH1409 (细节)
2014

只要一瞬间
2005



LEFT
THE PEOPLE IS A BEAST OF MUDDY BRAIN.
IT DOES NOT KNOW ITS OWN FORCE;
IT ONLY KNOWS ABSOLUTE OBEDIENCE,
SERIES NO 2, MATERIAL: MARBLE, 2007

《一只花花绿绿的巨兽——平民。它不知道自己的力量，只知道绝对服从。》作品2，材料：大理石
2010



集团 - (催情)
2014

DOWN
PHYSIQUE OF CONSCIOUSNESS
MUSEUM, 2013-2014



意识形态博物馆
2013-2014

RIGHT
PLAY - MISSILE OF LOVE, 2013



玩 - 爱的导弹
2013

Let's begin by discussing MadeIn, the “contemporary art creation company” you founded in 2009. How is it structured? What makes the company different from a production workshop like Murakami's Hiropon Factory?

The company consists of MadeIn Gallery and the brand XuZhen; we also run supporting media, such as the Artbaba Internet forum. It's a very comprehensive operation, by no means limited to artistic projects: we have people who focus on project management, creative, administration, etc. As of now, we have around 50 staff, with an office space in Songjiang, Shanghai.

I believe that the difference between MadeIn and other art companies/enterprises will become more obvious in the future. Some claim that we work similarly to Jeff Koons, in that we are both a studio and a company. For me, the question depends more on the scale to which we expand ourselves

in the future. As of now, our current mode as a company is a kind of art in itself, almost as if the company is an artist. In this age, whether you're practicing art or venturing in business, you are nonetheless in a creative process. The spirit of the time provides art with an abundance of space and possibilities.

Still, this question remains: How do the company's various outlets relate to each other? For instance, MadeIn launched the brand “XuZhen” in 2013, producing significant new pieces under that label. But after a few years, the brand reappeared under MadeIn's name. How does this shifting identity influence the actual creation, production, and marketing processes?

From our perspective, there aren't many restrictions. It's like venturing into business: As you start, you realize that the market is actually different from what you had envisioned; to

survive, you must adapt and alter many of your original intentions. But none of this changes your end goal, which is to enhance one's sense of existence. For me, what matters is that everything is progressing towards a better state. It's unnecessary to declare to what end we should be changing, because it's all viable. As long as it is healthy and positive, evolution is a strong gene—and as for the market, the academic world, or historical positioning, none of these are of great concern to us.

That's a fairly provocative idea: that one might change intentions but retain his objectives. Others might insist that they hadn't deviated from their initial aims.

It's interesting: the idea of an “original intention” can easily bewilder people. You may come to this aim within a certain context, but as you grow more mature, doesn't your

整, 会改变很多初衷, 但最终不会改变你最终的目标, 也就是让你的存在感得以加强。我觉得一切都是朝着更好的方向走, 这就可以了。我们也不必要说, 接下来再调整成什么样子, 因为都有可能的。其实只要是健康的, 良性的, 进化的基因很强, 市场啊, 学术啊, 或是历史性的定位, 都不是太大的问题。

DQ: 你刚才提到的“改变初衷, 但是不会改变目标”很有意思, 因为别人可能会说他们从未改变过初衷。

XZ: 这很有趣, 初衷是很容易令人迷惑的, 因为当你在那样一个情形下产生的初衷, 那么你成长了, 你的初衷不变吗? 就像我们小时候每个男孩都

“original intention” change? It's like how every boy fancied their English teacher when little, though it is unlikely that they will end up marrying one. Isn't that a change of original intention?

That's true. We may often think of “original intention” as something analogous to a goal, but it might simply be what you've called a “sense of existence.”

Exactly. These things are confusing, and people tend to mix them up. In the case of the “sense of existence,” I believe that if you've found it, you must be accomplished in many respects. But that doesn't make it a matter of intention. This is why I say that I am not “conceptual” in my work. I haven't much concept of things.

But you seem quite adept at playing with concepts.

Not really. Much of my work belongs

喜欢英语老师, 但不可能长大去娶个英语老师的。完全两回事, 这不就初衷改变了?

DQ: 对, 可能很多时候我们觉得初衷是一个类似于目标的东西, 但其实它也可以就是你说的存在感。

XZ: 对对, 容易搞不清楚。大家容易混, 比如讲什么存在感, 其实我觉得你有存在感了, 你有很多东西已经到位了。但是这并不说明它就是一个目标。这就是为什么我说我是没有概念的, 我对事物没有概念。

DQ: 但我觉得你也很会玩概念。

XZ: 没有, 是因为我做的很多是观念艺术的类型, 但我对事物的理解都

to the category of conceptual art, but I generally do not understand things in a conceptual way. For instance, people often ask me why I have any sense of morality. My initial reaction is, what is this so-called “moral sense?” You may say that what is intrinsic to humans rarely changes, but the signified changes drastically over time—which means that if you abide solely by concepts, it will be difficult for you to understand the world. You must let go confidently. Perhaps I am just confident.

Have you always been?

I'm just never afraid. There isn't much to be afraid of. This is the art world, after all—it won't kill you.

Last year, you and David Chau established a brand called PIMO, which produces various limited editions and products based on artists' works. What's the connection and difference between the PIMO and the gallery?

不是用概念性的方式。比如经常有人说, 你怎么没有道德感, 那么我的第一反应就是, 什么叫道德感? 你可以说人类本质的东西变化的不多, 但是表明的东西变化非常日新月异。所以你如果用概念的话, 你很难理解这个世界。应该很自信地放开, 可能我比较自信吧。

DQ: 你是不是一直这么自信?

XZ: 就是不怕嘛。很多事情不用怕, 艺术界, 死不了人的。

DQ: 你和周大为在去年发布了一个新的品牌, 取名“皮毛”, 和没顶无关。“皮毛”计划推出各种根据艺术家作品设计的限量版本和产品。没顶画廊和“皮

PIMO is a brand for art derivatives, still in its early stages. David and I share the belief that contemporary art operates within a very small circle; we need to expand it, yet we can't simply abandon the ivory tower, or demand that art should descend from its current altitude. Therefore we felt the need to investigate what attracts most people, and our conclusion is: consumption. Consumption is directly related to art derivatives, and we believe that these derivative products will grow into a massive platform. Once we establish this platform, more people will be in touch with art and culture.

The new gallery space presents artists under the name of MadeIn. In this case, is MadeIn an agent for artists or simply a space meant to support them? At the end of the day, is it just another gallery?

I think it is very comprehensive. We don't really operate in such a

毛”之间的区别和关系是什么? XZ: “皮毛”是我们要做的艺术衍生品的品牌, 现在还在早期阶段。今天来说, 我和大为都认为, 当代艺术是一个很窄的圈子。我们需要把它要扩大, 但你不能从象牙塔里跑出来, 你不能要求艺术从这样的高度下来。所以我们需要看一下, 有什么东西是可以吸引到绝大多数人的, 那么可能是消费。消费就直接跟艺术衍生品相关, 我们觉得衍生品将来会成为一个庞大的平台, 打通这一块之后, 就会有更多的人接触到艺术和文化。

DQ: 没顶公司旗下的画廊空间支持推广艺术家, 在这种情况下, 没顶的定位和作用是什么? 是类似于代理人还

static way. For instance, we call it a gallery, yet for those artists whose works obviously won't sell, should we not offer some support? We should not limit our business to painting, or whether or not an artist's works sell fast. We should help to generate as many high-quality artistic phenomena as possible, so that the market as a whole is supplied with guidance and atmosphere. We ourselves live and breathe the art world, but we have become numb to it, unaware that society still needs art. It still needs the kind of art that is strange, inexplicable, emotional; works that remain unfathomable even if sold for a million RMB. The organizational structure of society itself demands art as a catalyst.

How does MadeIn divide its resources between presenting and managing other artists and producing items through XuZhen? Are these activities ultimately a form of collaboration?

是艺术空间来支持他们？还是就是一个画廊？

XZ: 我觉得是很综合的。我们其实不是那种很固定的方式，比如说，我们说是画廊，但也有一些一看就是卖不掉的艺术家，难道你不支持吗？大家不要把买卖局限在一张画或一个艺术家卖得好不好。我觉得还是要尽可能得多提供高质量的艺术现象，这样整个市场才会有导流和气氛。因为我们自己长期在艺术界内，我们都不觉得麻木了，但其实整个社会还是需要艺术的。它还是需要这种奇奇怪怪的，莫名其妙的，情绪性的，尽管你卖一百万，它还是看不懂的。整个社会的组织结构需要艺术来做催生剂。

This may sound pretentious, but I think of MadeIn as producing creativity, not artworks. The artworks are merely the byproducts of creativity. This is why we place heavy emphasis on training, inspiring our colleagues to learn in various ways. We may fail much of the time, but eventually, one or two talents do come along. Although MadeIn is within the realm of contemporary art, no one knows how it will develop in the future. I and we are not willing to be constrained by a single scope.

As for resource distribution, we make decisions based on practical considerations. For instance, “Xuzhen” is currently doing well and is highly profitable, so that's been our focus. Then, once you've made “Xuzhen” into a success, it is easier to work on other projects with the brand effect. But we invest more in young artists than other galleries: for instance, we will be so attentive that we look into what a young artist uploads to his WeChat “moments,” how he titles

DQ: 没顶在经营其他艺术家和徐震之间怎样掌握一种平衡，或者是这些活动最终都是一种合作形式？

XZ: 说一个比较装逼的话（笑），我觉得没顶公司的产品是创造力，不是艺术品，艺术品不过是创造力产生的东西。所以我们会比较注重培训，激发同事的各种角度的东西。也许很失败，但偶尔总归会冒出一两个。虽然我们公司是当代艺术范围内的公司，谁也不知道将来会往什么样的方向发展。而且我极不愿意被局限在一个范围内。

至于说怎么分配公司资源，我们是根据效果来的，比如现在弄“徐震”效果好，利润高，那我们肯定弄“徐震”啊。你把一个“徐震”弄出来了，你用这个品牌效应带别的东西，更容易啊。

things, how he writes descriptions. We're interested in digging up the values that others have witnessed but not realized.

In recent years, China has been increasingly driven by commercial enterprises and power-driven structures (Long Museum, Yuz, etc.) that play a vital role in supporting the development of the arts in China, especially in Shanghai. Do you think MadeIn's success is directly related to this particular situation?

Of course. If China had not reformed and raised the GDP, how would we have the capital to practice art? If I don't even have enough food to keep me full, I obviously won't care about art. So the relationship is quite direct.

Being based in China, what sort of challenges has MadeIn faced?

We're still in the first stage of things—we have not boldly begun with what

我们在年轻艺术家上的投入比别的画廊要高，比如我们会非常仔细到在一个年轻艺术家的微信上放什么东西，标题怎么写，段落怎么写，怎样挖掘出别人看到了但没有意识到的价值。

DQ: 中国现在越来越多商业资本驱动的美术馆和空间（龙博物馆，余德耀美术馆等），它们对支持中国艺术发展，尤其是上海的艺术发展，具有重要作用。你觉得没顶公司的成功和中国这种特殊的情况有没有直接的关系？

XZ: 当然有关系，如果中国不改革开放，不进行GDP大规模上调，你哪来钱做艺术呀？我如果饭吃不饱，我也不会去关心艺术啊，所以当然有直接的关系。

we set out to do. This age provides you with many opportunities: I don't have to queue up behind whatever number of Western artists; I don't have to abide by Western rules. As you said, capital provides many possibilities. But capital itself is a massive trap—and it's not just capital. Many play the cards of cultural difference, of politics.

I had a chat with an artist a while back, during which I asked him, “Your work criticizes society, and yet you drive a BMW, live in a villa; the object you are criticizing has actually brought you the fortune you enjoy. I believe that is the nature of the movement of capital.” He replied, “I was poor for more than ten years before selling my paintings.” I said, “To borrow some concepts from the investment world, what you have been through is called the success of the first round of financing. You were not worth a penny, and then you achieved some good results, earning an Angel Investment.” To put it simply: “No Idealism.” Ide-

DQ: 作为一个中国公司，没顶公司面临的挑战有哪些？

XZ: 我们其实第一阶段都没过，想做的事情还没有完全放开手脚开始。这个时代给了你很多机会，比如我不用排队排在很多西方艺术家后面，我也不用遵守西方的游戏规则。因为就像你说的，资本给了你很多可能性，但是资本本身也是一个很大的陷阱。不光是资本，比如说大家打文化差异的牌，打政治的牌。我前一阵跟一个艺术家在聊，我说，你不是批判社会吗？反过来说，你开着宝马，住着别墅，你批判的对象也给你带来你享受的财富。我认为这就是今天资本循环的过程。他说，我也是穷了十几年才把画卖掉。我说，按照投资界的概念，你这个叫做首期A轮融资成功，

alism pervades all kinds of systems. It is the belief that as long one does his work well, with no concern for the system, whether it be capitalism or communism, he will be rewarded. However, I am concerned with the advancement of my sense of existence. That is to say, have I evolved? Who or what is my counterpart? The Renaissance reached a certain height; so did Impressionism and Modernism. To what degree should I advance myself?

Of course, this also comes down to specificity. For example, the Internet era has changed almost all forms of understanding of previously existing systems. What, then, should an artist do? You appeal to truth, good, beauty and authenticity, yet your audience is changing, and if you don't change yourself, what are you to express? Mere nostalgia? The world of ten years ago?

Many professional (technical) issues can be discussed, but unfortunately, the art world in China still examines

你原来一文不值，后来做出点成绩，拿到天使投资了。”

很简单，一句话：“没有理想主义”。在不同制度下，人都有理想主义，就是只要把东西做好，不关心什么制度，资本主义、共产主义，我不去考虑，只要把东西做好，不管它东西方的。但我关心我存在感的先进性，就是说我没有进化？我的对应物是谁？文艺复兴到这个程度了，印象派到那个程度了，现代主义到那个程度了，我应该到什么程度？

当然，这涉及到专业性。比如说，现在网络时代改变了几乎所有原来对旧有系统的认识。那么艺术家怎么办？你呼唤真善美和真实性，你的对象都在变，你不改变你自己，那你表现什

artworks in a moral sense. Some believe that artists should be critical and reflective of society, while the others believe they should be independent. This is all nonsense. Show me how independent you can be, whether in China or the U.S. We should not focus too much on issues that are personal. It's this simple: What have you produced? Is it interesting? We should start from there.

In your last solo show at the Long Museum, the entirety of MadeIn's output was presented at the same time—all existing editions of each work. It looked amazing, and was a very smart way to use the monumental space of the museum. It is also a very evident sign of the fact that all is “objectified” in the art world, and that this trend is more and more prevalent all around, not just in China. As a writer, I'm personally interested in the pioneering field that uses commercial spaces and language in the art world. The

么呢？只能是怀旧吗？只能是十年前的那个世界吗？

很多专业的问题是可以讨论的，但可惜，国内的艺术界还在用道德观来要求艺术作品，比如说，有人认为艺术家应该有批判性、社会性，还有一半人认为，艺术家不应该有社会性，艺术家应该独立。这全扯。你独立给我看看，不管你在美国，你独立给我看看？所以不应该过度强调个人性的东西，就是很简单，你做了什么？这个东西有没有趣？由这个展开。

DQ: 你在龙博物馆的个展，所有的作品的不同版本放在一起展览，看上去效果非常好，用这种方法来使用博物馆的巨大空间非常聪明。另外还有一个

question is: Is there a possibility of keeping the revolutionary aspect of art while playing with the commercial world?

I don't occupy myself with such concerns. I simply do whatever I like. I rarely stop to consider what a commercial space needs. At this point, shouldn't we be taking our own initiative? You can't say "I'm sorry, this is an academic setting, please be academic." It would be absurd! This form of academia is a gift of charity. So what use does it have? The academic must be able to survive the challenge of reality. That is the real academia. Otherwise, it is just empty talk.

Here's a personal question, since we worked together for a decade at BizArt—a not-for-profit art centre, the first organization of its kind in Shanghai, which we co-founded in 1998. What did you take away from that experience?

现实，就是艺术世界中的“物化”是一个很明显的迹象，这种趋势不仅在中国，在世界各地都越来越明显。大豆本人对在商业空间的使用和对艺术语言的运用之间进行先锋性的尝试很感兴趣，问题在于：在商业世界中，有没有可能保持艺术的先锋性？
XZ: 我从来不考虑这种问题，我想干嘛就干嘛。我觉得这叫有一点点独立态度。我从来不去考虑，商业空间要这样一点，那样一点，很少考虑。今天不就是在这些方面，表现人的主动性吗？你不能说：“对不起啊，今天学术的场合，请你学术点。”这不是扯吗？这种学术是要饭要来的，有什么用啊？学术必须经受住现实的考验，这才是真实的学术，不然就是纸上谈兵。

I was in charge of domestic projects at BizArt, organizing solo and group exhibitions. The communication with the artists, mutual understanding and learning, were the activities I enjoyed the most. I actually learned a great deal from my BizArt experience. It was like growing up. After all, I believe that I developed many of my good habits in elementary school, such as waking up early and going to bed late, treating others sincerely, being unafraid of power, etc.

How do you evaluate your transition from such activities to being the CEO of MadeIn? What kind of skills and responsibilities are entailed?

At present, playing the role of an artist is a very small part of my responsibilities. I am pretty adept at programming something, directing it towards an ambitious goal, upholding my personal values, insisting on my own needs. Apparently, all of these

DQ: 大豆还有一个私人的问题，因为你们之前花十年时间合作了比翼，你认为最享受做比翼的是哪方面？你学到了哪些？
XZ: 我原来在比翼负责国内的项目，跟艺术家沟通，做个展和群展，最享受的可能还是这块，沟通，了解，互相学习。我在比翼其实学到很多，这就像成长，本身在这个年龄，那个年龄，不管在哪个公司，就是成长。我觉得我很多很好的习惯都是小学养成的，比如早起晚睡、精力旺盛、待人真诚、不畏权贵、诸如此类。

DQ: 你从全职参与比翼到目前担任没顶的老板，这两种角色之间，要求你具有怎样超越艺术家身份的技能 and 职责？

things are related to artistic creation, but they more frequently seem to apply to the other projects I must regularly deal with, particularly tasks involving communication, coordination and management. The important thing is that I don't feel stagnant. I feel like I'm in a state where I can learn, change and adjust at any time.

You never travel by plane. Do you ever feel that you are geographically constrained?

Not so much, thanks to the Internet. You can think of me as an ascetic monk; after a while, I became used to it. If I can't go, it doesn't matter; it saves me some time in any case. Every day, I have plenty of time to work, to do things that I like and that I'm concerned about.

What is the fundamental concern for you?

To keep living, feverishly and with

XZ: 从我现在来说，艺术家的功能是很小的一部分功能。我蛮擅长如何规划一个事情，如何导向一个远大的目标，如何坚持自己的价值观，坚持自己的需要。当然这都跟艺术创作也有关，但更多的出现在平时的项目中，具体的沟通、协调、管理。重点是我没有停滞感。我觉得自己处在非常好的随时学习、随时变化、随时调整的状态。

DQ: 你不坐飞机，会不会有时候觉得自己在地理上被限制了？

XZ: 还好，还好有互联网。你也可以想象和尚禁欲，时间长了，也就习惯了，不去就不去了，也没什么，反而挺节约时间的。我每天有大量的时间工作，去做自己喜欢的事情。

keen curiosity. This is actually very challenging, because you no longer consider yourself this or that—you become something like a container, or a cash dispenser; you take in, and you dispense, serving society and benefiting mankind. It is possible that what you take in today is political, and what you take in tomorrow is entertainment. Everything is possible.

What kind of role do aesthetics play in your work? We are all very familiar with your deliciously beautiful cake painting, which was part of your American debut at the Armory Show in New York. But at the same time, not all your work is aesthetically pleasing. How do you reconcile these different approaches?

Everything originates from demand. This age has made us not so simple, or single-minded, because information reconfigures in different ways, one ceaselessly encounters new im-

DQ: 那么对你来说，核心的问题是什么？

XZ: 就是兴奋地、带有强烈好奇心地生存下去。其实这个是很难的，因为你已经不把自己当成什么什么，你就像个容器，或者一个取款机，装进去，吐出来，造福社会，造福人类。可能今天装进去的是政治，明天装进去的是娱乐，都有可能。

DQ: 美学在创作中具有怎样的作用？我们都非常熟悉你在纽约军械库展览上，很美味的蛋糕绘画。但你也不是所有的作品形式在外观上都很美，你对这些不同的创作手法是怎样作出美学上的决定的？

XZ: 所有的东西来源于要求。这个

peratives. One day you may pursue refined beauty; tomorrow you form judgments based on something else, and you fall for pop art the day after.

What new works have you been working on recently?

Recently I've been working on the "Thousand-Hand Classical Sculpture" series that was exhibited at Long Museum. We are preparing for next year's events; some big, new concepts will be realized. I believe I am in the golden age of my time, and I'm old enough to write my version of *War and Peace*. I should be able to create something that demands attention, something that puts a capstone on my whole life; it comes down to a matter of luck. Some people keep their mouths shut, and work on things secretly, because they are scared of failure—unlike me, so shameless, saying it out loud first.

That's because of your confidence.

时代让你不那么单一，不那么专一，因为信息重组方式不一样，你会不断产生新的要求。今天你可能追求一下美，明天你对什么东西有看法，后天又觉得波普蛮好。

DQ: 最近在做哪些新作品？

XZ: 最近就是龙美术馆千手观音这些作品，我们在准备明年的活动，会有全新的大的思路出来。我觉得我现在在黄金时段，也到了写《战争与和平》的年龄了。你应该会出现一些非常引人注目的，流芳百世的东西了，看运气了。有些人咬着牙，偷偷地干这个事情，怕干不成，不像我现在，那么不要脸，先喊出来。

The truth is, ask any artist what they want from life, and the response will be, "I want my work remembered after I die." ☺

Davide Quadrio is a curator and the founder of Arthub Asia, a production and curatorial proxy active in Asia and worldwide. He is Associate Editor of Kaleidoscope Asia.

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DQ: 因为你自信嘛。
XZ: 实际上是这样的，你问每个艺术家，你想干嘛？人死了，东西留着。

所有图像鸣谢徐震/没顶公司、长征空间（北京）、香格纳画廊（上海）和 James Cohan 画廊（纽约/上海）。

乐大豆是一位策展人和 Arthub 亚洲的创始人，一向活跃于亚洲、面向全球的创作、策展代理公司。他是《Kaleidoscope Asia》的副编辑。