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Object Utopia beyond Perceptions in a Theatrical Exhibition

In Yuya Suzuki's creations, we can always feel soft, sweet, and delicious. The combination of tender colors, curvy lines, and abstract geometric forms seems to indicate some concrete objects while signifying pure symbols detached from the real world. Full of wit and sensibility, they can be tangible and flat, real and surreal at the same time depending on your own imagination. Suzuki's works seem to develop from the context of the Western Geometric Abstract Art but also show a great extent of pinky Japanese motion-comic style, which manifests his unique approach in expressing contemporary art. Like the symbols of animated comic in virtual reality, these geometric objects also possess their own language of life. As the idea of "thing-in-itself" introduced by Kant, objects, although being the inventions of human beings, are narrating, having dialogues, and interacting with each other whereas keeping us from participating in it. Nevertheless, our senses are still constantly aroused, stimulated, fascinated, and bewildered by them. It's a world of transcendence, a utopia beyond perceptions.

Geometric abstraction in the Western school has developed from austere geometric symbols to colorful shapes, and then advanced to Op Art which creates visual and optical illusions through the use of light, colors, and styles just like the immersive aesthetic experience highlighted nowadays. Ever since Bauhaus started to employ daily life objects to create art and Minimalism accentuated dialogues between objects and space while the glamorous pop art pushed forward the trend, these ordinary items have become the objects for artists to create or re-create artworks, which thus form an artificial and new landscape of man-made materials confronting nature created by God. Such progress not only coincides with the tradition of Mono-ha that brings about long lasting impacts in Japan with the emphasis on the conversational relationships between raw materials and space but also accords with the zen-inspired philosophy that visualizes everyday objects in life and surroundings in an aesthetic way.

We can all observe the ultimate expression of a Mono-ha world expanded from the visualization of objects no matter in temples or candy stores on the street. When it comes to culture of motion comic at present, lifeless matter commonly known has been transformed to life whereas things with life have been placed equally with objects, which seems to be the contemporary reproduction of Animism. The convergence of these Eastern and Western powers of art appears to exist in Suzuki's works.

During Suzuki's residency in Siao-long Artist Village in Tainan, we've learned in person the approaches of his art practice. He was traveling around in Jiali and other places in Tainan to take photos of unnoticeable ordinary scenes, such as some boards randomly pieced together just to occupy the parking space, storage baskets stacked around, machines under canvas cover, and wrapped garbage to be recycled. These were supposed to be some embarrassing scenes in the everyday theater of objects. However, the artist has transformed them into individual subsistence with aesthetic value opposing their appearances. We can thus appreciate the magic of Suzuki in turning tears into laughter.

In the exhibition, we see the symbols transformed from our daily life being translated once again in the forms of advertising light boxes or 3D animation. At the same time, some images are converted into large sculptures placed around the exhibition space. The concept of space and the relationship between humans and objects are rewritten when the viewers get involved in the exhibition through walking around, resting, playing, or casually moving the objects. The exhibition itself has become an inspirational contemporary cityscape.

Suzuki has created a theater for objects. When these objects embark on a new journey of life, humans seem to join them in the new journey towards art. We have all become the citizens of Object Utopia. Spot on!