

Frantic underlines are scrawled under Hitoshi Nakamori's photo-etching technique and the "post apocalyptic" beauty of his works. First, we manifest our plan to think about Japanese prints as an autonomous form of contemporary art that has value beyond that of being easy to sell during economic crises. Second, we draw attention to Nakamori's method of unifying the ephemeral imprints of memory captured with photography and the more tactile (burned, engrained, rough) surfaces of etching. Third, besides the conceptual strength, we are happy to find in Nakamori's work a



Hitoshi Nakamori, graphic #2, photo etching, 2009, Plate:(75×98cm)/sheet: (103×121cm), ed. 1/8

frantic version of kawaii (cuteness): frantic kawaii. Nakamori interprets two of the most representative subjects of Japanese pop culture, Hello Kitty and Panda, depicting them with a deep sensuality. Drawn with chalk, the gloomy figure of Kitty and wandering in the darkness Panda, evoke sadness and lost, making us aware that Japanese Cuteness is always based on a depth of sorrow, while the sweetness of Japanese beauty is light and often has bitter after taste.



Haruki Ogawa, 共鳴する痕跡 Resonating Trace, painting, pencil/alkyd/oil on canvas, 2010, 100×100cm

"Irritated Figures," we are thinking about visual representation of "resonance" and the pictorial way in which it is possible to visualize a wave that emanates out from a central figure and turns space and objects around it into pure abstraction.

Frantic underlines are scrawled under Haruki Ogawa's experiments with abstract expression and his generation of intertwined layers of a picture plain. After his solo exhibition



Ken Hayashida, 残響(沐浴2) The Reverberation (Ablution2), painting, 2009, oil/thread on canvas, 161.9×97.3cm

Frantic underlines Ken Hayashida's research into extreme interiors, from grimy toilets to baths covered with dirty ceramic plates. The tactile, substantial traces that appear in these interiors -- dust, excrement-like liquids, scratches - lead us to the particular use of cloth threads in Hayashida's work. Stretched along the canvas, the threads add an enveloping and downy touch to the painting while playing with the figurative dimension by resembling dense, streaming liquids. These threads support the imaginary depth of the painting, and, in the same manner as Japanese calligraphy, bring forward the surface of the picture itself.



Presents

2010 FRANTIC UNDERLINES PART 1

HARUKI OGAWA, KEN HAYASHIDA, NARITAKA SATOH, HITOSHI NAKAMORI, KENTARO ISOTANI, NAOKI SASAYAMA

2010 FEB.26TH FRI.-MAR.13ST SAT.

Curated by Rodion Trofimchenko

At the start of 2010, frantic gallery manifests its decisive, irrevocable and vigorous under-lines. Being in the epicenter of a vast, active but unsettled art field we make our choices in the sphere of artistic methods, curatorial programs and critical attention. We frantically point out the artists that we have already shown, draw new attention to the underappreciated sides of known masters, insist on focusing on just-emerging newcomers and strive to discover as-of-yet unrecognized talents. frantic gallery would like to draw 2,010 lines under the names of those with whom it would be honored to think about art together.



Naritaka Satoh, Mantoy No.2, painting, pencil/charcoal/acrylic on paper/panel, 2009, 41×31.8cm

His babies shine with artificial beauty, as if their voluptuous shapes were filled with silicon. We bring attention to Satoh's attempt to create circles of these creatures that share complicated relationship between them, while continuing to explore the topic of "twisted versions of the antagonism between a baby and his doll".

Frantic underlines are scrawled under Naritaka Satoh's "mechanical" pencil figures, which bring together the artificial and the organic in one body. Satoh's stuffed toys appear to suffer or seethe with anger; their skin and stitches, their volume and poses are filled with juices of life.



Naoki Sasayama, The New World/Hunting 1, painting, 2010, watercolor on montvale paper/panel, 45.5×53cm

scenes to a fantasy about how the fight for life -- the motive of survival -- would look like beyond the world of the living. We stress the artist's research into Gothic fashion as a form of resistance to modern propaganda promising a narrow-minded vision of "peace" and the "calmness" of consumer society. And finally we start to work on the topic of "The Primitive!!!".

Frantic underlines are scrawled under Naoki Sasayama's new series of paintings, "The New World/Hunting," that manifests the artist's transition from realistic depictions of death



Kentaro Isotani, Black Looker No.1 (lenses/Look cut, conquer), sculpture, 2009, lenses/silicon/polyurethane/magazine/steel/wood/paint, H110×W46×D38cm

simply kawaii -- cute -- nor empty grotesque.

Frantic underlines Kentaro Isotan's new series of sculptures, "Dark Watchers," which we are crossbreeding with his earlier series "White Bitches". We also would like to bring attention to new two-dimensional works by this sculptor and point out the Pop Art features in his work, which are neither

Franticは仲森仁のフォトエッチングの技法と彼の作品の「ポストアポカリプスの美」にアンダーラインを引きます。我々は、第一に日本における版画作品について考えることを明らかにし、版画を（不況時における売り易い絵としてではなく）コンテンポラリーアートの一部であり、自立的な価値を持つ作品として取り上げたいと考えています。第二に、「記憶のインプリント」のようなつかの間の写真表現と「焼け、粒の荒い、ラフ



Nakamori Hitoshi, untitled, photo etching, 2008, Plate: (16×23.6cm) / sheet: (43×43cm), ed. 1/15

な表面」という触感的特徴を持つエッチングを一体にする技法を強調します。第三に、概念的な側面の他に、我々は仲森の作品においてランティックの可愛らしさを目にするに喜びを感じます。

つまり仲森はポップカルチャーにおける最も代表的な象徴、つまりハローキティとパンダを取り上げ、より深い感覚で表現しています。不在の公園にてチョークで描かれたハローキティと闇でぶらつくパンダの空虚なイメージは悲しみと喪失に支えられ、観客に伝わることは、日本の「可愛さ」は、実は哀愁を基にし、日本の「甘美さ」は軽く、後味に苦味が伴うことを忘れてはいけません。



Haruki Ogawa, 共鳴 I (Resonance I), painting, 2010, pencil/alkyd/oil on canvas, 100×100cm

という現象の視覚表現について考え、絵画の中心にある形象が発する波動は、周りの空間と対象を完全に抽象とさせるものであり、その可視化の方法を探し始めます。



presents

2010 フランティック アンダーライン

磯谷権太郎, 笹山直規, 小川晴輝, 林田健, 佐藤誠高, 仲森仁

2010年2月26日[金]→3月13日[土]

Curated by Rodion Trofimchenko

frantic galleryは2010年の始まりに、力強く、決定的なアンダーラインを提示します。巨大で活発ではありますが、安定していないアートシーンの中心にいなから、我々は美術的な決定、美的なプログラム、及び批評上の注意において堅固な選択をします。過去に展示した作家を強調し、既に知られているアーティストの新たな側面に注目し、登場したばかりの作家へより深いフォーカスをあて、まだ無名な若手について言及します。frantic galleryは、一緒にアートについて思考していきたい作家の名前に2010のアンダーラインを引きます。



Naritaka Satoh, Dream Vision, drawing, color pencil/paper, 2010, 25.7×36.4cm

みは痛み、あるいは怒るように表現され、彼らの皮膚と縫い目、ポリウムとポーズは生命のジュースで満たされているように見えます。それと同時に、佐藤による赤ん坊は人工的な美とシリコンで溢れたような艶やかなシェープで輝いています。複雑な関係で、これら「生物」のグループを構成する佐藤の試みに我々は注目し、「子供と人形の間の入り組んだ関係」というテーマを発展し続けます。

Franticは佐藤誠高の「メカニカルな」鉛筆で生産された形象、つまり人工的な特徴と同時に有機体の性格を持つボディにアンダーラインを引きます。ぬいぐる



Naoki Sasayama, The New World/Hunting 2, painting, 2010, watercolor on montvale paper/panel, 91.0×72.7cm

抗としての現在ゴシック表現に注目し、「The Primitive!!!」というテーマを考え始めます。

Franticは笹山直規の「The New World/Hunting」の新シリーズに注目します。死ぬ瞬間の現実的な表現から、死後の世界における「生と死」のファンタジー、生物の世界の彼岸におけるサバイバルなどのモチーフに関する作家の移行にアンダーラインを引きます。作家のゴシックに関する研究、つまり現在の視野の狭い「平和」、又は消費社会の柱の一つである「安心」に対する反



Kentaro Isotani, Black Looker No.1 (lenses / Look cut, conquer), sculpture, 2009, lenses / silicon / polyurethane / magazine / steel / wood / paint, H110×W46×D38cm

Franticは磯谷権太郎の新シリーズ「Darkness Watchers」にアンダーラインを引き、以前制作されたWhite Bitchesと出合わせ、展示します。この彫刻家の平面の新作を強調しつつ、単なる可愛さや空虚なグロテスクさではない磯谷のポップアートの側面に注目します。

2010 FRANTIC UNDERLINES Part 1

Kentaro Isotani, Naoki Sasayama, Haruki Ogawa, Ken Hayashida, Naritaka Satoh, Hitoshi Nakamori
2010 Feb.26th Fri. – Mar.13st Sat.

Director: Yasuhisa Miyazaki
Exhibition Curator: Rodion Trofimchenko
Assistant Curator: Haruka Mori
Design: Tokyo Pistol
Special thanks to: Donald Eubank

frantic gallery

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