



倉田悟 「2P」

2022年12月17日 [土] - 2023年1月21日 [土] 11:00-19:00 日月祝休

絵の中の存在はなにを見ていて、誰がそれを見ているのか。

目の前に何もなくても「なにか」を描くことはできる。

だがその場合、図像がうまれるのと同時にそれを見ている透明な観察者も漠然と存在させることになる。

それは誰なのだろうか。作者のまなざし、あるいは単なる三人称視点とも言えるが、影のように自然発生するだけにそれは不気味な存在でもある。

このまなざしの問題について以前から考えている。「P」と呼んでいる連作は画面を複数に分割し、それぞれを絵の中の存在の視点で描いたものである。

ふたつの空間は同時的で、第三者のまなざしのない閉じられた二人称の絵になる。

ここでは見るものは見られるものでもあり、互いが互いを見ることによって始めて存在する。

倉田悟

この度小山登美夫ギャラリーでは、倉田悟展「2P」を開催いたします。

今回倉田はCAPSULE、SUNDAY（池尻、東京）でも個展を開催、3ヶ所で同時に新作を発表します。

倉田悟の作品には、仮面のような動物化した人間や、擬人化された動物が、静謐な存在感と、ユーモラスでありながら時に不穏さを帯びて描かれます。作品に繰り返し登場するモチーフは、夕暮れ、海、夜、車、卵、寝るといった行為など、作家の記憶に強烈に残っている「極めて個人的」な経験から着想を得ているといえます。そうしたインスピレーションと、デジタル・ドローイングや物質的な制作プロセスとの反復の間で、倉田は「イメージの解像度を上げたり下げたり」することで、絵画でしかありえない表現を模索します。

独特のパースペクティブやビビッドな色彩、光の処理や描線はどこかデジタル画像を想起させる一方で、それらは絵具の繊細な厚薄や何も塗らない麻布のまま残された処理、筆触といった絵画の物質的要素と、キャンバスのスケール感という人間の身体との関係からできています。

本展は倉田が近年取り組んできた、画面を複数に分割するシリーズで構成されます。作家はこれまでも類似した手法を用いてきましたが、新作においては各登場人物から見た一人称の異なる景色が、分割により一つのキャンバスに共存することが特徴です。こうした構成は、鑑賞者に自身の記憶や夢のワンシーンを追体験しているかのような印象を与えると同時に、倉田が「作者も鑑賞者の存在も介在しない自閉的な視覚空間を作ろうとしている」と述べるように、絵画史に遍在する、画中のできごとを俯瞰する三人称的なまなざしへの挑戦でもあります。

絵を見ているのは誰か、絵を見るときは何か、という絵画における根本的な問いを誘発させる倉田の新作を、ぜひこの機会にご高覧ください。

【同時開催】

「ふつうのゆううつ」(CAPSULE) 「せいぶつ」(SUNDAY)

CAPSULE 2022.12.17 - 2023.1.22 土日のみ開廊 (冬季休廊 12.26 - 1.6) <https://capsule-gallery.jp>

SUNDAY 2022.12.15 - 2023.1.24 水休 (冬季休廊 12.28 - 1.4) <https://sunday-cafe.jp>

東京都世田谷区池尻 2-7-12 B1F

Satoru Kurata “2P”

December 17, 2022 – January 21, 2023 11am – 7pm CLOSED: Sun, Mon, National Holidays

What are those within paintings looking at, and who in turn are looking at them?

It is indeed possible to depict “something” even if there is nothing in front my eyes.

However, in that case, as the image comes to manifest, a transparent viewer who looks upon it is also brought into existence.

Who is this viewer? It could be perceived as the artist’s gaze, or simply a third-person perspective, but nonetheless it is also a somewhat eerie and uncanny presence as it occurs all too naturally like a shadow.

I have been thinking about this problem of the gaze for a long time. In the series titled “P,” the picture plane is divided into multiple sections, each of which are depicted from the perspective of the subjects within the painting.

The two spaces exist simultaneously to give rise to a closed dual-perspective painting that is devoid of the third person’s gaze.

Here, that which sees is also seen, both existing only through each other’s gaze.

Satoru Kurata

Tomio Koyama Gallery is pleased to present Satoru Kurata’s solo exhibition “2P.” Kurata will be presenting his latest works across three venues, with exhibitions also being held concurrent at CAPSULE and SUNDAY (Ikejiri, Tokyo).

The masked human figures with animal-like traits and personified animals that Kurata depicts, while permeating with an air of tranquility, are humorous and at times harbour a certain uncanniness. The recurring motifs in his works such as dusk, sea, night, cars, eggs, and the act of sleep, draw inspiration from “highly personal” experiences that are strongly engraved within his memory. Kurata explores expressions that can only be found in painting by referencing these sources of inspiration and “raising or lowering the resolution of the image” amid the repeated process of digital drawing and the physical production of the work.

While the unique sense of perspective, vivid colors, and the renditions of light and lines appear somewhat reminiscent of digital imagery, Kurata’s works are conceived through the relationship between the physical elements of painting such as the delicate impasto of the paint, areas of the linen canvas that remain unpainted, meticulously orchestrated brushstrokes, and the human body in terms of the scale of the canvas.

This exhibition consists of a series that Kurata has been working on in recent years, in which he divides the picture plane into multiple sections. Although the artist has employed a similar technique in the past, these latest works are characterized by the fact that different first-person perspectives seen from the eyes of each character, are made to coexist within the same canvas through this act of division.

Such a composition gives the viewer the impression that they are reliving a scene from their own memories or dreams. At the same time, as Kurata states, “I am trying to create an autistic visual space where neither the artist nor the viewer exists,” it also challenges the third-person’s gaze that has long been omnipresent within the history of painting. That is, a gaze that overlooks the events that unfold within the picture plane through a commanding perspective.

We invite viewers to take this opportunity to explore Kurata’s new works, which provoke fundamental questions in painting – who is looking at the painting, and what does it mean to look at the painting?

【Concurrent Exhibitions】

"Ordinary Melancholy" CAPSULE (<https://capsule-gallery.jp>)

December 17, 2022 – January 22, 2023 Open: Sat., Sun. Winter holidays: December 26, 2022 – January 6, 2023

"Living Things / Still Life" SUNDAY (<https://sunday-cafe.jp>)

December 15, 2022 – January 24, 2023 Closed: Wed. Winter holidays: December 28, 2022 – January 4, 2023