

SEPTEMBER 2016 £6.95

APOLLO

THE INTERNATIONAL ART MAGAZINE

Paris Biennale
preview

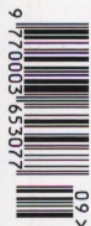
Gilt Trip

The splendour of
Second Empire Paris

Where next for
art publishing?

Wrecked by revolution:
a great Russian collection

An interview with
Hurvin Anderson



09 >



CAO FEI
38
Beijing, China

Cao Fei's recent solo exhibition at MoMA PS1 in New York, her first in the US, confirms her status as one of China's most important artists on the international stage. In multimedia projects mixing social commentary with Pop aesthetics and documentary techniques, the artist reflects on the various changes affecting Chinese society. The playful mingling of fiction and reality that characterises her practice has attracted plenty of attention: her work has been shown at the Serpentine Gallery, London; Guggenheim, New York; and the Centre Pompidou, Paris. Fei was a nominee for the Future Generation Art Prize 2010 and a finalist of the Hugo Boss Prize in the same year.



LEE KIT
38
Hong Kong/Taipei, Taiwan

In 2013, Lee Kit represented Hong Kong at the Venice Biennale, and since then his ascent has continued, with solo exhibitions at S.M.A.K., Ghent, the Walker Art Center, Minneapolis and Shiseido Gallery, Tokyo – not to mention participation in numerous group shows. Trained as a painter, Kit is well-known for his works using hand-painted cloth, and his poetic installations that employ domestic objects that he subtly transforms with text, drawing, light, or other media. The artist won the Art Futures Award in the Hong Kong Art Fair in 2012 and was shortlisted for the 2013 Hugo Boss Asia Art Award.



CHIM↑POM
32–39
Tokyo, Japan

Formed in 2005, the six-strong Japanese artist collective Chim↑Pom have gained much recognition in the past decade. Following a solo show at MoMA PS1 in 2011, their international profile was further boosted last year with two exhibitions in London, at White Rainbow Gallery and the Saatchi Gallery. Using a range of media, in particular video, installation, and performance, Chim↑Pom's art is loud, rebellious, and politically minded – and has protest at its heart. United in their commitment to creating works that say something about society, the group gained notoriety in 2012 when they produced a series in response to the Fukushima disaster.



XU ZHEN
39
Shanghai, China

Xu Zhen is something of an enigma. A playful conceptual artist who has exhibited widely – including at the Venice Biennale, MoMA, New York, and the Mori Art Museum, Tokyo – he is also an important curator and entrepreneur who is alert to the art world's commercial imperatives. In one signature work, his ShanghART Supermarket installation (2007), the shelves are packed with branded packaging that turns out to be empty. In 2009, the artist set up a production company called MadeIn Company, which replaced the artist's identity – until 2013, that is, when it was relaunched under the brand 'Xu Zhen'.



bomb) above Hiroshima's Peace Memorial, also known as the Atomic Bomb Dome, ahead of a solo exhibition for Hiroshima City Museum of Contemporary Art. As a result, various media outlets expressed outrage in the name of the victims of the A-bomb, the museum got cold feet and the artists were pushed to make a public apology and accept the cancellation of their show. In March 2009, however, after realising through direct contact with A-bomb victim organisations that the victims themselves were not actually hurt by their actions as the media had claimed, but instead were interested in the artists' act of remembrance, they published a book, *Why Can't We Make the Sky of Hiroshima Pika!*, investigating the issue through interviews and contributions by critics and artists. It was a rather well thought-out response that infused maturity into what could be seen as impulsive actions.

Maturity in subject matter, and in extending a narrative beyond preconceived ideas, is a common trait throughout their works, but not without a strong dose of dark humour. Even mocking the right to demonstrate, or rather pushing its extremes, in *Love is Over* (2014) Ellie's real wedding ceremony was made into a grand, messy public party fenced in by the police. In 2007 Ellie was already turning herself into a celebrity icon with a twist for *I Am Bokan*, in which the

group went to Cambodia to participate in a land-mine relief effort; the country is still not cleared of the anti-personnel mines laid by various groups during the country's decades of war. Assisted by an informal group who volunteer to clear the mines, they exploded her personal effects, phone and handbag, as well as a plaster sculpture of her posing as a celebrity, in reference to Princess Diana's charity work involving anti-personnel mines, and later sold their relics at auctions in Tokyo. They were priced in reverse, starting very high, aligned to the sums fetched at auction by works such as Damien Hurst's diamond skull *For the Love of God*, which Ushiro said they estimated could have paid for all of the artificial legs needed in the world in 2008. As the prices went down, people could bid according to what they could afford. In *TPA* (2008), Ellie flew by helicopter over a garbage dump near Bali, where another member, Mizuno Toshinori, had been working for a week collecting plastic bags with local rubbish collectors. In the video of the project, she's seen waving down to them and throwing them a blue plastic bag in a graceful gesture. "At Chim↑Pom we have a natural hierarchy: Mizuno is at the bottom, Ellie is at the top. It works well for us," says Ushiro with a smile, making it hard to judge if they are taking themselves seriously or not. Perhaps, though, it just shows that you can do good in the world, make art for the right reasons and not be boring.

Left
Flag designed by Naohiro Ukawa with first viewers,
Fukushima Exclusion Zone, Japan.
Courtesy Don't Follow the Wind.

This page
Saya mau pergi ke TPA by Chim↑Pom, 2008.
© Chim↑Pom
Courtesy the artists and Mujin-To Production, Tokyo.

Previous spread
Making the sky of Hiroshima "PIKAI" by Chim↑Pom, 2009.
Photo : Cactus Nakao
© Chim↑Pom
Courtesy the artists and Mujin-To Production, Tokyo.

柵欄把它圍起來。2007年，Ellie已經通過《I Am Boken》把自己打造成標誌性名人。他們到柬埔寨參加掃雷工作，柬埔寨由於幾十年的戰爭，仍然有許多不同群體埋下的未清除的殺傷人員地雷。通過一群自願參與掃雷的業餘人士的幫助，他們引爆了Ellie的手機，手包等私人物品，並借鑑黛安娜王妃反地雷方面的慈善事業，引爆了Ellie的石膏名人塑像，並隨後在東京拍賣廢墟。他們的競價方式同慣例相反，所有拿來拍賣的作品，起價非常都高，起價跟Damien Hurst的鑽石頭骨《For the Love of God》（為了上帝的愛）看齊。卯城說，估計價錢足以供應2008年全球所有的人造腿需求。隨著價格一點點下降，人們可以根據他們的支付能力競價。在2008年的TPA中，Ellie乘直升機飛過峇里島旁的垃圾場。在此前，團隊的另一成員林靖高已與當地垃圾收集工一起撿了一週的塑料袋。在這個作品的食品中，可以看到Ellie向他們揮手並優美地向他們拋出一個藍色塑料袋的場景。卯城笑著說，「在Chim↑Pom中我們有個默認的階級：林在底端，Ellie在頂端。這對我們都很適用。」很難想他們對自己是否是認真的。或許，這只是為了證明你可以使世界更好，使藝術有正當的理由，又不乏味。

