

“考夫曼-九个笑话”，2013-2014

短片系列，高清1080P，2013-2014

“考夫曼-九个笑话”借当时正发生在艺术圈的所见所闻为拍摄材料，以即兴的手法拍摄成九个幽默小品。

《黄鱼的思考》：艾可画廊老板Roberto Ceresia坐在没有艺术品的空展台边，称赞“空无是最好的”。

《海边的两个球球》：艺术家大芮指责艺术家男友林科“你们这些艺术家就是那些认为有一部分东西不是艺术的人”。

《维修工马塞尔·杜尚》：在尤伦斯当代艺术中心艺术家徐震的展览上，一个维修工把一个小便池忘在了展场。

《卖黄鱼记》：艺术家唐狄鑫在一个菜市场重演提诺塞格的作品“这是政治宣传”。

《摩登商品》：维修工马塞尔·杜尚捡到一个造型荒唐价格却离谱的油画刷子。

《屎》：一个仙人看到一坨屎有所感悟。

《政治干扰》：在密布监控摄像头的艾未未家门口，一对年轻的女孩散步时，忽然抬头看见了天使。

《化了妆的艺术》：一个瘸腿的贵妇去当代艺术展上自拍留念。

《无题》：拍于当时个展的现场。这个现场空空荡荡，寂寞地放着Andy Kaufman的传记片《来自地球上的男人》的电影歌曲，地上躺着一只摔坏了的开幕酒杯。

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“Kaufman-9Jokes” , 2013-2014

short film series, HD1080P, 2013-2014

"The Kaufman - 9 Jokes" captures the artist's observations and experiences in the art scene at that time to create material for nine improvised humorous sketches.

In "The Pondering of the Yellow Fish" Roberto Ceresia, the owner of Aike-Dellarco Gallery, sits by an empty exhibition booth and praises, "Emptiness is the best."

In "Two Balls on the Beach" artist Wang Rui questions her boyfriend, artist Lin Ke, saying, "You “Artists” do you really believe you can decide what is Art and what is not… ”

In "Plumber Marcel Duchamp" at the UCCA Contemporary Art Center, during artist Xu Zhen's exhibition, a maintenance worker forgets a urinal in the exhibition space.

In "How I Bought the Yellow Fish " artist Tang Dixin reenacts Tino Sehgal's work 'This is Political Propaganda' in a local market.

In "Luxury Product" the maintenance worker Marcel Duchamp discovers an outrageously shaped and ridiculously priced paintbrush.

In "Shit" a hermit has an epiphany upon encountering a pile of feces.

In "Political Interference", in front of Ai Weiwei's heavily surveilled residence, two young girls, during their stroll, suddenly look up and spot an angel.

In "Makeup Art", a wealthy lady with a limp attends a contemporary art exhibition to take selfies.

In "Untitled" Filmed at the artist's solo exhibition venue, the scene is empty and desolate, with the soundtrack of Andy Kaufman's biographical film "Man on the Moon" playing. A broken opening wine glass lies on the floor.

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《黄鱼的思考》（高清1080P，3分48秒）录像静帧，2013
Still from “The Pondering of the Yellow Fish”（HDI080P, 3Min48Sec），2013



我觉得你们这些艺术家，就是那些认为这个世界上有部分东西不是艺术的人。
You "Artists"..do you really believe you can decide what is "Art" and what is not... ?

《海边的两个球球》（高清1080P，3分25秒）录像静帧，2013
Still from "Two Balls on the Beach" (HDI080P, 3Min25Sec), 2013



《维修工马塞尔·杜尚》（高清1080P，3分4秒）录像静帧，2014
Still from "Plumber Marcel Duchamp" (HD1080P, 3Min4Sec), 2014

无公害标准种植

这是政治宣传，
This is political propaganda,

《买黄鱼记》（高清1080P，1分42秒）录像静帧，2014

Still from "How I bought the yellow fish" (HDI080P, 1Min42Sec), 2014



《摩登商品》（高清1080P，2分20秒）录像静帧，2014
Still from “Luxury Product”（HDI080P，2Min20Sec），2014



《屎》（高清1080P，2分17秒）录像静帧，2014
Still from "Shit"（HDI080P，2Min17Sec），2014



《政治干扰》（高清1080P，1分23秒）录像静帧，2014
Still from "Political Interference" (HDI080P, 1Min23Sec), 2013



《化了妆的艺术》（高清1080P，2分38秒）录像静帧，2014
Still from "Made up" Art" (HDI080P, 2Min38Sec), 2014



《无题》（高清1080P，1分23秒）录像静帧，2014
Still from "Untitled" (HDI080P, 1Min23Sec), 2014



「考夫曼」个展现场，艾可画廊，上海，2014
图片由艾可画廊提供

Installation view at “Kaufuman” Solo Exhibition, Aike-Dellarco, Shanghai, 2014
Image courtesy of Aike-Dellarco



「考夫曼」个展现场，艾可画廊，上海，2014
图片由艾可画廊提供
Installation view at “Kaufuman” Solo Exhibition, Aike-Dellarco, Shanghai, 2014
Image courtesy of Aike-Dellarco

“《黄鱼的思考》（The Pondering of the Yellow Fish），也是陈轴自己最喜欢的一件，一些朋友看完之后觉得特别禅宗。他希望个展中画廊老板能够参与一下，然后就直接跑到罗伯托·塞雷西亚（Roberto Ceresia）的办公室拍，但不知道要拍什么。闲聊之余，陈轴看到罗伯托坐着的沙发旁有一个展台，展台上有一个玻璃罩，玻璃罩里面空空如也。他笑了出来，觉得这简直就是画廊老板的一个完美比喻。画廊老板是卖艺术的，为什么展台上什么都没有？艺术是什么？画廊老板卖的又什么？这样一系列问题自己就出来了。为了制造一些荒诞性，陈轴更进一步，把罗伯托的领带换成了一条咸鱼。罗伯托念了一段儿时的顺口溜，抽了一口烟，喝了一口咖啡，然后仿佛沉醉在艺术的氛围里，当他注意到展台里什么都没有时，就把烟灰缸放在玻璃罩上并弹了一点烟灰进去，最后说出一句：“空是最美妙的。””

文 | 李镇

摘自《十二次访问：艺术家》（机械工业出版社，2022）

“ The Pondering of the Yellow Fish" is also Chen Zhou's personal favorite. After some friends watched it, they found it particularly Zen-like. He wanted the gallery owner to participate in his solo exhibition, so he directly went to Roberto Ceresia's office to film, without knowing what to capture. During their casual conversation, Chen Zhou noticed a display stand with a glass cover next to the sofa where Roberto was sitting. The glass cover was empty inside. He burst into laughter, seeing it as a perfect metaphor for a gallery owner. Why is there nothing on the display stand when the gallery owner sells art? What is art? What does the gallery owner actually sell? These series of questions emerged naturally. To create a sense of absurdity, Chen Zhou took it a step further and replaced Roberto's tie with a salted fish. Roberto recited a childhood rhyme, took a puff of his cigarette, sipped his coffee, and seemed to immerse himself in the atmosphere of art. When he noticed that there was nothing inside the display stand, he placed the ashtray on the glass cover and flicked some ash into it, concluding with the phrase, "Empty is the best.” ”

Text by Li Zhen

Excerpt form *12 Interviews: Artist* (China Machine Press, 2022)