

展覽手冊
EXHIBITION GUIDEBOOK

村上隆

對戰

村上隆

大館當代美術館 TAI KWUN CONTEMPORARY



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MURAKAMI

VS

MURAKAMI



大館當代美術館展覽「村上隆 對戰 村上隆」探索日本星級藝術家村上隆之文化現象，展現藝術家的創作和生活上的種種迷人矛盾。展品包括：刻畫末世浩劫後景象的大型創作、一派樂天的花朵畫作、精選私人藝術藏品、向偉大藝術家如法蘭西斯·培根致敬的狂野不羈畫作、動漫服裝、創作繪畫和重要錄像作品的精密草圖，以及巨型的牆壁和地板藝術，訪客可從中一窺其「畫不驚人死不休」的多元風格。

村上隆是世上享譽盛名的藝術家，影響廣泛，創作多樣。作品多以繪畫、雕塑、動畫片為主，其中不乏招牌形象：如機靈的卡通人物、誇張的人體部分、繽紛的太陽花、詭異的大眼睛、怪誕的蘑菇，不一而足。他還有項不可思議的本領，能超越當代藝術範圍，向更廣泛的主流藝術取經，將各種文化差異和不同背景共冶一爐，如結合日本傳統、西方藝術、日本動畫，涉足曲高和寡的博物館展覽陳列、動漫角色扮演、與名牌的合作計劃、插手街頭塗鴉和禪佛神像。他的創作令人驚訝又使人困惑，而且對日本當代文化及其所受的西方影響，都巧妙地加以評論，不細看還不易察覺。

The exhibition *MURAKAMI vs MURAKAMI* explores the multifaceted universe of the cultural phenomenon that is Takashi Murakami, the Japanese super-star artist. Tai Kwun Contemporary showcases the intriguing paradoxes embodied in the diverse work and life of this major artist. Visitors experience the divergent extremes of the artist's oeuvre—from his large-scale post-apocalyptic works to his optimistic flower works, from selected works out of his wide-ranging art collection to his wild costumes to paintings that pay homage to great artists such as Francis Bacon, from detailed preparatory drawings that reveal the meticulous effort in the making of his works to some of his most important video animations, and to the spectacle of the artist's immersive wall and floor art.

As one of the most renowned and influential artists in the world, Takashi Murakami engages in a wide range of artistic creation. Paintings, sculptures, and animated films account for a large part of his oeuvre, frequently with his signature iconography: bright cartoon-like characters, exaggerated body parts, maniacally happy smiling flowers, large soupy eyes, bizarre mushrooms, among others. Murakami has moreover an uncanny knack for reaching out far beyond the realm of contemporary art to a broader mainstream, in no small part thanks to his abilities and skills in integrating diverse strands of cultural influences and settings—from traditional Japan to the West to anime, from rarified spaces in museums to cosplay conventions to fashion and brand collaborations, from street graffiti styles to Zen Buddhist icons. Murakami's output has the ability to amaze as well as to confound, while his subtle critique of contemporary culture in Japan and of Western influence in Japan is not easy to discern at first glance.

宇宙初生的啼聲：三樓 THE BIRTH CRY OF A UNIVERSE: 3/F



三樓主廳呈現了村上隆雅俗共賞的作品，將精藝藝術和流行文化混為一體。可愛的形象背後卻潛伏著創傷和痛苦的陰鬱視野，為黑暗奇觀營造出種種怪誕景象，多少反映了藝術家尤其是在福島核災難之後對核電的焦慮，同時表現出兩次原爆及隨後的美國文化泛濫給戰後日本帶來的創傷。

Tan Tan Bo 根據村上隆年輕時的最愛、日本漫畫家水木茂筆下的人物而創造。這些人物看來如蠕動的幽靈，噴出迷幻色彩的閃亮體液。他把甜美可愛的「kawaii」美學與黯淡陰暗的東西結合起來，令人不安。這不僅反映了藝術家深受壓力所苦，還為人類設想未來世界末日的境況。花上十年創作的大型金箔雕塑《宇宙初生的啼聲》終於竣工，在此首次完整亮相。作品呈現出宇宙的雄偉莊嚴，卻仿佛因為難以承受自身的重量，顯得慌亂不安，整個形態開始潰不成形。佈滿骷髏頭的地板藝術，也令訪客不得不穿越一片荒涼的景象——發自內心的「人終有一死」訊息，提醒我們一切人間財富和世俗追求，盡皆虛幻。

The main hall of 3/F encapsulates Takashi Murakami's mélange of high and low, elite art and pop culture. Under the cute surfaces, however, lurk darker visions of trauma and pain, forging strange and singular scenes of a dark wonder. This in part reflects the artist's anxiety about nuclear power, especially in the wake of the Fukushima nuclear meltdown—but also echoes the broader postwar trauma in Japan that resulted from the detonation of two atomic bombs and the subsequent flood of American culture.

The figures of Tan Tan Bo, based on a manga character by Mizuki Shigeru that was Murakami's favourite when young, appear as phantoms writhing while spewing out bodily fluids in glorious psychedelic colour. Such combinations of a cute “kawaii” aesthetic with something gloomier can be unsettling. Not only do they reflect the artist's personal sense of cracking under pressure but also envisions possible apocalyptic futures for humanity. The large gold-leaf clad sculpture *The Birth Cry of a Universe*, shown here for the first time in its final version after ten years of preparation, presents a majesty flustered and disturbed, collapsing under its own weight in formal deterioration. The floor art of skulls, too, forces visitors to traverse a scene of devastation—as visceral *memento mori*, a reminder of the vanity of earthly goods and pursuits.

藝術家收藏：三樓 THE COLLECTION: 3/F

村上隆雖是全球的流行偶像，但其實他對藝術史認識深刻，擁有傳統日本畫的博士銜頭。多年來村上隆蒐集了大量傑出藝術品，可見其歷史知識深厚，品味不拘一格。其收藏品數以千計，今次只精選部分，展現影響他的戰後日本和西方藝術家之作。村上隆極有興趣了解啟發他的藝術品，並想認識藝術市場的內部運作。不過是次展品挑選因懷舊而起，回溯其職業生涯的源頭，同時向其他偉大藝術家致敬。

While Takashi Murakami is certainly a pop icon the world over, he in fact has a deep understanding of art history, with a PhD in traditional Japanese painting (*Nihonga*). Over the years, the artist has also built a remarkable collection that reflects his historical rigor and eclectic tastes. Here is a selection of his art collection—in total numbering thousands of works and items—with works by postwar artists who influenced him, from Japan to the West. Murakami has a deep interest of understanding his artistic inspiration—as well as the inner workings of the art market—but this selection was driven by nostalgia, reaching back to the roots of his own career, as well as a respect for great artistic geniuses.



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服裝：二樓 COSTUMES: 2/F

眾所周知，村上隆喜歡打扮成日本文化常見的稀奇古怪「動漫角色」。他甚至在東京主辦提拔新晉藝術家的「藝祭」，並參與洛杉磯的潮流盛典 ComplexCon。他覺得自己有點像「御宅族」，還謙稱自己英語講不好，唯有用服裝打扮來傳達想法，以獲得關注——也許他亦想借助奇裝異服，對抗當代藝術高不可攀的世界。村上隆的色彩繽紛服裝是首次公開展出。

Takashi Murakami is known for dressing up, partaking in zany “cosplay” which one sees in Japanese subculture. Indeed, he even launched an art festival GEISAI in Tokyo and is involved with ComplexCon in Los Angeles. The artist sees himself as somewhat of an “otaku” and claims modestly that with a weakness in speaking English, he communicates and achieves attention with his costumes—which perhaps also serve as an armor against the rarefied world of contemporary art. These colourful costumes of his are now shown for the first time in an exhibition setting.

《宇宙初生的啼聲》，2005–2019年，纖維強化塑膠、鋪上金箔，451.3 × 268 × 302.8厘米（包括底座和展臺）
展台：直徑 268 × 13 厘米
Top: *Sentimental Journey*, 1971, (2015 print), silver gelatin print 76.5 × 106.5 cm
Middle: *Winter Journey*, 1989, (2015 print), silver gelatin print 76.5 × 106.5 cm

展覽現場照：「在死亡之地，踏上彩虹的尾巴」，2014年，紐約西24街，高古軒畫廊
攝影：Joshua White
Installation view: *In the Land of the Dead, Stepping on the Tail of a Rainbow*, 2014, Gagosian West 24th Street, New York
Photo by Joshua White

上：
《感傷之旅》，1971年，(2015年重印)，銀鹽相紙，76.5 × 106.5 厘米

中：
《冬之旅》，1989年，(2015年重印)，銀鹽相紙，76.5 × 106.5 厘米

下：
《冬之旅》，1990年，(2015年重印)，銀鹽相紙，76.5 × 106.5 厘米

at MCA Chicago in 2017
Costume Production: Koshikan and NAKAMURA COSTUME
Stylist: Kazuki Yunoki
Photo by Anthony Trevino

《無題》，2017年，鋁框布面、塑膠彩、鉑金箔，197.8 × 147.5 × 5 厘米（每幅），原作
Untitled, 2017, acrylic and platinum leaf on canvas mounted on aluminum frame, 197.8 × 147.5 × 5 cm (each), unique

《無題》，2019年，鋁框布面、塑膠彩、鉑金箔、金箔，240 × 525 厘米，原作
Untitled, 2019, acrylic and platinum leaf and gold leaf on canvas mounted on aluminum frame, 240 × 525 cm, unique

村上隆於傳媒預覽時所穿著的服裝：
《許多 Kaikai and Kiki》，2009年，鋁框布面、塑膠彩、鉑金箔 300 × 608 × 5.08 cm（一組五幅），原作
攝影：吳浩登畫廊
鳴謝：Anthony Trevino
Costume worn for the press preview of *Takashi Murakami: The Octopus Eats Its Own Leg*



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法蘭西斯·培根：一樓 FRANCIS BACON: 1/F

村上隆多年來對英國畫家法蘭西斯·培根傾心不已。培根的內心充滿不安，難以平衡，村上隆深有同感，覺得自己也有類似的創作心態。培根擅於扭曲畫中人的身體和面孔，村上隆也以其特有的超現實手法，將人物大膽變形，如臉上冒出眾多面孔，嘴裡吐出身體其他部位。自二十一世紀初，村上隆一直致力於這種變化多端的畫作系列，向西方和日本藝術家致敬。他這些「培根習作」層次豐富，內心的動盪不安最終化為可怖而美麗的畫面，概括了村上隆錯綜複雜的創作軌跡。

Takashi Murakami has long been fascinated with the British artist Francis Bacon, seeing a kindred creative spirit in Bacon's disturbed, unbalanced inner world. Drawn to the way Bacon expressively distorts bodies and faces, Murakami transforms the images with his characteristic surrealism—faces protruding from faces, appendages sprouting forth from mouths—in the motifs of his artistic iconography. Since the early 2000s, Murakami has pursued this multifaceted series as part of his broader homage to artists both Western and Japanese. In many ways, the multiple layers in his *Bacon* works, with inner psychological turmoil resulting in a dark yet beautiful final expression, encapsulates the complex trajectories present in the exhibition *MURAKAMI vs MURAKAMI*.

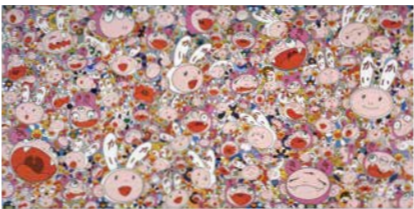
TAN TAN BO 習作：一樓 TAN TAN BO STUDIES: 1/F



Tan Tan Bo 源自水木茂的漫畫角色，也是村上隆先前創作DOB先生（村上隆另一個自我）的又一次化身。這次展出他細緻入微的草圖，一窺其力求完美的美學精神。觀眾可仔細端詳——正是這些巨細無遺的研究，對細節一絲不苟和無窮無盡的潤色，才催生出每件「超扁平」作品。

Tan Tan Bo—which is also a reincarnation of Mr. DOB, which in turn is an alter-ego of Takashi Murakami—is based on a manga character by Mizuki Shigeru. Here we see the meticulous preliminary sketches in preparation for a final painting with its perfectionist aesthetic. Viewers can scrutinise the exhaustive research, the attention to detail, and endless rounds of editing that goes into the production of every “Superflat” work.

超扁平花朵：一樓 SUPERFLAT FLOWERS: 1/F



走進房間，村上隆拿手的太陽花，沒完沒了地重複組合，蘊藏著澎湃感情。村上隆所闡述的「超扁平」概念，不僅指日本藝術中畫面的透視平面，更引伸為拒絕將高雅藝術、低級藝術、社會本身劃分等級。他對藝術史始終興趣不減，作品參考了美國抽象表現主義藝術對「均質構圖」(allover compositions)的探索。

One steps in a room of overwhelming affective power—generated in no small part by Takashi Murakami's signature flower icons, obsessively and repetitively combined and presented. Takashi Murakami himself has elaborated the concept of “Superflat”, which refers not only to the perspectival flatness on the picture plane in Japanese art, but also ushers in the rejection of hierarchical divisions between high and low art, and of society itself. With his abiding interest in art history, these works also allude to Abstract Expressionism's explorations of allover compositions.

圓相：F倉展室 ENSO: F HALL

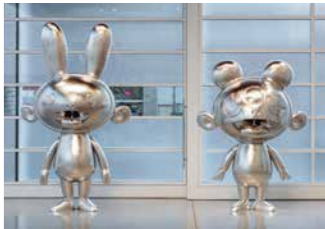


展室從牆壁到天花板都塗上了金色，錯綜複雜的視覺力量令人震懾，跟安迪·華荷用錫箔和銀色油漆來裝飾的銀色「工廠」有異曲同工之妙。村上隆的創作方法也多與華荷相若：如重複的變奏，高雅與低俗混合，打破經典和通俗的界限，還有工作室的增產模式和捕捉商機、製造宣傳的眼光。另一方面，金色也令人聯想到歷史上的宗教偶像、聖人高僧、神聖場所。村上的「圓相」畫可追溯至日本傳統的禪畫，「圓相」象徵禪宗的空無、合一、無極；這些畫有些是用噴漆噴在金色和銀色的顏料上，有些則塗在凹凸的骷髏頭圖案上。這個空間可供人沉思冥想，思考生命之虛無與有限，為展覽畫上發人深省的句號。

Covered wall to ceiling in gold, this room serves up a forceful yet complex visual impact. On one level, this gestures towards Andy Warhol's Silver Factory, a studio decorated in tin foil and silver paint. In many ways, Murakami's creative approach resembles that of Warhol's: repetition in variation, commingling of high and low, erasure of boundaries between the canonical and the popular, as well as the scaled-up production of the studios and an eye for commercial and promotional impact. On another level, however, his usage of gold equally recalls the sacred aura of religious icons, figures, and spaces throughout history. With the *Enso* paintings, Murakami moreover harks back to Japanese tradition. As a motif, the *Enso* (literally “circle”) symbolises emptiness, unity, and infinity in Zen Buddhism; here, some are spray-painted over gold and silver, while some are painted over embossed patterns of skulls. The artist thus offers a meditative space to reflect on nothingness and finitude—a contemplative finale to the exhibition *MURAKAMI vs MURAKAMI*.

KAIKAI和KIKI：監獄操場 KAIKAI AND KIKI: PRISON YARD

Kaikai和Kiki，活潑俏皮，沒有什麼明顯意思，是村上隆藝術創作中不斷重現的兩個淘氣角色。Kaikai是長著兔耳朵的小孩；Kiki則短耳尖牙，有三隻眼睛。他們耳朵上分別寫上「Kaikai」和「Kiki」字樣，可譯為「怪怪奇奇」。人們對十六世紀日本狩野派宗師狩野永德那種精緻細膩的詭異畫風，大加讚賞，藝術家即用此語，以作致敬。「Kaikai Kiki」也是村上隆的藝術代理及製作公司名字。這兩件雕塑採用了典型的「超扁平」風格，意義和深度均平面化。兩者既是代表村上隆公司品牌的吉祥物，也反映出村上隆一直探索和介入社會中以消費為尚的視覺及經濟運作機制。



Kaikai和Kiki是村上隆在凡爾賽宮展覽之後首次在戶外展出的雕塑作品。這兩個標誌性角色的相關動畫，也會在「村上隆 對戰 村上隆」展覽場地內放映。

At once playful, lively and devoid of obvious meaning, *Kaikai* and *Kiki* features two mischievous characters that reoccur in Takashi Murakami's artistic practice. “Kaikai” is the child figure with the rabbit ears while “Kiki” is the figure with three eyes and fangs for teeth. “Kaikai Kiki”, which are inscribed on their ears respectively, can be translated as “supernatural” or “weird” and was the phrase used to praise the blend of weirdness and refinement in the works of the sixteenth-century Japanese painter Kanō Eitoku. “Kaikai Kiki” also happens to be the name of Takashi Murakami's art management and production company. In a characteristic “Superflat” style that flattens meanings and depth, these two sculptures at the same time stand in for the artist's company as mascots of the brand while also reflecting the consumerist visual economy that Takashi Murakami has always explored and intervened in.

Kaikai and *Kiki* are the first outdoor sculptural works by Takashi Murakami since his exhibition at the Château de Versailles. Animations of these two icons also appear in the gallery spaces of *MURAKAMI vs MURAKAMI*.

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大館當代美術館
TAI KWUN CONTEMPORARY

村上隆

對戰
村上隆



Takashi Murakami, Castle Wall in the Sky (detail), 2017. ©2017 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.

MURAKAMI

VS MURAKAMI



古蹟及藝術館
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TAI KWUN CONTEMPORARY

「村上隆 對戰 村上隆」

MURAKAMI vs MURAKAMI

村上隆個展

Solo exhibition by Takashi Murakami

策展人 Curators:

Gunnar B. Kvaran and Tobias Berger

挪威奧斯陸阿斯楚普·費恩利現代藝術博物館呈獻

Presented by Astrup Fearnley Museet, Oslo

2019年6月1日至9月1日

1 June–1 September 2019

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