

Kazuki Takamatsu

RECENT
WORKS

OPERA GALLERY

INTENTIONS

Les réseaux sociaux sont devenus l'une des manières courantes de communiquer de nos jours. Les gens n'ont pas à se nommer sur internet, et agissent en toute inconséquence. Nous utilisons des pseudonymes ; même le sexe et l'âge sont sujets à caution. Nous communiquons entre avatars, sans sens aucun de la vie réelle.

Dans mon travail, je tends à supprimer les lumières et les ombres. Les peintures en noir et blanc renvoient aux parts positive et négative de l'esprit, au bien et au mal. Elles peuvent également connoter la race, le sexe ou la religion.

En combinant les techniques digitales – graphiques numériques en trois-dimensions – et traditionnelles – la peinture – en une création hybride, je vise à traduire les ressentis humains issus du processus de systématisation mis en œuvre dans la société moderne. Cela résulte en un miroir parfait, reflétant la contradiction d'un monde où d'aucuns ne peuvent pas devenir adultes. Je pense qu'il s'y trouve également un symbole de la beauté du temps présent.

« L'art japonais, des gravures érotiques aux Mangas, ont eu une influence majeure sur mon travail. Enfant, je regardais des dessins animés et films d'animation quotidiennement. Je me suis aussi inspiré du comportement de certaines personnes en ligne, qui agissent de manière inconséquente en purs avatars virtuels. »

[Décorum et nature]

J'ai toujours aimé les gens qui se «décoraient» à l'aide de maquillage, tatouages, accoutrement stylisé et entraînement physique. Je les trouve plus gracieux, plus forts, plus beaux et plus sûrs d'eux que ceux qui ne font pas l'effort d'améliorer leur apparence. Peut-être s'embellissent-ils pour dissimuler leur complexe d'infériorité : quoi qu'il en soit, selon moi il s'agit de plus que cela. Je pense que leurs efforts sont des manifestations de leurs pensées et expériences, des expressions de leurs désirs et affection envers leur moitié.

Étymologiquement, le mot keshō (maquillage) signifie une protection contre le mal, symbolise la bravoure et quelque chose qui peut développer la force mentale qui, à son tour, accroît la force au combat. En un sens, le maquillage est donc un armement que les gens utilisent pour survivre dans la société moderne – au travers d'effort et de recherche – pour atteindre la beauté, la force et la singularité.

Néanmoins, les personnes «non-décorées», naturelles, n'ont que faire du regard des autres : on peut aisément imaginer leur histoire et leurs pensées. Ils dévoilent des émotions pures par hasard. C'est ce que j'essaie d'exprimer au travers de compositions traditionnelles dans mes peintures. Neuf toiles représentent le décorum humain par des compositions traditionnelles ; à l'inverse, sept toiles traduisent des intériorités pures sans motif aucun.

Après avoir lu ces lignes, vous comprendrez certainement les titres des tableaux de manière tout autre.

Social networks have become one of the common ways to communicate nowadays. People don't need to tell their name on the internet and they act in an inconsequential way. We use pseudonyms; even age and sex is doubtful. We communicate between avatars, with no sense of real life.

In my work, I try to get rid of lights and shadows. The white and black paints indicate the positive or the negative sides of the mind, good or evil. They might as well connote race, sex or religion.

By combining digital techniques – three-dimensional computer graphics – and traditional one – painting – as a hybrid, I aim at translating the human feelings stemming from the systematization of modern society. This ends in a perfect mirror which reflects the contradiction of a world where one cannot be an adult. I think there is a symbol of the beauty of present life in it.

[Decoration and non-decoration]

I have always loved people who “decorate” themselves with make-up, tattoo, stylish clothing and physical training. I find them more graceful, stronger, more beautiful and more confident than people who don't make the effort to

« Japanese art, from erotic etchings to Mangas, did influence my work a lot. When I was child, I used to watch cartoon and animation daily. I have also drawn my inspiration from some people's behaviour online, acting insignificantly like virtual avatars. »

improve their appearance. May be they are beautifying themselves to cloak their inferiority complex; whatever it be, to me it's more than that. I think their efforts are the manifestations of their thoughts and experiences, as well as the expressions of their wishes and their affection towards their significant others.

Etymologically, the word keshō (make up) means a protection against evil, a symbol of bravery, and something that can increase one's mental toughness which – in turn – increases one's combat strength. So, in a way, make up is an armament people use to survive in modern society – through effort and research – to obtain beauty, strength and uniqueness.

However, non-decoration people who are natural don't care the others' eye; we can easily picture their history and thoughts. They show pure emotions by chance. I try to express it through traditional painting compositions.

I made nine works showing people's decoration through traditional patterns; by contrast, seven other works express people's pure interiority without pattern. After reading this statement, you might interpret each title of painting in a radically different way.







Previous pages
INSPIRATION, 2016
Acrylic on tarpaulin
112 X 146 cm
44.1 x 57.5 in.

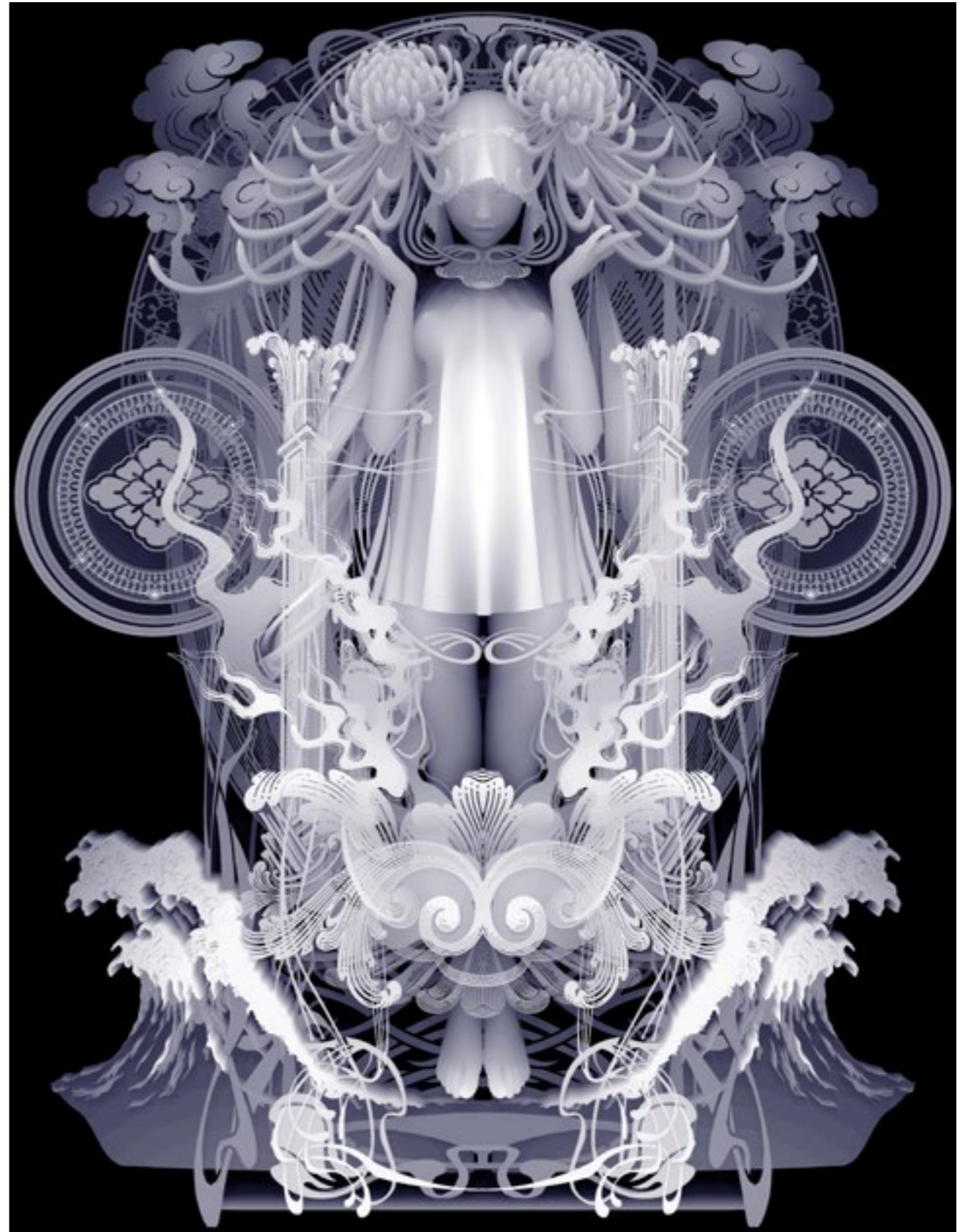
LOVE, 2016
Acrylic on tarpaulin
100 x 100 cm
39.4 x 39.4 in.

TRY TO OPEN MY MIND, 2016

Acrylic on tarpaulin

146 x 112 cm

57,5 x 44,1 in.





MEMORIES, 2016
Acrylic on tarpaulin
61 x 50 cm
24 x 19.7 in.

AFFECTION, 2016
Acrylic on tarpaulin
100 x 100 cm
39.4 x 39.4 in.





DON'T STOP THINKING!
2016
Acrylic on tarpaulin
112 x 146 cm
44.1 x 57.5 in.

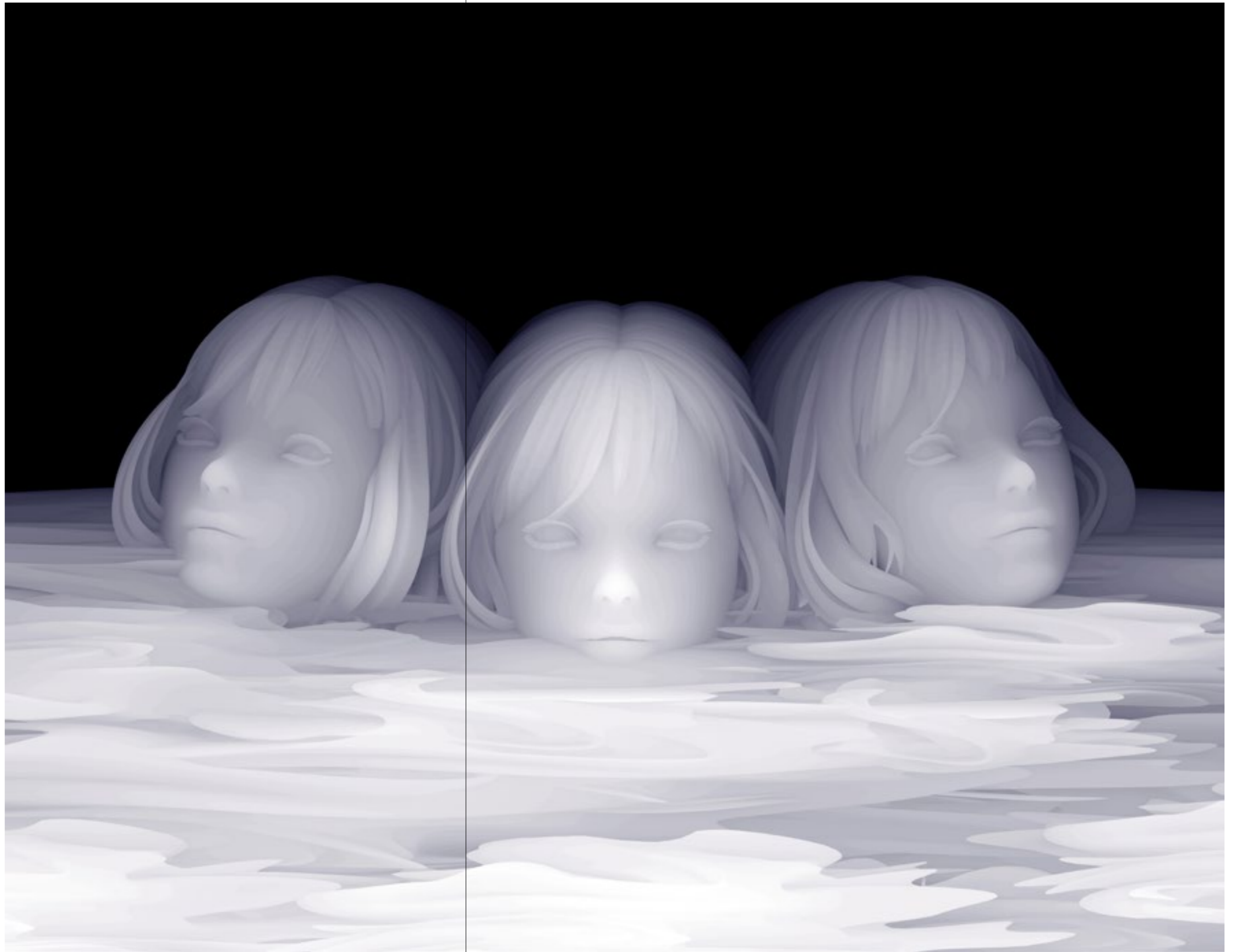


FROM NOW ON, 2016

Acrylic on tarpaulin

117 x 117 cm

46.1 x 46.1 in.



CROSSROAD, 2016
Acrylic on tarpaulin
91 x 117 cm
35.8 x 46.1 in.

SCRUTINIZE THE INFORMATION, 2016

Acrylic on tarpaulin

53 x 53 cm

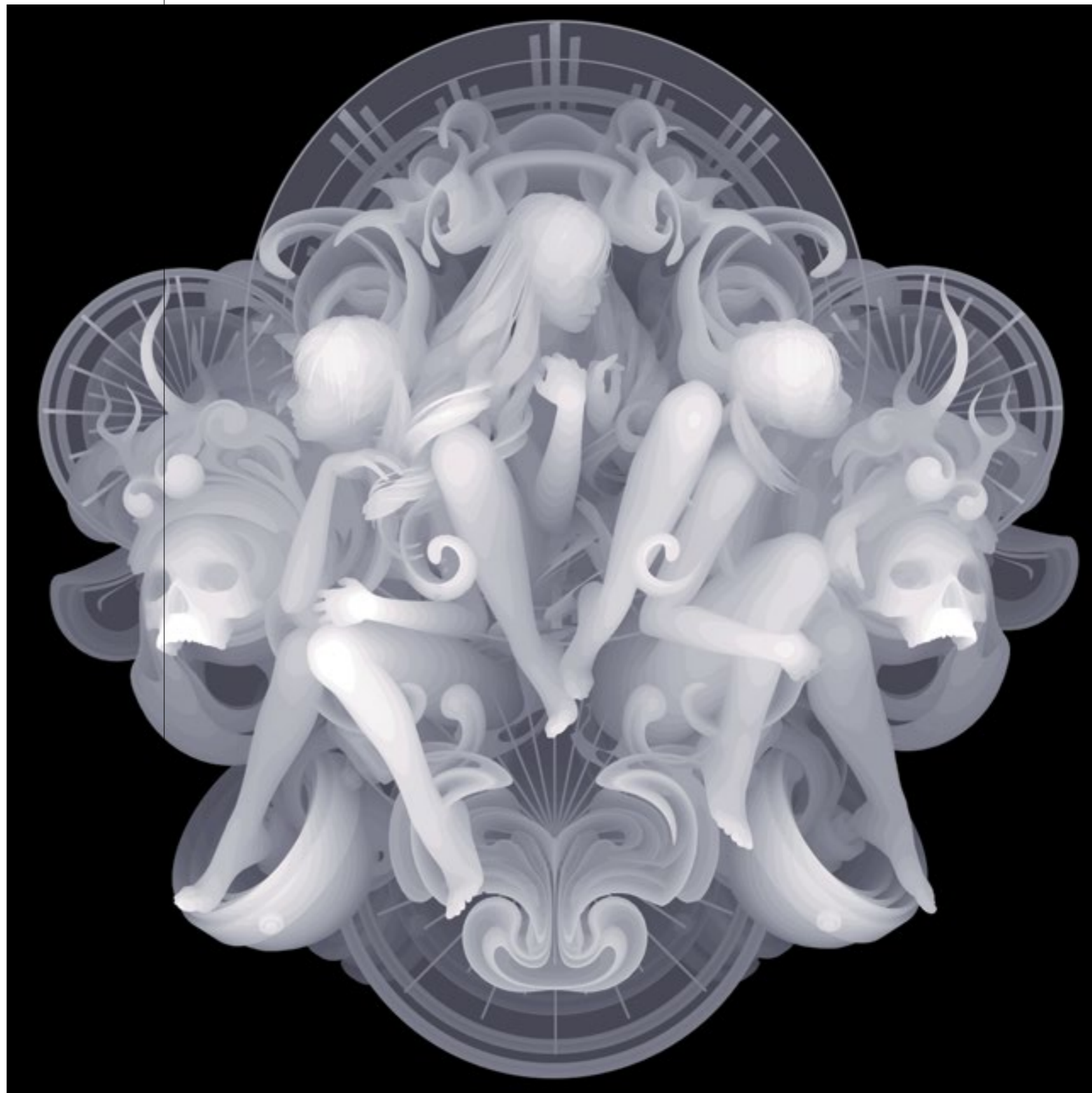
20.9 x 20.9 in.

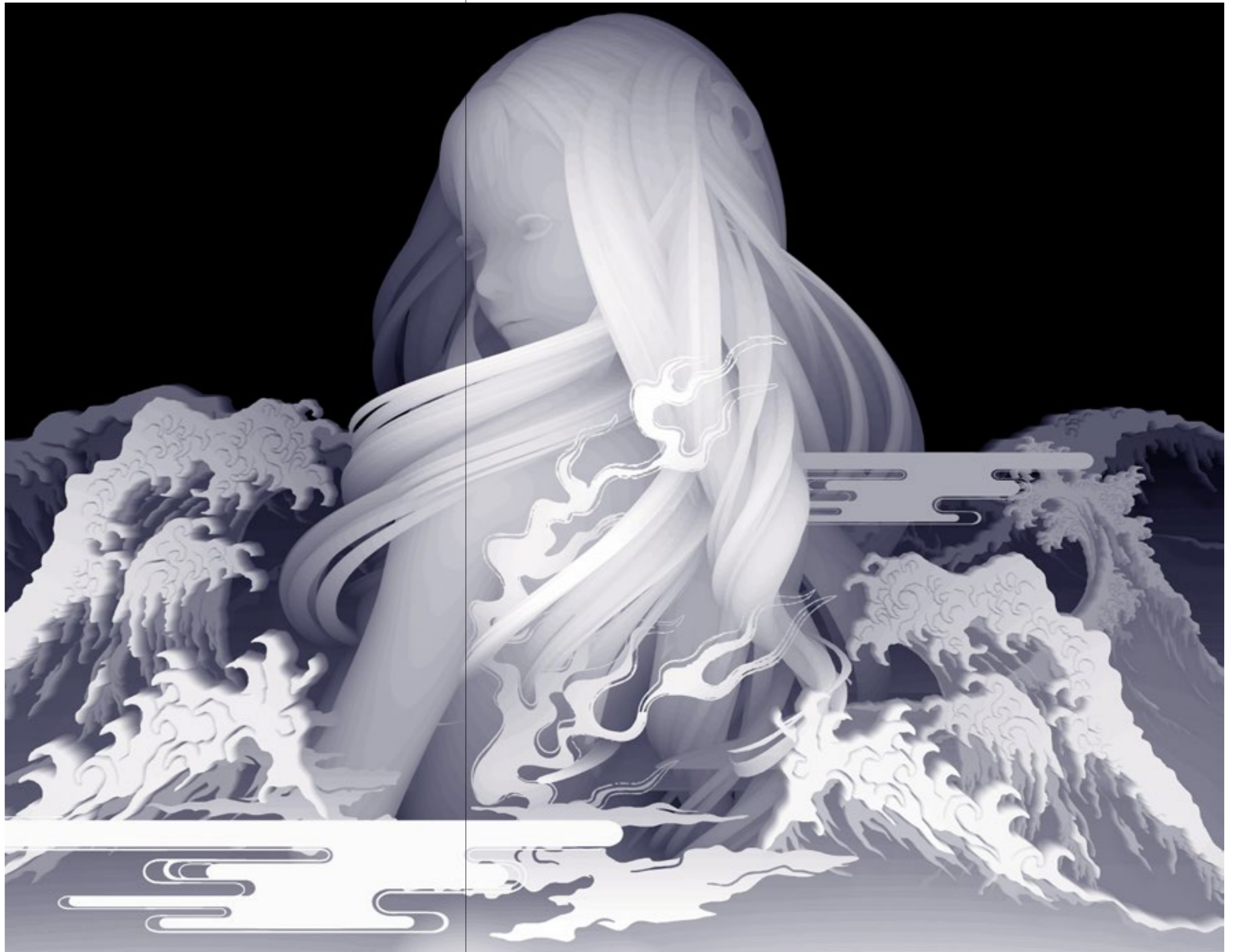


SLEEPINESS, 2016
Acrylic on tarpaulin
46 x 53 cm
18.1 x 20.9 in.



PEOPLE ARE THE SAME 2016
Acrylic on tarpaulin
145 x 145 cm
57 x 57 in.





BELIEF, 2016
Acrylic on tarpaulin
91 x 117 cm
35.8 x 46.1 in.

Kazuki TAKAMATSU

(B. 1978)

1978 Born in Sendai, Miyagi, Japan
2001 Graduated from the Department of Oil painting, Tohoku University of Art & Design, Yamagata, Japan
2002 Achieved a Research seminar, Tohoku University of Art & Design
Lives in Sendai

Solo Exhibitions | Expositions personnelles

2002 Satindoll, (Jazz Live House & Bar), Sendai, Miyagi, Japan
2003 Gallery of The Sendai Bank, Sendai, Miyagi
2005 GALLERY b. TOKYO, Tokyo ('08, '09), Japan
2007 Elephant (Original & Select Shop), Yamagata, Japan
2008 Café dining bar and art PICNICA, Sendai, Miyagi, Japan
Gallery Ginza Forest, Tokyo ('09), Japan
2009 Art Fair Tokyo, Gallery Tomura, Tokyo, Japan
Gallery Tomura, Tokyo, Japan
2010 Rias Ark Museum of Art, Kesenuma, Miyagi, Japan
Gallery M, Nishin, Japan
2012 Gallery Tomura, Tokyo, Japan
Art Asia Miami, Gallery Tomura, Miami, USA
2013 Corey Helford Gallery, Culver City, USA
Dorothy Circus Gallery, Rome, Italy
Gallery Tomura, Tokyo, Japan
2014 Corey Helford Gallery, Los Angeles, USA
2015 Dorothy Circus Gallery, Rome
Opera Gallery, Geneva, Switzerland
2016 Corey Helford Gallery, Los Angeles, USA

Group Exhibitions | Expositions collectives

2000 Gallery of Tohoku University of Art & Design, Yamagata, Japan
2002 Dokuritsu-ten, Tokyo Metropolitan Art Museum/The National Art Center (annual exhibition), Tokyo, Japan
2003 Miyagi Dokuritsuten, Sendai Mediatheque, (annual exhibition), Miyagi, Japan

2006 1st exhibition of the Department of Oil painting, Tohoku University of Art & Design, Yamagata, Japan
Ginza Towa Gallery, Japan
2007 Contemporary Art Fair Nebula, Sendai, Mediatheque, Sendai, Miyagi, Japan
2008 Group Kyu-ten, Tokyo Ginza Gallery, Tokyo ('10), Japan
Kyobashi Art Festa, Gallery Tomura, Tokyo, Japan
[Toki-e], Cafe dining bar and art PICNICA, Sendai, Miyagi, Japan
2009 Daegu Art Fair, Gallery Tomura, Daegu, Korea
2010 Sapporomiraiten, Sapporo, Sapporo Tokeidai Japan Gallery, Hokkaido, Japan
2011 [Hi Fructose Group Show Invitational], Roq La Rue Gallery, USA
[Zero to Sixty 5 Year Anniversary], Corey Helford Gallery, USA
Sapporomiraiten, Sapporo, Sapporo Tokeidai Gallery, Hokkaido, Japan
Art Fair Tokyo, Gallery Tomura, Tokyo, Japan
[(to)Break], Galerie auf der Freiheit, Christian Jensen Kolleg, Germany
Project Ark vol.1, Gallery Tomura, Tokyo, Japan
5 Northeast Artists Exhibition, Gallery M, Aichi, Tokyo, Japan
2012 KIAF, Gallery Tomura, COEX, Seoul, Korea
Art Fair Tokyo, Gallery Tomura, Tokyo, Japan
Art Kyoto, Gallery Tomura, ICC Kyoto, Kyoto
Keep A Breast "Tokyo Love Show", Omotesando Hills, Japan
Art Show Busan, Gallery Tomura, BEXCO, Pusan, Korea
Art Bazaar Jakarta, Edwin's Galley, Jakarta, Indonesia
Art Gyeongju, Gallery Tomura, Gyeongju, Korea
[Death and Maiden], Roq La Rue Gallery, Seattle, USA
[Fantasy and Absurd Reality of Japanese Contemporary Art], Edwin's Galley, Jakarta, Indonesia
Art Taipei, Gallery Tomura, WTC, Taipei, Taiwan
2013 [Beijing Asia 19 artists from 9 Japanese Galleries], Art Beijing, Beijing, China
Art Fair Tokyo, Gallery Tomura, Tokyo, Japan
[Is It possible "Tohoku-ga"], ArtZone, Kyoto, Japan
[Imago Mundi], Benetton Collection, Venice, Italy
[Lacrima Aquarium], Aquario Romano Museum, Rome, Italy
[2nd Annual TKU show], Los Angeles, USA

[The Guggenheim NYC Introduces Paperwallet!], Guggenheim Museum, New York, USA
2014 Art Fair Tokyo, Gallery Tomura, Tokyo, Japan
[Pop Surrealism], Gallery Tomura, Tokyo, Japan
Young Art Taipei, Gallery Tomura, Taipei, Taiwan
[Yellow ship], Nihonbashi Mitsukoshi, Tokyo, Japan
[Hello Kitty 40th Anniversary Show], Japanese American National Museum, Los Angeles, USA
Galerie LeRoyer, Montreal, Canada
[Symbol, Sprit, Culture], Edwin's Galley, Jakarta, Indonesia
[Box Art], Rias Ark Museum of Art, Kesenuma, Miyagi, Japan
Scope Miami, Dorothy Circus Gallery, Miami, USA
2015 Art Fair Tokyo, Gallery Tomura, Tokyo, Japan
[Floating Intersections], Pink Zeppelin Gallery, Berlin, Germany
Young Art Taipei, Gallery Tomura, Taipei, Taiwan
[Lush Life 5: Reverie], Roq La Rue Gallery, Seattle, USA
[Yellow ship], Nihonbashi Mitsukoshi, Tokyo, Japan
[Les Petit Fours], Friends of Leon Gallery, Sydney, Australia
[Between Worlds], Corey Helford Gallery, Los Angeles, USA
[Is It possible "Tohoku-ga"], T-Art Gallery, Tokyo, Japan
Group show, Museum of Kamei Collection, Miyagi, Japan
2016 Art Stage Singapore, Edwin's Gallery, Singapore
[Yellow ship], Nihonbashi Mitsukoshi, Tokyo, Japan
Art Fair Tokyo, Gallery Tomura, Tokyo, Japan
[Redraw 2:Discovery], Edwin's Galley, Jakarta, Indonesia
[Turn The Page: The First Ten Years of Hi-Fructose], Virginia Museum of Contemporary Art, Virginia Beach, USA
Group show, Nihonbashi Mitsukoshi, Tokyo, Japan
[Te Waza 3], Nihonbashi Mitsukoshi, Tokyo, Japan
[Image Mundi], Benetton Collection, Under One Sky, Beijing, China
[Art Hamptons], Corey Helford Gallery, Los Angeles, USA
[Context - Art Miami], Corey Helford Gallery, Miami, USA



2017 Art Fair Tokyo, Gallery Tomura, Tokyo, Japan

Awards | Récompenses

2003 Prize of Tohoku Broad casting, 67th Kahoku Art Exhibition
2004 Prize of fine work of Painting of Japanese Nature, The Ueno Museum
Prize of fine work of the 4th Art Full Matsushima, Miyagi
Prize of encouragement of the 5th Art Full Matsushima, Miyagi
2007 Rookie of the year of the 75th Dokuritsu-ten
2008 Rookie of the year of the 76th Dokuritsu-ten
2011 First Prize, Miyagi Art Festival
Prize of fine work, the 79th Dokuritsu-ten
2012 Rookie of the year, Miyagi
Prize of Dokuritsu, the 80th Dokuritsu-ten
Prize of 80th memorial, the 80th Dokuritsu-ten

Public Collection | Collection publique

Rias Ark Museum of Art, Kesenuma, Miyagi

Nous tenons à remercier l'artiste pour sa confiance,
ainsi que tous nos collectionneurs pour leur soutien
bienveillant au fil des années.

**We would like to thank the artist for his trust, as
well as all our collectors for their kind support
throughout the years.**

Coordinators: Fatiha Amer, Annabel Decoust,
Tom Masson

Photography: Courtesy of Opera Gallery

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