

EACH MODERN

亞紀畫廊



山沢栄子 Yamazawa Eiko, What I am doing No.24, 1982/2024, Chromogenic Print  
Courtesy of The Third Gallery Aya and Each Modern

纏繞 — 日本女性抽象

**To Sway and Surround : Japanese Female Abstraction**

**28 February to 2 April**

木下佳通代 Kinoshita Kazuyo 水上愛美 Mizukami Emi 大久保紗也 Okubo Saya 田中敦子 Tanaka Atsuko  
土取郁香 Tsuchitori Fumika 山沢栄子 Yamazawa Eiko

開幕酒會 **Opening Reception 7 March , 5 - 7 p.m.**

亞紀畫廊很高興呈現群展「纏繞 — 日本女性抽象」，透過橫跨一世紀日本女性藝術家的樣貌，思考不同時代中女性抽象藝術家完成的獨立嘗試。尤其日本因社會氛圍形成以男性主導的藝術流派、加上現實主義向來是日本藝術表現的主流，女性抽象藝術家直至近年才逐漸獲得重視；儘管面臨多重偏見，仍有相當一部分女性藝術家特立獨行，她們將自己視為和其他男性一樣的藝術革命者，甚至自絕於流派之外，致力創造超越時代的視覺語言，最終推動了一種屬於東方女性的抽象藝術形式與概念的轉變。

*時代終於跟上我了。即使跟不上也無所謂。*  
—山沢栄子 《朝日新聞》夕刊1992年9月12日

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這次展覽規劃著重女性藝術家的兩元性，儘管主題靈感源自日本早期女性藝術家的詩作，特別是俳句中的「纏繞」意象，但旨在顯示女性藝術家如何透過自身特有的女性視角，表達藝術與自我獨立的理念。這種柔性獨立的表達，傳達一種強烈超越的信念，也意識到抽象是表達技術進步和情緒的最佳手段。

展覽從山沢栄子 (Yamazawa Eiko, 1899 - 1995) 融合幾何抽象和日常風景、可以定義為平面圖像內形狀和顏色的構成攝影開始，這些雖然是完成於 1980 年代的作品，反應山沢栄子經歷過的 1920、30 年代，巴黎和紐約的藝術家都以這種風格創作作品，稱他們的作品為非具象或非具體—他們的目標是創造一種由線條、形狀和顏色組成的通用語言，而與人、地點、事物無關，可以說是更趨近於形而上的美學追求。山沢栄子攝影中線條、形狀、顏色的形式元素造就最終目的為如何在其繪畫性中處理深度，由攝影而言是既形而下卻又極度形而上的課題。

作為少數合同男性成立流派組織、並成為其領導者的田中敦子 (Tanaka Atsuko, 1932 - 2005)，則由有機型態、線條為抽象主義開闢了新的道路，她似乎是有機主義中最抽離所見事物，彷彿是一種概念化的城市、網路，且完全代表了非定形藝術中不穩定的物質性—正如她的《電器服 Electric Dress》(1956) 來自 1950 年代在大阪火車站看到的霓虹燈景象，將田中敦子對表達的渴望融入到一種嶄新的實驗中：一種超越情感的抽象化過程、更直接且身體性的反應當時的物質文化—而不是一個女性藝術家的內心世界。田中敦子的藝術感受觸及了戰後物質富裕與科技衝擊帶來的興奮城市生活，以及他們對藝術家重新利用和重塑流行文化的興趣。

時間來到 1980 年代，在 1980 至 1981 年間，木下佳通代 (Kinoshita Kazuyo, 1939 - 1994) 摒棄攝影，轉向粉彩創作，探索線條與顏色的微妙關係，並在不斷的創作與重組中找到新的表達方式。在後期的繪畫中，木下佳通代強調了線條與空間在平面上的重要性，因為她所追求的抽象精神性引導了創作的的身體強調垂直運動，形狀和顏色的空間也趨向自由與神秘，引導觀眾進入更高的意識境界，塗抹與擦拭在畫面上也逐漸被視為同等重要的技法，在白畫布空間中締造前所未見的空間感。1990 年正當木下佳通代的藝術達到新高度時被診斷出乳癌，她拒絕手術繼續創作和展覽，最終來到洛杉磯創作直至 1994 年離世。木下佳通代的大型回顧展自 2024 年開始自大阪中之島美術館巡迴，這些色調和形式極具神秘與力量，讓我們看到更廣闊的宇宙。

在年輕藝術家的創作中，水上愛美 (Mizukami Emi, b. 1992) 同樣以塗抹與抹去形成了獨特的對比。她的畫作雖然被顏料覆蓋，但底層的主題仍然存在，這使得每幅作品都具有多重解讀的可能性。她強調被抹去的畫作和存在的畫面在時間和空間中無限存在，並且這些過程成為了藝術創作的一部分。水上愛美曾於 2022 年參加亞紀畫廊群展「盜夢者」，隨後獲得歐美青睞，先後在 Herald St、Ehrlich Steinberg、King's Leap 等畫廊參與群展與個展。土取郁香 (Tsuchitori Fumika, b. 1995) 則將作品分為「我與你」和「場景」兩大系列，前者探討親密關係，後者從風景中提取元素。材質上使用噴霧和油畫顏料的實驗堆疊，創造出具有感官性的畫面，強調內容與形式的轉變狀態，類似人類關係中的私密互動。同樣從具象的人出發，大久保紗也 (Okubo Saya, b. 1992) 畫作中兩種不同的元素共存，他的繪畫主題是人體部位和人們在日常生活中採取的各種姿勢，他將自己的作品描述為「探索事物的存在和現實的行為」，主要的轉折點在於多年前一場迫及肉體與精神破碎的大型車禍，在恢復過程中她理解人做為個體的理解與被理解的困難，所以作品永遠是圍繞藝術家自我故事的一部分，是一種無休止的獨白，一個持續至死亡自我對話。三位年輕藝術家為近期最受歡迎的日本女性藝術家，她們的藝術提示我們，或許最重要的是嚴肅的人體—早期女性抽象藝術家刻意忽視的焦點—現在已經可以掙脫男性視線所定義的模樣，取而代之的是女性藝術家開始為觀眾與自己的身體提供了一個空白的思考空間。在這些新的抽象之間、之下、外部、內部的移動與纏繞，參觀者成為抽象藝術的合作夥伴與參與者，不斷探索透過藝術表達的女性經驗。

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Each Modern is pleased to present the group exhibition *To Sway and Surround : Japanese Female Abstraction*, which reflects on the independent attempts made by female abstract artists across different eras through the lens of Japanese women artists spanning a century. In Japan, where the art scene has historically been male-dominated and realism has long been the mainstream mode of artistic expression, female abstract artists have only recently begun to gain recognition. Despite facing multiple biases, a significant number of women artists have forged their own paths, viewing themselves as artistic revolutionaries on par with their male counterparts. Some have even distanced themselves from established genres, dedicating themselves to creating a visual language that transcends time, ultimately driving a transformation in the forms and concepts of abstract art that belong to Asian females.

Finally, the times have caught up with me. Even if they don't, it doesn't matter.

– Yamazawa Eiko, *Asahi Shimbun Evening Edition*, September 12, 1992

This exhibition emphasizes the duality of female artists, drawing thematic inspiration from the poetry of early Japanese women artists, particularly the imagery of "entwined" found in haiku. It aims to showcase how female artists express their ideals of art and self-independence through their unique feminine perspectives. This flexible expression of independence conveys a strong belief in transcendence and recognizes that abstraction is the best means of expressing technical advancement and emotion.

The exhibition begins with Yamazawa Eiko (1899 - 1995), who fused geometric abstraction with everyday landscapes, creating photographic compositions defined by shapes and colors within flat images. Although these works were completed in the 1980s, they reflect the experiences of Yamazawa during the 1920s and 30s, a time when artists in Paris and New York were creating in this style, referring to their works as non-representational or non-objective. Their goal was to create a universal language composed of lines, shapes, and colors, unrelated to people, places, or things, which can be seen as a pursuit of a more metaphysical aesthetic. The formal elements of lines, shapes, and colors in Yamazawa's photography ultimately aim to address how to handle depth in her painterly approach, presenting a topic that is both metaphysical and profoundly grounded.

Tanaka Atsuko (1932 - 2005), one of the few women to establish an art movement alongside men and become its leader, opened new pathways for abstraction through organic forms and lines. She seems to be the most detached from observable reality within organicism, resembling a conceptualized city or network, fully representing the unstable materiality of amorphous art. Her work "Electric Dress" (1956) was inspired by the neon lights she saw at Osaka Station in the 1950s, merging her desire for expression into a groundbreaking experiment: an abstract process that transcends emotion, a more direct and bodily response to the material culture of the time—rather than an exploration of a female artist's inner world. Tanaka's artistic sensibility touches upon the excitement of post-war material affluence and the impact of technology on urban life, as well as artists' interests in reusing and reshaping popular culture.

Moving into the 1980s, Kinoshita Kazuyo (1939 - 1994) abandoned photography between 1980 and 1981, turning to pastel creations to explore the subtle relationship between lines and colors, finding new modes of expression through continuous creation and destruction. In her later paintings, Kinoshita emphasized the importance of lines and space on the flat surface, as her pursuit of abstract spirituality guided the physical emphasis on vertical movement. The space of shapes and colors also tended toward freedom and mystery, leading viewers into higher states of consciousness. The acts of applying and erasing became equally important techniques, creating an unprecedented sense of space on the white canvas. In 1990, just as Kinoshita's art reached new heights, she was diagnosed with cancer. She refused surgery

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and continued to create and exhibit, ultimately moving to Los Angeles, where she worked until her passing in 1994. A major retrospective of Kinoshita has begun touring from the Nakanoshima Museum of Art, Osaka in 2024, showcasing tones and forms that are rich in mystery and power, allowing us to glimpse a broader universe.

Among the younger artists, Mizukami Emi (b. 1992) also creates unique contrasts through the acts of applying and erasing. Although her paintings are covered with paint, the underlying themes still persist, allowing each piece to possess multiple interpretations. She emphasizes that the erased parts of the painting and the existing images exist infinitely in time and space, and these processes become an integral part of the artistic creation. Mizukami participated in Each Modern group exhibition *Paprika* in 2022 and subsequently gained recognition in Europe and the United States, taking part in group and solo exhibitions at galleries such as Herald St, Ehrlich Steinberg, and King's Leap. Tsuchitori Fumika (b. 1995) divides her works into two main series: "I and You" and "A Scene." The former explores intimate relationships, while the latter extracts elements from landscapes. She employs experimental layering with spray paint and oil paint to create sensory images, emphasizing the transitional state between content and form, akin to the intimate interactions found in human relationships. Similarly, Okubo Saya (b. 1992) features two different elements coexisting in her works, focusing on body parts and various postures people adopt in daily life. She describes her work as "an exploration of the existence of things and the act of reality," with a pivotal moment stemming from a severe car accident years ago that shattered her body and spirit. During her recovery, she came to understand the difficulties of being understood and understanding others as individuals, making her work an endless monologue, a continuous dialogue with herself until death.

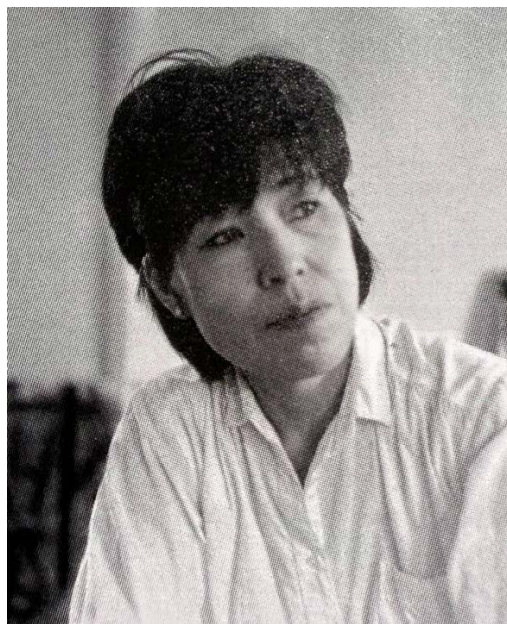
The three young female artists may suggest the point to transform the serious human body—an aspect that early female abstract artists deliberately overlooked. Now, this focus can break free from the definitions imposed by the male gaze, as female artists begin to provide a blank space, either swaying or surrounding, for contemplation regarding their bodies for both the audience and themselves. In these new movements and entanglements of abstraction, visitors become collaborators and participants in abstract art, continually exploring the female experience expressed through art.

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木下佳通代 Kazuyo Kinoshita, '86-CA350, 1986, Oil on canvas, 91.0 x 72.8 cm



## 木下佳通代 Kinoshita Kazuyo

1939 – 1994

1939 年出生於神戶並成長於關西地區，木下佳通代自 1960 年代末開始以攝影進行存在觀念的創作，並快速地獲得評價。當時正值藝術熱情高漲的時代。例如具體派一直以關西為活動重心，其他團體如 High Red Centre 和 Neo Dada 也正在進行著實驗。1966 年，木下佳通代獨立於這些團體外舉辦了她的首次個展，並很快地獲得矚目，她持續發展她的觀念攝影，直至 1981 年在德國海德堡舉辦個展。但就在該次展覽後，木下佳通代拋棄了過往風格、開始創作抽象繪畫。

這些橫跨攝影和繪畫的實踐，持續探究的是「自我」和「存在」的問題。類似的藝術家包括巴西的米拉申德爾 Mira Schendel、莉吉亞克拉克 Lygia Clark，但木下佳通代後期的繪畫更實踐了否定主觀和客觀之間界限的空間，也就是更具有情緒與精神的維度，尤其在意識到死亡之時—1990 年木下佳通代診斷出癌症，即使飽受病痛折磨她仍堅持創作—透過繪畫尋求、探索她自己與虛無之前的關係。木下佳通代 1994 年去世於洛杉磯，享年 55 歲。

2015 年，休士頓美術館等機構舉辦了「為了新世界的未來：1968-1979 年日本藝術與攝影實驗 For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979」，木下佳通代的作品被納入其中後再次受到關注。近年來重要的群展個展包括：「木下佳通代回顧展 KAZUYO KINOSHITA: A Retrospective」2024 大阪中之島美術館等地巡迴、「女性和抽象 Women and Abstraction」2023 東京都國立近代美術館、「新浪潮：1980 年的日本當代藝術 New Wave: Japanese Contemporary Art of the 1980s」2022 大阪國立國際美術館等。

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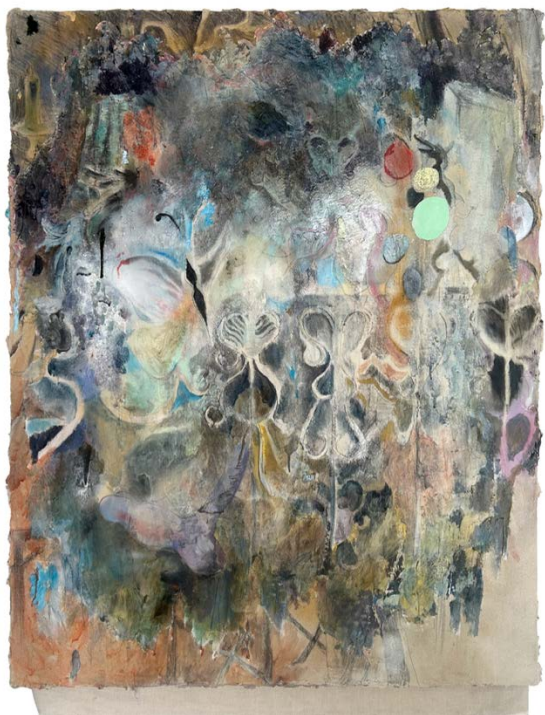
Born in Kobe in 1939 and raised in the Kansai region, Kinoshita Kazuyo began her explorations of existential concepts through photography in the late 1960s, quickly gaining recognition. This period was marked by a surge of artistic fervor, with movements such as the GUTAI, alongside other experimental groups like High Red Centre and Neo Dada. In 1966, Kinoshita held her first solo exhibition independently from these groups, which garnered significant attention. She continued to develop her conceptual photography until her solo exhibition in Heidelberg, Germany, in 1981. However, following this exhibition, Kinoshita abandoned her previous style and began creating abstract paintings.

Her practices, which spanned both photography and painting, consistently explored the themes of "self" and "existence." Similar artists include Brazil's Mira Schendel and Lygia Clark; however, Kinoshita's later paintings further engaged with the dissolution of boundaries between the subjective and the objective, introducing a more emotional and spiritual dimension—especially in the context of her awareness of mortality. In 1990, Kinoshita was diagnosed with cancer, and despite enduring significant suffering, she persisted in her creative endeavors, seeking to explore her relationship with the void through her paintings. Kinoshita passed away in Los Angeles in 1994 at the age of 55.

In 2015, institutions such as the Houston Museum of Fine Arts organized the exhibition "For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979," which included Kinoshita's works and renewed interest in her contributions. Recent significant group and solo exhibitions include "KAZUYO KINOSHITA: A Retrospective" (2024, touring the Nakanoshima Museum of Art, Osaka), "Women and Abstraction" (2023, National Museum of Modern Art, Tokyo), and "New Wave: Japanese Contemporary Art of the 1980s" (2022, National Museum of Art, Osaka).

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水上愛美 Mizukami Emi, 蝶道 Butterfly Road, 2025  
畫布壓克力、炭筆、粉彩、沙膏、沙、亞麻布 acrylic paint, charcoal pencil, pastel, sand paste, desert sand, linen, on canvas, 147 × 114 cm

## 水上愛美 Mizukami Emi

b. 1992

出生與生活在東京，水上愛美畢業於多摩美術大學，2015、2016年在東京 Tokyo Wonder Site 的獎項中嶄露頭角，參加數次日本畫廊群展並入選 2022 年上野之森美術館的「VOCA」，其後參加多次國際展覽，包括亞紀畫廊群展「盜夢者 Paprika」、Nowhere NYC 群展「Letters, Lights, Travels on the Street」、維也納 PINA 群展「4649 at Pina」、倫敦 Herald St 群展「Condo」、Ehrlich Steinberg 個展「Million Bubbles」、King's Leap 個展「Pale Phantom」等。

試想一下，一千年前的人看起來和我們有多相似，甚至在我們現在所處的地方。

從未聽說過，一千年後人類可能會和今天有多麼不同。

在極其漫長的歲月中，某個地方的某個人創造了各種各樣的圖像。

天空中有多少顆星星，就有多少張圖片。

將它們編織成一個全新的故事，我收集了來自不同地方的神話、軼事和主題。

時間和地點，並將它們重新組合成作品。

畫布上常常留有明顯被覆蓋過的影像痕跡。

它們沒有被塗掉，因為它們是“失敗”的嘗試，但那些是在創作過程中刻意融入、經過深思熟慮的元素。

透過引入不可見的層次，每件作品的完整圖像只存在於觀看者的腦海中。

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—水上愛美

Born and residing in Tokyo, Mizukami Emi graduated from Tama Art University. She gained prominence in the Tokyo Wonder Site awards and exhibition in 2015 and 2016, participated in several group exhibitions in Japanese galleries, and was selected for the "VOCA" exhibition at Ueno Royal Museum in 2022. She has since participated in numerous international exhibitions, including the group show "Paprika" at Each Modern, "Letters, Lights, Travels on the Street" at Nowhere NYC, "4649 at Pina" in Pina in Vienna, "Condo" at Herald St in London, and solo exhibitions such as "Million Bubbles" at Ehrlich Steinberg and "Pale Phantom" at King's Leap.

*Just try and imagine how similar to us people may have looked a thousand years ago even at places we have never heard of, and how different from us today humans may look in a thousand years.*

*Over an enormously long period of time, all kinds of images have been created by someone, somewhere.*

*There are as many images as there are stars in the sky, and in order to take some from that stock and weave them together into an entirely new narrative, I collect myths, anecdotes and motifs from different times and places, and reassemble them into contemporary artworks.*

*The canvases often contain traces of images that have obviously been painted over.*

*They weren't painted over because they were "failed" attempts, but those are calculated elements that were deliberately incorporated during the creative process.*

*Through the introduction of an invisible layer, the complete image of each work exists only in the viewer's mind.*

- Mizukami Emi



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大久保紗也 Okubo Saya, Woman with a Plate, 2025,  
acrylic and oil on canvas panel, 145.5 x 112 cm

## 大久保紗也 Okubo Saya

b. 1992

1992 年生於福岡縣，2017 年京都造型藝術大學研究所繪畫專業畢業，現居住工作於東京。大久保紗也的作品圖像經常來自神話、音樂、戲劇中的定格人體與部位，或是日常生活中的各種人體姿勢。透過層層堆疊、磨研、剝離的過程，使畫面同時具有鮮明強烈的線條與流動豐富的塊面，以及前後快慢的視覺對比。線條介於可讀與不可讀之間，宛如將藝術史與現實同時斷裂。

2017 年，大久保紗也獲得第四屆 CAF 大獎白石正美獎（澡堂畫廊創辦人）。至今重要個展包括「Leimotiv」2024 東京三越當代畫廊、「Replicas that tell a story」2024 京都蔦屋書店畫廊、「月光之盒」2022 東京 WAITINGROOM，重要聯展包括「RE:FACTORY\_2」2024 東京 WALL\_alternative、「TAKEUCHI COLLECTION」2023 東京 WHAT MUSEUM 等。

*對我來說，繪畫是探索我們如何感知影像，以及這些影像之間的差異和不一致的行為，這些都存在於平面所代表的淺層空間中。*

*作為我主題的人類行動和姿勢，源於素描本中的鋼筆和鉛筆畫，這些迅速完成的畫作已經與所有精確感脫離關係：它們的輪廓已經崩潰成抽象，阻礙了這些主題的辨別，正如人類無法在不受他人影響、或在脫離任何關聯性的情況下行動，構成這些主題的人物、行動、姿勢的背後，也有著社會性或敘事性。*

*不再具備精確感的主題與其背後的背景脫離了關聯，它們嵌入個體的聯想，而自由散布的質感和顏色則在觀者的感覺和記憶中建立起模糊的聯繫。*

*這件作品試圖形成一個影像。然而同時，它也在崩潰。*

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我相信，我與這些主題之間的關係，往往包含各種不一致或差異，與我們在與他人互動過程中不可避免地產生錯誤和無法理解的感受，以及我們對這些感受的接受有關。

—大久保紗也

Born in Fukuoka Prefecture in 1992, Okubo Saya graduated from the Graduate School of Kyoto University of the Arts in 2017 and currently lives and works in Tokyo. Her imagery often draws from mythological, musical, and theatrical representations of the human form and various postures encountered in daily life. Through processes of layering, polishing, and stripping away, her works achieve a striking contrast of bold lines and fluid forms, as well as a visual interplay of speed and slowness. The lines hover between legibility and illegibility, creating a rupture between art history and reality.

In 2017, Okubo received the fourth CAF Award, the Masami Shiraishi Prize (the founder of SCAI the Bathhouse). Significant solo exhibitions to date include "Leimotiv" (2024, Mitsukoshi Contemporary Gallery, Tokyo), "Replicas that Tell a Story" (2024, Kyoto TSUTAYA BOOKS 6F Gallery,), and "Box of Moonlight" (2022, WAITINGROOM, Tokyo). Important group exhibitions include "RE:FACTORY\_2" (2024, WALL\_alternative, Tokyo) and "The lens within your heart' from the TAKEUCHI COLLECTION" (2023, WHAT MUSEUM, Tokyo).

*For me, painting is the act of exploring the how we perceive images, and the discrepancies and inconsistencies between them, within the shallow space represented by a flat surface.*

*The human actions and poses that serve as my motifs are based on the pen and pencil drawings in my sketchbooks. These drawings, which are quickly executed, are divorced from any sense of precision. Their contours, which have collapsed into abstraction, prevent these motifs from being correctly recognized. Just as we cannot act without being influenced by others, or without any sense of relationality, the actions and poses of the people who make up these motifs have a social character or narrative behind them.*

*Motifs that no longer have a sense of precision are detached from the context behind them. They become embedded in individual associations, while the freely scattered textures and colors of paint establish ambiguous connections to the landscapes found within the sensations and memories of the viewer.*

*The work attempts to form an image. At the same time, however, it also collapses.*

*I believe that my relationship with these motifs, which often contain various inconsistencies or discrepancies, is connected to the mistakes and sense of incomprehension that inevitably arise over the course of our interactions with other people, and to our acceptance of them.*

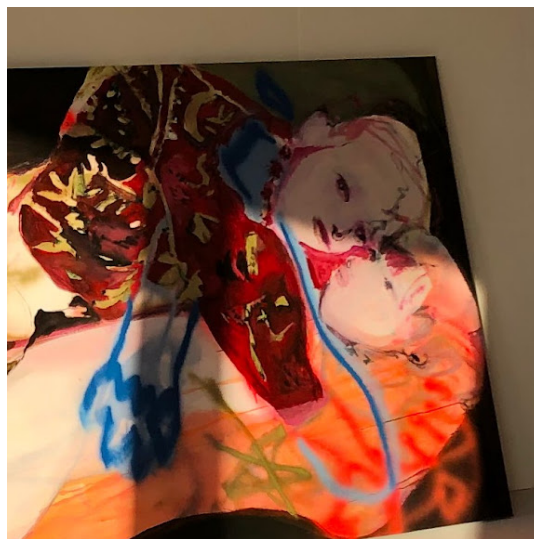
- Okubo Saya

# EACH MODERN

亞紀畫廊



土取郁香 Tsuchitori Fumika, I and You, 2025, 畫布油彩、噴漆  
oil and spray on canvas, 116.7 × 91 cm



## 土取郁香 Tsuchitori Fumika

b. 1995

1995 年生於兵庫縣，2020 年京都造型藝術大學研究所繪畫專業畢業，現居住工作於京都。土取郁香畫中的親密感暗示一種界限模糊的狀態，讓主體與對象互相交織，兩人在顫動的線條和顏色的斑駁中即將溶解，他們既融合又孤獨，既濃烈又短暫，既充滿愛意又帶有暴力的暗示，正是這種模糊的雙重性，構成了土取郁香畫作的獨特魅力。

土取郁香至今重要個展包括「Frames and Breath」2024 東京三越當代畫廊、「Sleeping with me holding in my arms, Silence」2023 東京 WAITINGROOM，重要聯展包括「Collectors III -Turning the World-」2024 福岡美術館、「日本現代美術私觀：高橋龍太郎收藏」2024 東京國立現代美術館、「Kyoto Art for Tomorrow」2024 京都美術館等。

*兩個人接吻擁抱，兩個相愛的人。在繪畫和藝術史上可以找到許多以兩個人像為主題的作品。我認為這是一個普遍的主題，一個不斷代代傳承下來的主題。至今它依然生氣勃勃。我主要以「親密情侶」形象為主題進行創作，這些主題取自藝術史、電影和少女漫畫。親密的夫妻一方面指的是感情和解脫，另一方面則指的是死亡、恐懼、仇恨和單方面的暴力。這項觀察源自於我的經驗，我發現，人們認為因感情而產生的親密形象與因暴力而產生的親密形象截然相反，但事實上它們完全相似且難以區分。*

*（因為他們是獨立的個體，所以可以互相擁抱，但是暴力又如何呢？）  
從這個矛盾來說，這些畫展現了什麼或隱藏了什麼？什麼被認為存在？這是畫中令我猶豫的東西。*

—土取郁香

# EACH MODERN

亞紀畫廊

Born in Hyogo Prefecture in 1995, Tsuchitori Fumika graduated from the Graduate School of Kyoto University of the Art in 2020 and currently lives and works in Kyoto. The intimacy depicted in Tsuchitori's paintings suggests a state of blurred boundaries, where subjects and objects intertwine, dissolving amidst trembling lines and mottled colors. These figures embody both fusion and solitude, intensity and transience, love and hints of violence. It is this ambiguous duality that constitutes the unique allure of Tsuchitori's work. Significant solo exhibitions to date include "Frames and Breath" (2024, Mitsukoshi Contemporary Gallery, Tokyo) and "Sleeping with Me Holding in My Arms, Silence" (2023, WAITINGROOM, Tokyo). Important group exhibitions include "Collectors III - Turning the World -" (2024, Fukuoka Art Museum), "Japanese Contemporary Art: A Private View: Ryutaro Takahashi Collection" (2024, Museum of Contemporary Art Tokyo), and "Kyoto Art for Tomorrow" (2024, The Museum of Kyoto).

*Two people kissing and embracing, two people who love each other. Many works that use the motif of two human figures can be found in the history of painting and art.*

*I consider this to be a universal theme, one that has been continuously handed down from one generation to the next. It is still alive and well today.*

*I have been working mainly with motifs of this image of the "intimate couple," which I have taken from art history, film, and shojo manga (girls' manga) as my background.*

*The intimate couple is a reference to affection and relief, and on the other hand, death, fear, hatred, and one-sided violence.*

*This observation comes from my experience of realizing that images of intimate couples that stem from affection and those that arise out of violence, which one would expect to be polar opposites of the other, are in fact completely similar and indistinguishable from one another.*

*(They can embrace each other because they are separate bodies, but what about the violence?)*

*In terms of this contradiction, what is shown or hidden in these paintings? What is presumed to be present, and what is presumed to be absent? This is something in the paintings that gives me hesitation.*

- Tsuchitori Fumika

# EACH MODERN

亞紀畫廊



山沢栄子 Yamazawa Eiko, What I am doing No.78, 1982/2024, Chromogenic Print  
Courtesy of The Third Gallery Aya and Each Modern

## 山沢栄子 Yamazawa Eiko

1899 – 1995

1899 年生於大阪，1918 年畢業於私立女藝學校日本畫科，1926 年前往美國，山沢栄子在加州美術學院學習油畫，同時在女攝影家塔納加 Consuelo Kanaga 門下擔任助手。1929 年回到日本後於大阪北區堂島開設照相館，拍攝了大量構圖大膽的肖像照和商業照；戰後的 1952 年，又在三越百貨大阪分店開設商業攝影山沢工作室，繼續從事攝影活動。1955 年，塔納加邀請山沢栄子回到美國，在那裡住了六年；當她再次回到日本後，山沢栄子轉向抽象攝影、製作「我的當代」系列展覽，直至 1995 年去世，享年 96 歲。

作為日本第一位女性攝影家，山沢栄子開拓一個與日本男性攝影家相距極大的獨特領域—彩色抽象攝影。她通常將物件、布料、紙、甚或植物，組成彩色表面的抽象圖案，雖然戰前的「新攝影」和「前衛攝影」時代，小石清、中山岩田、坂田稔等藝術家都創作了運用抽象表現主義的攝影作品。但山沢栄子的嘗試卻充分發揮彩色攝影的視覺效果，尤其透過將多種材質物品組合，帶著詼諧幽默、鮮活生命力，是男性攝影家無法無法模仿的獨特境界。

2019 年至 2020 年，為紀念山沢栄子誕辰 120 週年，東京都寫真美術館等地舉辦了「山沢栄子：我的當代生活」回顧展，其後山沢栄子的作品繼續在東京、香港、巴黎等地展出。

*寫實主義的表現形式已消失得無影無蹤。就像聲音、空氣一樣，這個方法遵循抽象的方向並觸動我的思維。我不確定我的創作型態會引向何方，但它是對現實的生動描繪。*

—山沢栄子

# EACH MODERN

## 亞紀畫廊

Born in Osaka in 1899, Yamazawa Eiko graduated from the Private Women's Art School with a focus on Japanese painting in 1918. In 1926, she traveled to the United States, where she studied oil painting at the California School of Fine Arts and served as an assistant to the female photographer Consuelo Kanaga. After returning to Japan in 1929, she opened a photography studio in the Dojima area of Osaka, producing numerous boldly composed portraits and commercial photographs. Following World War II, in 1952, she established the Yamazawa Studio for commercial photography at the Mitsukoshi department store in Osaka, continuing her photographic practice. In 1955, Kanaga invited Yamazawa back to the United States, where she lived for six years. Upon her return to Japan, Yamazawa shifted her focus to abstract photography, creating the "What I'm doing" (My Modern Age) series until her passing in 1995 at the age of 96.

As Japan's first female photographer, Yamazawa Eiko carved out a unique niche that diverged significantly from her male counterparts—color abstract photography. She often composed abstract patterns on colorful surfaces using objects, fabrics, paper, and even plants. While artists such as Kiyoshi Koishi, Iwata Nakayama, and Minoru Sakata produced works utilizing abstract expressionism during the pre-war "New Photography" and "Avant-Garde Photography" movements, Yamazawa's endeavors fully exploited the visual potential of color photography. Her work, characterized by a playful humor and vibrant vitality through the combination of various materials, occupies a unique realm that male photographers could not replicate.

In 2019 and 2020, to commemorate the 120th anniversary of Yamazawa Eiko's birth, retrospective exhibitions titled "Yamazawa Eiko: What I am Doing" were held at the Tokyo Photographic Art Museum and other venues, with her works continuing to be exhibited in Tokyo, Hong Kong, Paris, and beyond.

*The representational form of realism has vanished without a trace. Like sound and air, this method follows an abstract direction and stimulates my thoughts. I am uncertain where my creative form will lead, but it is a vivid depiction of reality.*

- Yamazawa Eiko

# EACH MODERN

亞紀畫廊

## 田中敦子 Tanaka Atsuko

1932 – 2005

生於大阪，田中敦子 1951 年進入京都市立藝術大學就讀但同年退學，1953 年因健康惡化住院的經驗創作了作品《日曆》，隔年參加了具體派前身的 0 會展，因而於 1955 年成為具體派成員。1956 年，田中敦子在第二屆具體派展上展出了《電器服 Electric Dress》和 20 幅草圖。1965 年，她的作品被紐約現代藝術博物館收藏。

田中敦子作品的活力僅透過形狀、紋理就能表現出來，同心圓的排列變化經常增加一股膨脹與脈動，在有些作品中甚至達到奔騰、狂暴。這些同心圓的靈感來自於燈泡，也讓人聯想到許多其他圓形物體，它似乎也象徵閃亮的球體，或某種如靈魂般不可見的光輝。

Born in Osaka, Tanaka Atsuko enrolled in Kyoto City University of Arts in 1951 but withdrew the same year. In 1953, following a hospitalization due to deteriorating health, she created the work "Calendar." The following year, she participated in the 0 Group Exhibition, a precursor to the GUTAI group, and subsequently became a member of the GUTAI group in 1955. In 1956, Tanaka exhibited "Electric Dress" along with twenty sketches at the Second GUTAI Art Exhibition. By 1965, her works were acquired by the Museum of Modern Art in New York.

The vitality of Tanaka Atsuko's works is expressed solely through shape and texture. The arrangement of concentric circles often conveys a sense of expansion and pulsation, reaching a state of exuberance and even frenzy in some pieces. These concentric circles are inspired by light bulbs and evoke numerous other circular objects, seemingly symbolizing radiant spheres or some form of invisible brilliance akin to the soul.