



Claire Tabouret, *Fall*, 2018.
Acrylic on fabric. 182.9 × 121.9 × 3.5 cm | 72 × 48 × 1 3/8 in.
Photo: Ringo Cheung. © Claire Tabouret. Courtesy the Artist and Perrotin.



Claire Tabouret, *The Kiss (blue and red)*, 2018.
Acrylic on canvas. 99.5 × 79.5 × 3.5 cm | 39 3/16 × 31 9/16 × 1 3/8 in.
Photo: Ringo Cheung. © Claire Tabouret. Courtesy the Artist and Perrotin.

CLAIRE TABOURET

BORN IN MIRRORS

OPENING | Wednesday January 9, 6 – 8 pm
EXHIBITION | January 9 – March 2, 2019

Claire Tabouret sees her successive exhibitions as different acts in one and the same play. From one work to the next, from one exhibition to the next, a thread is being drawn, an underlying narrative is taking shape. In the group portraits that characterized a previous stage of her work, each character, as though frozen in a timeless pose, was the mute protagonist of a buried story. In her recent paintings and works on paper, the artist seems to be launching a new form of narration. A tighter, more concentrated narration, one might even say reduced to its essence: you, me – the couple, whether fighting or embracing.

Getting to the heart of the matter also means – ‘without beating about the bush’, in the artist’s words – tackling a theme that has been overinvested in the iconographic history of the couple and of love affairs. The first act of this story centres on the break. The tense bodies struggling with a ruptured reality, their struggle releasing bursts of incredible energy, as though arrested in their movement by opposing

克萊爾·特伯萊

生於鏡中

開幕酒會 | 1月9日（週三）晚上6時至8時
展覽 | 2019年1月9日至3月2日

克萊爾·特伯萊將她自己的一連串展覽視為同一劇作中的不同幕次。從一件作品到另一件作品，從一場展覽到另一場展覽，一條貫穿始末的線編織成網，一場潛在的敘述悄然到位。在那些標誌著她前一階段作品的集體肖像畫中，每個人物都如凍結在永恆的姿勢中，每個人物都是一段被埋沒的故事之主角。而在特伯萊近期的布面和紙本繪畫中，她似乎開啟了一種新的敘事形式，更加集中，更加緊密，可以說是削減至本質：你，我——一對伴侶，不管在角力或是擁抱。

去往本質這一行為，如藝術家本人所說，即「不拐彎抹角地」處理情侶和愛情這一歷史上已被太多次描述的主題。這個故事的第一幕展現了破裂，緊張的身體在撕裂的現實中掙扎，他們的鬥爭釋放出不可思議的能量，彷彿在敵對力量下動彈不得，定格於搏鬥和擁抱之間。而在本次新展中，故事進入第二回合：從對親吻的面龐幾近好萊塢鏡頭式的特寫，到情侶的相擁與相拒，再也不繞彎路，直面愛的行為。

是否該克制些？需不需要保持距離？面對飽含慾望的親密關係，藝術



Claire Tabouret, *Thunderstorm*, 2018. Acrylic on canvas. 170.2 × 231.5 × 3.8 cm | 67 × 91 1/8 × 1 1/2 in. Photo: Ringo Cheung. © Claire Tabouret. Courtesy the Artist and Perrotin.

forces, somewhere between struggling and embracing. This new exhibition opens up a second round: tackling the act of love head on, from the close-up of kissing faces in a Hollywood style almost to couples holding one another or pushing each other away.

Modesty? Need to take a step back? Opposite the intimacy of desire, the artist sets out the obsessional repetition of motifs, of images: some are collected systematically on the Internet, sufficiently neutral to be reused, while others are convoked by the memory fed by the history of art: Hokusai's *The Dream of the Fisherman's Wife* and Munch's *The Kiss*. From these borrowings from art-historical icons to snapshots drawn from a permanently circulating flux, an impression of atemporality emerges. And yet these images, particularly difficult to appropriate, are appropriated. A profound relation of intimacy takes shape through painting.

Even when it remains latent, Claire Tabouret's paintings are permeated by a certain violence. It expresses itself in particular in this latest series of paintings. The couples, whether wrestlers or lovers, embrace one another and push one another. The tension of these bodies becomes the very subject of the work: bodies in search of a stability that they don't seem to be able to get hold of unless through domination.

The vehemence of the body language is also that of the painting itself. The drawn silhouettes and their often strident colours contrast with barely painted and sometimes discoloured backgrounds. In some of her latest paintings, the artist's physical involvement is particularly visible, as she is confronted with the rugged, irregular surfaces of reused fabrics, sometimes printed with decorative motifs that are in part left visible.

家對主題和圖像進行了強迫般的重複對比：有的是從互聯網系統地收集而來，足夠中立，可被再度利用；有的則來自受藝術史滋養的記憶，如葛飾北齋的《章魚與海女》，蒙克的《吻》。從借鑒的元素，到藝術史中的標誌性作品，再到不息永流中攝下的一幀幀「快照」，一種不受時間影響的印象浮現。而這些極其難以納為己用的畫面都被藝術家吸收。一種深刻的親密關係通過繪畫誕生了。

特伯萊的畫作多多少少是被暴力佔據的，即使這暴力有時蟄伏難見。這一點在她最新系列中尤為顯著。兩個人，不管是角斗士還是戀人，互相擁抱又互相推擠。軀體間的張力成為作品真正的主題：每個身體都在尋找一種穩定的狀態，而如果一方無法佔據上風，則似乎難以獲得這種穩定。

這種激烈的肢體語言通過繪畫過程本身也能看到。特伯萊的畫作中，人的身型是清楚描繪的，其色彩也常是尖銳的，這與幾乎沒有著墨，有時甚至無色的背景形成強烈反差。在她數幅最新畫作中，我們能十分明顯地感受到藝術家自身的肢體運用，她面對的畫布粗糙、不規則，是回收再利用的面料，有時甚至連表面原本印刷的裝飾圖案也部分可見。

特伯萊曾談到，指引她的正是「不平靜」的狀態。在她早前的群像作品中，我們已能看出潛在的不安——畫中人的衣服、頭髮時而混結在一起，把他們綁到了一塊。在這種危險的集體融合中，湧現出埋葬個性的威脅。而在本次展覽作品中，混在一起的變成了軀體本身，在畫中某些地方，我們甚至能看到藝術家的筆觸從一個身體劃到另一個身體，讓他們聚合在一起。個體化的問題依然存在，不過這次變成了兩個人的問題。特伯萊喜歡提起王爾德的一句話：「做情侶即兩個人要好似一個人。沒錯，但要似哪一個呢？」

不過，在她的作品中，身體彼此擁抱，卻從不會融化或混淆。相反，肢體間的張力似乎巧妙地借用了衝動與排斥帶來的動能。彼此面對，相互擁

Claire Tabouret talks of the state of 'intranquility' that guides her. In her group scenes already it was possible to perceive an underlying anxiety, made real by the way in which the characters sometimes found themselves tied up and muddled by their clothes, their hair. There was a threat of this dangerous merging with the collective in which individuality risks being buried. Here it is the bodies themselves that come together, even joining in the paint itself at places, where we see the paintbrush move from one to the next. Here too the question of individualization is at stake, but in relation to the couple. The artist likes to recall Oscar Wilde's question to the effect that when two are one, which one?

In her works, however, the bodies embrace without ever merging or blending into one another. On the contrary, their tension seems to make use of the dynamic between impulse and repulsion. Facing each other, embracing one another, freeing oneself from the other: this language of bodies is also the language of dance, which Pina Bausch describes as close to the game of love. To the need to be loved, to the desire to be watched.

To paint the gaze of desire but also the desire of that gaze: it is this mirror-like interplay that the artist stages in her latest works. Through the intensification and the inversion of the motif, conflicting couples face each other, referring us back to our own position as watchers.

Claire Bernardi

ABOUT THE ARTIST

Claire Tabouret was born in 1981 in Pertuis, France. She received her B. F. A. from École Nationale Supérieure des Beaux-Arts, Paris and studied at Cooper Union in 2005. She now lives and works in Los Angeles. Her works have been exhibited in multiple institutions, including Collection Lambert, Avignon; Villa Medici, Rome, Italy; The YUZ Museum, Shanghai; Palazzo Fruscione, Salerno, Italy; The Drawing Center, New York; the Musée des Beaux-Arts, Saint-Lô; the Palazzo Grassi, Venice; the Maison Guerlain, Paris; and the Galerie du Jour Agnès b, Paris. Her work has been acquired by major collections such as Los Angeles County Museum of Art (LACMA), Pinault Collection, Agnès b, and FRAC Auvergne, among others.

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

抱, 相互拋棄: 這種身體的語言正如舞蹈語言, 而翩娜·包殊早告訴我們, 舞蹈語言與愛情遊戲有多相似。它來自被愛的需要, 來自被凝視的渴望。

描繪渴望的凝視, 同時描繪對被凝視的渴望: 這就是特伯萊在其最新作品中導演的一場鏡子遊戲。通過對主題的重複和倒置, 作品使敵對的情侶相互面對, 也將我們重新引向自己作為觀眾的席位。

克萊爾·伯納迪

藝術家簡介

克萊爾·特伯萊, 1981年出生於法國佩爾蒂伊, 於巴黎國立高等美術學院獲得藝術學士學位, 2005年就讀於庫伯聯盟學院, 現在美國洛杉磯工作生活。其作品已在眾多藝術機構展出, 包括法國亞維農的朗貝爾當代美術館、聖洛美術館、巴黎嬌蘭之家、巴黎Galerie du Jour Agnès b畫廊; 意大利羅馬的梅迪奇別墅(羅馬法國學院)、薩萊諾的弗魯西翁宮、威尼斯的格拉西宮; 上海余德耀美術館; 紐約繪畫中心。其作品亦被洛杉磯藝術博物館(LACMA)、皮諾收藏、Agnès b品牌、法國奧文尼當代藝術地區基金會等機構納入館藏。

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