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DANCING IN THE WILD

野外的舞蹈

Chim↑Pom
Luna Dian Setya A
Tzu-chi Yeh
Chuyia Chia
Snežana Golubović
Sakiko Yamaoka
and more...



WILD WILD EAST 狂野的東方

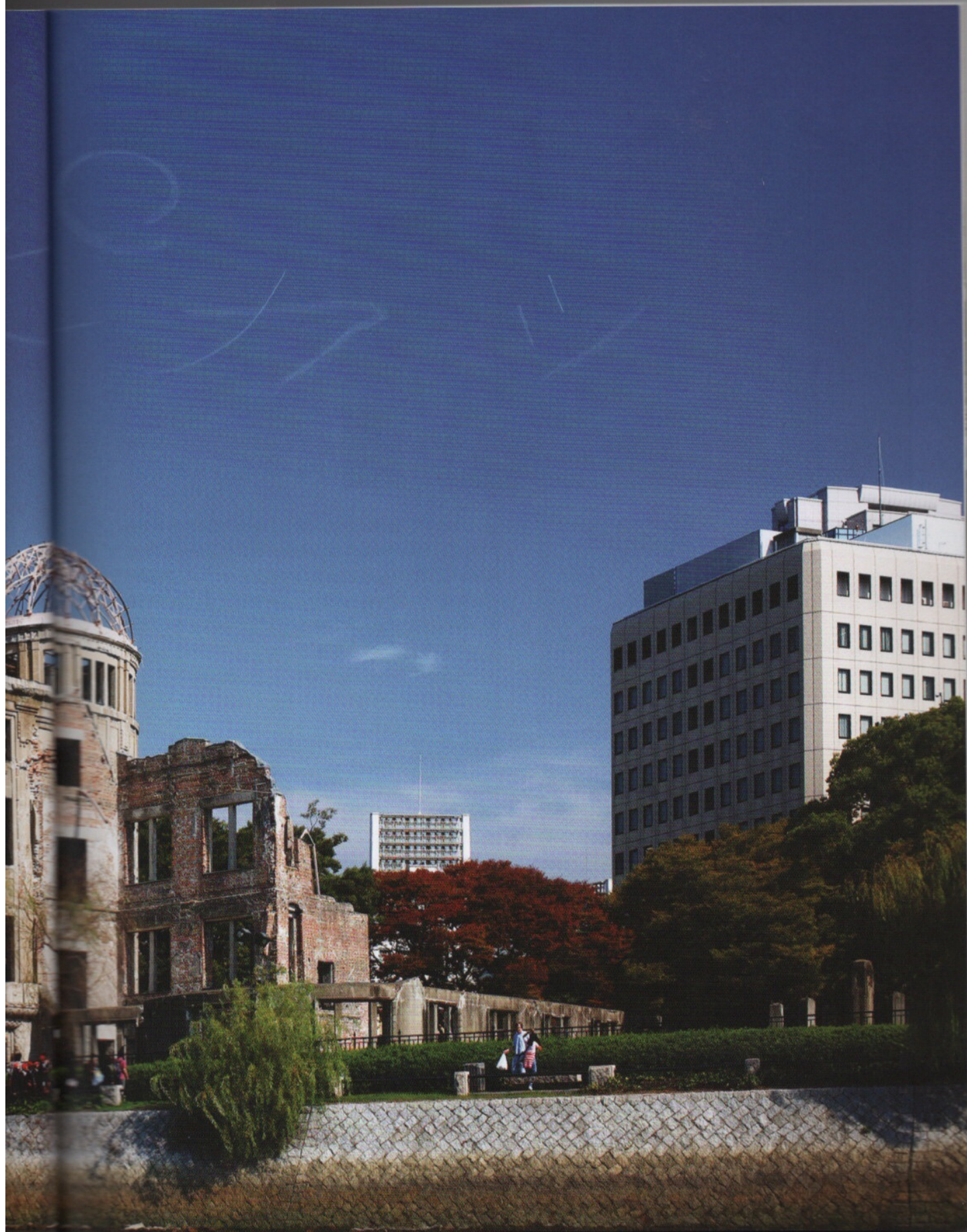
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Left
Black of Death (above 109, Shibuya, Tokyo)
by Chim↑Pom, 2007.

Next spread
Love is Dead by Chim↑Pom, 2014.
Photo: Kishin Shinoyama
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Courtesy the artists and Mujin-To Production, Tokyo.

A strange mix of the corrosive and the heartfelt runs through the stunts pulled by artistic collective Chim↑Pom. Formed in 2005 by Masataka Okada, Ellie, Yasutaka Hayashi, Toshinori Mizuno, Motomu Inamoka and Ryuta Ushiro, the gang met while gravitating around Japanese artist Makoto Aida, whose artistic legacy of politically engaged, scathing yet humorous works they claim proudly. As I was sitting in their studio, one floor of a pre-war house that used to be a brothel in Tokyo's Koenji district, a neighbourhood known as a birthplace of Japanese punk rock, Ushiro showed me 10-year-old videos of his group chasing rats in Tokyo's fashionable Shibuya nightlife district. Their *Super Rat* project, which they embarked on after exhausting other entertainment options, has resulted since 2006 in the production of taxidermy rat installations, where the Pikachu-yellow rodents, styled in reference to the Pokémon character, are staged in various ridiculous poses, in the process becoming the group's mascot. Watching the videos, the performative component of the work, I struggled to keep up with the group's frenetic

藝術團體 Chim↑Pom 的創作技巧奇特的融合了諷刺與誠摯之感。這個團體於2005年建立，創始人岡田將孝、工リイ、林靖高、水野俊紀及卯城竜太因對日本藝術家會田誠的崇拜而走到一起，他們喜於承認在創作中繼承了他包含政治因素，尖刻而不失詼諧的筆觸。他們的工作室在一座戰前曾是妓院的樓中，這座樓座落於東京高圓寺區，同時也是日本朋克搖滾樂的發源地。我坐在他們的工作室時，卯城給我看他們十年前在東京的時髦夜生活街區澀谷區追趕老鼠的視頻。《Super Rat》（超級老鼠）是他們在一晚夜蒲後的成果。這個作品自2006年掀起了一陣剝制塑形老鼠的藝術潮流，眾多以寵物小精靈中的形象為原型的皮卡丘一樣的老鼠被擺出不同的詭異造型，成為這群人的吉祥物。這個視頻是作品行為表達的一部分，我觀看時努力跟上他們狂熱的舉動。他們在東京昏暗的街巷裏尋找老鼠的蹤跡，帶著網，放聲大笑著，又有時被垃圾袋絆倒，Ellie 不時爆發出女孩子的尖叫。Ellie 是團隊中魅力超群，美麗又獨特的一員，盡管團隊的名字在日語中同「陽具」諧音。「Super Rat（超級老鼠）」這個名字來自日



attempts to track the animals through Tokyo's dark alleys, tripping over garbage bins, armed with nets and laughing loudly, their finds punctuated by Ellie's girly screams. Ellie is the charismatic, pretty sole female member of Chim↑Pom, a name that sounds like "penis" in Japanese. The term "super rats" comes from Japanese exterminators, who so describe a breed that thrives in spite of poisons and traps, a metaphor the collective initially harnessed to refer to themselves and their lifestyle, and then later to refer to the Japanese people in general and their ability to survive nuclear catastrophes. In 2007, in *Black of Death*, although drawing on a similar train of thought, they shifted their focus from rat to crow, another local pest. This time they used a stuffed specimen that they waved at arm's length while driving a motorcycle through town, attracting a flock of crows to follow them. "The crows wanted to help the stuffed crow, but eventually they realised it wasn't real," says Ushiro of the wacky yet serious project. The gang subsequently created Tokyo-themed postcards in which Ellie, who often embraces a celebrity persona, poses with the crows near tourist landmarks.

Like other artists in Japan, the collective fell into deep sorrow and powerlessness after the earthquake, tsunami and nuclear disaster that devastated Japan in March 2011. But in the aftershock that followed, when the artistic community questioned the validity of its discipline, Chim↑Pom organised the exhibition *Real Times*, featuring a series of interventions in reaction to the events. Such an intervention, documented in the video *Level 7 feat. 'Myth of Tomorrow'*, was a candid prank that sparked media uproar in 2011 when the artists illegally completed a large mural by Taro Okamoto, *Myth of Tomorrow* (1969), in Shibuya station. The mural, which represents a chaotic scene above the Pacific Ocean, not only referring to the 1945 Hiroshima and Nagasaki bombings but also hinting at later disastrous episodes resulting from the nuclear arms race in a semi-abstract modernist style, and was originally created for a hotel in Mexico. "It isn't rectangular: there was space left for the hotel stairs at the bottom corners. We added an image in that blank space," says Ushiro, showing me the image, which features broken nuclear plants with skull-shaped fumes, and matches the original work in colour and style. Chim↑Pom's addition has been removed by the authorities.

I was particularly touched when Ushiro showed me the video *Ki-Ai 100* (2011), also part of the *Real Times* show. It is a 10-minute documentation of an unrehearsed performance in which the artists and a small group of young people from Fukushima Prefecture's Soma city huddle together on a site in the wrecked city to shout 100 cheers, specifically "ki-ai", a short martial-arts yell. One after the other, in a circle, each of them comes up with a sentence, which they all cheer together, and these outbursts soon evolve to include some surprising claims. From "Let's do this!", "I want a girlfriend!", "Me too!", "Japan is awesome!", "Thank-you Soma city!" and "I'll do my best!", this spiralling emotional improv eventually generates absurd shout-outs such as "Radiation exposure is great!" and "Soma city sucks!". Ultimately the 10-minute flash action becomes relief from post-traumatic stress disorder, a grief support group and a pep talk all at once.

After that they invited other artists such as Ai Weiwei, Eva and Franco Mattes, Trevor Paglen and Taryn Simon to participate in a peculiar exhibition that would respond to the events of Fukushima throughout time. Located in the radioactive exclusion zone, *Don't Follow the Wind* (2015), which the artists installed by borrowing visiting permits granted to former residents of the exclusion zone, is invisible – as impossible to perceive directly as radioactivity itself. The show will be open to the audience the day the area is cleared for re-entry by the government. Until then, the works are installed in the houses where people used to live, replacing those people's presence, and perhaps condemned to rot and decay before they ever get to be seen by the public. For now, one non-descriptive part of the show consists of listening to a solemn, slightly frustrating audio file in English and Japanese about the show's inaccessibility, at www.dontfollowthewind.info.

But if the collective tackle difficult subjects, it is often through controversy, because their style is politically incorrect and inhabited by a certain rock 'n' roll spirit, a rebellious attitude that doesn't fit with Japanese society's codified norms of conduct. Chim↑Pom are a particular kind of attention-seeking subversive poet-avengers, true to their Makoto Aida inspiration. In 2008 they hired a plane to skywrite the word "pika" (Japanese for "flash", referencing the atomic





本的滅鼠藥，用來形容不管用什麼毒藥，鼠夾都滅不掉的老鼠。Chim ↑ Pom 原本用這個措辭形容他們自己和他們的生活方式，之後用來廣泛形容日本人，尤其是在核爆中幸存的能力。2007年的作品《Black of Death》（死亡之黑）雖然沿襲了類似的思路，但他們把關注轉移到了烏鴉，另一種惹人討厭的東西身上。他們開著摩托穿過大街小巷，同時把一個填實的烏鴉標本高高舉出，吸引著一群烏鴉跟著他們。「那群烏鴉想救這個烏鴉，不過後來發現這個烏鴉是假的。」關於這個古怪而嚴肅的作品，卯城如此補充到。隨後他們發行了東京系列明信片。明信片上是擁有明星外表的Ellie在各處旅遊點和烏鴉的合拍。

正如許多其他的日本藝術家，在2011年三月日本受到地震，海嘯，核爆的重創後，這個團體陷入深深的悲傷與無助感中。但是在隨後的余波中，當他們質疑自身原則的正確性時，他們舉辦了「Real Times」（真實年代）展出，其中有許多對時事的回應。錄像作品《Level 7 Feat 'Myth of Tomorrow'》（七級表演）記錄了他們這次的時事介入。2011年岡本太郎未經法律允許在澀谷站創作了壁畫 Myth of Tomorrow（明日傳說），這個作品是與人無害的玩笑，並在媒體上引發騷動。這個壁畫展示了太平洋上的混亂景象，而其所代表的不只是1945年廣島，長崎的核彈爆炸，更以半抽象的現代主義手法暗指了其後因核武軍備競賽導致的一系列悲劇。這個壁畫本是為墨西哥的一家旅店設計。「作品原本不是長方形的，在角落有為旅店的樓梯留出的空白，我們之後在空白處加了幾筆。」岡本一邊說一邊為我指出圖片上的核電站與濃煙骷髏，這裏和全作的顏色，風格都很配搭，然而這個加筆被當局移除了。

岡本為我展示的錄像作品《Ki-Ai100》尤其觸動了我，這個視頻其實也是「Real Times」（真實年代）展出的一部分。錄像全長10分鐘，攝錄過程未經演練。這群藝術家同一些年輕人在失事的福島相馬市聚集在一起，共同呼喊了一百次，尤其是「嗚」，一種武術中的叫喊。他們圍成一圈，一個接一個的想出一句話，之後一起喊出來。這種情緒的爆發很快融入進了一些讓人驚奇的話，例如「讓我們開始吧！」、「我想要女朋友！」、「我也是！」、「日本好樣的！」、「謝謝福島！」、「我會盡力的！」。這個循環的情感即興表演最後引出了些荒唐的叫喊，如

同「暴露在輻射裡爽極了！」、「福島真差勁！」。最終這個十分鐘的閃電活動治癒了創傷後的應激障礙，既平復了悲傷又鼓舞了士氣。

之後他們邀請了艾未未，Eva, Franco Mattes, Trevor Paglen 與 Taryn Simon 等藝術家來參與關於福島事件經過的特展。《Don't Follow the Wind》（不要隨風）（2015）位於輻射隔離區，藝術家們通過借用原住民的訪問許可可在隔離區建造。這個作品是不可見的，就如同放射能量本身。只有當政府解除這裡的隔離這些作品才能公之於眾。在那之前，房子中代替原住民的藝術作品可能在公開前就已經腐朽破敗。當下，該作品非描寫性的一部分是在“www.dontfollowthewind.info”聆聽英日雙語的一段錄音。音頻大致講述了作品不可見，既鄭重又有挫敗感。

但當他們接觸較為棘手的話題時，通常會飽受爭議，因為他們的風格同政治並不搭調，帶有一定的搖滾精神，以及叛逆的態度，這種態度並不適應日本社會循規蹈矩的行為方式。Chim ↑ Pom 是一種獨特的，引人注意的，蓄意破壞的詩人復仇者，堅守著會田成帶給他們的靈感。2008年，他們雇用了一架飛機，在舉辦廣島市現代美術館的獨展前，在和平紀念公園，或稱原子彈爆炸圓頂上方的天空寫下“ピカッ”（日語「閃」的意思，代表著原子彈爆炸）。結果，多方媒體借原子彈爆炸遇難者的名義對他們的行為表達了憤慨。美術館方面很恐懼，強制藝術家們做公開道歉並取消展出。然而，Chim ↑ Pom 在同原子彈爆炸遇難者組織直接聯繫後，發現遇難者並沒有像媒體聲稱的那樣真的受到傷害，反而對藝術家們的緬懷方式很感興趣。於是在2009年三月，他們出版了名為《Why Can't We Make the Sky of Hiroshima Pika》（我們為何不能在廣島的天空寫下ピカッ）的書，通過採訪調查以及評論家，藝術家的供稿探究了這個話題。這是個相當深思熟慮的回應，使看起來衝動任性的行為充滿了成熟想法。

成熟很關鍵。通過對預想觀點進行延伸闡述，成熟也成為他們所有作品的共有特性，但免不了帶有濃重的黑色幽默色彩。他們時而嘲弄敘述的權利，或說把權力推向極端。在2014年的《Love is Over》（愛已終結）中，Ellie真實的婚禮成為了一個巨大，混亂的公開派對，警察不得不用



