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INSIDE



An Import of Toys With Various Implants Cause Shock and Admiration
Naritaka Satoh shows up with his adorable "Transplant Babies". His obsessively detailed images of stuffed toys with transplanted faces of undefined sex are completed by "neurotic" pencil and present various procedures of mixing, transference and implantation.

World Trade Focus, p2

被植入各種器官的玩偶讓人驚嘆和佩服

佐藤誠高展示了他令人驚嘆的“移植器官寶貝”。他用他的“神經質”鉛筆勾畫出無性別人面獸身玩偶，畫像同時也展現出融合、轉變和最終實現此作品。

世界貿易焦點·第2頁



Stars Bring Trash

Kentaro Isotani arrives in Taipei with 5 of his "White Ladies". The luxurious frantic room # 37 of the Sunworld Dynasty Hotel will be filled with rotating sexy/tasty sculptures made of creamy polyurethane with incrustations of garbage, guns, miniature trucks and other machines of violence.

Celebrities Focus, p3

明星帶來垃圾

磯谷雅太郎和他的5位“白夫人”抵達台北。王朝大酒店的#37豪華客房將陷入旋轉性感、美味、用聚脲材料製成、外皮以火炮、小型卡車和其他暴力機器組成的雕塑所占領。

明星焦點·第3頁



Dynamics of H.O.'s Images Provoke Mass Dizziness and Public Collapses
Haruki Ogawa displays his centripetal images with figures flying in pieces. Hundreds of onlookers are enveloped in these miniature nuclear explosions with colorful splattering and sophisticated trajectories.

Economy and Dynamics Focus, p2

具有令人暈目眩的動態 H.O 圖像

小川春樹以飛濺式的手法來顯示他的圖像。數百名觀眾都被絢麗多彩的噴濺痕跡與小型核爆炸式的藝術表現形式深深吸引。

經濟和動態焦點·第2頁



Epidemic of Dumbness and Deafness Without Hope For a Cure

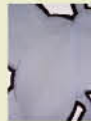
Yasuhiko Arakawa reveals his paintings that emit disturbing silence. They are images of ice surfaces and giant crystals. They are figures of lost children inside shadows of architectural remains. Arakawa attacks us with the imaginary that withdraws all ability of sound.

Health Focus, p2

明星帶來垃圾

荒川靖彦展示的繪畫作品散發著令人不安的沉默與寂靜。像是冰的表面和巨大的水晶體，也是孩子失蹤在殘留建築物的陰影裡。荒川以這種繪畫攻擊和震撼了我們所有的聽覺力。

健康焦點·第2頁



Outburst of All-Absorbing Coitus With Melting Effects

Johji Karatsu installs a sequence of paintings, which recreate sexual acts in the most radical manifestation. It is intercourse, during which the borderline between "me" and "other" disappears; the concrete image of the body turns into abstraction and the subjects dissolve into ecstasy.

Social Behavior Focus, p3

突出地吸收的性交效應

唐津鎮治的一系列作品，重新塑造了性行為最根本的表現方式。這是一個不存在“我”和“其他”界線的；能把真實題材轉變為抽象，然後與主體融為幻覺夢境。

社會行為的焦點·第3頁



WEATHER

Taipei: Absolutely fair

Sunny, but not too hot at the Sunworld Dynasty Hotel. No clouds. Probability of rain - 0%. A gentle breeze blows from all directions toward the art project frantic booth #37 on the 15th Floor of the Sunworld Dynasty Hotel. International assistants of "frantic" make the atmosphere of room #37 warm and welcoming with brief interruptions of hooligan spirit and party vibes. Humidity caused by dull conversations and banal explanations is prevented with the support of the curator and the artists' presence. Some of the visitors may expect a thunderstorm of insight and showers of inspiration.

frantic INVASION

A new art gallery from Japan intrudes room # 37 of the Sunworld Dynasty Hotel and demands World Attention

frantic

瘋狂侵襲 由日本侵入王朝大酒店#37號房的新畫廊渴求世界的關注

Artists and the gallery owner or art project frantic, as well as the curator of "frantic INVASION", are happy to meet friends and get acquainted with everyone who is in love with art.

@ VT Artsalon on May 9th Sat., from 20:00

We will be delighted to celebrate the "Image/Playing" Hou I-Ting Solo Exhibition Opening and discuss the next Art Attack with our new found allies, p4

Interview with the director of art project frantic Yasutoshi Miyazaki

藝術記者：您是如何和藝術第一次接觸？

宮崎康壽：嗯，這是透過我在中學的藝術活動。我的學校是培養設計師的學校，所以我們有增設繪畫課。我從



“Transplant Babies” Open New Perspectives for Plastic Surgery Methods in Contemporary Art

“移植寶貝”在現代藝術裡整容手術的新理念

If you close your eyes for a second and put all your efforts to imagine how a plastic surgeon would look if he were an artist, you most probably will see Naritaka Satoh. Satoh is an artist-surgeon first of all because he has sharply precise hand and very patient spirit: he gives birth to his photographic figures with the help of the pencil. The pencil is actually Satoh's scalpel that creates absolutely symmetrical curved lines on baby's faces or gentle waves on naked women's stomachs.

Second reason why Satoh is a plastic surgeon in art is that he researches techniques of transplantation, as well as methods of symbiosis, implantation and transference. Thus, he implants baby's postures into stuffed animals: a rabbit-toy look at us with naive gaze and playful attitude. In the same time he inserts an air of strict officiality into children's world: a baby is looking at us as if he/she is posing for a passport photo. Satoh brings architectural order into mess, for example drawing hair in geometrical forms, or intently depicting unreal bodies in documentary style. This artist has never been ideologist of "pure natural beauty", in reverse he is "evil genius" of artificial charm, made-up harmony, sexappeal of the inorganic, chemical perfume.

In the same time he in-

如果你閉上眼睛努力去想像當一個整容科醫師是一個藝術家的時候，你可能會聯想到佐藤誠高。原因之一是他有極度精確的手和非常耐心的精神。他用他的鉛筆勾畫出栩栩如生的照片像。這隻鉛筆是誠高的解剖工具，它創造了寶貝們臉上對稱的線條或是女人腹部細微的曲線。

佐藤是整容醫師的第二個原因。是他研究移植技術，協調方法以及植入和轉移。因此他能將嬰兒的姿態植入毛絨玩具：一隻兔子用天真的目光和調皮的態度盯著我們。同時他將嚴肅的氣氛注入兒童的世界裡：嬰兒看著我們，彷彿他或她在為了拍護照的照片而擺姿勢。佐藤混亂了建築順序，例如把頭髮畫成幾何圖形，或用記錄片風格來描繪虛幻的物體。這個藝術家從來沒有思想家“純天然的美”相反他是人造魅力的“邪惡天才”，組成了和諧，無機質的化學香水。

在同一時間他將嚴肅的氣氛注入兒童的世界裡：嬰兒看著我們，彷彿他或她在為了拍護照的照片而擺姿勢。佐藤混亂了建築順序，例如把頭髮畫成幾何圖形，或用記錄片風格來描繪虛幻的物體。這個藝術家從來沒有思想家“純天然的美”相反他是人造魅力的“邪惡天才”，組成了和諧，無機質的化學香水。



Baby Wearing a Dress, pencil/charcoal/ acrylic on panel/paper, 60x500, 2008



Woman With No Arms and Legs, pencil/charcoal/ acrylic on panel/paper, 162x970, 2009



Baby in Likeness of a Child 2, pencil/charcoal/ acrylic on panel/paper, 97x1225, 2008



Baby in Likeness of a Child 3, pencil/charcoal/ acrylic on panel/paper, 130x894mm, 2009

佐藤誠高 Naritaka Satoh

PROFILE
1980 Born in Aichi prefecture 2006 Graduated Tokyo Art University, Design Course. 2008 Received a Master's Degree at Tokyo Art University

Solo exhibition
2007 8th sief Gran-Prix Exhibition, "Neutral Grey", Spiral, Tokyo. 2009 "Transplant Baby The Synthetic Toys in art of Naritaka Satoh", art project francis, Tokyo

Group exhibitions
2002 GEISAI 2, Big Sight, Tokyo 2006 Graduation Works Exhibition, Tokyo Art University Museum, Tokyo 2007 8th sief, Spiral, Tokyo 2008 Graduation Works Exhibition, Tokyo Art University Museum, Tokyo 2008 Artist Show, art project francis, Tokyo

Art Fairs
2008 Yokohama Art&Home Collection Exhibition, Yokohama



Figures Writhing in Hysteric Attack Affect Surrounding Onlookers and Provoke Chain Reaction of Convulsions

圍觀的觀眾被扭曲的形象和刺激的抽搐的連鎖反應所影響

Explosive Dynamics is one of the main features of Haruki Ogawa's artwork. Figures he depicts acts as protozoa body, which was purred with strong acid chemical: immediate reaction, squeal, multi-directed movement. Ogawa's image acts like eruption of colors, lines, painting's material and, eventually, emotion. He often uses metaphor of chemical reaction to describe his work: as if mixing of particular substances, colors or ideas lead to intense and unstoppable discharge of foam, gas, light, heat and unknown visual essences. Ogawa's images are "irritated images", not only in its figurative qualities but in its critical dimension as well. The wild twist of silhouette line of his figures might be understood as the

irritation at persistent clear outline of anime characters-like figures so popular in Contemporary Japanese Art. The ungraspable, even uncatchable movement of Ogawa's images might be perceived as their irritation at product-like, easily graspable figures of Japanese Pop Culture.



Don't Look Back, watercolor/ alkyd/ oil on canvas, 727x1000mm, 2008



Dangerous Dinner Table 2, oil/alkyd/ pencil on canvas, 910x910mm, 2009



Secret and Curiosity 3, watercolor/ alkyd/ oil on canvas, 652x662mm, 2008



Dangerous Dinner Table 3, oil/alkyd/ pencil on canvas, 1090x803mm, 2009

小川晴輝 Haruki Ogawa

PROFILE
1986 Born in Kanagawa prefecture 2008 Student of Tokyo Zokei University

Group exhibitions
2008 Today's Lunch, ARC gallery 2008 Five Art Universities Exhibit, Musashino Art University

Art Fairs
2008 Art&Home Collection Exhibition, Yokohama



Faces That Present "Unrevealed" Bring Back the Best Traditions of Portraits in Contemporary Art

臉所展現出的“不表露”是當代藝術中肖像畫的優良傳統

PROFILE
1974 Born in Gifu Prefecture 1993 Graduated from Gifu Prefectural Kano High School, Art Course 1998 Graduated from Kanazawa Municipal Kanazawa College of Art 1997 Taki Fuji Art Award

Group Exhibitions
1997 "Lives of Punk, Beast, Lion, Girl, Youth and Good Man" in Kanazawa / 1998 Kanazawa Chunichi Art Exhibition in Kanazawa / Participated in a street gallery at the show window of a bank in Gifu / Gifu Youth Culture Exhibition at Gifu Memorial Center in Gifu / 1999 Gallery Selected Exhibition at Gallery artra in Kanazawa

"Project D" Collaboration PARK KATAMACHI in Kanazawa / 2000 Touring Exhibition "VOICE" in Nagoya at AICHI ARTS CENTER in Nagoya / Touring Exhibition "VOICE" in Kanazawa at Kanazawa Citizen's Art Center / pits / Touring Exhibition "VOICE" in Tokyo at Mitaka City Arts Center

Personal Exhibitions
1998 "SOUP" Gallery Asano in Kanazawa / 1999 "ON THE BED" at PARK KATAMACHI in Kanazawa / Engaged in commercial arts after VOICE exhibitions. Continued production but suspended exhibition activities. 2006 Restarted activities from participating in GEISAI #10. "GIRLSWALKER Award" / 2008 Participated in GEISAI MUSEUM #2 / Participated in GEISAI #11

光村健 Takeshi Komura



Honest, oil on canvas, 910x727mm, 2008

Ice, Crystals and Other Images of Frozen Time Disperse Music That Takes Away the Sense of Hearing

冰，晶體和其他冷凍時間的
圖像分散了音樂帶走了聽覺

荒川靖彦 Yasuhiko Arakawa



PROFILE
1983 Born in Tokyo. 2006- Tokyo University of the Arts, Fine Arts, Oil Painting Course / Tokyo, Japan

Solo exhibition
2008 "Via art 2008", Shinwa Art Museum, Ginza "Via art Osaka 2008", Breeze Tower, Umeda, Osaka "Artist Show", art project francis, Nihonbashi "Emerging Buds Debut", Exhibit Live & Moris, Ginza 2007 "Via art 2007", Shinwa Art Museum, Ginza

Group Exhibitions
2008 "Via art 2008", Shinwa Art Museum, Ginza "Via art Osaka 2008", Breeze Tower, Umeda, Osaka "Artist Show", art project francis, Nihonbashi "Emerging Buds Debut", Exhibit Live & Moris, Ginza 2007 "Via art 2007", Shinwa Art Museum, Ginza

Events
2007 "Media Opera", Asahi Art Square, Asakusa



The Meaning Disperses and Becomes Ungraspable, oil on panel, 1167x727mm, 2009



Over Something Again, oil on canvas, 606x727mm, 2008



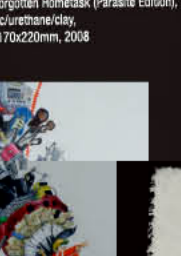
A beginning and the end, oil on canvas, 530x730mm, 2008



A Story, oil on canvas, 606x910mm, 2008



My Shadow, oil on canvas, 500x727, 2008



Our Forgotten Hometask (Musical Instrument Edition), acrylic on canvas, 530x456mm, 2008

now... tions of "beto...

The Eruption of Forgotten Home Tasks from Children's Suitcases Bring to Light Problems of Repressed and Memory

從兒童書包裡爆發出的被遺忘的家庭作業
揭露了壓抑的記憶

大野修 Shu Ohno

1981 Born in Fukuoka 2004 Graduated Industrial University of Kyushu, Art Department, Sculpture 2006 Master Degree at Tokyo Art University, Sculpture

Group Exhibitions
2008 Artist Show, art project francis, Tokyo

Solo Exhibitions
2006 SUPER NOISE SCULPTURE, LIVE&MORIS, Tokyo 2008 Our Forgotten Home Task, art project francis, Tokyo

Art Fairs
2008 Yokohama Art Fair



Our Forgotten Hometask (Parasite Edition), acrylic/urethane/clay, 345x170x220mm, 2008



Our Forgotten Hometask (Musical Instrument Edition), acrylic on canvas, 530x456mm, 2008



Inner Brain Explosion Drive, Marble, 200x200x200mm, 2005

Totemistic Sculptures Turn Hotel Room of Sunworld Dynasty Hotel in Place for Mysterious Worship and Sacrifice

圖騰雕像把王朝酒店的客房變成一個神秘的崇拜和犧牲的基地

If there is true Japanese Punk Spirit, which doesn't limit itself by fashion and music, Kentaro Isotani is one of its embodiments. In his artistic role he is "bastard", he is "skunk", he is "piece of shit". People see him with bottle of Whiskey at art fairs and with models of various types of guns at gallery talks. The exhibition space of his solo

exhibition in the end usually looks like garbage-recycling plant: accumulations of Pepsi-Cola pet-bottles, empty alcohol packaging, peaces of torn clothing or textile and, of cause, unavoidable Mud. All these are actually basic working material of this sculptor and most probably will be eventually used for creating works for his next Solo Show.

Preparing for "Instant Dogma" Exhibition in 2008 Isotani was researching the immediate feeling of primitive man, who encounters marvelous sculpture of a saint in a church. His experiment was to give Barbaric Form to The Sublime, to project The Wild Sensuality onto Delicate Expression, to mix Rustic Spirit with Elevated Sentiment.

磯谷權太郎 Kentaro Isotani



PROFILE
1975 Born in Totter, Japan
1994-1998 Kanazawa College of Art, B.A. Fine Art course, Sculpture
1998-2000 Kanazawa College of Art, M.A. Fine Art course, Sculpture

Solo exhibition
2005 "Kantaro Isotani Exhibition", Kishimori Temple, Zoshigaya, Tokyo
2005 "Transvestites", Gallery KINGYO, Sendagi, Tokyo
2008 "Instant Dogma", Gallery KINGYO, Sendagi, Tokyo
2009 "Keep Smiling! God Loves Idiots! The Figures of critical grin in the art of Kentaro Isotani", art project francis, Tokyo

Selected Group exhibition
2000 "Kawaguchi Art Club", LILIA gallery, Kawaguchi, Saitama
2002 "Size of The World", Yamawaki Gallery, Ichigaya, Tokyo
2004 "Kin-no-Si, Gin-no-Za", Ono Gallery, Kyobashi, Tokyo
2005 "Some Sculptors", Gallery 52, Iidabashi, Tokyo
2006 "Toy Box Vol.3", Otuka RED-ZONE (Live House), Otuka, Tokyo
2008 "Kingyo of KINGYO", Gallery KINGYO, Tokyo
2008 "MR1109, NO NAME", Tokyo
2008 "Hatsudai Noise Festival", Tokyo

Art fairs
2006 "GEISAI#10", Tokyo
The Judge Prize "ST Prize", "GIANT ROBOT Prize", "girlswalker Prize", 2006 "NADA", MIAMI ART FAIR (KAIKAIKI booth), Miami
2008 "GIN-KEN ART FAIR", Ginza Art Labo, Tokyo
2008 "GEISAI MUSEUM#2", Tokyo
2008 "Yokohama Art & Home" (art project francis booth), Yokohama
2009 "101 Tokyo Contemporary Art Fair", Akiba Square, Tokyo

At "Keep Smiling! God Loves Idiots!" Exh. The World saw Isotani's "White Ladies": the totemistic pair of his Saints. They are Isotani's "Junky Ladies", "Seductive Witches" literally filled with trash: guns, models of trucks, scissors, dangerous razors and other instruments for castration. "White Ladies" are Goddesses: they pro-

voke restricted, they push to transgression. These white witches enchant onlookers. They incite us to interrupt usual course of affair, to do something bad, for example to shout out bad worlds, to experience "a dirty mouth", to show middle finger to some-



White Lady #9 (left) with White Lady #8 (right) squeeze St.A, which is completed in mixed media, 145x70x80cm, 2008



White Lady #4 (go to the party), mixed media, 96x45x30cm, 2009



White Lady #9 (scissors / favorite things), mixed media, 83x34x17cm, 2009



White Lady #5 (guns / the best moment), mixed media, 53x32x25cm, 2008



Mud Lady (razor/faces the hardest, mud / water glue / urethane / plastic bottle / steel can / wire / magazine / toy car / necklace / razor, 45x23x10, 2009



St.G.H.L.G.K., mixed media, 65x36x27cm, 2008

如果有不被限制於時尚和音樂的真正的日本龐克精神，那麼磯谷就是這種精神的化身。他所扮演的藝術角色是：雜種，臭鼬，和糞便。你會看到他在藝術博覽會上拿著 whiskey 和各種手槍模型，他作品的展區經常會看起來像是垃圾回

收站，積累了：pepsi-cola，塑料瓶，酒類的外包裝，撕破的衣服或者是布料，當然還有難以避免的泥土。這些其實都是他用來創作和製造這次雕塑的材料，很可能也被用作為他下次展覽的材料。

在準備 2008 "instant dogma" 展覽的時候，磯谷尋找著一種原始人初次在教堂裡接觸神像的感覺。他試驗將野蠻轉為高尚的形式，用野生的肉感來體現玲瓏細緻的表達方式，試著把樸素精神和高貴情愫融合在一起。

在 "keep smiling! God loves idiot" 展覽中，磯谷向世界展示了他的兩位 "白夫人"，她們是磯谷的 "垃圾夫人"，"狐狸精" 用：槍模型車，剪刀，危險的刮鬍刀和其他的 "不使用的" 器具。"白夫人" 是婊子，她們挑釁束縛，她們叛逆，她們向觀眾施魔法，她們鼓勵我們

逆流而上，做壞事，例如罵髒話來證明她們有一張髒嘴，指人中指或

A Flood of Paint Material and Color In Vast Areas of Devastated Landscapes

大量的作畫材料和塗料湧進大面積被破壞和摧殘的景觀



Apartment in water, oil on canvas, 1300x1620mm, 2008



Socket, oil on canvas, 1120x1455, 2008



Landscape with a house, oil on canvas, 1300x1620mm, 2008

坂口竜太 Ryota Sakaguchi

1978 Born in Okayama Prefecture
2003 Graduated Musashino Art University, department of oil painting

Group Exhibition
2006 Tokyo Wander Wall, Tokyo / Art Box Exhibition, Art Tokyo
2007 Yokohama Minatomirai Exh., Yokohama / Shell Art Prize, Exhibition in Daikanyama Hillside Forum / Dream Square Haruhi Biennale
2008 Tokyo Wander Seed Exh.

Solo Exhibition
2008 "Night After a Dull Day" Exhibition, Nichi Gallery, Tokyo

Art Fair
2007 Shanghai Art Fair, Nichi Gallery Booth, Shanghai

Discovery of Unprecedented Maps with a Micro-Detailed Description of the Internet's Hidden Corners

在被發現的前所未有的地圖上細微的描述了網絡的隱蔽角落

梅沢和木 Kazuki Umezawa

Born in Saitama, Japan
2004 - Musashino Art University, Department of Imaging Arts & Sciences

Group Exhibitions
2003 Graduation Exhibition of Omiya Koryo High School, The Museum of Modern Art, Saitama / 2005 "All Japan Collection Painting Exhibition (ZUBI)", Selection Prize, Ito City Sightseeing Hall, Izu / 2006 "Odd-looking" Exh., Musashino Art University, Tokyo
2007 "Black (Kuroi)" Exhibition of Five Art Universities, Design Festa Gallery West, Tokyo / "ASK? Film Festival 2007", Selection prize, Art Space Kimura, Tokyo / "ASIA-GRAPIH2007", GS section, Akihabara UDX, Tokyo / 2008 "Saisei" Exhibition, BankART Studio NYK, Yokohama / Graduation Works Exhibition, Musashino Art University, Tokyo
GEISAI#11, Tokyo Big Sight, Tokyo

Art Fairs
2008 Yokohama Art & Home Art Fair (art project francis booth), Yokohama
2009 101 Tokyo Contemporary Art Fair (art project francis), Tokyo



Untitled, acrylic/paint on panel, 130x324cm, 2009 (detail)



Untitled, acrylic/paint on panel, 130x324cm, 2009

Sexual Ecstasy Overcomes Self Preservation Drive and Figures Disperse in Transpersonal

性搖頭丸克服自我保護的慾望

It all starts when a man meets a woman... in the passionate bond of a sexual act. It is the moment when the two of them slip into a state where they forget their age, nationality, religion, political convictions and all else. It is the moment when they even forget their own sex. It is now on the peak of repetitive movements, united breath, sweat and heat when they finally start to melt. Thus, two become one, with absolutely no chance to ever grasp itself from the outside. Their (dif)fusion occurs in the psychological dimension: they no longer act as separate entities; they no longer know who they are; they no longer know. Their (dif)fusion occurs in the figurative dimension: we no longer find separating lines between them; we no longer distinguish the figure from the background; we no longer recognize the figure; we no longer recognize. Consequently, their (dif)fusion is "interactive", it takes us in. We fuse with the represented coitus, participate

in it and eventually (dif)fuse with the amalgamated bodies.

Such is an intercourse Johji Karatsu proposes to us. The sexual fusion he depicts is not only differs from pornography it is opposed to pornography. Pornography offers a mechanism to easily identify with the participating characters, the consequent pleasure and satisfaction: Porno serves the Pleasure Drive. Karatsu offers a mechanism that dissolves subjectivity, provokes anxiety and a sense of being lost: he gives way to the powers of Death Drive. The process, which aims to give birth, shows its other side of self-destruction.



Untitled 1, oil on canvas, 318x410, 2008



Untitled 2, oil on canvas, 410x318, 2009



Untitled 3, oil on canvas, 318x410, 2009

唐津讓治 Johji Karatsu

PROFILE
1985 Born in Kyoto
2009 Graduated at Tokyo Art University, oil painting course

Art Fairs
2008 Art&Home Collection Exhibition, Yokohama



hmn#1, oil on canvas, 410x318, 2008



Cherry, oil on canvas, 410x318, 2008



The Hole, oil on canvas, 410x318, 2008



Portrait 2, oil on canvas, 410x318, 2009



Untitled 4, oil on canvas, 410x318, 2008

當一個男人遇到一個女人... 陶醉在激情的性的行為之中，就在這個時刻兩個人一起滑落到一個境界，在那裡他們忘記了自己的年齡，國籍，宗教，政治信念和其的一切，他們甚至忘記了自己的性別。在這個時刻達到了重複動作的高峰，合併的呼吸，汗水和熱量直到最終開始融化，就這樣兩個融合成了一體，任何外來力量都沒有機會能把他們分開。他們的融合發生在心理層次：他們不再各自單獨行動；他們不再知道他們是誰，他們不再知道。他們的融合發生在比喻層次：我們再也找不出分離他們之間的界線；我們再也不能把人物從背景分開；我們再也不能辨認出人物。因此，他們融合是 "互動" 它把我們捲進，我們就是性交的導火線，參與其中，最終融合為一體。這就是性交唐津讓治展示給我們的性交。他描述的性的融合不僅不同於色情片，而且反對色情片。色情片的主角帶給我們的是易於識別的機械式性交，連續的快感和滿足；色情片只能滿足快感慾望，可唐津提供的是溶解主體的感受，挑起焦慮感和喪失感；他屈服於死亡的慾望正是為了顯示另一面生。他們的融合發生在比喻層次！

www.frantic.jp

Scheduled Exhibitions

Summer 2009

REGENERATION OF (DIF) FUSE
The dynamics of abstract and concrete in the art of Johji Karatsu



Autumn 2009

EXPRESSIONS OF CONCEALMENT
Takeshi Komura Solo Exhibition



Winter 2009-2010

Yasuhiko Arakawa Solo Exhibition



Winter 2009-2010

IRRITATED FIGURES

Hiroki Nogawa Solo Exhibition



Winter 2009-2010

SUPER HYPER ETERNAL FORCE SCREEN CAPTURE
The maps of the web peeped by Kazuki Umezawa



What's on TV

CNN

Disney

Hollywood

Animal Planet

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Gallery: 14:00pm-23:00pm / 週一至週六 / Lounge: 21:00pm-1:00am / 週二至週四 / 21:00pm-2:00am / 週五至週六
Gallery: Tue.-Sat. / 14:00pm-23:00pm / Lounge: Tue.-Thu. / 21:00pm-1:00am, Fri.-Sat. / 21:00pm-2:00am

LOCATION:



Artists and the gallery owner of art project frantic, as well as the curator of "frantic INVASION", are happy to meet friends and get acquainted with everyone who is in love with art

@ VT Artsalon
May 9th Sat., from 20:00

frantic publishing



"Keep Smiling! God Loves Idiots! The figures of critical grin in the art of Kentaro Isotani" Exhibition Catalogue, March 2009
Essay and Artwork Interpretation: Rodion Trofimchenko (Musashino Art University, Ph.D. course, Art Theory)
Design: Kazuki Takeshima
8 pages, 2 languages (Japanese, English), 4 colors
1000 copies



"Transplant Baby! The synthetic toys in the art of Naritaka Satoh" Exhibition Catalogue, May 2009
Essay and Artwork Interpretation: Rodion Trofimchenko (Musashino Art University, Ph.D. course, Art Theory)
Design: Kazuki Takeshima
6 pages, 2 languages (Japanese, English), 4 colors
2000 copies



"Trash" Exhibition Pamphlet, May 2009
Introduction Article: Rodion Trofimchenko (Musashino Art University, Ph.D. course, art theory)
Design: Tokyo Pistol
4pages, 2 languages (Japanese, English), 4 colors
700 copies

frantic events

Art at Night Vol.2
See Art with Mind Half Asleep
Dedicated to the opening of
Keep Smiling! God Loves Idiots! Exhibition
The Figures of Critical Grin in Art of Kentaro Isotani
2009.3.6 Fri - 3.28 Sat
Artist and Exhibition Organizers will be present to discuss "Keep Smiling! God Loves Idiots!" with all-right-long projection video background of Cure Barker's "Hell Raisers". Antichrist Superstars of Marilyn Manson, H.R. Giger's "Biomechanics and Ridley Scott's "Alien", David Cronenberg's "Crash", and so on.

Body Modification Bar.
ギニービッグ
2009年3月7日(土) 19:00~
The Body Modification Bar.
GUINEA PIG
Sat. 7, March 2009 19:00~
東京都新宿区歌舞伎町2-41-3
LEOビル3F A室
LEO-KOTOBUKI BLD 3F A-room
2-41-3 Kabukichyo,
Shinjyuku-ku, Tokyo, Japan
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Special Thanks: David Frazier, Donald Eubank, Jason Jenkins



Hibiya Line, Kayabacho sta. Exit 2 3min.
Tozai Line, Kayabacho sta. Exit 12 3min.
Asakusa Line, Nihonbashi sta. Exit D1 4min.
Ginza Line, Nihonbashi sta. Exit B1 4min.
JR Tokyo St, Yaesu North Exit Sakura Street 12 min.

frantic Space

"Keep Smiling! God Loves Idiots! The figures of critical grin in art of Kentaro Isotani" Exhibition View, March, 2009

To stress disobedience and the informal essence of Mud and Garbage, the artwork was contradictively organized in military order. To give a reminder of the basic concept of Isotani's "Saint's Sculptures" (namely, they are artwork

which were made by a brutal primitive man after he was impressed by a sculpture of a saint he saw in a church) exhibits were installed to recreate the ambience of the place for worship.

為了強調違背和非正式的泥漿和垃圾的本質，該藝術品是矛盾的軍事命令。為了提醒磯谷「神像」的基本概念（即，野蠻原始人在教堂裡看到神像時的感動，而做成的作品）展覽會重新塑造那氛圍來祭拜。



"Transplant Baby! The synthetic toys in the art of Naritaka Satoh" Exhibition View, April, 2009

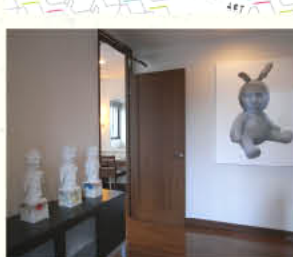
First, metallic pipes were installed in the "Transplant Baby" Exhibition Space. Then, "Transplant Baby" was implanted in background of

sakura blossoms. Thus, the visitors were provided with the most tactile experience of artificiality.

首先，金屬管被安裝在「移植寶貝」的展覽空間，然後「移植寶貝」被放在櫻花盛開的背景裡，這樣的搭配帶給參觀者最具有觸感的感受。



Art Fair



Yokohama Art and Home Collection
2008.11.28-11.29
Venue: Yokohama Home Collection, Yokohama

101 Tokyo
Contemporary Art Fair 2009



101 Tokyo Contemporary Art Fair
2009.05.02-05.05
Venue: AKIBA SQUARE
"Trash" Exhibition Kazuki Umezawa and Kentaro Isotani

"frantic INVASION" at Young Art Taipei is curated by



Other projects by Entomordia



THE YOUNG, AGGRESSIVE
Refractory Character of Contemporary Art in Russia
Exhibition
2008.05.8-05.24
Musashino Art University,
Museum & Library,
Tokyo, Japan



SANDMANN
Body, Metropolis and Visual Fetishism
Seminar-Performance by Massimo Canevacci and Sheila Ribeiro
2008.05.10
Super-Deluxe, Tokyo, Japan



Short-circuit: The Book and The Guts
Maria Volokhova and Nadya Savitri
Exhibition
2009.01.30 - 02.07
Gallery Asumu, Tokyo, Japan

Installation of Vision

Art Tour of Japanese cinema video artist Takahiko Iimura
Venues of screening, lectures and exhibitions:
France, Paris: Centre Pompidou / The Film Gallery / Fiac Art Fair
France, Tours: Muse des Beaux-Arts
Russia, Moscow: ActaL / CineEaston Club / National Centre of Contemporary Art
Russia, Saint-Petersburg: Freud's Dream Museum / Smolny University of Liberal Arts and Sciences



Under ConstRussian
Contemporary Russian Art
Inspired by Construction
Exhibition of Alexey Tikhonov and Yevgeniy Yufit Exhibition
2005.0
Ikejiri Design School

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