



God Yak (#138), 2019. 布面油画, 手工木框 | Oil on canvas and hand-carved wood frame. 137.2 x 127 x 6.7 cm. 图片提供: 艺术家、贝浩登与卡斯明 | Courtesy of the Artist, Perrotin and Kasmin

马克·莱登 超灵动物

与卡斯明共同呈现

开幕: 2020 年 7 月 3 日 (周五)

2020 年 7 月 3 日至 2020 年 8 月 29 日

贝浩登与卡斯明荣幸宣布将联合筹办美国艺术家马克·莱登 (1963 年生于美国) 的全新个展, 呈现逾 40 件来自全新“超灵动物” (Anima Animals) 系列的作品, 同名展览将于 2020 年 7 月 3 日在贝浩登 (上海) 开幕。本次展览将是艺术家在中国的首次个展。

“超灵动物”呈现了一组被施以魔法的角色肖像, 其中细致入微地实现了原型、刻奇与叙事神秘主义的标志性融合。粉面大眼睛的神奇生物灿然出现, 作品则被放置在艺术家设计的华丽木框中。这些手工精心雕刻的画框亦是作品的一部分, 延展了传统意义下的平面画面。作品中形象的异世界举止受启于 20 世纪 50 年代那些独特、乖张、具有戏剧性比例面孔的复古填充动物玩具。尽管其中很多形象都展现出灿烂的笑容, 带着糖果色的松软绒毛、甜腻的卷发、玫瑰和丝带蝴蝶结, 但表面之下, 一种更为暗黑的情感张力仍然在观者的潜意识中回荡。

莱登的现代神话中总是相伴而生着舒适和危险这两种不可分割的气质。莱登提到“我的大部分作品都在探寻物质世界与精神世界的联系”。他的作品展现出一种在精神和现实两个世界之间交错徘徊的景象, 其中对往昔的怀念, 以及由此延展的记忆和死亡始终存在。

MARK RYDEN *Anima Animals*

In collaboration with Kasmin

Opening Friday July 3, 2020

July 3, 2020 – August 29, 2020

Perrotin and Kasmin are delighted to announce a jointly organized exhibition of new works by American painter Mark Ryden (b. 1963, United States). Featuring over forty works from the artist's latest series, *Anima Animals*, the eponymous exhibition will be on view at Perrotin's Shanghai gallery from July 3, 2020. This also marks the artist's first solo show in China.

Anima Animals presents a portrait gallery of enchanted characters that embody the artist's meticulously-realized, signature blend of archetype, kitsch, and narrative mysticism. Resplendent with pink-cheeked, wide-eyed divine beings, the works are encased in ornate, handcarved wooden frames of the artist's design that function as part of the artwork, extending the traditional limits of the picture plane. The characters' otherworldly demeanors found within are inspired by the idiosyncratic and playfully proportioned faces of 1950s vintage plush animal toys. Whilst many of these creatures present a benevolent smile framed by soft tendrils of candy-colored fur, saccharine curls, roses, and silk bows, a darker tension lies just under the surface, hinting at the haunting resonance of the subconscious.

Ryden's modern mythologies inseparably interweave twin senses of comfort and menace. “Most of my work engages with the relationship



Messenger (#148), 2019. 木板油画、手工木框 | Oil on panel and hand-carved wood frame. 120.7 x 59.7 x 7.6 cm. 图片提供: 艺术家、贝浩登与卡斯明 | Courtesy of the Artist, Perrotin and Kasmin



Salvator Mundi (#137), 2018. 木板油画、手工木框 | Oil on panel and hand-carved wood frame. 88.3 x 67.9 x 4.4 cm. 图片提供: 艺术家、贝浩登与卡斯明 | Courtesy of the Artist, Perrotin and Kasmin

村上隆曾说道：“马克·莱登，奈良美智与我，以及我们同时代的艺术家都面临着相同的方向。这种方向是指，我们还是孩子的时候，浸润于亚文化的影响下，这种经历深深地烙印在我们每个人身上；到青少年时期，我们开始绘画及研究艺术史，同时发展我们的绘画技巧。当我们能够完全掌握两者时，我们便成功将历史绘画方法与亚文化结合。简而言之，这就是我们这一代。”

莱登经久不衰的艺术创作实践，提升了美国传统和古典文化中的高度情感化元素，如同在为一个珍奇柜集珍。莱登技艺繁复的画布巧妙地重组了几个世纪的艺术史，将西班牙及意大利宗教画的宏伟、早期绘画大师作品的丰富装饰性，以及法国新古典主义的精细纹理融合为一。

关于艺术家

马克·莱登目前生活和工作于美国俄勒冈州波特兰。1987年，莱登于加州帕萨迪纳艺术中心设计学院获学士学位。他曾在世界各地艺术博物馆及机构举办个展，包括大型回顾展“Cámara de las maravillas”，马拉加当代艺术中心（2016年）；早期回顾展“Wondertoone!”，西雅图弗莱艺术博物馆及加州帕萨迪纳艺术博物馆（2004至2005年）；2017年，莱登为美国芭蕾舞剧院新剧“Whipped Cream”担纲布景、服装及道具设计，该剧由阿列克谢·拉特曼斯基担任编导；由艺术家创作的素描、手稿及绘画亦同期于大都会歌剧院及卡斯明展出。

between the physical world and the spiritual world,” he has said. His are scenes that exist in the ambiguous space between these two realms, in which nostalgia—and by extension memory, even death—are ever-present.

Takashi Murakami has said: “Mark Ryden, Yoshitomo Nara, and I, among others, belong to a generation of artists who have been facing in the same general direction. What I mean by the ‘same direction’ is that as children, we were baptized in subculture and that experience remains intensely imprinted on each of our beings. When we subsequently began painting in our adolescent years, we also started to study art history while simultaneously developing our painting technique. Once we had full command of both of these, we succeeded in combining historical painting methods with subculture. That, in a nutshell, is our generation.”

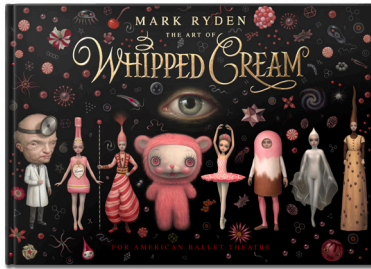
Ryden’s time-honored, artistic craftsmanship elevates heavily sentimentalized elements of American tradition and antiquity, collected as though for a cabinet of wonders. His labor-intensive canvases deftly rework centuries of art history, combining the grandeur of Spanish and Italian religious painting with the decorative richness of Old Master compositions and the lush textures of French Neoclassicism.

About the Artist

Mark Ryden received his BFA from the Art Center College of Design in Pasadena, California in 1987. His paintings have been exhibited in museums and galleries worldwide, including a 2016 career-spanning retrospective *Cámara de las maravillas* at The Centro de Arte Contemporáneo of Málaga, as well as an earlier retrospective *Wondertoone!* at the Frye Museum of Art in Seattle and Pasadena Museum of California Art (2004–2005). In 2017 Ryden was commissioned to create the set and costume design for a new production of *Whipped Cream*, put on by the American Ballet Theatre with choreography by Alexei Ratmansky. The drawings, sketches and paintings created by Ryden for the ballet were exhibited concurrently at the Gallery Met located at the Metropolitan Opera House and at Kasmin. Ryden currently lives and works in Portland, Oregon.



The City, 2017. 档案纸艺术微喷 | Giclee print on archival paper. 81.3 x 127 cm. 图片提供: 艺术家、贝浩登与卡斯明 | Courtesy of the Artist, Perrotin and Kasmin



《鲜奶油》艺术设定集》，封面书影
The Art of Whipped Cream, book cover, 2020
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关于《鲜奶油》艺术设定集》

马克·莱登全新英文画册《鲜奶油》艺术设定集》将于展览同期在贝浩登（上海）书店国内首发。

《鲜奶油》于 2017 年在都会歌剧院首演，是国际著名编舞家阿列克谢·拉特曼斯基的导演作品，并由马克·莱登设计布景、服装与道具。该剧改编自理查德·施特劳斯创作于 1924 年的一出芭蕾舞剧，讲述了一名小男孩在吞食糖果过量后坠入幻境的历险。全新画册《鲜奶油》艺术设定集》共 260 页，完整记录了莱登与舞剧团队的创意合作过程，收录了艺术家设计素描手稿与完全实现的制景照片及幕后故事，突出了艺术家非凡的想象力；书中亦收录了主要舞蹈演员及舞剧创意团队的专题访问。

他参照了一些原始作品的照片，但尽量不受早期设计的影响。相反，他想要“以一种非常普遍的方法在设计中融合 20 世纪 20 年代维也纳传统糕点店的美学风格，然后赋予其更现代、超现实的特色”。马克·莱登说道：“整个制作中我最喜欢的一点在于，甜蜜与令人不安的元素——甚至是恐惧——在剧中形成了鲜明对比。”

——《纽约时报》

About *The Art of Whipped Cream*

On the occasion of the exhibition, a fully-illustrated English catalogue *The Art of Whipped Cream* is available for purchase at Perrotin Kawaii Shop in Shanghai.

Whipped Cream, which premiered at the Metropolitan Opera House, New York, in 2017, is the work of internationally renowned choreographer Alexei Ratmansky, for which Ryden created elaborate sets, costumes, and props. Based on a 1924 ballet by Richard Strauss, *Whipped Cream* tells the story of a boy who finds himself in a delirious world after overdosing on confections. In the 260-page book, Ryden chronicles the entire production of the ballet, from his process sketches, fully realized set designs, and behind-the-scene stories, highlighting the artist's remarkable imagination. Interviews with the principal dancers and his creative team are also included in the book.

He looked at some photographs from the original production but tried not to be overly influenced by the early designs. Instead, he wanted to incorporate “the 1920s aesthetic of a Viennese pastry shop in a very general way, and then give it a more modern, surrealist edge,” he said. “One of the things I really like about the whole production is the contrast between sweet and disturbing – maybe even frightening – elements.”

—— *The New York Times*

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More information about the artist >>>

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