

# EACH MODERN

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Keisuka Tada, *trace / dimension #48*, 2023, acrylic on cotton mounted on wooden panel  
panel size 73.8 × 73.8 × 6 cm, photo by Arito Nishiki

## Gallery COMMON x EACH MODERN

### *IMAGRATION @ Each Modern*

6 - 29 April, 2023

Opening reception: 8 April, 2023 | 5 - 7 PM

Each Modern, Taipei, Taiwan

#### IKEUCHI

Yukari Nishi

Keisuke Tada

Shohei Takasaki

Kazuma Yamamoto

Curated by Gallery COMMON

Each Modern is pleased to collaborate with Gallery COMMON to announce the exchange exhibition 'IMAGRATION.' The exhibition will take place in Tokyo and Taipei with two groups of contemporary artists curated by each gallery. Each Modern will curate the first part of the exhibition at Gallery COMMON in Tokyo in March 2023, and Gallery COMMON will curate the second part at Each Modern in Taipei in April 2023. Through this exchange, 'IMAGRATION' hopes to inspire a discussion around the freedom and fluidity of the image, the malleability of its

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attached meanings, and the irreplaceable role of the artist in shaping the constantly evolving definitions of our visual language.

Each Modern will present in their space an exhibition of 5 Japanese artists curated by Gallery COMMON: IKEUCHI, Yukari Nishi, Keisuke Tada, Shohei Takasaki, and Kazuma Yamamoto. Through explorations of painting, sculpture, and the murky space in between, these five artists' wildly different practices present us with a glimpse into the new Japanese psyche.

Drawing from a wide range of both art-historical and current-day references, each of the artists in this show grapple with the ceaselessly changing visual landscape of postmodern Japan through a different lens. Coming from a society that has been wracked with rapid transition over the past few generations, these artists confront the way that introductions of new knowledge, technologies, cultures, and social structures have molded the current Japanese psychological landscapes— its frustrations and cynicisms, hopes and desires.

The works in this exhibition are tied together by a certain departure from reality, one that is created by uprooting and freeing images from their old contexts and migrating them into new ones. Perhaps most evident in their rejection of logical reality are Yukari Nishi and Kazuma Yamamoto's bizarre subjects. Though both artists' works share a similar disconcerting, dream-like atmosphere, Nishi's surreal configurations, which feature imported 1980s American media, serve as a generational counterpoint to Yamamoto's Internet-inspired brand of 2020s surrealism.



(L) Yukari Nishi, *Untitled Scene/O*, 2023, acrylic on canvas, 162.4 x 130.7 x 4 cm, photo by Arito Nishiki

(R) Kazuma Yamamoto, *Trickster*, 2023, oil, acrylic, and charcoal on canvas, 162 x 112 cm, photo by Arito Nishiki

Keisuke Tada and IKEUCHI hover somewhere in between these two decades. Tada's works reference landscapes and settings from video games, which he translates into sculptural paintings that are not what they seem. The three-dimensional chains that hang heavily from his canvases are in fact made entirely of acrylic paint, and what seem to be cracked, peeling paintings from the 1800s are actually artificially aged canvases featuring scenes of places and subjects that only exist in the virtual game world. IKEUCHI's wearable cyberpunk sculptures reflect a similar approach, in that he translates ideas from fictional narratives into real life objects. Influenced by the aesthetics of the mecha (giant robot) universe that has gripped the Japanese imagination

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since the 80s and 90s, IKEUCHI's works are, like Tada's, wholly inspired by imagined worlds, and toy with our understandings of the future and the past.



(L) IKEUCHI

#1906, 2019, mixed media, 34x26x29cm  
assembled, photo by Arito Nishiki

(R) Shohei Takasaki

Untitled (February 2, 2023), 2023, oilstick on  
canvas, 162.4 x 130.5 x 3.9 cm, photo by Arito  
Nishiki

Shohei Takasaki completes the show by bringing in works with perhaps the broadest range of influences. Historical artists and movements play a key role in informing his conceptual experimentation, but one can also see hints of the Western punk music and fashion that served as an outlet for him in his suburban childhood hometown of Saitama, Japan. Takasaki's work, a never ending inquisition into identity and meaning, utilizes the contrast and comparison of these wide-ranging references as a way to critique current definitions and create new understandings.

Surfacing from a tide of scattered, incoherent narratives, the constant that runs throughout these 5 artists' works is the practice of appropriating and repurposing the images around them to create brand new meanings. Though the artists come from all across Japan, they are tied together by their participation in this "remix culture," serving as a representation of the Harajuku values that the gallery centers its program on. Through this exhibition, the processes of "imagination" come to light in the presentation of these five artists who unflinchingly traverse the borders between categories.

As a counterpart to this show, Gallery COMMON will present in their space 5 artists curated by Each Modern's Lan Chung-Hsuan: Chang TingTong, Wu MeiChi, Tseng Chienying, Antone Könst, and Felix Treadwell. Read more about the show at their website.

## About the artist

### IKEUCHI

IKEUCHI was born in 1990 in Tokyo, Japan, where he is currently still based. Influenced by both international and Japanese pop culture franchises from his childhood such as Star Wars, Zoids and Gundam, IKEUCHI combines ready-made plastic models with industrial parts to create works that straddle the line between fashion, function, and fine art. His works simultaneously evoke a sense of nostalgia while hinting at the near-future through a cyberpunk aesthetic. He has collaborated

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with contemporary musicians such as Kanye West, Arca, and Japanese rapper KOHH, as well as brands such as Lamborghini, Balenciaga, shu uemura, Gentle Monster, and ACRONYM. IKEUCHI graduated from Tama Art University, Department of Information Design, and has exhibited across Tokyo, Seoul, and Taipei.

## YUKARI NISHI

Born in 1978 in Japan and currently based in Nishinomiya, Hyogo, Yukari Nishi graduated from the Kyoto University of Art and Design and has been exhibiting her paintings and mixed media works at galleries and art fairs in Japan and abroad since 2004. Her detached, dream-like environments stir feelings of curiosity and discomfort; the dramatic elements of light and shadow, as well as the unexpected loss of coherency and meaning within familiar domestic spaces of safety and comfort, recall neo-noir themes of absurdity, nihilism, and paranoia. The surrealistic realism that dominates her acrylic works references an idealized mid-century American nostalgia, and her strange and fantastical worldview has been a popular muse within the Japanese music scene, leading to collaborations with various musicians on CD jacket designs, posters, tour merchandise, music videos, and film works.

## KEISUKE TADA

Born in 1986 in Aichi, Japan, Keisuke Tada received both his BFA and MFA in oil painting from Aichi University of the Arts in 2010 and 2012, respectively. Fascinated by the sensory experiences offered by games and other virtual worlds, Tada creates paintings that explore the blurry boundary between reality and fiction. His series *trace / dimension* looks like an assemblage of wooden boards, chains, and tiles; *Heaven's Door* resembles an antique door that seems to have been attacked with an axe. However, despite their appearance, all the works are made entirely out of paint. It could be said that Tada, who investigates the conflict between "what exists and what doesn't" through his unconventional use of paint, brings a new dimension to the medium. Tada's recent solo exhibitions include *Traffic*, MITSUKOSHI CONTEMPORARY GALLERY (Tokyo, 2022); *Beautiful Dream*, MAHO KUBOTA GALLERY (Tokyo, 2020); *CHANGELING*, rin art association (Gunma, Japan, 2020); and *BORDER*, CAPSULE (Tokyo, 2018). He also actively participates in various group exhibitions primarily in Japan and Hong Kong.

## SHOHEI TAKASAKI

Born in 1979 in Saitama, Japan, Shohei Takasaki lived in both Japan and Portland before settling in Sydney, Australia where he now lives and works. Using an array of mediums ranging from oil pastels, charcoal, and paint to found objects and fabric, Takasaki often depicts a certain subject or motif in multiple styles to draw attention to the "in-betweenness" that arises from these juxtapositions. Through works that question the boundaries between self/other, domestic/foreign, inside/outside the body, native/foreign language, physical/online, real/virtual, past/future, and life/death, Takasaki inspires us to reexamine our assumptions and further our dialogue with others for a more nuanced, "in-between" understanding of the world. Takasaki's work has been exhibited across Los Angeles, Portland, Kuwait, Melbourne, Hong Kong, Taipei, and Tokyo, and is also in the public collections of the Starbucks headquarters in Seattle and The Hoxton Hotel in Portland.

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## KAZUMA YAMAMOTO

Kazuma Yamamoto was born in 1998 in Tokyo, Japan. Yamamoto draws upon the playful yet disturbing culture of Internet memes to interrogate human nature itself. Although on the surface his works seem cheerful and full of vitality, those who know the full lore of an image may sense an air of disquiet and discord, and perhaps even the lingering presence of death. In this way, the artist aims to depict the ambiguity of symbols, particularly in the digital age, exemplifying the way that the meaning of images change across context and time. Yamamoto graduated from the Tokyo University of the Arts, and has actively exhibited at galleries across Tokyo as well as Mexico and Taiwan. His work is in the collection of the G Foundation Collection in Kaohsiung, Taiwan.

## About Gallery COMMON

Founded in 2010 by creative agency en one tokyo and currently under the direction of co-founder Satoru Arai, Gallery COMMON emerged from the street culture of Harajuku as an intimate space for both Japanese and international artists and trendsetters to interact with the local scene. Known for its eccentric youth culture and status as a boundary-breaking fashion hub, Harajuku has long been recognized as a leading force in the global creative scene, serving as inspiration for top tier artists, musicians, and brands worldwide. Sensing the importance of establishing a physical art-centered space in the neighborhood, en one tokyo opened Gallery COMMON, one of the first galleries in central Harajuku, with the aim of fostering this energy. Approaching art from the unique and non-traditional background of creative agency, the gallery was established with the aim of bridging the paradoxical yet symbiotic gap between fashion and art, street and commercial, subculture and mainstream.

Since then, the gallery has expanded its vision to work with both renowned and upcoming contemporary artists across diverse countries and disciplines while participating in art fairs and collaborative projects throughout Japan. While remaining committed to its original vision of protecting and fostering Harajuku culture, Gallery COMMON aims to break down the outdated barriers between genre and industry, artist and audience, domestic and overseas— to find the “common” thread that connects us all.

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山本和真, 無形之空 8, 2022, 畫布油彩與壓克力, 41 x 31.8 cm, photo by Arito Nishiki

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IKEUCHI

Yukari Nishi 西祐佳里

Keisuke Tada 多田圭佑

Shohei Takasaki

Kazuma Yamamoto 山本和真

策劃： Gallery COMMON

Each Modern 亞紀畫廊很榮幸與 Gallery COMMON 共同籌劃交換展 **IMAGRATION**，在東京、台北分別展出多位日本、台灣、美國、英國的當代藝術家。2023 年三月，亞紀畫廊將率先進駐東京 Gallery COMMON，而 Gallery COMMON 的策展內容接續於四月在台北亞紀畫廊展出。期待透

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過本次交換展，激發更多關於圖像自由與流動性、其乘載的意義延展性，與藝術家在不斷演變的視覺語言定義形塑過程中身為無可替代角色的討論。

亞紀畫廊將於其空間呈現由 **Gallery COMMON** 策劃展出的五位日本藝術家 **IKEUCHI**、西祐佳里、多田圭佑、**Shohei Takasaki**，及山本和真。藉由他們對繪畫、雕塑，及兩者之間曖昧幽微空間的探索、截然不同的藝術表現方式，讓我們得以一窺新日本精神的樣貌。

展覽中每位藝術家皆是由藝術史和當代社會中廣泛汲取創作靈感，通過各異視角與不斷變化的後現代日本視覺圖景奮力搏鬥著。這些藝術家在歷經近幾世代以來高速的社會變遷後，面對的是一條引導他們進入當代日本社會心理面貌的新知、科技、文化與社會結構的道路——關於它的挫敗、憤世、希望與渴求。



(左) 西祐佳里, 填充: A, 2023, 畫布壓克力, 116.7 x 91.5 x 2.6cm, photo by Arito Nishiki



(右) Shohei Takasaki, 無題 (2022年2月14日), 2021, 紙本色鉛筆, 36.5 x 28.5cm, photo by Arito Nishiki

本次展出作品是透過某種程度上與現實脫離而相互關聯，換言之，便是將圖像自原本的語境中抽離解放後再予以重新定位。在西祐佳里和山本和真怪誕的創作命題裡，似乎也最為應證了藝術家們這般對於邏輯現實的否定姿態。雖然兩位藝術家的作品都有著類似如夢境般同時也令人不安的氛圍，但西祐繪畫作品中那既超現實又有著 **1980** 年代美國流行媒體視覺風格的呈現方式，與山本和真以當代互聯網為靈感創作出的、屬於 **2020** 年代的超現實主義形成了強烈對比。

多田圭佑與 **IKEUCHI** 則是遊走於上述兩個時代之間，多田的作品參照了電子遊戲中常見的場景，並轉譯成不同於一般視覺認知的雕塑繪畫：畫布上掛著的沉重鏈條，其實全是由壓克力顏料所製成，而看似已龜裂斑駁的 **19** 世紀繪畫，也是藝術家在經過人工舊化的畫布上所描繪只存在於虛擬遊戲世界中的人事物與風景。而 **IKEUCHI** 同樣以相似手法，將虛構的故事轉化為現實生活中可穿戴的賽博龐克雕塑物件。機甲（機動裝甲，也稱大型戰爭機器人）宇宙美學對日本的想像世界自 **80** 與 **90** 年代以來便有著深遠影響，也成為兩位藝術家最重要的靈感來源，並同時操弄著我們對於過去與未來的認知。

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(左) IKEUCHI, #1909, 2019, 複合媒材, 31 x 14 x 2.2 cm, photo by Arito Nishiki



(右) 多田圭佑, 痕跡 / 向度 #47, 2023, 棉布壓克力裱於木板, 木板尺寸232.1×184.5×6 cm, photo by Arito Nishiki

而最後完整了本次展覽的，或許就是其中受到最廣泛多樣影響的 **Shohei Takasaki**。歷史上的各個藝術家與運動在他的概念實驗中扮演了關鍵角色，但在畫面中，我們卻也能發現西方龐克音樂與時尚作為他在埼玉郊區老家裡排遣情緒管道的種種暗示。**Takasaki** 的作品是對於身份認同與意義永無休止的質問，並用這些來源各異的援引而生的對比參照，去批判且創造對當下定義嶄新的理解方式。

至此，逐漸從一片零散斷裂的敘事中浮現的，是五位藝術家自始自終皆是不斷對周遭圖像挪用再製，從而創造出全新意義的交匯。儘管藝術家來自日本各地，卻因共同參與著這個「混搭文化」而緊緊相繫，代表著畫廊所秉持的原宿價值。在本次展覽中，「**imagination**」便藉由五位藝術家堅定穿越各域疆界的步伐得以呈現在眾人眼前。

作為共同籌辦，**Gallery COMMON** 也將於畫廊空間展出由藍仲軒與亞紀畫廊所策劃帶來的五位藝術家：張碩尹、吳美琪、曾建穎、**Antone Konst** 與 **Felix Treadwell**。展覽詳情請參閱畫廊官方網站。

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## 關於藝術家

**IKEUCHI** (1990 年生於日本東京)

**IKEUCHI** 畢業於東京多摩美術大學資訊設計學院，現生活工作於當地。**IKEUCHI** 從小便受如「星際大戰」、「索斯機械獸」和「鋼彈」等國外與日本流行文化的雙重影響，藝術家善於將塑膠模型與工業零件結合，創造出跨越時尚、功能及藝術之間界線的創作，它們既喚起了懷舊之情，也同時以賽博龐克的美學暗示著近未來。**IKEUCHI** 曾跨界與 **Kanye West**、**Arca**、日本饒舌歌手 **KOHH** 等當代音樂人，以及藍寶堅尼、巴黎世家、植村秀、**Gentle Monster**、**ACRONYM** 等品牌合作。**IKEUCHI** 展出經歷遍佈東京、首爾與台北。

**西祐佳里** (1978 年生於日本)

現居兵庫縣西宮市，西祐佳里畢業於京都藝術大學，其繪畫與複合媒材創作自 2004 年起便持續於日本及海外各畫廊與藝術博覽會展出。她作品中既抽離又如夢似幻的環境擾動著人們的好奇心與不適感，而光影的戲劇性元素，及連貫性和意義在熟悉且舒適安全的居家空間中無預期地佚失，使我們想起新黑色電影的荒誕與恐怖暗示。她由理想化的美國中世紀懷舊氛圍而誕生的超現實主義繪畫，一直是日本音樂界廣受喜愛的繆思，也因此西祐佳里與各音樂人在專輯封面、海報、巡演週邊商品、**MV** 與影像作品製作上，皆有許多合作，使得藝術家呈現出來的幻想世界觀更廣為人知。

**多田圭佑** (1986 年生於日本愛知縣)

愛知縣立藝術大學學士與碩士畢業，多田著迷於遊戲與虛擬世界帶來的各種感官經驗，創作出了探索虛實之間模糊邊界的繪畫作品。多田的系列創作《痕跡／向度》(**trace / dimension**) 看似是由一般木板、掛鍊與磁磚組合而成拼裝物；而《天堂之門》(**Heaven's Door**) 則如同一扇被斧頭襲擊的古老大門。然而它們實際上皆是用壓克力作為材料，因此多田可說是透過他非傳統的顏料運用，對「存在的？還是不存在的？」的矛盾作出探問，並創造出了媒材全新的向度。多田近期個展包括：**Traffic, MITSUKOSHI CONTEMPORARY GALLERY** (東京，2022)；**Beautiful Dream, MAHO KUBOTA GALLERY** (東京，2020)；**CHANGELING, rin art association** (群馬，日本，2020)；以及 **BORDER, CAPSULE** (東京，2018)。他也活躍於參展日本及香港舉辦的各群展。

**SHOHEI TAKASAKI** (1979 生於日本埼玉縣)

在日本及美國西岸居住一段時間後移居澳洲雪梨，現於雪梨生活創作。**Takasaki** 的作品是對於自身／他者、國內／國外、體內／體外、母語／外語、線下的／線上的、有形的／虛擬的、過去／未來，以及生／死等種種界線的提問，並常以不同風格描繪相同的主题並常以不同風格描繪相同的主题，或利用粉臘筆、炭筆、顏料、物件、織品的並置，勾起觀眾對「居間性」的注意。透過 **Takasaki** 的創作，也使觀者重新審視自身對世界的預設，甚至是更進一步去與他者對話，並從中對這個世界的「居間性」有更為細緻的理解。**Takasaki** 曾於洛杉磯、波特蘭、科威特、墨爾本、香港、台北與東京各地展出，作品獲西雅圖星巴克總部及波特蘭 **The Hoxton** 飯店收藏。

**山本和真** (1998 年生於日本東京)

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山本和真以網路迷因這種有趣卻又惱人的文化對人性本身提出質疑，雖然表面上他的作品看似歡樂又充滿活力，但熟知這些圖像的觀者都能感受到隱隱瀰漫其中令人焦慮的不安與不和諧，甚至是揮之不去的死亡氣息。藝術家企圖藉此描繪數位時代中符號的曖昧不明、更迭變化。山本畢業於東京藝術大學，其創作常於東京、墨西哥及台灣的畫廊展出，並獲台灣高雄 **G Foundation Collection** 收藏。

## 關於 Gallery COMMON

**Gallery COMMON** 於 2010 年由設計公司 **en one tokyo** 創立，在目前的聯合創始人新井曉 **Satoru Arai** 的帶領下，從原宿的街頭文化中展露頭角，成為日本及國際藝術家和潮流引領者與當地場域互動共生的空間。原宿以其強烈而特殊的青年文化和不斷突破常規的時尚中心聞名，長期以來一直被公認為全球創意領域的主導力量，為國際頂級的藝術家、音樂家與各類型文化創意品牌提供靈感。意識到在原宿附近建立以實體藝術為中心的空間的重要性，**en one tokyo** 設立了 **Gallery COMMON** 以培養當地的藝術創作能量，也是原宿市中心最早設立的畫廊之一。

以創意設計公司起家，**Gallery COMMON** 得以從獨特而非傳統的背景接觸藝術。而畫廊的宗旨為在時尚與藝術、街頭與商業、次文化與主流文化之間既矛盾又具共生關係的鴻溝中擔任起橋樑。從設立起直至今日，**Gallery COMMON** 期望能不斷擴大視野，與來自不同國家與背景的知名或者新興當代藝術家合作，同時也積極參與日本各地的藝術博覽會與合作計畫。秉承著保護與推廣原宿文化的初衷，**Gallery COMMON** 致力於打破流派與行業、藝術家與觀眾、國內及國外的壁壘，並找到能夠連結所有人的共同點。

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