

# 没顶公司 MADEIN COMPANY

有效期 2010 - 没顶公司部分

*USEFUL LIFE 2010* - MadeIn Company

10/9 - 5/11, 2010 | ShanghART H-Space, Shanghai, China

ShanghART

香格纳画廊

如果可能，世间万物都可以被标上有效期，从某一时间点开始到另一时间点结束。这些时间长短不一，重要程度不等的有效期，每一段本身都具有双重隐喻：既彰显着当下的鲜活有效，亦警示着世事的生灭无常。对于徐震（没顶）、杨福东、杨振中三人来说，这种宽泛的意义指涉，则成为一种共同却又自由理解世界的方式。

2000年的“有效期”，充斥着三位艺术家年轻时的冲动、激情、欲望与梦想。那些影像媒体作品的实验与探索，以及从中涌现出的快感与力量，似乎可以穿越时间的樊篱，而留存于人们的记忆之中。

“有效期 2010”与其说是延续，不如说是挑战。周遭的艺术语境，艺术家们的创作观念、表现手法，甚至身份皆有转变。如何面对新的境遇、如何重新找到各自安身立命之所在？现场的作品带来了艺术家们解决问题的不同方法。它们共享着彼此的想法、形式与节奏，一如它们的创造者在生活中各自不同的人生态度。

（文 / 陆蕾平）

If it was possible, anything on Earth could be tagged with a validity period, starting at a certain point and ending at another. Each of these validity periods, variable and of uneven importance implies two metaphors: an obvious validity period of life, and a reminder of destiny's uncertainty. For Xu Zhen (Madeln), Yang Fudong and Yang Zhenzhong, these extended meanings form a common but free way of understanding the world.

In 2000, "*Useful Life*" reflected three young artists' impulses, enthusiasm, desires and dreams. Their experimentations and explorations of visual works, their brimming energy and excitement, seem to have crossed the barrier of time and remain in our memories.

"*Useful Life 2010*" is more a challenge rather than a continuation. The art environment, artists' creative concepts, their ways of expression, even their identities, all changed. How to face a new context, how to find one's place? The exhibited works represent these artists' responses to these issues. They present each other's thoughts, forms and rhythms, in an analogous way to their creators' different life attitudes.

(By Lu Leiping)

### 关于“有效期”这个题目？

**徐震：**“有效期”，带有一点讽刺嘛，讽刺一个艺术家创作的时间啊、周期啊，艺术的时间性啊，当然不一定是讽刺啦，也是指涉。

### 十年以来创作理念、工作方式、兴趣点等方面的变化？

**徐震：**从徐震到没顶公司，其实我说我是变化最不大的。只是做作品的方式不一样了，现在是贡献式的，比如说，我有什么想法是贡献给公司的，我也让同事们也把想法说出来，贡献给这个公司。我所谓的变化大，应该是指领域不一样，方式方法不一样，由此做出来的东西不一样。现在，我们还是离艺术体制太近了，我并不是要脱离艺术体制，而是离相对传统的、固化的艺术体制远一些。成立没顶公司，是目前为止比较适合我的一种工作方法。比如说，我们以前做艺术中心，做艺术家展览、与艺术家交流、做网站、做编辑等等，可能我比较倾向于把这些综合起来，不一定只体现在一个艺术的作品中。以前比较分裂，现在我们想把它们整合到一起。这样做就可以将个人艺术家的怨气转化为一种动力了。以前不是一直在生存与毁灭、金钱与虚荣等等之间挣扎、思考吗？美其名曰去面对啊，其实挺累的。当然并不是

说我们做公司是一种逃避，对我来说这是一种面对的方法。

### 关于“有效期 2010”的新作品？

**徐震：**这次作品也是之前《蔓延》系列的延伸。我们一直想从漫画拼贴这种创作中转化出一种抽象语言。现在这批作品，正好颜色比较鲜艳，对现场气氛也比较有利。这里我所指的“抽象”不只是形式语言的“抽象”，我说的抽象是“美”。我们原来是采取直接把东西组合的方式，现在是拿出里面的东西，转化一下，或是寻找现实中的替代物，把几种漫画里传达的美感组合一下，而并不是原来的只是形象的组合一下。我们认为这个可以发展为《蔓延》系列里的又一个小系列。比方这个树林，另外一张漫画里面有彩虹，我们觉得这么一组合挺好；波浪和黑太阳，这两个放在一起也挺好看的。这些东西，包括我们上次在长征空间做的将装置雕塑转化成为平面绘画的作品，都有一种奇怪的装饰物的感觉，有点想强调它们其实首先是一种装饰物。比如像巴洛克的小雕塑啊，某一个墙上挂的鹿头等，既是一个有历史感的东西，但是又感觉很薄，只是装饰物。包括另外两幅画也是这样的。貌似有内容，其实没什么太多内容。

(采访者：陆蕾平 翻译：关超群)

### **About the title *Useful Life* ?**

**Xu Zhen:** The title "Useful Life" was a little bit ironic, it satirized artist's creating process, artist's time, of course it wasn't necessarily a satire, it was also a reference.

### **These last ten years, how did your creating concepts, working methods, interests, etc., change?**

**Xu Zhen:** In fact from Xu Zhen to Madeln company, I'm the one who changed the least. Only the working method has changed, now it's based on contributions, for example I contribute some ideas to the company and colleagues do as well. It is more the working field and methods that changed therefore produced works are also different. Now, we are still too close to the art system, I'm not saying that we should leave it, but I think we should put some distance with the traditional, fixed art system. Establishing Madeln company constituted a working way that until now fits me the best. For example, before we did an art center, organized artists exhibitions, communicated with artists, open websites and did some editing, etc. maybe I have a tendency to put everything together, not necessarily in an artwork. Before everything was scattered, not we gathered everything. This way, artists' complaints can be turned into a source of energy. Didn't we use before to struggle, think about life and death, money and glory? Dignifying these issues is in fact very tiring.

Of course it doesn't mean that opening a company is a way to elude these issues, for me it is a way of facing them.

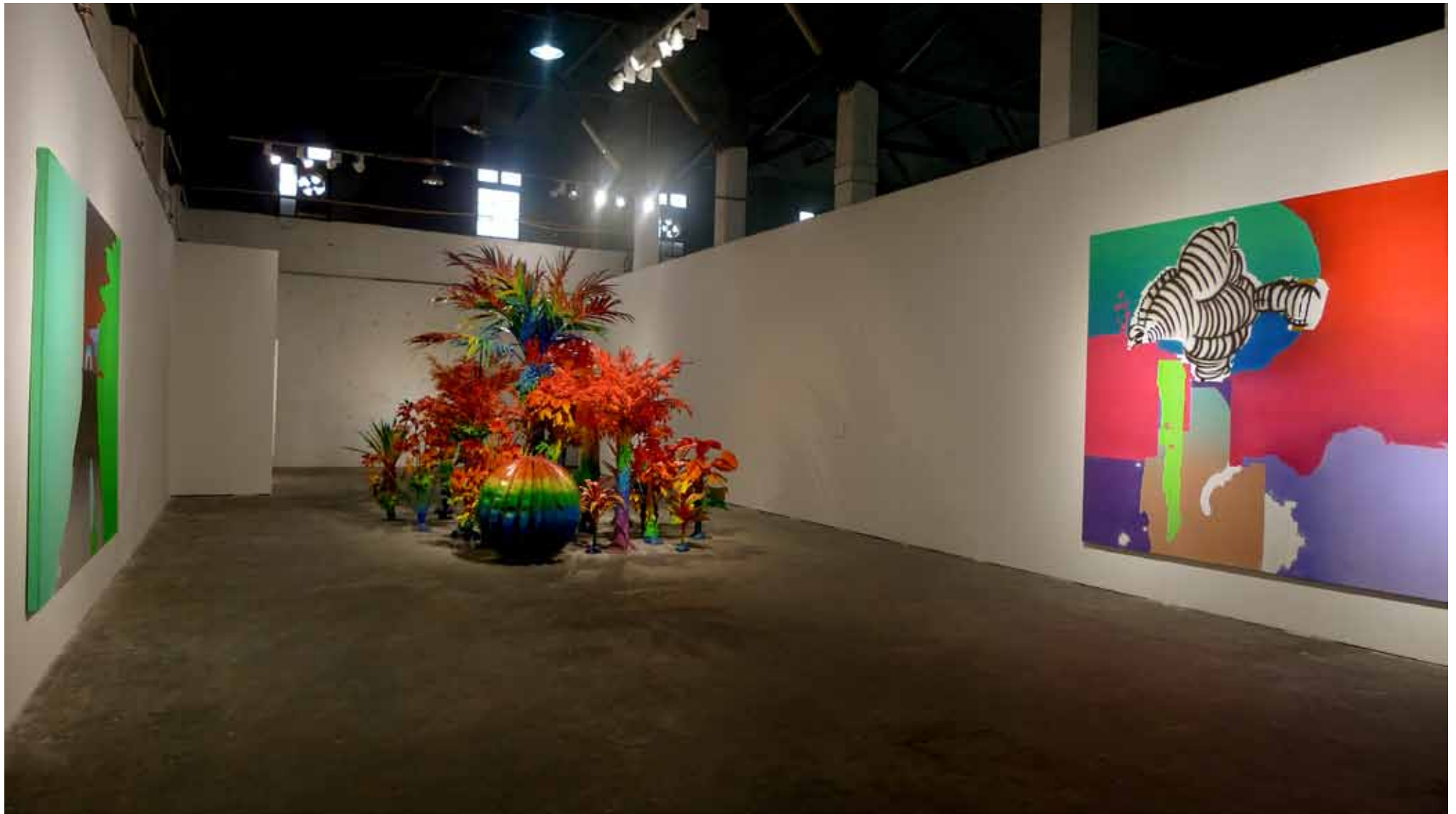
### **About the new works in *Useful Life 2010* ?**

**Xu Zhen:** The work this time is a continuation of "Spread". We have been thinking to develop comics' collages into an abstract language. This time, the colors of the works are quite bright, which has quite a good effect. What I mean by "abstract" is not an "abstract" form, but an idea of "beauty". At the beginning, our working methods was collecting and composing things. Now we are taking things out of it, transforming them, or looking for a real object that could replace them, gathering various comics' aesthetics, and not only making a composition. We consider that this can be a small series included in the "Spread" series. For example, there is a forest, in another comic there are some rainbows, then we find it good to put them together; the wave and the black sun, put together are very nice as well. These things, including the installations and sculptures we did in Long March Space turned into flat paintings, all have a strange ornamental effect. For example, small Baroque sculptures, a deer head hung on a wall: all have some historical feelings, but at the same time it is very superficial, it is only ornamental. The same for the two other paintings, they seem to have some content but in fact they don't really do.

( Interviewer : Lu Leiping; Translator :Alexia Dehaene )



有效期 2010 展览场景 Useful Life 2010 Installation view



有效期 2010 展览场景 Useful Life 2010 Installation view



没顶公司 蔓延 201009101 喷绘 布、丙烯颜料 2010  
MadeIn Company Spread201009101 Painting Canvas, acrylic 285x410 cm





没顶公司 蔓延 201009102 喷绘 布、丙烯颜料 2010  
Madeln Company Spread201009102 Painting Canvas, acrylic 236x320 cm



2009年下半年起，没顶开始了以其公司制的运作方式来创作艺术作品。从《蔓延到上海》、《蔓延到北京》，没顶就《蔓延》系列进行了多样化的尝试。他们在一条条艺术创作的生产线上，形成自己的美学原则。

《蔓延 201009103》便是其中被称为“抽象艺术”的“装置图片”与“图片装置”，其灵感来自于将一幅图片中的“树林”与另一幅漫画中“彩虹”的重构组合。这件作品通过寻找现实的替代物，将漫画所传达的，在不同的空间、媒介上重组，制造了轻薄的、装饰的非现实景观。它没有意识形态、没有观念，粗糙但聒噪华丽。这是没顶为我们的眼球创造的一点调味品，丰富一点，艺术发展的可能性也就多了一点。

没顶公司 蔓延 201009103 塑料植物、丙烯颜料 2010  
Madeln Company Spread201009103 Plastic plants, acrylic 500x 400x 400 cm



没顶公司 蔓延 201009103 塑料植物、丙烯颜料 2010  
Madeln Company Spread201009103 Plastic plants, acrylic 500x400x400 cm



没顶公司 蔓延 201009103 塑料植物、丙烯颜料 2010  
MadelIn Company Spread201009103 Plastic plants, acrylic 500x 400x 400 cm

Since 2009, MadelIn uses company practices to create artworks. From "Spread in Shanghai", "Spead in Beijing", MadelIn's "Spread" series has largely been experimented. They established and apply their own aesthetic principles on various art creation productions.

"Spread 201009103" is one of this so-called "installation image" or "images installation" considered as "abstract art". It was inspired and composed from two cartoons where a "forest" and a "rainbow" were represented. Seeking for substitutes to reality, and assembling spaces and medium as found in cartoons, this artwork present a frivolous, ornamental unrealistic scenery. There is neither ideology nor concept, it is rough but luxuriant. This is a flavoring that MadelIn prepared for our eyes, to provide a few more possibilities in the art development.



没顶公司  
蔓延 201009104  
泡沫、丙烯颜料、灯箱 2010  
MadIn Company  
Spread201009104  
Foam, acrylic, light box  
350x 200x400 cm



《蔓延 201009104》这件装置作品也是《蔓延》漫画布艺拼贴系列的延伸。一座带有漫画笔触的波浪雕塑和两个黑色的发光太阳组合在一起，这是一件被当作奇异装饰物而创作出来的作品。装饰本身是有意义的，一个图形，一件物品，即使没有使用功能，仍然以一定的规则被创造出来，具有一定的形式、质地和色彩，能反映出大地域或大时代的特征。但在艺术的发展历程中，艺术有了雅俗、高低的差别误区，装饰物是与工艺关联密切的、被普遍使用的、易于解读的艺术样式，让人觉得单薄而不甚重要。然而装饰物是无法摆脱意义的，当代艺术也需要“装饰”这一艺术形态，这件作品“取其无用”而用之“无用之用”，为我们创造了这个视觉时代温和怪异的装饰物。

The installation "Spread 201009104" is an extension of the series of cloth collages "Spread". A sculpture of a wave in a cartoonist style and two shining suns compose a work meant to be a curious adornment. Ornamental objects have meanings: an image, an object, although without any particular use, is still created according to certain rules, and possesses a certain shape, substance and color, it can reflect the characteristics of a domain or a great era. However, in art history, art had misconceptions on decency, high position, and adornments were a kind of easily readable art, close to craft and commonly used, which made people believe that it was superfluous and unimportant. For this reason, adornments are indivisible from these meanings, contemporary art also needs to be "ornamental", this artwork uses this "useless" aspect, and its "use of useless" to create this mild and bizarre adornment of this visual era.

# 没顶公司

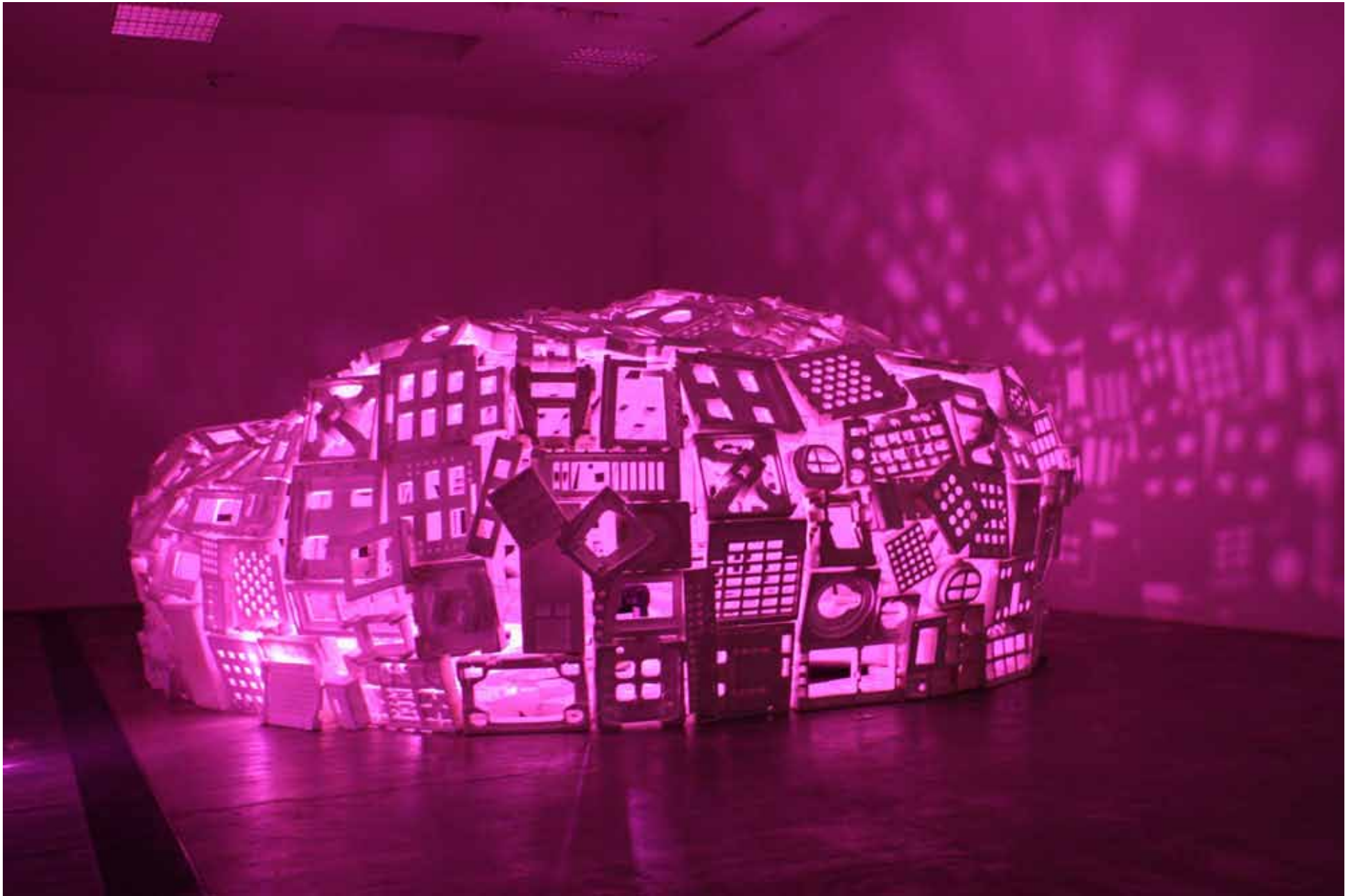
## MADEIN COMPANY

其他作品 *Other artworks*

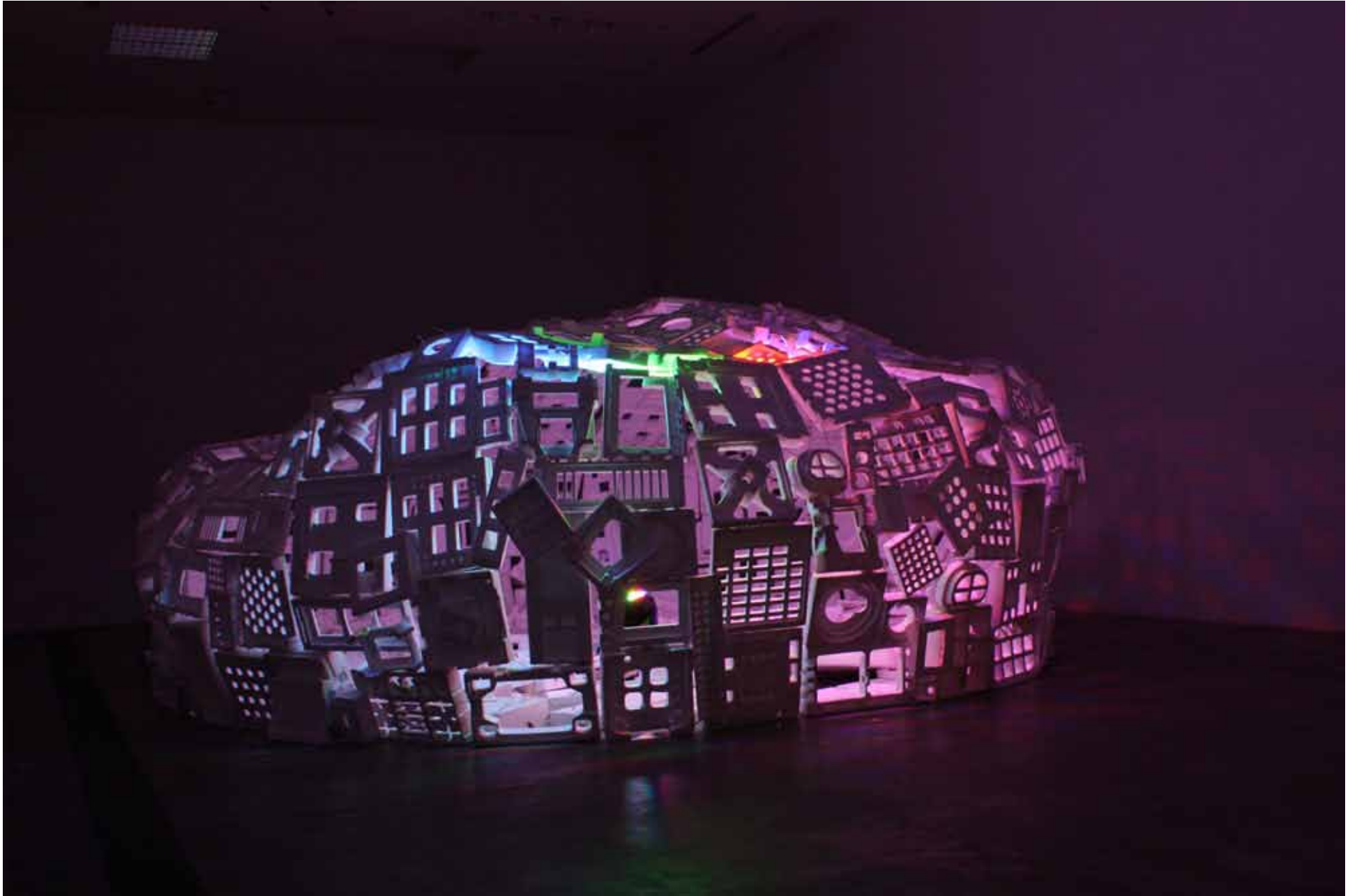


蔓延 B-036 没顶公司 布艺拼贴 布, 辅料 2010  
 Spread B-036 Madeln Company Collage on canvas Cloth, mixed media 500\*320 cm





爱情其实就是脑子里产生大量多巴胺作用的结果 没顶公司 泡沫板、舞厅灯光、足球、篮球、排球 2009  
Love in fact results from an excess of dopamine in the brain Polystyrene board, disco light ball, footballs, basketballs, volleyballs MadeIn Company 500x300x600cm



爱情其实就是脑里产生大量多巴胺作用的结果 没顶公司 装置 泡沫板、舞厅灯光、足球、篮球、排球 2009  
Love in fact results from an excess of dopamine in the brain Installation Polystyrene board, disco light ball, footballs, basketballs, volleyballs MadeIn Company 500x300x600cm



应该比消失的速度更快的出现 没顶公司 装置, 表演 吸尘器, 烟, 烟缸, 表演 尺寸可变 2009  
*It should appear faster than it disappears* Madeln Company Installation, performance Vacuum cleaner, cigarettes, ashtrays, performance Dimension variable

在整个表演过程中, 让吸尘器吸烟, 直到结束。  
During the performance, a vacuum cleaner inhale smoke until the end.



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*It should appear faster than it disappears* Madeln Company Installation, performance Vacuum cleaner, cigarettes, ashtrays, performance Dimension variable

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# 没顶公司

## MADEIN COMPANY

### 简历

“Madeln（没顶文化有限公司）是由徐震在 2009 年创立于上海的文化有限公司。公司致力于艺术创造、制作、传播、支持以及策划，是一个多功能的复合式文化有限公司。徐震，生于 1977 年，1996 年毕业于上海工艺美术校，生活工作在上海。

### 个展

- 2010 不要把信仰挂在墙上，长征空间，北京
- 看见自己的眼睛，Ikon 美术馆，伯明翰，英国
- There are new species! What do you suppose they are called?, Fabien Frys Fine Art, Los Angeles, U.S.A. 蔓延到北京，没顶公司出品，香格纳北京
- 2009 蔓延到上海——没顶公司出品，香格纳在淮海路 796 号，上海
- Madeln -- Seeing One's Own Eyes, europalia.china, S.M.A.K., Gent, Belgium
- 孤独的奇迹：中东当代艺术展，James Cohan 画廊，纽约，美国
- 看见自己的眼睛——中东当代艺术展，展厅 1，香格纳画廊主空间，上海
- 看见自己的眼睛——中东当代艺术展，展厅 2，香格纳 H 空间，上海

### 群展

- 2010 香格纳桃浦展库，香格纳桃浦展库，上海
- 巡回排演：第八届上海双年展 2010，
- 法国国际当代艺术博览会 2010，艺术博览会 大皇宫，巴黎，法国
- 有效期 2010，香格纳 H 空间，上海
- 上海当代艺术博览会 2010 展位：E24，艺术博览会 上海市延安中路 1000 号上海国际展览中心
- 香格纳群展，香格纳画廊主空间，上海
- 香港国际艺术展 2010 展位号：C02，艺术博览会
- 中国当代艺术三十年，民生现代美术馆，上海
- 个人前线，北京朝阳区百子湾路 32 号 22 院街艺术区 IA 3-2, IA32 SPACE（今日美术馆旁）
- 丛林：中国当代艺术生态管窥，站台中国，北京
- 冬季群展，香格纳北京
- 2009 中坚，新世纪中国艺术的八个关键形象，尤伦斯艺术中心，北京
- 自由自在，WALDBURGER 画廊，布鲁塞尔，比利时
- 图像的新态度，当代唐人艺术中心，北京
- 资产阶级化了的无产阶级，当代艺术展在松江，松江创意工房，上海
- 2009 上海艺术博览会国际当代艺术展 - 发现项目，艺术博览会 上海展览中心

### Biography

"Madeln is a company established in the year 2009 in Shanghai by Xu Zhen. The firm expands its diversity on the creation, support, spread and curation of art." Xu Zhen was born in 1977 and graduated from the Shanghai School of Arts and Craft in 1996. He currently resides and works in Shanghai.

### Solo Exhibitions

- 2010 Don' t Hang Your Faith on The Wall, Long March Space, Beijing
- Seeing One's Own Eyes, Ikon Gallery, Birmingham, UK
- There are new species! What do you suppose they are called ? , Fabien Frys Fine Art, Los Angeles, U.S.A. Spread, by Madeln at ShanghART Beijing, ShanghART Beijing
- 2009 Spread——New Exhibition Produced by Madeln, ShanghART at Huaihai Rd 796, Shanghai
- Madeln -- Seeing One's Own Eyes, europalia.china, S.M.A.K., Gent, Belgium
- Lonely Miracle: Middle East Contemporary Art, James Cohan Gallery, New York, USA
- Seeing One's Own Eyes——Middle East Contemporary Art Exhibition, Space #1, ShanghART Gallery, Shanghai
- Seeing One's Own Eyes——Middle East Contemporary Art Exhibition, Space #2, ShanghART H-Space, Shanghai

### Group Exhibitions

- 2010 Shanghart Taopu, ShanghART Taopu (Warehouse), Shanghai
- Rehearsal: 8th Shanghai Biennale 2010,
- FIAC 2010, Art Fairs Grand Palais, Paris, France
- Useful Life 2010, ShanghART H-Space, Shanghai
- ShContemporary 2010 booth nr:E24, Art Fairs 1000 Yan an zhong Rd., Shanghai Exhibition Center
- ShanghART Group Show, ShanghART Gallery, Shanghai
- Hong Kong International Art Fair 2010 booth nr:C02, Art Fairs
- Thirty Years of Chinese Contemporary Art, Minsheng Art Museum, Shanghai
- Personal Frontier, ia32 Space (Next to Today Art Museum) Beijing 22 Street Art District IA 3-2, Baizwan Rd. 32, Chaoyang District, Beijing
- Jungle: A Close-Up Focus on Chinese Contemporary Art Trends, Platform China, Beijing
- Winter Group Show, ShanghART Beijing
- 2009 Breaking Forecast, 8 Key Figures of China's New Genration Artists, UCCA, Beijing
- Footloose, Galerie Waldburger, Brussels, Belgium
- The New Attitude of image, Tang Contemporary Art Center, Beijing
- Bourgeoisified Proletariat, Contemporary Art Exhibition in Songjiang, Shanghai Songjiang Creative Studio, Shanghai
- ShContemporary 09-Discoveries, Art Fairs Shanghai Exhibition Center