无题（夜曲）| *Untitled (Nocturne)*, 2025. 亚麻布面丙烯 | Acrylic on linen. 100 x 150 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

瑞安·姆罗佐夫斯基
立体视野

开幕: 2026 年 1 月 22 日（星期四）
2026 年 1 月 22 日至 3 月 7 日

贝浩登欣然呈现艺术家瑞安·姆罗佐夫斯基在画廊的首次个展"立体视野"。展览汇聚十五幅全新画作，通过重复、解构与陌生化处理的艺术手法，打破观者固有的感知惯性。

瑞安·姆罗佐夫斯基和塞尚都以极其优美的方式描绘橙子，但两人都未曾以橙子为主题创作画作。正如现代大师塞尚将水果视为构建新表现方式的基础"积木"，姆罗佐夫斯基也以橙子、花卉等自然物象为出发点，取得同样丰硕的成果。姆罗佐夫斯基以抽象手法精妙地呈现形态，其精准的技法效果引导我们探索那些造就人类独特性的感官体验。作为一位对认知科学有着独特见解与兴趣的艺术家，他运用绘画的微妙之处来反思双眼视觉。他的作品激活大脑的左右半球，凸显出我们天生具备理解复杂空间关系的能力。

这种效果尤其体现于他在绘画中对图像的双重呈现——无论是以鸟类为主题的画作（通过复制、翻转等手法呈现），还是花卉与水果的双联画，左右两幅画布中的元素相互结合，共同构筑出完整画面的统一意象。姆罗佐夫斯基采用的手法看似繁复，实则近乎欺骗性地简单。这些平常的主题如同特洛伊木马，将富有成效的迷惑悄然引入作品之中。他的画

RYAN MROZOWSKI
STEREO FIELD

Opening Thursday January 22, 2026
January 22 – March 7, 2026

Perrotin is pleased to present *Stereo Field*, Ryan Mrozowski's first solo exhibition with the gallery. Comprised of 15 new paintings, the exhibition engages repetition, deconstruction, and defamiliarization to disrupt the viewer's automatic habits of perception.

Ryan Mrozowski and Cezanne both depict oranges beautifully, but neither of them make paintings *about* oranges. Just as the modern master used the fruit as a foundational building block to create new methods of representation, so too does Mrozowski's approach to rendering the fruit (as well as flowers and other natural objects) produce fertile ends. Mrozowski playfully uses abstraction to represent form, and his precisely painted technical effects help us explore the sensory experiences that make us distinctively human. As an artist uniquely informed and interested in the science of cognition, he uses painting's nuances to reflect upon binocular vision. His art activates the left and right sides of the brain, highlighting our capacity to understand complex spatial relationships innately.

In particular, we see this effect in his use of doubling, whether in his paintings of birds (multiplied, flipped, etc.) or flowers and fruit diptychs where elements in the left and right panels combine to create a cohesive image of the whole picture. The methods that he uses are formally intricate, but almost deceptively simple. These mundane subjects act almost like a trojan horse for productive confusion. His paintings might appear to be straightforward and easily read, but they actually invite us to observe more

无题（雀）| *Untitled (Bird)*, 2025. 亚麻布面丙烯 | Acrylic on linen. 68.6 x 45.7 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

无题（花之易）| *Untitled (Shifted Flowers)*, 2025. 亚麻布面丙烯 | Acrylic on linen. 150 x 100 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

作看似直白易懂，实则邀请观者更深入地观察，并反思 "看" 这一行为本身。认知过程充满谜团，而姆罗佐夫斯基则揭示出感知是尤为复杂的现象——正如艺术本身永远充满奥秘。静物画为何不能承载真实生命的丰饶？ 大脑是无限不可知的存在，因此它对艺术的体验理应是滑移不定、充满挑战，甚至令人彻底困惑的。

最引人注目的是，姆罗佐夫斯基的橙子画作展现了人类与生俱来的 "结构识别" 能力。自史前时代起，涂鸦总会演变为可辨识的文字。同样地，当我们凝视周遭环境时，符号与象征便会逐渐显现。这种倾向无疑是一种独特的生存机制，也是人类区别于其他物种的核心特质之一。该系列画作初看之下，或许只是描绘了树上随意悬挂的圆形果实，但只要耐心细看，画面终会以一刻震撼的顿悟来回报这种凝视——由橙子构成的网格图案赫然显现！一旦发现规律，这种视觉体验便难以抹去。构图中常暗藏复杂变奏: 橙子被枝叶掩盖，或被双联画分隔成两半。然而这些伪魔术般的效果并非意在娱乐。姆罗佐夫斯基的作品更接近心理实验室的研究成果，或如二十世纪荷兰图形艺术家 M.C. 埃舍尔对知觉现象的视觉演绎。其创作意图在于揭示人类复杂心灵深处永恒迷人的奥秘。

本次展览所呈现的画作促使观众成为与姆罗佐夫斯基平等的合作伙伴——它们要求观众在观看这一行为中作出同样的用心与努力，这不亚于姆罗佐夫斯基在创作这些绘画时所倾注的一切。若你懂得如何审视艺术，它绝非静止僵化的存在。这种能力人人皆有，但唯有通过实践与耐心才能不断磨砺精进。身处此刻的时代，这往往需要放慢脚步，重新连接当下之乐——那些无处不在的馈赠。归根结底，姆罗佐夫斯基的作品展现的是人类体验的辉煌，它们始终自由敞开于愿意追寻与感知的人们面前。诚然，生活令人困惑且艰难，但若懂得该往何处看、又该如何去看，便会发现其中充满迷人魅力、启迪心灵的真正之美。

撰文: 丹尼尔 · S. 帕尔默，美国萨凡纳艺术与设计学院美术馆首席策展人

closely and to consider the act of seeing itself. Cognitive processes are enigmatic, and Mrosowski demonstrates that perception is an especially complicated phenomenon – just like art always is too. Why should a still-life not contain the richness of actual life? The brain is infinitely unknowable, and accordingly its experience of art should be slippery and challenging, if not downright confounding.

Most notably, Mrozowski's orange paintings demonstrate our inherent human ability to recognize structure. Since the dawn of history, scribbling always turns into legible words. Likewise, signs and symbols begin to emerge when we look closely enough at our surroundings. This tendency must be a unique survival mechanism, and is one of the primary attributes that distinguishes us from other species. The paintings in this series might first appear like innocent scenes of round fruit randomly placed in trees, but eventually create a dramatic moment of recognition that rewards close looking — the pattern of a grid of oranges reveals itself! We almost cannot unsee it once we find the key. Frequently, there are also additional complexities and variations to the arrangements too, such as oranges partially obscured by leaves or chopped in half by the diptych's distinct panels. These pseudo-magic tricks aren't meant to be lighthearted, though. The work Mrozowski creates is something more closely akin to the findings of a psychological research laboratory or an illustration of a perceptual phenomenon by twentieth century Dutch graphic artist M.C. Escher. Each highlights and reveals the fascinating workings of our profoundly labyrinthine minds.

All of the artworks included in this exhibition are meant to challenge us as viewers to put equal effort into the act of viewing as Mrozowski has put into creating the paintings in the first place. Art is never static and inert if you really know how to examine it. That is a skill that we all have, but which benefits from being honed and sharpened through practice and patience. Mostly, in this day and age, it requires slowing down and reconnecting to the pleasures of being present with the gifts everywhere in our midst. Ultimately, Mrozowski's artworks are about the glories of human experience that are freely available for those willing to seek and perceive them. Life — it's confusing and hard, but also fascinating, inspiring, and truly beautiful if you know where and how to look.

Text by Daniel S. Palmer, chief curator at the SCAD Museum of Art, U.S.

瑞安·姆罗佐夫斯基 | **Ryan Mrozowski.** 图片提供: 艺术家 | Courtesy of the artist

关于艺术家

瑞安·姆罗佐夫斯基（1981 年生于美国宾夕法尼亚州印第安纳，现工作生活于美国纽约）通过重复、解构与陌生化的绘画语言，打破观者固有的感知惯性。他反复运用花卉植物等普遍意象，将其转化为精心设计的视觉实验场域。其作品如同视觉谜题: 破碎的图案、镜像的形态与刻意留白，引诱观者拼凑那些初看连贯、细察却渐次瓦解的图像。画面在动态排布中展开，意义通过元素的位移、交叠以及在辨识与不确定之间的张力中得以生成。

姆罗佐夫斯基于 2005 年获纽约普瑞特艺术学院艺术硕士学位。其个展遍布全球，近期展览举办于柏林诺登哈克画廊（2025）、斯德哥尔摩诺登哈克画廊（2024）、雷克雅未克 i8 画廊（2022）、旧金山 Ratio 3 画廊（2021）、纽约 Chapter 艺术空间（2019）、伦敦西蒙·李画廊（2018）、洛杉矶汉娜·霍夫曼画廊（2018）、伦敦 Arcade 艺术空间（2016）以及纽约布鲁克林 Pierogi 画廊（2012、2010）。群展履历涵盖墨西哥城塔马约当代艺术博物馆（2020）、纽约普瑞特艺术学院（2017）、维尔纽斯 General 艺术机构（2014）、费城 Practice 画廊（2013）、劳伦斯市堪萨斯大学艺术设计画廊（2012）及纽约 The Kitchen 艺术中心（2011）。

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About the artist

Ryan Mrozowski (b. 1981, Indiana, PA, lives and works in New York) creates paintings that engage repetition, deconstruction, and defamiliarization to disrupt the viewer's automatic habits of perception. His recurring use of ubiquitous motifs, often floral or botanical, become a deliberate site of visual experimentation. Mrozowski's works function as visual puzzles: fragmented patterns, mirrored forms, and calculated omissions invite the viewer to piece together what seems coherent at first glance but quickly unravels under close inspection. His compositions unfold as ever-changing arrangements in which meaning is produced through movement, overlap, and the tension between recognition and uncertainty.

Ryan Mrozowski received his MFA from the Pratt Institute, NY in 2005. Mrozowski has been the subject of many of solo exhibitions worldwide, recently at Galerie Nordenhake, Berlin (2025), Galerie Nordenhake, Stockholm (2024), i8 Gallery, Reykjavik (2022), Ratio 3, San Francisco (2021), Chapter New York (2019), Simon Lee Gallery, London (2018), Hannah Hoffman Gallery, Los Angeles, CA (2018) and Arcade, London, UK (2016) and Pierogi, Brooklyn, NY (2012 and 2010). His work was on view in group exhibitions at Museo Tamayo Arte Contemporáneo, México-City (2020), the Pratt Institute, New York (2017), Art in General, Vilnius (2014), Practice Gallery, Philadelphia, PA (2013), Kansas University Art & Design Gallery, Lawrence, KS (2012) and The Kitchen, New York (2011).

More information about the artist >>>