



Left: 漢斯·哈同 | Hans Hartung, *T1971-R12*, 1971. 布面丙烯 | Acrylic on canvas. 114 × 146 cm. 攝影 | Photo: Thomas Hennocque. © Hans Hartung / ADAGP, Paris & ARS, New York 2025. 圖片提供: 哈同-伯格曼基金會與貝浩登 | Courtesy of the Hartung-Bergman Foundation and Perrotin.



Right: 安娜·伊娃·伯格曼 | Anna-Eva Bergman, *Petite falaise*, 1965. 蛋彩、金屬箔、畫布 | Tempera and metal foil on canvas. 72 × 60 cm. 攝影 | Photo: Guillaume Ziccarelli. © Anna-Eva Bergman / ADAGP, Paris & ARS, New York 2025. 圖片提供: 哈同-伯格曼基金會與貝浩登 | Courtesy of the Hartung-Bergman Foundation and Perrotin.

ART TAIPEI 2025

October 23–27, 2025
Hall 1 of Taipei World Trade Center
Perrotin Booth: A06

Perrotin is delighted to return to ART TAIPEI 2025, presenting a curated selection of works by leading 20th-century masters, established artists, alongside fresh perspectives from mid-career and new-generation artists within the gallery's international program.

Postwar Masters

Highlights of the twentieth century bring together **Hans Hartung** and **Anna-Eva Bergman**—key figures in European abstraction—and **Lynn Chadwick**, whose bronzes revitalized postwar figuration.

As a significant figure of Art Informel and Lyrical Abstraction, Hartung turned toward greater spontaneity in the 1960s, painting directly on canvas rather than transposing intuitive studies from paper. Years of printmaking practice became more evident in his works of the 1960s and 1970s, where engraving and lithography served as mediums for mark-making experimentation. *T1961-H23* (1961) showcases Hartung's 1960s "scratching" technique, where comb- or rake-like tools were dragged across half-wet paint, incising lines that reveal underlayers or raw canvas, whereas *T1971-R12* (1971) reflects his 1970s use of lithographic rollers to apply acrylic on varied supports.

台北國際藝術博覽會2025

2025年10月23日至27日
台北世貿一館
貝浩登展位: A06

貝浩登榮幸重返2025台北國際藝術博覽會，呈現精心策劃的20世紀大師傑作、知名藝術家作品，以及畫廊國際項目裡中生代與新生代藝術家帶來的全新視角。

戰後大師

二十世紀現代主義的亮點包括：歐洲抽象藝術的關鍵人物**漢斯·哈同**與**安娜·伊娃·伯格曼**的畫作，以及**林恩·查德威克**，他的青銅雕塑為戰後具象藝術注入新活力。

身為非定形藝術與抒情抽象主義的重要代表，哈同在1960年代轉向更為即興的創作方式，直接在畫布上繪製，而非將紙上直覺性習作轉移至畫布。其多年版畫實踐的痕跡在1960至70年代的作品中愈發顯著，其中雕刻與石版印刷不僅用於複製，更成為他筆觸實驗的媒介。《T1961-H23》(1961)展現哈同六〇年代的「刮刻技法」：以梳狀或耙狀工具劃過半乾顏料，勾勒出顯露底層顏料或原始畫布的線條。《T1971-R12》(1971)則呈現他1970年代運用石版印刷墨轆在多元媒材上施作壓克力顏料的技法。



Left: 林恩·查德威克 | Lynn Chadwick, 禧年 III 的第一版模型 | *Maquette I Jubilee III*, 1984. 銅 | Bronze. 51 × 31 × 35 cm. 攝影 | Photo: Tanguy Beurdeley. 圖片提供: 林恩·查德威克遺產與貝浩登 | Courtesy of the Lynn Chadwick's Estate and Perrotin.

Right: 洛朗·格拉索 | Laurent Grasso, 未來植物集 | *Future Herbarium*. 板面水膠 | Distemper on wood. 34 × 24 cm. 攝影 | Photo: Claire Dorn. © Laurent Grasso / ADAGP, Paris 2025. 圖片提供: 藝術家與貝浩登 | Courtesy of the artist and Perrotin.

From the 1950s onward, Anna-Eva Bergman developed her signature use of gilded gold and silver leaf on colored grounds, capturing the essence of Nordic landscapes—fjords, glaciers, mountains, and waterfalls. In *Petite falaise* (1965), a silvery blue palette, metal leaf, and tempera render the sheer, awe-inspiring cliffs of her native Norway. The solemn, enigmatic scene reflects her enduring reverence for nature and the cosmos, evoking a sense of the sublime akin to Romantic landscape paintings.

Complementing these is a survey of bronzes by Lynn Chadwick, which presents his more figurative explorations from the 1970s to the 1990s, when he embraced bronze as a medium in its own right (e.g., *Maquette IX Sitting Elektra*, 1969). Centered on the theme of “companionship,” this sculptural ensemble presents single or paired figures—rectangular-headed men and triangular-headed women, their golden faces contrasting with rough dark bodies. Ranging from angular abstractions to wind-lifted, naturalistic cloaks (*Maquette I Jubilee III*, 1984), the series also includes the *Stairs* series (*First Stairs*, 1991), in which female figures meet in opposing movement, marking the final variation in his two-decade exploration of figural form.

Established Visionaries

Lee Bae presents two works from his *Brushstroke* series and one from *Issu du feu*. In the two *Brushstroke* paintings, broad, unbroken gestures in diluted charcoal ink test the calligraphic unity of body, mind, and material, while the absorbent paper opens a wide tonal range of black. *Issu du feu* turns to charcoal itself: shards affixed, grated, and polished into mosaic planes that figure fire's dual life as fuel and purifier and its cycle of destruction and renewal. Rooted in Korean beliefs in charcoal's protective, cleansing force, these works extend Lee's decades-long dialogue with the medium—treating it not as mere material but as a partner in presence and resilience.

Jean-Michel Othoniel's two works from the *Amant Suspendu* series string reflective, baroque beads of Murano glass, amethyst, and



自1950年代起，安娜-伊娃·伯格曼發展出其標誌性的創作技法：在彩色底料上施以鍍金與鍍銀箔，精準捕捉北歐景觀的精髓——峽灣、冰川、山巒與瀑布。在《小懸崖》（1965）中，銀藍色調、金屬箔與蛋彩畫技法交織，勾勒出她故鄉挪威那陡峭而令人敬畏的懸崖。莊嚴而神秘的畫面，映照出她對自然與宇宙長久以來的敬仰，並喚起如浪漫主義風景畫般的崇高意境。

與此相呼應的是林恩·查德威克於1970至90年代創作的一系列趨向具象的青銅雕塑。彼時他將青銅視為獨立媒材加以運用（例如《希臘女神坐姿第九版模型》，1969）。以「伴侶關係」為主題的雕塑群，呈現單個或成對的人物形象——頭部呈矩形的男性與三角形頭部的女性，其金色面容與粗獷深色軀體形成鮮明對比。風格涵蓋從稜角分明的抽象造型，到如《禧年III的第一版模型》（1984）中，斗篷隨風飄揚的自然主義表現。該系列還包含「階梯」系列（《第一階梯》，1991），描繪女性形象自相反方向相遇；這也是他二十年人物造型探索的收束系列。

中堅力量

李培本次展出包含兩件「筆觸」系列作品與一件「浴火重生」系列作品。在兩件《筆觸》作品中，藝術家以蘸上稀釋木炭墨的寬筆，在紙上繪出獨特且連貫的筆勢。一旦開始，每一筆皆不容猶豫或修正，令人聯想到東亞書法中身、意、筆合而為一的精神。紙張吸收墨色，呈現出細緻層次，彰顯黑色無窮盡的色調變化。在《浴火重生》系列中，李培將木炭同時作為媒材與隱喻。炭片固定、研磨、拋光成馬賽克般的平面，指涉火既為燃料亦具淨化之能，並與毀滅與重生的循環緊密相連。在韓國傳統語境中，木炭亦被賦予守護與淨化之意。於這批新作中，李培延續其與木炭的長年對話，將其視為共同造就存在與韌性的夥伴，而非僅僅是材料。



Left: Mr. x 村上隆 | Mr. x Takashi Murakami, 無題 | *Untitled*, 2025. 布面丙烯、鋁製畫框 | Acrylic on canvas mounted on aluminum frame. 60 x 60 cm. ©2025 Mr./Takashi Murakami//Kaikai Kiki Co., Ltd. All Rights Reserved. 圖片提供: 貝浩登 | Courtesy Perrotin.
Right: 黃麗音 | Steph Huang, 巔峰 | *Summit*, 2025. 榻榻米、手工吹製玻璃、燈 | Tatami, hand-blown glass, light. 尺寸可變 | Dimensions variable. 攝影 | Photo: Chi Hung Chu. 圖片提供: 藝術家與貝浩登 | Courtesy of the artist and Perrotin.



amber-mica. Their color stems from pigments, mineral powders, and metal fused into molten glass. Each six-bead chain ends with a small orb nestled in a transparent bead, its aperture shaping negative space and concentric rings that refract light. Evoking oversized necklaces—part rosary, part love pendant—they invite quiet contemplation and pursue the artist's aim to re-enchant the world through beauty.

In *Future Herbarium*, **Laurent Grasso** painted imaginary double-headed sunflowers from the future, in the form of 19th-century botanical illustrations. He drew inspiration from plant mutations following natural disasters, such as the Fukushima nuclear accident. Related to Grasso's film *ARTIFICIALIS*, the *Future Herbarium* series continues his interest in anachronicity, interdependence with non-human entities, and the flattening of the nature/culture dyad.

Bridging two signatures of Superflat, **Mr.** and **Takashi Murakami** unveil two jointly produced paintings. The protagonists based on Mr.'s recent NFTs are set amid Murakami's jubilant flower fields—together, the works extend the artists' long-running effort to collapse boundaries between "high" and popular visual cultures, and to read kawaii's brightness against its shadow.

Contemporary Voices

AYA TAKANO's new work extends her vision of an animistic, Eden-like future—a utopia inhabited by big-eyed, elongated, fairy-like girls who live in harmony with non-human life. TAKANO paints in a graphic style with a muted palette, drawing on ukiyo-e, science fiction, ancient folklore, and diverse spiritual traditions, and reflecting on recent disasters such as the Tōhoku earthquake and tsunami.

Emi Kuraya's new painting deepens her urban vignettes of young women on the cusp of adulthood. Drawing on shōjo manga but rendered in oil, her soft, gray-veiled palettes fold light-hearted sensuality into the monotony of daily life, tracing uncertainty, self-discovery, and quiet transformation.

尚·米歇爾·歐托尼耶的兩件雕塑出自其「懸浮戀人」系列，以穆拉諾玻璃、紫水晶與琥珀雲母製成的珠串，呈現巴洛克氣質的華麗光澤。其色調源自顏料、礦物粉末與金屬融入熔融沙料的合成過程。每條由六顆球珠串接的鏈端皆嵌有一枚較小玻璃球於透明珠內，圓形開口生成負空間與同心環紋，捕捉、折射並導引光線。這些仿若巨型項鍊的作品讓人聯想到念珠與愛情吊墜，引導觀者進入詩性沉思，呼應藝術家以美重新為世界施予魔力的願景。

在《未來植物集》中，**洛朗·格拉索**以十九世紀植物圖譜的形式，繪製了來自未來的虛構雙頭向日葵。諸如福島核事故之類的自然災害後，一些植物發生的變異現象啟發了他。與格拉索的影片《人造物》相呼應，「未來植物集」系列延續了他對時空錯置、人與非人類世界的相互依存，以及自然/文化二元對立消解的探索。站在後人類中心的視角，格拉索發問：在人類、自然與科技交織的混雜世界中，我們該如何重新審視自身與自身以外存在的關係？

貫通「超扁平」的兩種標誌性語彙，**Mr.與村上隆**連袂推出兩件畫作。以Mr.近作NFT為原型的主角，被置入村上隆歡騰的花田之中——兩位藝術家攜手延續其長期努力，消解高雅與大眾視覺文化的界限，並揭示「卡哇伊」文化明亮表象下的陰影。

當代之聲

高野綾的新作延展她對萬物有靈、近乎伊甸園般未來的想像——一個由纖瘦大眼、仙子般的少女居住，人與非人生命和諧共生的烏托邦。她以圖像化的平面筆觸與低飽和度的色調作畫，汲取浮世繪、科幻、古老民間傳說與多元靈性傳統之養分，同時也回應東日本大地震等近年災難。

Working with found objects and hand-blown glass, London-based Taiwanese artist **Steph Huang**'s conceptual sculptures and installations examine our ties to food—desire and guilt, luxury and ritual, comfort and play—linking everyday habits to broader histories. Drawing on fieldwork and archival research, she elevates overlooked objects and invites close, reflective looking. Her debut exhibition with the gallery, *When an Encounter Takes Place*, is currently on view at Perrotin Tokyo through October 25.

Other highlighted artists include **Jason Boyd Kinsella**, **Joaquín Boz**, **Yayoi Deki**, **Mathilde Denize**, **Nick Goss**, **Thilo Heinzmann**, **Susumu Kamijo**, **Georges Mathieu**, **Otani Workshop**, **GaHee Park**, **Qi Zhuo**, and **Marty Schnapf**.

About Perrotin

Founded in 1990 by Emmanuel Perrotin, the gallery now operates 12 spaces worldwide—including Paris, Hong Kong, New York, Seoul, Tokyo, Shanghai, Los Angeles, London, and Dubai—representing 72 artists and 9 estates, and collaborating with 32 others, including emerging as well as established and mid-career artists. For more than 30 years, Perrotin has been presenting and supporting modern and contemporary artists through a number of collaborative projects, holding more than 50 exhibitions worldwide and participating in more than 20 international fairs each year. The gallery has expanded its mission in recent years, most notably through the production of thoughtful editorial content, such as podcast and video, as well as developing a programmatic calendar, which includes panel discussions, education workshops for children, and concerts. The gallery regularly publishes catalogues and editions, which are available through its bookstores in Paris, New York, Tokyo, and Shanghai, as well as its online store. In 2020, the gallery debuted its online Viewing Salon, a new platform that hosts rigorous exhibitions, serving as a source of inspiration and enabling audiences to remain creatively connected.

More information about the exhibition >>>

倉谷惠美的新作進一步深化她對城市片段的描繪，聚焦於踏入成年門檻的年輕女性。借鑑少女漫畫的語彙而以油彩呈現，她柔和的灰紗色調將輕盈的感性折疊進日常的單調之中，描摹不確定、自我探尋與靜默轉化的軌跡。

旅居倫敦的台灣藝術家**黃麗音**，以拾得物與手工吹製玻璃創作其觀念雕塑與裝置，檢視我們與食物之間的連結——慾望與愧疚、奢侈與儀式、安慰與遊戲——將日常習慣納入歷史脈絡。她結合田野調查與檔案研究，提升那些常被忽略的日常之物，並邀請觀者以專注而自省的目光細察。其於畫廊的首展「當相遇發生時」現於貝浩登東京展出，展期至10月25日。

展位亦將展出下列藝術家的作品：**傑森·博伊德·金塞拉·華金·博茲**、**出來彌生·瑪蒂爾德·丹尼斯·尼克·戈斯·席洛·漢茲曼·上條晉·喬治·馬修·大谷工作室·朴佳熙·齊倬**，以及**馬蒂·施內普夫**。

關於貝浩登

貝浩登由艾曼紐·貝浩登於1990年創立，時至今日已經成為當代藝術界最具影響力的畫廊之一。貝浩登目前在巴黎、香港、紐約、首爾、東京、上海、洛杉磯、倫敦和迪拜設有12處展覽空間。畫廊目前代理了72位藝術家與9位藝術家遺產，並與其他32位藝術家開展項目合作，其中包括諸多或在世界範圍內備受讚譽，或在新興領域聲力斐然的藝術家。過去30多年來，貝浩登通過諸多合作項目展示並支持着現當代藝術家們，每年在全球舉辦50多場展覽，參與20多個國際博覽會。貝浩登還試圖通過更多途徑實踐推廣藝術的使命，推出播客、視訊等媒體內容，並舉行各種活動，包括座談會、兒童藝術教育工作坊和音樂會。2020年畫廊亦推出全新線上展廳。此外，貝浩登在巴黎、紐約、東京和上海設有貝浩登商店，推廣與售賣藝術家圖錄、版畫以及其他限量產品，與世界範圍內的藏家和公眾建立並發展了強有力的聯繫。

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