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塚本智也 Tomoya Tsukamoto

BIOGRAPHY

1982 Born in Kanazawa, Ishikawa prefecture, Japan

EDUCATION

Aichi prefecture University of Fine Arts and Music Department of Oil Painting, Aichi, Japan, B.F.A

Tokyo National University of Fine Arts and Music, Tokyo, Japan

Lives and works in Kanagawa prefecture, Japan

SOLO EXHIBITION

- 2022 Tomoya Tsukamoto Solo Exhibition/ ART FAIR TOKYO/ Tokyo, Japan
- 2021 Tomoya Tsukamoto Solo Exhibition/ ART FAIR TOKYO/ Tokyo, Japan
- 2019 Tomoya Tsukamoto Solo Exhibition/ ART FAIR TOKYO/ Tokyo, Japan
- 2018 Tomoya Tsukamoto Solo Exhibition/ ART FAIR TOKYO/ Tokyo, Japan
- 2017 Tomoya Tsukamoto Solo Exhibition/ ART FAIR TOKYO/ Tokyo, Japan
Tomoya Tsukamoto Solo Exhibition/ ART STAGE SINGAPORE/ Singapore
- 2016 Journey of Colors - Tomoya Tsukamoto Solo Exhibition/ Whitestone Gallery/ Japan
Tomoya Tsukamoto Solo Exhibition/ ART STAGE SINGAPORE/ Singapore
Tomoya Tsukamoto Solo Exhibition/ ART BEIJING/ Beijing, China
- 2015 Tomoya Tsukamoto Solo Exhibition/ ART KAOHSIUNG/ Kaohsiung, Taiwan
The Journey of Colors/ ART TAIPEI/ Taipei, Taiwan
Tomoya Tsukamoto Solo Exhibition/ ART FAIR TOKYO/ Tokyo, Japan
Tomoya Tsukamoto Solo Exhibition/ ART STAGE SINGAPORE/ Singapore
- 2014 Tomoya Tsukamoto Solo Exhibition/ ART KAOHSIUNG/ Kaohsiung, Taiwan
- 2013 Colors of Light, Gallery M Contemporary Art/ Aichi, Japan
- 2012 Silhouette, Seibu : Shibuya Art Gallery/ Tokyo, Japan
- 2011 New Landscape/ Gallery M Contemporary Art/ Aichi, Japan
- 2006 Dispersed Light/ Gallery Garaku/ Nagoya, Japan
- 2005 Trace/ Gallery Garaku/ Nagoya, Japan
- 2004 Haruhi Museum/ Aichi, Japan

SELECTED GROUP EXHIBITION

- 2021 Tomoya Tsukamoto Group Exhibition/ ART TAIPEI, Taipei, Taiwan
- 2020 Tomoya Tsukamoto Group Exhibition/ ART CENTRAL Hong Kong/ Hong Kong
Tomoya Tsukamoto Group Exhibition/ ART TAIPEI, Taipei, Taiwan
- 2019 Tomoya Tsukamoto Group Exhibition/ ART CENTRAL Hong Kong/ Hong Kong
Tomoya Tsukamoto Group Exhibition/ ART TAIPEI, Taipei, Taiwan
- 2018 Tomoya Tsukamoto Group Exhibition/ ART CENTRAL Hong Kong/ Hong Kong
Tomoya Tsukamoto Group Exhibition/ ART TAIPEI/ Taipei, Taiwan
- 2017 Tomoya Tsukamoto Group Exhibition/ ART TAIPEI/ Taipei, Taiwan
- 2016 Tomoya Tsukamoto Group Exhibition/ ART TAIPEI/ Taipei, Taiwan
- 2014 Young Art Taipei/ Taipei, Taiwan
- 2013 Art Revolution Taipei/ Taipei, Taiwan
- 2012 Shell Art Award - Artist selection/ The National Art Center/ Tokyo
The 11th Gunma Biennale for Young Artists/ The Museum of Modern Art/ Gunma
FAN DE NAGOYA Art Exhibition 2012/ Nagoya, Japan
- 2011 FLOWER PAINTING - The Second Harmony/ LEEAHN Gallery/ Chamgwon, Korea
- 2010 Kimi Art Gallery/ Seoul, Korea

SELECTED GROUP EXHIBITION

- 2008 Blue Dot Asia 2008/ Seoul, Korea
ART ADVANCE ADA CHI 2008/ Theatre 1010, Tokyo
- 2007 Graduation Works (Master Course)/ Tokyo National University of Fine Arts and Music
- 2005 Shell Art Award 2005/ Tokyo, Japan
- 2004 Shell Art Award 2004/ Tokyo, Japan

PROJECTS

- 2009 Public artwork of Kyushu Shinkansen Shin Tosu Station/ Saga prefecture, Japan
- 2007 Design for Stage Curtain/ Theatre Creation/ Toho Co., Ltd., Tokyo
Art Projects Minakami, Japan

COLLECTION

Minakami Town, Gunma prefecture, Japan
GATEAU FESTA HARADA
Mr.I Collection
Mr.W Collection
Other Private Collections

Gen Umezu, "Flasch / Back - Spectrum, Phantom, Reflection", Tomoya Tsukamoto, Kawata Gallery, 2013
Yasuko Iba, (note), The 11th Gunma Biennale for Young Artists, The Museum of Modern Art, Gunma
Miki Mori, "Tomoya Tsukamoto : Dispersed Light", BIJUTSUTECHO, August, 2006
Ayako Takahashi, "Tomoya Tsukamoto Exhibition", CHUNICHISHINBUN, February 11, 2004

AWARDS

2014 The Young Art Award, Young Art Taipei 2014, Taiwan. 2012 Silver Prize, The 1st Van Contest, Veritas Corporation. GATEAU FESTA HARADA Prize, The 11th Gunma Biennale for Young Artists. 2005 The 20th Holbein Scholarship. Sigeo Fukuda Prize, Tokyo National University of Fine Arts and Music. The 1st Prize of Graduation work, Aichi, prefecture University of Fine Arts and Music. 2003 The Town Prize, The 3rd Yumehiro-ba Haruhi Painting Biennale, Japan

留白成為光線

在最近的作品中,增加了畫筆的筆觸。(圖1)
並用大膽的筆觸,試圖在顏料中創造出對比的效果。

運用這種筆觸來繪製主題留白的一部份。
通過此手法,使得畫面主角的邊緣像從內部發出螢光般的突出。

而真正重要和珍貴的東西是看不見的,
就如同幻想一般,卻又真實的存在著。

因此,可能性是無窮無境的。

希望每個人都能遵循自己的意願填補空白。

空間的對等性

主題和周圍存在的空間被平等地描繪。

例如,當你的眼中出現淚水時,你與世界之間的界限就會動搖。
點點滴滴,輕輕地相連一起,畫裡的空間裡充滿了光。
畫出那些被淚水模糊,看不清的瞬間。

大自然總是在運作、變化和流動。
水與人都被視為生命的光輝,在彩虹色空間中輕輕相連。

我想畫出一個沒有界線的世界。

塚本智也



圖 (1)

← ← 塚本智也 Tomoya Tsukamoto
Brief Encounter 12 (Detail)
2022
Acrylic on canvas
130.3 x 97 cm

← 塚本智也 Tomoya Tsukamoto
Scenery of light-Portrait 5 (Detail)
2022
Acrylic on canvas
130.3 x 97 cm

The margins become the light

In recent works, I have increased brush strokes. (Fig. 1)

I expect that the bold handwriting will create contrast in the material.

This brush touch is actively applied to the parts where the motif is not drawn.

By doing so, the margins of the motif, which have not been touched, stand out more like fluorescence emitted from the inside.

The things that are truly precious and dear are invisible, like illusions, but they certainly exist.

Therefore, the possibilities are endless.

I want each person to fill in the blanks as they wish.

Spatial equivalence

The motif and the space that exists around it are depicted in the same way.

For example, when tears appear in your eyes, the boundary between you and the world is shaken.

The dots are gently connected and the space is flooded with light.

I want to make a painting of such a moment that is blurred with tears and cannot be seen clearly.

Nature is constantly moving, changing, and flowing.

Both water and people are treated equally as the brilliance of life, and are gently connected in the rainbow color space.

I want to draw a world without boundaries.

Tomoya Tsukamoto



圖 (1)

← ← 塚本智也 Tomoya Tsukamoto
Brief Encounter 12 (Detail)
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余白が光となる

近作では、筆によるブラッシュストロークを増やしている。[図1] 大胆な筆跡により、マチエールのコントラストが生まれる効果を期待している。

この筆によるタッチは、モチーフを描いていない部分に積極的に入れている。
そうすることで、タッチを入れていない、モチーフの余白部分が、
内側から発する蛍光のように、より際立って見えてくる。

本当に大切なもの、愛おしいものは、目に見えない
それは影幻のようであるが、確実にそこに存在している。
だからこそ、可能性は無限。

それぞれの想いのまま、その余白を埋めてほしい。

空間の等価性

モチーフとその周りに存在する空間を等価に描いている。

例えば瞳に涙が浮かぶとき、自分と世界を隔てる境界線は揺らぐ。
点と点がやさしくつながり、空間は光に溢れる。
そのような、涙で滲んでよく見えない瞬間を絵画にしたい。

自然は常に動き変化し、流れている存在。
水も人も、生命の輝きとして等しく捉え、虹色の色彩空間の中で緩やかに繋がっていく。

境界線の無い世界を描きたい。

塚本智也



図 (1)

← ← 塚本智也 Tomoya Tsukamoto
Brief Encounter 12 (Detail)
2022
Acrylic on canvas
130.3 x 97 cm

← 塚本智也 Tomoya Tsukamoto
Scenery of light-Portrait 5 (Detail)
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”About the two arts of “not painting.”

My work looks like an abstract painting, but I express the silhouettes of motifs such as a portrait or animals.

By the three primary colors are applied thinly and forming multiple layers on the canvas,
A variety of colors and depths are born.

I quoted the pointillism found in the work of the Impressionist painter Georges Seurat in an airbrushed collection of dots.

Furthermore, using the three primary colors, I express the origin of the painting.

Colors that can see by overlapping colors but do not exist (= not painted).

It is visually present in the retina.

Similarly, although the outline does not paint, forms of the motif are shown to exist and be visible by the aggregate of dots.

“Colors that do not paint and forms that do not paint”

By combining the two expressions “not painting.”

I want to present a new potential of “painting” in art history.

Tomoya Tsukamoto

塚本 智也

二つの「描かない」について

私の作品は抽象画に見えますが、その中に人物や動物などのモチーフのシルエットが浮かび上がるように表現しています。

色の三原色を薄く塗り重ねて、それらがキャンバス上で幾層ものレイヤーになることで、さまざまな色彩と奥行きが生まれます。

印象派の画家、ジョルジュ・スーラの作品に見られる点描をエアブラシによるドットの集合体によって引用し、

さらに色の三原色を用いることで、絵画の成り立ちを表現しています。

色の重なりによって見えてくる色彩は、実際には存在していない（＝描いていない）けれど、網膜上では視覚的に存在しているのです。

同様に、輪郭線は描いていないけれど、ドットの集合体によって、モチーフのおもかげが見えてくる、という描き方をしています。

これらの「描いていない色彩と、描いていない形が在る」という、

二つの「描かない」という表現を組み合わせることで、美術史における「描く」ことの新しい可能性を提示していきたいです。

Brief Encounter

Tomoya Tsukamoto

— Statements by Visionary Curator

The painting technique of Tomoya Tsukamoto where images are created purely from an airbrush application of three primary colours is the result of over 20 years of steadfast experimentation.

This creates works so singular and seemingly disconnected from the narratives of contemporary art that while attracting a devoted following from collectors, art critics and curators have viewed them with puzzlement, unable to fit them into any particular 'school'.

Yet Tomoya's painting is clearly rooted in the long conversation that ensued after traditional Japanese art practices encountered western art in the Meiji period. It might be argued that the resolution of the clash between 'nihonga'(paintings that reflected traditional aesthetics and materials done in a western format) and Yoga (paintings done with western materials using Japanese subjects) art is the true subject of Tomoya's work.

To create painted images from their elemental colours was an idea first promulgated by the pointillist following the discoveries of colour theory in the 19th century. Subsequently, these ideas gave rise to modern colour printing where every colour can be represented using the three primary colours; cyan, yellow and magenta and the key colour of black.

Using the latter process as a basis for his painting, Tomoya then imbued it with his own particular artistry by varying the size of the colour spots at will and using the dazzling white base canvas as another important element in the composition.

In the earliest work, the only whisper of tradition is the young Japanese girl floating, nascent in this spotted world, hinting at the Kawaii aesthetic found in the work of artists like Yoshitomo Nara. However, as his facility with the technique grew a world of jewel toned world of sparkling water, sakura and carp emerged.

Through Tomoya's artistry these beloved subjects of Japanese art were transformed and given a shocking intensity as though viewed through the eyes of an alien avatar. It is a window into a glowing fluorescent world almost too vivid to bear.

The particularly Japanese subjects of Tomoya's art married with his radical painting technique creates a tense dialogue which must surely place him among the group of contemporary Japanese artist today seeking to resolve their ancient roots with modern life. While distinctively different he undoubtedly shares the same spirit as the 'neo nihonga' anachronistic samurai and geisha of Tenmyouya Hisashi and Masami Teraoka, and the traditionally created elegant abstract waterfalls of Hiroshi Senju.

Brief Encounter 短暫的相遇

Tomoya Tsukamoto 塚本智也

塚本智也的作品是由三種原色透過空氣噴槍的技術所繪畫而成，這也是他20年來努力不懈的實驗結果。

如此獨特且看似與當代藝術脈絡另闢途徑的作品，同時卻讓收藏家、藝術評論家和策展人爲之著迷，且無法將之歸入明確的藝術流派。

雖然塚本智也的繪畫深植於明治時期的東洋美術與西方美術之間的文化對話。有些觀點卻認爲，塚本智也的作品是在轉化日本畫(反映傳統美學和西方規格的技术)與洋畫(以西方技術製成的日本題材繪畫)間的衝突。

根據 19 世紀色彩理論的發現，點描派畫家首先提出了從基本原色中套用繪畫圖像的想法。隨後，這些想法催生了現代彩色印刷的技術，其中各式各樣的顏色皆可用三種原色來表示；青色、黃色和洋紅色以及主要的黑色。

藉由隨意改變彩色圓點的大小，以及使用白淨耀眼的畫布基底作爲構圖的另一個重要元素。這些過程成爲繪畫基礎的同時，塚本賦予作品其獨特的藝術性。

在最早的作品中，漂浮在圓點世界的年輕日本女孩讓人聯想到日本的卡哇伊美學，其中最爲代表的藝術家則是奈良美智。然而，他擅長的滴流技術延伸成爲波光粼粼的水面，櫻花和鯉魚則在水面的倒影中由然而生。

而從塚本智也的藝術中，我們彷彿透過外星人的視角，去欣賞這些熟知且深受喜愛的日本美術題材被畫家重新的建構，並被作品震懾住。同樣的，畫面也是通往螢光映池世界的一扇窗戶，如此的栩栩如生。

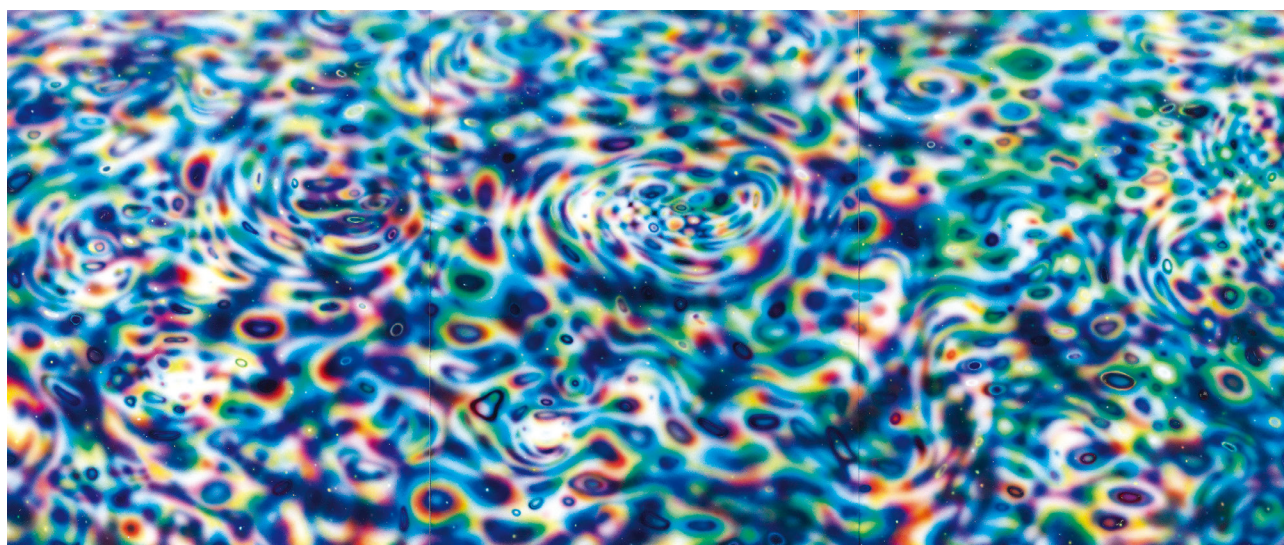
時常出現在作品中的日本題材，結合塚本智也優異的繪畫技巧，開創出一股強烈的討論，這也讓他的作品被定位於，力求釐清傳統美學根植於現代社會的日本當代藝術家的群體之中。雖然風格迥異，但毫無疑問地與天明屋尚和寺岡政美的「新日本畫」，其風格以不合時宜的藝妓和武士爲主，亦或是與千住博優美且抽象的瀑布畫相比，塚本智也的作品同樣秉持相同的精神去創作。

與光相逢 塚本智也的藝術哲學

Luminescent Encounter The Artistic Philosophy of Tomoya Tsukamoto

文 — 嚴仲唐

Text by Jason Chung Tang Yen



↑ 塚本智也 Tomoya Tsukamoto_ 色彩之旅-鯉_ 2015

「對我而言，色彩是喜悅！」——塚本智也

“To me, color is joy!”

— Tomoya Tsukamoto

觀賞塚本智也的藝術時，第一眼會看到渾然天成的氣質，散發出類似攝影紀錄的感覺，隨後則會發現背後的哲思有著深邃的建構過程。仔細檢視，模糊的界線組成的是似曾相識的現實與夢幻。點點滴滴表現在畫面上，可以感受到藝術家的執著與堅持，分毫的錯誤都不能被容忍，是對於美學的完美主義者。因為結合了無法控制、偶然的滴流技法，吹毛求疵但不僵硬，塚本結合東方與西方藝術歷史與文化底蘊作為根基，反芻之後成為自身創作豐富養份。同時，在脈絡上的梳理與創作有著嚴謹豐富的藝術哲學，靈感來自於生命的光明面與力量，直接與間接以色彩為觀賞者帶來愉悅。塚本的畫作可以說是他以心靈對於現實與回憶所捕捉的瞬間，是光影的紀實，與他的畫作互動，是一個與光相逢的旅程。

Upon reflecting on Tomoya's art, one notices at first glance a realism perhaps akin to photography; only after understanding the profound construction process can we begin to discover the hidden ideology, within a profound construction process. Close examination reveals the blurred boundaries that fuses fantasy and familiar reality. Bit by bit, the expression on the canvas conveys the obsession and persistence of the artist where no mistakes can be tolerated, exquisite but not cemented, Tsukamoto merges art history, the cultures of east and west into his own profusion of inspiration and nourishment. In the meantime, his rigorous exploration of art and it's context with inspiration from the life's bright and positive side, allow his colours to bring joy to his audience directly and indirectly. Tsukamoto's paintings can be considered as the encapsulation of the fleeting moment in reality and memory of the mind, a documentary of light and shadows, thus, the interaction with his art is a journey of luminescent encounter.

無色之彩

塚本的颜色描繪的不一定是現實中的物體，他看見了雨滴的颜色，亦或許，生命的光輝。如果愛情有個颜色，會是什麼？答案就在他的畫面之中飄逸，隨光波逐流，等待著觀眾發掘，逐漸的產生共鳴、漣漪。颜色彼此的融合之間創出了不同的色調，也因此產生非同凡響的視覺觸機。時間的颜色又是什麼？他的細雨呢喃娓娓道出超越色彩的光譜，這蘊含著思維與哲學，促使創作者與觀眾一同沈思。

這無色之彩需要長時間專注的凝視他光鮮亮麗的畫作表面，如同他注入長時間的創作過程，經過第一階段的觀賞之後，色彩逐漸的在潛意識中成為背景雜訊，深入的沈浸在跨維度空間（inter-dimensional space）內，背後的真諦被解碼，「如美之慢箭」無法避免的滲透到心中不斷地觸動感慨。表像是彩色，深層之下卻是超越色彩的。他的彩色是一種偽裝，作為生命哲思的糖衣，高調邀請更廣大的群眾進行深度的省思，不像往事只能回味，塚本的脈絡、視覺與巧思更是耐人尋味，每每嘗試深度探索都會有如溫故而知新的感知。

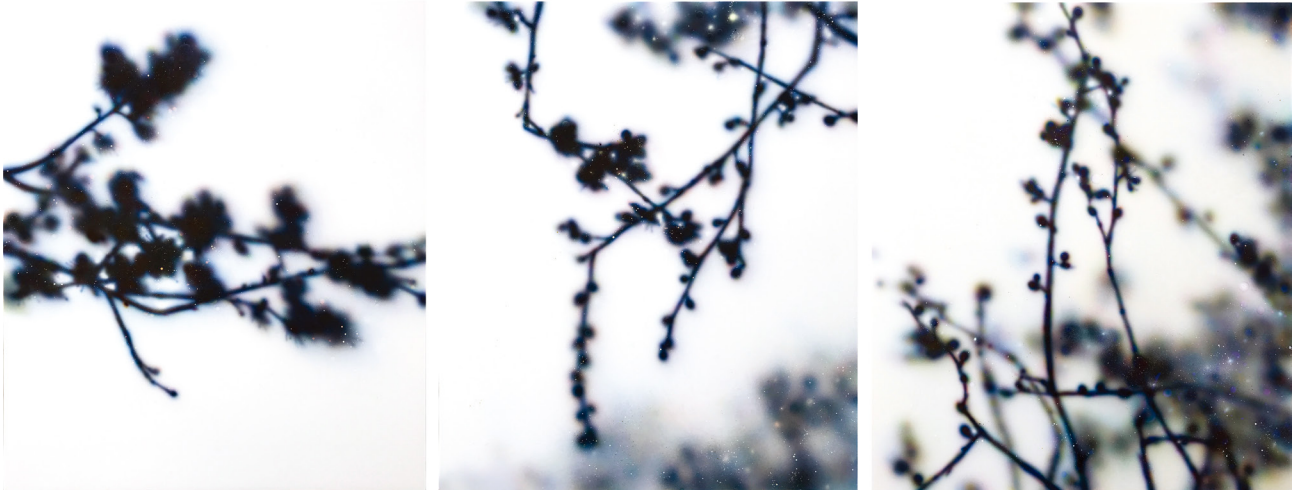
Beyond Color

Tsukamoto's colors don't only convey objects in reality, he sees the colors of rain drops, or perchance, the ray of life. If love has a color, what would it be? The answer flickers in his oeuvre, fluctuating along the waves of light, waiting to be revealed by viewers, then gradually incite harmony and ripples. The merging of colors creates various tones that result in extraordinary visual excitement. What would be the color of time? His drizzling whisper foretells a spectrum beyond colors, it contains intelligence and ideas that motivate the artist to contemplate with the audience.

This "non-color" requires a focused gaze on his bright surfaces of the paintings over a long period of time. After the first encounter, the colours fade into the subconsciousness as background noise, deep in the inter-dimensional space, allowing the essential philosophy behind to be decoded, into "the slow arrow of beauty" that inevitably seeps into the consciousness, perpetually stirring up intricate emotions. With the façade of colors, what's underneath surpasses beyond the scope of palettes. His colors are a form of camouflage, as the sugar coat of the contemplation of life, openly inviting a wider audience to engage in amplified ponder. Rather than an aftertaste of the past, Tsukamoto's context and visual ingenuity are intriguing, and with every attempt of exploration in depth, a new sense of perception is excavated each time.



←
塚本智也
Tomoya Tsukamoto
當鯉魚遇見水面時
2018



↑ 塚本智也 Tomoya Tsukamoto_ 色彩之旅-梅_ 2016

光明的使者

沒有光的存在就沒有色彩。觀看塚本的作品，光的蹤跡依稀可見。古希臘哲學家亞里斯多德（Aristotle）說過：「正是在最黑暗的時刻，我們必須集中精神領會光明。」塚本智也的創作語彙（creative linguistics）之一，正是展現出「光的虛無、生命的變化、與詩意。」讓人們在需要光明的時代看見美妙與盼望。畫面的流暢度表現出生命的種種，暗喻著無論什麼樣的困難，只要有希望，一切皆可以迎刃而解。充滿正向思維的力量用光彩夾帶著怡靜。分解現實與非現實的結界。作為光之使者，試驗各種光帶出的不同色彩，描繪出鯉魚、水波、花、泡沫等種種元素，實際上的光與概念上的光，無形的光，面面俱到。

The Emissary of Light

There will be no color in the absence of light. When observing Tsukamoto's paintings, points of white light can be seen. Aristotle once said: "It is during our darkest moments that we must focus to see the light." Part of Tomoya's visual language is to show "the void of light, changes in life, and poetics." This enables people to see beauty and hope in an era that needs light. The fluidity of the images express multiple facets of life, a metaphor for whatever difficulties, as long as there is hope, everything can be solved. Radiated brilliance and tranquility from the force of optimistic thoughts dissolve the threshold of reality and non-reality. As the emissary of light, he experiences different colors brought out by various lights, which depicted elements of koi, waves, flowers, and foams, the formless and both literal and conceptual light.

煙、影、空

煙，隨風飄逸，人海中的面孔稍縱即逝，這是意寓性的人生觀與明暗對照法（conceptual chiaroscuro）。像是空氣看不到、空靈的感覺、煙霧與影子，幾乎無法察覺、即使是最細微的光也能使種子發芽，無形的美感也在不知覺中深邃的啟發動人。經過長時間的醞釀，塚本利用萬物最基本的三原色建構出他自己眼中的世界，這是他的現實、他的執著。從發想到草圖，再到不經輪廓打底的創作過程，空氣噴槍小心翼翼的點描出他心中的景象，意境使人聯想與蘇軾的《阮郎歸·初夏》後段一般的境界：「微雨過，小荷翻。榴花開欲然。玉盆纖手弄清泉。瓊珠碎卻圓。」

這細緻與遠距擴大的噴霧與點描畫派（pointillism）形成另類的平行致敬。往往專一創作或與其他作品同時進行，他的媒材不僅是顏料，更是包含了時間與空氣這兩者捉摸不定的元素。如此的技法跟傳統繪畫不同，不像油畫一般可以進行修改，一開始就無法回頭。也因此，他在藝術領域中登峰達到極高的辨識度與原創性。原先進修油畫的塚本，屏棄舊路，巧妙運用繽紛的方式，結合探索未知的勇氣找到了一條人煙稀少的新領域，不斷的取捨與平衡，在2011年開始這段冒險之後依舊柳暗花明又一村，在不熟悉的地域摸索、突破。

Smoke, Shadow, Vacuum

Smoke gushes along with the wind, like faces in the crowd, fleeting and ephemeral, this is an allegorical take on life's "conceptual chiaroscuro". Like air that is not visible: the void, shadow and smoke, the seemingly undetectable, the subtlest light, each can be the start, the germination of a painting. After a long period of preparation, Tsukamoto utilizes the most basic primary colors to construct the world beheld in his eyes. This is his reality and perseverance. From the inspiration to sketches to the layering onto the canvas with no markings, the creative process with spray gun carefully depicts the "mindscape" in a sense similar to the state of a poem by Su Shi that talks about the "drizzles has past, the movement of leaves of lotus flowers in the garden of blossoms, dainty hands splash the spring waters that break into little pieces, broken but round."

The refined and enlarged sprayed dots form a parallel homage to pointillism. Tsukamoto sometimes works on single or multiple paintings simultaneously, his medium is not just paint, but also time and air, two very unpredictable elements. Such a technique is different from classical painting, and unlike working in oils painting that can be retouched, once it has begun, there's no turning back for this special technique he has devised. This has allowed him to reach an immediately recognisable originality that is highly recognizable at the zenith of the artistic community. Tsukamoto originally studied oil painting, he then decided to venture onto a road not taken, cleverly using a colorful way to explore the unknown, constantly balancing for equilibrium, since he embarked on this journey in 2011, every step along the way, he overcomes and experience breakthroughs frequently while exploring unfamiliar areas.



↑ 塚本智也 Tomoya Tsukamoto_ Circle 5_ 2016

虛無的存在

在不確定的邊境之下，踏實與縹緲感官相融，將月光捧在手心上，追求短暫停留於現實中的美好，像是印象派大師們對於光影的角逐，陰影是對於光的缺乏，也因此理解到影子實際的顏色並非漆黑，而是物件顏色本身缺乏光亮的狀態。十八世紀蘇格蘭哲學家大衛·休謨（David Hume）在《人性論》（A Treatise of Human Nature）發表的觀點認為「存在的印象與印象並沒有顯著的差異。」而所有的感官必須來自於實際體驗。或許觀者可以辯論這樣的想法部份屬實，沒有確切的解答，存在與否，各自有理性與感性的論點。正因為存在（existence）掀起了腦中無限可能的遐想、邏輯推測、自我辯論，面對同樣的議題的另一種可能反應是屏除理性：朦朧的美感源自於不把話說穿，留下餘地，對焦與失焦的抗衡，一體兩面，呈現出不同的觀點，無解卻帶出迴響動容。

Voided Existence

In an undefined edge, the dimly discernible senses and solidity bond together. As if holding the moonlight on your palms, this pursuit of fleeting beauty in reality is analogous to the chase of light and shadows by the Impressionist masters, as it is understood shadow is the absence of light,

in which the actual color of the shadow is not black but the state of that color of the object without light. 18th century Scottish philosopher David Hume proposed in "A Treatise of Human Nature" the idea that: "There is no impression of existence distinct from the impression." All senses must come from actual experience. Maybe the audience can debate on this, there is no definitive answer. Existence or not, each has a sense and sensibility of its own. Because existence incites an infinite possibility of fantasy, internal strug-

gle, logic and reasoning, while another possibility facing the same subject could result in the abandonment of reason, the hazy beauty comes from uncertainty, with space for free interpretation, the balance of focus and astigmatism are two sides of the same coin that present a duality of viewpoints, it shows no certainty but brings out endless reverberation.

抽象中的具象

描述塚本的畫作，是乍看抽象的具象，彙整出中心思維（central ideology），隱藏了許多精緻的細節，無論是觀念上或是視覺上，耐得住不斷地審視與分析。這也暗喻著他的作品不僅是抽象或是具象，其中的複雜程度橫跨抽象，是與具象重疊的範圍。在視覺與概念上邀請觀賞者不斷的重新思考、分析。一體兩面但又像是莫比烏斯帶（Mobius strip），融合成為一體、一面、一邊，扭曲的我們對整體作品的假想，現實卻是更令人驚訝。在現實空間中存在卻又不存在的空間，不斷的使人反覆琢磨設想，其中的奧妙源自於藝術家在描繪光與影之間的飄渺感，對焦與失焦之中的協調與對峙，在永恆的天平上連翩權衡並且互補。

Representation in Abstraction

To describe Tsukamoto's paintings, it is representational art that is seemingly abstract, the central ideology has so many minutiae embedded within it that it is possible to review and analyse it both visually and conceptually. This implies his works are not just figurative nor simply abstract, but a complex structure that spans across the two fields, which is a scintillating overlap. His works invite viewers to constantly rethink and analyze visually and conceptually. These are two sides of one singularity, but also like a Mobius strip with one form, singular surface and side, this pseudo-distortion of space changes our perspective on the totality of the works, the hyper-reality can be surprising. The space that exist in reality but also does not exist, keeps on inviting imaginations, this sense of abstrusely formed sense of suspension in depicting the ambiguity of light and shadows, a stand off between in and out of focus is on a perpetual scale, balancing and complimenting each other.

藝術的本質

一種莫名、依依不捨的感官，源自於創作的初心，塚本智也的藝術哲學中滿了詩意，在他藝術創作路途中，重新定義了構成繪畫必不可少的因素，譜出了繪畫的未來。對於繪畫本身的本質，他說道，是為了：「留下一些什麼。」人生中最珍貴的種種，無形之中不斷的流失、逝去，像是沙子，繪畫的動機即是創作的核心。他的顏料則是清水一樣，將這沙子的比喻固態化，築成宏偉的標地。「藉由捕捉消逝之物來追求繪畫的本質」是塚本浪漫卻也非常實際的創作哲學，他認為藝術的本質必須源自於創作的目的，而「藝術的本質是所有藝術家追求的。」

不期而遇的邂逅，總是值得溫存，在午後陽光下的微風，飄逸的櫻花，或是躍出水面的錦鯉與水花，於時間上短暫的存在，消失後再現，不斷的存在又消失，產生一種想將其保存的想法與創作慾望，這種觀察的心態，不僅是依依不捨、細微觀察，又有一種憐憫與慈悲，對於萬物無常的事實做出對抗，將美感保存持續下去，在執行的過程中產生了使命感。塚本對於當一位藝術家的使命定義為「創造出與生活有所不同的靈感，帶來未來的動力，如同文學、音樂等文化創作者，令觀賞者享受歡欣，帶來美好。」

Intrinsicality of Art

An inexplicable, reluctant sensation that originates from the initial intent of artistic creation, Tomoya Tsukamoto's artistic philosophy is full of poetry, on his path of creativity, he has redefined the essential factors of painting that pave the future of painting. On the intrinsic nature of painting, he mentioned that it is: "to leave traces of a certain something." The most precious moments in life, the invisible loss perpetually fading away like sand leads to the motivation of painting is the core of his art. His paint is like water that solidifies this metaphorical sand into a grand monument. "To pursue the essence of painting by capturing the transient matters" is Tsukamoto's romantic and practical philosophy of art. He thinks it must come from the motive of painting, while "the intrinsic nature of art is a common goal of pursuit for all artist."

The unexpected encounters, are always worthy of emotional attachment, the breeze in the afternoon sun, flowing cherry blossoms, or koi jumping out of the water and the splashes, all exist briefly in time and

recurring after disappearing, constantly vanishing and reappearing, this lead to the thought of preserving a certain something and the desire of painting under this outlook of observance. It is not only reluctant and subtle, but rather, causes a kind of compassion and mercy that drives the confrontation of impermanence and preservation of beauty. A sense of destiny was created in the process of such implementation. Tsukamoto outlines the mission (or destiny) of an artist as: “to create inspiration different to life that motivates the future, like literature, music, and cultural creative, to bring pleasure to the audience and beauty.”

脈絡的傳承與轉化

當代藝術與藝術歷史的關係對塚本智也而言是轉化傳統作為自己的新穎創作，這與毫無脈絡的創作方式相較之下更有意義。因為出發點是有所歸屬的厚實藝術與歷史地基，從鴨長明鎌倉時代（1192-1333年）的文學作品《方丈記》，到印象派大師的軌跡，塚本智也進而將這些養分吸收之後重新對經典作出創新的延續，也因此他的藝術富含關聯性（relevance），是當代語彙之中能夠使人眼睛一亮，認真解讀可以根據專業或經驗的猜測（educated guess）捕獲古典的脈絡源頭。這樣的脈絡的傳承與轉化源自活水，川流不息的細水長流。

Inheritance and Transformation of Context

The relationship between contemporary art and art history is a transformation of tradition into an innovative creation for Tsukamoto. It is inherently more meaningful compared to an approach without contextualization form art history. With his point of departure as the firm foundation of art and history, from the Japanese author Kamo no Chomei's literary work 'Hojoki' in the Kamakura period (1192-1333), to the traces of the Impressionist masters, Tsukamoto in terms turn these nutrients that were absorbed then formed a continuation of innovation, renewing the classics. This makes his art relevant to contemporaneity and the future as well as the past, a stimulating method in the contemporary linguistics, with educated guesses to spot the origin of classical contexts. This inheritance and transformation of context came from living water, with an everlasting stream of inspiration.



↑ 塚本智也 Tomoya Tsukamoto_ 洞_ 2018

相逢之後

「相看似相識，脈脈不得語」是唐朝詩人孟浩然《耶溪泛舟》一詩的最後一句。這種無聲的寧靜與能量，與塚本的藝術美學相符，相遇之後總是要離別，因為離別之後才能重逢。若用一個簡單的來詞形容，就是「緣分」，像是李商隱一首無題詩所寫到的：「相見時難別亦難」。倘若相遇是光，道別則是影。沒有兩者的對比，雙方的存在則無法彰顯出獨到的地方。每一個見面的機會都是獨一無二、動人心弦的美，值得珍惜，直到道別才有再會，亦或者是面對光影的不解之緣，絡繹不絕，這些相逢與重逢都在塚本智也的繪畫中，正是生命的寫照，也是他獨到的藝術哲學。

Post Encounter

“Seemingly acquainted with each other, only the gaze without words.” This is a quote of the last line from Meng Haoran’s poem ‘Boating in Yaxi’ of the Tang Dynasty. This atmosphere of silence is comparable to Tsukamoto artistic aesthetics, as parting comes after encounters, for there will be no reunion without departure. To use a simple concept, it is “yuanfen”, or faithful coincidence, fate, or the word in German “schicksal”, which is described in a poem by another Tang Dynasty poet Li Shangyin: “It is just as difficult to meet as to depart.” If the encounter is light, then farewell is the shadow. Without the contrast between the two, the existence of both sides can not reveal its unique qualities. Every opportunity of encounter is unique and touching, which is worth cherishing. It is not until the goodbye that there is a reunion, it is inextricably linked to the relationship between light and shadow. These encounters and reunions are all present in the paintings of Tomoya Tsukamoto. It is the portrayal of life, and his unique artistic philosophy.

「人生是不斷的相遇所組成。」——塚本智也

“Life is composed of constant encounters.”

—— Tomoya Tsukamoto