

TAIPEI DANGDAI 2020 : SUSAN HEFUNA | TABAIMO Booth F21 + 41 79 392 7234

Tabaimo's *flow-ver* series incorporate fauna, flora and the human body with anatomically accurate precision, in which she merges these two worlds in intertwining strokes. The intense colour of the plants is gradual and as perfectly drawn as the organs, muscle, nerve systems and body parts. The layering is similar to deciphering complex situations where one must simultaneously examine each individual element and the complete work in order to find the heart of the issue. These drawings emerged from her desire to highlight portions of the human body and sever them from the life of the individual – in the way that we pull living flowers from the soil, or snip stalks and branches and arrange them in a container – and admire those parts in the same way that we admire the flower arrangements.

Tabaimo wants the blooming bodies in *flow-ver* to be bodies liberated from the lives of specific individuals. Bodies that are cut apart and discard the life around them, and the cultivated individuality offer a new narrative. Such bodies, thus freed, could be anyone's, could be one's own.

The monotype works are part of a recent print series titled "ghost running". The name refers to the final print which is done after the main print. Therefore it is impossible to reproduce the same quality of this print again. Moreover, they display images which can't be seen in the main print and only became visible in the ghost run. For Tabaimo "the term conjured up the vision of some magical act, like trying to catch something invisible, performed in a little workshop." It is interesting to note that the senses of smell, hearing, sight, touch and taste are represented in this series.

Tabaimo exhibits video installations and drawings regularly in Japan, the United States and Europe and she has participated various times in the Venice Biennale and represented Japan in at the 54th edition in 2011. Her work is included in many international museum collections such as National Museum of Art, Osaka; Hara Museum of Contemporary Art, Tokyo; the Israel Museum, Jerusalem; MUSAC, Spain; Fondation Cartier pour l'art contemporain, Paris; Moderna Museet, Stockholm; Museum of Contemporary Art, Los Angeles, CA; Asia Society Museum, New York, NY and the Museum of Modern Art, New York, NY. Tabaimo, who was born 1975 in Hyogo, now lives and works in Karuizawa, Japan.

The presented works by **Susan Hefuna** consist of poetic, sensual drawings in multiple layers and spaciouly compelling bronze sculptures which she forms as she does drawings. Since the beginning Hefuna developed a steady syntax in which variations of openness and closeness are possible. The drawings do not permit correction and are realized in an ongoing process without pause.

Hefuna's work is only finished when she considers it to be right. She creates the different layers, in which the applied drawings rely on each other to become one, by attaching a real one with tracing paper in which the ink of the lower sheet shines through, or only by imitating it by varying with the colour application. In both ways the second (upper) layer needs to pick up the dialogue, to accomplish the artwork. The lower layer seems to become a shadow of the upper one, a reference point one always refers to.

The artist's multicultural background and travels colour her seemingly abstract unique artistic language. It is about structure: of the work, of cultural contexts and of how we organise our lives and existence. The works' titles reveal naturalistic references to architecture, cityscapes. Hefuna's art practice may be formed in a minimalist and conceptual expression. It may even transcend nationality, time and space but the tactility and sensual aesthetics of the motives are full of implied content and poetry.

Her works show inspiration from such diverse sources as architecture, biological and even computer based forms. The artist gathers all of these together in order to pursue her primary interest in architectural and geometrical shapes, grid-based aesthetics and transparency of the work's surface.

Susan Hefuna is a renowned international artist, born in 1962. She lives and works in Düsseldorf and New York. She exhibits worldwide and is significantly represented in major collections such as the Centre Pompidou and Louvre, Paris, British Museum and Victoria & Albert Museum, London, MoMA, New York, Solomon R. Guggenheim in both Dubai and New York, The Art Institute of Chicago, Los Angeles County Museum of Art (LACMA), and various private collections. In 2013 she was awarded the prestigious 'Contemporary Drawing Prize' by the Fondation d'Art Contemporain Daniel et Florence Guerlain who also have acquired various works.

Both artists' work is concurrent with the need to change our habits and look at our use of resources and actual needs. Nature and our environment are essential to them and a source of inspiration and concern.

2020 台北當代：蘇珊·赫芙娜 | 束芋 Booth F21 +41 79 392 7234

束芋的《flow-er》系列將解剖學的精確結合動植物及人體形象，透過筆觸將這二個世界交織融合，植物形象上的強烈用色和人體器官、肌肉組織、神經系統及身體部位，都以緩慢而精美的方式描繪呈現，仔細探究其中的層次堆疊，如同解碼某種複雜的情境，觀者必須同時觀注各個細節元素和整體畫面，以深入其核心概念，這些畫作源於藝術家希望突顯人體的某些部位，將它們從個體生命中獨立出來—此一概念類似將鮮活的花朵從土壤中拔起，或從花莖、枝幹上折下，插在花器中—藉此方式，藝術家認為可像欣賞插花藝術般地欣賞這些人體部位。

束芋希望《flow-er》系列中綻放的人體部位可以從特定個人的生命中獲得解放，結合肢解的身體及周圍綻放的生命，這種精心繪製的個體性展現不同過往的敘事脈絡，這樣的身體在獲得自由後，可以被任何人擁有，亦可獨立於世。

展覽同時呈現束芋的單刷版畫，源自名為《ghost running》的系列，該系列名稱指涉在主要版畫完成後，用同一版再印製的單次版畫，這樣的版畫擁有無法再被複製的特質，除此之外，幽靈版畫呈現與主要版畫不同、獨一無二的圖像，對束芋來說，「這個名稱令人聯想到某種在小小的工作室中進行的神秘之術，用以捕捉那不可見的存在」，更有趣的是，藝術家也企圖在這個系列中呈現嗅覺、聽覺、視覺、觸覺和味覺等人類五感。

束芋在日本、美國及歐洲經常展出錄像裝置及繪畫創作，除多次參與威尼斯雙年展外，更是2011年第54屆威尼斯雙年展的日本代表藝術家，其創作已獲各大國際美術機構典藏，包括大阪國立美術館、東京原美術館、耶路撒冷以色列美術館、西班牙萊昂當代美術館、巴黎卡地亞當代藝術基金會、斯德哥爾摩現代美術館、洛杉磯當代美術館、紐約亞洲協會美術館和紐約現代藝術博物館等。束芋1975年出生於日本兵庫縣，現居並工作於日本輕井澤。

本次展出蘇珊·赫芙娜的作品為其詩意、感性的多層次畫作和與畫作同時創作、極具空間魅力的銅製雕塑，赫芙娜從創作生涯的初始，即持續發展多樣開放性和封閉性共構而生的藝術語彙，她從不修正自己的繪畫，而是以不斷推展的過程進行創作。

赫芙娜的畫作只有在她認可的情況下才算完成，其創作手法是在每層畫作上鋪上描圖紙，依底層透出的墨色或運用不同顏色複製描繪新一層的圖像，讓畫作累加的圖像層次相互堆疊、合而為一，在這二種方式中，新一層（上層）接續先前的圖像對話，將創作推向完成的終點，而底層則成為上層圖像的影子，提供詮釋上的參照點。

赫芙娜多元文化的背景及遊歷經驗使其抽象的藝術語言充滿獨特性，她的藝術語言關乎作品、文化脈絡的結構，也探索人類如何結構化自身的生命和存在，使用的作品名稱亦透露各種建築和城市地景的自然意涵，赫芙娜的表現手法多為極簡而概念化，甚至超越國籍、時間和空間的限制，展現的觸感及主題背後的感性美學，流露著隱含的意義及詩性。

她自建築、生物和數位形式等多元領域中獲得靈感，將它們結合以表現對建築幾何造形、網格美學和作品表面透明度的追求探索。

國際知名藝術家蘇珊·赫芙娜出生於1962年，現居並工作於德國杜塞朵夫及約紐，她曾在世界各地展出，作品亦受重要藝術機構典藏，例如巴黎龐畢度中心、羅浮宮、倫敦大英博物館、維多利亞和艾伯特博物館、紐約當代美術館、紐約及杜拜的古根漢美術館、芝加哥藝術博物館、洛杉磯郡立美術館和各大私人美術館，她於2013年獲得其作品藏家之一的丹尼爾與佛羅倫絲·嬌蘭當代藝術基金會所頒發的「當代繪畫獎」。

這二位藝術家的創作皆提示現代人應改變自身習性，重新檢視人類運用資源的方式及實際所需，自然環境不僅對她們二人來說都十分重要，也是其靈感來源和觀注焦點。