

周末
ZHOU MO





关于艺术家：

周末，1993年生于四川成都，目前生活工作于成都。

群展：《美好的状态》，工作室画廊_画廊空间，2018.7.1 - 8.6

个展：《放空》，工作室画廊_画廊空间，2019.4.26 - 6.26

ABOUT ARTIST:

ZHOU Mo, born in Chengdu, Sichuan, currently lives and works in Chengdu.

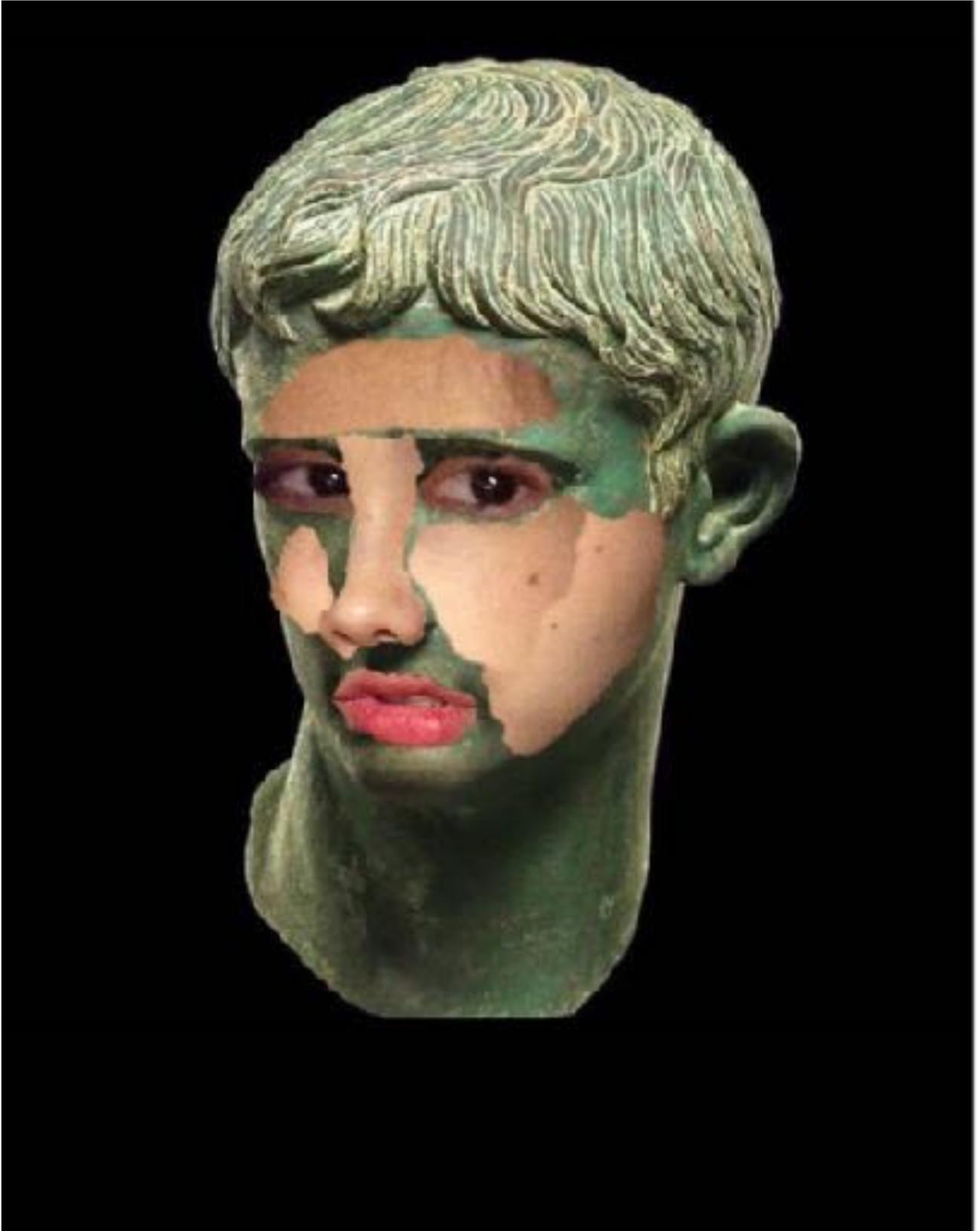
Group exhibition: *The Right Mood*, Studio gallery _ Gallery Space, 2018.7.1-2018.8.6

Solo exhibition: *Space Out*, Studio gallery _ Gallery Space, 2019.4.26 - 6.26

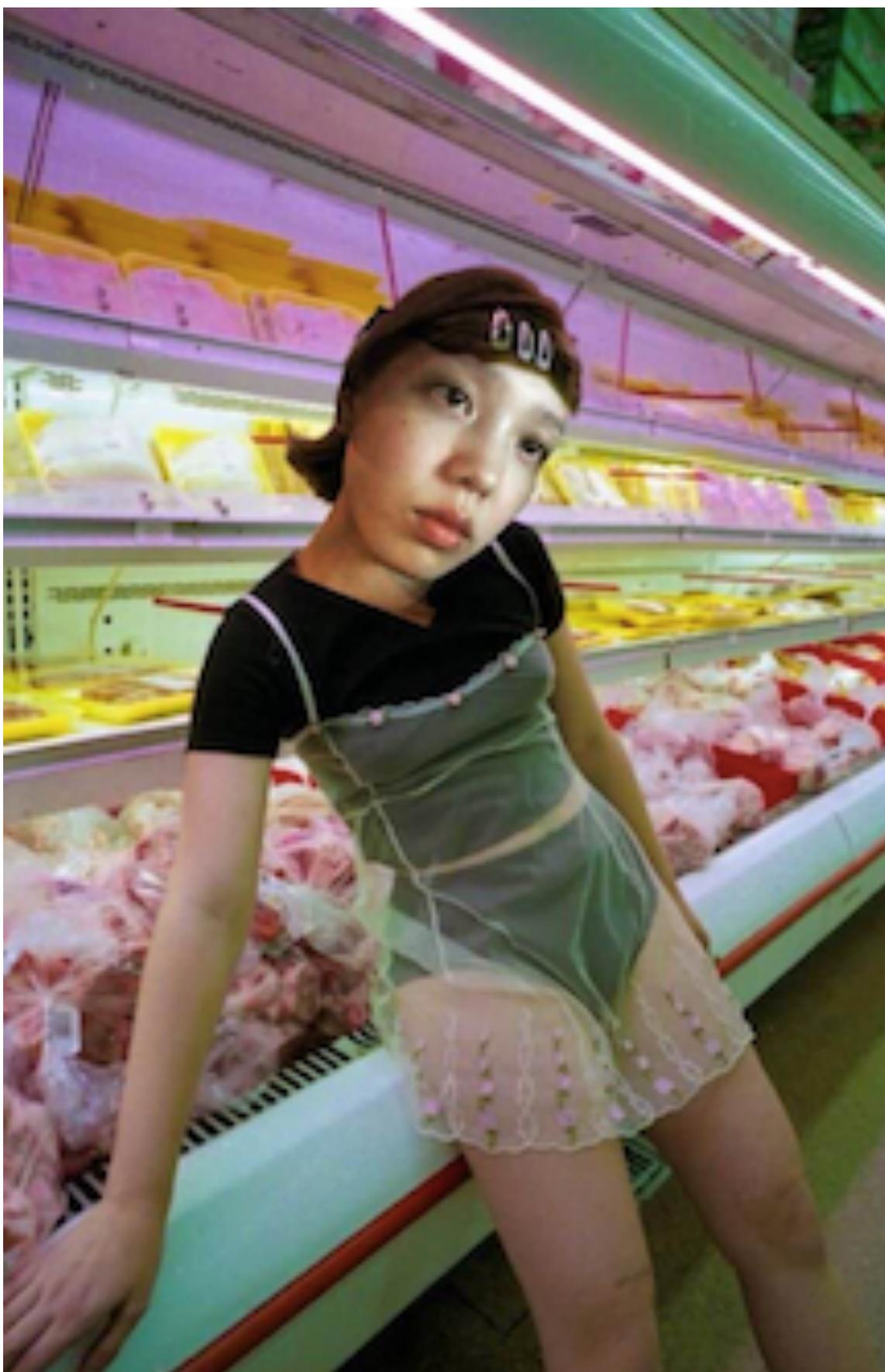
往期作品/Previews works:



《艾玛·周》，收藏级艺术微喷，49x40cm，2016
Emma Zhou, Collectible-class Giclee Print, 49x40cm,
2016



《:))》, 收藏级艺术微喷, 50x40cm, 2016
:)), Collectible-class Giclee Print, 50x40cm, 2016



《漂亮女孩》，收藏级艺术微喷，60x40cm，2016
Pretty Girl, Collectible-class Giclee Print, 60x40cm, 2016



《唱歌的女孩》，收藏级艺术微喷，57x40cm，2016
Singing Girl, Collectible-class Giclee Print, 57x40cm, 2016

























艺术家自述：

之前我就来过画廊。基本上把现有的所有可以带来的作品都带过来了，有些已经装在家里的作品搬不下来就没带来。

我一开始只是画画，后来有人告诉我可以随心所欲地去画画，并且成为一个艺术家。后来比较困扰我的是我要做什么东西呢？我不知道从哪里开始下手。很长一段时间我就不想画画了，想做雕塑，但是不知道做什么。我看到什么东西都觉得可以成为雕塑，什么东西都可以用，但是我要怎么用，无从下手。但是后来自然地开始做一些跟这次展览作品类似的东西，觉得比较好玩，我才动手去做。我刚开始想做雕塑的时候，会有一种我要赋予它什么意义，要故意做一个什么东西的想法。一开始我以为那才是雕塑，但是后来一个雕塑家跟我讲想怎么做就怎么做，很自由的，不是说你非要去给他弄一个什么才叫雕塑。我才慢慢明白要怎么去做这件事，慢慢就顺手了，不会那么拘谨。

放空……是我在一天中的大多数状态，除了面对电子产品或者类似于做饭，我要想怎么去做，其他时候我什么都不想的。跟发呆又有点不一样，就是什么都不在想。比如你跟我讲话的时候我也可能什么都没在想，你问完以后，我才会脑子里开始想。你问完我要是停顿了，就是在想，立马回答的就是没有在想。有可能其实是无意识地在想，只是我感觉不到。

关于作品的材料大多数情况是我在家里打扫卫生的时候随手拿的，我很少会特意去发现，例如我特意去买了，那个纱就是我在网上买的，觉得好看。有些是我已经打算扔掉的，比如那个海豚垫子，拆开之前那个海豚很丑，所以我就打算扔了，但是打开以后觉得挺搞笑的，那两个纸杯也是打算扔的，垃圾都在一堆，我就拿过来往这里一放，觉得这样就可以了。后来每个看到它的人都很有感觉。还有那幅长的喷印的作品，是因为我比较喜欢女性的身体，感觉特别美，我以前存了很多很多肉体照片。

我觉得画廊就好像一个可以展示自己作品的舞台。我倒是想象过哪些地方摆什么东西，有几个在来之前就确定好了，但都是凭第一直觉。至于开幕……我对来的人也没有什么期待，我觉得看他们自己，喜欢就喜欢，不喜欢也不要让我知道，我内心不会平静的。

我也预想过以后自己的作品进入市场，就像开了一个店肯定想象过人满为患的感觉。不过倒不是一定在这次开幕上，我觉得我起码要坚持十来年，还要进步，一个人提升自己起码要几年时间，从22岁到26岁这几年我觉得自己完全没有变，就是这种“放空”的感觉。我觉得没必要给自己规定一个什么风格，因为一个人的状态直接会显示在他的作品里就自然会形成某种风格。

Self statement of the artist:

I came to the gallery before. This time, I brought almost all the artworks I've done that I could take to the gallery. But, I didn't take some of the works that have been installed and fixed at home.

At the beginning, I only painted, later, someone told me that I could paint whatever I wanted to so that I could become an artist. What bothered me was what object I was going to do? I didn't know where to start. For a long time, I didn't want to paint but wanted to make sculpture. Everything I saw could be a sculpture, everything could be my material. However, I didn't know what to do with them. After a while, I naturally started to do objects similar to the works I brought here. I started them only when I felt they were fun. When I first started to make sculpture, I wanted to give it a meaning or an idea on purpose, that was what I thought about sculpture. But a sculptor told me to do whatever I wanted. Then, the process became much freer and smoother instead of rigid. I slowly understood how to do it.

Space out...is a normal situation of me everyday. I only think deliberately when I use electronic devices or something like cooking which I really need to consider how to do with them. It's a bit different from staring blankly, it's like...I just don't think about anything. For example, when you are talking to me, I am probably not thinking. I start to think about the answer in my mind after you asked. But maybe I am thinking under the unconsciousness, I am just not be aware of that.

Most of the materials of the works were picked by me when I was cleaning at home. I seldom looked for them on purpose. For example, that yarn was purchased online, because I thought it was pretty. Some of the materials were going to be thrown away, such as the dolphin mat. The dolphin was ugly before it was taken apart, so I was about to abandon it. But after I took it out, it seemed funny. The same as the two cups in the rubbish, I found these cups and put them on the mat. I thought this work was nice like this. Later, everyone who saw it felt interesting. Moreover, for the long-dimension print, I particularly like the female bodies and I think they are beautiful. I used to save a lot of nude pictures in my phone.

I consider the exhibition as a stage for displaying my artworks. I've imagined where to put them. Some of them were decided before I came to the gallery this time. The mounting plan was based on my first instinct. In term of the opening...I don't have any expectation for people who come here. Some people will like my works and some won't. But, don't let me know if you don't like them or it would break the calm of my heart.

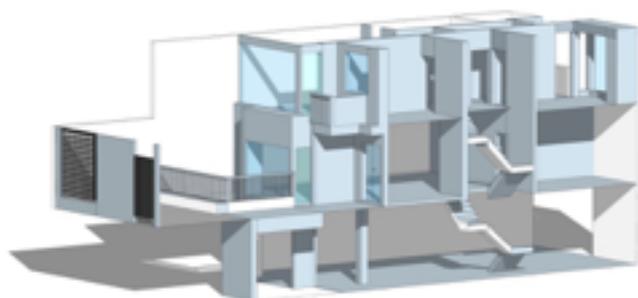
I do expect my works would enter the market in the future. It is just like if you have your own shop, you would definitely imagine tons of people walking in. But this scene is not necessary in the opening this time. I think I should still work on my works at least ten years, it is a progress that I will always improve myself for a few years. I don't think I have changed from 22 to 26 years old. I was just always in the condition of "spacing out". I think there is no need to set up a specific style for myself, the status of someone will directly be shown in her works, and that might naturally form a kind of style.

工作室画廊

STUDIO GALLERY



GALLERY 画廊空间



PROJECT 项目空间



艺术家讨论
ARTIST TALK
Newspaper

官网 website: www.studiogallery.cn