

99% UNREAL

2020

赖九岑

Lai Chiu-Chên

ELI KLEIN GALLERY 弈来画廊 398 West Street, New York, NY 10014



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From Taiwan "1% Cocoa"

by Cathy Fan

It is most difficult to discuss Lai Chiu-Chen's work without mentioning the words "comic" or "cartoon." Lai maintains, in selected press interviews, that his creative process appropriately fits in this category, but must be viewed with an understanding of the import of Lai's concept of nature. Essentially, instead of "being created," it is more accurate to say that his works are in fact "chosen to develop the space and state that belongs to the extension of the object." These selected objects are actually projections from the real world, rather than something that was created out of the void. Hiding under an unreal shell, these objects create an outlet for the artist himself.

Lai was raised in the 1970s and '80s when the Taiwan authorities had implemented western-style political reforms in response to new international developments and social changes within Taiwan. Lai's specific memories, however, focused on an unstoppable move toward globalization. It was a time where pop art, abstract art, as well as western and Japanese animations constantly overlapped, intermingled and influenced each one another. However, in the context of the consumerism and information explosion, a vast ocean of information was able to get on the "bus of mass media and culture," and became an invasion and impacted upon the Taiwanese consciously or unconsciously.

For Lai, as was true for other artists in this era, facing a blank canvas became almost not necessary as images could be found everywhere and information was floating ubiquitously. At the same time, the internet provides a shortcut to info-hunting, and our capacity and efficiency of "storing" has been drastically upgraded. Coupled with Google's extremely powerful image searching capacities, the proliferation of visuals resulted in dilution, homogenization and flattening.

When creating, Lai would first browse through raw materials that he found, then filter

them, selecting the images that are suitable to "be put together." As Lai has stated, "Usually I will have some sort of ideas. Sometimes I would single out a few elements that were scattered around his images. My eyes would simply follow my thoughts, and eventually found focus on the necessary spot." From a childhood habit of picking up the objects off the street, to his picking up images from the Internet, the artist believes that he has become a "medium or converter that processes a large amount of imagery information." All the archiving process has been simplified to "cut, copy, and save as."

Drifting between the real and the virtual which our body experiences combined with the flash memories form a new way of looking. Lai himself, as the "interpreter" and "provider" of images, intentionally or not, would use his titles to highlight his interpretation. The collected fragmentary experience, information, memory and imagination are all integrated. The role of the artist has become an aggregator and an editor. Through playful and often amusing titles, viewers could elaborate on their own narrative plot. When the extracted information finally reaches the audience, it has become "the 99% reality reflected on the bubble" (in the artist's own words). What we see, is only the "everchanging reflection," the 99% unreality that is to say.

So, what about the rest 1%? It's a query for Lai himself as well. In his "Chocolate Theory," like the cocoa percentages on chocolate bars, they usually indicate how sweet it is. 100% would be very bitter for sure. So here, "99% unreal" is the chocolate with additives but usually tastes good, 1% is that little bit of cocoa. The essence can be difficult to accept, but if we overload on additives, then it can only be called "chocolate with chocolate flavor" Lai Chiu-Chen chose "99% unreal" as the exhibition title. Allow us to guess: maybe he wants to find out how much cocoa and additives his work contains?

ELI KLEIN GALLERY

《来自台湾，1%的可可》
范筱苑 文

初涉赖九岑的创作，绕不开“卡漫”（卡通漫画）这一话题。在艺术家的自述以及于媒体访问中，均表示创作虽然几乎在表象上几乎一样，但本质则截然不同。不同的本质在于，赖的创作不是“被创造”，而是在“被选择后，由艺术家发展出属于这个对象物所延伸的空间和状态”。并非凭空创造的东西，被选择的对象是对现实世界的一种投射，暗藏于非现实的躯壳之下，实为给艺术家自己留的一个出口。

出生和成长于上世纪七八十年代，台湾当局为应付新的国际形式和台湾内部社会变化，实行西方式的政治革新。赖九岑成长的个体记忆，亦开始平行于全球化世界中的集体文化记忆。彼时西方和日本的动漫文化、波普艺术、抽象艺术重叠融合、影响，而在消费主义和信息爆炸时代语境中，大量信息搭乘大众文化媒介侵袭而来，信息抓取成为自觉或不自觉的惯性行为。

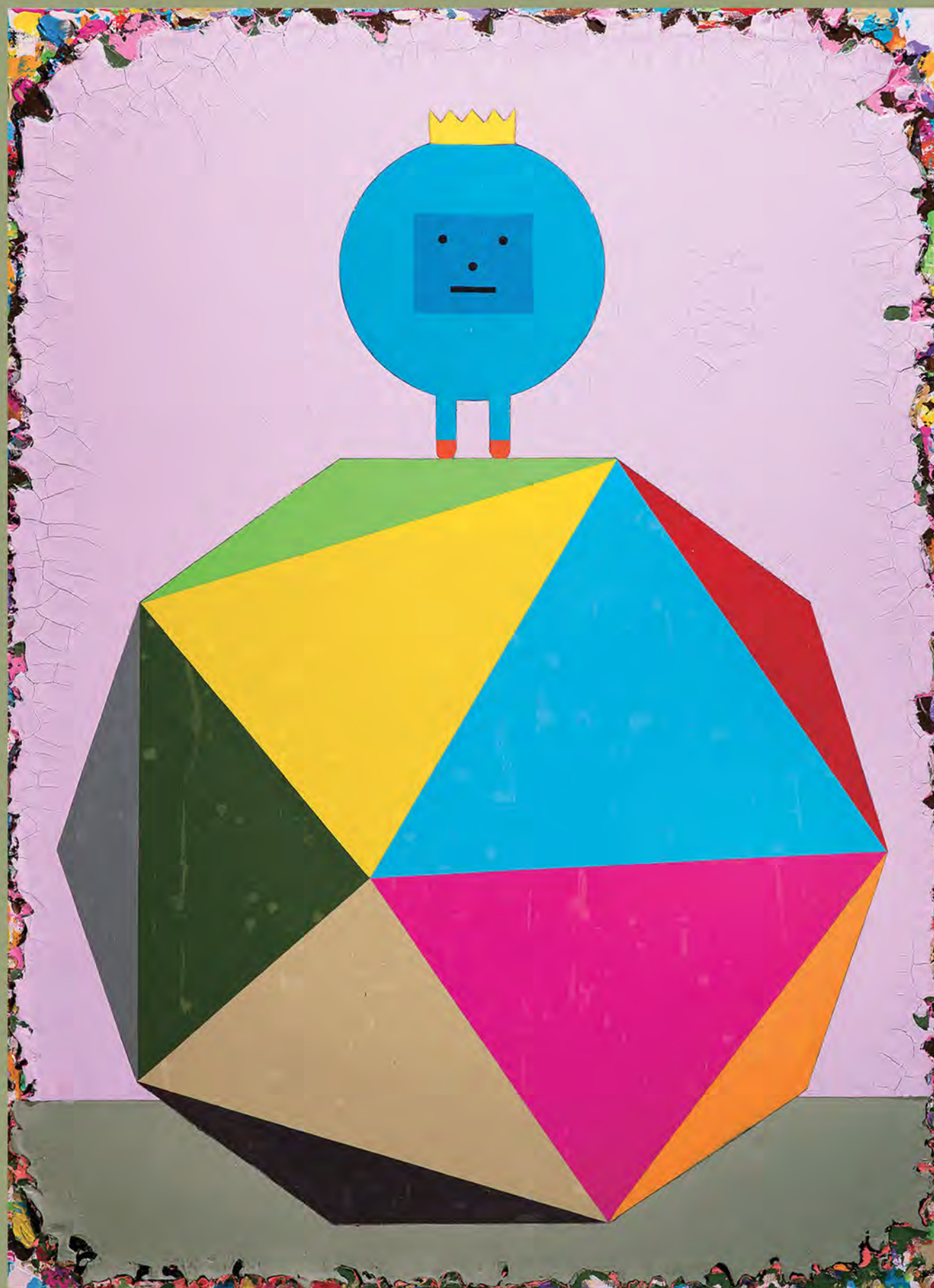
习惯于选择和寻来（found image），赖九岑更依赖眼睛作。处于这个时代艺术家们，创作前甚至面对的并非空白画布——像几乎遍地可寻，信息碎片到处飘零。网络为发现的行为提供了便捷，并提高了“存储”的容量与效率，加之Google“几乎暴力般的图片检索能力”，图像泛滥造成意义被极度稀释，被均质化和扁平化。

赖在创作时，会把所寻来的资料做意义浏览，从中进行筛选，即找到适合“在一起”的图像。“通常这时脑

中会有一些想法、有时从图像之间将这些零散物再延伸出一些支线，脑子子转呀转，眼珠就会转到需要看到的地方。”从幼年的捡拾的习惯，过渡到网络摘取，艺术家认为自己成为了“处理大量图档讯息的中介质或转换器”，简单的剪切-复制-另存为即可完成一次归档。

虚实之间，实际的身体经验与记忆闪存形成了新的观看经验。赖本人作为图像的“提供诠释者”，有意无意通过作品画面或题目释放出一些“讯息”，作为自由解读的“引子”。经过搜集的零碎经验、资讯、记忆和想象重新解散、整合、输出。艺术家的角色是聚合器，亦是编辑者，经由趣味并常双关语的标题，让观者自组叙事情节。当被摘取的信息经由如此的输出过程，最终抵达观众之时，就成为了99%“泡泡上映出的真实”（艺术家语），所见是“泡泡上不断变化的倒影”，即99%的不真实。

1%的真实是什么？于艺术家本人也是大哉问。赖有一个巧克力理论，如同巧克力包装上可可含量多寡，百分比代表甜苦。若是100%的纯可可原料会因苦涩不好入口，99%的不真实，即有添加物但是通常好吃的巧克力，1%就是那一点点的可可。本质的东西会让人难以接受，但若添加物过多，则只能被称作“拥有巧克力风味的巧克力”。99% Unreal的展览题目由艺术家本人拟定，或许因为本人也想了解自己的作品有多少可可，有多少添加物？



The King Who is Doing Nothing but Standing on a Colorful Ball, 2015
Acrylic on canvas
36 5/8 x 26 3/4 inches (93 x 68 cm)



Hey, Which Eye You Are Using to Stare at Me, 2013
Acrylic on canvas
70 7/8 x 55 1/8 inches (180 x 140 cm)



Merry Christmas with Mickey Mouse, 2012
Acrylic on canvas
38 1/8 x 76 3/8 inches (97 x 194 cm)



The Umbrella Man Pretends to be a Volcano, 2016
Acrylic on canvas
26 3/4 x 36 5/8 inches (68 x 93 cm)



My Dear Hairs, 2012
Acrylic on canvas
33 1/2 x 24 3/8 inches (85 x 62 cm)



The Black Cat Rises the Mountain One Meter Up, 2017
Acrylic on canvas
36 5/8 x 26 3/4 inches (93 x 68 cm)



The Left Hand Asks a Question to All-Around Eyes, 2017
Acrylic on canvas
48 7/8 x 40 1/8 inches (124 x 102 cm)



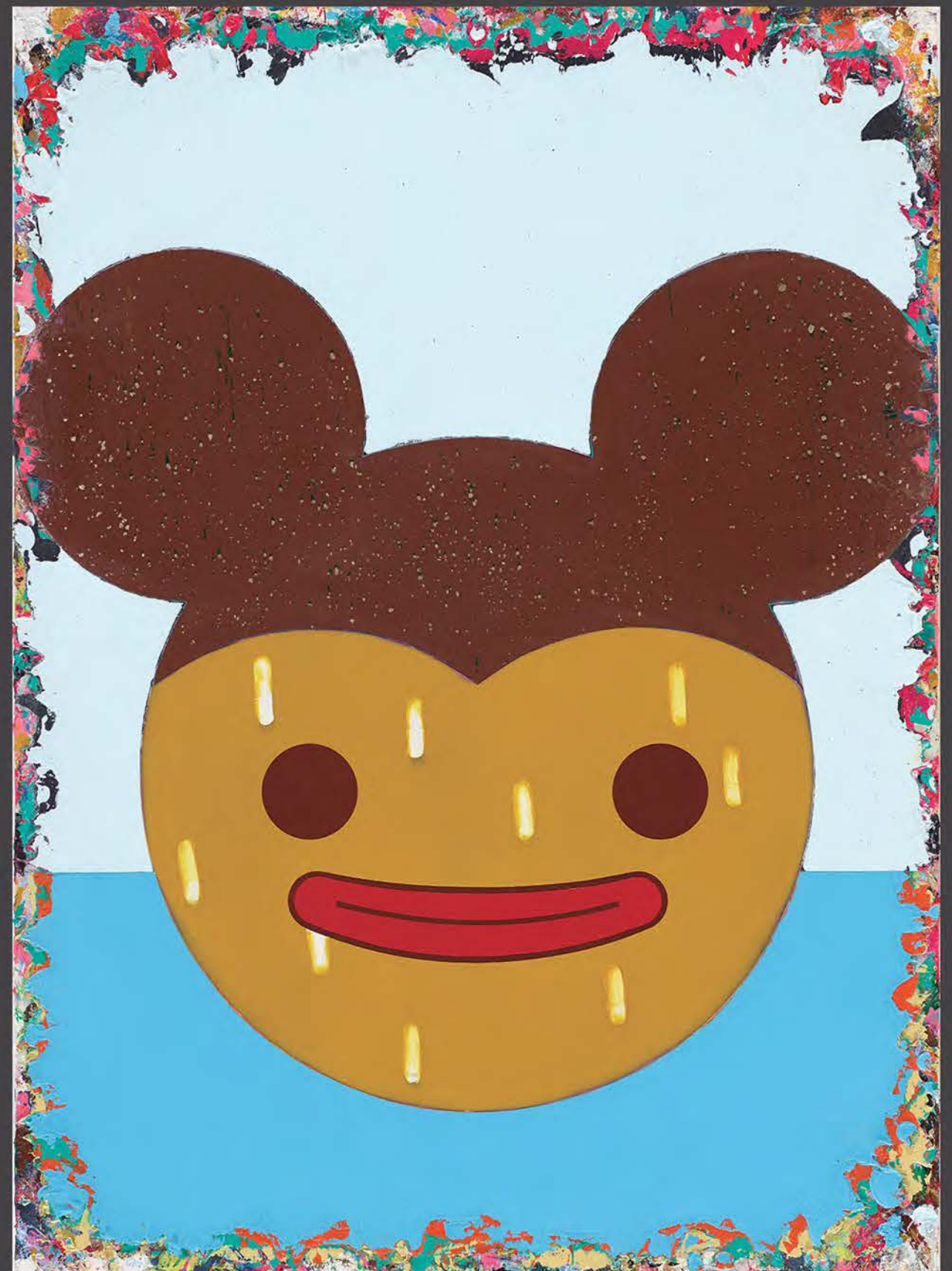
A Hot Dog with Great Compressive Resistance, 2016
Acrylic on canvas
36 5/8 x 26 3/4 inches (93 x 68 cm)



A Beauty Launching a Smoke Grenade, 2012
Acrylic on canvas
72 7/8 x 53 1/8 inches (185 x 135 cm)



One Day More!, 2016
Acrylic on canvas
51 1/8 x 38 1/8 inches (130 x 97 cm)



The Fake Mickey Smiling in a Cold Sweat, 2013
Acrylic on canvas
33 1/2 x 24 3/8 inches (85 x 62 cm)



Glittering Heart, 2013
Acrylic on canvas
24 3/8 x 33 1/2 inches (62 x 85 cm)



A Moving Migration, 2019
Acrylic on canvas
51 1/8 x 38 1/8 inches (130 x 97 cm)



Goodbye, My Dear Friend, 2016
Acrylic on canvas
40 1/8 x 48 7/8 inches (102 x 124 cm)



The Little Sun Spreading Flowers on Hill Top, 2016
Acrylic on canvas
36 5/8 x 26 3/4 inches (93 x 68 cm)

Curriculum Vitae

Lai Chiu-Chen

Born 1970 in Chiufen, Taiwan.

EDUCATION

2002

M.F.A., Taipei National University of Arts, Taipei

1994

B.F.A., National Institute of Arts, Taipei

SOLO EXHIBITIONS

2018

Lai Chiu-Chen: Bubble Kabushiki Kaisha, Lin & Lin Gallery, Taipei

2015

Lai Chiu-Chen: The Twelve Apostles, Lin & Lin Gallery, Taipei

2013

Lai Chiu-Chen: Rainbows Sugar Goblins, Lin & Lin Gallery, Taipei

2011

Lai Chiu-Chen: Plastic Cream, Lin & Lin Gallery, Taipei

2008

Lai Chiu-Chen: Good Morning, Mr. Click, Main Trend Gallery, Taipei

2006

Lai Chiu-Chen: Brick, Main Trend Gallery, Taipei

2005

Lai Chiu-Chen: Residue & Extraction, Home Gallery, Taipei

2003

Lai Chiu-Chen: Parts of Toys, Taipei Fine Arts Museum, Taipei

2002

Lai Chiu-Chen: Merely Two Days, North-South Gallery, Taipei

2001

Lai Chiu-Chen: Archives of Separately Packed Bio-material, Eslite Gallery, Taipei

Lai Chiu-Chen: Division Into Two, Howard Salon, Kaohsiung, Taiwan

1999

Lai Chiu-Chen: Scenery Inside Skull, Charming Art Center, Taipei

1998

Lai Chiu-Chen: Colonialism in Body, Charming Gallery, Taipei

1993

Lai Chiu-Chen: Death, a Mode of Existence, Galerie Crimson, Taipei

SELECTED GROUP EXHIBITIONS

2019

Jōseki: The Contemporary elaboration of Classic formations of Art, Lin & Lin Gallery, Taipei

2017

Fubon Huayi 2017 Spring Exhibition (Shanghai), Fubon Huayi (Shanghai) Lujiazui Branch, Shanghai

Borders and Beyond, Lin & Lin Gallery, Taipei

2016

Time & Collection: 2016 Fashion Collection of NTMoFA Design, National Taiwan Museum of Fine Arts, Taichung, Taiwan

START Art Fair, Saatchi Gallery, London

2013

Love Love - Animamix Biennale, Kaoshiung Museum of Fine Arts, Kaoshiung, Taiwan

Rolling! Visual Art in Taiwan, Seoul Museum of Art, Seoul

Innovation & Recreation: Selected Works from the NTMoFA Young Artist Collection, National Taiwan Museum of Fine Arts, Taichung, Taiwan

2012

Sensible Knowledge, Kuandu Museum of Fine Arts, Taipei

2011

Intimate Views, Lin & Lin Gallery, Taipei

Born in the 1970s, Lin & Lin Gallery, Taipei

Momentum, Lin & Lin Gallery, Beijing

2010

The WAY is Not Merely Between Two Points, Lin & Lin Gallery, Taipei

Measurement of the Other - Contemporary Art from Taiwan, Soka Art Center, Beijing

2010 Contemporary Taiwan Art Raise, Lin & Lin Gallery, Taipei

Behind the Visible, Lin & Lin Gallery, Taipei

2009

The Sun Illuminate the Hope, Eslite Gallery, Taipei

WHO / Tiger, Xue Xue Gallery, Taipei

Very Fun Park, Fossil, Taipei

The Exotic Flora River Basin, Kao Yuan Art Center, Kaohsiung, Taiwan

2008

The Shape of India, Taipei National University of Arts, Taipei

2007

Generation & Dialogue, Impressions Contemporary Art Gallery, Taipei

Have You Eaten Yet? - 2007 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan

Dare to Art - The Genealogy of TNUA Fine Arts College, Kuandu Museum of Fine Arts, Taipei

2006

A Glimpse of Contemporary Art in Taiwan, Museum of Contemporary Art Taipei, Taipei

2005

Scylla and Charybdis in Love: The Challenges Facing Contemporary Taiwanese Artists, Kuandu Museum of Fine Arts, Taipei

2005 Kuandu Extravaganza: Exhibition of Modern Art in Taiwan, Kuandu Museum of Fine Arts, Taipei

2004

Scylla and Charybdis in Love: The Challenges Facing Contemporary Taiwanese Artists, Gwangju Art Museum, Korea; National Taiwan Museum of Fine Arts, Taichung, Taiwan

Depth of Surface: Re-explore a New Space of Contemporary Painting, Main Trend Gallery, Taipei

ID Space, Ming Hsin University of Science and Technology Arts Center, Hsinchu, Taiwan

The 2nd Taishin Arts Award Exhibition, SHIN KONG MITSUKOSHI A9, Taipei

Paper Art 2004, Ke-Yuan Gallery, Taichung, Taiwan

Legend in Bloom - Kuan Du Flower Arts Festival, Taipei National University of Arts, Taipei

2003

Kuan Du Flower Arts Festival, Taipei National University of Arts, Taipei

Abstract Art 2003, Ke-Yuan Gallery, Taichung, Taiwan

Formosa in Paintings-Beauty of Taiwan 5, Celebrated Art Gallery, Kaohsiung, Taiwan

Sharing Collection - Chronicle of Knowing Harvest, Eslite Gallery, Taipei

Soul Reconstruction, Part III - Joint Exhibition Celebrating, Taipei Fine Arts Museum, Taipei

2003 Taipei Arts Award, Taipei Fine Arts Museum, Taipei

2002

Abnormal Comics, Prototype Art, Tainan, Taiwan

2002 Taipei Arts Award, Taipei Fine Arts Museum, Taipei

Text Field 15 Parabolas, Main Trend Art Space, Taipei

Shifting Positions, Hungkuang Institute of Medical & Nursing Technology, Taichung, Taiwan

Ke-Tuan New Star, Ke-Yuan Gallery, Taichung, Taiwan

2000

Substitute Genes, National Institute of Arts, Taipei

Reappearance of Paradise's Garden - Invitational Sculpture Exhibition by Chung Hua University and National Institute of Art, Chung Hua University, Hsinchu, Taiwan

Abnormal Temple, A Group Exhibition, Taipei Fine Arts Museum, Taipei

1999

Tunghua Rotary Club Fine Arts Award Group Exhibition, Asia Art Center, Taipei

Prototype, Differentiation, Taipei [itinerary: Kaohsiung, Taiwan]

1999 Miaoli International Mask Festival, Miaoli Culture Center, Miaoli Profit, Shin Leh Yuan Art Space, Taipei

All Good, Shin Leh Yuan Art Space, Taipei

1998

Material of Ghost: An Exhibition of Taipei Artists - Art Islands Projects in Ryukyu, The Bamboo Curtain Studio, Taipei

1997

Tung Fang Ching Hsin, Crown Art Center, Taipei

1997 Final Roam, Abnormal Temple, Sanchi, Taiwan

1996

Prix de Paris Exhibition, New Taipei Art Connoisseur Association, Taipei

1993

Shoebbox Sculpture Exhibition, The Gate Gallery, Taipei

1992

Shoebbox Sculpture Exhibition, National Institute of Art, Jehsan Tang Gallery, Taipei [itinerary: Contemporary Art Gallery, Taichung, Taiwan; Up Gallery, Kaohsiung, Taiwan]

SELECTED AWARDS

2016

Dr. Stanley Ho Foundation Art Award

2004

The Light of Transparent, Art Subsidization Program, National Culture and Arts Foundation

The 2nd Taishin Arts Award [shortlisted]

2003

2003 Taipei Arts Award

2002

4th DEOA Art Criticism Award [nominated]

2002 Taipei Arts Award [nominated]

2000

1st Kuo Po-Chuan Fine Arts Award

1999

2nd Tunghua Rotary Club Fine Arts Award

1997

Colonialism in Body, Art Subsidization Program, National Culture and Arts Foundation

1996

4th "Prix de Paris" Fine Arts Award

SELECTED PUBLIC COLLECTIONS

Long Museum, Shanghai

Taipei Fine Arts Museum, Taipei

National Taiwan Museum of Fine Arts, Taichung, Taiwan

賴九岑

1970年生於台灣。

教育背景

2002

國立台北藝術大學美術系美術創作碩士班第二屆畢業

1994

國立台北藝術學院美術系第八屆畢業

個展

2018

《泡泡株式會社》,大未來林舍畫廊,台北

2015

《十二使徒》,大未來林舍畫廊,台北

2013

《彩虹 x 糖水 x 壞靈魂》,大未來林舍畫廊,台北

2011

《Plastic Cream》,大未來林舍畫廊,台北

2008

《早安,克立克先生》,大趨勢畫廊,台北

2006

《Brick》,大趨勢畫廊,台北

2005

《渣滓與榨汁》,家畫廊,台北

2003

《零.零.種.種》,台北市立美術館,台北

2002

《只有兩天》,南北畫廊,台北

2001

《檔案 散裝 生物物質》,誠品藝文走廊,台北
《壹分為貳》,福華沙龍,高雄,台灣

1999

《顛內的風景》,中銘藝術中心,台北

1998

《殖入·健康計畫》,中銘畫廊,台北

1993

《死亡,是壹種生存的樣式》,徐桂畫廊,台北

主要群展

2019

《對弈_往昔藝術的當代衍繹》,大未來林舍畫廊,台北

2017

《2017富邦華一春季展覽(上海)》,富邦華一(上海)陸家嘴支行,上海
《溢界×邊線》,大未來林舍畫廊,台北,台灣

2016

《日常日藏—國美衣飾文創特展》,國立台灣美術館,台中

2013

《愛妳壹生壹世-動漫美學雙年展2013-14》,高雄市立美術館,高雄,台灣

<p>《轉動藝台灣》,首爾市立美術館,首爾</p> <p>《標新.立意 - 館藏青年藝術家作品展》, 國立台灣美術館,台中,台灣</p>	<p>2006</p> <p>《當代風景》,台北當代藝術館,台北</p>
<p>2012</p> <p>《感性生產:當知識成為態度》,關渡美術館,台北</p>	<p>2005</p> <p>《台灣當代繪畫的迴旋曲式——愛之維谷》,關渡美術館,台北</p> <p>《二〇〇五關渡英雄志——台灣現代美術大展》,關渡美術館,台北</p>
<p>2011</p> <p>《私房圖景》,大未來林舍畫廊,台北</p> <p>《70s菁銳進行式》,大未來林舍畫廊,台北</p> <p>《蓄勢·續勢》,大未來林舍畫廊,北京</p>	<p>2004</p> <p>《台灣當代繪畫的迴旋曲式——愛之維谷》,光州美術館韓國;國立台灣美術館,台中,台灣</p> <p>《表面深度——再探當代繪畫的新空間》,大趨勢畫廊,台北</p> <p>《意度空間》,明新科技大學藝文中心,新竹,台灣</p> <p>《第二屆台新藝術獎入圍展》,新光三越A9館,台北</p> <p>《草葉集——紙上作品展》,科元藝術中心,台中</p> <p>《花與神話—2004關渡花卉藝術節》,國立台北藝術大學,台北</p>
<p>2010</p> <p>《路·不只在兩點之間》,大未來林舍畫廊,台北</p> <p>《他者測量——台灣當代藝術展》,索卡藝術中心,北京</p> <p>《2010當代Taiwan Art Raise》,大未來林舍畫廊,台北</p> <p>《在可見之後 - 劉時棟、賴九岑聯展》,大未來林舍畫廊,台北</p>	<p>2003</p> <p>《2003關渡花卉藝術節》,國立台北藝術大學,台北</p> <p>《思想枝——當代抽象展》,科元藝術中心,台中,台灣</p> <p>《畫說福爾摩沙台灣之美5》,名展藝術空間,高雄,台灣</p> <p>《分享收藏——知豐收紀事》,誠品畫廊,台北</p> <p>《心靈重建三部曲——歌頌生命百人聯展》,台北市立美術館,台北</p> <p>《2003台北美術獎》,台北市立美術館,台北</p>
<p>2009</p> <p>《照亮希望的小太陽——當代藝術家太陽彩繪創作聯展暨慈善募款》,誠品敦南藝文空間,台北</p> <p>《感動WHO/虎—公益助學義賣特展》,學學文創展坊,台北</p> <p>《粉樂町——台北東區當代藝術展》,Fossil忠孝旗艦店,台北</p> <p>《奇葩流域》,高苑藝文中心,高雄,台灣</p>	<p>2002</p> <p>《非常不廟之漫畫壹代》,原型藝術,台南,台灣</p> <p>《2002台北美術獎》,台北市立美術館,台北</p> <p>《文本場域——15道拋物線的聚合與交錯》,大趨勢藝術中心,台北</p> <p>《移位》,弘光技術學院,台中,台灣</p> <p>《青春嶺——2002藝術新星》,科元藝術中心,台中,台灣</p>
<p>2008</p> <p>《印度形》,國立台北藝術大學美術系館,台北</p>	<p>2007</p> <p>《世代·對話—台灣當代多元呈現》,印象畫廊當代館,台北</p> <p>《食飽未? ——2007亞洲藝術雙年展》,國立台灣美術館,台中</p> <p>《藝門好傑——國立台北藝術大學校友展》,關渡美術館,台北</p>

ELI KLEIN GALLERY

《移位》,弘光技術學院,台中,台灣

《青春嶺——2002藝術新星》,科元藝術中心,台中,台灣

2000

《替代基因》,國立藝術學院,台北

《再見天堂後花園——中華大學國立藝術學院美術系雕塑邀請展》,中華大學,新竹,台灣

《非常廟展》,台北市立美術館,台北

1999

《第二屆東華扶輪美術獎聯展》,亞洲藝術中心,台北

《原形.異象——歷屆巴黎大獎校園巡迴展》,台北 [巡迴:高雄,台灣]

《1999苗栗假面藝術節》,苗栗縣立文化中心,苗栗,台灣

《皆利》,新樂園藝術空間,台北

1998

《鬼材:台北藝術家展/琉球弧.美的渦流——琉球諸島藝術計畫系列》,竹圍工作室,台北

1997

《東方淨心》,皇冠藝術中心,台北

《1997末世漫遊》,非常廟,三芝,台灣

1996

《巴黎大獎選拔展》,新台北藝術聯誼會,台北

1993

《袖珍雕塑展》,玄門藝術中心,台北

1992

《袖珍雕塑展》,國立藝術學院,借山堂,台北 [巡迴:當代畫廊,台中,台灣;阿普畫廊,高雄,台灣]

主要獎項

2016

何鴻燊博士基金會藝術獎項

2004

國家文化藝術基金會93年度第二期「透明之光」創作補助

第二屆台新藝術獎(入圍)

2003

2003台北美術獎首獎

2002

第四屆帝門藝評徵文獎(優選)

2002台北美術獎(優選)

2000

第一屆郭柏川美術創作獎首獎

1999

第二屆東華扶輪美術獎聯展首獎

1997

國家文化藝術基金會87年度第二期「殖入·健康計畫」創作補助

1996

第四屆巴黎大獎競賽獎首獎

公共收藏

龍美術館, 上海

台北市立美術館, 台北

國立台灣美術館,台中, 台灣

Lai Chiu-Chen



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