

“I don’t know whether I am creating an imaginary world from the landscape that I have been observing on an unconscious level, or whether the world in my imagination just suddenly appears before my eyes. I am trying to express, as memories, those fragmented landscapes that are engraved within me.” Hiroki Tsukuda

Having grown up amid the omnipresent, imposing nature of Shikoku, the smallest and least-populated of the four main Japanese islands, Hiroki Tsukuda (\*1978 in Kagawa) spent much time in his youth imagining the cities beyond the Sanuki Mountains in the south and the Seto Inland Sea to the north of the island. These imagined “outer worlds,” as Tsukuda calls them, are enriched with impressions of contemporary architecture, historical buildings, and elements from nature. The multilayered architecture of Tokyo, where Tsukuda now lives and works, naturally also plays an important role in his work.

In addition to architecture and music, his sources of inspiration include films such as Ridley Scott’s Blade Runner and John Carpenter’s They Live as well as his passion for science fiction, especially 1980s cyber punk literature. But he also cites artists such as Max Ernst and Francis Bacon and the artists’ group Mono-ha as influences.

In his meticulous drawings, Tsukuda explores his imaginary cityscapes. He bases these drawings on photos that he took himself and pictures that he found on the Internet. He alters the subjects and makes the various elements interact with one another. He usually begins by constructing these monochrome, convoluted collages on a computer and then enlarges them in ink and charcoal on paper. Tsukuda’s dense, mechanical pictures are drastically reduced to abstract geometric shapes. He deforms and reconstructs our modernist world. His worlds are enriched with mysterious symbols and numbers and traces of human inhabitants. In this way, he creates dynamic, urban places in which reality and imagination, nature, human beings, and architecture coexist in turbulent, futuristic scenarios and merge with one another. Perspectives collide into enigmatic panoramas. Tsukuda understands his visions not so much as a glimpse of the future, but as a view of a parallel world composed of the past, present, and future. The installation The Bottom of the Sea appears as if the world of his drawings has poured into the room and manifested itself in three dimensions.

Galerie Gisela Capitain is delighted to present its first exhibition with the Japanese artist Hiroki Tsukuda. This autumn, new works by the artist will be on view in a solo exhibition at the Neuer Aachener Kunstverein.

*(This document was automatically generated by Contemporary Art Library.)*