



尚-米歇尔·欧托尼耶 Jean-Michel Othoniel

菊花 | *Kiku*, 2023. 镜面玻璃、不锈钢 | Mirrored glass, stainless steel. 43 x 47 x 47 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

2025年上海廿一当代艺术博览会

2025 年 11 月 13 日至 16 日 | 上海展览中心

贝浩登展位: W37

2025 ART021 SHANGHAI CONTEMPORARY ART FAIR

November 13-16, 2025 | Shanghai Exhibition Center

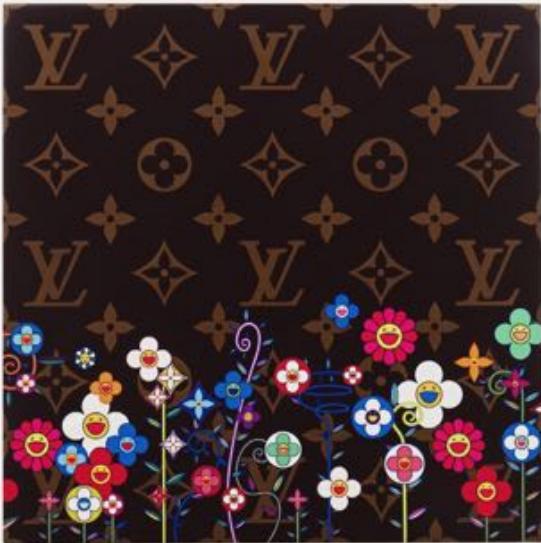
Perrotin Booth: W37

贝浩登欣然重返 2025 年上海廿一当代艺术博览会，重点呈现法国艺术家尚 - 米歇尔·欧托尼耶的个人策展单元，其玻璃装置既脆弱，又具有纪念碑般的宏大。欧托尼耶于上海龙美术馆（西岸馆）举办的大型个展“魔法”（2025 年 4 月 27 日—9 月 7 日）甫告一段落；他贯穿法国阿维尼翁全城的项目“欧托尼耶宇宙：爱之幽影”（2025 年 6 月 28 日—2026 年 1 月 4 日）正在进行中，这也是艺术家迄今规模最宏大的项目。此次参展作品与上述展演形成呼应，进一步揭示其独具匠心的艺术进程。

欧托尼耶多以玻璃珠与玻璃砖的模组化形态，间或采用镜面处理，构成结、项链与墙面。作品映照其所处环境，将光线与动势化为安静的舞蹈。于他而言，雕塑如同“风水”——是一种连结人、自然与建筑的和谐媒介。艺术家兼具东西方传统的滋养，在欧陆巴洛克的华美装饰与亚洲美学的沉思精神之间搭起桥梁。二十余年来，他逐步建立一套将结构转化为情感的视觉语言——他称之为“情感几何”。

Perrotin is pleased to return to ART021 Shanghai 2025 with a solo presentation of French artist Jean-Michel Othoniel, whose glass sculptures shimmer between fragility and monumentality. Fresh from his major museum exhibition, *The Enchantment* at Long Museum (West Bund), Shanghai (April 27–September 7, 2025), and amid his ambitious city-wide project *OTHONIEL COSMOS or the Ghosts of Love* across Avignon (June 28, 2025–January 4, 2026)—the artist's largest project to date, Othoniel brings new and recent works that resonate with the momentum of these landmark presentations.

Composed mainly of glass beads and bricks, sometimes mirrored, these modular forms of knots, necklaces, and walls reflect their surroundings, transforming light and movement into quiet choreographies. For Othoniel, sculpture functions like *feng shui*—a conduit of harmony linking humans, nature, and architecture. Drawing from both Eastern and Western traditions, Othoniel bridges the baroque exuberance of European ornament with the contemplative spirituality of Asian



村上隆 Takashi Murakami
无题 | *Untitled*, 2025. 布面丙烯, 装裱于铝框 | Acrylic on canvas mounted on aluminum frame.
65 x 65 cm. ©2025 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.
图片提供: 贝浩登 | Courtesy Perrotin



全光荣 Kwang Young CHUN
聚合 | *Aggregation25-AP033*, 2025. 综合材料与韩纸 | Mixed media with Korean mulberry paper.
117 x 91 x 10 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

在感官光泽之外，欧托尼耶的作品亦唤起哀悼、韧性与新生：从早期的硫磺与蜂蜡实验，到近年与印度及穆拉诺的玻璃工匠合作，他不断尝试结合脆弱与喜悦——他始终坚信，美不只是装饰，而是一种维系希望的结构。

全光荣以其长期作品系列“聚合”持续拓展材料与意义的对话：作品由数百枚手工绑扎的韩纸三角小包，组构出起伏紧密的高浮雕。这些韩纸取自旧书，并依循艺术家童年记忆中的食物或药包方式包裹，让文字化为肌理，亦使绘画迈向雕塑。基于他对“万物相连”这一命题的长期追问，作品通过缓慢而重复的包裹与绑扎，将再生纸页转化为关于生态修复与社会疗愈的冥想；在此，纸被视为有生命的物质，记忆与环境在仪式化的劳作中相遇。

此外，展位亦将呈现博纳德·弗瑞兹、上条晋、村上隆、齐倬、西格丽德·桑德斯卓姆与乔希·斯博林的重要作品。

aesthetics. Over two decades, he has developed a visual language that turns structure into emotion—what he calls an “emotional geometry.”

Beyond their sensual radiance, Othoniel's sculptures evoke mourning, resilience, and renewal. From early sulfur and wax experiments to later glass collaborations with artisans in India and Murano, he continually seeks to bind vulnerability to joy—affirming his belief that beauty, far from ornamental, endures as one of the most vital architectures of hope. Kwang Young Chun extends the dialogue between material and meaning with works from his long-running *Aggregation* series—faceted, dense relief composed of hundreds of hand-tied triangular parcels of *hanji* (Korean mulberry paper) dismantled from old books and wrapped like the food or medicine packets (*bojagi*) he remembers from childhood, transforming text into texture and painting into sculpture. Grounded in the artist's long-standing inquiry into interconnectedness, these works recast recycled pages into meditations on ecological repair and social healing through the slow, repetitive act of wrapping and tying. Collectively, he treats paper as living matter, where memory meets the environment through slow, ritualized labor.

Also on view at the gallery's booth will be major works by Bernard Frize, Susumu Kamijo, Takashi Murakami, Qi Zhuo, Sigrid Sandström, and Josh Sperling.