

“二割三分”是日本清酒的酿造术语，指将原米磨小到本来的23%后再去酿酒，精益求精，以追求最高品质。“割”与“分”在日语中均为量词，“二割”即二成，“三分”是3%的意思。然而在中文里“割”与“分”皆为意义相近的动词。当周轶伦以“二割三分”为展览命名时，由量词变为动词的“误读”，却切中了他创作这批作品的方式——对自己的绘画进行拆解和重构，形成艺术家眼中的“精华”。

在平日的工作中，周轶伦会将注意力更多地放在“被磨掉的”部分，乐于在“剩余”中寻求更多可能性或创造更大的价值。本次展览的作品，源于艺术家对于那些留在工作室中未完成或不满意的画作，决定将其“主体形象”切割下来扔掉——“无非是一些人物造型，翻来覆去改了好多遍都不满意，还不如直接去掉。而且一旦去掉，那些背景就显得特别好。”艺术家去掉传统认知中的画面“精华”之后，再将画布背后附以铝板，让原本作品中的背景成为了现在的画面核心，从而完成了这批全新的绘画作品。

在创作中，周轶伦习惯把笔上残留的颜料在闲置的木板或画布上“挥霍一空”，为了将颜料物尽其用的这些“胡涂乱抹”之作，构成了他新的“主体形象”。切割掉主体并衬以铝板的背景，加之平日擦拭画笔的随机图像，形成了《你需要一次彻底的洗心革面》、《为什么很多事我们总是记不起来》两幅可与“二割三分”相提并论的作品。但妙手偶得的“变废为宝”之法并不总是灵验，“我觉得这个办法很好，之后想用同样办法再创造几幅时发现你会特别刻意，连续几幅都很失败。”在周轶伦这里，如何判断“精华”成为了他创作中需要面对的重要问题。何为“废物”，何为“点睛之笔”，都在艺术家充满偶然性的“一念之间”。

除绘画作品外，本次还将展出周轶伦制作的新款“家具”。他用现成品挪用改装制造各类产品由来已久，这可联想他改造自己衣服和家庭日用家居的个人爱好，也可追溯到达达艺术的传统，或者附会中国日益风靡的潮牌文化，还可以视为他众多的个人创业项目之一。他的特殊制造包含着某种一贯的玩世不恭。“最早就是自己做给自己用，还不舍得卖，现在回头看那时候做的那么差，还好没卖。”但如今，试图升格为“专业级”玩儿家的他，也不免要为此类“作品”的市场流通操心了。“现在困扰我的问题是应该卖多少钱？”

"二割三分" (にわりさんぶん/Niwari Sanpun), which literally means 23% in Japanese) is a Japanese jargon used in the process of sake making. For the purpose of refining quality, rice will be polished to 23% of its original volume before vintage. In Japanese, "割" and "分" are both measure words, "二割" means 20%, and "三分" means 3%. However, "割" and "分" are both verbs meaning cutting in Chinese (same characters as in Japanese). When the artist names this exhibition as "二割三分", the misreading of it in Chinese delivers the exact concept of the new works — by cutting and restructuring his previous paintings, the "quintessence" in his eyes are created.

In Zhou's daily work, he pays more interests in "the disposed" rather than "the essential", and enjoys exploring more possibilities as well as creating better value from "the residual". The works shown in this exhibition are cut and reproduced from the works that are unfinished or unsatisfying by the artist in his studio. Zhou decided to cut off the "subject images" — "There is nothing more than figures. I've re-painted them many times, but still not satisfying. Therefore, I would rather cut them off, and in result, the rest becomes a lot better." (Zhou) The Artist gets rid of the "quintessence" in traditional context of pictures and attaches the aluminium plates behind the canvas, so the backgrounds from the original works have become the core of the pictures as a new serial of paintings.

During the creation, Zhou is accustomed to "profligate" all the remaining brush paints on idled board or canvas. These "doodling images", which he made by getting the most out of the paints, construct his new "subject images". By cutting the subjects and attaching aluminium plates as backgrounds, the random images of Zhou's casual brush-wiping have turned out a complete work. The two works *What You Need Is A Thorough Reforming* and *Why There Are So Many Things We Can't Remember* which are created by this way just echo to the concept of "二割三分". Nevertheless, "making waste valuable by accident" doesn't work all the time. "I thought it was a great way to go, but actually it was too pretentious. I failed several pieces when I continued with this method." (Zhou) From Zhou's perspective, how to discern the "quintessence" has become a significant question. What are "wastes"? What are "essentials"? Both depend on the artist's control over momental occasionality.