

Perrotin 貝浩登

Booth 展位: C21

January 17 – 19, 2020 | 2020 年 1 月 17 日至 19 日

Perrotin is pleased to participate in the 2020 edition of Taipei Dangdai with a solo booth featuring Brooklyn-based artist **Eddie Martinez** (American, b. 1977), marking his first presentation in Taiwan.

The booth showcases Martinez's latest series of paintings, "Flowers for Taiwan," in which he revisits the formal composition of still life with his signature virtuosity of line and color. Over the years of his practice, Martinez has given representation to recurring forms to explore congruous concepts whilst highlighting difference. With rapid brush strokes set against dense, abstract blocks of color, Martinez probes into the various possibilities of the floral motif, demonstrating his unlimited creativity amidst frameworks set by subject matter and artistic medium.

The dynamic between boundary and imaginative freedom forms one of the aspects of Martinez's experimentations with painting as a practice. As he explains, "I am drawn to containers. Putting marks, colors and shapes in a neat confined area all smashed in and having a solid blocked out background makes me feel like I am able to exploit maximalism and minimalism in the same picture. That feels pretty complete to me. It's something I've been exploring for over a decade."

In "Flowers for Taiwan," Martinez's indicative black lines reveal figurative elements and his freedom of gesture, while works with white paint overlaying parts of the canvas recall his "White Out" series, an exercise in erasure and deduction. From spray paint and Sharpie to push pins, baby wipes, and other collage elements, Martinez uses eclectic media to create distinctive texture on artistic surfaces, projecting a sense of immediacy and endless invention.

Martinez's sculptures further his exploration of abstract shape, line, and color, and reflect the physical materiality of Arte Povera and the readymade. Cast in bronze and uniquely painted, the sculptures are made from prosaic found objects assembled to achieve aesthetic unity, denoting Martinez's celebration of raw materials as well as their exuberant reappropriations.

Preceding Martinez's presentation at Taipei Dangdai is his solo exhibition, *Open Feast*, at Yuz Museum in Shanghai. Drawing inspiration from the architecture and atmosphere of the museum, Martinez accomplished two of his largest works to date: *Open Feast* and *Mandala in the Sky*. Spanning 19 and 5 meters respectively, the new works are powerful additions to the artist's renowned "Table" and "Mandala" series.

貝浩登欣然參與 2020 年台北當代藝術博覽會，呈現美國藝術家艾迪·馬丁內斯的個人展區，為藝術家在台灣的首次展覽。馬丁內斯 1977 年出生，現居紐約布魯克林區。

是次個展陳列其新系列畫作「Flowers for Taiwan」。觀者可從中看到藝術家以其巧妙的線條和色彩運用，重新審視靜物的形式。在多年的藝術實踐中，馬丁內斯透過對同一主題的反覆探索，突顯相同概念之下的變奏可能。明快的筆觸由抽象而堅厚的色塊襯托，帶出了花的千變萬化，展現出他在題材和媒介

等框架下的無限創造力。

界限與想像的自由之間的相互關係，是馬丁內斯對繪畫進行實驗性藝術實踐的其一探究。正如他說：「我傾心於容器。在規劃整齊的區域內做標記，填入色彩和形狀，並有一個堅實封閉的框架背景支撐，讓我覺得自己可以在同一畫面中探索極多與極簡。對我來說這就很完整了。這也是我十多年來一直在探索的內容。」

在「Flowers for Taiwan」系列中，標誌性的黑色線條為具象圖形賦予輪廓，同時表現了貫穿藝術家創作的自由和隨機性。他在部分作品則用白色顏料將畫布覆蓋，映照其另一作品系列「White Out」，有著擦除和剝離的意味。馬丁內斯喜歡混合不同媒介，包括噴漆、Sharpie 麥克筆、圖釘、嬰兒濕紙巾及其他拼貼元素，除了令作品別具質感，亦體現其即時性及不斷創新的創作過程。

馬丁內斯的雕塑，進一步表現他對抽象圖形、線條和色彩的反思，以及貧窮藝術和現成物的實體感。他把平淡無奇的現成物鑄造成銅件，並添上獨有塗繪，在組裝過程達成融和美感，充斥著他對原材料及其豐富再用性的致敬。

參展台北當代藝術博覽會前，馬丁內斯於上海余德耀美術館舉行個展《游宴》。他根據美術館的建築空間和整體氛圍創作藝術生涯至今兩件最大型作品：《游宴》和《空中曼陀羅》。作品分別 19 米和 5 米長，是他最具代表性的「餐桌」及「曼陀羅」系列之延伸。