

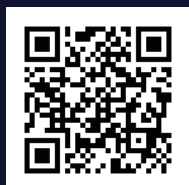


NEPTUNE GALLERY

側寫《遷徙 Migration》至峰堂画廊 × 涅普頓畫廊 群展

涅普頓畫廊 | Neptune Gallery

文 | 方彥翔



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# 遷徙

## MIGRATION

至峰堂 × 涅普頓 聯合展覽

ARTISTS

山田啓貴 Keiki YAMADA	一井弘和 Hirokazu ICHII
藤田勇哉 Yuya FUJITA	歐靜雲 Jing Yun OU
增田敏也 Toshiya MASUDA	巴梅莉 Maria BARBAN
山本雄教 Yukyo YAMAMOTO	吳逸萱 Yi Shuan WU
小俣花名 Kana KOMATA	周學涵 Hsueh Han CHOU
魏嘉 Jia WEI	郭奕庭 I Ting KUO
	陳以捷 Yi Jie CHEN

NEPTUNE GALLERY  
心と眼を大切にする  
至峰堂画廊  
SHIHODO GALLERY

2023 12.30 [SAT.] ——— 2024 02.18 [SUN.]



# 遷徙

## MIGRATION

至峰堂 × 涅普頓 聯合展覽

開幕座談會  
Airtists Talk

2024

01.06 [SAT.] 15:00



NEPTUNE GALLERY

心と眼を大切にする

至峰堂画廊

SHIHODO GALLERY

涅普頓畫廊1-2F

2023

12.30 [SAT.]

NEPTUNE GALLERY 涅普頓畫廊

104053 台北市中山區堤頂大道二段340號  
No. 340, Sec. 2, Tiding Blvd., Zhongshan Dist., Taipei City  
02-2821-3439 | 10:00-18:00 週一公休 Mon Closed

2024

02.18 [SUN.]



## 展覽專文

# 側寫 《遷徙 Migration》

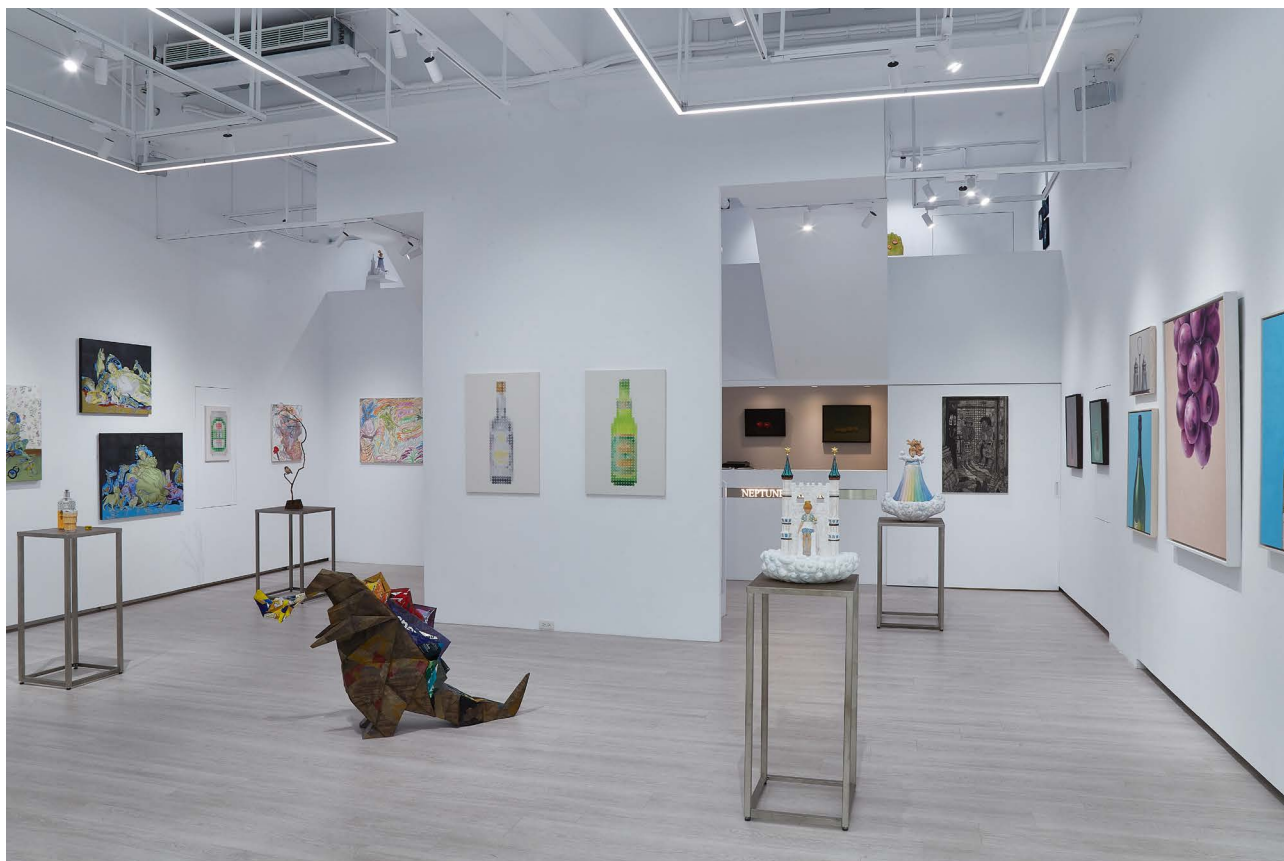
## 至峰堂画廊 × 涅普頓畫廊 群展

文 / 方彥翔

世界上每個圖像過去都曾經存在，現在重新返回呈現。歷史與傳奇那些圖像，如同機器本身一樣能夠接收和發出特定信號，它們可以使用暴力加強我們的緊迫感。我們必須知道這些圖像已變成什麼樣，已消失不見，還是由於其自身的重複反饋或擴張而消失。

—— 雷蒙·貝盧爾，《世界的圖像》<sup>1</sup>

1 邁克爾·雷諾夫、艾里卡·祖德堡編。鍾曉文譯。〈分辨率：當代錄像實踐〉（2016）。中國：湖南美術。p176





這是一個視線每日集體大規模移動的時代。

由全球串流社群媒介主導我們關注力與意識分配的慾望經濟，是如此當前且即刻的。強勢的數位串流行動媒介，擴散性地擾動與驅策著各種關於接收、表達、溝通進行的模式、它的外在和內裏。在這前提下，我們可以說，形象創造與觀看的藝術在面對截然不同規模尺度的生態動態，尤其如繪畫此般更顯「個別性」的媒介，勢必有著截然不同的棲息風景。也因此，在不同的觀測點上進行觀察與反思，反而讓我們延展出更多關於人的狀態、與事物連結等探討面向。

如果說「共存」是當代社會最為關鍵迫切的課題，在被標定為人新世（anthropocene）的今日，當代藝術之思考和生產多環扣在這討論之上。繪畫作為個體面向世界的一種媒介——之於圖像生產乃至與圖像世界的連結——基於當代繪畫不再像過去一樣背負著再現法則和原創性的包袱，我們反而在許多繪畫實踐中，看到作為想像共存和讓共存發生的介面的可能性。

在涅普頓 × 至峰堂畫廊所合作策畫的《遷徙 Migration》交流展覽中，匯集了主要以具象繪畫為主、來自台灣與日本迥異傾向的藝術家及作品。除了透過繪畫沈思、繪畫本身的形式脈絡之外，我們透過它們的形象世界，從藝術家日常視角到理解他們視野的構成，如何融合了藝術家的經驗、想像和連結關係；這些繪畫的世界帶領我們到什麼樣的世界，畫面中的世界指向 / 引著什麼事物，畫面世界中圖像如何與圖像共存、與之外的圖像共存，並涉及到提供這個觀看基礎的社會處境、文化動態等層層相互環扣的經驗體制，層層推開這些景象。



《遷徙》至峰堂畫廊 SHIHODO GALLERY × 涅普頓畫廊 Neptune Gallery 聯展現場

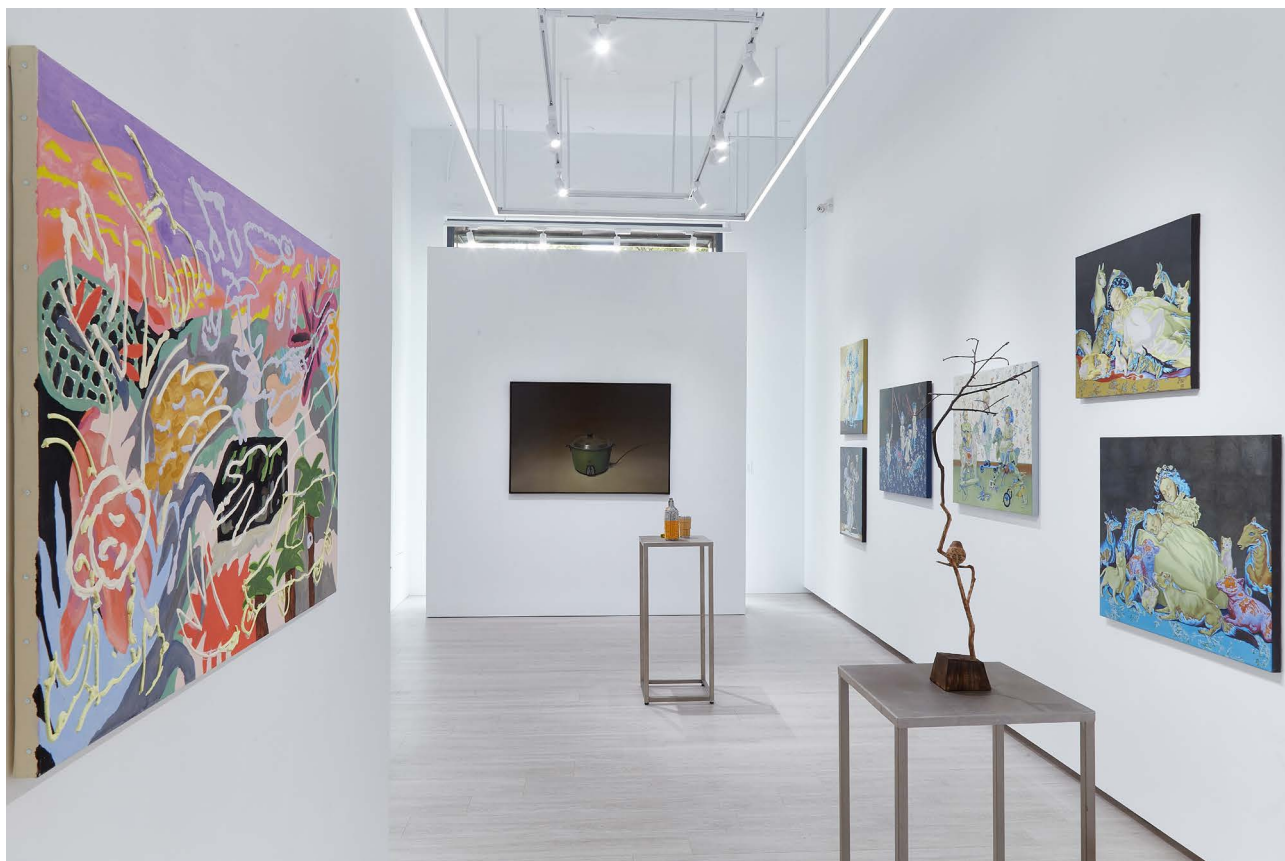


## 在串流景觀之外的縫隙

若只憑第一眼印象，由志峰堂所推出的藝術家們沒有描繪奇觀——那些現實中所不存在的宏大事物。以靜物畫為主的選件甚至是在日常中可能一掠而過的景物，「空」的狀態反而喚出返歸平事物本身的自在觀想。

雖然同為靜物畫，不同藝術家作品則以不同的風格（或者套用到今天的語言：濾鏡），呈現了靜物畫的幾種面向以及背後截然不同的美學脈絡。一方面體現不同藝術家所承襲的繪畫傳統，一方面各自視角所反映的世界觀，同時也有體現在當代從一種媒介過渡到另一種媒介的曖昧性、過渡性。

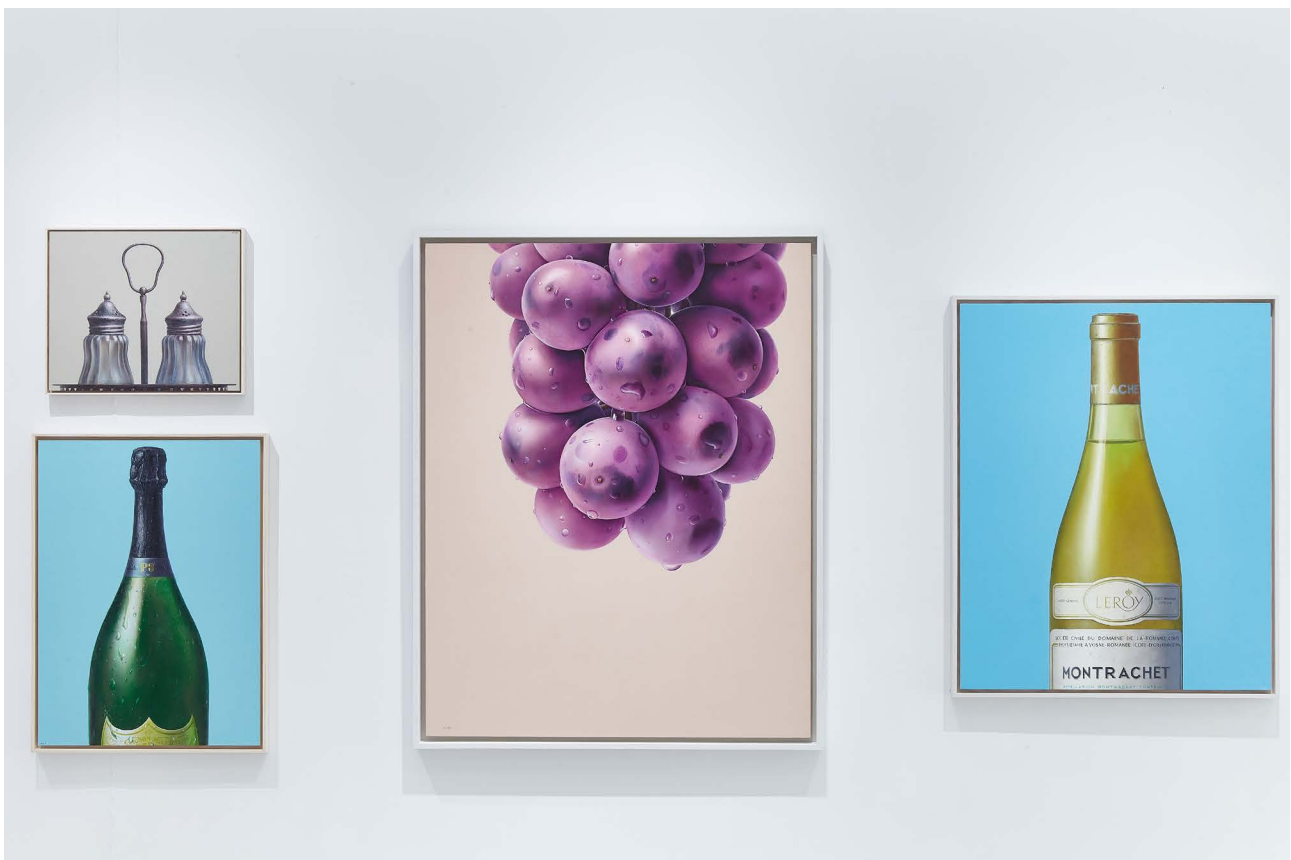
山田啓貴 (Keiki Yamada) 的繪畫作品選擇日常物件做為畫面中唯一的主角，他的繪畫是一種對日常物的再議與演譯；在技法表現上，山田深受到古典繪畫影響，從材料上選擇使用木板而非帆布，風格上受巴洛克繪畫風格與明暗法光影營造影響，技法上結合運用了古典蛋彩畫；在山田的訪談自述中，藝術家意圖捕捉描繪的是更多於更外於視覺的看不見的事物，如氣味、味道、重量、甚至情感。藝術家提及日本文化中的「間」(ma) 的概念，亦即間隙、



《遷徙》至峰堂画廊 SHIHODO GALLERY × 涅普頓畫廊 Neptune Gallery 聯展現場



停頓、空白，這樣負性空間的特質。因此透過單一的物，捕捉其外與和其連結的事物。而這些作品如同將當代消費生活角落中，那些大同電鍋、肯德基炸雞桶、杯麵等帶著「普普藝術」意味的象徵性物件，換上一層巴洛克風的古典濾鏡。當然這些是藝術家生活、經驗、記憶中的物件，亦反映這種在高度資本主義社會中的生活鄉愁。



《遷徙》至峰堂画廊 SHIHODO GALLERY × 涅普頓畫廊 Neptune Gallery 聯展，藤田勇哉作品

藤田勇哉（Yuya Fujita）超級寫實主義風格（hyperrealism）的作品，有如攝影特寫鏡頭的凝視視角的特點，將極度放大的現實刻畫為柔和而詩性的存在。藤田勇哉同樣特別著重在質地質感上的營造刻畫，他對物體的描繪如同將周圍空氣、濕氣溶入其中、共同凝結為一個滯留的記憶時刻。

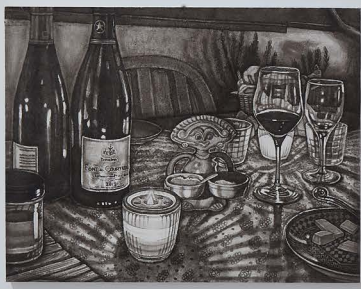
在藤田勇哉放大的凝視之中，物體都被有意地切除、遮蔽、避開了一半，這種或多或少連結到所謂 instagram 式影像的正視角構圖，因媒介特質而趨向平面的構圖，這部分是趨近於攝影的而非繪畫的凝視，而其細節、調子的捕捉卻是繪畫性的。在這攝影 / 非繪畫、繪畫 / 非影像的辯證法中，它的繪畫有著抓住視線的曖昧性。也展現出藝術家特別提到「從日常事物所切割出來」這個概念。



而進入山田啓貴和藤田勇哉精湛技法、細緻刻畫的表現性之中，觀看本身並不僅止於「看見」此般視覺上的接受、反應，裡面包含著我們透過那些對事物的描繪，而進入對象的理解、解析、投射、共情等作用。

小俣花名 (Kana Komata) 非傳統水墨畫以著滿佈構圖和繁複細節引人注目，其傳承自新即物主義 (New Objectivity) 具有表現性的透視、對人物深層刻畫、對社會狀態的捕捉，而將非常具有雕塑感的線條、線性描繪和據又裝飾感的紋樣結合在空間與物體的描繪上，因此也產生了物件與空間、與環境融合的錯覺，整體的空間性趨向平面化，也是其具原創性的特點。

在小俣花名作品繁複堆疊、密不透風的一般的生活景象中，即便是在一隅靜物中，都讓我們目睹一種生存的張力；從每一筆畫描繪為擴張、生長中的狀態，表達著芸芸眾生在生存空間中或搏鬥、或歡慶或百無聊賴的生命處境。從這個角度來看，小俣花名的形象藝術反而在戮力描繪的是「縫隙」，也就是高度壓縮之虞的存在空間。



左：小俣花名，《塩を持つ仕事》，Ink on Japanese paper, panel, 31.8×41.0 cm, 2023

右：小俣花名，《春巻き (ご馳走)》，Ink on Japanese paper, panel, 41.0×60.6 cm, 2023





左：小侯花名，〈お出かけ〉，Ink on Japanese paper, panel，91.0×60.6 cm，2022  
 右：増田敏也，〈大人の時間3〉，ceramic，8×8×25.5 cm，8×8×13 cm，2023

## 現實與虛擬中的「觀光客」

日本哲學家東浩紀在《觀光客的哲學》<sup>2</sup>中發展他認為必要探討、思考的觀光客理論：觀光客從自身生長環境、城市出走，進入不熟悉的地方遊歷、體驗不同文化；而觀光地本身因觀光行為、經濟體系而發展出全然不同於當地、只提供給觀光客（非在地人）的文化消費體驗，觀光客則在過程中享受著不同於在地人的無痛輕盈愉悅。

東浩紀的主體性論述中，觀光客是一種處在帝國體制與家族體制之間的狀態，這種脫離兩種政治體制的狀態讓觀光客獲得一種擺脫既有結構的能動性。東浩紀這樣的描述，極為切近當代藝術創作者身處於「現實」與「虛擬」這並非截然二分的體制之間，從一者的體系中到另一者獲得創造靈感的不斷往返。展出的藝術家增田敏也 and 山本教雄兩位藝術家的作品，恰巧說明了當代藝術家身處於「現實」與「虛擬」兩種體制體系之間的遊牧角色，他們如何在其中移動與進行物質、形象、價值的轉換。

增田敏也（Toshiya Masuda）作品以低解析（low-resolution）和八位元的陶塑創作為名，在畫素位元化下意味著現存世界的「不真實」，觀看「現實世界」與「虛擬世界」之間認知的關係。這種模糊「真實」的創作手法，在現實是中挑戰著現實與虛擬實境或擴增實境之間的界限。透過像素化的日常生活物件，增田創造出充滿八位元電玩世界特色的陶塑，將80年代的電子遊戲視覺風格「轉檔」成觸摸得到的實體作品。

這些作品不僅是對當代雕塑的辯證，更是試圖跨越物質性與非物質性之間的隔閡。它們代表著一種對「純粹的歡樂」的一種鄉愁的反應，就如同當我們觀看著這些因畫素化而模糊不清的作品時，就如同是我們注視著我們的鄉愁，是如此地模糊不清，卻又充滿細節。

<sup>2</sup> 東浩紀著。黃錦容譯。2023。台北：唐山出版社。



左：山本雄教，《KAOLIANG》，Colored pencil on manila paper, one yen coins，91.0×60.6 cm，2023

右：山本雄教，《TAIWAN BEER》，Colored pencil on manila paper, one yen coins，91.0×60.6 cm，2023

山本雄教（Yukyo Yamamoto）以一系列運用日幣壹圓硬幣描繪拓印組成鈔票圖像的觀念性繪畫作品，探討藝術作品與價值之間的匯率關係（因此也被稱為「○○○○日圓的藝術家」）。2015年起創作的《1美元=4158日圓》用同等價值數量的日圓硬幣組構出一元美鈔的圖像。其後，山本持續發展許多不同系列皆以大量重複壹圓硬幣描拓組成的作品，無論是以歷史人物肖像、知名經典畫作、普普圖像、流行商品、日常物件。依據同樣的原則，作品的尺幅大小與清晰度，隨著該物件的價值（需要多少一円）而決定。繪畫本身不僅為物品價值的匯率關係之體現，它更是一種價值與再現之間的轉換，關涉於視覺觀看與價值之間的聯繫關係的重議——一定程度上這另一種版本的注意力經濟。

我們可以說，山本所描繪的只有「金錢」，這個面向上是全然的新普普主義；硬幣作為資本主義社會最為普及之物，也作為連結物與物、人與人之間的媒介。一方面靜物是由硬幣拓寫的成為複製痕跡，繪畫是將圖像位元化，是一種對真實本身的壓縮，另一方面，在放大（價值增加）到一定程度時，會浮現如「點描」（運用印象派的詞彙）一般的景觀性，一種美學的崇高性浮現。

因此，作品一方面所體現的是最為即物的物質性（而非再現性的），一方面它卻也同時體現價值的預測性、投機性。如果再將作品的市場價值這個因素加入，我們會更發現這一層層擴張的經濟關係、價值關係下另一層景觀結構的體現，而山本將之擴張到對美術館、博物館展示體系的揭示與批判。



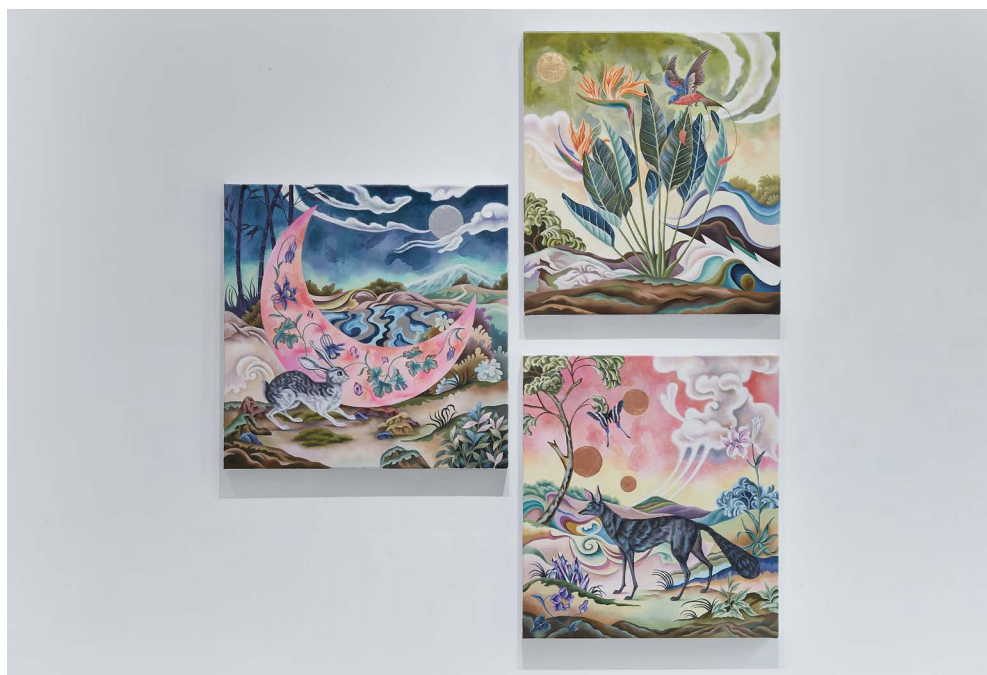
## 生成文化的混合物種

當代藝術家又再度開始忙碌於以繪畫進行形象的創造，只不過，與其說藝術家在型構新的敘事形象化的創造，不如可以稱藝術家正在創造自己的物種，然後它們是在一種圍繞著不同物種的背景、環境——在這點上，就可以看到當代繪畫和 80 年代以降新表現、新形象等繪畫回歸運動的差異。繪畫這一介面正在改變成為一個「生成」的介面，而且是一個可以在其中反覆循環「再生」的介面。

歐靜雲的繪畫世界展現了以物種為主體的獨特景觀。在這迷人且夢幻的表現風格下，他的繪畫呈現出一種混合的特質，發展出獨屬於其自身的空間法則，常常塑造出一個獨特的環境世界。

作品中常見的形體與生物如狼、雲霧和山，與其說是夢境的交錯，更像是為了展現不同物種間共存的世界。歐靜雲描繪了眾多生態元素，這些物種似乎來自不同時空和文化向度，它們相互穿梭、交織，在這個世界中產生了微觀世界，形成了一個世界中的世界。

歐靜雲繪畫裡也有一種將所有對象、物種呈現更加均值的特點，每一個描繪物（主體）都被刻畫地同等細膩，畫面充滿許多不連續的空間，或者說，透過不連續空間以連結共存的狀態；歐靜雲描繪的生物總是有著「既是…又是…」的特質，這些物種形成或延展擴散出它周圍的環境、它們自身的宇宙，但用另一個角度來看，他們也逃離自己（一般認知上）所處的世界。



左：歐靜雲，《月池》，  
油彩、鋁箔於畫布，  
55×55 cm，2023

右上：歐靜雲，《夜色》，  
油彩、鋁箔於畫布，  
55×55 cm，2023

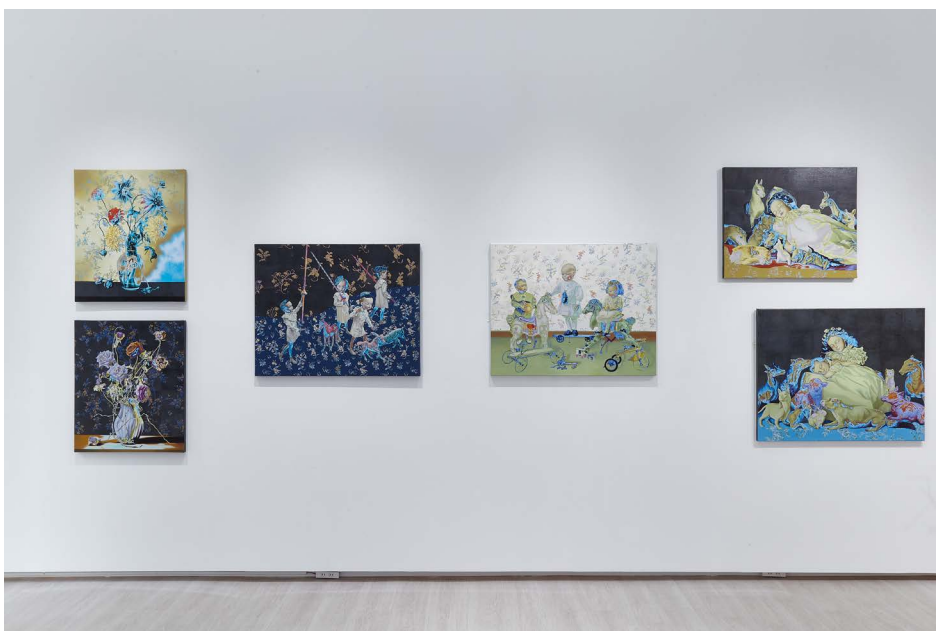
右下：歐靜雲，《詠嘆》，  
油彩、鋁箔於畫布，  
55×55 cm，2023



巴梅莉的作品特點以微妙/曖昧的劇場性和寓言性，在複合著象徵主義的形象敘事性建構上，將神畫、古典藝術、文學、當代媒介、個人生命經驗等，關於愛情、歡愉、瘋狂、死亡、信仰、存在題材融入。雖然它們的構成是劇場式一種個人式神話敘事的拓展，但她作品所顯現的世界觀事實上是更貼近於2次元世界的邏輯，這裡要談的「二次元」世界，並非僅只如字面上理解為二維平面性、平面空間。因為巴梅莉的繪畫世界，更像是由指令規範角色、虛擬性、複製性的背景中、進行某種操控邏輯下的故事。

創作者自述自身繪畫的視覺風格上受「蒸汽波」美學的影響，運用現成模組圖像拼貼、低解析與失真效果、技術復古主義，在描繪上，可以看到藝術家刻意在角色和物體上，刻意製造出如同數位影像後製對色階進行調整的痕跡，更加去除或否定這些角色、物體的實在感。而在一系列新創作作品中，巴梅莉更將自己創作中這種「混生」推進，她將古典藝術的要素、個人或網路影像、AI生成圖像輔助，而生成形構畫面形象，進行不同來源圖像的融混——如同將更早的再現技術（例如：3D電腦繪圖、攝影術、繪畫、印刷等）成為新再現技術媒介的來源。

這種融混、分裂、生成性的空間出現在當代繪畫的新傾向上，透露了觀看、感受性團塊的聚合與形成，和全球化影像生產體系之間的聯繫。不過若深究生成影像的生產機制，如列夫·曼諾維奇（Lev Manovich）在討論美學的自動化中所揭示，大數據生成圖像不單單只是演算法合成或繪圖技術，學習機制、數據調教背後包裹了的偏見、認知形塑與意識形態，因此和今日所謂生成圖像有著樣貌相近但背後相異的運作邏輯——甚至互為對抗的關係。



《遷徙》至峰堂画廊 SHIHODO GALLERY × 涅普頓畫廊 Neptune Gallery 聯展，巴梅莉作品



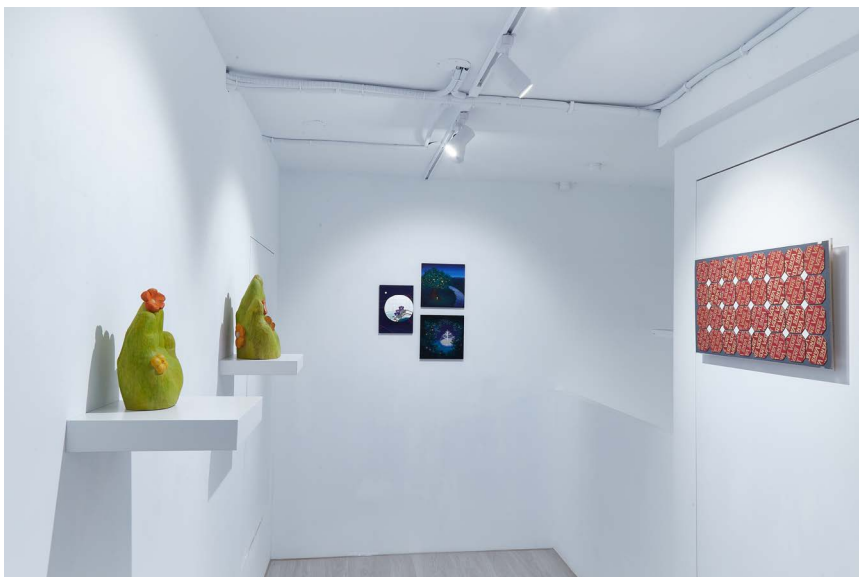
## 即刻脫出流量的微世界

如果裝置藝術、空間性的藝術被「instagram 化」(instagramization)，由媒介(社群媒體的介面)所影響主導的觀看，反過來影像了實體空間的生產。那麼當代繪畫有沒有 instagramization 的現象，或又如何回應過度「ig 化」的現象？繪畫有沒有需要與其他圖像在注意力經濟上競爭？

吳逸萱的繪畫從傳統膠彩畫突破，以傳統的水、月、花、鏡等元素為基礎，描繪植物、夜空、星辰，發展出了獨有的繪畫風格、語言。她使用傳統材料如礦物顏料、金泥和金銀箔，在精巧的材料堆疊下捕捉微小物件的世界，呈現出風景中的風景，形成了屬於她獨有的凝觀美學。如《許願樹》和《許願池》兩件作品展現了一種小景觀幽靜、靈敏的特質，並非浪漫主義所帶來的宏偉，而更像是一種角落的逃逸。



吳逸萱所繪製的靜謐風景並非是「繪畫化的風景」，那種透過異國情調化和觀光客視角強化的如畫風景，但也並非「景觀化的繪畫」，將繪畫視覺性要素強化而成為在媒介上最具備視線捕捉能力的繪畫，回到它內在悠遠靜逸的東方美學，更接近是如何讓風景成為風景的想像。



左：吳逸萱，《靜心》，礦物顏料、純金泥、白金泥、水金箔、純銀箔、雲肌麻紙，29.6×21 cm，2023

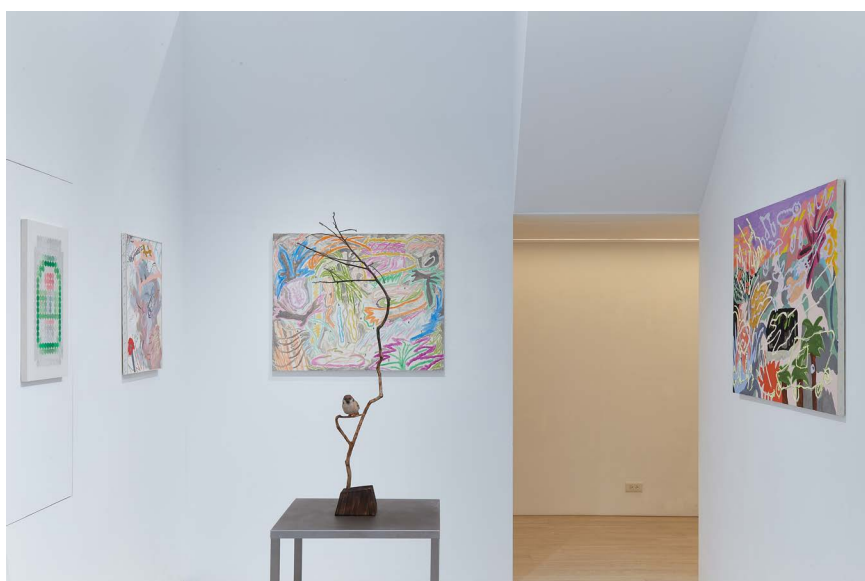
右上：吳逸萱，《許願樹》，礦物顏料、純金泥、白金泥、水金箔、純銀箔、雲肌麻紙，27.3×27.3 cm，2023

右下：吳逸萱，《許願池》，礦物顏料、純金泥、白金泥、水金箔、純銀箔、雲肌麻紙，27.3×27.3 cm，2023



台灣旅日藝術家魏嘉的作品，以帶著稚璞趣味的線條、色塊的自由形體與線性塗寫，開始推展自己的形象符號世界和造形語言，在運用粉彩、噴畫等各現代媒材技法與更為流動的技法、流動的畫面，你卻又可以在魏嘉對物象和形符的寫意描繪中，看到來自文人山水畫這些書寫性藝術的基因。

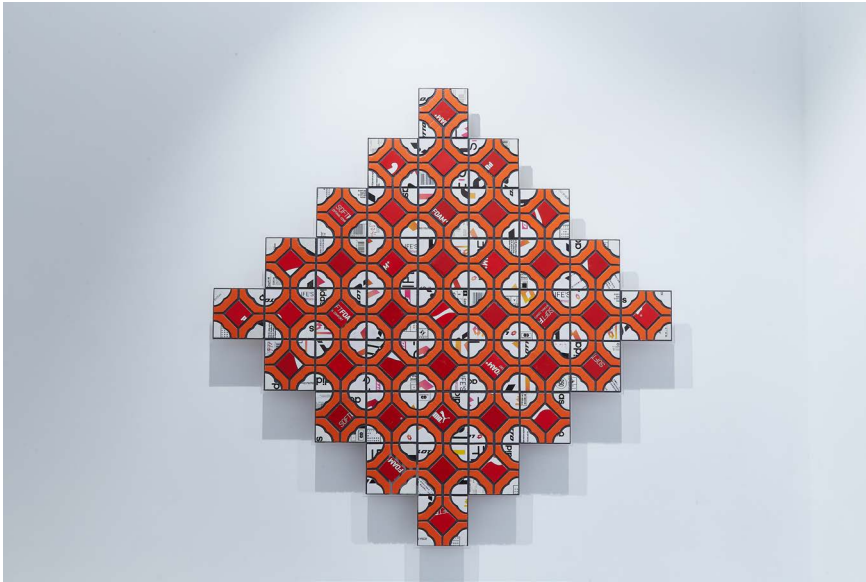
作品如《Beautiful pleasure chaos》和《stress and mess》展現出更輕盈的當代造形語言，透過在空間上疊加多重畫面，不斷變換抽象、符號和風景之間的關係。這些作品中蘊含了日常生活、風景和物件的索引，並強化了日誌般的書寫性。另一作品《IMG\_7648.jpg》則更像是捕捉生活視角下的瞬間，如同 Cy Twombly 的繪畫，常圍繞著行為的軌跡，呈現出當代繪畫獨特的模糊性格和生活痕跡。然而，線性塗寫和圖像的生成與結合也是她作品中重要的特色，透過這些元素，在畫面中找尋心象風景和物件的融合。在一個程度上魏嘉創作的即時與即興上，可以和另一種自動性書寫媒介——攝影相比擬。



左：魏嘉，《IMG\_7648.jpg》，Acrylic on canvas，60.6×50 cm，2023

中：魏嘉，《stress and mess》，Oil pastel, acrylic on canvas，72.7×91 cm，2023

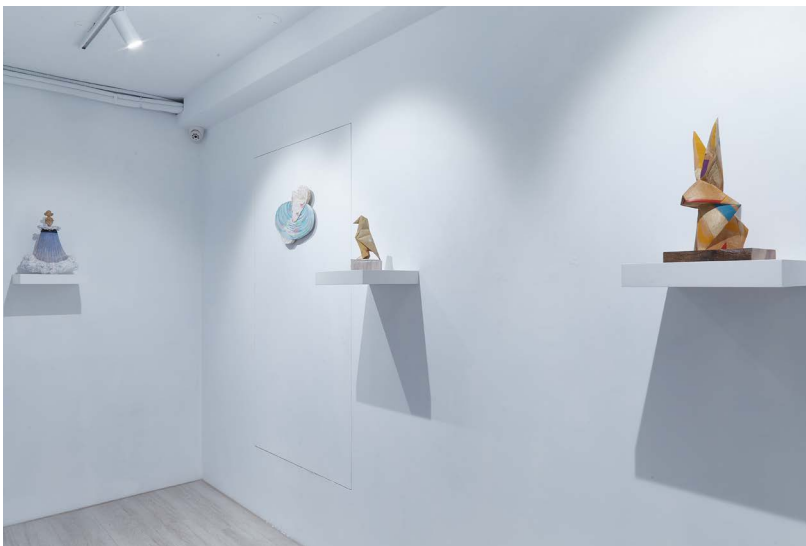
右：魏嘉，《Beautiful pleasure chaos》，Acrylic, color pencil on canvas，80.3×116.7 cm，2023



左：周學涵，《履寶磚 MCS302》，回收鞋盒，82×82×8.3 cm，2020。

右：周學涵，《LU-BO\_Fusion\_6》，木、包裝材料、壓克力彩，11×6×21 cm，2023。

周學涵是運用大量生活中拾得材料、物件進行轉換創作的藝術家。作品《履寶磚：MCSxxx》是將運用紙箱重複拼貼為花磚圖樣，從簡易可及的材料創造想像世界，《LU-BO\_Fusion》系列摺式從原生材料木雕擬仿摺紙的樣態，來擬仿動物的造形雕塑（這些動物多半是想像中的生物），然而這些以雕塑型態樣貌現身的作品並非只是物象的形塑，它更是透過材料去塑造連結關係；陳以捷運用簡潔造形的木雕上彩，利用轉換身體的姿態，將身體作為情緒的形變與延展，創造成微觀風景；郭奕庭一樣是透過上彩木雕作品描繪人與動物之間的親密連結。



《遷徙》至峰堂画廊 SHIHODO GALLERY × 涅普頓畫廊 Neptune Gallery 聯展，展覽現場



這樣的創作不非僅只是在捕捉更具有愉悅感、滿足感、療癒感的造形形象，或者我們稱為「小清新」的一種美感品味。這些某種程度過於輕盈的形象姿態，與其說是在描繪這些物象，或創造抽象的美感形式，不如說他們在進行一種日常物溝通的話語；這種在生活的「即刻性」上的捕捉與表現，是從表象上抽離出一種空間，將人們從習以為常之物脫離常態與常規。這是一種在當代社會中，對當刻之間「突現」與「脫出」的一種動態的需要和捕捉。引用周學涵的自述：「持續『強烈地微觀』驅使下，會產生什麼若有似無且不可言說的變化。」

## 小結

比較不同時代的「再現」典範，通過繪畫達成緊密的聯繫與同一，古典時期「形象」與「神聖」、浪漫時期的「自然」與「精神」 現代時期的「眼」與「心」，高度網路社群媒體時代的「訊息」與「技術」，當代具象繪畫如何在不同的典範間遊走，如同於不同領地中遷徙。在這些不同世代藝術家的對話中，給了我們一些對當代繪畫仍在探索著力方向的思索，在演算法大數據媒體時代中一些其他路徑的可能性。如果說在當代觀看繪畫——除卻拿起手機拍著繪畫打卡這個部分——還可以再度創造出新經驗，那麼它應該是一個旅程，一個將觀看「差異化」的旅程經驗。



左：陳以捷，《手指小山、我在你身邊、屹立不搖》，樟木，21.5×13.5×10 cm、30×25×15 cm、23×17×12 cm，2023。



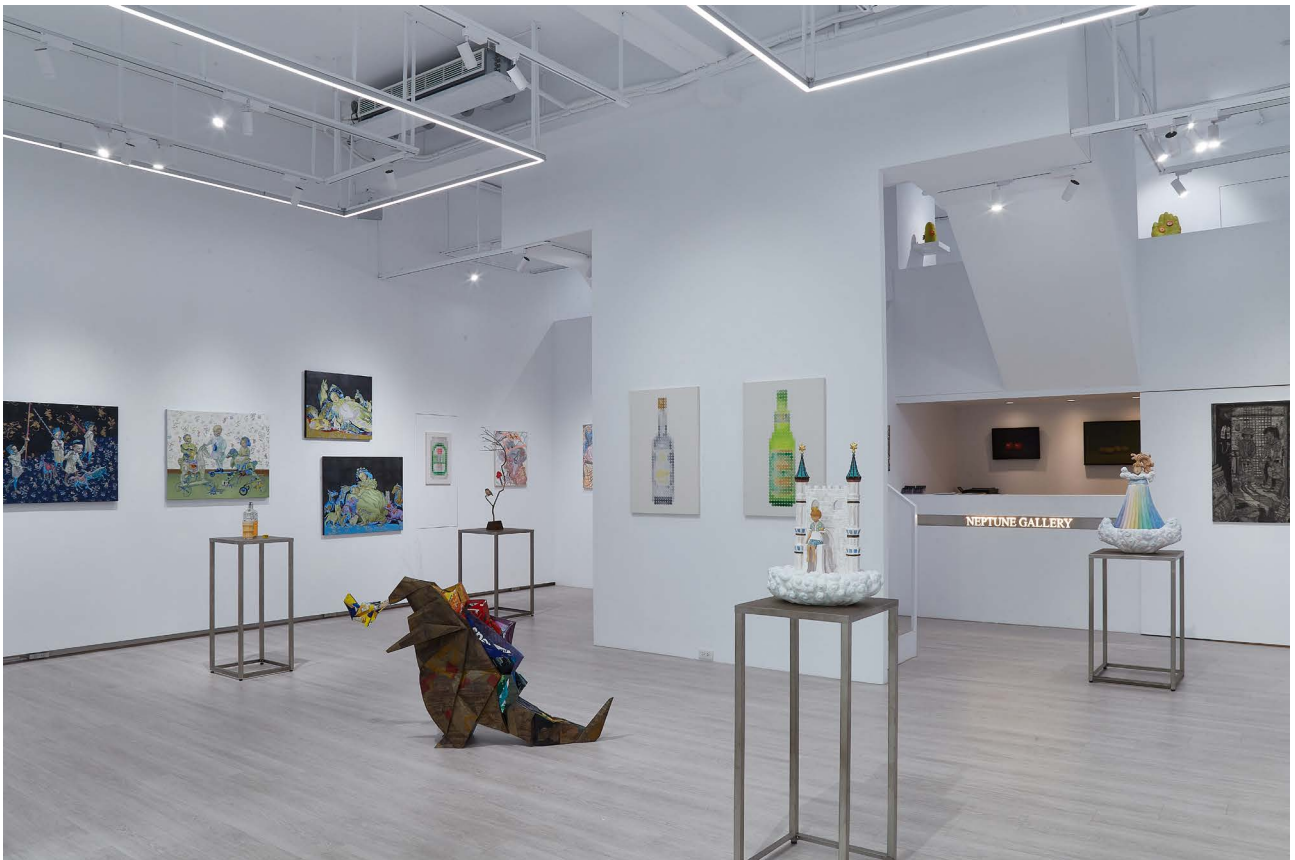
右：郭奕庭，《等待再次溫暖》，樟木、現成物，樟木、現成物，2023。





## Exhibition Feature Article

# "Migration" Profile at Shihodo Gallery × Neptune Gallery Group Exhibition



Exhibition Venue

Text/ Yen Hsiang FANG

Translator/ Piers LEE

Every image in the world has existed in the past and is now returning to present itself anew. As Raymond Bellour once said, these images, like machines, can receive and emit specific signals, and they can use violence to intensify our sense of urgency. We must understand what these images have become—whether they have disappeared, or if they have vanished due to their own repetitive feedback or expansion.



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In this era of daily collective mass movement, our attention and consciousness are dominated by the desire economy of global streaming social media. This influence is both current and immediate. Influential digital streaming mobile media disrupt and drive various modes of reception, expression, and communication, affecting both the external and internal aspects of our lives. In this context, the creation and observation of images in art, especially in a medium as individualistic as painting, take on a vastly different habitat landscape when faced with ecological dynamics of varying scales. Therefore, observing and reflecting from different perspectives allows us to extend discussions on the human condition and the connections between things.

If "coexistence" is considered the most crucial and urgent issue in contemporary society, in today's anthropocene era, the thinking and production of contemporary art are deeply intertwined with this discussion. Painting, as a medium through which individuals face the world, is no longer burdened with the rules of representation and originality as it was in the past. Instead, we see the potential for painting as an interface for imagining coexistence and making coexistence happen in many artistic practices.

In the collaborative exhibition "Migration" curated by Neptune and Shihodo Galleries, we gather artists and artworks primarily focused on representational painting, showcasing diverse tendencies from Taiwan and Japan. Beyond contemplating the formative context of painting and the reflection within the paintings themselves, we explore the artists' worlds through their visual perspectives, understanding how they integrate experiences, imagination, and connections. These painted worlds lead us into different realms, questioning how images coexist within the frame, with other images, and how they involve layered experiences of societal situations and cultural dynamics that provide the foundation for our observations.

In the gaps beyond the streaming landscape, the artists presented by Shihodo Gallery offer depictions that may not initially seem spectacular—scenes of grandeur that don't exist in reality. Mainly focusing on still-life paintings, these choices draw attention to the "empty" state, invoking contemplation on the intrinsic thoughts of ordinary things.

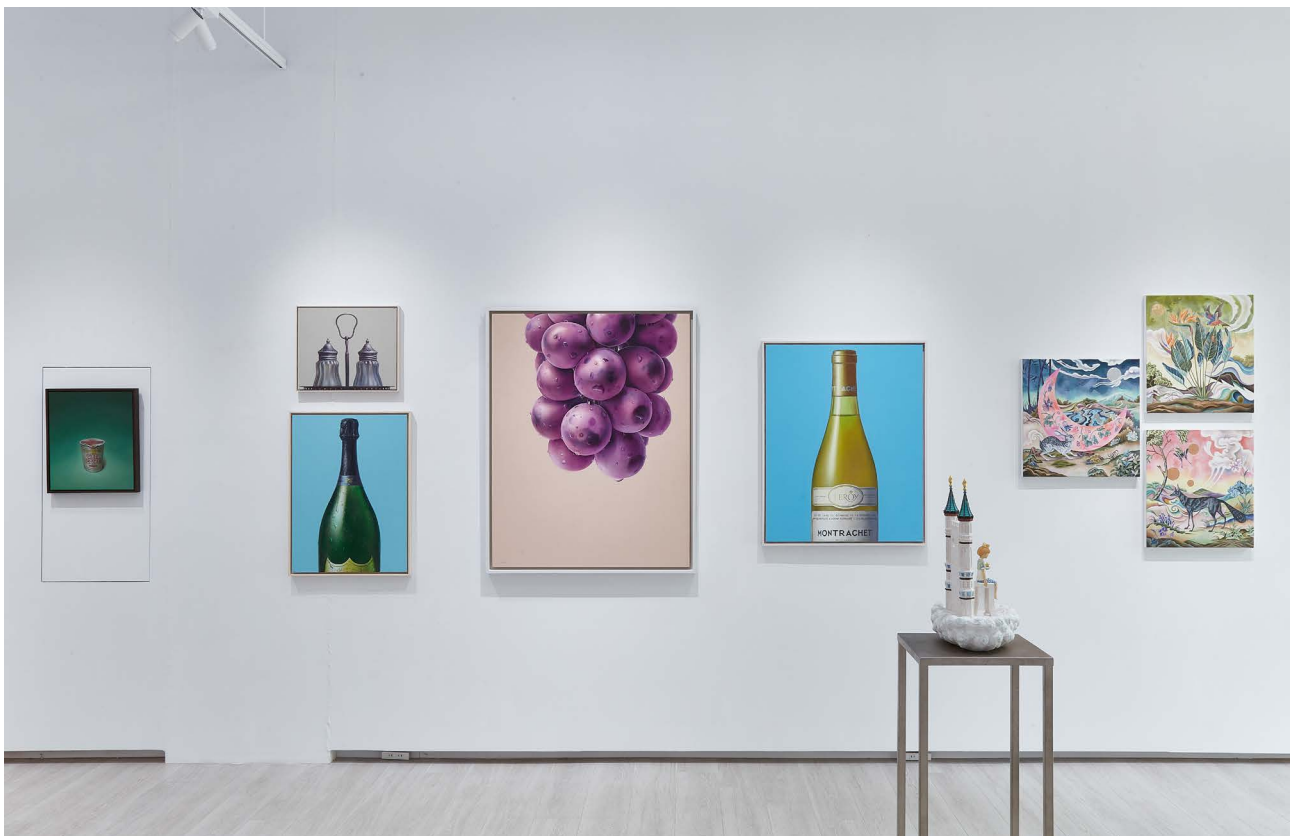
While all partaking in still-life paintings, the different styles of the artists reflect various painting traditions and worldviews. Simultaneously, they demonstrate the ambiguity and transition inherent in contemporary painting, moving from one medium to another. Keiki Yamada's paintings, choosing everyday objects as the sole protagonists, interpret and reinterpret daily objects. Influenced deeply by classical painting, Yamada opts for wood panels over canvas, blending Baroque painting style and chiaroscuro effects, and incorporating classical egg tempera techniques. In his own words, Yamada intends to capture and depict the invisible aspects of everyday objects, such as smells, tastes, weights, and even emotions. He refers to the Japanese cultural concept of "ma," representing the negative space of intervals, pauses, and blanks. Through



the portrayal of a single object, he captures its connections to the outside world. These works transform the symbolic objects of contemporary consumer life, like rice cookers, KFC buckets, and cup noodles, into classical-filtered images reminiscent of "Pop Art," reflecting the artist's nostalgia for life in a highly capitalist society.

Yuya Fujita's hyperrealistic style creates paintings that resemble the gaze of a close-up lens in photography, portraying an extremely magnified reality as a soft and poetic presence. Fujita places particular emphasis on the texture and feel of objects, depicting them as if surrounded by air and moisture, coalescing into a suspended moment of memory.

In Fujita's magnified gaze, objects are intentionally cut, obscured, or partially avoided, somewhat connecting to the compositional perspective of so-called Instagram-style imagery. This tendency toward a flat composition, influenced by the medium's characteristics, leans more towards the gaze of photography than that of painting. However, the capturing of details and tones remains painterly. In this dialectic of photography/non-painting and painting/non-image, the ambiguity in its gaze captures attention. The artist also mentions the concept of "cutting out from everyday things," adding another layer to his paintings.



Exhibition Venue: Keiki YAMADA, Yuya FUJITA, Hirokazu ICHII, Jing Yun OU



Entering the realm of Keiki Yamada and Yuya Fujita's exquisite techniques and expressive detailing, the act of observation goes beyond merely "seeing." Through the depiction of objects, viewers enter into an understanding, analysis, projection, and empathy toward the subjects.



Exhibition Venue

Kana Komata's non-traditional ink paintings are attention-grabbing with densely populated compositions and intricate details. Inheriting elements from New Objectivity, her work features expressive perspectives, deep characterizations of figures, and captures social states. She combines highly sculptural lines, linear depictions, and decorative patterns in the portrayal of space and objects, creating an illusion of the fusion between objects and space, and the integration of the environment. The overall spatiality tends towards flattening, showcasing an original characteristic.

Within Kana Komata's intricately layered and dense depictions of everyday scenes, even within a corner of a still life, there is a tension that allows us to witness a vitality of existence. Each stroke portrays a state of expansion and growth, expressing the diverse life situations of countless beings, whether in struggle, celebration, or mundane existence. From this perspective, Komata's visual art focuses on the "gaps," the compressed and precarious spaces of existence.

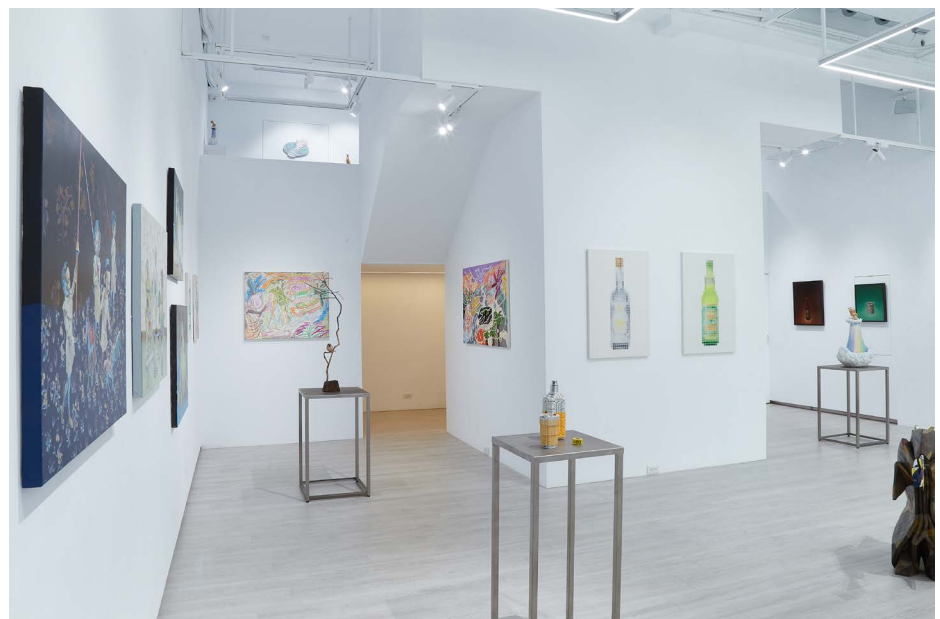


## The "Tourist" in Reality and Virtuality

Japanese philosopher Kojin Karatani, in "Philosophy of the Tourist," develops a theory that necessitates exploration and reflection. Tourists leave their familiar environments and cities to venture into unfamiliar places, experiencing different cultures. The tourist destinations, shaped by tourist behavior and economic systems, offer cultural consumption experiences distinct from the local culture, providing tourists with a painless and enjoyable experience different from that of the locals.

In Karatani's subjective discourse, tourists exist in a state between imperial and familial systems, gaining agency by breaking away from these two political systems. This description aligns closely with contemporary art creators who navigate the non-dichotomous systems of "reality" and "virtuality," continuously moving between one system to draw inspiration from the other. Artists like Toshiya Masuda and Yukyo Yamamoto exemplify this nomadic role, exploring transformations in materiality, imagery, and value.

Toshiya Masuda's work, employing low-resolution and eight-bit ceramic sculptures, challenges the boundaries between "real" and virtual or augmented reality. The pixelated daily objects create ceramic sculptures reminiscent of the visual style of 1980s video games, transforming electronic game aesthetics into tangible artworks. These works not only dialectically engage with contemporary sculpture but also attempt to bridge the gap between materiality and immateriality, representing a longing for "pure joy." The blurred and detailed aspects of these works evoke a sense of nostalgia that is both unclear and rich in detail.

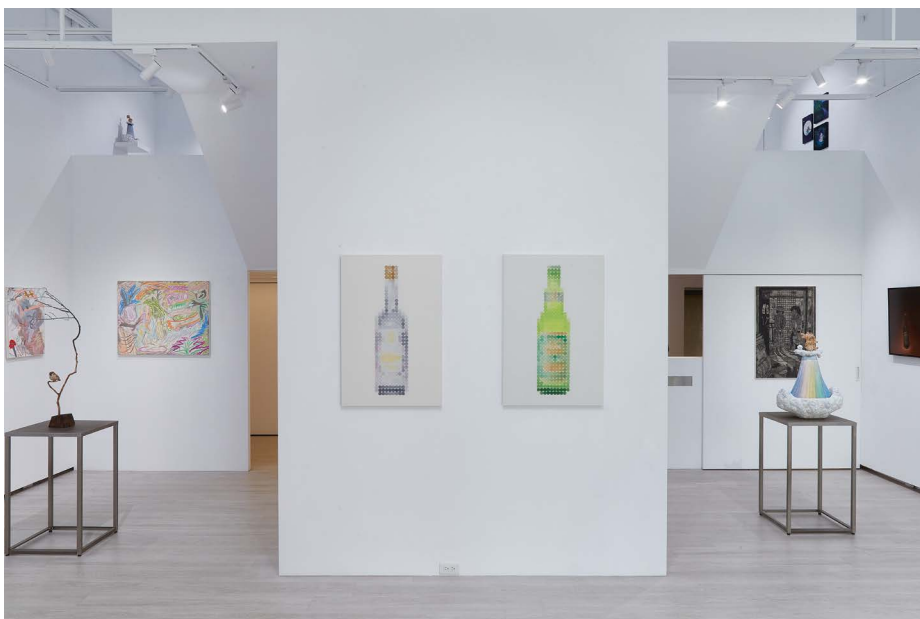


Exhibition Venue

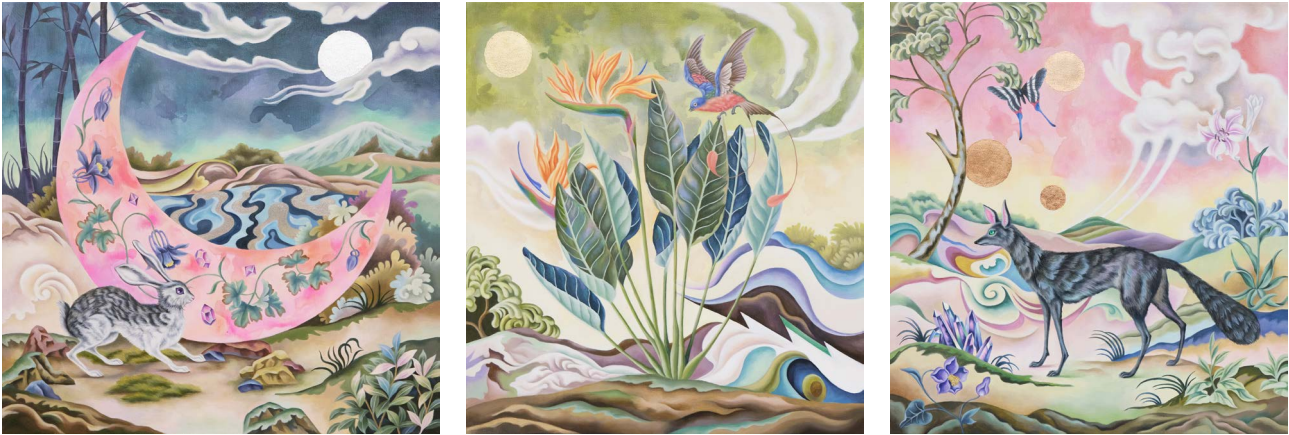


Yukyo Yamamoto explores the conceptual relationship between artworks and value through a series of paintings composed of imprints made with one-yen coins, discussing the exchange rate between art and currency. The artist, known as the "○○○○ Yen Artist," uses a concept such as "1 US Dollar = 4158 Yen" to construct an image of a one-dollar bill using an equivalent amount of one-yen coins. Continuing with various series composed of imprints of one-yen coins, Yamamoto depicts historical figures, famous classical paintings, pop images, everyday objects, and more. The size and clarity of the artwork are determined by the value of the depicted object (how many one-yen coins are needed). The painting not only embodies the exchange rate relationship of object values but also represents a transformation between value and representation, intertwining with the connection between visual observation and value—a form of attention economy in its own right.

Yamamoto exclusively depicts "money," a facet that is entirely neo-pop. Coins, as the most widely circulated items in capitalist society, serve as a medium connecting objects with objects and people with people. On one hand, still life becomes a reproduction trace written by coins. Painting pixelates the image, compressing reality into a form of representation. On the other hand, when magnified (increasing in value) to a certain degree, a scenic view emerges resembling "pointillism" (using terms from Impressionism). This aesthetic sublimity arises. Therefore, the work embodies both the most materialistic aspect (rather than representational) and predictive/speculative aspects of value. Adding the factor of the artwork's market value, we discover another layer of the exhibition's economic and value relationships—a manifestation of another layer of landscape structure, expanded to reveal and criticize the display system of museums and art institutions by Yamamoto.



Exhibition Venue



Jing Yun OU, <Lunar pond, Night and Aria>, Oil, golden foil on canvas, 55×50 cm, 2023

## The Hybridization of Generated Cultures

Contemporary artists are once again engrossed in the creation of images through painting. However, it would be more apt to say that artists are not merely constructing narrative images; instead, they are creating their own species. These species exist within a backdrop and environment that revolves around different species. In this regard, the differences between contemporary painting and the resurgence of painting movements such as the new expression and new representation since the 1980s become apparent. The interface of painting is transforming into a "generative" interface, a space where "regeneration" can cyclically occur.

Ou Jing-Yun's painting world presents a unique landscape centered around species. Beneath the enchanting and dreamlike style, his paintings exhibit a mixed quality, developing a spatial rule peculiar to itself, often shaping a unique environmental world.

The forms and creatures commonly found in his works, such as wolves, clouds, and mountains, seem to depict not a blend of dreams but a world where different species coexist. Jing-Yun Ou portrays numerous ecological elements, and these species appear to come from different times, spaces, and cultural dimensions. They interweave and traverse, generating a microcosm within this world, forming a world within a world.

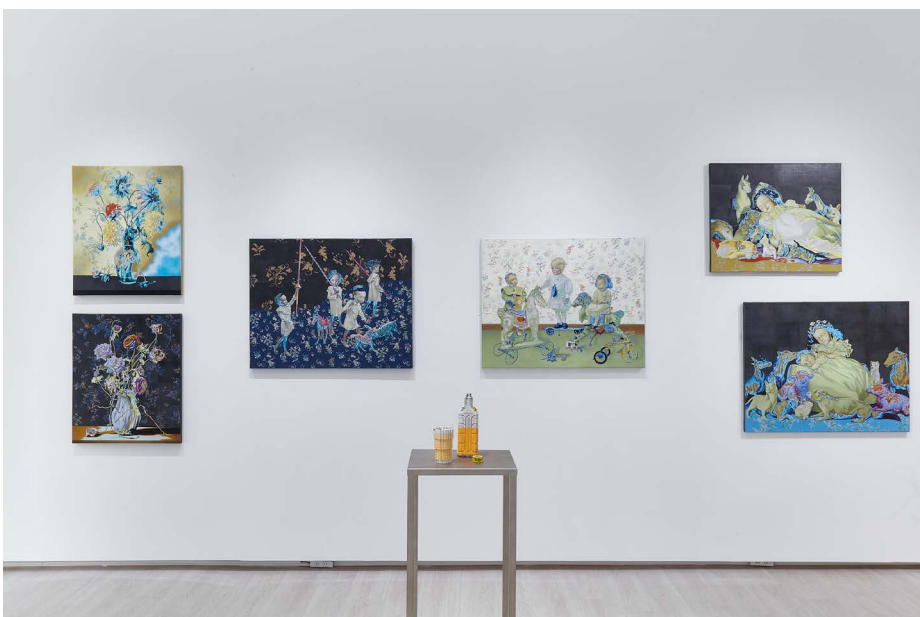
There is a characteristic in Jing-Yun Ou's paintings where all depicted objects or species are presented with equal finesse. Each portrayed entity (subject) is depicted with equal delicacy, and the scenes are filled with many discontinuous spaces, or, one could say, a state of coexistence linked through discontinuous space. The creatures Jing-Yun Ou depicts always possess a dual nature ("both... and..."). These species either form or extend and diffuse their surrounding environment or their own universe. However, from another perspective, they are also escaping from the world they conventionally inhabit.



Maria Barban's works are characterized by subtle/ambiguous theatricality and allegory. In the complex narrative construction of symbolic images, she incorporates elements of divine painting, classical art, literature, contemporary media, and personal life experiences. Themes of love, pleasure, madness, death, faith, and existence are interwoven. Although the composition of her works extends into a personal mythological narrative, the worldview manifested in her works is closer to the logic of a 2D world. The "2D" world discussed here is not merely understood as two-dimensional flatness or spatiality. Maria Barban's painting world appears more like a story controlled by instructions, norms, virtuality, and logic of manipulation within a background of reproducible backgrounds, resembling early representational techniques that have become sources for new representational media.

The visual style of the creator is influenced by the aesthetics of "vaporwave." Using ready-made modular images, low resolution and distortion effects, and retro-technical elements, the artist deliberately creates traces on characters and objects as if adjusting the color levels in digital image post-production. In a series of new works, Maria Barban pushes the boundaries of her creative process by incorporating classical art elements, personal or internet images, and AI-generated images to create a synthesis of different source images—similar to turning earlier representational techniques (e.g., 3D computer graphics, photography, painting, printing, etc.) into sources for new representational media.

This blending, splitting, and generative space is evident in the new trends in contemporary painting, revealing the aggregation and formation of perceptual clusters and their connection to the global image production system. However, if we delve into the production mechanism of



Exhibition Venue:  
Maria BARBAN,  
Toshiya MASUDA



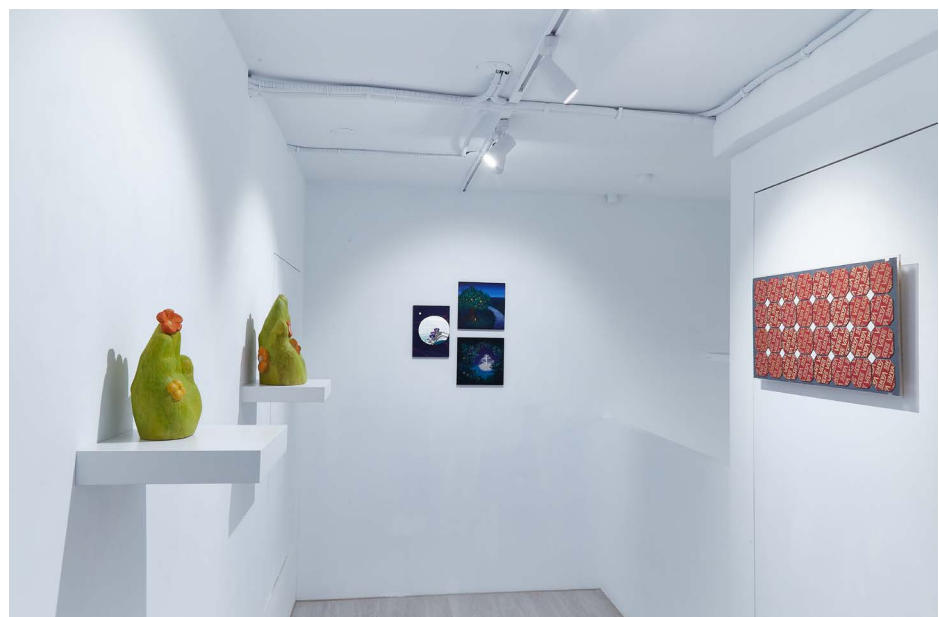


generated images, as Lev Manovich reveals in discussions about the automation of aesthetics, big data-generated images are not merely algorithmic synthesis or drawing techniques. Learning mechanisms and biases, cognitive shaping, and ideology envelop the process. Therefore, the operating logic behind today's so-called generated images is similar in appearance but fundamentally different—perhaps even antagonistic.

### The Microcosmic World Beyond the Flow

If installation art and spatial art are "Instagramized," influenced and dominated by media (social media interfaces), consequently reflecting the production of physical space, is there a phenomenon of "Instagramization" in contemporary painting? How does painting respond to the over-"ig-ification" phenomenon? Does painting need to compete with other images in the attention economy?

Yi Shuan Wu's painting, breaking through traditional Japanese painting, is based on traditional elements such as water, the moon, flowers, and mirrors. She depicts plants, night skies, and stars, developing a unique painting style and language. She uses traditional materials such as mineral pigments, gold leaf, and silver leaf, capturing the world of tiny objects through intricate material layering, presenting landscapes within landscapes, and forming her unique contemplative aesthetics. Works like "Wishing Tree" and "Wishing Pool" showcase a quiet and sensitive quality in small-scale landscapes, not the grandeur brought by romanticism, but more like an escape in a corner.



Exhibition Venue:  
Yi Jie CHEN,  
Yi Shuan WU,  
Hsueh Han CHOU



The serene landscapes painted by Yi Shuan Wu are not "painted landscapes" enhanced through exoticism and the perspective of tourists, nor are they "landscaped paintings" that emphasize visual elements in the medium to become the most visually capturing painting. Instead, they return to the profound and tranquil aesthetics of the East, imagining how to turn landscapes into imagined landscapes.

The works of Jia Wei, a Taiwanese artist living in Japan, utilize freely formed lines and linear painting with a playful taste. She begins to develop her world of image symbols and formal language, using techniques such as pastels, spray painting, and more fluid techniques to constantly change the relationships between abstraction, symbols, and landscapes. These works contain indexes of daily life, landscapes, and objects, reinforcing a diary-like narrative. Another piece, "IMG\_7648.jpg," is more like capturing moments in life, akin to Cy Twombly's paintings, often revolving around traces of actions, presenting the unique ambiguity and traces of life in contemporary painting. However, linear painting and the generation and combination of images are also important features in her work. Through these elements, she searches for the fusion of imaginative landscapes and objects in the composition. In a sense, Wei Jia's immediate and improvisational creation can be compared to another automatic writing medium—photography.



Exhibition Venue: Yukyo YAMAMOTO, Jia WEI, I Ting KUO



Hsueh Han Chou is an artist who transforms many found materials and objects into creative works. The work "Lu Bao Brick: MCSxxx" repeats the collage of cardboard to create a flower tile pattern, creating an imaginary world from easily accessible materials. The "LU-BO\_Fusion" series folds and imitates the pattern of folded paper from the original material of wood carving, imitating the sculptural form of animals (most of these animals are imaginary beings). However, these works, which appear in the form of sculptures, are not just the shaping of objects; they use materials to create connecting relationships. Yi Jie Chen uses colorful wooden carvings with simple forms, using the transformation of body postures to express the emotional changes and extensions of the body, creating microscopic landscapes. I Ting Kuo similarly depicts the intimate connection between humans and animals through colored wooden sculptures.

These images with a certain degree of lightness, rather than depicting these objects or creating abstract aesthetic forms, are more like a form of discourse in the language of everyday object communication. This capturing and expression of "immediacy" in life creates a space detached from the surface, allowing people to deviate from the ordinary and the norms. Quoting Hsueh Han Chou's self-description: "Under the continuous drive of 'strong micro-viewing,' what kind of seemingly invisible and unspoken changes.



Exhibition Venue: Hsueh Han CHOU, Yi Jie CHEN, Hirokazu ICHII



## Conclusion

If we compare the paradigms of "representation" in paintings across different eras, achieving a close connection and unity through painting, the classical period focused on "form" and "divinity," the romantic period on "nature" and "spirit," and the modern period on "vision" and "mind," it has now shifted significantly towards the "information" and "technology" of the internet and social media age. The collaboration between Neptune Gallery and Shihodo Gallery in the exhibition "Migration" provides us with reflections on the ongoing exploration of contemporary painting's directions, suggesting possibilities beyond the algorithms and big data media era. If contemporary art viewing, aside from the part where people pick up their phones to capture and share paintings, can once again create new experiences, then it should be seen as a journey—a journey of experiencing the "differentiation" in viewing and admiring.



Exhibition Venue: Hsueh Han CHOU, I Ting KUO, Hirokazu ICHII, Kana KOMATA