

JADE VAN DER MARK

**MICHAEL
JANSSEN**



JADE VAN DER MARK

Born in 1990 in Bergen, Netherlands

SOLO EXHIBITIONS

- 2023 Collection Jade van der Mark Spring/Summer 2024, Galerie Michael Janssen, Berlin, DE
- 2022 Empty Spaces, Ronchini Gallery, London, GB
- 2021 Share & Rule, Vroom & Varossieau, Zaandam, NL

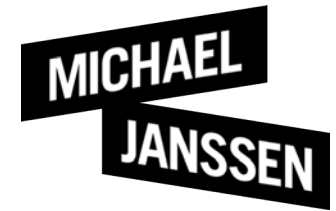
GROUP EXHIBITIONS

- 2022 Carnivals of Clouds, Janet Rady Fine Art, London, GB

COLLECTION JADE VAN DER MARK SPRING/SUMMER 2024

JADE VAN DER MARK

30 September—11 November 2023



White elastic Calvin Klein waistbands embrace the enticing curves of the modern goddesses of fertility and abundance, whose tanned thighs and robust breasts seem at odds with the brand's minimalist aesthetic. The faces of the five women, which share a family resemblance, are portrayed in an erratic expressionist manner, distorted and asymmetric features contoured by chaotic shadows. Their gazes — directed straight at the viewer — exude detachment, conveying a sense of ennui characteristically present in those who seem to have everything.

Taken from a Calvin Klein ad campaign featuring the Kardashian sisters, this painting by Dutch artist Jade van der Mark will be on display at her debut solo show at Michael Janssen, „Collection Jade van der Mark Spring/Summer 2024.“ The exhibition delves into the emotional yearning of consumerist society through the subject matter of fashion collections and luxury brand campaigns, effectively capturing the ever-shifting zeitgeist. With a background in fashion, van der Mark conducts artistic research on the themes, imagery, and messages employed in marketing to mirror the values and ideals that resonate within contemporary mass culture at a given moment in time. The protagonists of her paintings include celebrities, fashion show attendees, and models —the holograms of late capitalism, instruments through which new sensory frameworks of collective fictions and cultural identity are forged.

The artist utilizes large-scale formats to convey the megalomaniac spirit of the fashion industry, which indoctrinates consumers through expertly calculated branding. Human-size canvases enhance the sense of heightened reality, allowing viewers to immerse themselves in the scenes depicted on a deeper level. This format is also reminiscent of fashion campaigns prominently displayed on billboards, featuring contemporary icons who exert influence from above—disproportionately large and seemingly flawless, the deities of today's superficial modernity.

Jade van der Mark observes a society consumed by the idea that personal happiness is predicated on purchasing and owning material possessions. She often visits the department store Selfridges with her sketchbook to draw inspiration and „look for faces that would speak to her.“ In contrast to the neurotic fashion industry's tendency to conceal and mask anything deemed insufficiently glamorous, van der Mark's canvases boldly portray its controversies, embracing exaggeration and unveiling rather than hiding. Her works are characterized by abrupt vividness and maximalism, featuring rich colors, meticulous accents, and ornate detailing. They possess an inherent dynamism and depth, accentuated by the use of the Impasto technique, which imparts a sculptural quality. When standing in front of a van der Mark canvas, the viewer can sense the physicality of the piece, achieved through the multi-layering of oil paint, creating a haptic, textural feel as if the painting were a piece of clothing.

Through her insightful works, Jade van der Mark reveals the fashion realm as „a political economy of the performative self,“ as Charles Baudelaire eloquently put it. The industry operates as a powerful tool for shaping collective identity, conveying and, at times, imposing values, aspirations, and even political affiliations. In this context, fashion campaigns transcend mere advertising status; they become tools of ideological influence and cultural artifacts in equal measure, mirroring and shaping the shifting landscapes of culture and aesthetics over the decades.

Text: Karina Abdusalamova



Jade van der Mark, Two Women kissing in the Rain, Burberry 2023, 2023, oil on canvas, 240 x 210 cm / 94.5 x 82.7



Jade van der Mark, CHANEL Asia, 2023, oil on canvas, 240 x 230 cm / 94.5 x 90.5 in.



Jade van der Mark, Paris Fashionweek, photographed by Phil Oh, 2023, oil on canvas, 240 x 280 cm / 94.5 x 110.2 in.



Jade van der Mark, JACQUEMUS, Back to Nature, 2023, oil on canvas, diptych, 200 x 240 cm / 78.7 x 94.5 in. (left), 200 x 230 cm / 78.7 x 90.5 in. (right)



Jade van der Mark, LV Giants, 2023, oil on canvas, diptych, 270 x 220 cm / 86.6 x 106.3 in. (each)



Jade van der Mark, CALVIN KLEIN / Kardashian Family, 2023, oil on canvas, 240 x 280 cm / 94.5 x 110.2 in.



Jade van der Mark, *Voices of Fire, Joy!*, 2023, oil on canvas, 280 x 240 cm / 110.2 x 94.5 in. (two parts)



Jade van der Mark, LOUIS VUITTON / JEFFKOONS, 2023, oil on canvas, diptych, 235 x 215 cm / 92.5 x 84.6 in. (left), 260 x 210 cm / 102.3 x 82.6 in. (right)



Jade van der Mark, Ghibli Yayo, 2023, oil on canvas, 200 x 250 cm / 78.7 x 98.4 in.



Jade van der Mark, Ghibli Yayoi (detail), 2023, oil on canvas, 200 x 250 cm / 78.7 x 98.4 in.



Jade van der Mark, The new human, the new generation, 2023, oil on canvas, 235 x 210 cm / 92.6 x 82.7 in.



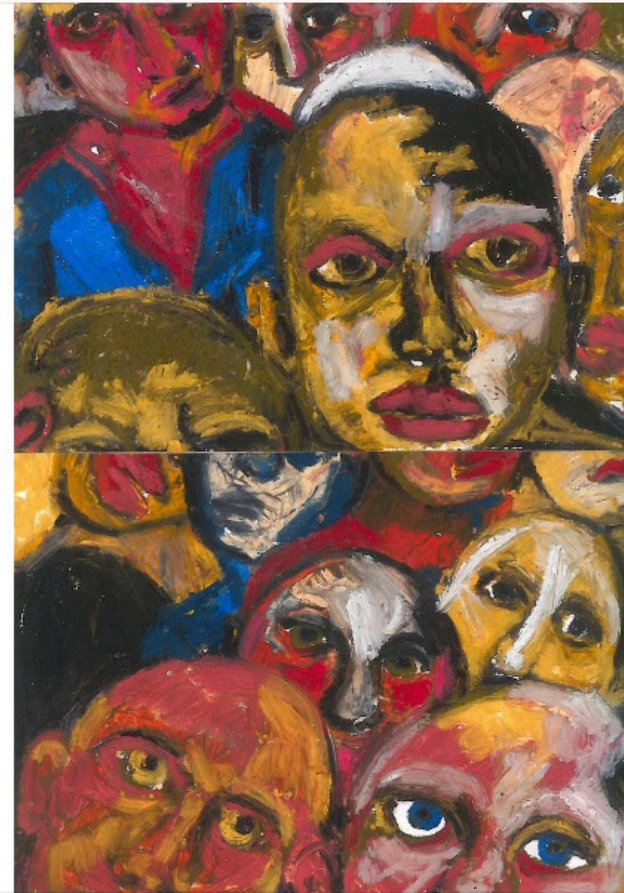
Jade van der Mark, *Victoria's Secret*, 2023, oil on canvas, 230 x 210 cm / 92.5 x 82.7 in.



Jade van der Mark, *No time for your opinion*, 2022. © Jade van Der Mark

Jade van der Mark at Untitled Art

Dutch artist [Jade van der Mark](#) grew up in the Dutch village of Bergen, the artist colony where the Bergen School of Artists developed between 1915 and 1925. She was nine years old when she exhibited her first paintings in the goat stables of the little farm where she lived. After studying Textile & Fashion at the Royal Academy of Fine Arts in Den Haag, Van der Mark worked in the fashion industry with designers such as Viktor & Rolf. She was awarded the Dutch Fashion Award at the Milan Fashion Week in 2016 for her unique paintings which she turned into wearable items of clothing. Van der Mark studies the vibrancy of urban life and creates large-scale portraits of city dwellers, always tracing the human connection between people from all walks of life. Topics like overpopulation, mass consumption, diversity and the fast-paced nature of daily city life are all imbued in her paintings. As someone who has seen the fashion world from the inside, her paintings often make reference to more problematic sides of this glamorous and consumer-driven world.



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Van der Mark works with thick coats of oil paint on her monumental canvases, using bold colors and creating a sense of depth that is almost sculptural. Each layer can take up to a week to dry, meaning she works on some of her canvases for up to eight months. At Untitled Art during Miami Art Week, Van der Mark will show 12 artworks in a solo show with Ronchini Gallery.