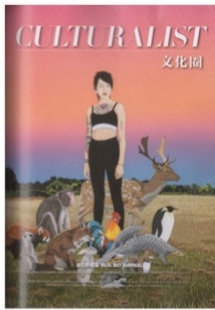


PRESSBOOK

Izumi KATO

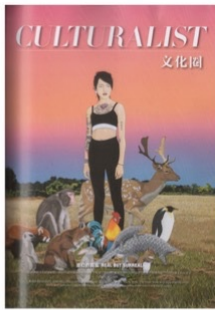
Vantage

November 2016



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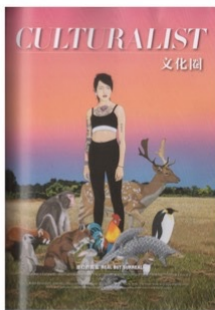
加藤泉 Izumi Kato

Mirror of Surrealism 超现实之镜

怪诞而奇异的人形，空洞又似乎充满恐惧或麻木的双眼，看着这个光怪陆离的世界，加藤泉的绘画和雕塑犹如一面超现实的镜子，从一种疏离又隐约熟悉的新视角映照出我们未曾了解过的自己。

Weird and strange humanoid forms with empty eyes full of fear and numbness look into this dazzling world. Izumi Kato's paintings and sculptures are like a mirror of surrealism, reflecting in a way that we are vaguely familiar with, yet offering up a new perspective of ourselves that we have never known.

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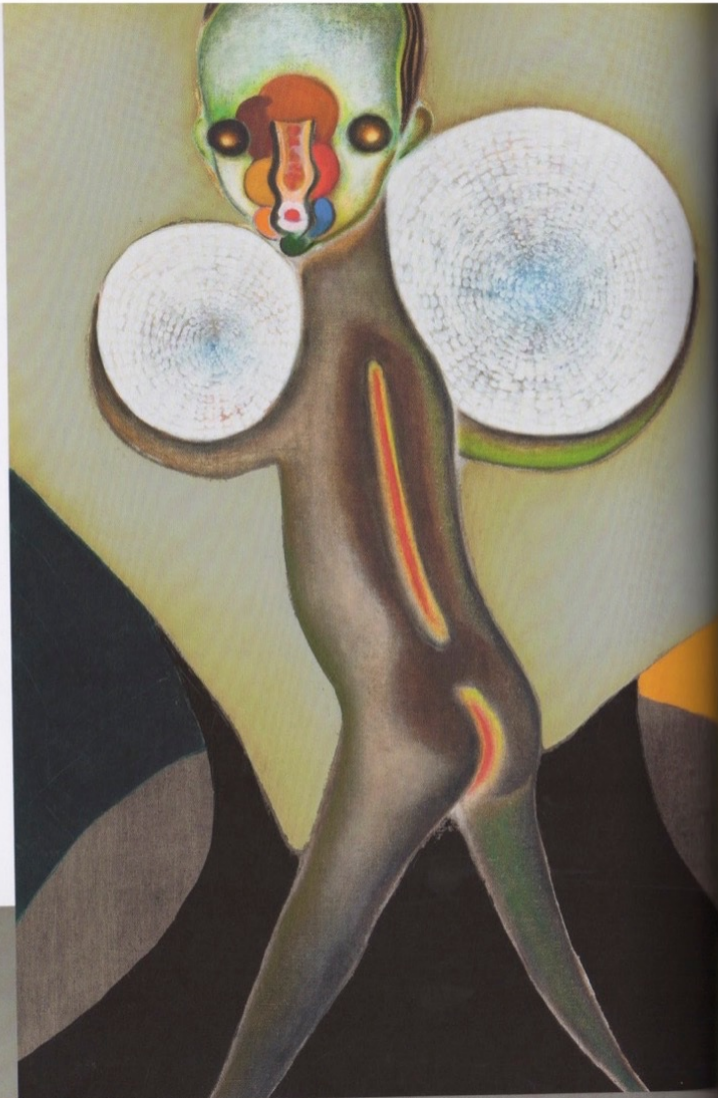


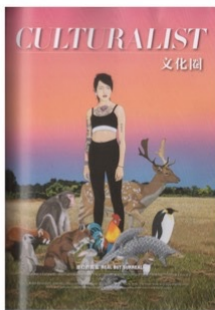
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Izumi Kato was born in 1969 in Shimane prefecture in western Japan. Longing for the city life, he went to live and study in Tokyo and eventually graduated from Japan's top art school - Musashino Art University. The artist originally never held any interest for the arts. In fact, he had wanted to become an athlete when he was younger, and only entered for an art degree because he thought it would be easier to get accepted into college. After he graduated, he worked at a construction site for several years. At the age of 30, he realized that there are people at the construction site who are able to do better work than himself, but there are few people creating good art. With that in mind, Kato started his art career.

In 2007, Kato was one of the Japanese artists invited to exhibit at the Venice Biennale and for the first time, his works were shown on the world stage. His works proved a hit and were completely sold out on the first day of the exhibition, not only setting a personal record but also making him a hot pursuit for collectors and galleries alike. The unique outlook and creative format that were shown in his art constantly question the existence of "human". Kato's recent show in Japan at Nizayama Art Park Power Plant Museum, titled "Living in Figures", investigates the faith of harmonious co-existence between human and nature.

Izumi Kato abandoned traditional painting tools and uses hands instead of brushes to draw the outline of "human". Occasionally he would use a rubber spatula to apply paint





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THE CULTURALIST / 文化圈



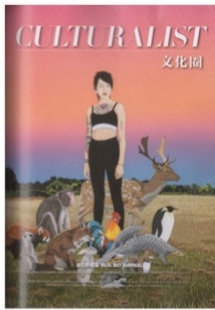
加藤泉1969年出生于日本西部的岛根县，出于对城市生活的向往奔赴东京学习和生活，并最终毕业于日本最顶尖的艺术学校武藏野美术大学。然而最开始他并不对艺术或者绘画感兴趣，年轻时甚至想成为一名运动员，只是因为学习艺术更容易进大学才走上这条道路。毕业后他在建筑工地打工几年，直到30岁的时候，意识到或许其他人能够在建筑工地做得比他熟练，但好的艺术却没有多少人可以创造，因而开始潜心艺术创作。

2007年加藤泉作为日本艺术家之一受邀参加威尼斯双年展并登上世界舞台。紧接着在日本画廊的展览首日即将所有作品销售一空，不但创造了个人纪录，更一跃成为收藏家和美术馆追捧的对象。他艺术中所表现出的独特世界观和创作方式不断

拷问“人”的存在方式，正如他最近在日本入善町下山艺术之森发电所美术馆《人形万象-加藤泉 X 陈飞》的展览，探讨人与自然和谐共存的信念。

他抛弃传统的绘画工具，以手代替笔绘制，沿着“人”形绘出轮廓；偶尔用橡胶刮刀，将颜料层层涂抹于布面，创造出近乎原始的视觉效果。绘画开始前他并不限定特定的色彩，通过转换用于绘制不同颜色的手套，任由色彩在画布自由生长。在加藤看来，绘画是其对现实世界做出反抗的最自然表达方式，在虚拟的世界想象力超越现实成为最重要的成分。神秘而让人不解的形象似乎开启远古和当代、身体和精神的对话，跳跃的色彩反衬内心的沉思，深邃的黑色瞳孔犹如黑洞将一切吸入画面背后的漩涡。

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on the cloth to create almost primitive visual effects. He doesn't limit himself into certain colours, instead, letting the colours grow freely on his canvas by switching his gloves. In his mind, painting is the most natural expression of resistance of the real world, is the most important pigment of the imagination in a virtual world surpassing the real world. Those mysterious and puzzling images seem to open a door between ancient and modern, body and spirit. The vibrant colours contrasting with inner contemplation. The deep black pupils are like black holes sucking everything up into a vortex behind the images.

Kato's sculptures follow similar themes as his paintings; he uses camphor wood, toy plastics, and resin in his sculpture to present something original "human" such as a baby or embryo. They could be alone, in pairs, in groups, lying down, sitting, or simply standing. These "people" seem strange, alienated, and even frightening up close - souls locked in a transparent framework. The plastic and resin are emblems of modern civilization. They are so delicate that it appears fragile. The original wood colour and rough woodcarving suggests the relationship between human and nature. The totem-like forms exist to rouse

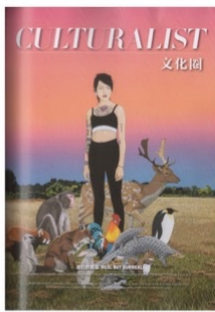
dormant primitive emotions in its viewers.

Don't be deceived by the artist's seemingly simplistic aesthetic. Compared to many other Japanese artists' works that tend towards exaggerated cuteness or cartoonishness, Kato combines original images with a plainer aesthetic, using the quiet gaze to replace the noisy wash of colours. At the same time, he leaves all his works "untitled", giving free reign to the audience to project their own thoughts and interpretations. The artist believes that beauty should be personal and subjective; therefore the thoughts of artists should not have anything to do with the audience.

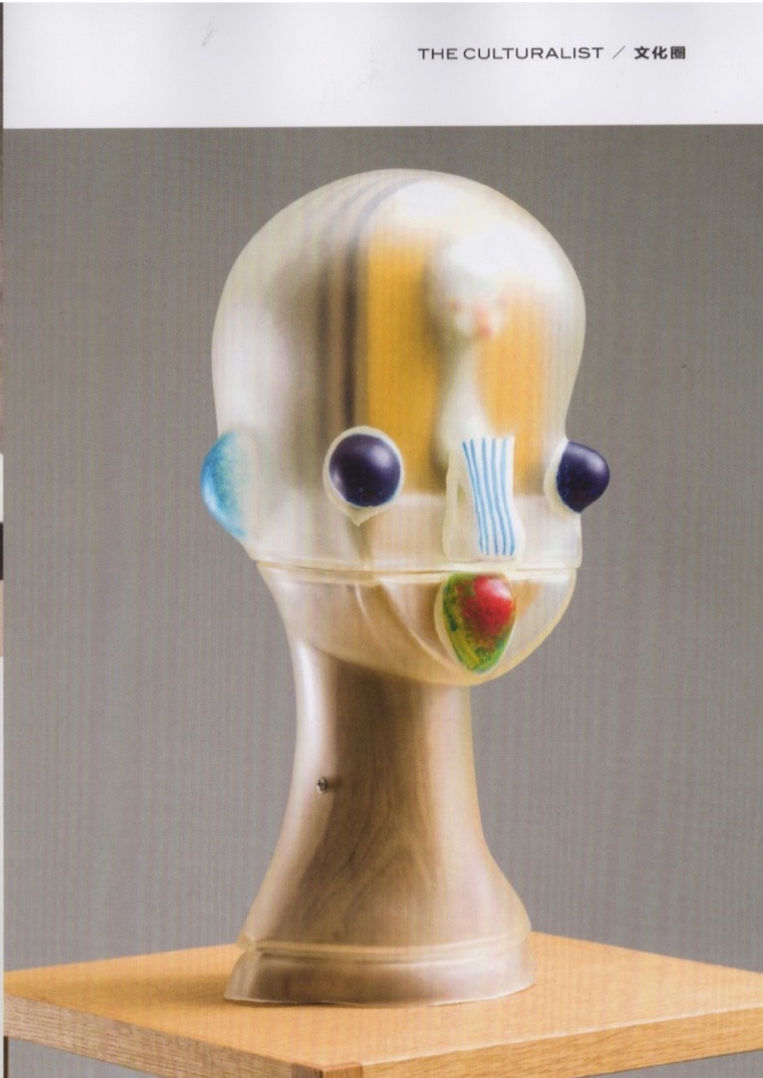
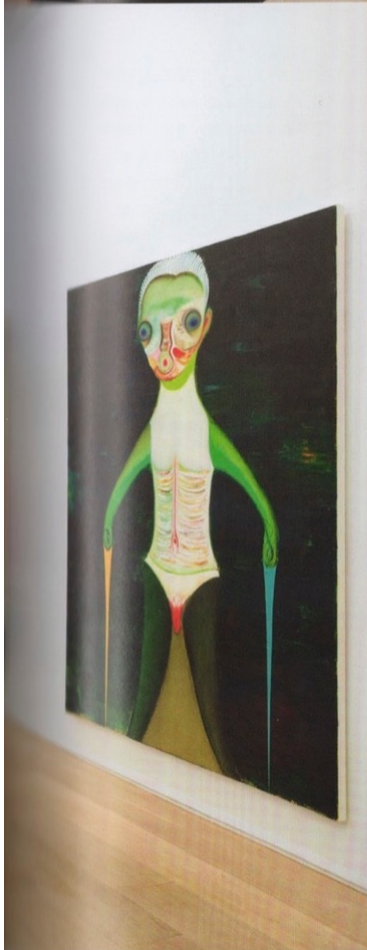
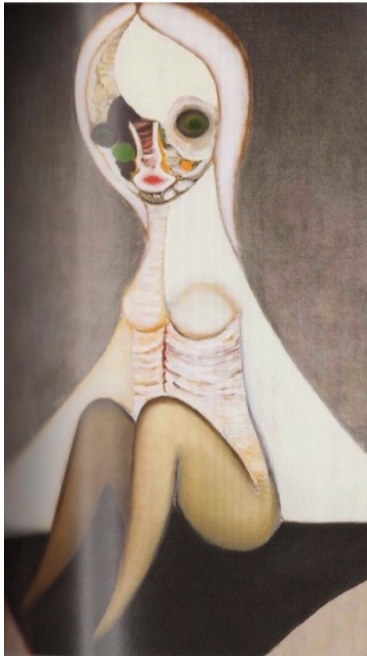
Within Izumi Kato's body of work, we may see reflected back at us a self that we have never noticed before... psychological and emotional rooms that we have never known existed. Even though we don't have the same physical body but we have the same process of growing which is leading everything in our lives. No matter which form we are in, no matter if you are walking fast on the street or standing in the woods on a mountain, if you listen, everything is in silence and you will hear the noise from the shaky jade mirror. ☑

对页起顺时针
CLOCKWISE
FROM THIS PAGE
 《未命名》系列
 Untitled Series





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THE CULTURALIST / 文化圈

与绘画类似，加藤泉的雕塑运用灵活的樟木或制作玩具的塑料和树脂呈现类似婴儿、胚胎或原始的“人”形。单独、成对或成群，平躺或简单地站立，这些“人”与观者在近距离的对视中显得陌生、疏离，甚至可怕。游离的灵魂被封锁在透明的框架内，塑料和树脂标刻着现代文明的标志，精致得缺乏安全感。与大地共融，木头的原始色彩和粗犷雕刻暗示人类与土地、自然的联系，近似非洲图腾的表情和形态让人不觉得厉。

但不要被这些看似简单的形象所欺骗，与很多日本艺术家过于可爱或卡通的创作不同，加藤泉将原始图像和朴素美学结合，以凝视的安静替代喧嚣的色彩，同时以“无题 (Untitled)”命名所有作品，将阐释的所有可能性留给观者。他认为对“美”的理解是个人和主观的，因而艺术家的想法对观众而言无关紧要。

在加藤泉的创作中我们或许可以看到未曾发现的自己，打开我们体内的房间。尽管我们并非共有一个身躯，却共有一个成长过程，它引导我们经历生命中的一切，无论是这种还是那种形式，无论是快速地在街上走着，还是在空旷的山林空间伫立着，倾听着，周围万物沉寂，这时我们就能听见一个固定得不够结实的壁镜在叮当作响。☑

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