

乔希·斯博林
JOSH SPERLING
乐境 *PARADISE*





Birds of Paradise, 2020. 布面丙烯 (53个组件) | Acrylic on canvas (53 elements). 319 x 796 cm. 摄影 | Photo: Farzad Owrang. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

乔希·斯博林 乐境

开幕: 2020 年 11 月 10 日 (周二)
2020 年 11 月 10 日至 2021 年 1 月 16 日

贝浩登 (上海) 欣然宣布呈现纽约艺术家乔希·斯博林 (Josh Sperling) 个展“乐境” (*Paradise*)。这是乔希·斯博林由贝浩登代理以来的第六次画廊展览, 也是艺术家首度登陆中国。

斯博林从二十世纪 60 年代和 70 年代的极简主义绘画语言中汲取养分, 主要围绕造型画布 (shaped canvases) 展开实践。艺术家精心制作复杂的胶合板, 画布伸展其上, 随后开始一系列标志性的色彩创作。在对立体感的塑造过程中, 斯博林模糊了绘画与雕塑、图像与物体之间的界限。从设计史到艺术史, 艺术家挖掘广泛的资源, 培育出独特的视觉语汇, 并以其突出的表现力与不可抑止的能量著称。

斯博林的造型画布手法与其作品的明亮色彩或许会令人回溯弗兰克·斯特拉 (Frank Stella) 的实践, 而作品结构的复杂技术又使人联想到建筑与设计中标志性的巧妙结合——如同高超的现代主义大师密斯·凡·德罗 (Mies van der Rohe) 遭遇埃托·索特萨斯 (Ettore Sottsass) 领导下的孟菲斯集团所善用的自觉性拼贴以及地方化习得的造型形式。

JOSH SPERLING *PARADISE*

Opening Tuesday November 10, 2020
November 10, 2020 – January 16, 2021

Perrotin Shanghai is pleased to announce *Paradise*, a solo exhibition by New York based artist, Josh Sperling. This is his sixth show with the gallery, and his first in China.

Sperling draws on the language of minimalist painting from the 1960s and 1970s, working primarily with shaped canvases. He crafts intricate plywood supports over which canvas is stretched and painted in an extending series of signature palettes. In their three-dimensionality, his works blur the lines between painting and sculpture, image and object. Mining a wide range of sources, from design to art history, Sperling has crafted a unique visual vocabulary remarkable for its expressive quality and irrepressible energy.

While Sperling's shaped canvases and bright colors may call to mind the work of Frank Stella, the technical intricacy of construction at play in these pieces also recalls the combination and finesse found within landmark architecture and design—high-minded modernist Mies van der Rohe meets the self-consciously collaged and vernacular-leaning forms of Ettore Sottsass's Memphis Group.

Paradise, Sperling's largest exhibition to date, introduces numerous innovations to his honed repertoire. Sperling here announces both



Follow the Leader C, 2020. 布面丙烯, 板上丙烯, 板上瓷釉 | Acrylic on canvas, acrylic on panel, hammered enamel on panel. 84 x 77.5 cm. 摄影 | Photo: Farzad Owrang. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



Double Bubble P, 2020. 布面丙烯 | Acrylic on canvas. 132 x 132 cm. 摄影 | Photo: Farzad Owrang. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

作为斯博林迄今为止规模最大的展览,“乐境”将向观众呈现艺术家在仔细推敲打磨过后的诸多创新。斯博林将宣布自身在形式与技术层面的发展,借此昭示着一个大胆和令人兴奋的新方向。呈现于此次展览中的一些新作增添了风格上的处理,而另一些新作则褪去了所有颜色,以展示这些造型形象的自然状态。

贯穿于整个展览的是一系列在斯博林的创作中反复出现的形状——“波浪线”(Squiggles)、“复合体”(Composites)与“双重气泡”(Double Bubbles)。波浪线即通过简单的曲线组合起规模巨大的涂鸦平面,与此同时伴随着令人沉醉的复杂感观。其内在元素囊括了巨型环状弧线(画布被明显折叠并向后紧绷形成三维造型)与一系列起伏不定的多色不规则形状。

复合体标志着斯博林善用的诸多形状于同一构造内的交汇。一簇簇形态各异的画板相互堆叠挤压,从各个角度吸引着我们的注意力。针对不同的画板,艺术家分别使用不同的色块和纹理,导致作品形式产生变化与骚动。在作品《Fried Paradise》和《Muh-Chaz-Ih-Me-Oh》中,斯博林展现了全新的混合画布纹理。“瓷釉”被应用于绘画效果,将每一件柔韧的画布在视觉上转变为坚硬的工业材料。通过此次展览,艺术家还引入了一种新的视觉表达主题,借此与上世纪中期美国抽象表现主义运动的审美精神产生联动。

“双重气泡”则是展览空间内的另一明显主题。小哑铃状的梯层画布被组合安排成更大的几何结构。而在某些作品中,这些双重气泡被置于严格的正方形网格中,使人联想到极简主义艺术。此外,斯博林还首次采用了全新的圆形曼陀罗式的排列布局方法。在这些作品中,艺术家尝

formal and technical developments that signal a bold and exciting direction. New to this exhibition—the addition of stylistic treatments and, in some occurrences, the stark removal of all color, a gesture that reveals the shaped forms in their natural states.

On display throughout the exhibition is a range of Sperling's recurrent forms—*Squiggles*, *Composites*, and *Double Bubbles*. *Squiggles*, as the name denotes are canvases that resemble large scale doodles but constructed with a beguiling sense of complexity. From large looping cursives (where the canvas remarkably doubles back upon itself and weaves behind in three dimensions) to a series of gestural undulations in multiple colors.

Composites mark the meeting point of many of Sperling's forms. Here, clusters of shaped canvases nestle in and over each other, jostling for position and calling our attention from all directions. Sperling treats each panel with a different color or textural application, resulting in a riot of divergent forms. In *Fried Paradise* or *Muh-Chaz-Ih-Me-Oh*, Sperling unveils a brand new texture to several canvases within the mix that is reminiscent of industrially treated “hammered enamel” forms. This painted effect magically transforms each pliable canvas into a seemingly hardened fabricated material. Additionally and throughout the show, Sperling also introduces a new visually expressive motif that channels the aesthetic spirit of the midcentury American Abstract Expressionist movement.

Elsewhere in the show are distinct formations of *Double Bubbles*, small dumb-bell shaped tiered canvases arranged to form larger geometric structures. In certain instances, these double bubbles appear in strict square grids that recall minimal art, and in others Sperling debuts new circular mandala-like arrangements. Throughout these forms on display, Sperling experiments with minimal tones, gradients, and also the entire removal of color. Without tones, the viewer is left to examine the formalist puzzle-like ingenuity of the component constructions without interruption—a striking advancement that's impossibly bold and contemplative in equal measure.



Fried Paradise, 2020. 布面丙烯, 板上丙烯, 板上瓷釉 | Acrylic on canvas, acrylic on panel, hammered enamel on panel. 150 x 320 cm. 摄影 | Photo: Farzad Owrang. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

试选择了最浅的色调与渐变的色彩效果, 甚至将画布上的颜色完全去除。没有了色彩的干预, 观众将于毫无阻碍的情况下审视形式主义者在结构中设下的谜团——这意味着惊人的进步, 在同等程度上也意味着不可思议的大胆和沉着。

关于艺术家

乔希·斯博林 1984 年生于美国纽约奥尼昂塔, 目前生活和工作于伊萨卡城。乔希·斯博林的实践结合了多种艺术形式与设计运动千变万化的精髓。从二十世纪中叶极简主义的最高传统中生发, 斯博林的造型画布还连接着在现代产品与家具设计中所发现的形式与功能的工业性复制, 并自信地跨越了两者之间的高低界限。斯博林的实践开始于精心制作的胶合板, 画布伸展其上, 并被赋予一系列标志性的色彩。这些由造型画布组合排列的形状彼此依存, 如同拼图, 有效(并积极地)消解了绘画和雕塑之间的藩篱。

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About the Artist

Josh Sperling was born in 1984 in Oneonta, New York, USA. Lives and works in Ithaca, New York, USA. The genesis of Josh Sperling's work springs from kaleidoscopic distillations of multiple art forms and design movements. From the high canon of midcentury minimalism, whereby Sperling's shaped canvases emanate, to the more industrial replication of form and function found within product and furniture design, Sperling confidently straddles the line between high and low. Sperling's process begins by meticulously stretching raw canvases over intricate plywood structures and then treating them in a signature palette of colors. These forms are then combined in a puzzle like array with competing structures, effectively (and energetically) dissolving the barrier between painting and sculpture.

[More information about the artist >>>](#)