

## 岩鱼的星空

艺术家： 原良介

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拾萬空间（北京）非常荣幸地将于2024年3月2日，在画廊一楼项目空间呈现日本艺术家原良介的个展《岩鱼的星空》。展览名称源自本次展出的同名陶瓷及绘画作品，上面均绘有三条岩鱼。在原良介的创作中，物象经常以三个的数量出现，代表了他对过去、现在、未来三种时态相互依存、影响的指涉和认知。

出生于日本神奈川县的原良介，从小的居住环境毗邻山涧、溪流，在溪水中抓鱼是他儿时重要的娱乐。这里的岩鱼胆小谨慎，通常躲在石头后面，只在夜里没人时才偷偷露出来望着星空。而鳟鱼则行动敏捷，自古就被日本人喜爱，被誉为“溪流的女王”。这些儿时的玩耍记忆一直影响着原良介的创作，并在他的笔下展现出灵动、自在的天性。

几年前，原良介在滋贺县的美秀美术馆看到了日本名僧明惠上人的一件素描作品，瞬间就被其吸引。明惠上人以每晚记录梦境的《梦记》而闻名，但这样的带插图的作品却极为罕见。素描中的水瓶据说代表着观音或弥勒菩萨，而为了探寻瓶中流出的白光究竟代表什么，原良介接连创作了“明惠的白光”系列。画中的白光部分，他没有使用颜料，而是通过削去现成的画布，让本应不存在的地方显现出它的存在；而水瓶的主题，他则选择了小鹿田和苗代川等地民窑烧制的古老壶来进行呈现。这些土地的素材和为当地生活烧制的朴素陶器，同样构成了日本自然与风土的一部分，并成为他重新思考日本人的自然观和艺术观的契机。

明惠上人于1206年在京都嵯尾山开设了高山寺，他一生的大部分时间都在山中度过，并以僧侣的身份在大自然中丰富而严酷地生活。高山寺内收藏着《鸟兽戏画》《树座禅像》等日本国宝级的艺术品，以及神鹿的木雕和运庆的犬木雕等动物雕刻的名作，这些作品更是完美体现了日本的自然观、宗教观和艺术观。于是，种种机缘之下，原良介的个人记忆便与历史的经验重叠在一起，最终化身在他创作中的日月星空、游鱼草木这些日常的细小里；而人就若隐若现于这自然之中，并与它们一起，在彼世、现世和来世之间不断地循环。

原良介，1975年出生于神奈川县，2002年毕业于多摩美术大学美术学部，现居于日本东京。

拾萬空间（北京）于2014年成立于北京草场地艺术区，2018年迁至北京798艺术区，并于2021年年底开设石家庄分馆拾萬当代艺术中心，于2023年在杭州龙坞开设分馆。拾萬空间（北京）作为专业画廊，对常规意义的方盒子展览保持警惕，意欲从当代艺术语言中的语法和语意结构出发并将之延展到更广泛的领域；希望通过持续的展览和项目，激发出当下文化中被忽视的部分，将当代艺术思想的价值生发到你我的身边。拾萬当代艺术中心（石家庄）为艺术综合体，除继续推出专业的艺术展览外，还将提供公教、讲座、艺术工作坊、艺术商品以及餐饮等活动和服务，并依托地缘差异，将艺术、声音融入地理、人文的维度，由而体验与追寻传统与现代、本土与国际、在地与全域、个人与历史以及精神与实体之间的差别与关联，让当代艺术思想进入更多人的生活。

## Char and Starry Sky

**Artist:** Ryosuke Hara

**Opening:** 4pm, 2nd Mar. (Sat), 2024

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Hunsand (Beijing) is honored to present Japanese artist Ryosuke Hara's solo exhibition "Char and Starry Sky" in the gallery's first-floor project space on March 2, 2024. The exhibition title originates from the ceramic and painting works displayed, all depicting three Char fish. In Ryosuke Hara's artworks, objects often appear in sets of three, symbolizing his interdependent and cognitive reference to the past, present, and future.

Born in Kanagawa, Japan, Ryosuke Hara grew up in an environment close to mountain streams and rivers, where catching fish in the streams was his childhood pastime. The char here are timid and usually hide behind rocks, only peeking out at the starry sky when no one is around at night. On the other hand, the trout is agile and has been beloved by the Japanese since ancient times, revered as the "queen of the streams." These childhood memories continue to influence Ryosuke Hara's creations, reflecting the playful and free-spirited nature in his works.

Several years ago, Ryosuke Hara was captivated by a drawing by the renowned Japanese monk Myoe Shonin at the Miho Museum in Shiga. Myoe Shonin was famous for his nightly recordings of dreams in "Dream Records," but such illustrated works were extremely rare. The water bottle in the drawing is said to represent Kannon or Maitreya Bodhisattva, and to explore what the white light flowing out of the bottle symbolized, Ryosuke Hara created the "White Light of Myoe" series in succession. In the white light part of the painting, he did not use pigments but rather removed the existing canvas to reveal its presence in places where it should not exist. For the theme of the water bottle, he chose ancient pots fired in local kilns such as Ontayaki and Naeshirogawa to present. These materials from the land and the simple pottery fired for local life are also part of Japan's nature and climate, providing him with an opportunity to rethink the Japanese perception of nature and art.

Myoe Shonin established Kosho-ji Temple on Mt. Takao in Kyoto in 1206, where he spent most of his life in the mountains, living a rich and rigorous life in nature as a monk. Kosho-ji Temple houses national treasures such as "Birds and Animals at Play" and "Tree-Seated Meditation Images," as well as masterpieces of animal carvings such as divine deer and Eukyong. These works perfectly embody Japan's views on nature, religion, and art. Thus, under various circumstances, Ryosuke Hara's personal memories overlap with historical experiences, ultimately incarnating in his creations of the daily minutiae of the sun, moon, and stars, and the swimming fish and plants; while people are elusive among nature, cycling with them between this world, the present world, and the afterlife.

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Ryosuke Hara, born in 1975 in Kanagawa Prefecture, he graduated from the Department of Fine Arts at Tama University MFA in 2002. He currently lives in Tokyo, Japan.

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Hunsand Space (Beijing) was established in Caochangdi Art District in 2014, relocated to the 798 Art Zone in 2018. At the end of 2021, Hunsand Center for Contemporary Art (Shijiazhuang) was opened in Shijiazhuang. In 2023, Hunsand Space (Hangzhou) was founded in Long Wu, Hangzhou. As a professional gallery, Hunsand Space (Beijing) keeps vigilance in presenting art exhibitions with conventional way in white cubes, aiming to take the semantics and syntax from the language of contemporary art as a point of departure and expand them into a broader field. Through its vigorous programs of exhibitions and projects, Hunsand Space (Beijing) hopes to stimulate the neglected aspects in contemporary culture and brings the values of contemporary art into our lives. In addition to exhibiting contemporary art exhibitions, Hunsand Center for Contemporary Art (Shijiazhuang) as an art complex is dedicated to presenting public programs, lectures, art workshops, art merchandise, catering and many other activities and services. Relying on geographical differences, the Center's mission is to integrate artistic and audible practices into geographical and humanistic dimensions, by which to experience and pursue the differences and connections between being traditional and modern, local and international, on-site and territorial, personal and historical, spiritual and physical, bringing the ideas of contemporary art into more people's lives.