

**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

DQ: 首先,我们先谈谈你在2009年创立的“当代艺术创作公司”—没顶(MadeIn)。公司内部结构是怎样的?是否涉及其他艺术家?没顶和村上隆的艺术工厂有什么区别?

XZ: 我们现在以没顶公司为主体,有没顶画廊、“徐震”品牌,也做支持媒体,比如Artbaba网站论坛。这是非常综合的一个公司,不仅限于艺术类的;我们有专门负责项目管理、创意和行政等等的人。员工目前为止50来个人,公司在上海松江。

我觉得我们和别的艺术公司/工厂将来的区别会越来越大,包括有人说我们跟杰夫·昆斯是类似的,既是作坊又是公司。我觉得更多的是将来大家做到什么程度。目前看来,公司这

在的。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

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。时代给予艺术的空间和可能性很多。

DQ: 不过问题仍然存在:没顶公司各个不同的分支之间有着怎样的关系?比如,在2013年,没顶公司推出了品牌“徐震”,然后又用徐震这个品牌创作了很多重要的作品。但几年后,该品牌又出现在了没顶的名下。这种身份的交替,对你的实际创作,生产和市场定位,有什么样的影响?

XZ: 你讲的基本都对,因为从我们角度来看,没有很多限制。就像你要做生意,已经开始做了,发觉市场实际上不是这样的,你为了做下去,会调

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,这就行了。我们也不必说,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。

**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

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.

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,那么你就成长了,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

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.

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?**

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

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: 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.

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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

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,也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家来做催化剂。

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，我也不去会去关心艺术啊，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，不管它东西方方的。但我关心我存在感的先进性，就是说我有没有进化？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，不管你在中国美国，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: 我从来不去考虑这种问题，我想干嘛就干嘛。我觉得这叫有一点独立态度。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，因为在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，艺术家的功能是我很小的一部分功能。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。其实这个是很困难的，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." ☺

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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。

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

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