
《镜子不久后将在世界上消失-第一章：镜子里的假象让我看不清镜子》

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Cc基金会&艺术中心荣幸地宣布，艺术家陈轴个展“镜子不久后将在世界上消失”将于4月18日星期六下午4点至7点开幕。

本次展览艺术家以回溯其七年前的影像创作《I'm not not not Chen Zhou》（2013，高清数字电影、16:9、彩色有声、34分钟）为始，以展览第一章《镜子里的假象让我看不清镜子》（2020，舞台、行为、面具、镜子、墙面绘画，尺寸可变）为终，通过空间色层变化、动态影像、装置、现场行为等形式，创建塑造出多元的表达路径，由此重新审视个人身份与认知本位之间的是非辩证关系。

在略带戏谑，高明度的柠檬黄色房间中电视播放的《I'm not not not Chen Zhou》里，一对双胞胎演员即兴表演一系列对话和一个疯子的自言自语以及艺术家的配音穿插在一起。根据真实生活中艺术家与朋友们（李明，李然，尉洪磊，等等）的交流而创作的台词透露了艺术家身份的信息碎片，引导观众拼凑出模糊的“陈轴”印象，与影像中作为艺术家替身的、进行即兴行为的双胞胎进行思维的内耗，唤起内省。在展厅中间，艺术家将荒诞与不确定落在地面，犯罪现场般的人型痕迹、一本被命名为《我最爱的笑话》的笑话书，显示出虚构当下个人失语空余的索然与尴尬。虽然相对近段期间更贴日常行动方式的行为记录而言，艺术家曾经的影像中更展露着夸张的戏剧性表演，以及充沛的情感体验，但自2013年的前期创作开始，艺术家对于其内心个人认知的反问至今仍旧存在，诱发其或轻或重的焦虑和精神折磨。

一块纯色的蓝以艺术家们常用的画布尺寸出现在展厅中间的墙壁上，一块反置的镜子镶嵌其中，艺术家将空间从首层黄色切换为蓝色，将观众由狂欢的故事现场带入自我反观的静谧之中。“蓝色对我而言，它渐渐地不再是一种颜色了，它变成了一种空间，特别的静谧。蓝色之前的几年，我大量用过黄色，黄色是一种明亮和快感的颜色。那个时候是我接触禅宗的那段时间，状态有点疯癫，而且特别喜欢那种疯癫的东西。说白了我去回顾我当年的那些东西，实际上我就是不自量力。”视平线划过蓝色块的中心向地面俯去，是陈轴首次选用的红色铺盖的舞台。艺术家将端坐其上进行首次现场行为：“我就是在那坐着，戴个面具照镜子，面具的眼睛是封死的，因此我看不见镜子。但我还是举着镜子照自己，就这样持续三个小时”。

展厅的尽头是巨型破碎的镜面。似乎有人在空间中私语：“一切并非牢不可破。”艺术家通过本次展览聚合其数年对影像与空间的互文关系的总结，加诸于内心世界中信仰、经验，以及周遭世界合成的漩涡之眼，让旧与新作、色彩象征之间的比对，将观者带入那个镜像错位的观念世界。

-尚端

*The Mirror Will Soon Disappear from the World - Chapter 1: The illusion
in the mirror makes me hardly see the mirror*

Chen Zhou's Solo Exhibition, Cc Foundation & Art Centre, Shanghai, China
2020

Cc Foundation is pleased to announce the opening of The mirror will soon disappear from the world, an exhibition by artist Chen Zhou, on Saturday, April 18, 2020, from 4:00 pm to 7:00 pm.

Beginning with the video installation "I'm not not not Chen Zhou," (2013, HD 1080P, 34 minutes) and concluding with the site-specific installation/performance "The illusion in the mirror makes me hardly see the mirror" (2020, stage, performance, mask, mirror, mural painting, dimensions variable), the exhibition employs multiple vocabularies, such as color field painting, moving images, installation, and live performance, to explore the dialectic entanglement of self-identity and self-reflection.

With slight satire, situated in a bright lemon yellow room, a monitor displays "I'm not not not Chen Zhou," which oscillates between a series of colloquies delivered by two twin actors, monologues by a lone madman, and the artist's voiceover. The speeches that are derived from actual conversations between the artist and his close friends (Li Ming, Li Ran, Yu Honglei, etc.) disclose fragments of the artist's character, guiding the viewer to piece together his identity, which, however, is complicated by the performance of the twins---surrogates of Chen's alter ego, evoking the viewer's personal retrospection.

In the middle of the room, the artist intentionally teases out absurdity and uncertainty with a chalk figure on the floor, resembling a crime scene, and a comic book titled My Favorite Jokes next to it, underlining indescribable senses of both insipidity and unease. Although in comparison to his more recent work that closely indexes the mundane everydayness, the 2013 video is fraught with theatricality and sentimentality; it nevertheless marked the inception of the artist's journey of interrogating the notion of self-identity, which more or less has caused his own stress and agony.

A blue rectangular in the size of a commonly seen canvas with a mirror hung backward on it is painted on the wall in the middle section of the room. The shift from yellow to blue transforms the space from dramatic to meditative. "To me, blue no longer represents a color but a space of tranquility. I used to favor yellow---a bright and joyful color. At the time, I just embarked on Zenism, which made me out of control, and I enjoyed being out of control. In retrospect, I overestimated myself."

Glancing over the blue rectangular, the viewer finds a red stage at the end of the room. The artist will sit on it at the opening performing live for the first time. "I'll sit there wearing a mask and looking into a mirror in my hand. There will be no holes on the mask, therefore I can't actually see the mirror. But I'll nevertheless hold the mirror in front of my face for three hours."

A colossal, shattered mirror is on the wall behind the red stage as if an inaudible voice were murmuring in the space, "Nothing is indestructible." Taking into account the intercontextuality between film and space, the artist also addresses his personal belief and experience in relation to the tumultuous external world. Re-contextualizing his old work with the new one and juxtaposing emotionally charged colors in the space, Chen Zhou ushers the viewer into a conceptual realm, where reality is distorted by the broken mirror.

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