807, K11 ATELIER Victoria Dockside, 18 Salisbury Road,
Tsim Sha Tsui, Hong Kong

Tuesday - Saturday
11am - 7 pm

View of the installation *Spectrum E, F & G* |《Spectrum E, F & G》裝置現場, 2021. Photo | 攝影 : Farzad Owrang. Courtesy of the artist and Perrotin | 圖片提供 : 藝術家與貝浩登

JOSH SPERLING
SPECTRUM

May 8 - June 12, 2021

Perrotin Hong Kong is pleased to announce *Spectrum*, a solo exhibition by New York - based artist Josh Sperling. This marks the artist's first show in Hong Kong.

Donald Judd must have been thinking about his fellow artist and friend Frank Stella when he famously wrote: "The main thing wrong with painting is that it is a rectangular plane placed flat against the wall" ("Specific Objects", 1965). Five years earlier, in 1960, Stella had started making shaped paintings, often in a L, U, N, or a T shape, using aluminum and copper paint, and initiating a whole new possibility in art.

It is this and other formal breakthroughs that Josh Sperling builds upon as well as extends in his conceptualization of two signature forms, "squiggles" and "double bubbles." Defying conventional definitions, the "squiggles" and "double bubbles" are painted sculptural forms. In order to make these hybrid forms, the artist has developed a meticulous process that culminates in canvas stretched over a precisely stepped plywood support in the shape of a curving or wavy line (squiggle) or two circles that seem to be stretching apart (double bubble). Once Sperling finishes a form, he applies acrylic paint and a

喬希·斯博林
《光譜》

2021年5月8日至6月12日

貝浩登（香港）很榮幸呈現駐紐約藝術家喬希·斯博林（Josh Sperling）的個展《光譜》，這是藝術家在香港的首次展覽。

唐納德·賈德（Donald Judd）必定是想著他的藝術家朋友弗蘭克·斯特拉（Frank Stella），才寫下這句名言：「繪畫最主要的缺點是它是一個平放在牆面上的矩形」（《特定物體》，1965年）。在此前五年，即1960年，斯特拉已經開始利用鋁製形狀及銅漆，製作通常為L、U、N或T形的繪畫作品，為藝術開創了全新的可能性。

基於這點以及其他形式上的突破，喬希·斯博林構思了兩個標誌性形狀：「曲線」及「雙重氣泡」。這些「曲線」及「雙重氣泡」違反常規定義，是繪製的雕塑。為了製作這些形式混合的作品，藝術家開創了一種精細的工藝，並在畫布上發揮至極致：他將畫布在切割精準階梯狀膠合板支架上拉伸，呈弧形或波浪線形（曲線），又或呈兩個似乎伸展、分離的圓形（雙重氣泡）。這一形態完成後，他會使用丙烯和清漆，小心翼翼地於啞光和光澤的表面之間取得平衡。

這樣創作的結果充滿妙趣橫生的可能。斯博林擺脫了繪畫形式上的物理限制，利用他的「曲線」在牆上「繪畫」，僅受其物理參數的約束。至於「雙重氣泡」，他將它們與單個圓形嵌合，以形成圓形

Spectrum D |《Spectrum D》(Detail | 細節), 2021. Acrylic on canvas (52 squiggles) | 布面丙烯 (52條曲線). 232.4 x 567.2 cm | 91 1/2 x 223 5/16 inch. Photo | 攝影 : Farzad Owrang
Courtesy of the artist and Perrotin | 圖片提供 : 藝術家與貝浩登

varnish, careful in navigating between a matte and glossy surface.

The result is a joyful possibility. Having freed his lines from the painting's physical limitations, Sperling uses his "squiggles" to "draw" on the wall, constrained only by its physical parameters. In the case of the "double bubbles", he fits them together with single circular forms to form tondos, where the hues can shift from form to form. Placed in carefully planned configurations on the wall, the "squiggles" are sinuous, physical marks suggesting movement.

According to Sperling, "illusion is also very important to me: the underlying structure gives the illusion of something, it is mysterious… When the squiggles are skinnier they have one central layer, in the middle they have two and when they are very large they have three. That is a result of wanting to give the work an organic life-like feel, like the rings of a tree that grows with layers.[1]"

Acknowledging that the stepped levels of his squiggles come from the concentric lines that Stella used in his early, innovative, monochrome paintings, Sperling does something very different than his acclaimed predecessor. By freeing the "squiggles" (wavy and curling lines) from the physical limitations of a painting, whatever its shape, and attaching them directly to the wall, Sperling transforms the entire gallery space into an immersive experience. The tiered shapes add another element to the viewer's experience as its interaction with the ambient light changes as one moves around the space.

In his debut exhibition in Hong Kong, Sperling installs a large, immersive "squiggle" piece consisting of his physical "lines" on the entirety of the three walls of one gallery room. The primary difference between this "squiggle" installation and the ones he has previously done in

浮雕，當中的色調隨著形式的轉換而變化。「曲線」以精心規劃的方式放置在牆壁上，讓人聯想起流動的姿態。

對於階梯形狀的設計，斯博林曾說：「錯覺對我來說也很重要：底層的結構給人一種錯覺，這是神秘的… … 當曲線較幼時，它們中間只有一層；尺寸中等時，中間有兩層；而當尺寸很大時，有三層。 這個結果源於我想給作品一種自然、逼真的感覺，就像年輪一樣層層遞進。[1]」

他承認創作的階梯狀繪畫靈感來自斯特拉早期的創新單色繪畫中的同心線條，然而斯博林的作品與前人大相徑庭。透過使用「曲線」（波浪線和捲曲線）擺脫繪畫的物理限制，（無論其形狀如何）並將其直接附著到牆上，斯博林將整個畫廊空間轉變為沈浸式的體驗。作品的階梯形狀為觀眾的視覺體驗注入另一種元素：隨著觀眾在室內走動，作品與周圍光線的互動也產生著變化。

斯博林在創作上永不停步。本次香港首展中，他在一展廳中的三面牆上安裝一個大型的沉浸式「曲線」作品，由數十「線條」組成。這一「曲線」裝置，與先前在上海（2020年）和巴黎（2019年）所做的方式不同，斯博林使用了光譜來引導他作出顏色上的選擇。作品色調慢慢地從紅色漸變為紫羅蘭色、再從橙色漸變為黃色，隨著觀眾環顧四周，最終變成綠色和藍色。在另一展廳裡，由「雙重氣泡」及圓形製成的圓形浮雕懸掛在所有牆壁上，尺寸不同， 均用上抽象表現主義的技術塗上了顏料。

斯博林的作品應該在廣闊的藝術文化背景下看待。 一方面，這些「曲線」可以視為抽象表現主義和畫家，如弗朗茲·克萊恩（Franz Kline）的繪畫演變而來的。然而，他搖擺不定的形式也容易令人聯想起波普藝術家，如凱斯·哈林（Keith Haring）。在這兩組最新的系列中，斯博林將約瑟夫·亞伯斯（Josef Albers）的《向方形致敬》系列中的光學嚴謹性，與自己的線形和圓形的趣味性結合在了一起。

AbExDubBub G |《AbExDubBub G》, 2021. Acrylic on canvas | 布面丙烯. 73.7 x 66 cm | 29 x 26 inch
Photo | 攝影 : Farzad Owrang. Courtesy of the artist and Perrotin | 圖片提供 : 藝術家與貝浩登

AbExDubBub N |《AbExDubBub N》, 2021. Acrylic on canvas | 布面丙烯. 125 x 133 cm | 49 3/16 x 52 3/8 inch
Photo | 攝影 : Farzad Owrang. Courtesy of the artist and Perrotin | 圖片提供 : 藝術家與貝浩登

Shanghai (2020) and Paris (2019) is Sperling's use of the spectrum to guide his color choices. Never an artist to stand still, Sperling has the "squiggles" slowly shift in hue from red to violet, from orange to yellow, culminating in green and blue as the viewer looks around. In the second gallery room, different sized tondos made of "double bubbles" and circular forms hang on all the walls, covered in paint applied using abstract expressionist techniques.

Sperling's work should be seen within an expansive context. For one thing, the "squiggles" can be seen as evolving out of abstract expressionists and artists such as Franz Kline who drew in paint. However, his wavering forms are apt to bring to mind pop art artists such as Keith Haring. In these two recent bodies of work, Sperling mixes the optical rigor we associate with Josef Albers' series, Homage to the Square, with the playfulness of his linear and circular forms.

Born in 1984 in Oneonta, New York, Sperling has absorbed and re-imagined painting by drawing inspiration from the abstract expressionists, mid-twentieth century abstraction (minimalism, color field, and conceptual art), Memphis Group designs, and MTV logos, ultimately charting his own course.

—— John Yau

More information>>>

斯博林於1984年出生於紐約州奧尼昂塔。他從抽象表現主義、二十世紀中期抽象派（極簡主義、色域繪畫及概念藝術）、曼菲斯集團（Memphis Group）的設計以及MTV標誌等元素中汲取靈感，重新構想繪畫，最終制定出自己的路線。

—— John Yau

更多資料>>>

Footnote:
1 Interview with *Abstract Room*, 2019

註解:
1. 喬希·斯博林與《 Abstract Room》的訪問, 2019年

PRESS CONTACT
Carmen Yam, Perrotin Hong Kong
carmenyam@perrotin.com +852 3758 2183