

2022

11/19
SAT

12/25
SUN

策展人	Curator
本間眞理	Mari Homma
藝術家	Artists
久住繪里香	Erika Kusumi
藤澤禮央	Leo Fujisawa
川上理惠	Rie Kawakami
葛西由香	Yuka Kasai

以北海道藝術家之眼

Through
The Eyes
of
Hokkaido Artists

2022

11/19 PM 六
15:00

展覽開幕暨座談
線上×實體同步
Opening & Forum



座談連結

策展人論述

以北海道藝術家之眼

2019年5月，我有幸能參觀位於臺南的絕對空間。當時，我被居住在傳統建築和歷史遺跡共存的現代城市裡的人們所具的活力吸引著，那次造訪讓我有所啟發，所以我決定要在這迷人的都市裡，製造臺南、北海道兩地藝術交流的機會，一場集結北海道藝術家的聯展就此拉開序幕。

然而，隔年2020年，全球各地都深陷於新冠病毒所帶來的無形危機之中。博物館、圖書館和其他公共設施被迫關門，學校停課，孩子們失去了學習的機會，人與人之間的互動也被迫中斷。

時至2022年，新冠肺炎的困境仍未停歇，今日的我們必須生活在與病毒共存的社會。因旅臺進行現場交流依然困難重重，絕對空間便提出以「線上駐村」的形式舉辦展覽。

對於十分在意作品要在現實世界中真實呈現的藝術家而言，「線上駐村」的想法不免令人侷促不安；但絕對空間對此交流計劃抱有熱情，驅散了種種焦慮。透過網路現場直播，我們不僅走遍了臺南大街小巷、走至海邊，更與臺南當地居民交流愉快，展開了許多超乎想像的體驗。藝術家們在收到臺灣居民跨海郵寄的素材時，都迫不及待地於北海道著手創作。

本展覽以在北海道生活及工作的四位藝術家的「視野」為主題，呈現了包含膠彩畫、數位拼貼和雕塑等不同領域的作品。

我們身處四季分明、自然資源豐沛的北海道，這裡有美麗的山稜、遠處筆直的地平線、令人喜悅的秋葉與寧靜的雪景。日常生活裡，我們都與這些富饒的大自然互動。我們凝視大自然的方式，也不經意地孕育出我們「看待事物的方式」，並反映在我們的作品之中，遼原廣闊的北海道帶來了這些別樹一幟的「視角」。這些精選的作品不僅在臺灣這片他鄉展出，亦開放給本地觀眾參觀欣賞。觀者將藉此展覽，有機會連結並回溯自己過往的記憶與經驗。這包含了臺灣人心目中北海道的形象，以及北海道藝術家所觀察到的臺灣。當彼此在對方的文化脈絡下捕捉各自的觀點時，應能更深入了解自己的國家，我們希望這樣的交流能成為未來合作的契機。

四位參展藝術家的創作類型與形式雖風格各異，但皆駐點於北海道。

葛西由香是北海道最具有潛力的新興日本膠彩畫畫家之一。她的畫作在傳統技法與素材，都有著獨特的視野。她靈感來自於日常風景，並對日常瑣事深感興趣。她以自己獨特的觀點，將她所捕捉的風景與所見所聞，用迷人的膠彩畫畫風詮釋她眼中的當代世界。

在本次「線上駐村」計畫中，臺南居民受邀將所拍攝的「日常風景」寄給葛西。籍由臺灣當地居民的口述故事與攝影視角裡的風景，葛西憑藉想像力創作了一幅幅膠彩作品。這次是葛西第一次參與海外展覽，我們希望藉此機會能擴展膠彩畫的疆界，並將此畫風的趣味性廣傳。

藝術家久住繪里香將攝影作品層層堆疊，創作出精巧的數位拼貼，建構出一個「非現實」世界。藝術家將在不同時空裡的一瞬間，捕捉出既有物件、人物與動物等素材，經由重組創造出一幅幅虛幻風景。在2020年，久住繪里香被授予「札幌文化獎勵賞」，此獎項授予給促進藝術文化並有傑出貢獻的新興藝術家，以表彰久住在該領域別具潛力。

在這次的「線上駐村」計畫裡，久住從臺灣攝影師手中收到了許多臺南建築及知名景點的街道照片。久住將這些元素融入北海道的景觀之中；透過數位拼貼，她將收到的照片與自己的攝影作品融合。這次展覽提供了一個契機，藉著臺南市裡依稀可見的日治時期建築物與景觀，找尋其與北海道的交匯點，探索一種可能性，創造出多視角交匯的新世界。

雕塑家川上理惠的作品以金屬雕塑、藝術裝置與其他互動性作品為主。這些年來，她用金屬摸索各種藝術表達形式；除了相對輕巧的鐵絲，亦包含厚重的大件作品。此外，她也積極參與各種海外駐村計畫。在這些計畫中，她不僅使用金屬，也使用其他複合媒材，並融合了許多她在駐村期間與當地社區居民互動時聽聞的故事。在追求主題《生命的眼光》時，她不僅以金屬創作，更將之視為與生命息息相關的重要地質元素。2012年，川上被授予「札幌文化獎勵賞」，此後更於2021年榮獲「北海道文化獎勵獎」。

在本次「線上駐村」計畫中，川上將進行兩項企劃：其一是《思想的化石》——透過從臺南獲得的舊書、雜誌、報紙和其他印刷品，川上將這些思想的痕跡以字詞取代，有如地層般相互堆疊，並透過樹脂將之凝固成石頭的樣態。其二為《讓我們維持平衡》，川上在該企劃中使用細鐵棍創造了雙向平衡。這個企劃邀請觀者想像某樣物品須在兩個分別代表「評量」與「平衡」的托盤上被測量。本展覽中的鐵砂分別在臺南與川上的家鄉北海道石狩市的海域採集而得，這兩處的鐵砂將展示於托盤上。在計劃進行的過程中，我們發現臺南人對鐵砂此一素材並不熟悉；於是我們舉辦了「如何收集鐵砂」的講座，並就此展開了一場格外有趣的「交流計畫」。透過探討鐵與金屬之間的關聯，我們希望川上所追尋的「生命力」可以藉由不同的方式被體驗與接納。

金屬藝術家暨雕刻家藤澤禮央以鋼材、木材、纖維及其它複合媒材作創作，其創作涵蓋手工藝、雕塑、藝術裝置與舞臺設計。藤澤於樽前山市駐點，並於該市創辦了非營利組織「Tarumae arty Plus」，集結藝術家與其合作者共同促進在地文化及藝術活動。2017年，廣受盛讚的「Tarumae arty Plus」更榮獲了「北海道文化獎勵賞」。

在此「線上駐村」計畫中，藤澤進行了三項企劃。第一項企劃《不存在的存在》是細線在地心引力的交互作用下形成的雕塑品。藤澤聚焦於臺南的紡織業，使用 UMORFIL® 優膚美® 仿生纖維——一種從魚鱗研發萃取的纖維，並藉由這樣的雕塑品帶出地心引力的自然法則。在「絕對空間」的鼓勵之下，催生了這個作品的細線，並在臺南藝術大學的學生的協助之下，完成了作品的染色；細線產品就這樣一步步地被建構成藝術裝置。第二項企劃《平靜的一天》，是以細鐵杆組成的雕塑品。藝術家想像中的風景源自臺南的生活，並用鐵杆建構作品的架構。第三項企劃《起源紀念碑》透過老器具紀念古人創造力。在此次展覽，藤澤透過線上交流計畫，從臺南古董店獲取了古董器具，並製作出古董器具的複製品。

我們相信，透過各種的線上實驗所創作出的作品，能將藤澤擴張其創作領域的界限，並激發他未來創作的可能性。

本展覽的設計充分利用展場的狹長空間，讓四位藝術家的作品之間具有流動性的連結。在入口處迎賓的作品是藤澤禮央的細線雕塑《不存在的存在》，這個受地心引力左右的線雕周圍圍繞著藤澤的另一件作品，《起源紀念碑》，該作品是以臺灣舊時的工具雕刻而成。川上理惠的《思想的化石》以樹脂封存臺灣的書籍、報紙及其他印刷品。這些作品的設計排列回溯著臺灣在時間的長廊下堆疊的歷史。

接著，一幅幅葛西由香手繪的日本膠彩畫被安排在廊道以便訪客靠近觀賞。久住繪里香的數位拼貼和川上理惠的《讓我們維持平衡》展示於展場的後方。鋼絲創造出的雙向平衡將帶給觀者強烈的存在感，當觀者往上觀看，數位拼貼形塑的異想世界將映入眼簾。這樣的空間安排旨在探索今日的臺南，每一件作品皆是與現今的臺南居民互動下衍生的作品。本展覽將一路延伸至日照充足的天井。天井處展示了川上理惠《思想的化石》系列下的《地球元素》和《島嶼》。

在臺南，當代藝術與城市史蹟共同蓬勃發展，本展覽由北海道藝術家帶來的四種觀點交織而成。在新冠疫情底下，這場展覽因著科技通訊的創新，開創了像「線上駐村」這樣的新可能性。藝術家們藉由凝視北海道風景，創作出一件件作品，讓觀者藉著他們的「眼睛」探索這裡的景色，並在作品中與之產生共鳴。

甚願透過這次展覽，能構築與當代臺灣人的交流，讓昔日曾為同一國的兩地人民，可以藉此建立日本北海道與臺灣臺南之間未來文化友誼的場域。

Curational Statement

Through the Eyes of Hokkaido Artists

In May 2019, I had the opportunity to visit the “Absolute Space for the Arts” in Tainan. Deeply attracted by the energy of the people dwelling in the present city coexisting with the traditional buildings and historic sites, I was inspired to create the occasions for exchange through art in this fascinating city, between Tainan and Hokkaido. Therefore, a group exhibition by the artists of Hokkaido had been planned.

However, in the following year, 2020, the world suddenly faced the invisible threat of the Coronavirus. Museums, libraries, and public facilities were forced to close, schools were shut down, children lost the opportunity to learn, and interactions with others were cut off.

In 2022, the struggle against the COVID-19 is still ongoing, and we are living in a society that is coexisting with the virus. Since it is still difficult to visit Taiwan in person, “Absolute Space for the Arts” has proposed a new approach; an “Online Residency,” to realize the exhibition.

For the artists who are particularly concerned about presenting their artworks in real life, the idea of an “Online Residency” raised some uneasiness, but the enthusiastic “Exchange Program” organized by “Absolute Space for the Arts” dispelled all the anxiety. Through the online camera, we walked up the streets of Tainan, went down to the beach, and began a lively exchange with the locals of Tainan, which led to many more experiences than we could have imagined. The materials obtained through correspondence with the Taiwanese people crossed the sea and the artists eagerly produced their artworks in Hokkaido.

This exhibition is based on the theme of “perspectives” of four artists who live and work in Hokkaido, and consists of works in various fields such as Japanese-style painting, digital collage, and sculpture.

Hokkaido, where we live, has a rich natural environment that changes from one season to another. There are beautiful mountain ridgelines, the straight horizon in the far distance, delightful autumn leaves and silent snowy landscapes. We interact with expansive nature in our everyday lives. The way we gaze at nature, as well as the topography, unexpectedly nurtured the “way of viewing,” therefore reflected on the artworks. The works created from these “viewpoints” related to the uniqueness of the vast land of Hokkaido are selected to be shown in Taiwan, a foreign land, and is opened for the local audience to appreciate. Each viewer would have the opportunity to relate and to look into his/her own memories and experiences. The images of Hokkaido that Taiwanese people have in their minds. The impressions of Taiwan that Hokkaido artists observe. When each one captures each other’s cultures in their respective points of view, there should be a better understanding of one’s own country, and we hope this exchange would be a starting point for the future opportunities.

The four artists selected for the exhibition are based in Hokkaido and work in a variety of genres and forms of expression.

Yuka Kasai is one of the most promising emerging Japanese-style painter in Hokkaido. She creates Japanese-style paintings from a unique perspective while using traditional techniques and materials. Inspired by everyday sceneries, her interest towards her daily trivial events, or what she hears, and with the different viewpoint in which she tries to capture the landscapes- she explores the fascination of Japanese-style painting in the contemporary world with her very own attitude.

In the “Online Residency” program, Tainan residents are invited to send photographs of “everyday scenes” to Kasai. She would then create Japanese paintings by imagining the landscapes that are associated with the photographic perspectives and stories told by the local Tainan residents.

This exhibition will be Kasai’s first opportunity to present her works abroad, and we hope to expand the boundaries of Japanese-style painting and convey its further interestingness.

Artist, Erika Kusumi creates meticulous digital collage by gathering multiple layers of her own photographs to present an “unreal” world. She captures existing objects, people, animals, etc. and reconstructs moments seized in various spaces and time frames to create illusionary landscapes. In 2020, she was awarded the “Sapporo Cultural Encouragement Prize,” which is given to individuals who have made outstanding contributions to the advancement of art and culture, in recognition of the potential of her genre-bending art expression.

For the “Online Residency,” on receiving the photographs of architecture and familiar landscapes of Tainan from a Taiwanese photographer, Kusumi would incorporate elements that are contrary to those of Hokkaido, and attempts to create digital collage by combining them with her own photographs. The exhibition will be an opportunity to explore the possibilities of constructing a new world where multiple perspectives intersect by identifying the points of contact with Hokkaido in the buildings and landscapes of Tainan, which retains some Japanese influences.

Sculptor Rie Kawakami creates sculptures, installations, and interactive works mainly using metal. Over the years, she has worked with metal in search for a variety of expressions; they vary from light works using wire to large heavy works. She also actively participates in overseas residency programs, creating and exhibiting works not only with metal, but also with the collected materials and stories she has heard and encountered by interacting with the local community during her residency. In pursuit of her own theme of “View of Life,” she incorporates metal into the concept of her works as an important geological element related to life, rather than as a mere material for creation. In 2012, she received the “Sapporo Cultural Encouragement Award,” and in 2021, the “Hokkaido Cultural Encouragement Award.”

In the “Online Residency,” Kawakami will be working on two projects. One is “Fossil of Thought.” On receiving old books, magazines, newspapers, and other printed materials from Tainan, Kawakami would place these traces of thoughts that have been replaced by characters and letters, on top of each other as in layers of stratum, then harden them with resin to form the shape of a stone. The other project is named “Let US Keep the Balance”. Using thin iron rods, Kawakami creates a two-directional balance. This project invites viewers to imagine the image of something to be measured on two plates under the theme of “measure” and “balance.” In this exhibition, iron sand collected from the sea in Tainan and from the sea in Kawakami's hometown of Ishikari, Hokkaido, will be displayed on the plates. In the course of the project, it became clear that iron sand is not something that the people of Tainan are very familiar with, so we started with a lecture on how to collect the iron sand, which led to an interesting “Exchange Program.” Through the relationship with iron and metal, we hope that the “vitality” that Kawakami seeks to explore will be accepted and experienced in various ways.

Metalwork artist and sculptor Leo Fujisawa works with steel, wood, fiber, and other materials in a genre-crossing creativities covering crafts, sculpture, installation, and stage design. Fujisawa is based in Tarumae. He also organizes “Tarumae arty Plus,” an NPO based also in the same city, where artists and coordinators work together to promote cultural and artistic activities in the local community. In 2017, the “NPO Tarumae arty Plus” received the “Hokkaido Culture Encouragement Award” in recognition of their activities.

In the “Online Residency,” Fujisawa would work on three projects of his own. The first project is “Absent Presence,” a sculpture of threads created by gravity. Focusing on the textile industry in Tainan, he utilizes “UMORFIL,” a unique fiber developed from fish scales, to have sculptures emerge by gravity; the natural order of things. The threads for the artwork in this exhibition were specially created by the encouragement of “Absolute Space for the Arts” and dyed by with the help of the students from Tainan National University of the Arts. As for this project, the entire process is a trial directed online; from thread production to building up the installation. The second project is “A Calm Day,” a sculpture made of thin iron bars. The artist imagines the landscape that emerges from life in Tainan, and creates the artwork by constructing structures with the iron bars. The third project is “Monument to the Origin,” a work that celebrates the creativity of the past that could be traced in old tools. For this exhibition, Fujisawa creates reproductions of the antique tools obtained from the antique shop in Tainan, which he also participated in online as a part of “Exchange Program.”

We believe that creating artworks with various online experiments would lead Fujisawa to push the boundaries of genres even more, and generate possibilities in his further developments.

The exhibition was designed to take full advantage of the long and narrow access to the gallery space, providing a fluid connection between the works of the four artists. At the entrance, visitors are greeted by Leo Fujisawa's thread sculpture, controlled by gravity, "Absent Presence," Surrounding this artwork are another sculpture by Fujisawa; "Monument to the Origin," a work carved out from an ancient Taiwanese tool, and Rie Kawakami's "Fossil of Thought," sealing old Taiwanese books, newspapers, and other printed matters in resin. These are arranged to trace back the history and the layers of accumulated time in Taiwan.

Then scrolls and Japanese paintings of Yuka Kasai are placed at a corridor-like space, suitable for close-up viewing, followed by the digital collages of Erika Kusumi and "Let US Keep the Balance" by Rie Kawakami exhibited in the back space. The viewer would feel the overwhelming presence of the two-directional balance made of steel wire, and look up to find the illusory world of digital collage. This space is designed to explore the present-day Tainan, for these works were created through the interaction with people living in Tainan today. The exhibition will be extended to a sunlit patio where Rie Kawakami's "Element of Earth" and "Island" from "Fossil of Thought" series are displayed.

In Tainan, where contemporary art is flourishing alongside the historical cityscape, four viewpoints of artists from Hokkaido are braided to create an exhibition. In the midst of the Corona disaster, the exhibition will be conducted through "Online Residencies" that have created new possibilities through technological innovations in communication. On viewing the works created through the "Eyes" of the artists that have gazed upon the land of Hokkaido, the viewers are invited to trace its landscape, and would surely relate themselves to the artworks.

We do hope that this exhibition, which was constructed through exchanges with people living in present day Taiwan, the land which once was one single nation, will serve as a venue for future cultural relationships between Hokkaido, Japan and Tainan, Taiwan.

關於
About

策展人
Curator



策展人 本間真理



1975 年生於栃木縣日光市。

駐點於日本札幌 withart 藝廊，該藝廊除舉辦展覽，亦策劃親子工作坊。

策展人致力於透過展覽與工作坊創造藝術參與的機會，並結合有志的藝術家共同創造一個讓藝術、設計、手工藝更為親民、普及的世界。

Curator

Mari Homma



Personal Website

Born in 1975 in Nikko city, Tochigi, Japan.

Based in Sapporo, Japan, 'withart' organises exhibitions and workshops for children and families.

I offer different opportunities to engage with art more readily by mainly initiating exhibitions as well as workshops by artists with an aim to make the world of art, design and craft more accessible and familiar.

Mari Homma CV

Curation Work

- 2022 “The Act of Painting “INTUITION” works on paper, Moerenuma Park, Sapporo, Japan
“Photic children” Gallery MONMA, Sapporo, Japan
- 2020 “in and around” CONTEXT-S, Sapporo, Japan
- 2018 “A piece of a story” CONTEXT-S, Sapporo, Japan
- 2017 “A Scene of memory” Gallery MONMA, Sapporo, Japan
“Kurashi wo tuzuru” Atelier Sachi, Sapporo, Japan
- 2016 “Himotoku jikan” CONTEXT-S, Sapporo, Japan
- 2015 “Perceived Art” Moerenuma Park, Sapporo, Japan
“AQUA” space SYMBIOSIS, Sapporo, Japan
- 2014 “ensemble” Gallery MONMA&ANNEX, Sapporo, Japan
“The Hanging Garden” MORIHICO Plantation, Sapporo, Japan
- 2013 “SWEEPING” space SYMBIOSIS, Sapporo, Japan
“ACROSS” MORIHICO Plantation, Sapporo, Japan
- 2012 “CURRENT” space SYMBIOSIS, Sapporo, Japan
“ARTISTA” space SYMBIOSIS, Sapporo, Japan
- 2011 “Approach to Design and Art” Room 11, Sapporo, Japan
- 2010 “Living with Art” Gallery MONMA, Sapporo, Japan

Workshop Program

- 2021 “Family Art Day” Sapporo Cultural Arts Community Centre SCARTS, Sapporo, Japan
- 2019 “Family Art Day” Sapporo Cultural Arts Community Centre SCARTS, Sapporo, Japan
- 2018 “Family Art Day” Daimaru Central Sky Hall, Sapporo, Japan
- 2017 “Family Art Day” Moerenuma Park Glass Pylamid, Sapporo, Japan
- 2016 “Family Art Day” Moerenuma Park Glass Pylamid, Sapporo, Japan
- 2016 “Family Art Day” Hishigata bunko, Sapporo, Japan
- 2015 “Family Art Day” Moerenuma Park Glass Pylamid, Sapporo, Japan

Coordinate Art Work

- 2018 - CONDE HOUSE, Sapporo, Japan
- 2018 SUSHI ISONO, Sapporo Japan

關於
About

藝術家
Artists

久實繪里香	Erika Kusumi
藤澤禮央	Leo Fujisawa
川上理恵	Rie Kawakami
葛西由香	Yuka Kasai



關於

久實繪里香



1982 年生於北海道札幌市。藝術家駐點於札幌，亦從事攝影與網頁設計。

久實繪里香記錄她所經驗的「現實」並透過重疊影像創作「數位拼貼」。她透過數位處理不同時間、空間的相片圖層。在創作過程中，繪里香規定自己只能使用自己所拍攝的攝影作品。透過重組現實生活裡常人認知中的風景，她傳遞了一個看似非現實，卻延伸自「現實」與日常生活，或甚至平行存在的世界。

About

Erika Kusumi



Personal Website

Born in 1982 in Sapporo, Hokkaido. Sapporo based artist, also works as a photographer and a web designer.

Erika Kusumi records her own experiences of “reality” and creates “digital collage” by overlapping, and digitally processing the layers of photographs in different time and space. When working on her artworks, she makes it a rule to utilize the photographs that are taken by the artist herself. By reconstructing the real landscapes that everyone may recognize, she expresses an unreal world that exists as an extension or parallel to “reality” and our everyday living.

久實繪里香

藝術家論述

今日，隨著手機及其他數位產品的普及化，攝影已經成為大眾熟知的媒介，藉此人們得以輕易的記錄日常生活。雖說對大多數人而言，照片是一種外部的記憶裝置，但作為自我表達的媒介，照片的角色持續不斷地被擴張。然而不論科技如何發展，單一照片仍只能節錄時間連續性中的單一時間點而已。

我試圖使用拼貼手法延展攝影元素，在不使用影像以外的元素下，透過重疊不同時間與空間的影像，延展出一張影像無法闡述的時間感與空間感。除此之外，此般無視物理法則，呈現現實中無法拍攝的藝術表達形式，這靈感源自作家安德烈·布勒東 André Breton (1896-1966) 所著的《超現實主義宣言》。

在此宣言中，布勒東表示，與其構築一個被理性轄制的真實世界，他更想透過描繪潛意識世界中的夢境與幻想達到解放人類的目的。在過去，許多藝術家試著透過繪畫體現超現實主義，然而在人人皆可輕鬆享受攝影樂趣的今日，攝影儼然已成為眾所周知的紀實媒介。

透過重新構築人們眼中的現實風景，我所創作的藝術表達型態即便不是實際風景，卻暗示著另一個世界可能作為我們日常生活的延伸，存在於世上某個角落。透過這樣的手法，我希望我的創作能夠釋放活在當下的人們。

Erika Kusumi

Artist Statement

Today, with the spread of digital devices such as smartphones, photography has become a familiar medium, allowing us to easily record our daily lives. While photographs act as external memory devices for many people, photography continues to expand its role as a medium for self-expression. However, no matter how much technology advances, a single photograph is nothing more than a record of a moment in the continuity of time.

I attempt to extend photographic elements using collage techniques, superimposing photographs of different times and various spaces to expand senses of time and space that cannot be expressed in a single photograph, and by not using elements other than photographs. Further, this form of expression - which ignores the laws of physics that cannot be photographed in reality - draws from the ideas of a Surrealist Manifesto written by André Breton (1896-1966).

In his Surrealist Manifesto, Breton states his intention of liberating human beings by expressing the subconscious world of dreams and illusions, rather than a real world ruled by reason. Using photography as a medium that records reality, Surrealism - a form of expression that many artists have engaged with through painting - can become more familiar in today's world, where photography is easily enjoyed.

By reconstructing a real landscape that anyone can see with their eyes, I create an expression that, while unrealistic, suggests a world that may exist as an extension of everyday life. In doing so, I hope my work will liberate those living in the present.

久實繪里香

創作論述

《城市 946》

我是一位創作者，生長於每年冬季過半、白雪皚皚的北海道；臺灣終年溫暖的氣候、多元的文化背景，以及充滿活力的民衆一直讓我嚮往拜訪。

在這個和臺灣合作的交換計畫裡，我的挑戰是要透過融合絕對空間的所在地——臺南，與我所居住的北海道札幌兩城的攝影作品，創造出一個新的作品。我現有的作品《烏托邦》突破了各種的現實限制，呈現了一個各種氣候與季節同時共存的美妙世界。新作也與這個展覽的宗旨呼應，因此我決定將此新作納入這個現有的系列中。

在我作品的核心概念裡，有個世界作為我們日常生活的延續同步存在著。透過臺南居民提供的日常地標，我發現許多日據時代的建築於今日仍然存留。臺灣曾被不同國家佔領，日本也是其一。作為一個外國人，我很難理解臺灣人怎麼看待過去。作為一個日本人，我不禁懷疑，在作品中處理日據時代遺留的建築是否會被臺南人接受？然而，當我詢問藝廊的工作人員關於「當地人熟悉的場景」時，我的印象是他們已經自然而然地接納了這些歷史作為自己的日常。他們也提供了許多不同的材料，幫助我們梳理歷史。當我研究這些歷史時，我深深地感受到臺灣人如何擁抱他們的歷史，並珍惜這些多元的城市風貌與建築。日據時期所遺留的建築被放在作品的正中央，作為連結臺灣與日本的象徵，也結合了其他歷史建築和北海道札幌當地人所熟悉的四季風景。作品的呈現有著兩條軸線，兩個地區的指標性建築物相連。作品在設計上創造了一個城市，提醒我們作為生物，正不斷地重複經歷出生與再生。而《城市 946》的數字，是來自於臺南緯度 $22^{\circ} N$ 與札幌緯度 $43^{\circ} N$ ，兩者相乘所得出的數字。

當地攝影師與絕對空間的各位人員作為我的眼睛，透過網路為我捕捉了臺南的城市風景，而這件作品的創作對我而言是個重要契機，讓我有機會去重建疫情期間被破壞的「連結」。

Erika Kusumi

Statement

“City 946”

As an artist who grew up in a snowy region where winter spans nearly half the year, Taiwan is one of the places I have always dreamed of visiting, with its year-round warmth, diverse cultural backgrounds, and energetic people.

My challenge for the Exchange Program with Taiwan was to create a new work by combining photographs from Tainan City, where Absolute Space for the Arts is located, and Sapporo, Hokkaido, where I live. One of my existing work, “Utopia”, features a world where the beauty of different climates and seasons coexist, free from the constraints of various realities. I decided to create a new work in this series since it corresponds to the purpose of the exhibition.

At the core of my work is the idea of a world that exist as a continuation of everyday life. On selecting landmark buildings that Tainan residents view on a daily basis, I realized that many buildings from the Japanese colonial period still exist in Tainan today. Taiwan has a history of being ruled by various countries, and Japan was one of them. As a foreigner, it is difficult to fully understand how the people of Taiwan perceive the past. As a Japanese, dealing with architecture from the era of Japanese colonial rule, I wondered if I would be able to create a work that could be accepted by the people of Tainan. However, when I asked the gallery members who live in Tainan about “places that are familiar to the locals,” I received the impression that they naturally accepted places with a variety of histories as part of their daily lives. They also provided us with a variety of materials to help us untangle the history. As I researched, I became deeply aware of how the people of Taiwan embrace their history and cherish their diverse and beautiful cityscapes and architecture. The Japanese colonial-era architecture is placed at the center of the artwork symbolizing an important link between Taiwan and Japan, and it was combined with other historical buildings and various seasonal landscapes of Hokkaido that are familiar to Sapporo locals. The result is an artwork with two time axes, in which the two cities are connected by their significant buildings, and it is designed to create a city that reminds us of a biological creature that is born and regenerates itself repeatedly. “City 946” is the number obtained by multiplying Tainan City's latitude of 22° N by Sapporo City's latitude of 43° N.

The local photographer and the members of the “Absolute Space for the Arts” has represented my eyes and captured the city scape of Tainan for me online. Creating this artwork was an important opportunity for me to rebuild the “connections” that had been broken up by the pandemic.

Erika Kusumi CV

Education

2005 Sapporo University Faculty of Culture/ Department of Comparative Culture admission

Solo exhibition

- 2022 “Nostalgia”, Galley Monma, Hokkaido, Japan
- 2021 3331 ART FAIR 2021 Satellite Venue Solo Exhibition“Segment”,
NOHGA HOTEL UENO TOKYO, Tokyo, Japan
Hokkaido Bank Arts and Culture Encouragement Award “Erika Kusumi Solo Exhibition”,
Lilac Gallery, Hokkaido, Japan
- 2020 Waku Waku Art School 2020 “Fantasy x Reality”, Hongo Shin Sapporo Memorial Museum of
Sculpture, Hokkaido, Japan
- 2019 “Polyhedron”, Galley Monma, Hokkaido, Japan
- 2017 “Corridor of Kaleidscope”, Galley Monma ANNEX, Hokkaido, Japan
- 2014 “Hokkaido Arts Foundation Art Space Exhibition vol.19
Erika Kusumi:Ambivalence”, Hokkaido Arts Foundation Art Space, Hokkaido, Japan
- 2012 “Vertical Images of White”, Salon Cojica, Hokkaido, Japan

Group exhibition

- 2022 “Three person exhibition”, GALLERY SCENA,Tokyo, Japan
“ART FAIR TOKYO 2022 from Galley Monma”, Tokyo International Forum, Tokyo, Japan
- 2021 Art Gallery Hokkaido”Dogin Art and Culture Encouragement Award
Winners' Exhibition”, Hokkado Museum of Modern Art, Hokkaido, Japan
“ART FAIR TOKYO 2021 from Galley Monma”, Tokyo International Forum, Tokyo, Japan
“SIX ARTISTS -Dream in a dream-”, Bunkamura Gallery, Tokyo, Japan
- 2020 “Sapporo Museum ArtFair from Gallery Monma”, Sapporo Art Park, Hokkaido, Japan
Sapporo Art Stage 2020 “Kids Art Festival”, Sapporo Community Plaza SCARTS, Hokkaido, Japan
“ART FAIR PHILIPPINES 2020 from Syukado”, The Link Ayala Center Makati, Philippines
- 2019 “ART TAIPEI 2019 from Syukado”, Taipei World Trade Center, Taiwan
“2+2 Hokkaido-Gwangju Art Exchange Exhibition 2019” Phase 1, Gallery Retara, Hokkaido, Japan
“ART FAIR ASIA FUKUOKA 2019 from Galley Monma”, Hotel Okura Fukuoka,Fukuoka, Japan
“JR tower Art Planets 2019,Young storytellers,The present of North
Painting”, JR TOWER PLANIS HALL, Hokkaido, Japan
“VOCA 2019 Exhibition”, The Ueno Royal Museum, Tokyo, Japan
- 2018 “CASE: 10 -scape”, CIBONE CASE, Tokyo, Japan
“Utopia & Chaos”, MINA-TO, Spiral, Tokyo, Japan
“3331 Art Fair 2018”, 3331 Arts Chiyoda, Tokyo, Japan
- 2016 “the art fair +plus-ultra 2016 from Galley Monma”, Spiral, Tokyo, Japan
“Motion-Emotion | Invigorated City”, Sapporo Art Museum, Sapporo Art Park, Hokkaido, Japan

Award

- 2020 The 48th Sapporo culture prize for encouragement prize, Sapporo, Hokkaido, Japan
The 30th DOGIN (Hokkaido Bank) culture prize for encouragement prize, Sapporo, Hokkaido, Japan

久實繪里香
Erika Kusumi

過去作品
Previous work

作品一
《烏托邦 / 鄉愁 2 Utopia / Nostalgia 2》

作品二
《烏托邦摩天大樓 Utopia Skyscraper》

作品三
《烏托邦 Utopia》



久實繪里香，《烏托邦 / 鄉愁 2 Utopia / Nostalgia 2》，2020



久實繪里香，〈烏托邦摩天大樓 Utopia Skyscraper〉，2020





久實繪里香，《烏托邦 Utopia》，2020



關於

藤澤禮央



1974 年生於日本北海道，畢業於星槎道都大學藝術學院設計系。現居北海道苫小牧市工作。

利用鐵件、木材和纖維等媒材，藤澤禮央的領域橫跨雕塑、藝術裝置、手工藝與舞臺設計，透過作品表達出自身對於生死的看法。他的作品《通道》，是一個以種子作為主題的鋼雕、《不存在的存在》以一絲絲的線狀雕塑，將隱藏於生活中的重要元素視覺化，《平靜的一天》則是以鐵絲製作的雕塑，重新省思著日常生活中的喜悅。

近幾年，禮央著手新作《空間的雕塑》，該雕塑試著詮釋生存的起源以及人類足跡中出現的地方。除此之外，禮央也持續透過《支柱研究》及《繁衍紀念碑》等企劃思索人類的活動與創造力。

About

Leo Fujisawa



Personal Website

Born in 1974 in Hokkaido, Japan. Graduated from Dohto University, Faculty of Fine Arts, Department of Design. Lives and works in Tomakomai, Hokkaido.

Utilizing materials such as iron, wood and fiber, Leo Fujisawa works across genres in sculpture, installation, crafts, and stage design, based on his own view of life and death. His work includes “Passage”, a steel sculpture with a seed motif, “Absence of Presence”, a sculpture made from a collection of threads that visualize important elements hidden in everyday life. “A Calm Day” is a sculpture made from iron wire that reexamines the happiness in our daily lives.

In recent years, Leo has been working on “Sculpture of Place”, a sculpture that contemplates on the origin of survival and the emergence of a place in the footsteps of humankind. In addition, Leo continues his consideration of human activity and creativity in “Study of Pillars” and “Monuments of Reproductions”.

藤澤禮央

藝術家論述

還活著。

即便我們不釐清意圖的本質，生命依然璀璨閃耀，世界依舊生生不息。

死中有生、生中有死。

時自今日，我仍以此作為我思想的起點。

我曾在一個破千人的工作坊中，看見學員們同時手握鐵鎚敲打著炙熱的鐵塊。這是我相信工具使用為人本能之一的關鍵證據。從這個行為中，我可以清楚感受到從三歲的孩子到八十歲的老人都有一種人類與生俱來，從人猿時期傳承下來的能力。此外，這也讓我有了另一個預感。

空間創造

我們難道不是為了生存創造空間，如同我們為了生存使用工具一樣嗎？空間創造不正如同工具使用一樣是出於本能嗎？

人不只是歷史的參與者，也是空間地點的參與者。然而，人類發展的旅程源自於對自然環境與現象的本能反應，這樣的反應跟我們的思想是分開的。

自然環境與現象的影響改變並調節了我們每時每刻的反應與判斷。這些我們錯當主動作為的反應與判斷，實則為被動的行為。

將因果關係視作被動行為，而行為與結果之間的關係視作主動，應是極為稀鬆平常的行為。這種行為的累積成就了我們眼前的世界。

我的作品呈現了一個既非主動，亦非被動的空間。

我試著讓每個人都可以體驗與歷史與空間的真實連結，這樣的連結在有語言之前便已存在，在主動與被動之爭質問著意圖的本質之前，就已經交織在我們的思想之中。

這個作品也試著探討我們的生命和存留如何延續至今，以及我們該如何在未來生存。

在生存權可被輕易威脅的現今社會，我們是否能停止幻想一個重複將歷史複製貼上的單一、至聖者創造了這個世界？若是這樣，我們還有可能存活嗎？

藉這樣的方式，我以生命回應。

Leo Fujisawa

Artist Statement

Still Living.

Even if we do not clarify the nature of our intentions, life sparkles and the world is created.

Death is involved in life. Life is involved in death.

This was the start of a way of thinking that I retain to this day.

I received conclusive evidence of the fact that being able to use tools has become part of us, as an instinct, when the number of participants in a workshop for hammering hot iron exceeded one thousand in total.

I could clearly feel that this action, which encompassed even three-year-old children and eighty-year-old adults, had become a human ability passed down through the ages from the time of anthropoid apes. Moreover, it also led me towards another premonition.

Creating a place.

Isn't the creation of places another action necessary for maintaining our survival, in the same way as using tools? And has it not become an instinct, just as the use of tools has?

People are not only the participants of history, but also the participants of places.

However, the start of the human journey originates from instinctive responses to the natural environment and phenomena that are separate to our own minds.

The influences we receive from our environment or phenomena transform and regulate our reactions and judgments in each moment, which in truth can be said to be passive actions, even if we consider them to be active behaviors.

The phenomenon of perceiving the relationship between cause and effect to be passive, and the relationship between action and effect to be active, can only be considered to be an extremely common behavior.

And it is the accumulation of such behavior that has formed the world that we see around us.

My works presents the situation of a place that cannot be declared to be either active or passive.

I have attempted to show that every one of us are involved, and are truly connected even now, to histories and places that have been woven by thoughts that existed before language, before the occurrence of the conflict between active and passive that questions the so-called nature of our intentions.

It is also an attempt to consider how our lives and existence have continued to this point, and how we should maintain our survival for the future.

At present, when our right to survive is easily threatened, can we be liberated from the illusion that only a limited hierarchy, who have cut and pasted our history, create the world; with all of this, Can we still survive?

In this way, my life reacts.

藤澤禮央

創作論述

《不存在的存在》使用的細線是臺南生產的一種纖維，這種線採用了特殊材料 - 廢棄魚鱗。在這個系列裡，我一開始使用的是絲線，絲是由活生生的蠶所吐出的纖維所織而成的，因此，我對於同樣以生物做成的魚鱗細線也很感興趣。在《不存在的存在》中，我試著表現肉眼所看不見，卻遍佈世界各地的地心引力、空氣與生命，而這些源自生物的創作讓這個作品更富有意義。

《平靜的一天》詮釋著平凡的一天，一個單純充滿快樂與平安的日子。看著臺南的風景，我感受到它不同於北海道的溫暖氣候，這從敞開的大門與細緻切割的窗框就都可以感受得出來。在北海道，窗戶都是雙層甚至三層的，這樣才能隔絕寒冷的氣候，所以很難有什麼精心雕琢的窗花工藝。這些窗戶很令人印象深刻，因為它們似乎代表了特別地區的氣候。

至於《起源紀念碑》，我們借用了逸民的工具組。這些工具跟日本的很相似。我覺得，雖然我們生活的地方離彼此很遠，卻有著類似的生活方式。透過觀察與觸碰這些曾經被使用的工具，我們可以看到創造他們的工藝，以及使用他們的人過著怎樣的生活。透過這些，我們可以感受到當中延續的豐富生命。

透過這三個系列作品，我希望和觀者分享我們活著的今天存在著許多驚奇，這些驚奇來自那肉眼所不能見的事物，來自那些我們時常忽略，卻又深植在我們眼見的事物之中。

Leo Fujisawa

Statement

The thread used for “Absence of Presence” was selected from a fiber that has been developed in Tainan. This thread is made from a unique material that derives from discarded fish scales. In this series of works, I originally used silk threads. Silk is a fiber produced by the silkworm, a living creature. For this reason, I was equally interested in the fiber made from the biological material; the fish scales. In “Absence of Presence” I tried to represent invisible gravity, air, and life that exist all around the world. The materials produced from living creatures make this work even more meaningful.

“A Calm Day” depicts an ordinary day. It is just a very happy and peaceful day. Looking at the landscape of Tainan, I feel it is a warm region, unlike Hokkaido. This can be felt through the open doors and the finely divided window frames. In Hokkaido, windows are double or triple-layered because of the cold weather so it is difficult to create detailed workmanship. The windows are very impressive because they seem to represent the climate of the region.

As for the “Monument to the Origin”, we were able to borrow Yi-Min’s tool collection. The tools are very similar to those in Japan, and I feel that even though we are living far away from each other, we had a similar lifestyle. Observing and touching these used tools, we can see the craftsmanship that created them, the lifestyles of the people who used them, and feel the richness of life that has been spun out of them.

Through these three series of artworks, I would like to share thoughts with the viewers about the wonder of being alive today by considering the things that are invisible, the things that we tend to overlook, and the roots engraved in the things we observe.

Leo Fujisawa CV

Education

1997 B.F.A., Doto University, Department of Design, Sapporo, Hokkaido, Japan

Solo Exhibition

- 2022 “Monument of Reproduction”, Gallery CLAC - Sapporo, Hokkaido, Japan
- 2021 “Sculpture of Place -Pillar Studies-”, Moerenuma Park - Sapporo, Hokkaido,
“Monument to the Origin”, Tomakomai City Museum - Tomakomai, Hokkaido, Japan
- 2020 “An island different from yesterday”, Toyako Museum of Art - Toyako, Hokkaido, Japan
- 2019 “An river different from yesterday”, Sarou Homura Gallery - Sapporo, Hokkaido, Japan
- 2018 “A calm day”, Reijinsha Gallery - Nihonbashi, Tokyo, Japan
“Still Living”, Tomakomai city Museum - Tomakomai, Hokkaido, Japan
- 2016 “N.E.blood21 vol.58”, Rias Ark Museum of Art - Kesenuma, Miyagi, Japan

Group Exhibition

- 2022 “Transfer / Migration”, Cyg art gallery - Morioka, Iwate, Japan
- 2021 “Bon Voyage!”, Kawara Museum - Takahama, Aichi, Japan
- 2020 “Seeing the Forest Means Seeing the Trees”, Gallery Sou - Sapporo, Hokkaido, Japan
“Artist Crossing 2020”, Art Space ELICONA - Iwaki, Fukushima, Japan
- 2019 “Magic of ARTISLONG”, GALLERY ARTISLONG - Kyoto, Japan
- 2015 “NITTAN ART FILE -Inspiration”, Tomakomai city Museum - Tomakomai, Hokkaido, Japan
“KOTOBANOKATACHI”, Hokkaido Obihiro Museum of Art - Obihiro, Hokkaido, Japan
“Imaginary Landscapes”, Moerenuma Park - Sapporo, Hokkaido, Japan

Award

- 2020 Shin Hongo Memorial Sapporo Sculpture Award, Sapporo, Hokkaido, Japan
JR Tower ART BOX Award, Sapporo, Hokkaido, Japan
- 2017 Tomakomai city Cultural Encouragement Award, Tomakomai, Hokkaido, Japan
Hokkaido Cultural Encouragement Award, Hokkaido, Japan

Collection

- 2021 Children's Rehabilitation Center, Hiroshima, Hiroshima, Japan
- 2019 Natural science Co.,Ltd., Shiraoui, Hokkaido, Japan
- 2018 Tomakomai Port Development Co.,Ltd., Tomakomai, Hokkaido, Japan
- 2017 Tomakomai city, Tomakomai, Hokkaido, Japan
- 2016 Rias Ark Museum of Art, Kesenuma, Miyagi, Japan
- 2014 Red Cross Kitami Hospital, Kitami, Hokkaido, Japan
- 2013 Tomakomai city Museum, Tomakomai, Hokkaido, Japan
- 2012 Shikaoui National Health Insurance Hospital, Shikaoui, Hokkaido, Japan

Collection

- 2011 Ikeda Town Hospital, Ikeda, Hokkaido, Japan
Shibecha Elementary School, Shibecha, Hokkaido, Japan
- 2010 Shoyo Junior High School, Muroran, Hokkaido, Japan
- 2009 Hakuchou Kindergarten, Tomakomai, Hokkaido, Japan
TOWANY, Toyoura, Hokkaido, Japan
- 2007 Komazawa Tomakomai Kindergarten, Tomakomai, Hokkaido, Japan
- 2005 Wakakusa Elementary School, Tomakomai, Hokkaido, Japan
- 1997 Sapporo Art Park, Sapporo, Hokkaido, Japan

藤澤禮央
Leo Fujisawa

過去作品
Previous work

作品一
《支柱研究 Study of Pillars》

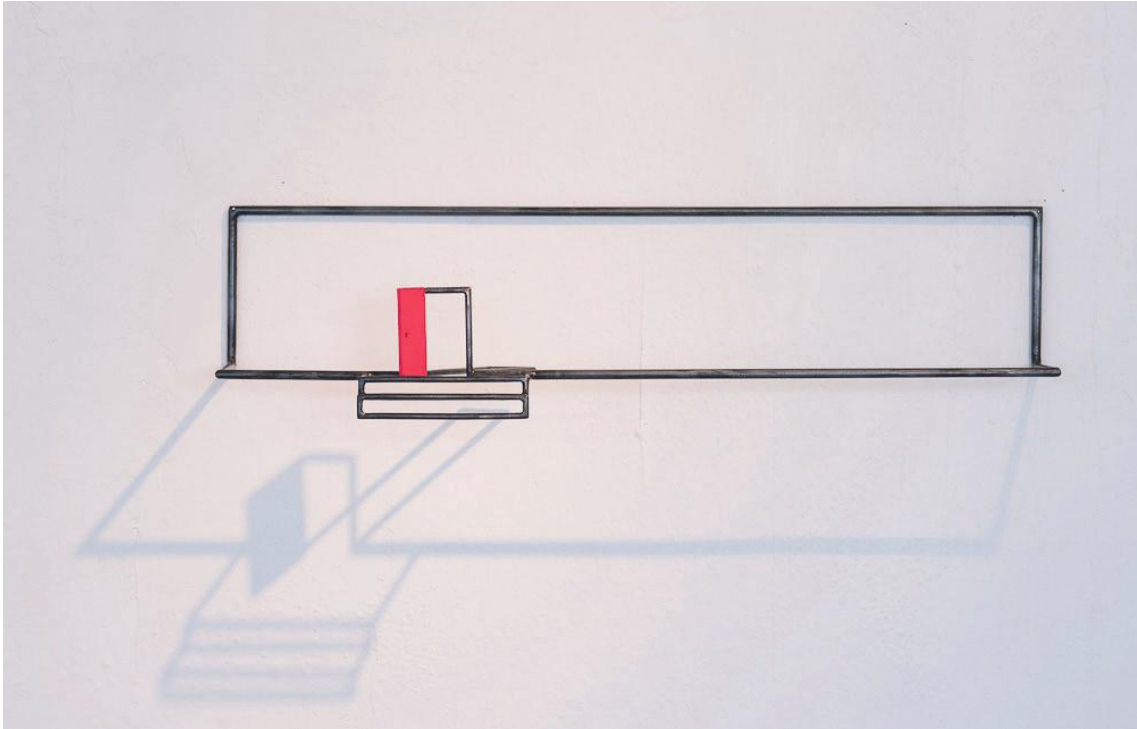
作品二
《平靜的一天 A Calm Day》

作品三
《不存在的存在 Absent Presence》





藤澤禮央，《支柱研究 Study of Pillars》，2021，複合媒材，依場地而定



藤澤禮央，《平靜的一天 A Calm Day》

2011，鐵、搪瓷油漆，W500 X D150 X H100 mm



藤澤禮央，《不存在的存在 Absent Presence》

2014，複合媒材，依場地而定



關於 川上理惠



1961 年生於日本千葉市。東京藝術大學碩士。現居北海道石狩市工作。

藝術家駐點於札幌。參加了許多次的藝術家駐村計畫，並曾於法國、波蘭、羅馬尼亞、南韓、台灣與美國參展。

多年以來，川上理惠持續以鐵件作為素材，並從材料的起源與多樣性有所啟發。她不單持續探索作品物理上與視覺上的狀態，也十分關注作品在不同展場與觀眾的影響與地方性。

她近期以物質與非物質之間的關聯、微觀與宏觀的相似之處、個人與群眾之間在廣闊的時間與空間下產生的價值扭曲作為線索，透過雕塑、互動裝置及針對特定場域的作品，從中獲得藝術家所探索的命題。

About

Rie Kawakami



Personal Website

Born in 1961 in Chiba, Japan. Completed masters degree from Tokyo University of Arts.

Lives and works in Ishikari, Hokkaido.

Sapporo based artist. Experienced many artist in residence programs and attending exhibitions in France, Poland, Romania, South Korea, Taiwan, U.S.A.

For many years, Rie Kawakami has faced the material of iron, and has been inspired by the variability and origin of the material. She continues to explore expressions that are not limited to physical and visual presence of works, but are conscious of the effects and locality of the exhibition on the space and the viewers.

Her recent practice is to visualize the query for life based on the clue of the relationship between the material and immaterial, similarities between micro to macro, the distortions of values that occur between individuals and the total over the vastness of space and time. These have been expressed in sculptures, installations, interactive works, and site-specific works.

川上理惠

藝術家論述

我主要使用鐵件創作，透過元素並置，讓觀者在探索展覽安裝的物件與場景中，能對作品本質的感知有所超越。我的作品旨在透過客觀性發展出某種價值感。

我的目標是創造一個觸發覺察的空間，引導觀者在擴展及收縮階段裡頭探索事物。我的靈感是來源於其他業界藝術家與設計師，像是 Charles and Ray Eames 的電影《十的幕 (Power of Ten)》。爲了在我的創作發展過程中實踐這樣的靈感，我藉由「長時間間隔中的連鎖效應」這樣的主題，將短暫無形的世界視覺化。物質與非物質之間的關聯、微觀與宏觀之間的相似之處、個人與群眾之間在廣闊的時間與空間下產生的價值扭曲等主題，藉由雕塑、互動裝置及針對特定場域的創作將其彰顯出來。

鐵件展現數種的迷人面向。從光滑的表面到血紅色的氧化變化，鐵持續回應所身處的環境，對應其作出結構上的轉變。作為可塑性極高的素材，它可詮釋許多不同的質感與形狀。作為一個化學元素，它佔據了地球三分之一的重量。鐵除了產生地心引力與磁場，它也是我們生存的核心元素。作為維繫生命的關鍵元素，它透過血紅素被循環，在體內分配氧氣。鐵整體的存在既宏觀又微觀，我追求著這種世界觀理論上與視覺上的啟發，並將之融入在我的創作之中。

我將我的作品視為思想的化石與身體拍打、彎曲，和刮鐵片等動作留下的痕跡，是一種透過重複放大以達到穩定性的平衡裝置。《全球活動》是針對特定場域的作品，在其中，觀者將藉此主題體驗時間與空間的廣闊無邊。作品中，土壤、石頭、鐵粉以及碳粉被融入透明的固態樹脂，鼓勵著觀者細細地觀察。

在此策展計畫中，我把焦點放在「感官上的接受」而非「語言上的詮釋」；藉此，我試著創造一個解放既定價值的空間。

Rie Kawakami

Artist Statement

I primarily work with iron. My focus is on transcending the viewers' perception of the nature of my works while exploring juxtapositions in both the objects and settings where they are installed. The purpose of my art is to develop a sense of value through objectivity.

My work aims to create a place that generates perceptions that lead us to explore things seen in stages of expansion and contraction, drawing inspiration from works of fellow artist and designers such as "Powers of Ten" by Charles and Ray Eames's in order to put this into the practice of my work development by visualizing the transient invisible world through themes such as the chain reactions over long intervals. The relationship between the material and immaterial, similarities between micro to macro, the distortions of values that occur between individuals and the total over the vastness of space and time, through sculptures, installations, interactive, and site-specific works.

Iron demonstrates fascinating aspects. From a smooth polished state to the blood red oxidized transformation it endures as it constantly reacts to the environment, making structural and contextual transitions. Being highly workable it expresses a multitude of textures and shapes, while as an element, it accounts for one-third of the earth's weight, generating gravitational and magnetic fields and being at the very core of our existence. It is an essential element for life, circulating through our haemoglobin, helping to distribute oxygen throughout the body, an integral part of existence both on a scale from the massive to the micro levels, the theoretical and visual inspiration of a worldview I seek and incorporate into my work.

I view my works as fossils of thought, traces of the body's actions, tapping, bending, and scraping iron sheets, devices of a balance that is repeatedly amplified to achieve stability as an activity. Universal activity as site-specific work in which the viewer experiences the vastness of time and space according to the subject matter and as works in which the earth building blocks such as soil, stone, iron powder and charcoal are integrated into transparent resin solids as if to encourage observation.

In these projects, my emphasis is on "acceptance through the senses" rather than "interpretation of language," in an attempt to create a place that leads to liberation from existing values.

川上理惠

創作論述

藉著這次跟絕對空間合作的線上駐村機會，我提出了兩個新企劃：《思想的化石》與《讓我們維持平衡》。

《思想的化石》這個企劃嘗試將長時間累積的大量思想以化石的形象將其具象化。

石子和岩石對我來說都是重要的元素，因為它們讓我感受到自身與廣大土地的連結。如果我可以留在臺南，我會好好觀察當地的石頭與博物館裡的化石，並把它們作為我創作的基底。自從我切換到線上駐村後，這件事就一直掛在心頭，所以我後來決定要創作一個跟化石有關的作品。

我選擇了臺南的報章雜誌作為化石的材料。我請絕對空間幫忙寄一些臺南當地的報紙與手冊，接著我從中挑了上百頁紙張剪成了石頭形狀。

當我翻閱這些頁面時，這些圖文吸引了我的目光。透過這樣的過程，我開始了與臺灣對話。

在完成的作品中，一疊紙被樹脂集結成團，然後被雕塑成不規則。這些印刷品上的圖文不再清晰可讀，因此，我相信這個作品可以擴張我們的想像，也許，內含其中的記憶與痕跡將在萬年之後以化石的樣貌被挖出。

《讓我們維持平衡》邀請觀者想像的作品，以「測量」、「平衡」為主題的兩個秤上的測量。

兩邊的秤盤上是用了臺南與北海道的鐵砂作為測量，並決定兩側都置放相同重量的鐵砂。

雖然兩盤鐵砂第一眼看上去幾乎一模一樣，但內含的組成仍因成形的地點不同而各自有異。透過這件作品，希望創造一個機會跟臺南人分享、對話，並共同思考這當中隱形的差異與平衡。

Rie Kawakami

Statement

For the opportunity of online residency at Absolute Space for the Arts, I have devised two new projects, “Fossil of Thought” and “Let Us Keep the Balance”.

The project “Fossil of Thought” is an attempt to visualize the accumulation of a large amount of thoughts created over a long period of time in the form of fossils.

Stones and rocks are important elements for me because I feel a fascination connected to the vastness of the earth. If I could stay in Tainan, I would have observed local rocks and researched fossils at a museum, and use them as the basis for my work. This has been on my mind ever since I switched to an online residency, so I decided to create a work of art related to fossils.

For material to produce the fossils, I chose Tainan newspapers and magazines. I had Absolute Space for the Arts to send me Tainan local newspapers and booklets. And then I cut hundreds of pages to stone form by hand.

As I flipped through the pages, the words and pictures on the page caught my eye. Through the process, my dialogue with Taiwan began.

In the completed work, a layer of paper clumped in resin and randomly scraped off. The text and images of printed paper are no longer clearly legible. For this reason, I believe that the work will expand the imagination for us about the memories and traces inherent in them as fossils to be unearthed tens of thousands of years later.

“Let Us Keep the Balance” is a project that invites viewers to imagine something to be measured on two plates under the theme of “measurement” or “balance”.

As an example of what to measure, I decided to put the same amount of iron sand collected in Tainan and also in Hokkaido on each plate.

Although iron sand on each plate looks the same at first glance, there are differences in composition depending on where it was formed. I would like to create an opportunity to share with people of Tainan to think about the invisible differences and balance through dialogue with the artwork.

Rei Kawakami CV

Education

- 1989 MFA Tokyo National University of Fine Arts & Music, Tokyo, Japan
1987 BA Tama Art University, Tokyo, Japan

Solo Exhibition

- 2022 “Yet We Keep Seeking for a Balance 2022”, Court Installation, Tomakomai City Museum, Japan
2021 “Fossil of Will”, Gallery Monma, Sapporo, Japan
2019 “Plateau”, Restaurant hache, Cross Hotel Sapporo, Hokkaido, Japan
“Landscape Will 2019”, Sapporo Cultural Art Community Center, Hokkaido, Japan
2018 “Cloud Rock”, ARTBOX, JR Tower East Concourse, Sapporo, Hokkaido, Japan
2017 “Elements of Planet”, Fabulous Wall, Sapporo, Hokkaido, Japan
“Landscape Will - On the Ground -”, Gallery Monma ANNEX, Sapporo, Hokkaido, Japan
2016 “Camping Near the Woolen Mountain.”, Gallery Retara, Sapporo, Hokkaido, Japan

Group Exhibition

- 2022 “20th Anniversary Asahikawa Sculpture Festival”, Asahikawa City Sculpture Museum, Asahikawa, Hokkaido, Japan
“Signal sauvage”, Sarou Houmura, Sapporo, Hokkaido, Japan
“Forest of Figure”, Hokusho University Sapporo Maruyama Campus Sapporo, Japan
“AKARI : Weightless Parallel”, GLASS PYRAMID “HIDAMARI”, Moerenuma Park, Sapporo, Japan
2021 “Sapporo Art Stage 2021”, Sapporo Cultural Art Community Center, Hokkaido, Japan
“Ikor-no-Mori Meets Art 2021”, Ikor-no-Mori, Tomakomai, Hokkaido, Japan
“Forest of Figure”, Hokusho University Sapporo Maruyama Campus Sapporo, Japan
2020 “Ikor-no-Mori Meets Art 2020”, On web, <https://www.ikor-meetsart.com/2020>
“Benizakura Park Art Annual 2020”, Benizakura Park, Sapporo, Hokkaido, Japan
2018 “Art Planets Grand Prix 2018”, Planis Hall, Sapporo, Hokkaido, Japan
2017 “Tarumae arty 2017”, Tarumae Elementary School, Tomakomai, Hokkaido, Japan
2016 “2016 Daegu Contemporary Art Festival in Gangjeong”, The Arc Square in Gangjeong, Daegu, Korea

Award

- 2021 Hokkaido Cultural Encouragement Prize, Sapporo, Japan
2017 Awarded Second Grand Prix at Art Planet Grand Prix 2018, Planis Hall, Sapporo, Hokkaido, Japan
2014 Awarded S-AIR AWARD for residency program at Gustarita, Sibiu, Romania
2012 Sapporo City Cultural Encouragement Prize, Sapporo, Japan
2007 Selected to be a resident of Border Art Residency, NM, U.S.A.
2006 Grant by Agency for Cultural Affairs to attend Location One IRP in NY, U.S.A. , Japan
2004 Awarded 11th Annual Asian Artists Fellowships sponsored by the Freeman Foundation, U.S.A.
2003 Awarded full fellowship for residency program at Vermont Studio Center, U.S.A.

Award

- 2002 Grant from Freeman Foundation for residency program at Vermont Studio Center, U.S.A
2001 Grant from Ishikari City for participating “10th International Triennial of Tapestry”,
Ishikari, Hokkaido, Japan

Collection

- 2016 Wall Installation, Will Side Hokuou Sapporo, Japan
2007 Art and Sol Project, El Paso, Texas
2006 Chubetsubashi Park, Asahikawa, Hokkaido, Japan
1998 Fukoku Seimei Building, Sapporo, Hokkaido, Japan
Ishikari City General Health Welfare Center, Ishikari, Hokkaido, Japan
1994 Naganuma Community Park, Naganuma, Hokkaido, Japan
1993 Sapporo Municipal Houmei High School for Handicapped Children, Sapporo, Hokkaido,
Japan
1992 Daiichiseimei, Totsuka Kyouiku Center Building, Yokohama, Kanagawa, Japan

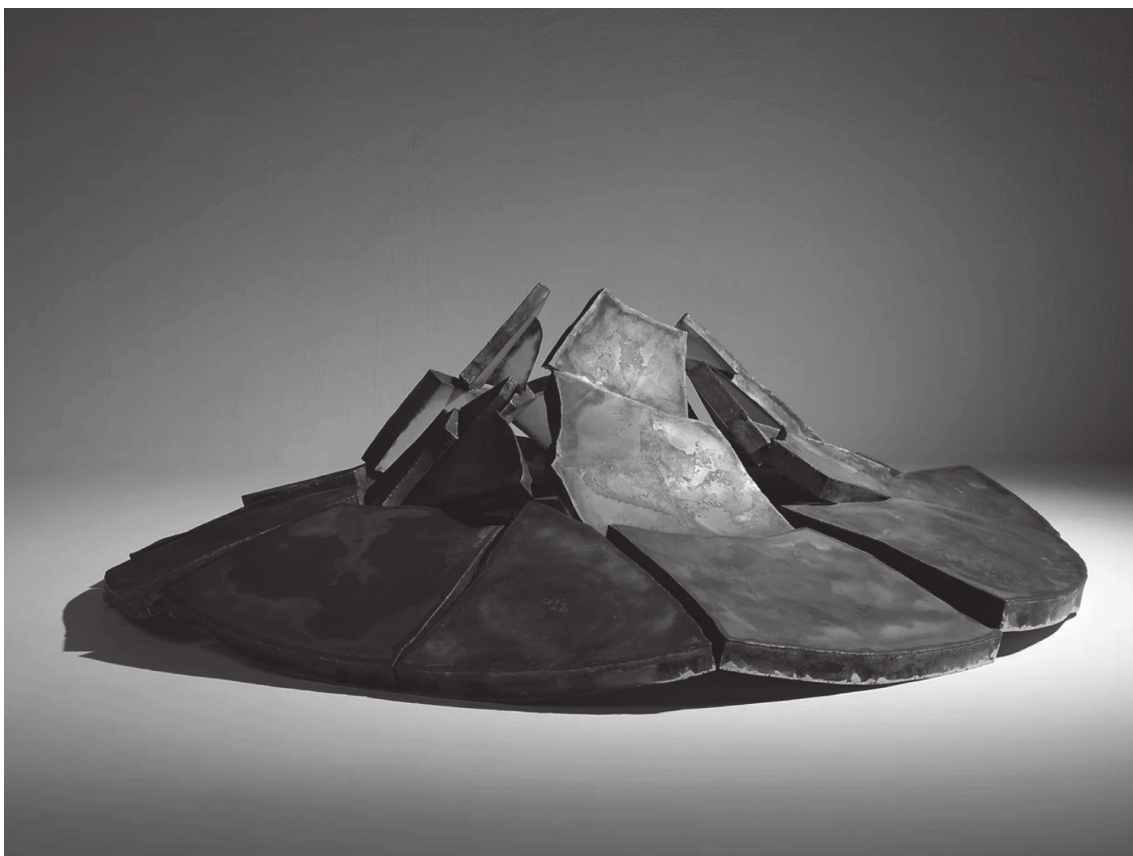
川上理恵
Rei Kawakami

過去作品
Previous work

作品一
《地面起伏 Undulating Ground》

作品二
《讓我們維持平衡 Yet We Keep Seeking for a Balance》

作品三
《景觀意願 Landscape Will》



川上理惠，《地面起伏 Undulating Ground》

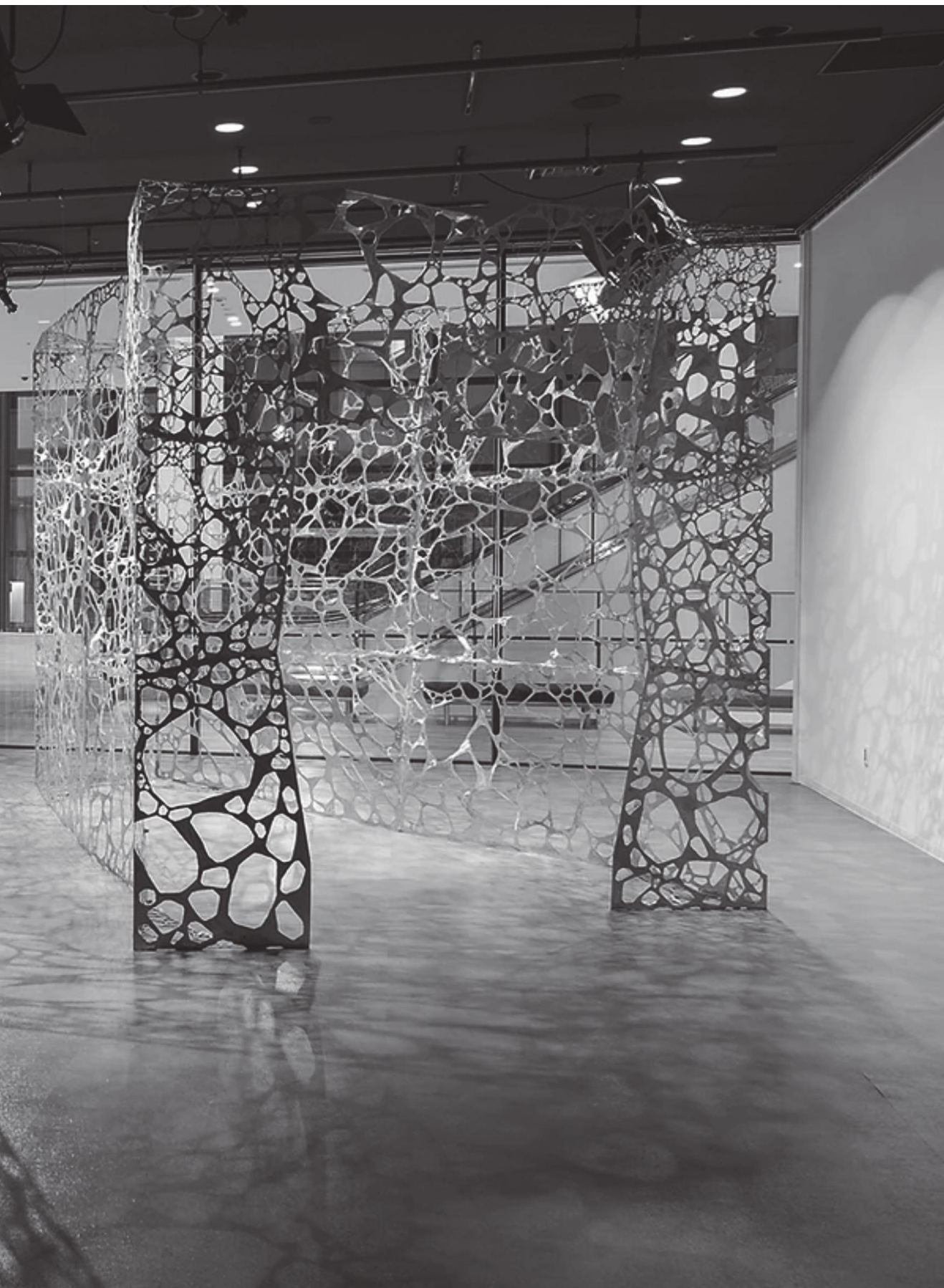
2018，鋼鐵，W1700 X D1700 X H600 mm



川上理恵，《讓我們維持平衡 Yet We Keep Seeking for a Balance》

2022，不銹鋼，W6080 x D6080 x H1080 mm





川上理恵，《景觀意願 Landscape Will》，2019，不銹鋼，W2800 X D4800 X H2700 mm X 2pieces



關於

葛西由香



1993 年生於北海道網走市。畢業於札幌大谷大學藝術學院，現居札幌工作。

葛西由香在日常風景中發掘古老的日本美學「侘寂」、「物哀」等，並透過她的膠彩畫詮釋這些日本美學。她相信世上萬物皆有靈，且皆為平等，於是當她感知到存在的日常景色與物體中的靈魂時，她便透過繪畫將這些瞬間記錄下來。

藝術家也相信當人留意到那些日常瑣事，將會使人珍愛每一天的生活。她持續透過創作，記錄她觀察到的結果。雖然表面上，她作品的線條及創作表面皆本於膠彩畫技巧，但她仍嘗試跳脫傳統圖案的框架，延伸膠彩畫的表達形式。

About

Yuka Kasai



Personal Website

Born in 1993 in Abashiri, Hokkaido. Graduated from Sapporo Otani University, Faculty of Arts. Lives and works in Sapporo.

Yuka Kasai discovers the ancient Japanese esthetics such as “mono no aware” and “wabi sabi” in everyday scenery, and depicts them in her Japanese-style paintings.

She believes that everything in the world has a spirit equally, therefore paints the moments that she sensed the presence of such spirits in the objects and ordinary sceneries surrounding her.

She also believes that paying attention to the smallest occurrences, which might otherwise be overlooked, leads to cherishing each and everyday, and she continues to create works as a means of recording the results of her observation.

While her works are based on the technique of Japanese-style painting, in which lines and surfaces are used, she attempts to expand the expression of Japanese-style painting by selecting motifs outside the boundaries of the traditional style.

葛西由香

藝術家論述

我相信，生命裡最值得重視的事物是隱藏於我們日常小細節裡。我們的生活行為，是日子所累積，我真誠地面對生活方式，盡可能地捕捉那些天天發生卻無關緊要的片刻，不讓它們默默地溜走。現階段，我捕捉的方式是透過繪畫。

我使用的顏料源自於磨成粉末的石材與土塊。我兒時玩石頭、泥土的時候就對這些材料十分感興趣。如此一來，兒時嬉戲的材料成為我的創作媒材。因為膠彩顏料由這些熟悉的材料所構成，所以也讓我深受日本膠彩畫吸引。

自古日本就將各樣形式的美學感知視若珍寶。好幾個世紀以來，日本國民在各種景色中都能發掘其中的美好。我們看見藏在簡樸與缺陷中的美。我們有「侘び寂び¹」的哲學，接納事物的腐朽與衰退；我們有「もののあはれ²」的思想，擁抱萬物變遷、所有一切終將逝去的美麗與哀愁。這些從日常風景所感受到的美麗、驚喜與魅力被形容為「をかし³」。

我喜愛這些美學的覺察。這種獨特的日本思想文化扎根在我內心，並成了我創作主軸。所有我感興趣的片段，包括我無意間關注到生活小物、日常風景，化作一個個單一場景，呈現著一種相當不起眼的生活風格。

我相信萬物有靈，且皆為平等。有了這樣的心態，會讓人察覺身邊滿滿的存在感。即便這些物件只是單純地靜置在書桌上，也會頓時變得珍貴可愛。每當我驚覺我四周眾多的存在如何度過他們的年日，就讓我倍感珍惜。

1 「侘び寂び」，羅馬拼音為「Wabi sabi」，漢字為「侘寂」，由侘（Wabi）與寂（Sabi）兩字所結合的複合詞；「侘」，具質樸素淡之美的含意，而「寂」意即時間消晰、萬物無常，是日本文化延伸出來的獨特美學。

2 「もののあはれ」，羅馬拼音為「mono no aware」，譯作為「物哀」。

「もの」，譯作「物」，即客觀對象；「あはれ」，譯作「哀」，為感嘆詞，漢字可寫「噫」，因為感動而發出的感嘆聲；兩字結合意思為欣賞美麗之物時有所感觸，而「哀」不只有哀愁，也可以是喜怒哀樂等一切心理感受。

3 「をかし」或「おかし」，意思為「很有趣」，由於是日本古語，所以並無漢字；若要表達有趣之意，可用「可笑し（ito wokashi）」。

Yuka Kasai

Artist Statement

I believe that the things we should value the most in life are hidden within little everyday details, the ones that we barely pay attention to.

The act of living our lives is an accumulation of our days. To seize all those inconsequential moments that take place every day, as much as possible, without letting them get away, is my own way of living sincerely. My method of capturing the results of that is, at the moment, to paint pictures.

The paints that I use are in the form of powdered rock and earth. These are materials that I have taken interest in since my childhood, often playing with stones and the soil. In this way, the origin of my art creation lies in my childhood play. I feel an affinity with Nihonga, which uses these familiar materials as its paints.

Various forms of aesthetic sensibility have been treasured in Japan since antiquity, and the Japanese people have found beauty in every kind of scenery for many centuries.

We have found beauty in simplicity, and in imperfection. We have the concept of wabi sabi, which is accepting of decay and decline. We have mono no aware, which embraces the sadness and beauty in the truth that all things change, and will one day cease to exist. The beauty, the wonder, and the fascination that can be felt in an everyday scene was described as wokashi.

I cherish these aesthetic sensibilities. The specifically Japanese mentality that has taken root inside me is the central axis of my creative activities. And those many moments that I find interesting, including the appearance of everyday items around me that catch my fleeting attention, or the commonplace scenery of my daily life, occur in single scenes of a lifestyle that is quite unremarkable.

I believe that all things that exist in this world have a spirit, and all are equal.

With this mindset, one's surroundings overflow with a sense of presence. Even each of the items that sit silently on one's desktop become precious and beloved. The moments when I wonder how the multitude of presences that surround me spend their days are moments that I treasure.

葛西由香

創作論述

我的作品多引自我個人的日常生活篇章。因此，我將重點擺在我的所見所聞及所經歷的事上。很遺憾，我們這次無法前往臺南親自體驗這裡的生活。但我們仍在作品中借用了臺南當地居民的觀點。我們邀請居民寄送他們日常所見的風景以及那些深植於地方社區的瑣碎傳統，並請他們分享拍攝的原由。我使用這些照片創作了一幅幅膠彩畫，並在其中發現與日本相似之處和微妙差異。

雖然我無法直接使用這些收到的照片，許多人卻仍參與了照片的收集。我十分享受這次的經驗，並藉此認識了一小部分的臺南日常，尤其享受藉著當地居民的眼睛，觀賞到種種美景，它們實在令人驚豔。

另一個企劃《草兒枝芽》系列展現一系列為人熟知的蔬果發芽與凋零。植物通常在最美的片刻被記錄下來，但這個系列企圖挖掘他們最平凡的樣貌——那些只有透過每日細細觀察才能留意到的光景。妍伊寄來許多乾燥植物，我在當中選了鹿角蕨作為主題，這些由新鮮、半凋零與乾枯葉片所構成的組合令我驚豔。所以我用它們創作了一幅膠彩畫，並裱框作為掛畫。

Yuka Kasai

Statement

Since my works are created from familiar episodes in my personal life, I have placed emphasis on what I have seen, heard, and experienced myself. Unfortunately, we were unable to visit Tainan in person and experience the daily living, but instead we borrowed the perspectives of the local Taiwanese people. We asked them to send us photographs of everyday scenes that they observe in their daily lives, or scenes that show trivial regional traditions rooted in the local community, along with the reasons why they took the pictures. From these photographs, I created Japanese paintings since I found it interesting to observe Taiwanese scenery that is similar to but slightly different from that of Japan, and also very different from that of Japan.

Although I couldn't utilize all the photographs I received, many people participated in gathering pictures. It was a very enjoyable experience for me to learn about a part of everyone's life in Tainan, especially the fascinating landscapes through the eyes of the local residents.

Another project is the "Grass Sprout" series, which features sprouting and dying plants from familiar vegetables. Plants tend to be depicted only at their most beautiful moments, but this series attempt to discover the beauty and charm in their ordinary form - that can only be found by observing plants that are close to our daily lives. I selected Platycerium as a motif among the photographs of dried plants sent to me by Yen-Yi. I was fascinated by the mixture of lively leaves, dying leaves, and completely dried leaves, so I created a Japanese-style painting and then framed it as a hanging scroll.

Yuka Kasai CV

Education

2016 Sapporo Otani University, Faculty of Arts (Sapporo, Hokkaido)

Solo Exhibition

- 2022 “Living is hard.”, Gallery Monma, Sapporo, Hokkaido, Japan
“Dear 52-hertz whale.”, GRANVISTA Gallery Sapporo, Sapporo Grand Hotel, Hokkaido, Japan
- 2020 “Yuka Kasai Exhibition”, Abashiri City Museum of Art, Hokkaido, Japan
“on the way back home”, KIITOS, Sapporo, Hokkaido, Japan
“Masterpieces of Nihonga (Japanese-style Paintings) from the Collection of Hokkaido Museum of Modern Art / Yuka Kasai Exhibition”, HAKODATE MUSEUM OF ART, Hokkaido, Japan
- 2019 “#201, little things around me”, skyhall, Sapporo, Hokkaido, Japan
“#201, little things around me”, Hokkaido Arts Foundation:ART SPACE, Sapporo, Hokkaido, Japan
- 2018 “EVERYDAY WITH PLAYFULNESS”, Clark Gallery + SHIFT, Sapporo, Hokkaido, Japan

Group Exhibition

- 2022 “A stone from behind the fog.”, Gallery MURYOW, Toyama, Japan
- 2021 “Apartment - 5 residents”, CAI03, Sapporo, Hokkaido, Japan
- 2019 “timelake”, MOTIF, Takamatsu, Kagawa, Japan
“Saw that, heard it. And touched.”, Gallery Monma & ANNEX, Sapporo, Hokkaido, Japan
- 2016 “SUPER JAPAN Exhibition”, Clark Gallery + SHIFT, Sapporo, Hokkaido, Japan
HOKKAIDO-BASED ARTISTS EXHIBITION “2020 – UPCOMERS”, cross hotel Sapporo, Hokkaido, Japan

Art Fair

- 2022 “ART FAIR TOKYO 2022”, Tokyo International Forum, Tokyo, Japan
- 2021 “3331 ART FAIR 2021”, 3331 Arts Chiyoda, Tokyo, Japan
ART FAIR TOKYO 2021” (Tokyo International Forum, Tokyo)
- 2020 “Sapporo Museum Art Fair 2020-2021”, Sapporo Art Museum, Hokkaido, Japan
“ART FAIR MONMA 2020”, Gallery Monma & ANNEX, Sapporo, Hokkaido
- 2017 “ART FAIR SAPPORO 2017”, cross hotel Sapporo, Hokkaido, Japan
- 2016 “ART FAIR SAPPORO 2016”, cross hotel Sapporo, Hokkaido, Japan

Award

- 2016 Award for Artistic Excellence in the Graduation Works Exhibition, Sapporo, Hokkaido, Japan
- 2022 3331 ART FAIR 2022 “MJ Arthee collection prize” & “KaceK prize”, Tokyo, Japan

Collection

- 2018 Abashiri City Museum of Art, Abashiri, Hokkaido, Japan

葛西由香
Yuka Kasai

過去作品
Previous work

作品一
《出過ぎた真似を》

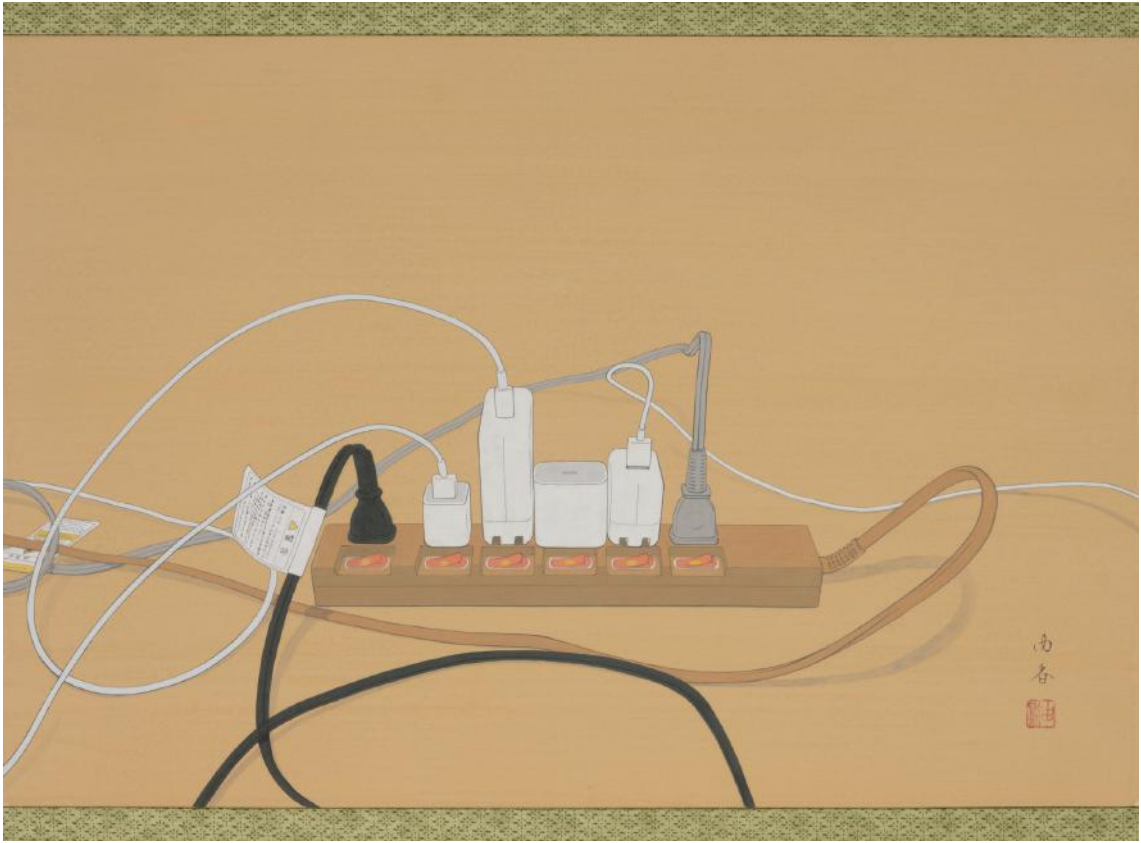
作品二
《争奪戦》

作品三
《何故》

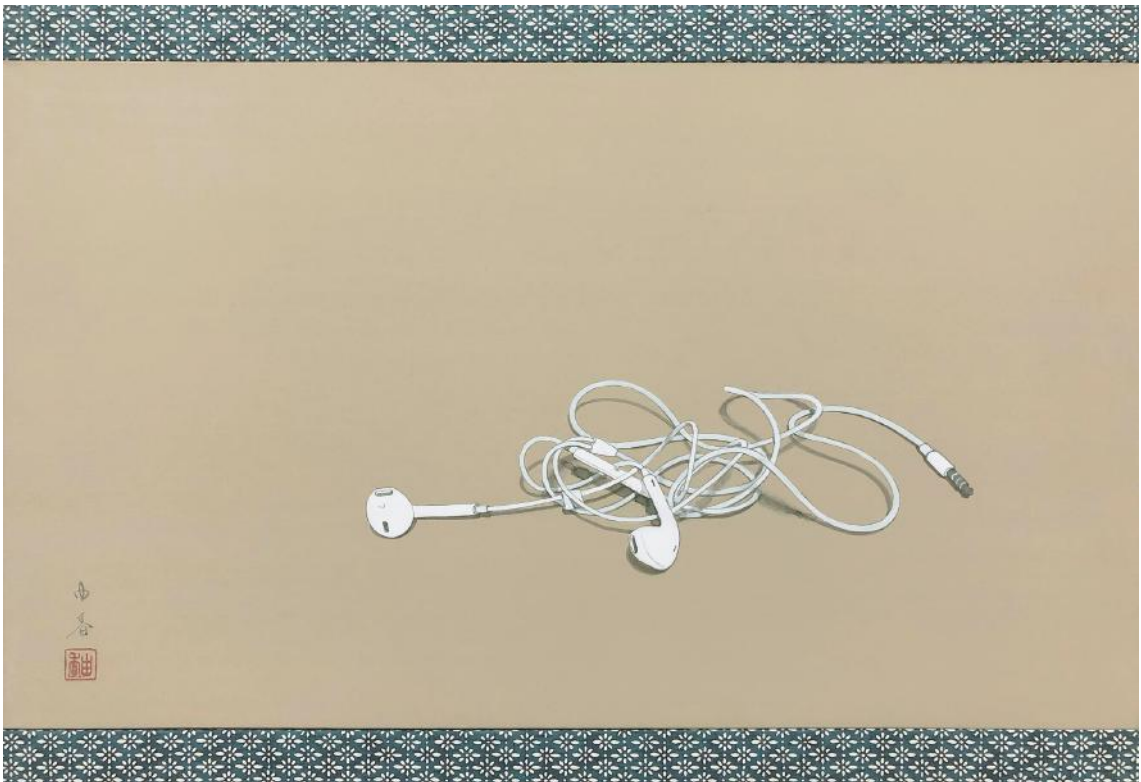
作品四
《未必の故意》



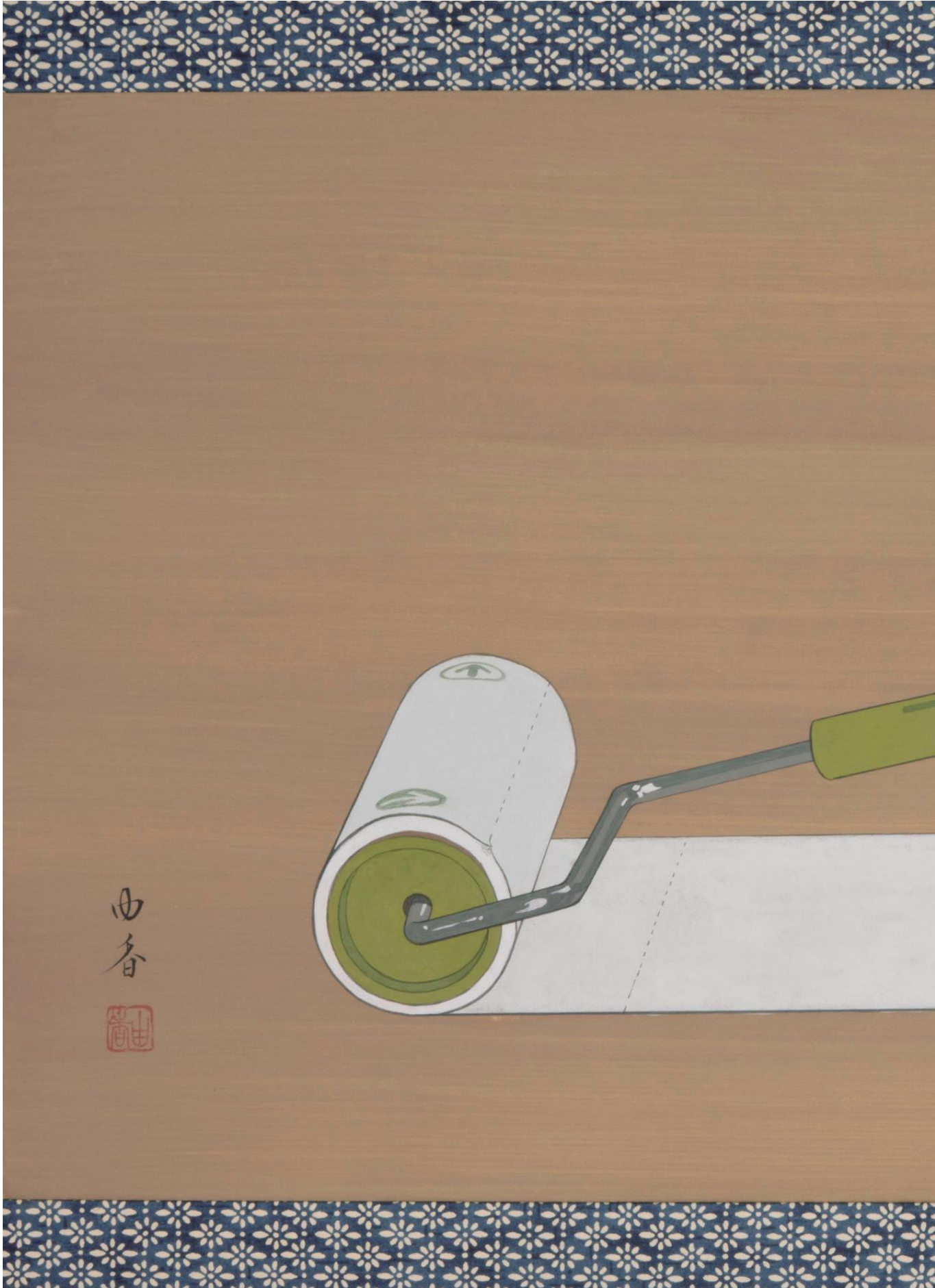
葛西由香，《出過ぎた真似を》，2022，紙本彩色、水干顔料，600 × 350 mm



葛西由香，《爭奪戰》，2021，鳥之子紙、水干顏料、邊緣裝飾，450 × 607 mm

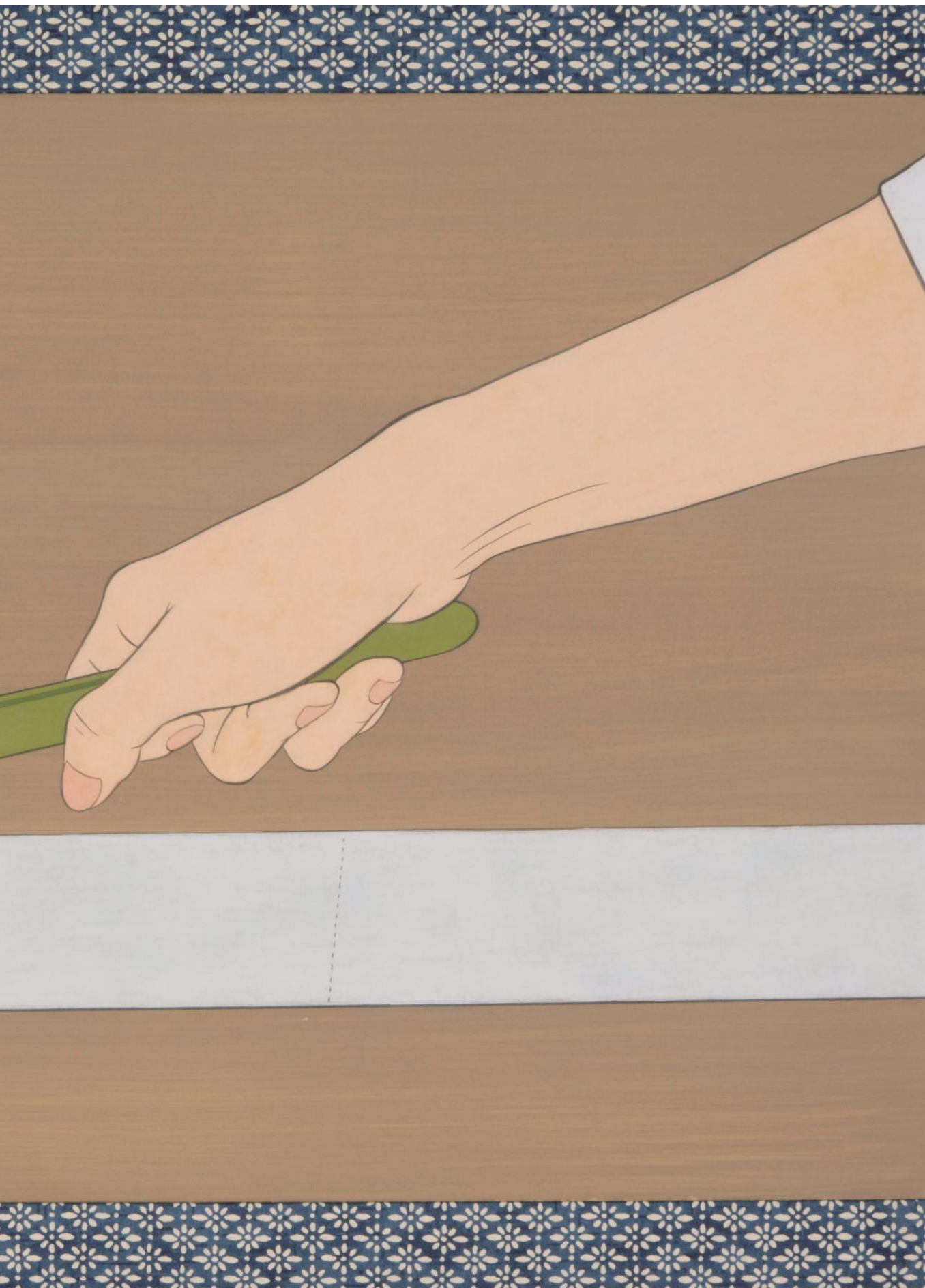


葛西由香，《何故》，2018，鳥之子紙、水干顏料，242 × 410 mm



由香





葛西由香，《未必の故意》，2021，鳥之子紙、水干顔料、邊緣裝飾，282mm × 413 mm

藝術家

Artists

作品列表

Artworks List