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层次的隐喻
REFLECTIONS OF THE LAYER

2018.1.6-3.3

Opening Reception: 2018.1.13(Saturday) 5-7PM

铃木隆太
Ryuta Suzuki



獅語画廊
LEO GALLERY

Leo Gallery Shanghai
Ferguson Lane, 376 Wu Kang Road, Xuhui District, Shanghai 200031, China

层次的隐喻：铃木隆太个展

Reflections of the Layer: Ryuta Suzuki Solo Exhibition

2018.1.6 - 2018.3.3

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獅語画廊
LEO GALLERY

开幕酒会 **Opening Reception: 2018.1.13 (Sat) 5 - 7pm**

合作单位 **Cooperation Partner: 颖画廊 Ying Gallery**

Leo Gallery Shanghai 上海獅語画廊

上海徐汇区武康路 376 号武康庭内

Ferguson Lane, 376 WuKang Road, Xuhui District, Shanghai 200031, China.

层次，是日本艺术家铃木隆太创作的源泉：
丝网版画与日本浮世绘木版画相结合的创作手法；
不同形式面线与色彩叠加的表现样式；
层层叠叠立体的视觉效果；
多维度认知方式的隐喻。

一场展览通常有四个层次的意义：
展品，是一个层次；
展览，是另外一个层次；
展品与空间构建的意义，又是一个层次；
最后，不同观众的解读再次生成出一个新的层次。

我们习惯性将展览等同于展品，
将注意力集中在作品上。
而展览的更多意义在于探讨展品在不同空间的呈现的效果；
展品与空间构建的艺术场域；
以及，
为观众搭建与展品对话与交流的桥梁；

引导观众不要局限在某件作品上，
从整体上感受展览场域，
并遵从现场的真实感受，
是本次展览《层次的隐喻》的出发点之一，
希望通过铃木的版画作品引导观众多角度思考。

“Layer” , the source of creation of Japanese artist Ryuta Suzuki,
Reflects in his creations combining the techniques of screen printing with those of Japanese
Ukiyo-e woodcut prints,
His patterns of expression as a superposition of surfaces, lines and colours of different styles,
The solid visual effects which is shaped by tier upon tier of layers,
Metaphors of multi-dimensions.

The exhibits can be seen as a layer itself,

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While the exhibition can be seen as a layer as well,
When two comes together, the combination of both the exhibits and the exhibition generates a
new layer,
And eventually, the interpretations by different audience, again, give birth to new different layers.

People tend to equate the exhibition as its exhibits, and under such a state of mind, put their
focuses on the exhibits only.
But the significance of an exhibition is to explore the effects of exhibits shown in different spaces,
To construct an art field by both the exhibits and the space,
As well as to build a bridge of dialogue between the audience and the exhibits.

Guiding the audience not to limit their focuses on a particular exhibit but to feel the exhibition
field as a whole, and to follow the genuine and direct feelings on the spot,
Is what the exhibition *Reflections of the Layer* hopes to bring to the audience.
By showcasing Ryuta' s work of layers, the exhibition hopes to provide more perspectives of the
way of viewing for the audience.

精选作品 Selected Artworks



非对称性学习 丝网, 木刻, 手绘 58 x 82 cm 2016
Asymmetrical Study, Screen print, Woodcut, Drawing, 58 x 82 cm, 2016



粉色的学习 木版, 丝网版画 71 x 98 cm 2016
Pink No Gakushu, Woodblock, Screen print, 71 x 98 cm, 2016



非对称性经验 丝网, 木刻, 手绘 65 x 92 cm 2012
Asymmetrical Experience, Screen print, Woodcut, Drawing, 65 x 92 cm, 2012



蓝色的经验 木版, 丝网版画 71 x 97 cm 2016
Blue Na Keiken, Woodblock, Screen print, 71 x 97 cm, 2016



非对称性可能 木刻, 手绘 55 x 62 cm 2016
Asymmetrical Maybe, Woodcut, Drawing, 55 x 62 cm, 2016



可能... 木版, 丝网版画 56 x 48 cm 2016

Maybe..., Woodblock, Screen print, 56 x 48 cm, 2016



爱之连接 丝网, 木刻, 手绘, 拼贴 d+140 cm 2016
Love Connection, Screen print, Woodcut, Drawing, Collage, d+140 cm, 2016



一次不合理的成功 木版, 丝网版画 48 x 48 cm 2015
An Unreasonable Success, Woodblock, Screen print, 48 x 48 cm, 2015

关于艺术家 About the Artist



铃木隆太

1984，生于日本静岡

2006，日本多摩美术大学，版画专业 学士

2009，伦敦艺术大学，坎伯韦尔艺术学院，版画专业 硕士

2012 年至今，生活在北京

东京，伦敦，北京的不同生活经验，赋予了艺术家从不同角度看世界的机会。铃木隆太以采集图片和摄影的方式捕捉和记录生活，运用不同的版画制作过程在作品题材的“原形”表面加以覆盖多重的“涂层”，目的在于对不同的文化结构，社会环境乃至政治背景做出自己的诠释。这些作品将日常生活中事物的“原形”与“表象”通过不同的版画制作方式表现出截然不同的视觉效果，揭示了生活中事物所具有表面和背后并存的两面性。

Ryuta Suzuki

1984 Born in Shizuoka, Japan

2006 Tama Art University, faculty of Art and Design, Printmaking (BA Fine Art)

2009 University of Art London, Camberwell College of Arts MA Visual Arts, MA Printmaking

2012- Lives and Works in Beijing, China

The living experience in Tokyo, London and Beijing, has offered different perspectives for the artist to view the world. Ryuta Suzuki captures and records life by collecting images and photographs, utilizing different print-making methods to cover different “layers” on the

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“primary forms” , aiming at creating his own interpretation towards different cultural structures, social environments and political backgrounds. Diverse visual effects emerge through different print-making processes. His works depict the “primary forms” and “presentations” of daily-life issues and objects, which reveals the dual characters of conventional affairs in daily life.

关于作品 About Work

铃木隆太的版画作品汲取了日本传统绘画的精髓：线条精细，色彩饱和度低，具有和谐的美感，将几何感与对细节的关心融合在一起，画面充满诗意，具有简练的美。

同时，在创作方式上又大胆创新，不断探索版画在当代艺术中的表现形式，将丝网版画与浮世绘木刻版画相结合，将色彩和块面叠加，使作品具有立体效果。

Ryuta Suzuki' s prints draw the essence of Japanese traditional painting: exquisite lines, low colour saturation, harmonious aesthetic feeling, and the integration of geometric senses and details. The works are full of poetic and concise beauty.

Meanwhile, the artist innovates in his forms of creations, constantly explores the forms of printmaking in contemporary art, combines the techniques of screen printing with those of Japanese Ukiyo-woodcut prints, make colours and surfaces superimposed with each other, and through these, produces a three-dimensional effect in his works.

艺术家的自我阐述 Artist Statement

我的作品的主线是“层次”。“层次”的概念作为隐喻，同样适用于我们的社会形态，对事物的认知或者更为广阔的意识层面。

我的主要创作方式是版画，与传统版画创作不同的是，我将丝网版画和浮世绘的木版画创作方式相结合，运用不同形式对面处理和色彩的叠加，使作品由平面转向立体，最终体现“从表面到本质”的事物的多面性。我希望以这种视觉效果引发观者的思考，从而突出我的创作概念。

The main clue of my work is "layer". The concept of "layer", as a metaphor, also applies to our social forms, to the cognition of things or to a broader sense of consciousness.

My major way of creation is print-making. What makes my work different from traditional printmaking is that I combine the techniques of screen printing with those of Japanese Ukiyo-woodcut prints, using different methods to work on the surfaces and overlying colours, transforming the works from two-dimensions to three-dimensions, which embodies the diversity from the surface to the essence of things. I hope that this kind of visual effect will trigger thoughts from the audience, so as to highlight the concept of my creation.

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