



无题 *Untitled*, 2022. 布面丙烯与喷漆 | Acrylic paint, aerosol on canvas. 230 x 306 cm (双屏 | 2 Panels). ©2022 MADSAKI/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

MADSAKI

长夜漫漫然黎明将至

开幕: 2022 年 9 月 23 日 (周五)
2022 年 9 月 23 日至 10 月 22 日

贝浩登(上海)荣幸推出 MADSAKI 的个展“长夜漫漫然黎明将至”(The Night Is Long That Never Finds The Day)。作为艺术家在中国大陆地区的首次个展,此次呈现的系列风景画标志着 MADSAKI 绘画主题的转变。

MADSAKI 的绘画实践颠覆了艺术的高雅与低俗之分,他采用广泛的视觉资源——从艺术史上的经典作品到报纸图片再到流行文化图标,并将喷漆“升级”为一种艺术媒材,这使他收获了许多成功与荣誉。现在, MADSAKI 又试图在他的作品里确立一个新的方向和视角。展览的标题即出自莎士比亚著名悲剧《麦克白》中的一句台词,传递出 MADSAKI 以他自己的视角对当前世界局势的视觉转译。

当新冠肺炎疫情在全球肆虐,人们在保持社交距离的同时,承受着精神上的孤立; MADSAKI 希冀在身体和心理上逃离的愿望随着时间的不断推移而愈发强烈。今年春天到来前的日子,光秃秃的树枝仍然被积雪覆盖之际,艺术家与妻子和女儿一起访问了日本石川县能登地区(他妻子的故乡),并在一处荒芜的海滩上夜游。他被海滩后方一条

MADSAKI

THE NIGHT IS LONG THAT NEVER FINDS THE DAY

Opening Friday September 23, 2022
September 23–October 22, 2022

Perrotin Shanghai is delighted to present MADSAKI's solo exhibition, *The Night Is Long That Never Finds The Day*, the artist's first solo presentation in mainland China, with a series of landscape paintings to mark a thematic shift in his painting practice.

Having accrued much success and accolades from a painting practice that undermines the dichotomy of high art and low art, MADSAKI's visual resources range from the classics throughout art history to newspaper images and pop culture icons while he "upgraded" spray paint as a fine art medium. MADSAKI was on the outlook for a new direction and perspective in his works. The title of exhibition, taken from a passage in Shakespeare's seminal tragedy, *Macbeth*, conveys MADSAKI's visual translation of the current global situation from his viewpoint.

As the recent global pandemic ravaging continuously throughout the world, keeping people socially distanced and mentally isolated, MADSAKI's nagging desire to escape physically and psychologically culminated over time. Before spring arrived this year, when tree branches were still barren and covered in snow, the artist went on a nocturnal excursion with his wife and daughter to a deserted beach in the Noto Area of Ishikawa Prefecture, Japan, during their visit to his wife's hometown. Captivated by the sceneries along a dirt road



无题 *Untitled*, 2022. 布面丙烯与喷漆 | Acrylic paint, aerosol on canvas. 200 × 150 cm. ©2022 MADSAKI/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

土路上的风景所吸引，这是一条连当地人都甚少前往的荒凉道路。MADSAKI 在沿途停留，拍了许多照片，夜空中的月亮和汽车的前灯照亮了画面。尽管后来他又多次回到同一个地方，但那个特殊的夜晚的记忆却一直被锁定在脑海中，促使他将其转化到画布上。

MADSAKI 一直想要描绘自然，而问题在于：描绘哪里和如何描绘。今年早些时候访问夏威夷大岛（他的叔叔在此定居）时，这位自称“半个都市男孩，半个自然爱好者”的艺术家开始潜心创作风景画。和他以往那些取材自个人故事和经历的画作一样，这些描绘自然的近作，一方面是在向某个地点和他妻子的过去致敬（勾勒出他们相识之前她成长的背景）；另一方面，这亦是一场自我发现、疗愈和内省的个人旅程。

无论在西方还是在亚洲绘画传统中（特别是在中国、日本和韩国的艺术中），风景画都与文化威望和社会等级紧密交织——前者通常与历史画有关，后者则与儒家思想催生的文人画并行。MADSAKI 将他近期的风景画构想为“自画像”，意指指涉某种高度个人化的、内省的、甚至是自我疗愈的创作过程。艺术家坦率地承认了创作过程中的挣扎：“这是一个对我来说完全陌生的绘画类型。它让我感觉到自己是全然赤裸的，既舒适又不适。”

恰巧，在今年 4 月创作这些新的风景画时，MADSAKI 重读了早熟的法国诗人阿瑟·兰波（Arthur Rimbaud）那首致幻的散文诗《地狱之季》（*A Season in Hell*），诗人对错乱的感觉、令人迷醉的情境和近乎迷失方向之体验的投注，不仅深深地迷住了 MADSAKI，MADSAKI 处理绘画的方式亦与诗中那些情感丰沛的意象、对诗歌形式的破坏产生了共鸣。恰如兰波宣泄式的诗篇使其诗人生涯终结，MADSAKI 的风景画之魅力亦在于艺术家提取其真实的个人经历，这些经历体现了痛苦和绝望，同时也充满了希望和憧憬。

作为 1980 年代初抵达新泽西的第一代移民，MADSAKI 的语言障碍和种族身份使他远离了直接经验的世界。2004 年，他搬回日本，这在某种程度上使他再次经历了童年的文化冲击和疏离感。尽管这两



无题 *Untitled*, 2022. 布面丙烯与喷漆 | Acrylic paint, aerosol on canvas. 200 × 150 cm. ©2022 MADSAKI/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

behind the beach, desolate and rarely frequented even by the locals, he stopped along the way and took many photographs, lit by the moon above and the headlights of his car. Although he had gone back to the very same place multiple times after that, the experience of that particular night locked in the artist's mind, impelling him to translate it onto canvas.

MADSAKI had always wanted to paint nature, but the questions have been where and how. A self-proclaimed "half city-boy, half nature-lover" began to toil with landscape painting on his visits to the Big Island of Hawaii earlier this year, where his uncle resides. As with all of his previous paintings that come from personal stories and experiences, the recent works depicting nature, on the one hand, pay homage to a place, to his wife's past, and offer context to her becoming of age for him to relate to; on the other, became a personal journey of self-discovery, healing, and introspection.

Landscape paintings, in either Western or Asian tradition (especially in the arts of China, Japan, and Korea), are associated with cultural prestige and social hierarchies - the former often tied to history paintings and the latter to a literati tradition spun from Confucianism. MADSAKI conceives his latest landscape paintings as self-portraits, the process of which has been deeply personal, introspective, if not self-healing. The artist confesses his struggles with outright frankness, "It's a genre completely new to me. It makes me feel completely naked. I am comfortable and uncomfortable at the same time."

Coincidentally, as MADSAKI worked on the latest landscapes in April this year, he re-read the hallucinatory prose poetry, *A Season in Hell* by the precocious French poet Arthur Rimbaud, whose preoccupation with deranged senses, intoxicating circumstances, or even disorienting experiences, not only captivated the artist, but its lyrical imagery, its destruction of poetic forms resonated with MADSAKI's approach to painting. Similar to Rimbaud's cathartic epic that signed off his career in poetry, the appeal in MADSAKI's landscape paintings is the way in which the artist extracts authentic personal experiences that draw on suffering and despair as much as on hope and aspiration.

Being a first-generation immigrant to New Jersey in the early 1980s, his linguistic barriers and being racially visible kept him away from his immediate world. In 2004, his relocation back to Japan was, to some extent, a childhood encore of cultural shocks and alienation. Although both times left him a lasting sense of being the "cultural other,"

次经历给他留下了作为“文化的他者”的持续影响，但 MADSAKI 克服了二元化的思维定式；在最新系列中，他消解了画布上任何形式的边界和分类，继而也模糊了肖像画和风景画之间的界限。

此次展出的作品均为未命名作品，这延续了他以往具象绘画中类似的矛盾感——其中的人物常常带着笑脸，泪水却顺着脸颊流下来。在最新的作品中，MADSAKI 采用了一套不同的喷漆罐绘画技术。他将微妙的色韵层叠地施加在坚实的形式上，并于表面保留了标志性的滴洒，从而为画面提供了复杂的心理层次，而绝非传递出一个凄楚的信息。这些图像中没有任何人物的痕迹，前景中的光线通常将画面照亮，从画家 / 观众的角度来看，这似乎暗示了一种违抗——甚至是乐观的态度；背景不断地向昏暗区域后退，尽管在总体上呈现出一种幽暗和阴郁的气氛，但却是被照亮的。

MADSAKI 的色彩运用强调了明暗层次之间的对比，这让人想起了诸如 J.M.W. 透纳 (J.M.W. Turner) 这样的光影大师。MADSAKI 也从文森特·梵高的《圣保罗医院的花园》(*The Garden of Saint-Paul Hospital*) 中汲取了灵感。正如凡高用色彩来传达他的感情——通过组合颜色来强化作品的情感张力，一方面创造出和谐，另一方面制造出鲜明的反差。这件作品让 MADSAKI 流泪，它在自然这个无所不能的庞然大物面前流露了一丝脆弱，启发 MADSAKI 在他自己的画作中唤起相同的情绪反应。

MADSAKI 以其创作周期之短而闻名，他曾在几小时内完成一幅画作；然而，这些风景画则需要花费更长的时间，从几周到几个月不等。每幅绘画所用时间之长，不仅反映了艺术家深入挖掘个人情感库的冥想过程，同时也与展览标题和贯穿于整个系列里的夜之主题相呼应。尽管 MADSAKI 描绘了这样一段穿越无尽黑夜的旅程，白昼之光在此无处可寻，但艺术家对绘画媒介的掌控，对照亮画面的色彩的使用，却如此真实地呼应了 MADSAKI 在他工作室的一张纸壳上潦草写下的阿尔伯特·加缪 (Albert Camus) 的那句话：“对付一个不自由世界的唯一方法是变得如此绝对自由，以至于你的存在本身就是一种反抗。”

撰文：贺潇

关于艺术家

MADSAKI (1974 年生于日本大阪) 在美国新泽西州长大，1996 年毕业于纽约帕森设计学院。他的艺术创作及性格深受两地影响，其作品一方面映照艺术历史，另一方面引述潮语、电影和漫画人物评论大众文化，于近期更走向抒发个人观感的路向。为了在视觉上表达自我，MADSAKI 发展出了一种标志性的风格，即将喷漆作为一种创作媒介，即便他从未参与过街头涂鸦。MADSAKI 以“Wannabe”画作系列闻名，作品看似幽默风趣，指涉了老大师的杰作，但它们却蕴含着另一种深层的涵义，这在 MADSAKI 的艺术实践中随处可见——他试图用笑声和幽默来分散注意力，疗愈内心世界的混乱。

[更多艺术家相关资讯 >>>](#)

MADSAKI overcame the binary way of thinking by abolishing any forms of boundaries and categorizations in his works on canvas, as he blurs the boundary between portraiture and landscape paintings in this latest series.

The works on view are unanimously untitled, extending a similar sense of ambivalence found in his previous figurative paintings, where the figures typically wore a smiley face with tears running down their cheeks. For the latest works, MADSAKI adopted a different set of painting techniques using the spray can. He rendered nuanced color schemes with multiple layers over solid forms, while preserving the signature drips on the surface that offers a complex psyche rather than delivering a poignant message. Absent of any human trace in these imageries, the light in the foreground often illuminates the picture to suggest a defiant, if not optimistic, attitude from the viewpoint of the painter/spectator, while the background constantly receding into a twilight zone is nevertheless lit despite of a general doom and gloom atmosphere.

MADSAKI's use of colors heightens the contrasting sense of illumination reminds one of many masters of light such as J.M.W. Turner. It is also not surprising that MADSAKI would find inspiration in Vincent van Gogh's *The Garden of Saint-Paul Hospital*. As van Gogh discovered the use of color that conveyed his feelings, he intensified the emotional charge of his work by combining colors to create harmony on the one hand or contrast on the other. This work has brought MADSAKI to tears, revealing a vulnerability before the omnipotent and behemoth of nature while compelling him to evoke the same emotional response in his paintings.

Famously known for his fast executions, MADSAKI had previously completed a painting within hours from start to finish. These landscapes, however, have taken much longer, from weeks to even months. The length of time taking the artist to complete each painting not only reflects a meditative process of digging deep into one's emotional reservoir, but also to resonate with the title of the exhibition and the consistent nocturnal theme of this series. Although MADSAKI depicts such a journey through an infinite night that the light of day is nowhere in sight, the artist's command of the painting medium, his use of color that illuminate the pictures rings true with Albert Camus' phrase scribbled on a piece of a paper cardboard in his studio, "The only way to deal with an unfree world is to become so absolutely free that your very existence is an act of rebellion."

Text by Fiona He

About the artist

A graduate of New York City's Parsons School of Design (BFA, 1996), MADSAKI (born in 1974 in Osaka, Japan) was raised in New Jersey, USA – experiences between two cultures that formed his aesthetics and personality. While much of MADSAKI's work centers on his interest in art history and critiquing mass culture with references to slang, movies and manga characters, the artist has recently been exploring more personal, intimate topics. To express this visually, MADSAKI developed a signature style using spray paint as a fine art medium, stemming from the fact that he has never participated in illegal graffiti on the streets. The artist is particularly known for his *Wannabe* series, which at first glance humorously targets old masters, yet their deeper meaning is a reoccurring theme that can be found throughout MADSAKI's artistic practice - an attempt to use laughter and humor as both distraction and therapy for his internal turmoil.

[More information about the artist >>>](#)