



安通庫恩斯特, *New World Order (Trout Fishing)*, 畫布油彩, 149 x 153 cm

ARCOLISBOA 2026

Booth G01 | 安通庫恩斯特、Shohei Takasaki

May 28 - 31, 2026

葡萄牙里斯本Cordoaria Nacional

Each Modern 亞紀畫廊很榮幸第二度參加葡萄牙里斯本ARCOLISBOA。今年，畫廊將帶來美國藝術家安通庫恩斯特與日裔澳洲藝術家 **Shohei Takasaki** 的雙人展位，透過兩位藝術家截然不同的表現語法，探討筆觸、身體動能與視覺符號如何跨越文化的疆界。

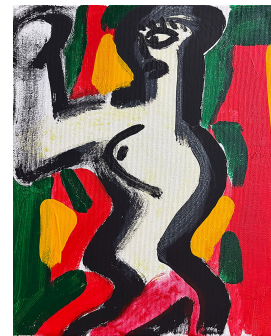
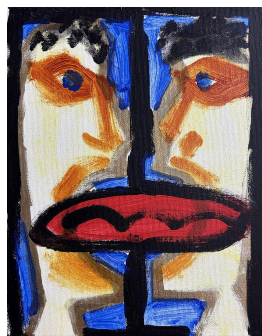
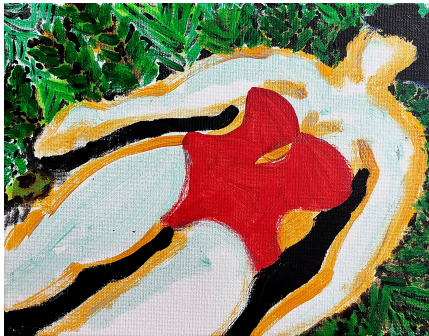
在當前數位圖像氾濫的時代，庫恩斯特與Shohei Takasaki選擇回歸繪畫最原始的魅力。儘管兩人的視覺風格迥異，卻共同指向了繪畫媒介的本質：色彩如何堆疊、線條如何界定空間，以及藝術家如何透過「手感」賦予畫面生命。

庫恩斯特的作品展現了一種高度精煉的繪畫語法。畢業於耶魯藝術學院的他，擅長將生活中的平凡客體——如動物、花卉或表演者——轉化為具備雕塑質感的符號。庫恩斯特的「繪畫性」體現在其對平面性 (Flatness) 與邊界處理的極致掌握。他利用低飽和度的色彩與軟邊幾何形狀，在畫面上構建出一種如同詩意夢境般的層次感。對庫恩斯特而言，繪畫是一場關於構成的實驗，他將情感隱藏在冷靜的層疊之中，讓畫布表面呈現出一種絲滑卻具有重量的物質性。



(左)安通庫恩斯特, *Curtsy (Dusk)*, 2026, 畫布油彩, 61 x 76.2 x 2.5 cm
 (右)安通庫恩斯特, *Flowers*, 2021, 博物館版上油彩、夏比, 35.5 x 28 cm

與之形成強烈對比的是 Shohei Takasaki。定居於雪梨的 Takasaki，其創作過程是一場體力與直覺的搏弈。深受新表現主義影響，他的繪畫性源於一種「身體的解放」。在畫布上，Takasaki 混合使用油畫、油畫棒與木炭，以粗獷、狂放且充滿速度感的線條，打破了具象的邊界。他的畫面充滿了原始的能量，人體與靜物在奔放的色塊中解構再重組。這種充滿張力的塗抹與刮擦，體現了藝術家對「繪畫行為」本身的熱愛，讓觀眾能直接感應到藝術家創作時的呼吸與律動。



(左) Shohei Takasaki, *Untitled (March 18 2026)*, 2026, 畫布壓克力, 20.3 x 25.4 cm
 (中) Shohei Takasaki, *Untitled (March 12 2026)*, 2026, 畫布壓克力, 25.4 x 20.3 cm
 (右) Shohei Takasaki, *Untitled (February 4 2026)*, 2026, 畫布壓克力, 25.4 x 20.3 cm

安通庫恩斯特 (1987 年出生於美國; 現居紐黑文) 於 2011 年獲得加州藝術學院 (CalArts) 美術學士學位，並於 2014 年獲得耶魯大學藝術學院美術碩士學位。他開創了一種由提煉後的造型與明亮色彩所構成的視覺語言。他的畫作通常描繪人物或日常物件，展現出一種令人卸下防備的簡約感，實則蘊含著複雜的情感。Konst 穩定的輪廓線與深思熟慮的構圖營造出一種真摯的氛圍，使幽默與脆弱感並存。他的作品被北京 X 美術館及邁阿密 Jorge M. Perez 等機構收藏。

Shohei Takasaki (1979 年出生於日本; 現居雪梨) 在定居雪梨之前，曾居住於日本與波特蘭。他帶來了一種截然不同的迫切感與動態能量。他的油畫與素描作品由快速且直覺的標記所驅動，捕捉了思想的即時性與衝動的不可預測性。充滿活力的線條與鮮艷的色彩碰撞，使畫面呈現出一種兼具「刻意構建」與「即興發揮」的特質。他的作品已進入多家知名機構的公共收藏，如西雅圖的星巴克總部和波特蘭的 Hoxton 酒店。



Shohei Takasaki, *Untitled(February 10 2026)*, 2026,
Acrylic, oil stick and colored pencil on canvas, 162 x 130.3 cm

ARCOLisboa 2026

Booth G01 | Antone Künst, Shohei Takasaki
May 28 - 31, 2026
Cordoaria Nacional, Lisbon, Portugal

Each Modern is honored to participate in ARCOLisboa in Lisbon, Portugal. This year, the gallery presents a duo exhibition featuring American artist **Antone Künst** and Japanese-Australian artist **Shohei Takasaki**. Through their distinct expressive lexicons, the exhibition explores how brushstrokes, kinetic energy, and visual symbols transcend cultural boundaries.

In an era saturated with digital imagery, both Künst and Takasaki choose to return to the primal allure of painting. While their visual styles diverge, they converge on the essence of the medium: how color is layered, how lines define space, and how the artist breathes life into the canvas through the "touch of the hand."

Künst's work exhibits a highly refined pictorial grammar. A graduate of the Yale School of Art, he excels at transforming mundane objects from daily life—such as animals, flowers, or performers—into symbols with a sculptural quality. Künst's "painterliness" is manifested in his masterful command of flatness and edge treatment. Utilizing low-saturation palettes and soft-edged geometric forms, he constructs a poetic, dreamlike sense of layering on the canvas. For Künst, painting is an experiment in composition; he conceals emotion within cool, deliberate layers, giving the surface a silky yet weighted materiality.

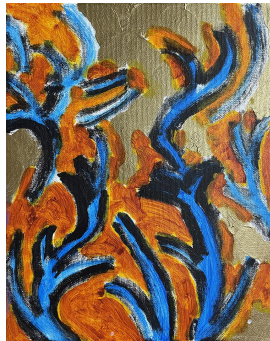
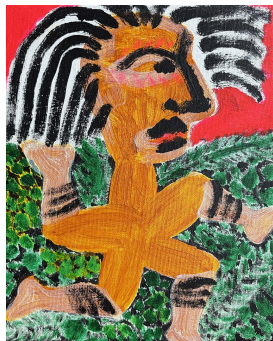


(L) Antone Könst, *Flowers*, 2023, Unique Monotype on Arches, printed at 10 Grand Press, 60 x 50 cm

(M) Antone Könst, *Six Paper Paintings*, 2022, Stonehenge oil primed paper, 40.64 x 30.43 cm

(R) Antone Könst, *Juggler*, 2023, Unique Monotype on Arches, printed at 10 Grand Press, 60 x 50 cm

In stark contrast stands Shohei Takasaki. Based in Sydney, Takasaki's creative process is a wrestling match between physicality and intuition. Heavily influenced by Neo-Expressionism, his painterliness stems from a "liberation of the body." On the canvas, Takasaki blends oil paint, oil sticks, and charcoal, using bold, wild, and high-velocity lines to break the boundaries of figuration. His canvases are charged with primal energy, where human figures and still lifes are deconstructed and reassembled amidst exuberant blocks of color. This tense application of smearing and scratching embodies the artist's passion for the "act of painting" itself, allowing the viewer to directly sense the rhythm and breath of the creative process.



(L) Shohei Takasaki, *Untitled (February 3 2026)*, 2026, Acrylic on canvas, 25.4 x 20.3 cm

(M) Shohei Takasaki, *Untitled (March 2 2026)*, 2026, Acrylic on canvas, 25.4 x 20.3 cm

(R) Shohei Takasaki, *Untitled (February 13 2026)*, 2026, Acrylic and oil stick on canvas, 35.5 x 27.9 cm

Antone Könst (b. 1987, USA; based in New Haven) received his BFA from the California Institute of the Arts in 2011 and MFA from Yale School of Art in 2014. introduces a visual language shaped by distilled forms and luminous colors. His paintings often depict figures or everyday objects with a disarming simplicity that belies their emotional complexity. Könst's steady outlines and deliberate compositions create an atmosphere of sincerity, where humor and vulnerability coexist. His works can be found in the collection of X Museum, Beijing and Jorge M. Perez Collection, Miami.

Shohei Takasaki (b. 1979, Japan; based in Sydney) lived in both Japan and Portland before settling in Sydney. He brings a contrasting sense of urgency and kinetic movement. His paintings and drawings are driven by rapid, intuitive mark-making, capturing the immediacy of thought and the unpredictability of impulse. Energetic lines collide with vivid color, producing surfaces that appear simultaneously constructed and improvised. His work has found a place in the public collections of esteemed institutions, such as the Starbucks headquarters in Seattle and The Hoxton Hotel in Portland.