

浅野弥衛
Yae Asano

国島征二
Seiji Kunishima

鈴木淳夫
Atsuo Suzuki

山田純嗣
Junji Yamada

The Proof of Painting III
Tokai Version

絵画の証Ⅲ
—東海版—



Image: Seiji Kunishima

2021.9.17 Fri — 10.16 Sat

TEZUKAYAMA GALLERY VIEWING ROOM

TEZUKAYAMA GALLERY

TEZUKAYAMA GALLERY is pleased to present The Proof of Painting III -Tokai version-, a group exhibition curated by Atsuo Suzuki from September 17th.

Atsuo Suzuki participated in “Kaiga no Akashi” in 2003 by Gallery Yamaguchi kunst-bau, and has been thinking about the question of “what is painting?”. Suzuki’s works themselves have two elements of paintings and sculptures by the style of paints and carves and because of that, he has been facing this question of “what is painting?”. He curated this exhibition to face this theme directly and focused on four artists including himself.

These are the four artists who will participate. Yae Asano, Seiji Kunishima, Atsuo Suzuki, and Junji Yamada.

In the world of developed technologies and filled with information, there are also countless ways of ART expressions however, paints on the two-dimension is always being one of the main methods of expression. Even in the past, the limitation of the painting expression has always been shouted yet, painting just keeps their own presence.

These four artists are not all painters however, by Suzuki’s understandings of the painting, there is a picturesque meaning behind every work.

Also, at the TEZUKAYAMA GALLERY Main Gallery, we will exhibit Suzuki’s second solo exhibition with us. We would like you to join us for that as well.

[Artist’s Statement]

I am creating a new painting. I was always dreaming to be selected for the exhibition that has the name “contemporary paintings” since who knows when. I was able to exhibit at “Kaiga no Akashi”(CASO, Osaka) that was curated by Gallery Yamaguchi for once.

Since then, there is no sign of being selected for an exhibition that has a theme of painting for 20 years.

“I cannot wait anymore. I will curate it by myself.”

After I decided that, I got people’s help and accomplished to make this exhibition named “The Proof of Painting”.

I have seen many different kinds of art in museums and galleries.

Because I live in Aichi prefecture, I have more opportunities to see the artists from the Tokai area and I chose four artists from the same area included myself.

There are various opportunities to see their works in the Tokai area.

I wanted to make this exhibition as an opportunity to Junji Yamada(born in 1974) and Atsuo Suzuki(born in 1977) challenge Yae Asano(born in 1914, died in 1996), and Seiji Kunishima(born in 1937) who are two experts.

Those two experts kept continuing and developed their work with unique methods for decades.

Isn’t it fulfilling for the artist to be able to make their own works until they die and transcend time?

These four artists have invented their own methods and keep creating.

I would be more than appreciated it if the audience can sense the things that only can see through working on a series for a long period of time or acquiring the techniques.

After all, this is the press release of the 2003’s “Kaiga no Akashi” by Takashi Yamaguchi.

Occasionally, I read this sentence and I am sure that I will keep reading this again and again.

“How many times have you heard “The Death of Painting”? Donald Judd switched to the three-dimension world after he questioned about possibilities of the paintings in 1960. However, this is the idea towards to the art for himself personally and he did not deny the possibilities of the paintings themselves. The conjuncture of the painting is always being existed while not only being caught by world movement and society current, or temporary phenomenon or raillery but also praised by trend. The bottom of the problem is on the side of painters and paint creators.

The significance of continuous questioning the reason of keep painting or thinking about why the creation of the paintings inspires the artists are questioned urgently. If I must say, this is the process of questioning where the criterion of the creator’s side. I hope this exhibition will be the opportunity to do that process. (Gallery Yamaguchi)

□ Biography



untitled / year unknown / pencil on paper / H653 x W910 cm

Yae Asano

Asano was born in Suzuka city in 1914. He was sent for Manchuria in 1932 as a career soldier. After he came back, he studied paintings by himself and became a full-time painter in 1959. After his death in 1996, there are still many of his exhibitions are being held everywhere. He practiced his unique “scratching” method and created his unique lyrical world.

Seiji Kunishima

Kunishima was born in Nagoya city in 1937. He spends 20 years in Los Angeles as an artist and creating his works in the mountains in Okazaki city now. He is presenting his works at Sakura Gallery and Nobu Gallery and he is also exhibiting in various galleries. For his main series, there are “wrapped memory” and “sekisoutai”. Series of the “wrapped memory” started around 1969, and he has been creating this work since then just like a diary. The “sekisoutai” is the one that layering the aluminum steel and wrapped around a rock/stone or combining black granite and bronze branch.

Wrapped Memory Book Magnifying Gold (A) / 2020
mixed media / H35.5 x W21.5 x D 7cm

Atsuo Suzuki

Suzuki was born in Aichi Prefecture in 1977, completed his studies in 2001 at the Graduate School of Education, Shizuoka University. Currently, he is an active artist based in his hometown of Toyohashi City, Aichi Prefecture. He calls his own works “Carved Painting”, and by carving out with a carving knife the multiple pigment layers painted repeatedly on the panels, he produced many works with an art style that paints various design patterns. The production method is similar to carved lacquer in terms of techniques, but the surface of the paintings created by Suzuki offers to the viewers vivid traces of an artist’s conduct to an extent where one can even feel the artist’s breath. And, at the same time, the fault lines on the pigments that manifested through the repeated act of “carving” tell a story about the enormous amount of time the artist had spent confronting the works.

Junji Yamada

Yamada was born in Nagano prefecture in 1974. Using masterpieces of art history as motifs and study the spatial structure of paintings and make a sculpture. Take photographs of it and layering the drawing by using etching. This unique method called “Intaglio on photo” is questioning what is the painting by co-existing the two different kinds of elements like three and two-dimension, reality and fiction together. His unique world of artworks that has elements of stoic and pop are very popular and have many fans. He also creates Nagoya city Art Museum’s calendar or hosts one seminar of practical courses and artist’s



木片 / 2018 / acrylic on charcoal paper / H65 x W49.5cm(sheet)



(16-13) EXPLOSION / 2016

photographic paper on polycat panel, resin, peral paint / H280 x W280 mm

□ Artworks



Wrapped Memory
2020
bronze, stone, lead
H42.1 x W51 x D13.8 cm



Untitled
year unknown
pencil on paper
H39.3 x W55.5 cm



Carved Painting 2020 1109W_f
2020
acrylic on panel
H120 x W90 x D3.5 cm



(13-7) ONE : NUMBER 31
2013
photographic paper on polycoat panel, resin, glitter, Intaglio on photo, peral paint
H126 x W291 cm
ed.1

□ Exhibition Info

The Proof of Painting III -Tokai version-

Yae Asano / Seiji Kunishima / Atsuo Suzuki / Junji Yamada

2021.9.17 [Fri] - 10.16 [Sat]

[Cooperation]
SHINOBAZU GALLERY / AIN SOPH DISPATCH / Gallery Yamaguchi-kunst-bau / GALLERY RIN / Masayoshi Suzuki Gallery

営業時間: 火 - 土 12:00 - 19:00 | 休廊日: 日曜日・月曜日・祝日

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