

PRESSBOOK

KAWS

CANS Asia Art News

April 2018

香港藝術週 貝浩登香港



3/26 貝浩登KAWS個展

亞洲藝術新聞 / 香港報導
圖片提供 / 貝浩登

貝浩登香港的KAWS個展於3月26日盛大開幕，這也是繼6年後KAWS於香港第二次推出個展，共展出18幅繪畫及一件大型雕塑。這位跨足繪畫、雕塑、街頭藝術、平面及產品設計，在藝術界內甚至界外都深受藏家歡迎的藝術教父，不若於照片給人冷漠的形象，私下的KAWS極具親和。在熱鬧的巴塞爾藝術展會期間，也抽空接受了《亞洲藝術新聞》的訪問。

亞洲藝術新聞：距上次你在香港舉辦個展已經過了六年，你自己覺得香港有什麼變化？是否巴塞爾已經是每年都必來的一個行程？

CANS Asia Art News : It's been 6 years since your last exhibition in Perrotin Gallery. Have you noticed changes here in Hong Kong? Is Art Basel HK becoming an inevitable yearly trip?

KAWS：從我2012年展覽以來，香港這六年裡有了越來越多的藝術活動和機構，而且是多元化發展的，商業與學術並行，新的HQ重慶大樓，更多的藝術餐廳，戶外的海濱雕塑項目，而且即將有大館、M+、六廠等美術館與基金會成立，為公眾帶來更多優秀的國際展覽與作品，香港現在的藝術氛圍非常活躍。不過我其實沒有每年都來香港。

KAWS: Since my exhibition at Perrotin in 2012, Hong Kong has been blooming with more art events and institutions over the last six years. It's a diverse parallel between commerce and academia: the new art and lifestyle building "H Queen's", art restaurants, harbor front outdoor sculpture projects and emerging museums such as M+, Tai Kwun, and other art foundations. The art scene in Hong Kong is really vibrant, bringing in more quality international exhibitions and works. About Art Basel Hong Kong visit: Not really.

亞洲藝術新聞：你在去年曾於上海辦過展覽，算是對你創作歷程的一大回顧。能不能聊聊那次展覽的契機？之後還有可能在亞洲哪個城市舉辦這樣大型的展覽？

CANS Asia Art News : Last year, your exhibition KAWS: WHERE THE END STARTS was held at the Yuz Museum, it was quite a large scale retrospective in Asia. Can you talk about the origins of this exhibition? How was it organized? You have lots of fans and collectors in Asia, do you have any plans to launch another exhibition in Asia?

KAWS：在上海之前這個展覽是在沃斯堡現代美術館展出，余德耀先生對此非常有興趣，之後我們就開始籌劃上海的巡展。目前馬上要開始的亞洲項目是5月在湖南長沙IFS的永久雕塑SEEING/WATCHING，是在大中華區首個銅製永久雕塑藝術品；具體大型的亞洲展覽要看之後的機緣。

KAWS: The exhibition in Shanghai was first held at the Modern Art Museum of Fort Worth. After Mr. Yuz expressed immense interest in the show, we began preparing for its traveling edition in Shanghai. Right now I am working on my collaboration with the Changsha IFS Tower in Hunan, featuring my permanent bronze installation SEEING/WATCHING. It will be the first of its kind in the Greater China region. I don't have other major exhibitions in Asia on the deck yet; I'll just go with the flow.



亞洲藝術新聞：你近期在東京的展覽據說開幕當天人潮擠滿了畫廊，且有八十位藏家排隊等著購買你的作品。然而你在每張開幕照片裡都以一種極端無邪的青春少年人鏡，然後以很無辜眼神看著外面搶得你死我活的藏家，有一種「他們怎麼了？」的神情。你有預期這麼熱烈的迴響嗎？

CANS Asia Art News : It is said that your recent exhibition in Tokyo attracted many collectors gathering in the gallery and there were 80 collectors who got in line to buy your work. And in every picture you seemed like really an innocent teenager with innocent eyes looking at collectors who are eager to buy your works, thinking: how could they be so crazy? Did you expect such enthusiasm for your work?

KAWS：我很興奮看到我的作品如此地受到喜愛。畢竟，我創作的初衷也是希望融合所謂的高雅藝術和平民文化，沒有等級差別。在1997年我第一次前往東京的時候，我就被卡通這種跨越語言文化障礙和差異的表現形式深深震撼與啟發，以半普森為例，雖然身作美國人的我和日本人語言不通，但大家都知道半普森。日本的動漫文化可能也促使了我的作品容易被當地人理解，引起共鳴。

KAWS: I'm so excited to see how well-received my artworks have turned out; after all, my intention was precisely to merge high art and popular culture, thereby removing the boundaries of class. When I first travelled to Tokyo in 1997, I was truly inspired by cartoon's potential to transcend linguistic barriers and cultural differences. The Simpsons, for example, was a common topic of interest despite the linguistic barrier between the Japanese and myself as American. In that sense, perhaps I owe the universality of my works to the Japanese manga culture.

