



无题 *Untitled*, 2019. 布面油画 | Oil on canvas. 80.5 x 200 cm | 31 11/16 x 78 3/4 in. 摄影: 冈野圭 | Photo: Kei Okano. ©2019 Izumi Kato. 图片提供: 艺术家与贝浩登 | Courtesy the Artist and Perrotin

加藤泉

开幕: 6月5日(周三) 4 - 7PM
2019年6月5日至8月17日

贝浩登(上海)欣然举办日本艺术家加藤泉在中国内地的首次画廊个展。在本次展览中,除了展出加藤泉新的绘画与雕塑作品外,同时还有他近年开始尝试的织物装置。

加藤泉是一位一元主义式的艺术家。在《加藤泉作品集〈绘画与雕塑〉》中,他曾经如此说道:“我对人类生命的意义很感兴趣,在我看来,艺术便扎根于其中,因此我再次认为自己持续创作的行为并非没有意义。人类必定有需要艺术的时候。表面看起来是无用的东西,也会有产生作用的时候”。就像陀思妥耶夫斯基一生都在拷问人类灵魂一样,加藤泉始终在努力探寻的是人类生命的意义。

他的探寻之道就是通过他的创作。他并非通过思考,或者为了说明什么问题才画,而是在画的过程中自然而然形成,是基于身体感性进行创作的。他的创作本身就是对作品的养成,对其自身的养成,也是体认人类生命意义的过程。可以说,这是一种作为风土的创作。

日本哲学家和辻哲郎认为人总是生存在某一块土地上,不管情愿与否,人都被其所在的自然环境所包围。人的肉身作为内包于自然之中、与自然环境相沟通的介质,始终在制约着人类的行为。人也根据外界环境的变化做出相应的回应,反作用于自然。这样的一种交互系统就是风土。人的自我发现就是在风土中完成的,而不是简单地理解“主观”¹。

加藤泉的创作方式是一种典型的“在风土中发现自我”的行为。他是在与自己所处的环境以及自己的肉体相感应的过程中,将自己感应到的信息表达出来,而作品就是他将自己客体化的结果,是他所处的某个空间里的时间变化的体现。在这个过程中,实现了感应、接受、表达、回收的认知循环。

人既是个人同时又是整体,这是人之存在的根本结构。正因为如此,加藤泉的作品往往能够呈现出超越个人的更为丰富的面向,自然反映出我们这个共同体所面临的状态与问题。

IZUMI KATO

Opening Wednesday June 5 4 - 7PM
June 5 - August 17, 2019

Perrotin Shanghai is pleased to present the first gallery solo exhibition of Japanese artist Izumi Kato in mainland China. This exhibition showcases new paintings, drawings, and sculptures as well as fabric installations—the latest development of Kato's practice.

Kato's artistic output is monistic in scope. In *Izumi Kato: Paintings and Sculptures*, the artist is quoted to state the following: “I am interested in the meaning of people's lives. I believe that this is where art is rooted and I realized afresh that to continue work could not be meaningless. There always comes a time when people need art. There comes a time when they realize that what they had thought to be useless becomes useful.” Like Dostoevsky who spent his waking moments getting to the bottom of the human soul, Kato has made the exploration of human lives and their significance his main endeavor.

For Kato, contemplation is done through the process of making art rather than analytical reasoning. Instead of having the overt aim of articulation, his paintings are produced based on physical sensibilities. Altogether, Kato's practice is a cultivation of the artworks and his person as well as an enquiry into the meaning of man's existence. It could be said that his creations constitute a kind of *fūdo* (a term indicating climate and culture grounded in local conditions, practices, and customs).

Japanese philosopher Tetsuro Watsuji stipulates that people invariably lead their lives on a given piece of land. Regardless of will, people are enclosed within the natural environment in which they find themselves. The human body—a medium nestled within nature through which we communicate with our habitat—consistently conditions our behavior. People also react in response to changes in their external environment, counteracting nature in the process. Such a system of interaction is what is meant by *fūdo*: self-discovery occurs within a set of local conditions, practices, and customs, and cannot be explained by a mere understanding of “the subject”.¹

“Discovering the self within *fūdo*” is the quintessential attitude of Kato's practice, which gives expression to the signals arising from the interaction between the artist's surroundings and his own corporeal body. Kato's



无题 *Untitled*, 2019. 布面油画 | Oil on canvas. 242 x 163 cm | 95 1/4 x 64 3/16 in. 摄影: 冈野圭 | Photo: Kei Okano. ©2019 Izumi Kato. 图片提供: 艺术家与贝浩登 | Courtesy the Artist and Perrotin

现在这个时代，我们越来越严重地陷入了鲍德里亚所说的拟像、仿真的世界。陷入了代码支配下的时代结构、价值结构规律中的一种模式。在这里，“任何现实都被代码和仿真的超级现实吸收了”。这种仿真世界的极致表现，就是现在时刻控制着我们的网络。这个由代码生成的世界，像薄膜一样，将人包裹在真空状态里，阻挡在现实的外部。于是，“一切进入代码的无目的性时空中的东西或试图进入其中的东西，都被切断了于自身目的性的联系，都被瓦解并吸收了”。这甚至让我们自身也发生了分裂。我们的精神越发沉溺于那个代码生成的仿真世界，而逐渐忘记了扎根于现实世界上的肉身。抽象的功能正在割裂并瓦解我们。

近年来，加藤泉的布面与纸本作品中出现的一个重要特征，就是用明显的线条将人形分割开来。这不得不让人联想到现代人的那种灵肉分离的状态。不过，他的绘画绝非这种状态的象征。与其说这些线条严格地将人形割裂成几个部分，不如说是强调了部分与部分之间的联系。这就是加藤泉作品的丰富性所在。它既反映了我们身处的现实问题，也凸显了我们本身所具有的根本状态。它不是以抽象的方式去象征现实世界。它就是现实世界本身。

那么，反过来再看加藤泉的绘画就不难理解其中的变化。从最初的带有鱼鳍的雏形、到仿佛在羊水之中的小婴孩、再到天地山河融为一体的“成人”，最终成为承载万物的新的生命体。随着“人形”的成长，承载“人形”的背景也在不断发生变化。从单一色调，到多种色调的拼合，再到彩色斑点、螺旋等元素交替出现，近年来他开始在背景中加入将二维平面转换为三维空间的球形、线条等元素，将人形带入到更为立体、浩瀚的宇宙里。

在雕塑与织物作品中，加藤泉甚至将他的“人形”直接投放在我们生存的现实世界之中，让“他们”与我们等价的共处同一世界，接受更多的挑战，同时也获得更为强大的生命力（这一点从加藤泉的展览结构中就能体会）。这一切并非主观式的自我表现，而是风土在他身上的反映。



无题 *Untitled*, 2018. 织物、粉彩、丙烯、刺绣、皮革、链条、铝条、铁 | Fabric, pastel, acrylic, embroidery, leather, chain, aluminium bar, iron. 尺寸可变 | Size variable: 507 x 146 cm | 199 5/8 x 57 1/2 in. 摄影: 佐藤祐介 | Photo: Yusuke Sato. ©2018 Izumi Kato. 图片提供: 艺术家与贝浩登 | Courtesy the Artist and Perrotin

works are the result of his self-objectification, manifestations of the temporal changes in the spaces he inhabits. His works come into fruition within a cognitive cycle of perception, acceptance, expression, and reclamation.

Man at once refers to the individual and the integral whole, both of which make up the fundamental structure of human existence. For that reason, Kato's oeuvre goes beyond the scope of the individual, revealing a richer aspect of humanity by naturally invoking the state and problems man faces as a community.

In our current age, we are increasingly caught in simulacra and simulation as envisioned by Baudrillard. We fall into a pattern regulated by the code-dominated framework of the information age and its corresponding value structures. In this realm, “any instance of reality is assimilated by a code-driven, simulated hyper-reality.” The Internet, having firm control over us at every moment, is the ultimate manifestation of a simulated world. Generated by code, this world encapsulates people in a vacuum state like a thin film, cutting them off from reality. Hence, “all things that manage or intend to infiltrate the aimless space-time of code will have their ties to their very own purposes severed. They will be broken down and assimilated.” This causes us to disintegrate at the very core of our being. The more our consciousness indulges itself in a simulated world borne of code, the more oblivious we become to our corporeal bodies, which are rooted in the real world. Abstract functions are fragmenting and disintegrating us as we speak.

In recent years, clear-cut lines that carve up human shapes emerge as a crucial characteristic of Kato's fabrics and works on paper, bringing to mind the state of the modern man with body and soul separated. Yet, Kato's works are by no means symbolic of this phenomenon. Rather than demarcate the human body into pieces, the lines emphasize the connection between constituent parts, an exemplification of the richness of Kato's art—his works point out real predicaments while also highlighting our fundamental condition. They do not employ abstraction to symbolize the real world, for they embody the world itself.



无题 *Untitled* (局部 / detail), 2019. 木、丙烯、软塑胶、线、不锈钢、底座 | Wood, acrylic, soft vinyl, thread, stainless steel, pedestal. 151 x 30 x 30 cm | 59 7/16 x 11 13/16 x 11 13/16 in. 摄影: 冈野圭 | Photo: Kei Okano. ©2019 Izumi Kato. 图片提供: 艺术家与贝浩登 | Courtesy the Artist and Perrotin



无题 *Untitled* (局部 / detail), 2019. 软塑胶、软塑胶颜料、木、线、不锈钢、黄铜、底座 | Soft vinyl, soft vinyl paint, wood, thread, stainless steel, brass, pedestal. 125 x 30 x 30 cm | 49 3/16 x 11 13/16 x 11 13/16 in. 摄影: 冈野圭 | Photo: Kei Okano. ©2019 Izumi Kato. 图片提供: 艺术家与贝浩登 | Courtesy the Artist and Perrotin

可以说, 加藤泉的作品从来就不是一种孤立状态, 而是与加藤泉本身的生命状态紧密联系在一起, 也与我们身处的这个世界息息相关。既是他个体感性的直接反映, 也是他所处的风土经由他的身体媒介的反映。这些作品一方面从我们的生命之中、我们的现实世界中汲取养分, 另一方面又作为一种神秘的镜像, 异常深刻地照见我们平时难以察知的某种生命状态。因此, 我们在他的作品所看到的, 既是我们人类生命应该有的状态, 同时也是人类生命的指引。也正因为如此, 他的作品总是能够散发出长久而恒定的美, 帮助人们在反复无常、变动不居的现实世界中更好地把握自己的生命意义。

林叶 | 艺评人
2019年4月

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¹ 和辻哲郎认为: “只有当精神成为能将自我客体化的主体时, 也就是具有主体性的肉体时, 才能创造出自我发展的历史。这种被称为主体性的肉体正是一种风土”, “肉体的主体性得以成立的基础是人之存在的时空结构。所以, 主体性的肉体不是孤立的, 而是具有运动机制的。它时而孤立, 时而合一, 在其运动中展开的种种连带, 便形成了历史、形成了风土”。也就是说, 人的主体性是后置于时空结构(风土)。只有将自己客体化——在时空结构中感受生成, 然后从中抽离, 最终再回到其中——才能够实现自我发现。所以, 是“风土现象反映出我们是如何发现外在的自己的”。

To quote Tetsuro Watsuji, “Only when the mind becomes an entity capable of self-objectification, i.e. a mortal human body made of flesh and bones that possesses subjectivity, can the groundwork be laid for a history of self-development. Such a human body that possesses subjectivity is a kind of *fūdo*.”; “The spatio-temporal structures of man’s existence are the cornerstones on which the subjectivity of the human body is founded. Hence, the subjective human body is not independent, but carries with it a mechanism of motion. At times, it is independent, and at others it is syncretic. As it moves, associations are developed, which in turn give way to history, to *fūdo*.” In other words, human subjectivity is predicated on spatio-temporal structures (*fūdo*). Only by objectifying oneself—meaning that feeling is generated within these spatio-temporal structures—and extricating oneself from this objectification, and returning to it later, can a person truly achieve self-discovery. Thus, “the *fūdo* phenomenon is a reflection of how we discover our external selves.”

The above premise contextualizes the changes seen in Kato’s works over time. From his earliest embryonic figures with fins and the infants that appear to float in amniotic fluid to his “adults” comprising heaven and earth, mountains and rivers, Kato’s creations become new life forms carrying the burden of all things in existence. As Kato’s anthropomorphic shapes develop, so too do their backdrops, moving from monotone palettes to multicolor composites, pointillism, and spiral shapes. The recent addition of elements including spheres and lines transforms previously planar surfaces into three-dimensional spaces, leading Kato’s figures to dwell in more expansive universes.

With his sculptures and fabric works, Kato’s figures are thrust into the real world; they are “others” who coexist with “us” on equal footing. Their existence is challenged and, as a result, gains even more formidable life force (which manifests itself in the compositions of Kato’s exhibitions). None of this is subjective self-expression; it is *fūdo* being reflected through Kato.

Kato’s works never represent an isolated state. Instead, they are closely intertwined with the life of the artist and the world in which we live. They are a direct reflection of Kato’s individual sensibilities and his local environment, mediated by the conduit that is the artist’s physical body. Kato’s works stem from our lives and the actual world, but also serve as mysterious mirror reflections that impart penetrating insights into aspects of life gone obscure. From Kato’s works we gauge a preordained state as well as guidelines for man’s existence. With inexorable beauty, they allow spectators to grasp the meaning of their own lives amidst the inconstancy of the real world.

LIN YE | Art critic
April 2019

[More information about the artist >>>](#)