

# MARK RYDEN

## *Anima Animals*

KASMIN AND PERROTIN AT  
PERROTIN SHANGHAI  
3/F, 27 HU QIU ROAD  
OPENING FRIDAY, JULY 3, 2020  
JULY 3–AUGUST 22, 2020



Kasmin and Perrotin are delighted to announce a jointly organized exhibition of new works by American painter Mark Ryden (b. 1963, United States). Featuring approximately forty works from the artist's latest series, *Anima Animals*, the 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,

卡斯明与贝浩登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，呈现约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

**KASMIN**

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hand-carved 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 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

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。

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

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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.

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 *Wondertooneel* 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 has been represented by Kasmin for over 10 years. *Anima Animals* is the fourth solo exhibition organized by the gallery. Ryden currently lives and works in Portland, Oregon.

A fully-illustrated catalogue will be published on the occasion of the exhibition.

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。莱登于1987年在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“*Wondertooneel*”，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。卡斯明画廊逾十年前开始代理马克·莱登的作品，“超灵动物”是画廊为艺术家策划的第四场个人展览。莱登目前生活和工作于美国俄勒冈州波特兰。

一部艺术家全彩画册将随本次展览同期出版。

*Image:* Mark Ryden, *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、卡斯明与贝浩登 | Courtesy of the Artist, Kasmin and Perrotin

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