



绽放与厄运 Bloom and Doom, 2023. 亚麻布面油画 | Oil on linen. 182.9 x 228.6 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

## 尼基·马鲁夫

2023 年 11 月 9 日至 11 月 12 日, 上海西岸艺术中心  
2023 年西岸艺术与设计博览会 | 展位: A108

贝浩登(上海)于2023年西岸艺术与设计博览会欣然呈现美国艺术家尼基·马鲁夫的个人展位,带来一系列艺术家的全新创作,这也是艺术家在画廊项目内的首次亚洲呈现。对尼基·马鲁夫而言,绘画传递着我们生存于世的经验——光亮、黑暗,以及介于这两者之间的所有阴影之地。艺术家的语言是具象的:她从刻画单个的动物开始,逐渐发展至静物肖像,近期对家庭室内场景展开着重描绘,而这些场景中隐藏着诸多奇异的生物——人类与非人;活着的和死了的,以及无生命体。

作画过程有一个相当简单的开始,通常由某种基本的形式绘画的思想所催化。尼基·马鲁夫分别处理画面中不同的区域,允许图像和大面积的纹理样式共存,以此来打破熟悉感并规避绘画中固有的陈词滥调。她在创作中寻找并期待的时刻在于颜料的质地超越所描绘对象的那一瞬间。当这种情况发生时,意料之外的事物便会在时间的流逝中出现,它们是计划之外的,无法被命名的,仿佛是材料或媒介本身所固有的。

## NIKKI MALOOF

November 9-12, 2023, West Bund Art Center  
West Bund Art & Design 2023 | Booth: A108

For the 2023 iteration of West Bund, Perrotin Shanghai is pleased to present a solo booth of new works by American artist Nikki Maloof, marking her first presentation within the gallery program in Asia. For Nikki Maloof, painting is a way to convey the experience of existing in the world—the light, the dark, and all the shadows in between. Her language is figuration: she started out with portraits of individual animals, progressing onto still lifes and, most recently, domestic interiors and landscapes populated with a mix of creatures—human and non-human; alive, dead, and inanimate.

The paintings begin simply, often catalyzed by a basic formal painting idea. Maloof upsets familiarity and dodges clichés by treating areas of the canvas disparately, allowing patterns and textures to exist side by side. Her painting process is a search for and then encouragement of the points where paint overwhelms subject. When this happens, time falls away and unexpected things are unearthed, things that are necessarily unplanned and unnamable, and that seem intrinsic to the material itself.

The subjects in Maloof's painting, on one level, have an everyday familiarity. Indeed, they are in many instances collected from Maloof's immediate



柿子树 *Persimmon Tree*, 2023. 亚麻布面油画 | Oil on linen. 182.9 x 121.9 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

在某种程度上，马鲁夫绘画中的主题带有日常的熟悉感。事实上，这些作品的灵感源自马鲁夫过去几年生活的环境：她在美国马萨诸塞州农村的房子和工作室。但最终的描绘无论多么生动，都让人感觉不太真实。这些绘画的色彩明亮，形象卡通化，构图令人称奇。画中的一切都充满了情感。它们组成一系列的梦境，被一种神秘的逻辑所支配，其中的人物和事件被赋予了模糊的象征意义。

无论是采取传统静物画的形式，抑或在后期逐渐发展而成的家宅与花园场景主题，马鲁夫的创作明显受到了西方“虚空派”绘画的启发，后者以花朵与丰盛的食物、头骨或华丽的装饰等物品来象征尘世短暂浮华背后的虚空。去年春天，艺术家偶然见证了她家附近一只小鹿出生的时刻，当天晚些时候，又目睹了一位刚刚去世的邻居的尸体被运出家门，于是萌生了创作这一系列新绘画的想法。她决定要捕捉这同时意识到生命开端与结束的瞬间的重量，以及速朽和不朽之间的张力。这些犹如盛宴的画作流露出马鲁夫对生活的态度，随着时间的流逝，我们会透过这些看似普世性的主题，逐渐清晰地看见一位独特的艺术家对世界投注的愿景。



目击者 *The Witness*, 2023. 亚麻布面油画 | Oil on linen. 208.3 x 152.4 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

environment: for the past few years, her house and studio in rural Massachusetts. But the resulting depictions, however vivid, never feel quite real. The colors are bright, the shapes cartoonish, the compositions often implausible. Everything is emotionally charged. Looking at these canvases is like looking at a series of dreams, governed by a mysterious logic, their characters and events freighted with ambiguous symbolism.

Whether taking the form of conventional still lifes or more expansive house-and-garden scenes, Maloof's coded pictures make clear reference to the conventions of Western religious vanitas painting, with its representations of physical objects—flowers, food, skulls—to symbolize the transience of earthly pleasures. The idea for Maloof's recent paintings hatched last spring, when one morning the artist stumbled upon the birth of a fawn near her home, and later that day witnessed the body of a recently deceased neighbor being removed from his home. She decided that she wanted to capture the weight of being made simultaneously aware of the beginning and the end of life, as well as the tension between the mundane and extraordinary. In such moments it becomes clear that, despite the universality of their themes, Maloof's paintings are a vision of the world as seen through the eyes of a singular artist.



尼基·马鲁夫 | Nikki Maloof. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

## 关于艺术家

尼基·马鲁夫 1985 年生于美国伊利诺伊州皮奥里亚，现生活和/work 于美国马萨诸塞州南哈德利。尼基·马鲁夫的画作描绘了隐秘于脑海中的世界，被想象出的室内场景与动物成为了人类经验的替代物。其创作主题传递出某种深层次的关于存在的孤独感，但这种孤独感的底色则由艺术家的幽默、变幻莫测的绘画技法以及饱满的调色组成。马鲁夫描绘碎肉的轮廓、嚎叫的猫，抑或一条诙谐的厌世的鱼在我们眼前被切成薄片——所有这些形象都在深深地吸引着观众的注意力，并使他们沉浸于画面时而忧郁、时而残酷的基调之中。与此同时，鲜亮的色彩和斑斓的色调却又在试图合谋削弱这些图像所携带的黑暗属性。戏剧性的画面场景将观众引向一种矛盾的情感经验：在我们的生活中，欢笑和痛哭都是必不可少的，甚至时常同时发生。

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## About the artist

Nikki Maloof was born in 1985 in Peoria, Illinois, USA, now lives and works in South Hadley, Massachusetts, USA. Nikki Maloof's paintings depict the world hidden within the mind. Imagined interiors and animals become proxies for the human experience. Her subjects convey existential loneliness, but that loneliness is buoyed by humor, capricious paint handling, and the use of a saturated palette. A squiggle depicting ground meat, a cat's meow being mistaken for a howl, or a comically disillusioned fish being filleted before our eyes, all draw the viewer's attention to the melancholic and at times brutal tone of the imagery. At the same time, the paint handling and colors attempt to undermine the dark nature of these images altogether. This self-defeating melodrama points to an ambivalent view of existence, a need to laugh and cry even at once.

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