

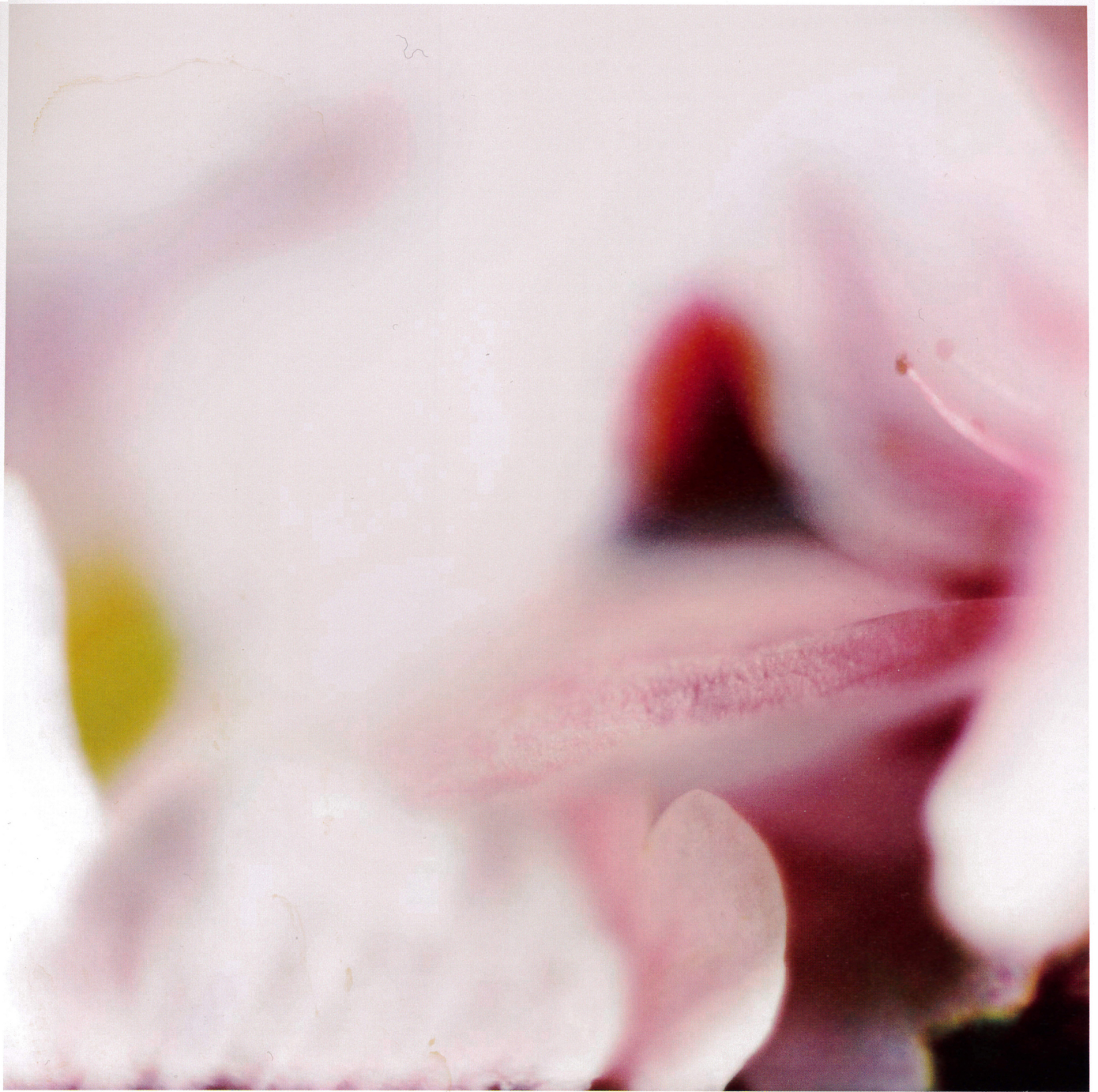
TOKYO  
**VISUALIST**



double word #17 C type print 120X120cm 2008

Selected by Masashi Shiobara

**越中正人** / Masahito Koshinaka Artist



double word #03 C type print 120x120cm 2008

## Profile

1979年、大阪府生まれ。  
2004年に京都のVoice Galleryにて初の個展を開催。  
06年にはスイスの  
UBS Art Collectionが主宰するアジア、  
北アメリカ、  
南アメリカ、  
ヨーロッパ、  
自国スイスから1名ずつを選出し、  
助成金を給付する  
「UBS Young Art」にて、  
アジアより選抜される。  
翌年、  
『echoes』をスイスで発表。  
  
08年には  
『double word』を制作。  
  
同年、  
日動コンテンポラリーアートにて  
個展「double word」を開催。  
今夏行なわれた越後妻有アートトリエンナーレ2009では、  
福武ハウスにて『double word』を  
映像化した作品を発表した。



Born 1979 in Osaka Prefecture.

Has the first solo exhibition at Voice Gallery in Kyoto in 2004.

Selected in 2006 from Asia  
to receive a grant from  
UBS Art Collection's "UBS Young Art" program  
(which selects one grantee each from Asia,  
North America,  
South America,  
Europe,  
and its home country Switzerland).

Releases "echoes"  
in Switzerland in 2007.  
Creates "double word" and holds a exhibition  
of the same title at nca I nichido contemporary art  
in 2008.

Presents a video version of "double word" at Fukutake House for  
the Echigo Tsumari Art Triennale in 2009.

**Masashi Shiobara (MS):**

**How did you begin your career as an artist?**

**Masahito Koshinaka (MK):** In 2004, I had my first solo exhibition

in Kyoto and became acquainted  
with many art-related people,

including an art critic Kentaro Ichihara.

As I talked with them,  
I came to see more clearly the  
direction that I wanted to take in my work.

I was later invited to show  
in an exhibition curated by Ichihara,

who then recommended me for  
the UBS Art Collection's grant program,  
UBS Young Art.

I was also introduced to  
nao ichido contemporary art. So essentially  
I am indebted to each of  
these meetings.

**MS: You exhibited your work  
internationally for the**

**first time in 2007.**

**MK:** Yes. The first work I showed overseas was

"echoes". There is a grant program

for young artists run by the Swiss

UBS Art Collection. Luckily,

I was selected for the Asian category  
of this program.

I made this work called "echoes" based  
on many suggestions  
that I received from the program's

Asian-section advisor.

**MS: I heard that you focused on  
"individuals" and "groups" in  
the following work  
which was entitled "double word".**

**Tell us more about this theme.**

**MK:** It was in 2004 that I first began to  
focus my work on the relationship  
between individuals and groups.  
Since then,

my concept has grown more and more solid.

Groups, whether created accidentally or

by necessity, are made up of people or things.

The individuals who comprise a group are,  
in other words,

"identities," which are supposedly absolute.

But when they are grouped together, each indi-

vidual identity becomes harder to distinguish. Yet

each individual within the group has his or her  
own individuality. I was curious about this gap be-

tween individuality seen from the inside and the  
outside of a group. That was my inspiration. Ima-

gen, for example, a field of tulips. There's a com-  
monplace image that associates the field of tulips  
and the Netherlands. However, a single tulip stem  
does not make one think of a Dutch tulip field.  
In other words, there are things that don't make

one think of anything when seen individually, yet

they invoke specific images or new images when

grouped together. I thought that perhaps I could  
reexamine this relationship when this discrepancy  
is expressed within the reality of time. That's how I  
arrived at "double word".

**MS: Tell us about the creative process of  
"double word", which used three different kind  
flowers.**

**MK:** I first photographed a field of one particular  
kind of flower and made a print. I then placed the

real flower on it. The real flower would wither but

the photographed flower would not change. Then

I shot them as the real flower withered. Adding

the new element of time to groups and individu-  
als yielded two elements. In addition, the double  
meaning of "time" and "withering" is deliberate. So  
I entitled the work "double word", which is the key  
to understanding its significance.

**MS: How do you choose the subjects for your  
photography?**

**MK:** I'll work with anything that can express my  
conception clearly. So I'm not so picky about what

I shoot. For "double word" I selected something

that could visually reveal time. When I tried dif-  
ferent combinations of images, such as "time =

melting," I found that "time = withering" best fit

my intention. Based on this concept, I determined

the kinds of flower to use. Furthermore, I needed  
flowers that collectively evoked all sorts of images  
but individually evoked hardly any image at all.

**MS: What message lies behind your unique use  
of out-of-focus and distorted images?**

**MK:** I consider them as being on the borderline or  
at the boundary of memory. For example, suppose

you took a photo of 20 or 30 people.

How many of them can you really remember as be-  
ing actually there? Although I know photography  
is a medium of recording, I don't feel the recording  
to be real even when the photograph clearly shows

it, if I don't remember it well. I cannot believe it is a  
real record. So when I don't remember something,  
it seems more real to me as a memory if its image  
is out of focus.

**MS: What aspect of yourself do you think is  
reflected in your work? I am asking this ques-  
tion because I sense a power to appeal to the  
viewer in your work.**

**MK:** Since I was little, I have liked to preserve  
things. When I make one thing, I have a strong de-

sire to preserve the moment. That's probably why

what I want to convey leaves an intense trace in  
my work.

**MS: This year you participated in the Echigo  
Tsumari Triennale. What did you present?**

**MK:** I made a video piece. I dismantled the con-  
cept behind "double word" and reconstructed it  
sequentially as a video image. I used a still cam-  
era, not a video camera, and stitched together still  
shots to make it. So it may be more accurate to  
call it an endless photo series, rather than a video.  
In conjunction with this work, I showed the pho-  
tos of "double word" in a darkened classroom of  
an abandoned school by shrinking their size and  
installing them in light boxes, which I placed on  
desks that had once been used there.

**MS: Objectively speaking, how do you perceive  
your identity as an artist?**

**MK:** That's a difficult question. [Laughs] Although  
I may be socially established as an artist today,  
I feel that I still have some way to go. Perhaps,  
objectively speaking, the act of repeatedly asking  
myself "What is the artist Koshinaka?" is in and of  
itself my identity.

**MS: What do you want to challenge in the fu-  
ture?**

**MK:** Rather than thinking about challenges, I just  
want to meet them on a daily basis. I want to fur-  
ther clarify the concept of "groups" and "individu-  
als" within myself.

## Essay by Masashi Shiobara

2年前に、評論家の市原研太郎さんから越中さんの作品をご紹介いただきました。市原さんの著書『ゲルハルト・リヒター / 光と仮象の絵画』(WAKO WORKS

OF ART刊)は、私にとってアートのバイブルであり、イ

メージについて考える際の重要な手引きです。リヒター

の絵画について、簡略にまとめると、「その具象画は、

画像を客観的現実にも主観的事実にも帰属させず、その間に見事に宙づりにした。写真特有のぼやけ、あるいはぶれという現象が、絵画の描法に應用する事で可能になった。」と書かれています。

越中さんの作品ファイルを開いてみて頭をよぎったのは、「何故か腑に落ちないようで、納得できる」という感覚でした。それは市原さんの著書の次の一節が思い浮かんだからかもしれません。

「確かに絵画と写真のメディアの相違はあるとはいえ、両方ともぼけた画像であることにはかわりがない。しか

し、ぼやけた写真は機械的なミスあるいは意図的な

撮影の結果であり、それはカメラが捉えたはずの対象

が画像の外に必ず存在するという確信が人々にはある」。では、彼の作品の画像の外に必ず存在する対象とは何か、その対象から写し出そうとしたのは何な

I was introduced  
to the work of Masahito Koshinaka  
two years ago  
by the  
art critic Kentaro Ichihara.  
Ichihara's book Gerhard Richter:

Paintings of Light and Ephemeral Images  
(Wako Works of Art)

is like an art bible for me,  
providing an invaluable source of guidance

When I need to come up with images,  
Ichihara describes Richter's paintings  
succinctly as follows:  
"His representational paintings are  
splendid in their suspension  
of their imagery not

in the realms of objective or

subjective reality but somewhere in between.

The blurriness characteristic  
of photographs,

or perhaps the phenomenon of distortion,  
became possible by applying them

to painting techniques."

のかということに興味を持ったのです。越中さんは近年

「集団と個」をテーマに作品を制作しています。集合  
の中の「個」に対する、他者と自己が持つ意識の間  
には差があり、ずれがあるということ、良くわかるよう

で、はっきりとしない現実。そこに注目させられまし

た。『echoes』の作品を前にすると、そこにいる集団の

中の個人と自分が重なり、リアリティをもって立ち上

がってくるではありませんか。写真を見て喧騒が聞こえ  
る。何かいけそうな予感がしました。

次に『double word』。「桜」にせよ、「花菖蒲」にせよ、  
そこには日本の季節がある。一見して静かだけれど、  
"凜"として、"潔"い、また"艶"かしい。こうした、写真を見  
ることによってある形容詞の漢字が浮かんでくる感  
覚は、日本人特有のものに違いありません。忘れては  
ならない重要な感覚です。彼は巡ってきたチャンスに  
期待以上の成果を上げてくれました。

When I opened up Koshinaka's portfolio, I was struck by the sensation that, despite his art not quite making sense to me, for some reason I "understood" it. This may have been because it triggered my memory of the following passage from Ichihara's book: "Though there are definite differences between paintings and photographs the fact that they are both blurred images does not change. A blurred photograph, however, is either a mechanical mistake or the intentional outcome of the shooting, with everyone confident without a doubt that the subject [that] the camera was meant to capture exists outside the image." What intrigued me about Koshinaka's art was the fact that it evoked like: What were the subjects that by necessity existed outside his images, and just what part of them was

he trying to portray? In recent years, Koshinaka

has focused on the theme of "groups and individu-

als" in his art. His creations have forced me to real-

ize that there are discrepancies in the awareness of oneself and of others among the "individuals" that who comprise a group, and that while we all know that such gaps exist, the reality is that they are not so clear-cut. When one considers Koshina-

世界に羽ばたくのに必要な

「十何か」

があるとしたら、

それは

「人々に期待を抱かせる力」

そして成果を出すための労を惜しまない

行動力だと思います。

今後さらに多くの  
越中ファンが

世界中に誕生するでしょう。

ka's "echoes" series, one can't help but see how the individuals in the crowds overlap with oneself

and stand out with realism. Personally, I could hear the bustle just by looking at these pictures. For

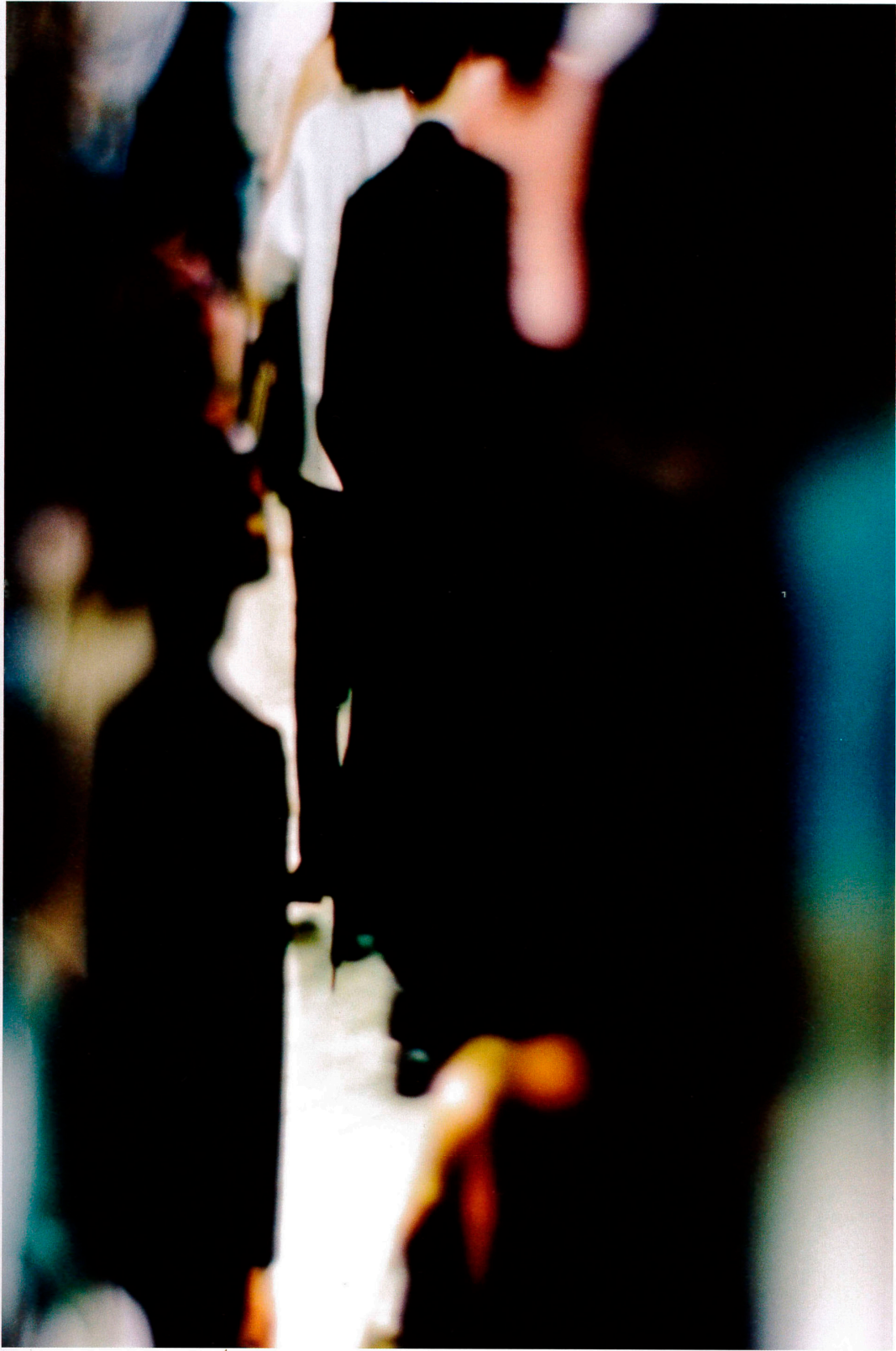
some reason, too, they filled me with a premonition that Koshinaka's work was going to be amazing.

Next we have "double word." Whether it was the sakura or the irises, this series had hints of the seasons of Japan. Seemingly quiet at first, they are also severe, pure, and captivating. Having these sorts of adjectives come to mind just by looking at these photos is something that is without a doubt unique to the Japanese. This is an important sense that we must not forget.

Masahito Koshinaka has utilized the opportunities that have come to him to bear fruit beyond what anyone could have anticipated. If there are two things that are needed most to go far in the world, I believe that they are the ability to act without regard to the hardships that must be overcome to produce results and the power to give people hope. That is why I am positive that from here on out Koshinaka will continue to find more admirers around the world.



echoes Lambda print 116.5x83cm 2007



echoes Lambda print 116.5x83cm 2007