



Takashi Murakami. *Pom & Me platinum*, 2013. Bronze, platinum leaf, glass, stainless steel, and pedestal in Corian. 45 × 37.7 × 31.7cm | 17^{3/4} × 14^{3/4} × 12^{1/2} in. 3/5 + 2AP.
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Kaleidoscopes: Contemporary Portraiture

JUNE 20 – AUGUST 8, 2020

Perrotin Hong Kong is pleased to inaugurate its new location at K11 ATELIER Victoria Dockside with a group exhibition exploring meanings of portraiture through the lens of selected artists.

Perrotin's first group exhibition on contemporary portraiture features ten artists working from a range of cultures and practices to explore different manners of representation and self-representation, and the methods from which they are derived. Alternating between dualities of figuration/abstraction and introspection/perception, the exhibited works examine the formation of identity and humanistic ideals as they become subject to scrutiny and change.

Portraiture has flourished as an art form over the course of its history. Before the invention of the camera, a portrait, which would be painted, drawn, or sculpted, was the primary way to record the appearance of a person. As portraiture evolved from its documentary function to providing more abstract and revelatory representations, artists experimented with the form to portray themselves and their contemporaries in various vivid ways. With its human focus, portraiture captures the essence of individuals as well as their lived and perceived experiences, reflecting as much of its subject as the one who conjures the image into being.

《萬花筒：當代肖像》

2020年6月20日至8月8日

貝浩登 (香港) 欣然宣布進駐尖沙咀海旁的K11 ATELIER Victoria Dockside, 並舉辦首個以肖像為題的群展, 透過精選藝術家的視角探索當代肖像的意念。

貝浩登首個以當代肖像為主題的群展將呈獻十位藝術家的作品, 匯聚不同的文化和藝術實踐, 藉此探索再現 (representation) 和自我表現的方式, 以及從中得取的方法。作品遊走於具象與抽象, 和內觀與感知之間, 檢視身份和人文理想如何在成為審視和改變的對象底下得以構建。

肖像在藝術史上一直佔一重要席位。在發明照相機前, 大眾只能以繪畫、速寫或雕刻來記錄一個人的樣貌。當肖像其後由具紀錄功能演化為更抽象及啟示性的展示, 藝術家便開始嘗試以各種生動的方式表現自己和同代人。以人為中心的肖像藝術捕捉了個體的本質及其更廣義的精神狀態, 反映人物本身之餘, 亦同等程度上反映令畫像成形之人。



Aya Takano, *Nepalese rug Himalayan monal, rhododendron, festival of dog, chatpate*, 2019. Oil on canvas. 130.3 x 97 cm | 51^{5/16} x 38^{3/16} in. Unique. ©2019 Aya Takano/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy of Perrotin.

For Takashi Murakami (b. 1962, Tokyo, Japan), the act of self-portraiture is “something a painter must always strive to do...more than with any other subjects, a painter’s mental landscape of that moment gets encapsulated directly and blatantly into the painting. Whether it’s by da Vinci, Dürer, Rembrandt, or Goya, when you look at a self-portrait painting you can almost discern the evidence of the painter’s life in its entirety, from their breathing and worries to state of health at the time of painting.”¹

Mr. DOB, Murakami’s first created character and alter ego, evolves across the artist’s oeuvre into various shapes, colors, and dimensions. A whimsical creature with murine ears, Mr. DOB has its name lifted from *dobojite*, the Japanese slang expression meaning “why?”, and is inspired by cartoon imagery from Japanese and American popular culture. Kaikai and Kiki, the namesake figures of Murakami’s gallery, are also in constant transformation. Combining the bizarre and the delicate, the characters emanate dichotomous aspects of Murakami’s ego.

In association with the Superflat movement, Mr. (b. 1969, Cupa, Saitama, Japan) presents optimistic visions of bright, childlike characters that contain wider reflections on consumer culture and social anxiety. Portraying a moment of young friends hanging out outside a convenience store, *Corn Dogs are the Best When Hot* (2008) is an earlier painting by the artist before the Fukushima Daiichi nuclear incident in 2011, after which he turned to paint more apocalyptic scenes than domestic pastimes. Rather than being a simple nostalgic point of the artist’s career, the work evokes universally shared sentimental experiences hinging on escape from the present time or self.

Aya Takano’s (b. 1976, Saitama, Japan) illustrative works express the spiritual union of humans, animals, and nature in a universe, where escaping reality, gravity, and other restraints is possible. Featuring adolescent, wide-eyed female figures drifting between eroticism and impertinence, Takano’s cast of mystical characters gestures toward a certain form of transcendence imagined from childhood.

村上隆（生於1962年，日本東京）認為，自畫像是「畫家必須始終如一地致力去做的事情……與任何其他主題相比，自畫像公然且直接地把畫家當下的精神面貌封存起來。無論是達芬奇、杜勒、林布蘭還是哥雅，當你觀賞一幅自畫像時，你幾乎可以透析畫家的一生，包括他們的呼吸、煩惱以至繪畫時的健康狀況。」¹

Mr. DOB是村上隆首個創作的角色，亦是他的另一個自我，會因應村上隆的創作而演變成各種形狀、顏色和尺寸。這個擁有一雙鼠耳的怪誕角色名為「dobojite」，在日本俚語中代表著「為什麼」，其靈感源自日本和美國流行文化的卡通形象。另一邊廂，以村上隆東京畫廊所命名的角色 Kaikai和Kiki的造型也在不斷轉化。這些角色既怪異又精緻，演繹出村上隆的雙重性格。

受村上隆發起的超扁平運動影響，Mr. (生於1969年，日本埼玉縣) 筆下正面樂觀的童趣角色蘊含其對消費文化與社會焦慮的反思。《Corn Dogs are the Best When Hot》(2008) 描繪年輕朋友在便利店外閒逛的一刻，是Mr. 在2011年福島第一核電站事故前創作的早期作品。始後他從繪畫日常消閒的場景轉向世界末日場景。此作不僅能緬懷藝術家早年的創作時光，更喚起一種從當下或自我逃離的普世情感。

高野綾（生於1976年，日本埼玉縣）的插畫呈現一個宇宙。在那裏，人類、動物和自然得以在精神層面結合，亦可逃避現實、重力和其他限制。高野綾筆下的大眼青春少女徘徊在色情和無禮之間，神秘的人物姿態寄托她自童年起幻想的種種轉化。

¹ Excerpted from Takashi Murakami, *Excuse Painting: What It Means to Self-Portrait* (2019). Acrylic on canvas, 41.7 cm x 33.5 cm.

¹ 節選自村上隆作品《藉口畫作：繪畫自畫像是什麼意思》(2019) 畫布丙烯 41.7 x 33.5 公分



Jean-Philippe Delhomme, *Joséphine*, 2018.
Oil on panel, 49.5 x 39.5 x 3 cm | 19^{1/2} x 15^{3/16} x 1^{3/16} in. Courtesy of the artist and Perrotin.



Jean-Philippe Delhomme, *Lomane*, 2018.
Oil on panel, 40 x 30 x 3 cm | 15^{3/4} x 11^{13/16} x 1^{3/16} in. Courtesy of the artist and Perrotin.

Exhibiting two paintings from his *Wannabe* series, MADSAKI (b. 1974, Osaka, Japan) reinterprets Marc Chagall's *La Mariée (The Bride)* with his signature use of spray paint as a fine art medium. Seemingly humorous at first glance, MADSAKI's reappropriation of old masters is an inquiry into the Western art historical canon and deeper implications of internal turmoil.

Jean-Philippe Delhomme (b. 1959, Nanterre, France) presents an expressive figuration of the real through portraiture, conveying an authorly perception which serves as the common thread between the different forms of expression that he masters: drawing, writing, and painting. With a loose, spontaneous style, Delhomme portrays his subjects in person without preliminary sketching, capturing their eccentricities directly onto canvas with an effect of lightness.

Referencing late nineteenth-century decadent and symbolist aesthetics, Hernan Bas (b. 1978, Miami, Florida, USA) revisits and reinterprets classical painting from a homoerotic perspective that is melancholic yet full of mirth. His young protagonist, the androgynous dandy, is portrayed amidst a dense interior in an expression of pure flânerie, a state that appears suspended in time.

Chen Fei's (b. 1983, Hongtong, Shanxi, China) frequent incorporation of his own image probes into traditions of self-portraiture in the contexts of Western and Eastern art history. With a propensity for exquisite detail, vibrant color, and hard-edged lines, Chen creates lively compositions enacted by his self-insertions. Here within the tondo frame, a style popular during the Renaissance, Chen arranges a scene of quotidian drama gesturing toward a larger narrative, its cinematic quality blurring the lines between reality and the surreal.

With his bold, virtuosic use of line and color, Eddie Martinez (b. 1977, Groton Naval Base, Connecticut, USA) creates abstract compositions built upon congruous concepts and their artful manipulations. Drawing has always been central to Martinez's practice as he chronicles his life through immediate sketches, which later become frameworks for many of his paintings. Enlarged and rendered onto canvas, the drawings constitute points of departure for Martinez as he builds up layers of texture and shape in bursts of raw creative energy.

MADSAKI (生於1974年，日本大阪) 兩張來自「Wannabe系列」的繪畫，以他為人所熟悉的噴漆重新演繹夏卡爾的《新娘》。MADSAKI 以重新詮釋大師的作品對西方藝術史作出質問，看似幽默風趣的作品，實質蘊藏藝術家百感交集的內心世界。

尚-菲利普·德洛姆 Jean-Philippe Delhomme (生於1959年，法國楠泰爾) 的肖像作品展現一種現實的具象性表達。不論是他擅長的速寫、寫作和繪畫，均具備他自身的觀察和角度。德洛姆不會為筆下對象草稿，卻以鬆散隨性筆觸，雲淡風輕地捕捉他們種種的怪異行徑。

赫楠·巴斯 Hernan Bas (生於1978年，美國佛羅里達州邁阿密) 參考19世紀晚期的頹廢和象徵主義美學，以既憂鬱又歡樂的同性觀點重新審視和詮釋古典繪畫。其筆下那些年輕的主角和雌雄同體的花花公子，均置身於擠擁卻虛無的場景中，宛如在時間的流逝中佇立著。

陳飛 (生於1983年，中國山西洪洞) 經常把對自己肖像融入到作品中，藉此探究西方和東方藝術史的自畫像傳統。憑藉精緻的細節、鮮豔的色彩和硬邊的線條，陳飛成功地在作品中加入自己的肖像，創造出活靈活現的構圖。陳飛採用了文藝復興時期流行的圓形框架，並置入一個日常的場景，藉此指向一個更大的敘事脈絡。作品的電影質感亦模糊了現實與超現實之間的界線。

艾迪·馬丁內斯 Eddie Martinez (生於1977年，美國康涅狄格州，格羅頓海軍基地) 以大膽的色彩、一致的概念，以及巧妙的手法打造抽象的構圖。繪畫一直是馬丁內斯創作的核心，他透過速寫紀錄其生活，並不時用此為創作藍圖。馬丁內斯把速寫紙本放大到畫布上，再添上各種質感和圖形，令作品充斥著率真奔放的活力。



Eddie Martinez, *Untitled*, 2020. Oil paint, acrylic paint, and watercolor on paper. Framed : 65 × 84 × 4.5 cm | 25⁹/₁₆ × 33¹/₁₆ × 1³/₄ in. Work on paper. Photo: Ringo Cheung. © Eddie Martinez; Courtesy of the artist and Perrotin.

Barry McGee (b. 1966, San Francisco, USA) employs an idiosyncratic visual language of stylized acronyms, sullen-faced caricatures, and groupings of panels that reflect the communality of his art and his adoption of multiple artistic personas. McGee's thoughtful juxtaposition of elements, often informed by the artist's interactions with the neighborhoods in which he resides, invites collaborative dialogues between art and community, arriving at creative harmonies beyond the individual.

Rather than complex human relations, Izumi Kato (b. 1969, Shimane, Japan) revolves around shape and form in his practice. Painting with his hands and fingers, Kato does not reproduce formulated images, instead creating spectacles arising from interactions between the artist and his artistic surfaces. Embodying crude, imprecise bodies, the humanoid figures become abstract silhouettes evoking a universal form and preternatural spiritual existence.

Using portraiture as a starting point, *Kaleidoscopes: Contemporary Portraiture* presents interpretations of the ways with which the human experience may be understood and transformed. Each portrait is an expression of the artist's vision; altogether, they form a kaleidoscopic view of likeness at once familiar and destabilizing, a reflection conjuring multiple narratives, states of being, and metamorphosing selves.

貝瑞·麥吉 Barry McGee (生於1966年，美國三藩市) 採用獨特而豐富的視覺語言，包括個性化的首字母縮略詞、面無表情的漫畫和多聯畫，反映他作品的共通性以及其多重藝術角色。麥吉從他與所在社區的互動中獲取靈感，並精心佈置他作品中的素材，從而激發藝術與社區的對話，實現個人以外的和諧。

加藤泉 (生於1969年，日本島根) 的作品並沒有處理複雜的人際關係，而是圍繞形狀和形式進行實踐。加藤泉以他的手和手指繪畫，避免重現公式化的圖像，透過自身與媒介之間的互動塑造獨特的效果。人形生物以粗糙、含糊的身體結構為骨幹，抽象的輪廓令人想起尋常普及的形狀和超自然的神靈。

《萬花筒：當代肖像》以肖像為起點，闡釋人類形態被理解和轉化的方式。每件肖像作品都折射出藝術家的視野，共同拼湊如萬花筒般的千姿百態。他們既熟悉又不穩定，同時反映出多種敘述、存在狀態和自我的變化。

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