



在吊床上: 女孩 Hammock: Girl, 2021. 布面油画 | Oil on canvas. 181.8 x 227.3 cm. ©2021 Emi Kuraya/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

## 仓谷惠美 悠长假期

开幕: 2022 年 1 月 14 日 (周五)  
2022 年 1 月 14 日至 3 月 26 日

呈现于此次展览中的全新作品均由仓谷惠美在疫情期间创作, 她是“Kaikai Kiki”艺术家群体中的成员。展览标题“悠长假期”明确地指涉着这段时间之外的时间, 一个处于监察之下的关于自由的悖论: 艺术家发现自己面对着无限的空闲时间, 实际上却被现实所牢牢禁锢。这短暂的“休止”令仓谷惠美想起小时候曾在家中度过的长假, 傍晚, 她独自一人等待父母结束一天的工作回家。疫情期间封锁隔绝的环境似乎把仓谷惠美推向了极限, 而她的新作则暗示着无论如何, 艺术家仍然设法走出了自己的房子, 再一次寻求面对未知。

身处于清醒的实践方法和对自身无意识的探索之间, 年轻的艺术家善于制造自身与他者的相遇, 无论有所预谋还是纯属偶然……

非凡而特别的时刻与平淡的日常生活之间的差异, 让我在内心积累起了明明灭灭的光与暗。

透过此时此刻的滤镜描绘过去, 我如此来探索这种光与暗。

——仓谷惠美

## EMI KURAYA LONG VACATION

Opening Friday January 14, 2022  
January 14 – March 26, 2022

The works presented in this new exhibition by Emi Kuraya, an artist who is part of the Kaikai Kiki collective, were all painted during the pandemic. Its title, *Long Vacation*, refers explicitly to this period outside of time, a paradox of freedom under surveillance, where she found herself face to face with an infinite amount of time on her hands, but locked up. A temporal parenthesis that reminded the artist of the long holidays she spent at home as a child, waiting for her parents to return in the evening after their day's work. The lockdown environment seems to have pushed Emi Kuraya to her limits, and her new works show that she has nevertheless managed to get out of her house, seeking to confront the unknown.

Always halfway between a lucid approach and the exploration of her own unconscious, the young artist provokes an encounter with the other, whether it is premeditated or born by happenstance...

*The gap between the extraordinary, special moments and the uneventful daily life that goes on at home brings out the various lightness and darkness that have accumulated inside me.*

*By depicting the past through the filter of the present, I am exploring such lightness and darkness.*

— Emi Kuraya



爱人 *Lovers*, 2021. 布面油画 | Oil on canvas. 198.2 x 147.6 cm. ©2021 Emi Kuraya/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

在《爱人》中，仓谷惠美描绘了一对海边的情侣，其形象来源于她在地上找到的一张“大头贴”，当时她正要去骏河湾的海滩寻找新的绘画场景……这张摄影深深吸引了仓谷惠美，于是，这位 26 岁的艺术家作为女性第一次开始尝试描绘男性形象。“男孩不仅仅代表着异性，对我来说，他们是完全未知的。这就是为什么我想开始创作男孩的肖像，这是我以前从未敢做的事情：我需要探索这一未知的地带。”

事实上，如果仓谷惠美最喜欢的绘画主题仍然是女孩——无论她们是否受到那些艺术家在童年便开始着迷的人物漫画的影响，或是被街道上匆匆而过的简单剪影启发，甚至来自于朋友或电视上的明星形象——那么年轻的艺术家需要走出自己，触及他者。因此，仓谷惠美拓宽了她的视角，试图在周围这熟悉的、却又隐藏着许多神秘的世界中增添新的维度。例如，《鱼鳞天》描绘了一位斜靠在栏杆上的年轻女孩，她背对着外面的风景。这片风景实则截取自仓谷惠美在大学宿舍房间的阳台外看到的景色，她曾无数次面对它，却始终没能真正看清它。而《我心与天空》则刻画了兔子形状的云朵，作为画面的浪漫背景。我们因此体会到了仓谷惠美在绘画实践中的复杂性和矛盾性，她竭尽全力地将平凡的日常片段升华为诗意的时刻，因此重新记录了“失重”的状态，这恰恰是所有那些我们似乎曾经度过，却并未真正经历过的时刻的特征。这种日常生活中的“失重”体现在《刷牙》里，艺术家在画中描绘了一个正在刷牙的小女孩，或者，体现在更令人伤感的《小狗与女孩》中，这件作品的灵感源自仓谷惠美小时候和她的小狗散步时的照片。这种日常生活在那个当下看似无聊，现在却一去不复返，显得弥足珍贵。这便是仓谷惠美所试图唤醒的那种未知的感觉，那种看似熟悉的事物在本质上深不可测而又无法企及的感觉。

大型组画《在吊床上：女孩》和《在吊床上：男孩》表达了相似的陌生感。吊床上有两个孩子，一个女孩和一个男孩——又是艺术家根据她和哥哥的童年留影所作。当艺术家发现这张照片中的自己是如此的快乐，但她的记忆中却没有留下任何相关的痕迹时，一种令人眩晕的失落感便会油然而生。无限的快乐如此便让位给了无限的虚空。仓谷惠美一丝不苟地再现这些照片，试图找到这一时刻的地点和记忆，遁入记忆，沉浸于画中，



鱼鳞天 *Mackerel Sky*, 2021. 布面油画 | Oil on canvas. 150.5 x 150.3 cm. ©2021 Emi Kuraya/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

In *Lovers*, Kuraya portrays a couple by the seashore, painted from a photo-booth image she found on the ground, while she was going to a beach to look for a new point of view on the bay of Suruga... Photography imposed itself on her, and so, for the first time, the 26-year-old woman tried to paint a male figure. "Boys don't just represent the opposite sex for me, they are the absolute unknown. That's why I wanted to start drawing portraits of boys, something I had never dared to do before: I needed to explore this territory."

And indeed, if Emi Kuraya's favorite theme remains female figures – whether they are inspired by characters from *mangas* that fascinated her as a child, or simple silhouettes crossed in the street, friends or celebrities seen on TV – the young artist needed to step outside herself, to reach out to others. Therefore, Kuraya broadened her perspectives and sought to multiply the points of view on this familiar world that surrounds her, and which nevertheless conceals so many mysteries. For example, in *Mackerel Sky*, the artist depicts a young girl leaning against a railing, turning her back on the landscape. It is in fact the view from the balcony of her room at the university, which she saw so many times without seeing it. Or *My Heart and the Sky*, a romantic landscape with rabbit-shaped clouds in the background. Here we see the complexity and paradox that lie within Emi Kuraya's painting. She manages to sublimate the ordinary into a poetic moment, and hence retranscribes the state of weightlessness that characterizes all those moments that we go through without really living them. This absence from everyday life is embodied by *Brushing Teeth*, a young girl brushing her teeth, or, more poignantly, *A Puppy and a Girl*, a portrait of herself as a child, with her dog during one of their walks. This same everyday life that seemed boring to her at the time and which, now gone, seems so precious. It is this feeling of the unknown, of the deep and unattainable essence of what seems familiar to us, that Kuraya seeks to probe.

The same feeling of strangeness is conveyed in *Hammock: Girl* and *Hammock: Boy*, large formats of two children in a hammock, a girl and a boy – again – painted from photographs of herself and her brother. There occurs a dizzying feeling of absence from oneself when the artist discovers this portrait of herself so intensely happy, a moment of which her memory has retained no trace. The immensity of the joy has given way to the immensity of the void. By reproducing these photographs with meticulous fidelity, Emi Kuraya has sought to find the place and



刷牙 *Brushing Teeth*, 2021. 布面油画 | Oil on canvas, 53 x 41 cm. ©2021 Emi Kuraya/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

仿佛它是一扇面对消失的时间的窗户。描绘“缺失”说明了仓谷惠美的实践方法，绘画就如同无意识间闪现的快照——在《兔子手机绳》中，仓谷惠美画的是一个小小的翻盖手机，这又是一次童年的再现。

通过纸本绘画和布面油画等媒介，仓谷惠美与他人联结，从而加倍积累了自己的经验。速写作品在她的画笔下以一种自发和有机的方式成型，如同许多关于她自身或他人的启示在冥冥中默然展开，这与神灵感召的过程相似。

撰文: Ludovic Perrin

## 关于艺术家

生于 1995 年的仓谷惠美是日本当代艺术图景中最有趣、最令人耳目一新的新生代艺术家之一。虽然年纪尚轻，但毕业于东京多摩美术大学的仓谷惠美已在日本多地，以及贝浩登首尔空间举办了备受瞩目的个展，并分别于香港巴塞尔艺术展与弗里兹艺博会纽约展会呈现作品，因其新声力量与作品隐含的动人的深层意涵而备受好评。仓谷惠美自 2018 年起加入 Kaikai Kiki——由村上隆发起成立的艺术企业。

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小狗与女孩 *A Puppy and a Girl*, 2021. 铅笔、水彩与炭笔纸本 | Pencil, watercolor and charcoal on paper. 无框尺寸 | Unframed: 32.4 x 25 cm. ©2021 Emi Kuraya/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

memory of this moment, to plunge into her memories, to dive into the painting as if it were a window looking out into vanished time. Painting absence illustrates Kuraya's approach, where drawings emerge like snapshots from her unconscious - in *Bunny Strap*, we encounter a painting of a small flip phone, a resurgence of her childhood.

Thus, always connected to the other through the medium of drawing and painting, Kuraya multiplies her experiences. Sketches are born under her pencil in a spontaneous and organic way, like so many revelations about herself or about the other, archetypes of the process of divine inspiration.

Text by Ludovic Perrin

## About the artist

Emi Kuraya, born in 1995, is one of the most interesting and refreshing new voices in the contemporary Japanese art panorama. A graduate of Tokyo's Tama Art University, in spite of her young age Kuraya has already had a few high-profile solo shows, in Japan and at Perrotin Seoul in South Korea, and has been exhibited at the Hong Kong edition of Art Basel and also at Frieze New York, receiving wide acclaim for the freshness, and the deep layers of meaning that make her work so captivating. Since 2018, Kuraya has been a member of Kaikai Kiki, the art enterprise founded by Takashi Murakami.

More information about the artist >>>