



Eddie MARTINEZ, *Easy Ride*, 2019. Silkscreen ink, oil paint, enamel, and spray paint on canvas. 190.5 x 243.8 x 3.8 cm | 75 x 96 x 1.5 in.  
Photo: Stan Narten / JSP Art Photography. © Eddie Martinez. Courtesy of the artist, Perrotin, and Mitchell-Innes & Nash, New York.

## EDDIE MARTINEZ

EMHK19

**OPENING | Monday May 17, 6 – 8pm**  
**EXHIBITION | May 17 – Jun 29, 2019**

Perrotin Hong Kong is pleased to present Eddie Martinez's second solo exhibition with the gallery following "Blockhead Stacks" in Tokyo in 2018.

Eddie Martinez is a Brooklyn-based artist whose poignant approach to painting combines figuration with abstraction, using various combinations of media—oil, enamel, spray paint, leaves, thumbtacks, baby wipes—to introduce texture imparting his candid and uninhibited creative process.

Unlike many artists for whom drawing is a preliminary act, Martinez sees drawing as the creative exercise pervading his oeuvre, a testament to his incessant drawing habit. In many of his paintings, Martinez enlarges and silkscreens his drawings onto canvas, bringing in further layers of life with an inimitable palette of colors.

Martinez's sculptures translate his exploration of line, composition, and color into three dimensions. Made from prosaic found objects cast in bronze, the sculptures find reference in assemblage and the readymade, denoting his playful study of physical matter and material culture.

The Museum of Contemporary Art Detroit (MOCAD) is currently also holding a solo exhibition of the artist, on view until August 18, 2019.

## 艾迪·馬丁內斯

EMHK19

**開幕 | 5月17日（週五）晚上6時至8時**  
**展覽 | 2019年5月17日至6月29日**

繼2018年東京《Blockhead Stacks》的展覽後，貝浩登很榮幸為艾迪·馬丁內斯於香港舉辦第二次個展。

艾迪·馬丁內斯居於紐約布魯克林區，繪畫風格糅合具象與抽象，喜歡混合不同媒介來創作，包括油彩、瓷釉、噴漆、樹葉、圖釘，甚或嬰兒濕紙巾，作品率真奔放，別具質感。

對於很多藝術家，紙本繪描只是前奏，對馬丁內斯則是恆常習慣和創作主軸，為作品提供基礎。他有不少畫作，都是把紙本放大，以絲網印到畫布上，再以獨特色彩豐富作品內涵。

馬丁內斯的雕塑，是他對線條、構圖與色彩探索的立體呈現。他把日常平凡物品鑄造成銅件，帶有組裝和現成物運動的作風，是對物質和物質文化的探索。

馬丁內斯另一個展現正於底特律當代藝術博物館舉行，展期至2019年8月18日。



Eddie MARTINEZ, EMHK WOP14 (New Florida study), 2019.  
Acrylic paint, watercolor, crayon, and debris on paper. 56.5 x 76.2 cm | 22 1/4 x 30 in.  
Photo: Stan Narten / JSP Art Photography. © Eddie Martinez; Courtesy of the artist, Perrotin, and Mitchell-Innes & Nash, New York.



Eddie MARTINEZ, EMHK WOP3, 2019.  
Acrylic paint, watercolor, and spray paint on paper. 56.5 x 76.2 cm | 22 1/4 x 30 in.  
Photo: Stan Narten / JSP Art Photography. © Eddie Martinez; Courtesy of the artist, Perrotin, and Mitchell-Innes & Nash, New York.

Eddie's work began with the head. It stared back at you and winked. It was always the subject. And then, suddenly the head was gone. For eight years, Eddie refused his characters. Too many people in this world already. Too many eyes on us. Instead, he swam in his private environment of abstraction, a colorful garden of the unknown. And yet, if you knew where to look, you could sometimes see a head, hiding in the weeds or buried beneath the dirt.

\*

I'm talking with Eddie on the phone, sorting this new work out. I keep saying "smorgasbord." He half-agrees in one of his small humming vocables. Each painting is a full meal. I keep thinking of his feast painting from nine years ago. But this isn't a body of work, he tells me. This is a key.

\*

A drawing can decode the past. It isn't only preparation. A study, yes, but of what has already come. Make the mess, then assess. This is how to achieve unthinkingness. Paintings lead to drawings lead to paintings lead to drawings. In this way, drawings are not simply studies of individual pictures, but of an entire the vocabulary of shapes – beak, flower, clover. The whole ecosystem.

\*

I skip over to instagram and spot one of Eddie's new bronzes. I write him a note about it and we float emojis back and forth: the crying one, the shocked one, the cool one, the sick one. The language of heads.

\*

Painting is an atemporal medium, but it contains time in its techniques: silkscreens, white-outs, black and whites, abstractions, heads. Each one has its time and place in the Martinez timeline. But collage them together and you've compressed time, subverted the clean, false narrative of development.

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And then, without warning, an eye opens. It peers out at us from somewhere deep in a soup of color. Then another. Then a mouth. Then a contour emerges from the shadows and soon we find the heads have returned, floating free of bodies, like somber gods. They rise to the surface, as if they'd finally been released from a deep sleep at the bottom of the deep ocean. They're here, among us, and you can't take your eyes off them.

–Ross Simonini (May 2019)

More information about the artist >>>

艾迪·馬丁內斯以頭像為創作起點，它們望着你，向你眨眼，成為了作品的主題。忽然，頭像消失了，八年間作品裏再無人物出現。畢竟，世界人太多，我們被太多眼睛望着。艾迪轉而開拓自己的抽象世界，以未知為題材，創造出一個色彩繽紛的花園。不過，對於敏銳的觀者，頭像仍偶爾可見，或隱藏於草叢中，或埋在泥地下。

\*

我與艾迪通電話，談論他的新作。我重複說這些作品似『自助餐』，他哼了一聲，表示部分同意。每幅畫都是一次盛宴，令我想起他九年前的飲宴畫。他否認作品自成一組，這點非常重要。

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繪畫可用來理解過去，不只是一種前奏。無疑，繪畫只會畫下既有事物，畫了再算，毋須想太多。畫作變為紙本，再變為畫作，再變為紙本。於是，素描的對象不再限於個別圖像，而是所有形相——鳥嘴、花朵、三葉草……以至整個生態系統。

\*

我上網到instagram，見到艾迪一個新青銅雕塑，給了留言，然後大家互傳表情符號，哭泣的、受驚的、木無表情的、厭惡的都有，全是頭像語言。

\*

繪畫屬非時間媒介，但繪畫技巧卻無法脫離時間。無論是絲印、塗白、黑白雙色、抽象或頭像，都先後出現在艾迪的作品裏。把它們混為一起，無疑是壓縮時間，顛覆了既清晰但不可盡信的創作歷程。

\*

於是，出乎意料的，一隻眼睛突然張開，從色彩深處望向我們，然後是第二隻眼睛、嘴巴，而隨着輪廓漸現，頭像也回來了。像憂鬱的神祇，它們離開身體，飄升上來，彷彿從深海沉睡中醒過來。有了這些頭像，觀者又怎能不被吸引？

–Ross Simonini (2019年5月)

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