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Shohei Takasaki, 無題 (2023 年 11 月 28 日) Untitled (November 28 2023), 2023, 油畫棒、壓克力、炭筆、油彩畫布 oil, oil stick, acrylic and charcoal on canvas, 168 x 244 x 2.5 cm, courtesy of the artist, Each Modern and Gallery COMMON photo by Jessica Maure

SHOHEI TAKASAKI : Looking at Debris Sideways 側視碎片

2 January - 7 February 2024

藝術家對談 | 27 January, 2.30 - 4 pm

| 對談人: Shohei Takasaki、李奕誼, 主持人: 藍仲軒 (全程英文進行)

藝術家酒會 | 27 January, 4 - 6 pm

Each Modern 亞紀畫廊很高興地宣布, 「Shohei Takasaki : Looking at Debris Sideways 側視碎片」將於 2024 年 1 月 2 日開幕。展覽的名稱「Debris Sideways」本身就寓意著一種獨特的視角, 是對經常被忽視或丟棄的碎片的一種側視。

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在創作此次展覽作品時，Takasaki 從跨越不同時代、類別的廣泛來源中汲取靈感。藝術史的重要性處於次要地位；相反，重點在於這些參考資料所提供的純粹視覺滿足感。通過將這些圖像從其背景和故事中剝離出來，Takasaki 將自己與這些圖像的互動純粹化為一種審美參與，試圖繞過智力的思考過程，卻與自己內心的驅動本能相連繫。儘管不考慮圖像的背景和歷史而引用圖像，這種想法可能是危險或不尊重的，但 Takasaki 仍敏銳意識到自己在藝術史中的位置—事實上，這也許正是他能夠超越藝術史束縛的原因；他的作品之所以吸引人，就在於他能夠從藝術史的過渡和革命中汲取能量，並通過自己的手加以引導，這種不可預測性，是他接受「過去」與「現在」的一種表現。同時，他還從日常刺激中汲取靈感，例如工作室地板上隨意丟棄的照片碎片、沾滿隨意抽象標記的紙巾、兒子在牆上畫的塗鴉、閒暇時在手機上的隨筆、甚至工作室窗外人們在冰雹中奔跑的景像—這些平凡的物品和瞬間、這些埋藏在日常生活廢墟下的「散落碎片」，都是從他的意識和潛意識收集而來，在重新利用後成為創作過程的催化劑。



右上圖：Shohei Takasaki, 無題（2023年10月16日）Untitled (October 16 2023), 2023, 油畫棒、壓克力、炭筆、油彩畫布 oil, oil stick, acrylic and charcoal on canvas, 117 x 80 x 2.5 cm, courtesy of the artist, Each Modern and Gallery COMMON photo by Jessica Maure

下圖：Shohei Takasaki, 無題（2023年11月29日）Untitled (November 29 2023), 2023, 油畫棒、壓克力、炭筆、油彩畫布 oil, oil stick, acrylic and charcoal on canvas, 162 x 130 x 2.5 cm, courtesy of the artist, Each Modern and Gallery COMMON photo by Jessica Maure



Takasaki 稱自己的作品是「自動主義畫派 automatist」傳統的延伸。雖然作為一個積極生活在社會中並與我們周圍的人發生關係的個人，實踐自動主義可能是無政府主義狀態的、可能是危險的，但藝術家斷言，發現源自自我個性、愛好、傾向、習慣之外的「無意識」筆觸和構圖，是一種非常特殊的體驗，且是任何其他經驗都無法比擬的—因為它涉及對自我無意識的深度沉浸，類似由人類回歸動物、回歸到「活生生的人」—這種行為，與 2024 年今天我們的發展方向背道而馳，我們的社會越是回避動物性的直覺表達，越是傾向於結構、計算，自動化就變得越激進。然而，諷刺的是，我們的科技信息社會有可能進一步推動自動化，因為它讓我們的精神與任何地方的無數個體建立連結，甚至超越地球，我們的肉體只需靜止不動。

正因如此，Takasaki 並不侷限於一種技術、亦不拘束一格地，將各種視覺元素「拼貼」成一件作品；Takasaki 借鑑於法國前衛藝術家弗朗西斯·畢卡比亞（Francis Picabia），畢卡比亞的職業生涯多種多樣，在他生命不同階段，他與印象派、點描派、立體派、達達主義、超現實主義都有關聯；同樣，Takasaki 也力求創作出自由蔑視流派、不受類別限制、不斷發展的作品。

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Takasaki 努力追求個人化的滿足，而不是一味企圖發明新穎風格，他遵循直覺、與周圍世界互動，將世界作為創造力的源泉－通過這次展覽，他邀請觀眾從側面觀察碎片，以全新視角看待世界。

上圖：Shohei Takasaki, 無題 (2023年10月14日) Untitled (October 14 2023), 2023, 油畫棒、壓克力、炭筆、油彩畫布 oil, oil stick, acrylic and charcoal on canvas, 59 x 98 cm, courtesy of the artist, Each Modern and Gallery COMMON photo by Jessica Maure



關於藝術家



Shohei Takasaki 1979 年生於日本埼玉，曾在日本和波特蘭生活，後定居澳洲雪梨，目前在雪梨生活與工作。

貫穿 Takasaki 的創作主題是「比較」。Takasaki 經常使用油畫棒、木炭、顏料、現成物品、織物等一系列媒介，以多樣風格描繪某個主題或圖案，以引起人們對畫中「並置」所產生的「中間性」關注。通過質疑自我／他人、國內／國外、身體內部／外部、母語／外語、物理／在線、真實／虛擬、過去／未來、生命／死亡之間界限的作品，Takasaki 啟發我們重新審視自己的假設，並進一步與他人對話，從而對世界有更細緻入微的「中間理解 in-between」。

Takasaki 的作品曾在洛杉磯、波特蘭、科威特、墨爾本、香港、台北、東京等地展出，並被西雅圖星巴克總部、波特蘭霍克斯頓酒店、日本大阪櫻花色彩產品公司收藏。近期重要展覽包括洛杉磯知名的 Steve Turner 畫廊舉辦的《Hybrids》（2023 年）；在東京 Gallery COMMON 舉辦的《3 HEARTS 9 BRAINS BLUE BLOOD》（2022 年）；在台北亞紀畫廊舉辦的《IMAGRATION》（2023 年）；以及在美國波特蘭 Nationale 舉辦的《卷發／熱金屬與克裡斯蒂安-羅傑斯》（2022 年）等。這意味著 Takasaki 具有非凡的能力，能夠從他人可能忽視的事物中發現美和意義，這種藝術家的眼光能夠重新定義我們對世界的理解。

* 英文版後有「附件一 藝術家簡歷」、「附件二 美國詩人 Theo Downes-Le Guin 評 Shohei Takasaki」

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Shohei Takasaki, Untitled (November 28 2023), 2023, oil, oil stick, acrylic and charcoal on canvas, 168 x 244 x 2.5 cm, courtesy of the artist, Each Modern and Gallery COMMON photo by Jessica Maure

SHOHEI TAKASAKI : Looking at Debris Sideways

2 January - 7 February 2024

Artist Talk | 27 January, 2.30 - 4 pm | Shohei Takasaki in conversation with artist Lee YiShuan 李奕諠,
moderated by Lan ChungHsuan

Artist Reception | 27 January, 4 - 6 pm

Each Modern is delighted to announce that *Shohei Takasaki: Looking at Debris Sideways* will be held from 2 January 2024. The title of the exhibition itself suggests a unique perspective, a sideways glance at the often overlooked or discarded.

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In creating the pieces for this exhibition, Takasaki drew inspiration from a wide range of sources spanning diverse eras and categories. The importance of art history took a secondary role; rather, the emphasis was placed on the purely visual fulfillment that these references provided. By divorcing them from their contexts and stories, Takasaki purified his interaction with these images to one of aesthetic engagement only, in an attempt to bypass calculated intellectual processes and connect with the instinctive drive within himself. Though the idea of referencing images without considering their context and history could be dangerous or disrespectful, Takasaki remains keenly aware of positionality in art history— indeed, this is perhaps what allows him to transcend it. The appeal of his works lies in his ability to extract the very energy of art historical transitions and revolutions and channel them through his own hand. This unpredictability is a symptom of his receptivity, to the past and also to the present: he also drew inspiration from everyday stimuli such as random fragments of photographs discarded on his studio floor, paper towels dirtied with random abstract marks, doodles on the wall drawn by his son, scribbles from idle moments on the phone, and the sight of people running through a hailstorm outside his studio window. These mundane objects and moments— these “scattered debris” which get buried under the rubble of everyday life-- were collected from his conscious and subconscious and repurposed into catalysts for his creative process.



image above: Shohei Takasaki, Untitled (November 4 2023), 2023, oil, oil stick, acrylic and charcoal on canvas, 94 x 67 x 2.5 cm, photo by Jessica Maure / image right :Shohei Takasaki, Untitled (November 8 2023), 2023 oil, oil stick, acrylic and charcoal on canvas, 162 x 130 x 2.5 cm, courtesy of the artist, Each Modern and Gallery COMMON photo by Jessica Maure

Takasaki characterizes his work as an extension of the automatist tradition. Although practicing automatism as a person living actively in society and in relation to those around us may be anarchic and possibly dangerous, the artist asserts that the discovery of "unconscious" strokes and compositions that come from outside one's own personality, hobbies, tendencies, and habits is a special experience that is incomparable to anything else, since it involves a deep immersion into one's unconscious akin to returning from a human to an animal, to a "living being". This act runs counter to the direction which we are heading in today, in 2024. The more our society shuns our animalistic and intuitive expressions and tends toward structure, calculation, and



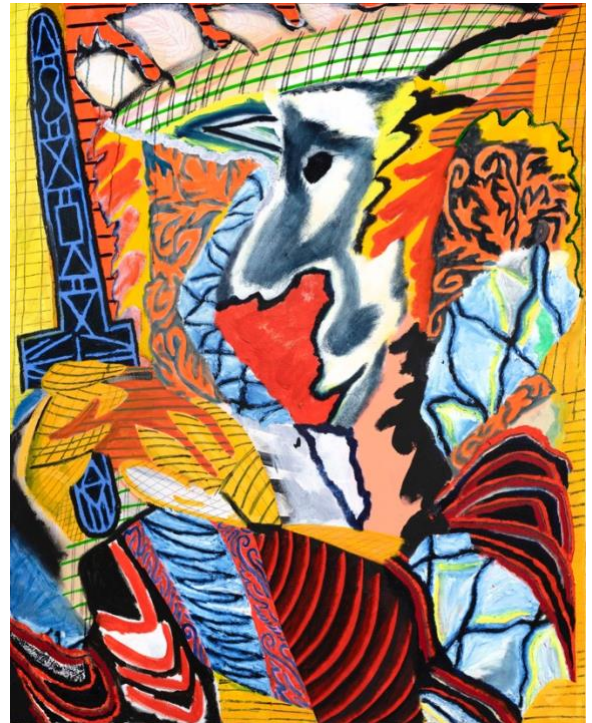
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planning, the more radical automatism becomes. Ironically enough, however, our technological information society could potentially push automatism further, since it allows our spirits to connect with countless individuals anywhere, even beyond Earth, while our physical selves remain stationary. This is why Takasaki does not confine himself to one technique, but rather eclectically "collages" various visual elements into a single artwork, regardless of their context. Citing the French avant-garde artist Francis Picabia, whose diverse career was associated with Impressionism, Pointillism, Cubism, Dadaism, and Surrealism at various points in his life, Takasaki similarly seeks to create works that freely defy genre and continue to evolve unhindered by categories.

In striving for personal gratification instead of the purposeful invention of a novel style, Takasaki follows his gut instinct to interact with the entire world around him as a source of latent creative power. Through this exhibition, he invites viewers to take a look at debris sideways, to see the world from a fresh perspective.

Shohei Takasaki, Untitled (November 10 2023), 2023, oil, oil stick, acrylic and charcoal on canvas, 162 x 130 x 2.5 cm, courtesy of the artist, Each Modern and Gallery COMMON photo by Jessica Maure



About the Artist

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.

The underlying and consistent theme across Takasaki's body of work is the idea of comparison. 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.

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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, The Hoxton Hotel in Portland and Sakura Color Products Corporation in Osaka Japan. Recent exhibitions include *Hybrids* (2023) at Steve Turner, Los Angeles; *3 HEARTS 9 BRAINS BLUE BLOOD* (2022) at Gallery COMMON, Tokyo; *IMAGRATION* (2023) at Each Modern, Taipei; and *Curly Hair / Hot Metal with Christian Rogers* (2022) at Nationale, Portland, USA, among others.

Theo Downes-Le Guin on Shohei Takasaki

On paper, Shohei Takasaki seems a perfect emblem of globalist trends. He has lived across multiple cultures, and has avoided institutional embedding that might influence him toward a fixed way of seeing things. Although born and raised in Japan, Takasaki's artwork is infused with the story of Western modernism but doesn't conform neatly to any contemporary trend. He moves fluently between figuration and abstraction. His artworks can be deeply serious or quite cheeky, sometimes within the same work. Rather than homogenizing his work, Takasaki has responded to globalism as talented artists have responded to outside influences for centuries: adopt the most interesting elements without falling into pastiche, and develop a unique visual vocabulary.

Takasaki is usually reticent to discuss other artists' and art movements' influences on his work, and rarely if ever speaks about his work in reference to other art. But he is keenly aware of positionality in art history and seems to have a near-eidetic memory for other artists' images. A couple of influences or reference points help me contextualize Takasaki's work. One such influence is automatism, especially the work of Masson, Breton and Picabia. Takasaki is a fan of the unconscious—both his own, as a resource for associations, as well as our collective and individual unconsciousness as a sphere into which he can project images. Many of Takasaki's paintings have the slightly unhinged qualities of automatic drawings, especially those of André Masson, with whom he also shares an interest in erotic symbols and in the notion of the artist confronting what is in himself before he confronts what is in others. Both artists interweave recognizable and repeated symbols with those that have meaning to the artist (or the artist's unconscious)

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but are not immediately interpretable by the viewer. The result can be wild and dreamlike but is not merely out of control.

Takasaki is meticulous in his planning and making, which would seem to leave little in common with artists who sought to avoid conscious control. But the automatists themselves were hardly unleashing chaos, and their unconscious regularly produced images with deliberate structure and even narrative. If chance and the unconscious are driving creation of these drawings, they did so within guardrails. Similarly, Takasaki doesn't seek to pit his unconscious or id against composition and coherence in some kind of artificial test of artistic freedom.

A second influence running through Takasaki's work is a love affair with art historical transitions of the last century, especially the iterative transitions between figuration and abstraction. For a long time, I thought Takasaki had a love affair for specific periods, particularly Cubism and abstract expressionism. Without a doubt, some affection exists; especially in his drawings, Takasaki flattens the plane and decomposes figurative elements, reinterpreting Cubist motifs through a contemporary eye. Similarly, the facial and object symbology used in Takasaki's paintings seems a tip of the hat to predecessors like Philip Guston who both pioneered and questioned the tenets of abstract expressionism. In the end, however, Takasaki avoids nostalgically replicating techniques of any specific period, and focuses on the interstices of historical movements and rejections of stylistic norms.

For an artist who is interested in what came before him, Takasaki is adept at avoiding predictability or homage, and regularly throws us curve balls. These range from color blocks that intrude into the composition like a glimpse of the future, to series subject matters like military jackets that have no clear precedent in his prior vocabulary, to radical simplifications of composition that feel like deep, cleansing breaths. Despite the many associations that Takasaki's work triggers, I have difficulty consistently pinning any outside influence on him. His talent is to harness the energy emitted by the great transitions in recent art history and make us view these through a fresh lens. Like artworks made during those transitions, Takasaki captures the tension between gradualism and abrupt change that is fundamental to the evolution of the arts. This tension is primarily between an artist and all artists who have come before them, but is also between the artist and their viewers, who must choose to embrace, fight or flee from change.

By Theo Downes-Le Guin

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Shohei Takasaki

1979 Born in Saitama, Japan

Currently living and working in Sydney, Australia

Selected Solo Exhibitions

- 2023 *Hybrids*, Steve Turner, Los Angeles, California, USA
2022 *3 HEARTS 9 BRAINS BLUE BLOOD*, Gallery COMMON, Tokyo, Japan
2021 *Dinosaur head, Lightning, Grid*, Nadiff a/p/a/r/t, Tokyo, Japan
sun, snake, nipples, OIL by Bijutsutecho, Tokyo, Japan
2019 *Where did you sleep last night?*, NATIONALE, Portland, USA
2018 *Juxtapose, Arrange, Compare*, Gallery COMMON, Tokyo, Japan
2017 *FRAMED STORIES*, Upfor Gallery, Portland, USA
2014 *DOUBLE SURFACES*, Dar Al Funoon Gallery, Kuwait City, Kuwait
2013 *TAKE ME TO YOUR LEADER*, BACKWOODS Gallery, Melbourne, Australia
BLIND, CALM & PUNK Gallery, Tokyo, Japan
2012 *FEW COLORS IN THE DARK*, Space Edge Shibuya, Tokyo, Japan

Selected Group Exhibitions

- 2023 *20 Years of Hidden Champion*, SAI, Tokyo, Japan
IMAGRATION, Each Modern, Taipei, Taiwan
2022 *Curly Hair / Hot Metal* with Christian Rogers, Nationale, Portland, USA
2021 *VIEWING*, SAI, Tokyo, Japan
2015 *HIDEOUT*, The Good Liver, Los Angeles, USA
A STUDY OF CAMOUFLAGE, Backwoods Gallery, Melbourne, Australia
2013 *SURFACE TENSION*, The Space / The Cat Street Gallery, Hong Kong
2012 *one*, COMMON Gallery, Tokyo, Japan
2011 *YELLOW 2011*, Social Tokyo, Tokyo, Japan
LTRHDS, 1000 Bend, Melbourne, Australia ; *LTRHDS*, Red Bull Gallery, Sydney, Australia

COLLECTIONS

The Hoxton Hotel Portland, OR, USA

STARBUCKS Headquarters, Seattle, WA, USA

SAKURA COLOR PRODUCTS CORPORATION, Osaka, Japan

PUBLICATIONS

Where is Everybody. Gallery COMMON. 2021.

Theo Downes-Le Guin 論 Shohei Takaasaki

文 Theo Downes-Le Guin, 美國詩人、評論家

從歷史的角度來看，Shohei Takaasaki 似乎是全球主義趨勢的完美代表。他曾在多種文化背景下生活，但卻避免系統地從屬於潛在的陳腐觀念。雖然 Takasaki 在日本出生長大，但他的藝術充滿了西方現代主義的故事，並又不「完全」符合任何當代潮流—他流暢地游走於具象與抽象之間，他的作品可以非常深刻嚴肅，也可以厚顏無恥、嬉皮笑臉—甚至全都出現在同一件作品中。Takasaki 和過去幾個世紀以來其他才華橫溢的藝術家，對全球主義所帶來的各種「外部」影響做出了回應，但又設法從中提取自己的獨創性：既沒有使自己的作品同質化，也沒有陷入忽視背景和歷史的模仿，從而形成了一種非常獨特的視覺語言。

Takasaki 並不多談其他藝術家和藝術運動對自己作品的影響，也不將自己的作品與他 / 它們相比較。然而，作為一名正在從事這一藝術形式歷史研究的藝術家，他非常清楚定位的重要性，對其他藝術家的形象似乎有著近乎過目不忘的記憶，就像照片一般準確。有一些線索可以詮釋 Takasaki 的作品，其中之一是自動主義（automatism），尤其是安德烈·馬松（Andre Masson）、安德烈·布勒東（Andre Breton）、弗朗西斯·畢卡比亞（Francis Picabia）等人的作品。Takasaki 對深層心理領域非常著迷，它不僅存在於與自己的對話中，也存在於人際關係中。他能夠將這些「個人」和「集體」的無意識領域視覺化。Takasaki 的許多畫作都帶有自動繪畫、尤其是馬松作品的輕微失常特質，他與馬松同樣對色情符號和藝術家在面對他人之前先面對自己的概念感興趣—兩位藝術家都將可識別和重復的符號、與那些對藝術家（或藝術家的無意識）有意義但觀眾無法立即解讀的符號交織一起，結果可能是天馬行空、如夢如幻，但又並非完全失控。

Takasaki 在規劃和制作過程中一絲不苟，這一過程似乎與那些試圖避免有意識控制的藝術家不同，然而，自動畫派本身並不在釋放混亂，他們實際上是在召喚心靈深處的力量，他們的無意識經常創造出具有深思熟慮的結構、甚至敘事性的圖像。如果說偶然性和無意識是這些繪畫的驅動力，那麼實際上他們一定是在「某種」架構下進行創作，同樣，Takasaki 並沒有試圖讓自己的無意識或本能、與畫的構圖或連貫性對立，而是繼續對藝術自由進行某種測試。

貫穿 Takasaki 作品的第二個因素，是他對上世紀藝術史中各種運動的轉折點情有獨鍾，尤其是反復出現的具象與抽象之間的過渡。長期以來，我一直認為 Takasaki 喜好某些藝術時期：立體主義和抽象表現主義，尤其是在他的素描中，你可以毫無疑問地發現這些影響。Takasaki 似乎在從當代藝術的角度重新詮釋立體主義將圖像元素扁平化的方法，他在圖案中構成面孔的方式、以及象徵性地表現各種物體的方式，也可以看作是他對菲利普·古斯頓（Philip Guston）等前輩的尊崇—他們既是抽象表現主義的先驅，也對抽象表現主義的信條提出了質疑。然而，Takasaki 最終避免了懷舊式地複製任何特定時期的技法，而是關注藝術史上各運動之間的差距、以及對風格（規則）的摒棄。

作為一位對歷史感興趣的藝術家，Takasaki 善於避免可預見性、避免提出「致敬」—Takasaki 並沒有回到可預測的想法或單純的致敬，而是總向我們拋出一個「曲線球」般的驚喜：強行闖入結構本身的色彩構成，仿佛在窺視未來，Takasaki 的視覺語言沒有先例可循，就像一次深呼吸，讓舊空氣一下子循環起來。儘管 Takasaki 的作品能讓人產生諸多聯想，我始終無法找出對 Takasaki 作品產生決定性影響的外在因素，他的天賦在於利用

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亞紀畫廊

近代藝術史上重大轉變所釋放出的能量，讓我們以全新的視角來看待這些轉變，就像在眾多藝術家過渡時期創作的藝術作品一樣，Takasaki 捕捉到了漸進與突變之間的緊張關係，而這正是藝術之所以發展的根本所在。這種張力主要存在於現在的藝術家與過去所有的藝術家之間，同時也存在於藝術家與觀眾之間：觀看 Takasaki 的作品時我們必須做出決定：是要逃避變化？或是反抗？還是擁抱變化。

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