



好彩 | *Lucky strike* (局部 | Detail), 2026. 布面丙烯与油画 | Acrylic and oil on canvas. 200 x 180 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

奥利·埃普

脏衣

开幕: 2026 年 5 月 30 日 (星期六)
2026 年 5 月 30 日至 8 月 15 日

贝浩登欣然呈现画廊艺术家奥利·埃普的个展“脏衣”。展览汇聚一批全新的“非现实主义”绘画。埃普向内审视, 反复咀嚼过去十二个月的经历——幻想、欲望、羞耻、喜悦、诱惑、欺骗, 以及那些人们发明出来、帮助自己前行的荒诞而微小的仪式。

奥利·埃普的绘画始终沉醉于矛盾之中: 光洁的表面与暗涌的焦虑, 孩童般的坦诚与成人世界的创伤。

令人愉悦而又不稳定。

在“脏衣”中, 埃普延续了对“非现实主义”的探索——一种当代超现实主义, 由欺骗、误导与图像的不稳定性所塑造, 生发于现实本身仿佛皆为摆拍的时代。埃普将这批作品描述为与过去一年内心告白与纷扰的正面交锋。那是充满混杂信息、微妙发现与胜利时刻的一年。如同任何一出精彩的肥皂剧, 其中有前情回响、错误线索、戏剧性的停顿与特写镜头。埃

OLI EPP

DIRTY LAUNDRY

Opening Saturday May 30, 2026
May 30 – Aug 15, 2026

Perrotin is pleased to present *Dirty Laundry* with gallery artist, Oli Epp. Showcasing a new body of Unrealist paintings, Epp turns inward, ruminating on the last twelve months: fantasy, desire, shame, joy, seduction, deceit, and the small, absurd rituals we invent in order to move on.

Oli Epp's paintings have always delighted in contradiction: the glossy surface and the anxious undercurrent, childlike honesty and adult wounds.

Deliciously unstable.

In *Dirty Laundry*, Epp continues his exploration of 'Unrealism': a contemporary surrealism shaped by deception, misdirection, and the instability of images in an age when reality itself feels staged. He has described these works as a confrontation with the inner confessions and turmoils of the past year. A year of mixed messages, ticklish revelations and triumphs. Like any good soap opera, there are call backs, false clues, dramatic pauses and close-ups. Epp keeps the appetite of recent shows - but changes the temperature. The feast was the night before.



圣母 | *Madonna*, 2026. 布面丙烯与油画 | Acrylic and oil on canvas. 200 x 180 cm
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

普延续了近几次展览的旺盛能量——但这一次，火候不同了。盛宴已是昨夜之事，眼下来临的是洗碗、回味与余韵。这批作品带着幽默感——有时甚至尖锐。展览标题“脏衣”自带一种黑色幽默的压迫感。洗衣是家务，是重复、日常的。它是生活里堆积起来的那些东西。但“晾晒脏衣”则是禁忌。它意味着丑闻、秘密与曝光：一份挂在晾衣绳上的窘迫清单。

本次展览围绕一幅中心画作展开——《愚人金（勘探者）》。埃普并非以写实手法呈现自我，而是将自己化身为一个怀抱错误乐观、如淘金者般执意挖掘真相的人物。这幅画关乎在毫无头绪时仍执意求索答案，关乎跟着一股臭味寻找真相。在这个语境下，挖掘既高尚又卑微。这是展览中最具自传色彩的作品。就连画中的臭鼬，也来自埃普母亲在艺术学校时画下的一幅速写——一份出人意料的温柔传承。臭鼬，也是一种拥有非常规防御机制的动物。

埃普始终明白，喜剧是一种创作手法——笑话，让刀有机会刺入。这批画作依然诱人、无懈可击、充满幽默，但此刻，笑话之下藏着伤口。在《打不垮我》中，他以成年人的经历重新切入那句耳熟能详的童年谚语。那句话承诺着韧性——“言语伤不了我”——却悄悄承认了相反的事实：语言确实会伤人。这幅画捕捉了被人嘲弄的感受，怀疑自己成了笑柄的那种不安。前景中，鸵鸟化身逃避的象征——奔跑、躲藏、蛰伏，将头埋进一堆沙中。纸飞机携带着生活的碎屑：来自爱人的吻，或是一张法语课不及格的F卷。

在整个展览中，埃普对缺席、扭曲与充满张力的流行文化拼贴所构成的视觉词汇，变得更加锐利、更加私密。在《圣水》中，猫王——那位国王——被迫屈膝：一尊被捆绑、失去头颅的偶像，定格在忏悔与圣餐的姿态之中。各幅画作同样从一组不稳定的来源中汲取力量：悲剧性的流行文化神话、YouTube 视频、eBay 商品列表，乃至多梅尼科·格诺利那些令人不安的、近距离裁切的发型图像。从陨落的偶像到受伤的动物，《好彩》描绘了一匹火焰骏马，鬃毛如火柴杆，宛如一个被点燃的神经系统。这是一种性情急躁、生逢其时的动物，因农历新年而生气勃勃。它是一匹尚在成长中的青春骏马——既幸运，又带伤。在许多国家，红色承载着吉祥与喜庆的



打不垮我 | *Sticks n' stones*, 2026. 布面丙烯与油画 | Acrylic and oil on canvas. 200 x 180 cm
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

Now comes the washing up. The aftertaste. The works are funny - sometimes viciously so. The title, *Dirty Laundry*, carries its own comic threat. Laundry is domestic, repetitive, and ordinary. It is what piles up when life happens. But to 'air one's dirty laundry' is taboo. It implies scandal, secrecy, and exposure: an inventory of embarrassments on the line.

The exhibition revolves around a protagonist painting - *Fool's Gold (Prospector)*. Epp renders himself not literally, but as a figure searching for truth with the misplaced optimism of someone digging for gold. The painting is about seeking clarity when there is none. Searching for answers while following a bad scent. To dig, in this context, is both noble and degrading. It is the most autobiographical work. Even the skunk was inspired by a drawing Epp's mother made in art school - an unexpectedly tender inheritance. It is also an animal with an unusual defence mechanism.

Epp has always understood that comedy is a formal device. That a joke lets the knife in. The paintings remain seductive, immaculate, and humorous - but here, the joke has a wound beneath it. In *Sticks n' Stones*, he approaches the familiar childhood rhyme through the adult experience. The phrase promises resilience - words will never hurt me - while quietly admitting the opposite. Words do hurt. The painting holds the feeling of being made ridiculous, suspecting yourself as the punchline. In the foreground, the ostrich becomes a symbol of avoidance - running, hiding, laying low, burying its head in a pile of sand. The paper aeroplanes carry the debris of a life: kisses from a lover or an "F" exam grade in French.

Throughout the exhibition, his vocabulary of absence, distortion and charged pop-culture mash ups becomes sharper and more intimate. In *Holy Water*, Elvis - the King - is brought to his knees: an idol both bound and headless, caught in an act of penance and communion. The paintings each similarly gather their charge from an unstable set of sources: tragic pop culture mythology, YouTube videos, eBay listings, to the uncanny close-cropped hair of Domenico Gnoli. From fallen icons to wounded animals, *Lucky Strike* depicts a fire horse with a matchstick mane like a nervous system set ablaze. It is a creature of temper and timing, animated by the Lunar New Year. A teenage foal growing into itself - both lucky and injured. Red, in many countries, carries associations of good fortune and celebration - alongside the horseshoe necklace and four-leaf clover at his hooves. However, if this is a war

寓意，马蹄下的马蹄铁项链与四叶草亦然。然而，若这是一匹战马，它生来便打错了仗：太过浮夸、太过慵懒——美得无法动粗，又伤得无法轻易认输。它那羞怯的神情，灵感来自戴安娜王妃在电视采访中的标志性眼神。

在《父亲形象》中，一个男人率领一队白兔走入熊夹。他既是吹笛手，又是逃脱者；既是指挥者，又是逃犯。一脚只穿着袜子，另一脚则穿着二战谍报鞋——鞋底特别设计，踩出的脚印指向反方向，刻意制造误导。这幅画关于欺骗与依附，带着“乐一通”式的物理逻辑。题目至关重要。“父亲形象”是被信任来引导、保护、引荐与背书的人。在这样的人物身上发现不诚实，便等于以另一种方式重新上演这段关系。

展览的情感基调随着《圣母》而变化，这是展览中最温柔的作品。这幅画创作于埃普去年几乎失去母亲的恐惧之中，充满了一种预期性的哀恸：那是对缺席的恐惧。她是被绳索拴住的圣母，是母亲，是牙仙，是幽灵。她的浮力来自一个夸张而膨胀的胸部：一种既荒诞又脆弱的喜剧性变形。她腰间的绳索将她往大地方向拉拽——那是试图将她留在此间的努力。

这批画作深知坦露私事的风险，深知晾出脏衣，也意味着将自己牵连其中。它们共同构成了一场关于私人戏剧如何成为神话的展览。形式上，它们依然华美。埃普以惊人的掌控力抛光打磨画作表面：繁复的笔触、平面感十足的渐变、刀锋般锐利的轮廓、亮得足以伤人的色彩。“脏衣”奉上的，是比以往更为尖锐的东西：曝光的快感，却不含解脱的幻想。

污渍横陈的剧场。
错误成戏的喜剧。

脏的，总会洗出来。

撰文 | Text by Mollie E. Barnes

关于艺术家

奥利·埃普 1994 年出生于英国伦敦，目前生活与工作于英国伦敦。埃普的绘画探索了 21 世纪生活中悲喜交织的元素：数字时代身份的复杂性，消费主义与过度消费如何导致控制、成瘾、焦虑与冲突。他那些常带幽默感的作品以一种循环的方式展开，对理想主义、对完美的追求以及随之而来的张力进行反讽式的质疑。画作以身体及其与世界和他人的关系为核心。人物形象被平面化处理，头部硕大，四肢夸张。在明亮的波普美学表层之下，潜藏着更为黑暗、清醒的叙事。在他近期的超现实主义绘画中，奢华成为一种表演方式，揭示出我们丰盛欲望之中那些不言自明的悖论。

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horse, it was bred for the wrong battle: camp, lazy - too beautiful for violence and too wounded for an easy surrender. Its coy expression was inspired by Princess Diana's fluttering eyes in televised interviews.

In *Father Figure*, a man leads a parade of white bunnies into a bear trap. He is both Pied Piper and escapee; conductor and fugitive. One foot wears only a sock; the other is dressed in World War Two Espionage Shoes, with soles designed to leave footprints pointing the wrong way. Purposefully deceptive. This painting is about trickery and attachment with Looney Tunes physics. The title matters. A father figure is someone trusted to guide, protect, introduce, and endorse. Discovering untruthfulness in such a figure restages the relationship.

The exhibition's emotional register shifts with *Madonna*, the most tender and quietly moving work in the show. Made in response to Epp's fear of losing his mother last year, the painting gives form to a kind of anticipatory grief: the terror of absence. She is a tethered Madonna, mother, Tooth Fairy, ghost. Her buoyancy comes from an exaggerated, inflated bust: a surreal comic and fragile distortion. Around her waist, a rope pulls her back towards the earth - an attempt to keep her here.

The paintings know the risk of being personal. They know that to air dirty laundry is to implicate oneself, too. Together they form an exhibition about the private dramas that become mythology. They remain formally lush. Epp's surfaces are polished with unnerving control: laboured brush work, graphic gradients, razor-edged silhouettes, colours bright enough to bruise. Dirty Laundry offers something even sharper still: the pleasure of exposure without the fantasy of resolution.

A theatre of stains.
A comedy of errors.

Everything comes out in the wash.

About the artist

Oli Epp was born in 1994 in London, United Kingdom, now lives and works in London, United Kingdom. Oli Epp's paintings explore the tragicomic element of 21st-century life: the complexity of digital-age identity, consumerism and consumption that lead to control, addiction, anxiety and conflict. His often humorous works move in a cyclical way, ironically questioning idealisms, our pursuit of perfection, and the tension that follows. The paintings are centred on the body and its relationship with the world and others. Figures are flattened, with large heads and exaggerated limbs. Beneath the bright pop aesthetic lies a darker, more sobering narrative. In his recent surrealist paintings, opulence becomes a form of performance, revealing the unspoken paradoxes within our lavish desires.

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