



无题 | *Untitled (局部)* (Detail), 2024. 纸本彩铅 | Color pencil on paper. 199×228 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

## 三宅信太郎 与马悠闲地散步

开幕: 2025 年 3 月 11 日 (星期二)  
2025 年 3 月 11 日至 5 月 24 日

日本艺术家三宅信太郎出生于 1970 年, 在那个时间节点上, 曾经风起云涌的政治运动逐渐偃旗息鼓, 以大阪世博会为标志, 日本社会进入了经济高速发展、消费主义甚嚣尘上的时代, 这同样也是漫画、动画、游戏等全新的视觉文化在日本社会蓬勃发展的时代。和很多人一样, 三宅信太郎就是在这样的视觉文化的浸泡下成长起来的。当我们看到他创作的那些有着椭圆形脑袋、四肢极其细长、天真烂漫的卡通式的作品时, 或许很容易就会联想到在日本乃至整个亚洲社会都产生重大影响的“御宅族”亚文化。也许有人会简单地认为这只不过是在一个特殊群体内部形成的个人主义式的文化现象: 厌倦了社会政治的年轻人转而投入虚拟世界, 将虚拟图像与现实生活彻底切割, 作为个人精神生活的乌托邦。但在这个被消费主义彻底异化且难以理解的世界里, 所有人都是陌生的。经济繁荣让城市仿佛变成了一个极速膨胀、张牙舞爪的怪兽, 从各个地方汇聚而来的人在其中为了生存与竞争疲于奔命, 冷漠无情与唯利是图隔

## SHINTARO MIYAKE

### *A LEISURELY STROLL WITH THE HORSE*

Opening Tuesday March 11, 2025  
March 11 – May 24, 2025

Born in 1970, Shintaro Miyake's arrival coincided with a turning point in Japan's history—a moment when the fervor of political movements had started to wane. As the Osaka Expo'70 marked the dawning of rapid economic growth and rampant consumerism, it also paved the way for a new wave of visual culture, where manga, anime, and gaming began to rise and reshape the fabric of Japanese society. Like many of his generation, Miyake grew up immersed in this vibrant visual culture. His works, featuring characters with oversized oval heads, slender limbs, and an innocent, manga-inspired style, immediately evoke the *Otaku* subculture, which has left a lasting imprint not only on Japan but across all of East Asia. Some might regard this as nothing more than an individualistic cultural phenomenon born within a particular subculture, where disillusioned youth, tired of societal politics, retreat into the world of fiction, severing the connection between virtual imagery and real life to create a spiritual utopia. But in a world wholly alienated by consumerism, all is estranged. The city, swollen by economic prosperity, becomes a sprawling, untamable beast. People from all walks of life are





无题 | *Untitled*, 2024. 纸本彩铅 | Color pencil on paper. 39.4×30.4 cm  
图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin

绝了人与人之间的有效连接，那么，这种天真可爱的视觉表达方式就成为缓解人际关系、让人从陌生化社会中获得些许温情的一种有效路径。

三宅信太郎显然不是那种沉溺于亚文化世界的艺术家，他不是被动的承受者或旁观者，而是通过长期的艺术创作努力地去改变他自己的世界，他创作出来的视觉形象也就成为了他理解、阐释现实世界的独特语言。

与那个时代的很多日本孩子一样，三宅信太郎从小就在电视传播出来的影像环境中长大，在电视上看到的那些电影对他产生了很大的影响。他会将自己喜欢的电影场景描画出来，或者用纸张作成立体的模型，“他以这样的方式，将从外部世界接收到的刺激，转化成为了一种基于惊奇和共鸣的、与他人交流的方式。”<sup>1</sup> 不仅如此，无论是绘画、音乐、电影、美食、城市景观、体育、游戏还是世间万物，他都非常喜欢，这一切在之后的创作生涯中也都成为他艺术创作的素材与源泉。他的作品就是内心的外在形式。

1992 年三宅信太郎考入日本多摩美术大学的版画专业。在那里，他学习过铜版画，但是创作铜版画需要使用化学药品和大型机器，而且必须遵循正确的步骤才能够完成，这对于希望自由自在地进行创作的他来说是极大的限制，于是便放弃了铜版画。也许，在他的艺术世界里，自由是最重要的。

学习版画之前，三宅信太郎也曾经学过油画，但对他而言无论是版画还是油画都不是自由的表现方式。大学期间，他曾一度陷入创作上的困境。在精神困顿之时，一本民俗艺术的书籍让他倍感震惊，才恍然大悟，原来创作可以如此自由。“即使是现在，这也是我的创作理念的起点，让我可以不受技术或形式的束缚，自由地进行创作。”

另一方面，三宅信太郎也深受日本前卫艺术家赤濑川原平的影响。1972 年，赤濑川原平与南伸坊、松田哲夫一起在四谷散步时，发现了一个毫无



无题 | *Untitled*, 2024. 纸本彩铅 | Color pencil on paper. 121.2×107.5 cm  
图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin

swept up in a relentless race for survival and status. In this indifferent, profit-driven expanse, true human connection dissolves into mere abstraction. Yet Miyake's whimsical, endearing visual language offers a soothing antidote to societal disconnection, providing a gentle respite in an otherwise indifferent world.

Miyake is not an artist who simply absorbs subcultural influences, nor is he a passive observer. His sustained artistic practice is an ongoing process of shaping his own reality, where creation becomes an active means of engagement. Through this, his visual language takes form—one that not only depicts reality, but also reconstructs it.

Like many children of his generation, Miyake grew up surrounded by the steady stream of imagery broadcast on television, where films left a lasting impression on him. He would recreate scenes from his favorite movies through drawings or three-dimensional paper models, “it was to transform stimuli received from the outside world, using his own techniques, into a form of communication with others based on shared amazement and empathy.”<sup>1</sup> Miyake's curiosity knows no bounds—painting, music, film, food, urban landscapes, sports, games, and the world at large all captivate him. Over time, these influences have woven themselves into his artistic vocabulary, serving as both material and inspiration. At its core, his art is a manifestation of his inner sensibility.

In 1992, Miyake enrolled in the Printmaking program at Tama Art University, where he studied copperplate printing. The process involved chemical treatments, large-scale machinery, and a precise sequence of steps, all of which felt restrictive to his creative approach. Gravitating toward greater immediacy and fluidity, he eventually abandoned the medium. For Miyake, artistic practice has always been inseparable from the pursuit of freedom.

Before studying printmaking, Miyake trained in oil painting, yet neither medium offered the sense of freedom he sought. During his university years, he found himself creatively adrift. It was during this period of uncertainty that he came across a book on folk art—an encounter that left a profound impact. For the first time, he realized that art could exist beyond technical and formal constraints. “Even now, that revelation remains the foundation of my practice, allowing me to create with complete freedom.”



无题 | *Untitled*, 2024. 纸本铅笔与丙烯 | Acrylic, pencil on paper. 119.5×188.5 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

实用价值的楼梯，他们非常兴奋，认为这个楼梯“在某种意义上，简直就是一种纯粹艺术，就像物派的作品一样。”（赤濑川原平语）之后，赤濑川原平便开创了“路上观察学”。所谓路上观察学，就是观察和欣赏隐藏在街道中通常不被视为景观的建筑物（或建筑物的一部分）、标志、标牌、海报的行为。在三宅信太郎看来，路上观察学“并非创作者有意而为的艺术，而是让所有人都没有意识到的事物在那个地方作为艺术作品存在的行为。他不是从创作者而是从观赏者的立场出发，将那个事物作为艺术作品来理解，以这样的方式让艺术作品得以存在。这也让我产生了一个疑问，‘作为一名艺术家进行艺术表现，这真的有意思吗？这是我一直在思考的问题。’”这样的发问，可谓是从根本上对艺术创作进行的反思。

或许正是因为这种对自由的执着，对艺术的深刻反思，让三宅信太郎在创作上得以另辟蹊径。用滋贺县立美术馆馆长保坂健二郎的话说，就是“确保与主流社会保持平行的立场——即，不与主流社会混为一谈但却有所关联的立场，并不经意地挑战让主流社会得以成立的价值观。”<sup>2</sup>故而，我们从三宅信太郎的作品中能够看出两副面孔：一副可爱、天真、热情、充满活力，另一副则始终对主流价值观保持警觉与敏锐，不断进行反思与批判。不论是在他早期的作品《SWEET SAN》、《兔子的生活》、《“回到那个怀旧的街区”希望：未来在我等的手中》，还是后来的“埃及：文明之路”、“我在狂欢节中发现了自己”等展览中，都能够充分感受到这样的双重性。正如他自己所言：“作为一种结论，可以说我的作品是可爱的，但是这可爱之中也包含了可怕的、令人毛骨悚然的东西。”

这样的双重性也让三宅信太郎的艺术拥有了轻盈的羽翼，能够自由自在地穿梭于不同的表现方式、创作题材以及民族文化之间，让他在任何时候都可以画他想画的绘画，做他想做的作品。艺术创作的重要功能之一，就是艺术家通过自身的艺术实践去阐述他与世界之间那种复杂且紧密的

Miyake was also deeply influenced by the Japanese avant-garde artist Genpei Akasegawa. In 1972, while strolling through Yotsuya with Shinbō Minami and Tetsuo Matsuda, Akasegawa came across a staircase that served no practical function. Fascinated by its existence, they recognized it as “a kind of autonomous artistic presence, reminiscent of works from the Mono-ha movement.” (Akasegawa) This moment of recognition later inspired Akasegawa to establish what he called Roadway Observation Study, a practice dedicated to observing and appreciating the overlooked aesthetics of the urban landscape. It highlights unnoticed elements of the city—buildings or their fragments, signs, billboards, and posters that rarely draw attention. As Miyake puts it, “Roadway Observation Study is not a form of art intentionally created by the artist, but rather the act of allowing neglected forms to exist as artworks in their own right. It does not approach art from the creator’s perspective, but from that of the observer, recognizing these objects as art simply by perceiving them as such. That made me question whether the artist’s perspective is really all that interesting. It is something I have been pondering for a long time.” Such a question strikes at the very core of what it means to create art.

Miyake’s pursuit of freedom and his persistent questioning of art have shaped the way he approaches creation. As Kenjiro Hosaka, director of Shiga Museum of Art, observes, “All of this art seeks a place parallel to - and completely separate from - the mainstream, while standing in subtle opposition to the value system underpinning the mainstream.”<sup>2</sup> This tension runs through his practice—on one side, a sense of playfulness, innocence, and boundless energy; on the other, a sharp awareness of social convention, always probing, questioning, and critiquing it. From early pieces such as *SWEET SAN* (2002), *Life of Rabbit* (2001), and *HOPE: do hope for the future* (2003) to later exhibitions like “Egypt – Path to Civilization” (2008) and “I Found Myself in the Traveling Carnival” (2019), Miyake’s work consistently reflects this duality. As he once remarked, “My work could be described as ‘kawaii,’ but within that kawaii aesthetic lurks something unsettling, even eerie.”

This duality gives Miyake’s art a sense of lightness, allowing it to move effortlessly across different modes of expression, themes, and cultural



关系。而专属于艺术家个人的独特经验与感受则始终是艺术创作的源泉。三宅信太郎也同样如此。本次在贝浩登上海空间举办的个展中，他运用了大量中国神话传说中的内容，作品也明显带有某种漫画式的风格，之所以如此，则源自他对于中国文化的经验与感受。

在高中时代，三宅信太郎读过日本著名漫画家横山光辉创作的 60 卷本漫画《三国志》。在大学时代，同样通过漫画，他对孔子的思想以及老庄哲学产生了兴趣。之后，他又对自己在电视上看到的福建土楼产生浓厚的兴趣，希望能够到现场一睹真容。直到十年前，他终于实现了这一梦想。不久之前玩过《黑神话悟空传》之后，他则对《西游记》萌生了兴趣，并阅读了这本名著。显而易见，他对中国文化的经验是琐碎零散、不成系统的，但是这一切都成为了他展开丰富想象的基石。

艺术所要发现的恰恰是沉积于经验与感受之中的如珍宝一般的精神世界。如果没有想象力的催化与酝酿，任何的现实素材、历史文化、神话传说都有可能只是绝缘体，无法向我们展示出它丰富且多样的意蕴与神采。三宅信太郎所做的，便是在自己的经验感受与这些神话传说、传统文化之间生发出全新的想象空间。“虽然我的灵感源自于中国文化和神话，但随着创作的不断深入，我觉得作品创作也相应地发生变化，变得更加深入自己的内心。”因此，在三宅信太郎的作品中，我们能够感受到中国的神话传说与传统文化如何像零星的火花一般，在他的艺术原野中逐渐化为熊熊燃烧的火苗，与他的经验、情感、想象与思想相互融合，慢慢生发并蔓延出一个完全出乎意料却又让人深感舒适与美丽的崭新天地。

于是，各种元素在他的手中开始展现出种种夸张的姿态，图像的意指作用得到充分的发挥，让每一个图像都成为通往另一个想象空间的窗口。如同我们在古老的神话叙事中所看到的那样，不论是人、动物还是建筑、空间都不是固定不变的状态，而是每种身体、外貌类型都灵活多变地向观众展露幽默而奇异、诙谐却饱含关怀的情感与意义。这个世界中没有绝对的存在，而是充满了象征、隐喻与暗示，所有的图像都指向既有的经验，又通达另一个隐秘的世界，不同的形象包裹着不同意义，再次令人联想到古代神话与传统文化在当下生成的丰富意涵。这些作品在展览空间中构建而成的场域，仿佛按照某种仪式，向我们展示出一条在日益隔膜的现实生活中重寻灵性的隐秘小径。

进入三宅信太郎的艺术世界，便宛如进入了一个充满神话与冒险、幻境与危机的丛林。这些夹杂着可爱与奇异、诙谐与关怀的漫画般的形象仿佛都在告诉我们，要慢慢体会这些形象背后的情感，要细细咀嚼每一个细节，去挖掘其中的丰富之处，思考那些让我们感到陌生、惊异的地方。我们完全可以跟随三宅信太郎在这个世界里漫游、奔跑，一起探索和考察这片神秘的丛林。

撰文：林叶

influences. It grants him the freedom to paint whatever he wishes, to create on his own terms, at any given moment. Art serves, in part, as a way for artists to articulate their complex, inseparable bond with the world. At the heart of this process lies the artist's own lived experience—an inexhaustible source of inspiration. Miyake is no exception. His solo exhibition at Perrotin Shanghai incorporates a rich array of Chinese mythological themes, a choice informed by his personal encounters with Chinese culture, while his works retain a distinctly manga-inspired aesthetic.

Miyake's fascination with Chinese culture began early. In high school, he immersed himself in *Sangokushi*, Mitsuteru Yokoyama's sweeping 60-volume manga epic. During university, manga once again became a gateway, this time leading him to Confucianism and Daoism. Later, captivated by the Fujian earthen buildings he had glimpsed on television, he longed to see them with his own eyes—a dream he finally realized ten years ago. More recently, after playing *Black Myth: Wukong*, he developed an interest in *Journey to the West* and went on to read the classic in full. Miyake's engagement with Chinese culture has been varied and unstructured, yet it has become a rich foundation for his imagination to unfold.

Art seeks to uncover the treasures of the spiritual world hidden within our experiences. Without the spark of imagination, raw materials—be they reality, history, culture, or mythology—remain inert, unable to reveal their profound and layered meanings. What Miyake does is to cultivate an imaginative space between his personal experiences and these myths and traditions, allowing them to emerge in fresh and unexpected ways. “Although my inspiration comes from Chinese culture and mythology, as the creation progressed, I felt that the works themselves evolved, becoming more introspective.” In Miyake's work, we can see how elements of Chinese myths and traditions start as faint sparks, gradually growing into flames that fuse with his experiences, emotions, and thoughts. It gives rise to a world that feels both fresh and familiar, at once unexpected and beautiful.

In Miyake's hands, various elements take on exaggerated forms, allowing each image to open a window into another imaginative space. As in ancient myths, nothing—be it human, animal, architecture, or space—remains fixed; every body, every appearance shifts, morphing in unexpected ways to convey a mix of humor, eccentricity, playfulness, and deep empathy. This world is not one of absolutes, but of symbols, metaphors, and suggestions. Every image points both to a familiar experience and to a hidden world. These varying forms carry rich layers of meaning, evoking the complexities of ancient myth and tradition in a contemporary context. The gallery space these works inhabit carries a ritualistic quality, guiding us down a hidden path—an invitation to rediscover spirituality in a world increasingly marked by disconnection and distance.

Stepping into Miyake's artistic world is like venturing into a jungle where myth and adventure merge, where fantasy and danger collide. His manga-inspired figures, both whimsical and peculiar, tender and bizarre, draw us in, urging us to linger and feel the emotions they carry. Each image encourages us to absorb its nuances, to ponder what is unfamiliar or awe-inspiring, and to uncover the richness that lies hidden within. In this realm, we walk alongside Miyake, lost in the enchantment of this mysterious wilderness, delving into its secrets and marvels.

Text by Lin Ye  
Translated by Lingxuan Tang

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1. 保坂健二郎，《三宅信太郎与新的方法》，选自画册《三宅信太郎作品集：I AM HERE》（2018）。  
Kenjiro Hosaka, “Shintaro Miyake: New Approaches,” ‘THE ARTWORKS OF SHINTARO MIYAKE: I AM HERE,’ Bijutsu Shuppan-sha, 2018.

2. 出处同上 | ibid.



三宅信太郎 | Shintaro Miyake. 摄影 | Photo: Yichien Lee  
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

## 关于艺术家

三宅信太郎 1970 年出生于日本东京，1996 年毕业于多摩美术大学，目前工作生活于日本东京。三宅信太郎的创作内容丰富广泛，从素描纸本、油画、雕塑、在剪裁后的纸板或木材上绘制的人物形象，到身着原创服装创作的现场绘画以及行为表演和影像。三宅自由地调和融合着各种各样的艺术表达方式，创造出充满智慧的独特的艺术世界。他的作品风格多样、幽默风趣，吸引着国际观众的注意。三宅信太郎曾在意大利、奥地利、柏林和中国台湾等地举办个人展览。他的作品被收藏于阿斯楚普费恩利现代艺术博物馆(挪威)、基斯特福斯博物馆(挪威)、古格艺术之家(奥地利)、JAPIGOZZI 收藏、鲁贝尔家族收藏(美国)和高桥收藏(日本)等公共艺术机构。

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## About the artist

Shintaro Miyake was born in 1970 in Tokyo, Japan. He completed his B.A. at Tama Art University in 1996, and currently lives and works in Tokyo, Japan. From drawing, painting, sculpture, to “cut-outs” of characters drawn on cardboard or wood, live drawings created while wearing originally-designed costumes, as well as performance, and video, Miyake freely incorporates and combines a wide variety of expressions to create a unique artistic world that is permeated by a rich sense of wit. The diverse and pleasantly humorous nature of his oeuvre has continued to fascinate and attract the attention of viewers internationally. Miyake has held solo exhibitions in numerous locations throughout the world including Italy, Austria, Berlin, and Taiwan. His works are housed in the public collections of Astrup Fearnley Museum of Modern Art (Norway), Kistefos Museet (Norway), Haus der Künstler in Gugging (Austria), The JAPIGOZZI Collection, Rubell Family Collection (USA), and the Takahashi Collection (Japan).

[More information about the artist >>>](#)