

SUMMER SHOW

Alberto Peral · Javier Martin · Thomas Canto
夏日群展：阿贝托·佩拉尔 哈维尔·马汀 托马斯·坎托

2015.07.04 - 2015.08.30

开 幕 酒 会 暨 艺 术 家 见 面 会
OPENING RECEPTION WITH ARTIST

2015.07.04

贵宾预展 VIP PREVIEW: 16:00 - 19:00
德玉堂画廊,上海市黄浦区圆明园路115号201-203室
SUITE 201-203, 115 YUAN MING YUAN RD

MATTHEW LIU FINE ARTS



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夏日群展

2015年7月4日至8月30日

哈维尔·马汀、阿贝托·佩拉尔、托马斯·坎托

德玉堂的夏日群展阵容由来自于法国，西班牙等不同地域的三位年轻艺术家组成，在烈日当空的上海，如同坐在里弄里随处可见的板凳上，让观众从一个全新的角度来欣赏和思考艺术。

生于1979年的法国艺术家托马斯·坎托，曾在2014年受邀来到上海参加在外滩十八号举办的涂鸦展《看穿！》。与其他多位街头艺术家包括Jonone, Poesia, Andre以及Kartre，在远近闻名的外滩18号Zegna店铺旧址掀起创意狂潮。当时，坎托巧妙的运用光影、黑白线条与碎片将“爆炸”的立体视觉效果表现得淋漓尽致，虽然静止，却动感十足。而在此次展览中，他用彩色的背板来衬托和凸现立体视觉影效，给予观众不同的维度和深度去“剖析”作品。“城市日出”、“能量爆发”、“白色海峡”....这些作品虽然有着类似混合果汁的名字，却让人联想到现代科技和城市结构。其缜密而精细的作品如“透视方块”便像是在平流层鸟瞰幢幢摩天大楼的窗户结构，又像是在上海里弄阳台俯视那纵横交错的晾衣杆和高压电线。

1966年出生的艺术家阿贝托·佩拉尔，来自于西班牙桑图尔塞。他在那些经过精心处理的房间和建筑的影像里，加以相似的尖锐而精准的标志来赋予画面更强的诗意图。这些白色的三角标志，宛如一道光束，抑或是一个纸飞镖，走近仔细瞧瞧，实则是道刀痕。裁切的一角，被小心翼翼的卷起来蜷缩抑或是耷拉在画面中，如作品“圣索非亚”，观众看到的不仅仅是破旧建筑上那正在脱落的斑驳的油漆，更是那社会结构中正在瓦解的基石。裁剪的画面和裸露的内页，佩拉尔的裁切看似削弱了实质内容，但却让画面更真实且更有分量。比如作品托普卡帕和圣萨尔瓦多德乔拉，裁切的部分便如雕塑般与画面融为一体，静候观众从不同角度来欣赏。同样的，在作品艾敏厄努和完美养老院中，那在凳子上和餐桌上堆积起来的纸卷，就像是残余的靠垫填充物或是那废弃的茶巾。

出生于1985年的哈维尔·马汀，同样是通过裁剪对照片进行二次创作，但他的方式更为野蛮、更具变革性。他将名人的照片进行裁剪，留下轮廓线条，便如建筑素描或是三维游戏的平面图一般。大部分的作品中，眼睛、脸颊、前额都被裁去，特别像是玛丽莲·梦露，整张脸上只留下了鼻子和嘴唇。马汀选择的肖像人物都很有标志性并容易辨认，如碧姬·芭铎、加里·格兰特、伊丽莎白·泰勒、安迪·沃荷和毕加索。如同中国的传统剪纸，马汀的作品极具具象性，以灰色线条来刻画已故的西方名人的骨骼轮廓，便像以往基督教教堂彩色玻璃上所描绘的圣人和殉道士的肖像，这些过世的名人们也被深刻刻在了艺术家想像力的圣殿中。

Summer Show

July 4th to August 30th, 2015

by Javier Martin, Alberto Peral and Thomas Canto

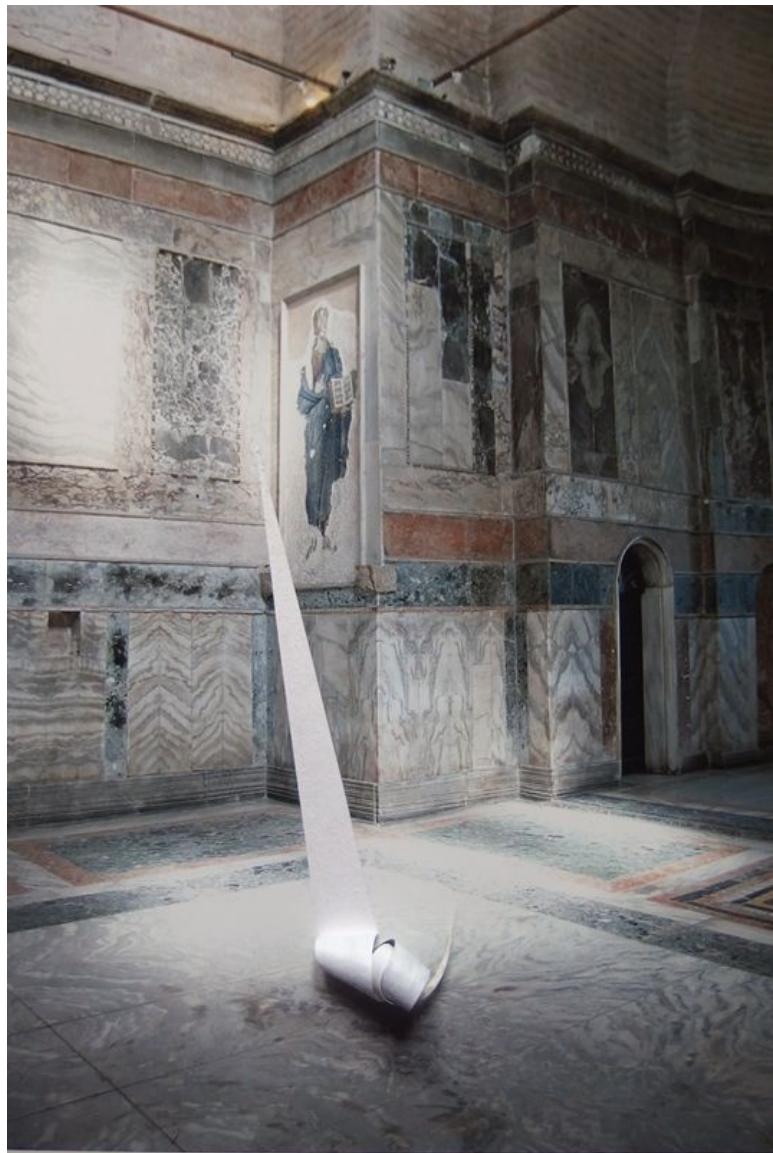
Three artists – one from France, one from the Basque region, and one from Southern Spain – form the legs of this summer exhibition. Like the wooden stools ubiquitous along Shanghai's streets during summer, the show provides a fresh perspective from which to watch and ruminate.

French artist Thomas Canto, born 1979, visited Shanghai in 2014 as part of the *Look Through* exhibition at Bund 18. He was one of several street artists – including Jonone, Poesia, André, and Kartre – to creatively rampage through what had previously been an Ermenegildo Zegna store on the city's prestigious Bund. His work for that exhibition was a three dimensional expression of optical art, a detonation of black and white lines and shards that, though still, seemed intensely dynamic. For the new show at Matthew Liu Fine Arts, Canto creates colorful 2D versions of this sort of 3D work, like forensic photographs taken away to be scrutinized in private. Canto's pieces have names you'd expect to read on a juice bar menu – including *City Sunrise*, *Energy Burst* and *White Deep* – but are more reminiscent of technological and urban structures than anything found in nature. Meticulous, precise works such as *Perspective Square* suggest grids of skyscraper windows receding into the stratospheric distance, or the racks of washing poles and power lines that crisscross the much lower altitudes of Shanghai lane house balconies.

Hailing from Santurce, Spain, Alberto Peral, born 1966, uses similarly sharp, precise marks to more lyrical effect in his subtly manipulated images of rooms and buildings. White triangles resembling rays of light or paper darts appear in his images before, on closer inspection, they resolve into X-Acto knife cutouts. Peral is careful to leave the cut away paper dangling from the image, curls of three dimensionality that, in works such as *Ayasofya* give the feeling that it's not just the paint on dilapidated buildings that is peeling, but some more fundamental part of the social fabric that is coming undone. In other works, Peral's cuttings add to rather than undermine the substance of their scenes. The white underside of the paper takes on its own reality in, for instance, *Topkapi* and *San Salvador en Chora*, where they seem like they could be sculptures positioned in the scenes they're cut from, waiting for viewers to circle and admire from all sides. The versatility of this simple technique is further evidenced in *Eminonu* and *Pension Ideal*, where the paper is made to 'pile up' on a chair and a dining room table, as if it is burst cushion stuffing or a discarded tea towel.

Javier Martin, born 1985, also cuts away at photographs, though his excisions are more aggressive and transformative. He cuts up portraits of celebrities, leaving a scaffolding of lines suggestive of an architectural sketch or the polygons of 3D game graphics. In most of the works, the eyes, cheeks and foreheads are removed and, with the exception of Marilyn Monroe whose entire face has been excised, the nose and mouth are preserved. The people Martin selects, and the portraits of them he chooses, are so iconic that they can still be identified: *Brigitte Bardot*, *Cary Grant*, *Elizabeth Taylor*, *Andy Warhol* and *Pablo Picasso*. Like cutouts created in the Chinese tradition of paper cutting, Martin's works are representational. Returning to the West for a moment, the grey lines that form the skeleton of these portraits are equally suggestive of the lead came in stained glass windows depicting saints and martyrs. These dead celebrities are icons in the Christian sense, installed in a cathedral of the artist's imagination.

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Alberto Peral

San Salvador en Chora, Istanbul, 2010-15

阿贝托·佩拉尔 圣萨尔瓦多德乔拉，伊斯坦布尔



Alberto Peral

Collblanc 2014

阿贝托·佩拉尔 科布兰卡

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Thomas Canto

City Sunrise

托马斯·坎托 城市日出



Thomas Canto

Detail of the Work

托马斯·坎托 作品细节

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Javier Martin

Andy Warhol

哈维尔·马汀 安迪·沃荷



Javier Martin

Brigitte Bardot

哈维尔·马汀 碧姬·芭铎

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GYUAN APARTMENTS