



Untitled, 2017. Stone, wood, acrylic, iron, leather.
80 x 13 x 13 cm / 31 1/2 x 5 1/8 x 5 1/8 in.
Photo: Kei Okano. ©2017 Izumi Kato. Courtesy the Artist and Perrotin.



Untitled, 2017. Stone, wood, acrylic, iron, leather.
56 x 10 x 10 cm / 22 1/6 x 3 15/16 x 3 15/16 in.
Photo: Kei Okano. ©2017 Izumi Kato. Courtesy the Artist and Perrotin.

Izumi Kato

Opening Friday January 19, 6 - 8 pm
January 19 - March 17, 2018

Following exhibitions in Hong Kong, Paris and New York, Perrotin is pleased to present Izumi Kato's second solo exhibition in Hong Kong.

Kato returns to the Asian hub with new works after four years during which the artist set up a coastal studio near a long strip of a reclaimed landfill laden with irregularly shaped granite pieces that inspired the artist. This exhibition consolidates almost two years of Kato's artistic practice, with new materials incorporated into his creation.

The latest *Untitled* series utilizes this type of common granite, selected from the shore by the artist, unaltered or unchiseled, and the artist then selects the most suitable shape and pattern before developing the color palette for the specific piece. This attempt is novel in the sense that it is the first time a type of material has been brought into the creation process not for its functional use, but rather, for its natural aesthetics. In this case, the physical shape and form of the stones have been left pristine, and has influenced the artistic creation process. This process reinvigorates the essence of the "Found Object" (*objet trouvé*) movement, however, there is also a layer of Japanese aesthetics defined by the innate quality that has become a part of the work. This process and outcome have already been seen from some of the artist's past works in which antique furniture had been selected to seat or serve as a stand for his wooden sculptures. A selection of his drawings are also placed in vintage frames that have been collected by the artist from various sources.

加藤泉

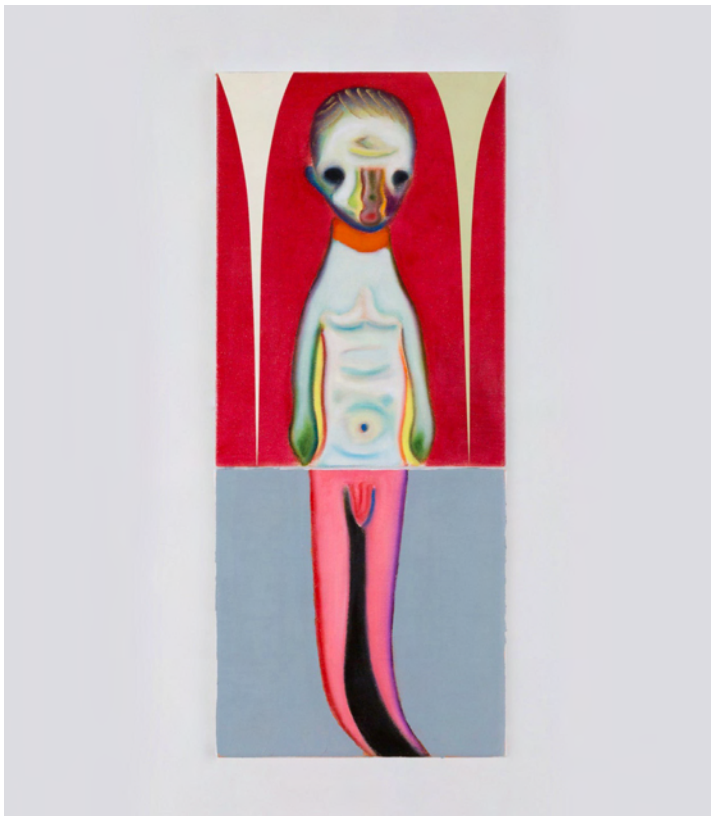
開幕酒會：1月19日（週五）晚上6時至8時
2018年1月19日至3月17日

繼香港、巴黎和紐約的展覽後，貝浩登很榮幸為加藤泉在香港舉辦第二次個展。

時隔4年，加藤泉攜新作重回亞洲樞紐之都作展。期間，他在海邊設立工作室，鄰近一條改建的堆填區，綿延的堤岸滿佈形狀不一的花崗石，為他提供了創作靈感。是次展覽匯聚其近兩年的實踐歷程，展示運用新媒質的創作成果。

最新的《無題》系列雕塑，加藤泉從海邊拾獲的普通花崗石裏，選出合適的形狀和紋理，不加雕琢改造，直接髹上顏料進行繪製。相較於此前的創作手法，這一系列中加藤着重物料的天然美感勝於可塑性，刻意保存石頭的原始形態，以此激發創作動能。作品除了重歸「現成物」(Found Object)運動的理念，內裏更包含日式美學。這特色亦見於加藤泉以往的一些作品，例如他曾以古董傢具作為木雕底座，眾多紙本繪畫也配以其多方搜羅的古舊畫框。

創作布面畫時，加藤泉戴上橡膠手套，以手指作畫，間中會用刮刀；創作雕塑時，則以畫筆上色。他認為花崗石是大自然日積月累的沉澱之作，挑選石頭前往腦中已有作品雛形，而每每在挑選過程中，總能從它們身上獲得新的啟發，湧現各種形態和圖案。相對於以往的木材、軟塑膠等物料，花崗石是他唯一沒有形塑的媒介，選定後便上色，不再進一步切割打磨。



Untitled, 2017. Oil on canvas. 79 × 33 cm / 31^{1/8} × 13 in.
Photo: Ringo Cheung. ©2017 Izumi Kato. Courtesy the Artist and Perrotin.



Untitled, 2017. Oil on canvas. 172 × 53 cm / 67^{11/16} × 20^{7/8} in.
Photo: Ringo Cheung. ©2017 Izumi Kato. Courtesy the Artist and Perrotin.

The artist produces his canvas works solely with his fingers wearing rubber gloves, or with a spatula on occasions, but he paints the sculptures with brushes. Kato believes the granite pieces have been built up with time. While he chooses the granite according to his imagination, in return, the granite also inspires the artist with various shapes and compositions. Unlike previously used natural material – tree trunks that were chopped and carved, and soft vinyl that was molded – granite is the only medium to date that is selected and painted, but not shaped. There is no additional masonry work to shape the stones.

While we will see the use of granite for the first time in Kato's works, we will also see a series of recently composed paintings in new configurations, consisting of a few panels. In these works, the figure, which has been the subject of Kato's paintings for the past 20 years, are truncated. Different parts of the figure afloat on a contracted background in different hues and levels of saturation, are combined to present a rather modern aesthetic.

This exhibition also introduces a series of drawings, some of which involve replacing color pencil lines with sewing threads, ultimately creating more depth and thus forming an additional "dimension" on the drawings. The three-dimensional "pencil line" not only enriches the image but also suggests movement.

Throughout this exhibition the artist continues to explore the possibility of new mediums, as well as the relationship between the material and object. This combination stimulates unique visual representations and paves ways for a myriad of opportunities to come.

**Kato's works are currently shown in the Japanese contemporary art group exhibition "Japanorama. New vision on art since 1970" curated by Yuko Hasegawa at Centre Pompidou-Metz, on view until March 5, 2018*

More information about the artist >>>

除了首次全面展陳的花崗石雕塑外，觀者亦可欣賞到加藤泉的多幅新近畫作。作品構圖新鮮，由不同畫板拼組而成。主題雖仍是其近20年堅持探索的人像，但此次通過拼接的形式突顯肢體細節，軀幹整體似浮立於背景前。背景的处理與舊作相比，在畫面上的比例明顯縮減，而色彩上有了更豐富的變化，濃淡不一，呈現前衛的美感。

同時展出的紙本系列，部分以刺繡代替粉彩，增添了作品的層次，視覺上更加立體。這些立體「線條」不單豐盈了意象，同時也帶出藝術家創作時的手工動感。

今次展覽，是加藤泉持續探索新媒介、物料與物件關係的又一嘗試。兩者結合帶來的獨特又紛呈的視效，為其日後的取材及創作開啓了更多可能性。

*加藤泉的選作現正於法國龐比度中心梅斯分館的《Japanorama. 自1970年以來的藝術新視野》群展展陳，策展人：長谷川祐子，展期至2018年3月5日。

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