



夏洛特·維利蒂 Charlotte Verity, 西恩納的五月初逢 A May Day, Sienna, 2017, 畫布油彩 oil on canvas, 30.7 x 35.8 cm  
©Charlotte Verity, Courtesy of Albertz Benda and Each Modern

## 藝術家伴侶：彼此為鏡

### Artist Couples: Mutual Reflections

2025 年 10 月 18 日至 11 月 22 日

Each Modern 亞紀畫廊

Mei-mei Berssenbrugge 白萱華, Richard Tuttle 理查德·塔特爾

謝景蘭, 趙無極

Charlotte Verity 夏洛特·維利蒂, Christopher Le Brun 克裡斯多夫·勒·布倫

Liz Wendelbo 莉茲溫德爾伯, Egan Frantz 伊根弗朗茲

台北藝術週開幕茶會 | 10 月 18 日 (六) 4.30 – 6.00 p.m.

台北雙年展同期活動 | 詩人伴侶：朗詩與座談會 | 11 月 1 日 (六) 4.30 – 6.00 p.m.

朗讀嘉賓 | 陳柏煜 X 馬翊航

詩作 | Mei-mei Berssenbrugge 白萱華作品

座談主持 | 王若璇 (北師美術館執行總監)

\*座談會後舉辦交流酒會

在這個注意力破碎、連結轉瞬即逝的時代，藝術家伴侶提供了一種與之對比的存在：持續、共鳴、安靜卻深刻的相互映照。本展聚集四對藝術家伴侶，他們的創作跨越繪畫、詩歌、音樂與影像。雖非共同創作，風格也各自獨立，卻透過日常生活的交疊、感知節奏的呼應，形成了微妙而深層的相互影響。他們對文化與世界的開放態度，使作品得以同時折射東西方美學的內容，也讓我們看見「伴侶」作為創作實踐的內在力量。

Each Modern 亞紀畫廊很榮幸在10月份推出「藝術家伴侶：彼此為鏡」。在全球化的節奏突然停滯、個人互動在空間錯位中被社群網路重組的時代背景下，這些親密且深刻的對話重新獲得意義。藝術家伴侶不僅是一個主題，更是一種關係、一種關於創作與感知的持續實踐。這些作品看到的不是愛情的描繪，也不是藝術的模仿，而是在顯現「共處的軌跡」：那些彼此照映、默默影響的時間紋理。鏡中的彼此，不是投射，而是共建。



克裡斯多夫·勒·布倫 Christopher Le Brun, 金色森林 Goldengrove, 2016, 畫布油彩 oil on canvas, 270 x 340.4 x 4 cm diptych, ©Christopher Le Brun, Courtesy of Lisson Gallery and Each Modern

展覽的基調以抽象為中心。藝術史的長河中，抽象從來不只是形式上的選擇，而是一種承載文化、情感、精神性與實驗性的語言。英國皇家學院前院長克裡斯多夫·勒·布倫（Christopher Le Brun, b.1951）以詩意的方式將情感注入畫布上，將視覺觀察、身體感受、自然與時間的流轉，化為如同詩歌或樂曲般的色彩節奏。他的作品經常在遠與近、實體與空間、光線與材質的交錯中，營造出多層次

的韻律，既宏闊又內斂，將繪畫表面轉化為一種具有時間性的感官經驗。這種優雅而充滿情感的繪畫狀態，與其夫人夏洛特·維利蒂（Charlotte Verity, b.1954）的創作溫柔對比。維利蒂以純淨的筆觸捕捉自然光影的透明與變化，其若隱若現的氛圍暗示時間的流逝與遠方的空靈，帶有東方美學的意境特質。她的作品提醒我們，唯有從各種角度反覆凝視，才能描繪出自身的主觀感受與感知。這種對景物精神特質的把握，在 1960 年代以後的歐洲繪畫中幾乎被捨棄，但在她的筆下重獲延續。也正如此，勒·布倫與維利蒂的作品超越了時間與空間的限制，將具體景物融為精神性的共鳴。

理查德·塔特爾（Richard Tuttle, b.1941）與白萱華（Mei-mei Berssenbrugge, b.1947）的結合，在過去六十年間持續展現出跨越當代藝術藩籬的實驗精神。白萱華作為華裔詩人，她的創作深植於多元文化的詩學脈絡，自 1960 年代起便與亞裔美國藝術社群保持緊密聯繫。她的文字經常可見中國古典詩歌的意象，並且被放置於更廣闊的哲學語境中，詩與自我的關係在她的寫作裡是不可分割的。這種關係也呼應了塔特爾作品的核心出發點——強調作品的自足性與藝術的自主存在。兩人的合作始於 1973 年塔特爾於慕尼黑的個展，展覽名稱取自白萱華的詩〈你好，玫瑰〉。詩歌在這次展覽中不僅是文字背景，更是關鍵性的結構，因為塔特爾對展場的安排與作品的擺置，是專為回應白萱華朗讀的四首與植物交流相關的詩篇而設計。此後，他們陸續合作創作了許多藝術家書籍，並被惠特尼美術館、大都會美術館等國際重要機構典藏。塔特爾不僅是美國當代藝術史中連接極簡主義與後極簡主義的重要人物，更在跨越東西方藝術思維上發揮關鍵作用。他的作品吸納了東方藝術的原則，例如對「空」與「無」的關注，並從書法筆觸對線條的強調中汲取靈感。在此基礎上，他挑戰了西方固有的二元對立世界觀，運用簡陋卻充滿潛能的材料喚起一種普世的美學體驗，讓作品既立足於日常，又超越於日常——作品在空間裡展現其存在，就如同詩歌透過語言顯現其意義。



理查德·塔特爾 Richard Tuttle, 四 4, 2024,  
壓克力、松木、冷杉夾板、螺絲、釘子  
acrylic, pine wood, fir plywood, screws, nail,  
34 x 15.6 x 1.2 cm, ©Richard Tuttle,  
Courtesy of Tomio Koyama Gallery and Each  
Modern, Photo by Kenji Takahashi

趙無極（1920 - 2013）與謝景蘭（1921 - 1995）的組合，更凸顯了東西方抽象的深度交融。趙無極早年吸收 Paul Klee 的符號與音樂性，並將中國山水的空靈帶入西方抽象，使畫布成為自我運作的系統：顏料的流動、筆觸的速度、符號的痕跡，都成為作品真實的語言，而非自然的隱喻。他的作品如同樂曲中的主題，在不同時期、不同媒材中不斷轉調、變奏。身為趙無極的第一任妻子，謝景蘭（b. 1921）在 1957 年離開趙無極，她的創作由音樂觸發舞蹈，再由舞姿帶入繪畫，為抽象注入了時間性與影像性，線條與色彩也蘊含身體的律動與時間的節拍。兩人並非風格一致，卻在空間節奏、文化呼應的深層層面彼此照映。



伊根·朗茲 Egan Frantz, 啟蒙者 Pedagogical Toy, 2025, 畫布壓克力 synthetic polymer on canvas, 195.3 x 146.2 cm, ©Egan Frantz, Courtesy of the artist and Each Modern

在當代，莉茲·溫德爾伯（Liz Wendelbo, b.1968）與伊根·朗茲（Egan Frantz, b.1986）的實踐，代表了抽象語言向新領域的拓展與深化。溫德爾伯作為電子音樂團體 Xeno & Oaklander 的成員，長期探索聲音、影像與感知之間的邊界，展出作品《Mathesis》將鮮豔的彩色網格疊加在她在法國中世紀小鎮格里永拍攝的顆粒狀黑白影像上，配樂由她用 ARP 2600 合成器創作：透過影像和聲音的顆粒感和元素感，她試圖揭示人類精神和自然的鮮活特質。朗茲則透過觀念與物質性，挑戰抽象的邊界，他的作品提示我們：當視覺藝術沿著二元平面的繪畫發展時，抽象同時經歷著三元結構的開創——音樂的時間性、虛擬空間的擴展性，與繪畫的平面性彼此交錯。溫德爾伯和朗茲在音樂層面與視覺層面上，盡力成立著表達超越凡俗、秩序井然的現實，甚至超然於物體與空間，以新時代的繁複去重新理解內在存在狀態和靜謐的沉思，如何在「有限的形式」中開啟「無限的感知」。



★ 敬邀 朗詩與座談 ★

## 台北雙年展同期活動 | 詩人伴侶：朗詩與座談

時間 | 11 月 1 日（六）下午 4:30 – 6:00

地點 | 亞紀畫廊 台北市敦化南路二段 97 號 3 樓

本次特別邀請知名台灣詩人陳柏煜與馬翊航，共同朗讀美國華裔詩人 Mei-mei Berssenbrugge 白萱華的詩作，回應展覽主題「彼此為鏡」的伴侶關係。朗讀後將由北師美術館執行總監王若璇主持座談，延伸討論詩歌、藝術在伴侶關係中的映照與共鳴。活動最後並備有交流酒會，提供與講者更進一步對話的契機。



### 陳柏煜

詩人，翻譯者，評論者。曾獲林榮三文學獎散文首獎，時報文學獎影視小說二獎（當屆首獎從缺）。著有散文與評論、訪談文集《科學家》，詩集《決鬥那天》、《mini me》，散文集《弄泡泡的人》。與藝術家郭鑒予合作圖文集《地下室錄音》。曾為 M+美術館與香港詩人黃裕邦（Nicholas Wong）共同進行創作。翻譯有美國桂冠詩人羅伯特·哈斯詩集《夏季雪》，黃裕邦詩集《微賤》。2024 年獲選文訊雜誌「最值得期待的十位九〇後寫作者」。



### 馬翊航

1982 年生，卑南族，作家與文學評論者。著有詩集《細軟》，散文集《彈幕》、《假城鎮》、《山地話／珊蒂化》，並合著《終戰那一天：臺灣戰爭世代的故事》，合編有《臺灣原住民文學選集》。曾任《幼獅文藝》主編，現任東華大學華文系助理教授，居住於花蓮。

## Artist Couples: Mutual Reflections

18 Oct to 22 Nov 2025

Each Modern 亞紀畫廊

Mei-mei Berssenbrugge, Richard Tuttle

Zao Wou-Ki, Lanlan

Charlotte Verity, Christopher Le Brun

Liz Wendelbo, Egan Frantz

Each Modern is honored to present *Artist Couples: Mutual Reflections* in October. At a time when the tempo of globalization has abruptly slowed and personal interactions are increasingly reorganized through the dislocations of digital networks, these intimate dialogues acquire renewed urgency. Artist couples are not simply a theme; they represent a mode of relation, an ongoing practice of creation and perception. What emerges is neither a depiction of love nor an imitation of artistic style, but a manifestation of “the traces of co-presence”: temporal textures in which each artist reflects, shapes, and quietly influences the other. In the mirror, the reflection is not a projection, but a co-construction. Their open engagement with culture and the world allows their practices to refract both Eastern and Western aesthetics, offering a view of “companionship” as an essential creative force in its own right.

The exhibition is grounded in abstraction. Throughout art history, abstraction has never been merely a formal choice; it has served as a language that carries cultural resonance, emotional depth, spiritual significance, and experimental potential. **Christopher Le Brun** infuses his canvases with a poetic sensibility. Visual observation, bodily experience, and the flux of nature and time are transposed into painterly rhythms akin to poetry or music. His works often weave multi-layered cadences through the interplay of distance and proximity, material and space, light and surface—transforming pictorial surface into a temporally charged sensory field. This elegance and emotional resonance stands in gentle counterpoint to the practice of his wife, **Charlotte Verity**. Verity employs pure, lucid brushwork to capture the transparency and flux of natural light, evoking atmospheres that hover between presence and disappearance. Suggesting both the passage of time and an ethereal distance, her paintings embody qualities of “yi jing” found in East Asian aesthetics. They remind us that only through repeated viewing, from shifting vantage points, can subjective perception and sensibility be fully articulated. Such attentiveness to the spirit of things, largely abandoned in post-1960s contemporary painting, finds renewed continuity in her work. Together, Le Brun and Verity transcend the bounds of time and space, fusing tangible motif with spiritual resonance.

**Richard Tuttle** and **Mei-mei Berssenbrugge** have embodied a spirit of experimentation across various disciplines for six decades. As a Chinese American poet, Berssenbrugge roots her writing in multicultural poetics and has been closely associated with Asian American artistic communities since the 1960s. Her texts often draw on classical Chinese poetry imagery, reinterpreted within broad philosophical contexts where self and verse are intertwined. This approach aligns with Tuttle’s artistic premise: a commitment to autonomy and self-sufficiency in art. Their collaboration began with Tuttle’s 1973 solo exhibition in Munich, named after Berssenbrugge’s poem *Hello, Rose*. In this project, poetry served not just as a supplement but as a structural

key: Tuttle's installation was designed as a spatial response to Berssenbrugge's reading of poems. Since then, they have produced numerous artist books, now held in major collections such as the Whitney Museum of American Art and The Metropolitan Museum of Art.. In the broader context of American art, Tuttle has long been recognized as a key figure bridging Minimalism and Post-Minimalism, while also connecting to East Asian traditions. His practice incorporates principles like attentiveness to emptiness and void, as well as a calligraphic appreciation of line. In doing so, he challenges established Western dualisms, transforming simple, provisional materials into vehicles for a universal aesthetic experience—works that exist in the world much like poems exist in language.

**Zao Wou-Ki** and **Lanlan** illuminates the profound crosscurrents between Eastern and Western abstraction. Zao's early absorption of Paul Klee's pictorial symbols and musicality resonated with Eastern thought, which he later fused with the ethereality of Chinese landscape traditions to forge a new abstract language. His canvases function as self-regulating systems: the flow of pigment, the velocity of brushstroke, the trace of signs—all constitute the work's true vocabulary rather than metaphors of nature. Like musical motifs, these elements recur, transpose, and transform across periods and media. Lanlan, Zao's first wife, departed from him in 1957, yet her practice offers a striking parallel dialogue. Her art was catalyzed by music, which moved into dance and then into painting; her lines and colors embody bodily rhythm and temporal cadence, infusing abstraction with temporality and imagery. Though their styles diverged, the two artists reflect one another at a deeper level of spatial rhythm and cultural resonance.

In the contemporary sphere, the practices of **Liz Wendelbo** and **Egan Frantz** extend abstraction into newly expanded territories. As a member of the electronic music duo Xeno & Oaklander, Wendelbo has long explored the interstices of sound, image, and perception. Her work *Mathesis* overlays vivid chromatic grids onto grainy black-and-white footage shot in the medieval French town of Grillon, accompanied by a score produced on the ARP 2600 synthesizer. Through the granular texture of image and sound, she seeks to reveal the vitality of the human spirit and its kinship with the natural world. Frantz, in contrast, mobilizes conceptual strategies and material experimentations to challenge the very limits of abstraction. He confronts abstraction's boundaries through both idea and material form. His work reminds us that while modern visual art has long unfolded within the binary confines of the painted surface, abstraction today opens onto a triadic structure: the temporality of music, the expansiveness of virtual space, and the planar discipline of painting intersecting in dynamic exchange.

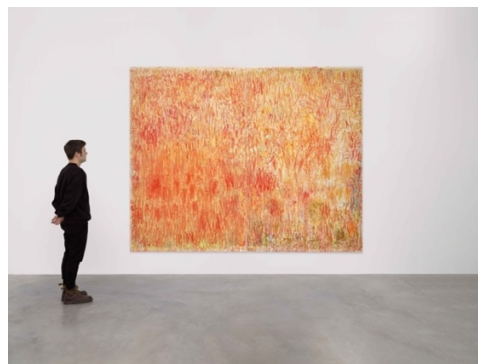
All the couples pursue to aspire to articulate realities beyond the quotidian—ordered yet transcendent, complex yet contemplative. Their works seek to reimagine states of inner being and meditative stillness within the layered complexity of a new era. They demonstrate how abstraction, far from being a completed historical movement, continues to renew itself as a fluid, ever-evolving language—one that opens infinite perception within the most finite of forms.

\*To coincide with Taipei Biennial, the gallery will host a **Poetry Reading** event by renowned Taiwanese poet couple **Chen Po-Yu** and **Ma I-Hang** to share selected poems by **Mei-mei Berssenbrugge** on **1st November, from 4.30 p.m.** Following the reading, a **Panel Dialogue** moderated by **Joanna Wang**, Executive Director of MoNTUE, will further expand on the mirroring and resonance between poetry and art within the context of couple relationships. The event will conclude with a **reception**, offering an opportunity for the audience and speakers to engage in deeper exchange.

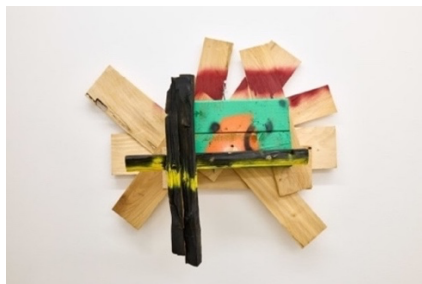
## Selected Works



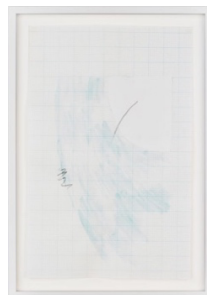
夏洛特·維利蒂 Charlotte Verity  
*西恩納的五月初逢 A May Day, Sienna*, 2023  
畫布油彩 oil on canvas  
30.5 x 35.6 cm  
©Charlotte Verity, Courtesy of Albertz Benda and Each Modern



克裡斯多夫·勒·布倫 Christopher Le Brun  
*金色森林 Goldengrove*, 2016  
畫布油彩 oil on canvas  
270 x 340.4 x 4 cm diptych  
©Christopher Le Brun, Courtesy of Lisson Gallery and Each Modern



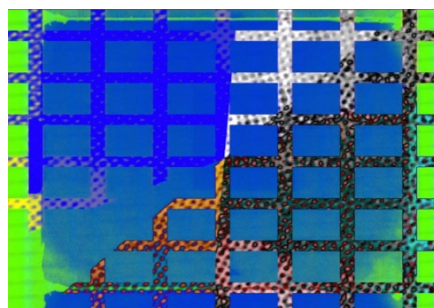
理查德·塔特爾 Richard Tuttle  
*數 Kazu*, 2024  
壓克力、噴漆、松木、鐵絲、釘子、螺絲 acrylic, spray paint,  
pine wood, wire, nail, screws  
59.3 x 15.4 x 19 cm  
©Richard Tuttle, Courtesy of Tomio Koyama Gallery and Each Modern, Photo by Kenji Takahashi



理查德·塔特爾 Richard Tuttle  
*Fear, I*, 2012-2013  
紙本水彩、蠟筆、拼貼 water color, crayon, collage on paper  
43 x 28 cm  
©Richard Tuttle, Courtesy of Tomio Koyama Gallery and Each Modern, Photo by Kenji Takahashi



伊根弗朗茲 Egan Frantz  
*啟蒙者 Pedagogical Toy*, 2025  
畫布壓克力 synthetic polymer on canvas  
195.3 x 146.2 cm  
©Egan Frantz, Courtesy of the artist and Each Modern



莉茲溫德爾伯 Liz Wendelbo  
*Mathesis*, 2025  
有聲影片 video, sound  
04'16"  
©Liz Wendelbo, Courtesy of the artist and Each Modern