



上海春之始, 90年代 beginning of the springtime of life in shanghai, 90s, 2022. 布面油画 | Oil on canvas. 181.8 x 227.3 cm. ©2022 Aya Takano/Kaikai Kiki Co., Ltd. All Rights Reserved.  
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## 高野绫

感谢世界, 此刻你仿若乐园

开幕: 2022年7月15日(周五)  
2022年7月15日至9月10日

扁担、皮影、蓝白校服、南京路、大白兔、小笼包……高野绫的新作再度延续了过往系列中丛生的物象与繁盛的景观, 中国城乡的野趣与风貌经由艺术家的重释在凛冬后抽枝展叶。在这些纷繁的表征之下, 有关生死轮回、万物有灵、传统承袭以及精神意识的命题盘互交错, 指向了更为普世的关怀。在某个相对的远方, 宏大的自然与远古的神祇恒久地遥望着人类的世界。

拟态: 甜美的信息

乍看之下, 这批绘画极度符合高度社会化、城市化及现代化的御宅文化特点: 有着“与假想现实嬉戏”<sup>1</sup>的目标, 并能够通过镜像世界的构筑以及符号系统的搭建生成“拟态”的剧场。

借贝浩登(香港)展览中出现的姐妹为设定、取人物旅居中日两地的片段为线索、集艺术家亲友对个人经历的叙述, 高野绫通过角色化的人物形象、剧场化的生活要素、抽样的历史条目以及对社会框架的抗争向观众展现了一部连环画式的“世间话”。《上海春之始, 90年代》

## AYA TAKANO

thank you world, you now look a little bit like a wonderland

Opening Friday July 15, 2022  
July 15 – September 10, 2022

Bamboo yoke, shadow play, blue-and-white school uniforms, Nanjing Road, White Rabbit candies, mini steamed buns... Aya Takano's latest works continue the proliferating signifiers and exuberant landscapes of her previous series. Through the artist's reinterpretation, the pleasures of the countryside and the charms of the metropolis are revealed, much like the sprouting leaves that survived a long, harsh winter. Yet underneath the layering leaves, there exist ruminations on reincarnation, animism, traditions and spirituality, rooted in a universal concern, serpentine and intertwined. Somewhere far away, mother nature and the ancient deities cast their perpetual gaze upon the world of man.

Simulacrum: A Mirage of Sweetness

At first glance, Takano's paintings seem to visualize the ideals of *Otaku* culture, born out of a highly socialized, urbanized, and modernized environment. They aim to “frolic with the imaginary reality”<sup>1</sup>, and thereby construct a theatre of simulacra through mirroring and signification.

Drawing from friends and families' personal accounts, Takano once again depicted the same elementary school sisters in her previous exhibition at Perrotin Hong Kong. Coupling stereotypical



中国新年街景, 上海, 90年代 *Chinese new year on the street, shanghai, 90s, 2021*. 钢笔与水彩纸本 | Pen and watercolour on paper. 不含框尺寸 | Unframed : 29.6 x 20.9 cm. ©2021 Aya Takano/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin



的士作战, 上海, 90年代 *battle of taking a taxi, shanghai, 90s, 2021*. 钢笔与水彩纸本 | Pen and watercolour on paper. 不含框尺寸 | Unframed : 29.6 x 20.8 cm. ©2021 Aya Takano/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

(*beginning of the springtime of life in shanghai, 90s, 2022*) 作为本次系列的起源, 从艺术家对友人吃烧鸟的印象散发, 借由广告牌、交通标志以及城市地标具象了一个虚构的、处于现代化建设中的90年代上海。在构筑上, 作品妥善承袭了过往系列中高野绫擅用的经典范式: 借由充当信息载体的物与充当通路各类事件支撑起“世界观”, 而种种肩负使命的图像则通过层叠铺叙的方法现于画面, 确保了信息荷载与信息流通的最大化。

这批横跨了中国城、上海与桂林三地的叙事面相多元又丰富, 但庞杂的信息并未使画面显得凌乱。将潜在的无序变为整一表达的正是高野绫长久打磨出的一套符号系统。通过对漫画语言的进一步风格化, 作品形成了观众眼中“甜美”、“梦幻”的少女特质。这一特质常误被归功于作为主体的“少女”, 实则却得益于艺术家成熟的符号逻辑。一方面, “圆”成为画面中统一的度量, 无论是人物的五官关节、动物的外部轮廓, 还是建筑的边缘、空间的折角, 尖锐之物均被处理成各类圆弧, 温润地裹腹着不同区块, 消弭了骨感。形象的固定则多以粗细匀称的长弧线为主, 即便长短线不时交替出现也不会占据画面的较大比重, 简明绵延的整体感便由此生发。另一方面, “透明的呼吸”成为用色的核心, 大量低饱和度、高明度的色彩被覆在画面上, 从而拟出了水彩的轻盈感。淡棕或与大色块相近的色调多被用于轮廓的勾勒, 漂浮游动的形象便在暧昧的边界中成立; 婴儿粉则被用于人物的体表, 渲染出了微妙的幼态。无处不在的白与鲜见踪影的黑形成鲜明对照, 《新年记忆, 日本中国城》(*memory of chinese new year, chinatown, japan, 2022*) 大可作为佐证: 即使是描绘深沉如水的窗外夜色, 艺术家仍掺杂了少量粉紫作调和, 并以不同程度的白勾勒出玻璃上的反射光, 避免了画面的窒息。

正是由于对符号系统的精确把握, 高野绫成功调度了复杂多变的甜美信息。镜像的切片由此被纳入划一的系统, “拟态”的生存环境与虚构的历史得以在无限扩展的过程中沿着航道前进。

characterization and purposefully staged everyday life with snippets of historical accounts and resistance against social constructs, the artist presents to us a series of *Seken-banashi* (a type of folklore studied by Kunio Yanagita) in the form of manga. *beginning of the springtime of life in shanghai, 90s (2022)*, for example, conceived from a picture shared by Takano's friends, a close-up of the younger sister taking a big bite of yakitori. Starting from there, a fictitious, modernizing Shanghai of the 1990s is henceforth materialized with advertising displays, traffic signs and city landmarks. These new works inherit Takano's pictorial paradigm, where objects become vessels of information, and happenings lead the way to an overarching worldview. Layering and grafting, the artist seeks to enable and maximize communication through symbols and signs.

Spanning Chinatown, Shanghai and Guilin, Takano's visual narrative is rich in detail but never cluttered. In fact, to restore order to disorder is a part of the artist's repertoire. She stylizes manga's lexicon so as to concoct a mirage of sweetness and dreaminess frequently attributed to teenage girls. These characteristics, though often deemed as the innate qualities of teenage girls, are in fact authored and devised by the artist. On the one hand, roundness permeates Takano's iconography. From the joints of human forms and the contours of animals, to the frames of buildings and the corners of spaces, sharp edges are treated with soft arcs, masking boniness with gentle curves. Figures are mostly outlined in even, long arcs. Even if the long and short lines alternate from time to time, they do not occupy the majority of the imagery, and never disrupt the sense of continuation and wholeness. On the other hand, Takano's palette is distinguished by a breathable translucence. Colors of low saturation and intense brightness are applied in thin layers to the canvas, mimicking the lightness of watercolor with oil paint. Light brown and similar shades are used for outlining, where figures, floating and swimming, assert themselves in ambiguity. Skins are rendered in baby pink, subtly suggesting a childlike quality. The dominating white remains in sharp contrast against the rarely employed black. In *memory of chinese new year, chinatown, japan (2022)*, for example, the artist avoids suffocating coloration by softening the dark night outside with hints of pink and purple, as well as varying white reflections over the window.

It is precisely through her fine grasp of semiotics that Takano



我们希冀的世界 *the world we are aiming for*, 2022. 布面油画 | Oil on canvas. 181.8 x 227.3 cm. ©2022 Aya Takano/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

### 溯源: 反照的内观

“日本文化表面上在变,但其内在始终没有真正脱离最古老的本土根源。”<sup>2</sup> 伊恩·布鲁玛在《日本之镜》中的观察或可为高野绫的绘画作些附注。如果仅以“拟态”为核心展开叙述,艺术家的建构就极易被洪水般的碎片冲散。蔽于上述剧场之下,关于性、女性力量以及自然崇拜的文化传统给予了这些作品重要的支撑。

“我希望创造一个人类无法企及的领域……而情色是我们得以感知剩余世界的其中一种方式。”<sup>3</sup> “性”对高野绫而言,不单只是一个富含指涉的隐喻,它更常被作为通往未知领域的某种途径。研究者大多围绕“作为目的的性”对画面展开讨论,而忽略了作为“渠道”出现的性。倘若我们追溯《古事记》中的记录,便会发现这一“渠道”传统的由来:日本的八岛、诸神(海神、河神、风神、山神等)及万物在记载中均由伊邪那岐与伊邪那美交配产生,性作为通路孕育了众生。而在日本的神道教传统中,神谕则常通过女性或“巫”降世,性是获得“神赐”最直接且最重要的途径之一。再回到高野绫的前述回答,我们多少可以发现这种历史层面上的呼应。

作为上述活动主体的“少女”,人们当然可以从更现代的角度就写实性色情向符号性色情的转变铺开陈述。萝莉控杂志《漫画布力克》在80年代的风格改革许能作为一个有趣的研究开端——该杂志于1983年几近停刊,后因重用女性漫画家、将画风调整为少女漫风格而重获了市场。但主宰高野绫画面的“少女”,本质上来说,更偏向今村昌平在《诸神的欲望》中描绘的鸟子,看向的是女性的超自然力量与感召能力,是“先于人类的无意识集合与能量”<sup>4</sup>,而非现代社会的产物。我们甚至可以再推远一些,追溯至神武天皇之前的女性力量,比如作为生(孕育万物)与死(黄泉之主)的两面神伊邪那美,或是八百万众神之首、太阳神天照大神。在这批新作中,高野绫也确实

orchestrates the complex and chameleon-like signifiers to create a mirage of sweetness. Slides of mirrored reality are loaded into the rotary tray at long last. Together, simulated environments and fictive histories set sail in her ever-expanding creation.

### *Pedigrees: Reflective Introspection*

"If you study the artistic expressions of an old nation, you will find continuities behind the façade of constant change."<sup>2</sup> Ian Buruma's observation in his book *A Japanese Mirror* might offer us an insight into Takano's paintings. Embedded in the traditions of animism, her artistic creation goes far beyond mere simulation and simulacra, and reach into profound themes such as sexuality and feminine power.

"I want to create a realm that we can't reach. Eroticism is one of the ways to sense the rest of the world."<sup>3</sup> For Takano, coition is not simply an extended metaphor, but also a pathway to the unknown. While certain interpretations regard sexual depiction as an end in itself, sex should more importantly be reckoned as a means to an end in Takano's works. According to *Kojiki*, an early Japanese chronicle of myths, the eight islands of Japan as well as various *Kami* (such as the sea god Watatsumi, the river god Kawa-no-Kami, the wind god Shinatsuhiko, and the mountain god Yamatsumi) are all conceived by primordial deities Izanami and Izanagi through their consummation. Copulation, as a pathway, gives birth to all life on earth. In the Shinto tradition, oracles often come to life through women and *Miko* (shrine maidens or young priestesses). And sex is one of the most direct and significant ways to receive the divine gifts. Returning to Takano's aforementioned comment, we can more or less hear the echoes of this historical narrative.

When it comes to the presentation of teenage girls in Takano's paintings, people can of course debate that it signals a transition from realistic eroticism to symbolic eroticism. Here, a lolicon hentai manga magazine published in the 1980s titled *Manga Burikko* can serve as an interesting case study. The magazine was close to ceasing publication in 1983. However, it regained the market by employing female manga artists and veering towards *Shōjo* manga. But then



新年记忆, 日本中国城 *memory of chinese new year, chinatown, japan*, 2022. 布面油画 | Oil on canvas. 97 x 130.3 cm. ©2022 Aya Takano/Kaikai Kiki Co., Ltd. All Rights Reserved.  
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特辟了《我们划出了一片天地...》(*we made a field..*, 2022) 对两位主要角色作了补充,“她们深刻思考了可持续培育的可能以及生态系统的发展,意图创造出一个全新的未来,因此,画有种植区的校园创作与我之前提及的回忆无关,而是属于我个人的愿景。”<sup>5</sup> 尽管画面中的女性被赋予了“长不大的躯壳”,看似温和无害并符合御宅取向的“拟态”特征,但她们同时指向了另一种可能:作为某种脱离现实语境的存在,少女们投射着未经社会教化与规训的“童年”,隐喻着超越现代认知的原生力量与自由状态,暗示了一个潜藏的未来。

除却女性的力量,作品中到处洋溢着旧日言说里的多神论与自然生成传统。在《彼此交流,我们本该如此》(*this is how it should be, commune with each other*, 2022) 以及《我们希冀的世界》(*the world we are aiming for*, 2022) 中,熟悉日本各类物语纪事的观众或能阅读到大国主大穴牟迟与因幡白兔的因缘际会,或是八咫鸟为神武天皇东征引路的趣味。万物有灵被高野绫巧妙地缝制到了简明扼要的各种图示中,凝结出了远超都市的广袤天地。而艺术家近日的读物则展现了其不止于此的野心:“最近我手边在看的是保罗·史塔曼兹的《菌丝流动》……我开始思考动物,植物,菌体与人类的关系。保罗认为,动物相较于植物而言,更接近于菌丝,我们都从菌丝演化而来。由此我想,这是否就是动物更善于传递它们的情绪,并能与其他物种友爱相处的原因。”<sup>6</sup>

借由上述根系,我们得以在高野绫的画作中触及这样一幅图景:“天神之山有祭祀活动,还有狮子舞。只见轻尘飞扬,红物翩跹,与村子的绿色遥相辉映。所谓狮子舞其实是鹿舞,由五六个戴着鹿角面具的童子拔剑共舞。笛声高昂,歌声低沉,即使在近边也很难听清在唱什么……即将远离故乡的村民的魂灵,偶然到达此地的旅人,还有悠悠的灵山,都被包容在这逐渐降临的黄昏之中。”<sup>7</sup>

again it is important to note that the teenager girls starring in Takano's paintings are inclined to be connected with characters such as Toriko Futori from Shōhei Imamura's *Profound Desires of the Gods* (1968) rather than a modernized inspiration. Gifted with supernatural powers and perceptions, they represent the "pre-human, collective unconscious or energy"<sup>4</sup> rather than modern erotic fantasy. This lineage of feminine power can be traced back to the time before Emperor Jimmu, such as Izanami, the creator deity of both birth and death, and Amaterasu, the ruler of the heavenly realm and the goddess of the sun. In this new collection of paintings, Takano specifically provided further explanation on the pair of sisters in *we made a field..* (2022), "The sisters think deeply about permaculture and ecology, and they are thinking to create a new future. Therefore the painting depicting a field cultivated in school doesn't have any relation with the memories of those whom I spoke with, but come from my wishes."<sup>5</sup> Even though the female characters are given childlike, gentle, and harmless appearances, conforming with certain Otaku fantasies, they also manifest another possibility. Detached from reality, the teenage girls enjoy their "childhood" without social strictures. They are free from confinement, and reconnected with their primal power. They point to a latent future.

Aside from the feminine mystique, Takano's paintings are imbued with polytheism and animism. In *this is how it should be, commune with each other* (2022), and *the world we are aiming for* (2022), viewers well-versed in Japanese mythologies would be able to decode episodes including the encounter between the White Hare of Inaba and kuninushi, as well as Yatagarasu, a three-legged crow, guiding Emperor Jimmu to Kashihara. Under Takano's paintbrush, the spiritual essences of all creatures are solidified in various forms, extending beyond the circumscriptions of urban space. What the artist has been reading lately, Paul Stamets's *Mycelium Running*, unveiled her ambitions of depicting more than what she reveals in her current paintings, "I've been thinking a lot about the relationships among animals, plants, fungi, and humans. According to Stamets, we animals are closer to mushrooms than to plants, and we are all descended from mushrooms. Hence, I'm thinking that is perhaps the reason why animals communicate their

由耕地范围划分村落的历史传统使“外来客”与“同胞”的甄别、对故土的怀恋与对远方的遥想根植于日本的文化中。而这种“我”与“他者”之间的往返也不断回荡在高野绫的最新系列中：设定上，少女们生于日本、少居香港，回到中国城沪圈生活后，又带着被复述过的文化印记行至上海；在描绘上，尽管我们能不时捕捉到中国文化中的典型要素，但这些要素的门类与表现形式却带着某种对日本都市的描绘及观察习惯；就幕后创作来看，这批绘画更像是一出合唱，朋友祖父对上海的回忆、讲述者在中国城的成长经历、旅沪的妹妹分享的少时经历……漂泊的客人们来到高野绫的画布前带来了异乡的故事，经由多重讲述钟摆一般荡出了一个“相对的远方”。

这一认识同样延伸到了高野绫对城市与自然、现代与传统的叙述中，“有意识的，愚庸的，掠夺性的”<sup>8</sup>都市与“无意识的，睿智的，怀有爱意的”<sup>9</sup>自然相互牵拉，被当今社会忽略的存在与力量以观看者最熟悉的姿态登场、直指人们的根本性需求，而某种现代的迷惘就在对旧日的怀恋与原始的追忆中获得了平息。

这一对彼处的期许多少暗示了这样一种渴求：逃离线性向前的日常计时与圈地为界的空间桎梏，进发至一个更为纯粹、浑然的世界。借由向内的自省与向外的游历，高野绫在地球与地外、人类与自然、本土文明与外来文明的三大复调中，展开了一个广义的远野。在此，“我”不因“他者”消亡，而是通过反复的调和完成与宇宙的一体化。正如艺术家所说，“我希望通过各个国家、纪元与文明的不同产物寻获某种普遍的真理……我也仍在探索万物交流的本质与核心……我相信，一切最终都会归一。”<sup>10</sup>

在《远野物语》中，柳田国男借由自深山而来的民间传说，以人类居所为此处，向读者展现了一个环绕其周遭的奇异彼处。此处或可援其所言，以应高野绫的这批创作，“想必在远野乡中此类故事应该还有上百个之多……而在国内比远野乡更幽深的山村中，应该还有无数有关山神山人的传说。但愿我们的讲述，能让平原人感到战栗。”<sup>11</sup>

撰文：王璐琦

emotions so well with each other, and how it's easier to love each other than with other species.”<sup>6</sup>

Takano's works link back to a pedigree characterized by a bountiful, natural utopia. “At Tenjin Hill, there was a festival, and the Dance of the Deer was being performed. A light cloud of dust rose from the hill, and bits of red could be seen against the green backdrop of the whole village. The dance in progress, which they called a lion dance, was actually the dance of the deer. Men wearing masks with deer horns attached to them danced along with five or six boys who were dressed as warriors waving swords. The pitch of the flutes being played was so high and the tone of the song so low that I could not understand what they were singing even though I was just off to the other side. The sun sank lower and the wind began to blow; the voices of the drunkards calling out to others were lonely to hear. Girls were laughing and children were running about.”<sup>7</sup>

*Tono: A World in Symbiosis*

In Japanese culture, the historical tradition of dividing villages by farming areas has made it possible to distinguish between foreigners and compatriots, and to identify with the homeland and wonder about distant places. The protagonists of Takano's latest works also traverse back and forth between oneself and the other. Born in Japan, the girls spent their childhood in Hong Kong, then back to the Shanghai community of the Chinatown, and started their new journey to Shanghai with a retelling of the Chinese cultures. In the depiction of their world, we can easily discern a plethora of typical visual elements of Chinese culture. The presentations and forms, however, are characterized by a Japanese, urbanized gaze. The entire collection of paintings is organized like a symphony. We hear about the memories of Shanghai from their friends' grandpa, the childhood experience of growing up in Chinatown as recounted by themselves, and the younger sister's impression about visiting Shanghai when she was little... Drifters gather in front of Takano's canvases and tell the tales of the once-familiar foreign lands. Their narratives collectively construct a faraway place in a relative sense.

This distinction is also reflected in Takano's understanding of urban and the natural environments. Metropolises are described as “conscious, things that are still lacking in wisdom, and plunderers,”<sup>8</sup> whereas nature is related to “unconsciousness, wisdom, and love.”<sup>9</sup> In the most familiar forms to the people at our time, the presence and power neglected by contemporary society appear on stage once more. They speak to a deep yearning in people's hearts. There, the disorienting experiences of our modern condition are appeased by reminiscing the days of yore.

In a sense, the prospect projected onto the other place suggests a longing to escape linear time and space, and ascend to a world pure and simple. Through introspective reflection and outward exploration, Takano is able to construct a *Tono* of her own by reassembling the earthly and the unearthly, the manmade and the natural, as well as the native and the alien. Here, “I” do not perish due to the presence of “the other.” Rather, “I” become one with the universe through numerous reconciliations. As the artist declares, “I would like to find some kind of cosmic truth as seen through the stories, one that every country, era, and culture produces; I'm still internally learning about which part is the essence of communication with all beings; I believe that ultimately everything is oneness.”<sup>10</sup>

Collecting and retelling folklores and myths in *The Legends of Tono*, Kunio Yanagita illustrates an otherworldly realm for those who reside in the human world. His opening remark also sheds light on Takano's work in this exhibition, “I imagine there are hundreds of other legends in Tono similar to the ones written here... In the mountain villages of Japan, in areas yet deeper into the mountains than Tono, there must be countless other legends about people and spirits in the mountains. I wish these legends could also be heard, for they would make those of us who live in the lowlands shudder.”<sup>11</sup>

Text by Lily Wang

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我们划出了一片天地.. *we made a field...*, 2022. 布面油画 | Oil on canvas. 145.5 x 112 cm. ©2022 Aya Takano/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

## 关于艺术家

高野绫同时在绘画、科幻虚构写作、插画、漫画等领域享有极高的声誉。她来自2001年由村上隆创办的艺术制作工作室 Kaikai Kiki。她的灵感来源于不同的艺术形式，从江户时期的春宫邮票、印象派、手冢治虫到古斯塔夫·克里姆特，艺术家建立起了属于她自己的宇宙。一个由无限世界组成的宇宙，脱离了现实、重力的限制，以达到某种形式的超越。

细腻画作展露出艺术家的内心旅程，传递着一种介于情欲与鲁莽之间的惴惴不安。无辜、雌雄同体的女孩被勾勒成纤细而尖锐的线条，在卧室、地下铁、都市或月亮之上相遇。高野绫的创作与幻想积聚成独特的奇谭。2011年3月，一场猛烈的海啸袭击了日本东北部海岸，这场灾难使高野绫深受震撼，深切影响了她的创作。油彩比丙烯更自然，也成为高野绫新作的常用媒介。这是因为艺术家视创作作为心灵上谦卑的追求，对科学保持好奇，同时绝对尊重大自然和人类生命。

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妈妈在日本中国城, 90年代 *mama at japanese china town, 90s*, 2021. 钢笔与水彩纸本 | Pen and watercolour on paper. 不含框尺寸 | Unframed : 29.6 x 20.9 cm. ©2021 Aya Takano/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供: 贝浩登 | Courtesy Perrotin

## About the artist

Painter, illustrator, sci-fi writer and manga artist, Aya Takano belongs to Kaikai Kiki, the artistic production studio created in 2001 by Takashi Murakami. Inspired by all art forms, from erotic stamps of the Edo Period to impressionism, from Osamu Tezuka to Gustav Klimt, the artist has built a universe all her own. A universe made of infinite worlds, all means of escaping reality, gravity and its restraints, to attain a certain form of transcendence.

Aya Takano's inner journeys wind their way into delicate works that convey a disturbing impression, somewhere between eroticism and impertinence. In a bedroom or in the metro, in front of the skyscrapers of a megalopolis or on the moon, naïve and androgynous girls are sketched out in thin, sharp lines. The artist's mythology has constructed itself little by little, through her creations and visions of the unknown. In March 2011, a violent tsunami struck the northeastern coasts of Japan and led to the nuclear accident of Fukushima. A real wake-up call for the artist, this catastrophe deeply influenced her work. Preferring oil paint, which is more natural, to acrylic paint, for example, Aya Takano seems to pursue a new artistic quest, both humble and spiritual, influenced by a unique interest in science and guided by an absolute respect for nature and human life.

More information about the artist >>>