

## Press Release

2021.6.26

### *Revision of Shadows*

**Itsuki Doi, Naoki Miyasaka, Sayuri Miyashita**

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July 10 - August 7, 2021

\*Please note that we may have a limited number of entry to the exhibition, in order to prevent infection and spread of the new coronavirus.

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Talion gallery is pleased to announce the opening of “Revision of Shadows” by Itsuki Doi, Naoki Miyasaka and Sayuri Miyashita. The exhibition intends to give revisions to our recognition and aesthetics of Shadows from three artists’ viewpoints.

While researching Artificial Life and subjective time occurred inside of artificial system, Itsuki Doi has been creating electric and contemporary music since his teenage years. Doi participates research and development of “Humanoid Robot Alter” pursuing lifelikeness, and also works on programming, design and analysis of numerous projects of media art and contemporary art. Naoki Miyasaka examines structures of spaces and somatosensory property caused by viewpoint of optical angle views to investigate concept of space which appears in various ways by methods of cognition. Using functionalistic frameworks such as Panopticon and Modulor, Miyasaka presents artwork that intends to reinterpret them to the methods perceiving bodily sensation of the others. Sayuri Miyashita layers minute lines with pencils to draw an image questioning the conditions under which a picture rises on a paper. Drawing images consistently featuring lights and darkness, Miyashita is known for her creation to suggest the fore and back sides of paintings depicting not only the space and the image drawn inside of it but also the gaze to view them self-referentially.

Aesthetics of Shadows have been written in criticism and literature time and time again, for example “*In Praise of Shadows*” (Junichiro Tanizaki, 1933) which compares and depicts sense of beauty relates to Western culture and Japanese lifestyle. This show takes over its attitude capturing Shadows not as allegory nor color rendering but as mechanism shaping the manner of aesthetic experience and perception to exhibit art works by three artists who have a different approach respectively. “Revision of Shadows” is a question how substance which can be called shadows and continuity that doesn’t relate to the space will be made into artworks, and also another question to seek possibility that art crosses swords with their irreversible relationship with literature without through stories.



[Left] Itsuki Doi | Blues | 2017 | Installation view at place by method, Tokyo  
[Top right] Naoki Miyasaka | 3 spaces central 25mm | 2019 | Mixed media | Photo: Ken Kato | Photo courtesy: Tokyo Arts and Space  
[Bottom right] Sayuri Miyashita | Shadow of other side | 2021 | Acrylic gouache, pencil on paper | 11.5x24.5cm

Recently, I have heard that more and more people are watching YouTube videos at double or triple speed in order to get information efficiently in short time, and I am no exception to this trend. I teach some classes at a university on zoom, but I heard that some students cut real time classes and after that watch the recorded videos at double speed to understand the contents. During this year's Golden week vacation, I visited Isshiki beach in Zushi for the first time after several years. I used to visit this beach many times to record sounds, as soundscape is peculiar here due to its geographical feature. When I took a long look at the sea, I had feeling of wrongness that I had never felt before. After all, I went home without remembering how to see the ocean. There are two kinds of phenomena in the world; one is that the quality of information also changes with changing the speed, and the other is that it does not. I wonder which has more information per unit time, the ocean reproduced at triple speed or the ocean reproduced at equal speed.

Itsuki Doi

Aesthetics of ambiguity is one of the meanings that shadows include which Tanizaki described. It can be interrupted as concept of shadows raise an objection to values following blindly to Western culture at the time he wrote, and also, after time, the concept also intends time limit self-criticism that dismantles binomial confrontation between Western and Japanese aesthetics, which is the potential of his own text.

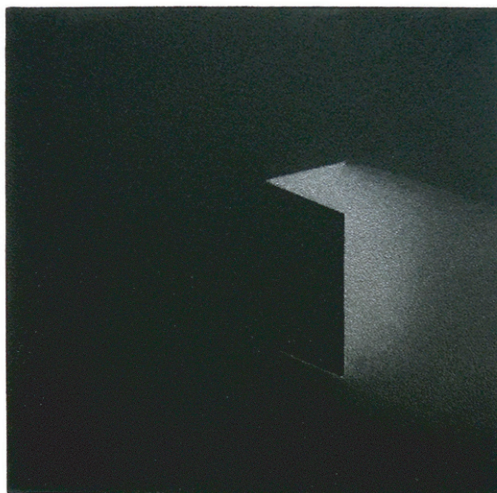
The clear shape of "3 spaces" is possible to be superficially judged as Western form based on easy criterion that will be criticized in above sense, though at the same time, it is conceivable that it inherited the concept of shadows as a project giving ambiguity and tremor of interpretation to the fixed ideology surrounding Panopticon.

Naoki Miyasaka

*"In such places the distinction between the clean and the unclean is best left obscure, shrouded in a dusky haze."* (Junichiro Tanizaki "In Praise of Shadows")

Let's see shadows not as just a darkness or shadows of things but as literally gray zone which appears making "distinction" as "obscure". Then, drawing shadows can be said as depicting dim middle area between this side and other side. Not as a painting compared to a window drawn as there is real scenery on opposite side, I shall try to draw a picture that makes us feel as if there is the other side even if we cannot see it. Within this chaos, focusing on opposite side which cannot be ascertained and observing signs as if something likely seeps from here, it fires our imagination on threshold.

Sayuri Miyashita



Sayuri Miyashita | Visible World no.3 | 2016  
Acrylic gouache, pencil on board | 10.5x10.5cm

Itsuki Doi

1989 Born in Hyogo, Japan  
2019 Ph.D. Arts and Sciences, Graduate School of Arts and Sciences,  
The University of Tokyo Project Researcher

While researching subjective time creatively occurred inside artificial systems and movements of group of social living things, Itsuki Doi has been creating electric and contemporary music since his teenage years. He participates research and development of "Humanoid Robot Alter" pursuing lifelikeness, and also works on programming, design and analysis of numerous projects of media art and contemporary art.

#### SELECTED EXHIBITIONS

- 2020 "Probable Cause" HAPS (Kyoto)  
"Dark Independent" -Undisclosed- (Tokyo)  
"BeeWee" TALION GALLERY (Tokyo)
- 2019 "Alter" Itsuki Doi + Kohei Ogawa + Takashi Ikegami + Hiroshi Ishiguro x Justine Emard, Roppongi Crossing 2019: Connexions, Mori art museum (Tokyo)
- 2018 "Alter" Itsuki Doi+Kohei Ogawa+Takashi Ikegami+Hiroshi Ishiguro, Ars Electronica, Lintz, Austria (Award of Distinction of Ars Electronica)
- 2017 "Blues" place by method (Tokyo)

#### SELECTED SOUND PRODUCTIONS AND SOFTWARE PROGRAMINGS

- 2020 "Kugutsu-Kagura ALTER the android KAGURA (ver. 2)"  
Shibuya Stream Hall (MUTEK TOKYO), Tokyo  
(Performance programing)
- 2018 "Alter" (Sound/Software programming, Award of Distinction of Ars Electronica)  
"Yuna Yagi: Nowhere" Pola Museum Annex Ginza, Tokyo  
(Music, Sound programing)  
Keiichiro Shibuya's Android Opera "Scary Beauty", Miraikan, Tokyo  
(System development and Motion programing for Android)
- 2017 "symphony ldk" Kazumichi Komatsu and Shun Ishizuka,  
KCUA, Kyoto (System programing)
- 2016 "Jens I PREVIEW 17SS" (Sound)
- 2012 "Hikari to Hikari" So Nakayama, collissimo, Hyogo  
(Sound programing)



A cat transformed into a dog by an accident | 2020 | Photo: Kai maetani



Kazumichi Komatsu, Itsuki Doi "Bee Wee"  
Installation view at TALION GALLERY | 2020  
Photo : Keizo Kioku



We | 2020  
Webcam, display | 55 x 33 cm



Peeling Blue | 2019 | CD

## Naoki Miyasaka

- 1985 Born in Chiba, Japan
- 2010 Master of Fine Arts, Académie royale des Beaux-Arts de Bruxelles
- 2013-2014 Exchange, École nationale supérieure des Beaux-Arts de Paris
- 2016 Ph.D in Fine Arts, Tokyo University of the Arts
- 2019-2020 Artistic fellowship at Fondation Le Corbusier

Naoki Miyasaka examines structures of spaces and somatosensory property caused by viewpoint of optical angle views to investigate concept of space which appears in various ways by methods of cognition. Using functionalistic frameworks such as Panopticon and Modulor, he presents artwork that intends to reinterpret them to the methods perceiving bodily sensation of the others.

### SELECTED SOLO EXHIBITIONS

- 2020 "Standard applying Hand Modulor Ver. 2, a French man" hop (Osaka)  
"Standard applying Hand Modulor, a French man"  
FINCH ARTS (Kyoto)
- 2019 "Shared table applying Modulor, a French man and a Japanese woman" La Cité internationale des arts (Paris)  
"Three Spaces" Tokyo Arts and Space Hongo (Tokyo)  
"Standard applying Modulor Ver. 3, a French man"  
La Cité internationale des arts (Paris)
- 2012 "Surspace" Youkobo Art Space (Tokyo)
- 2010 NIJINSKI (Bruxelles)

### SELECTED GROUP EXHIBITIONS

- 2021 "The Silent Category" Creative Center OSAKA (Osaka)
- 2020 "HANARART" Kashihara (Nara)  
Duo exhibition with Shoko Yamamura, Kyoto Art Center (Kyoto)
- 2018 "Nomadic Grids - Think Tank #1" mumei (Tokyo)  
"Shift-Shoft" Kobe Art Village Center (Hyogo) +Midnight Museum (Kyoto)  
"CV Projection 2 : Fault Clock" Kobe Art Village Center (Hyogo)  
"Tips" Kyoto Art Center (Kyoto)  
"INTERCULTURAL VISUAL FORM#3" Institut français de Pologne à Cracovie (Kraków)
- 2017 "Exercise for Death" ARTZONE (Kyoto)
- 2015 "CV Projection 1" Tokyo University of the Arts Art Museum (Tokyo)  
"3/2, 4" Bambinart Gallery (Tokyo)  
"Decoshakkei" at Haishakkei (Ibaraki)
- 2014 "Folly Trial" Asakusa Culture Tourist Information Center (Tokyo)  
"Art Line KASHIWA" Takashimaya Kashiwa Store (Chiba)  
"CV Projection 0" Tokyo University of the Arts (Toride, Ibaraki)
- 2013 "CV 2 Projection" École national supérieure des Beaux-Arts de Paris (Paris)
- 2012 "3 Japanese artists in World Event Young Artists" Youkobo Art space (Tokyo)  
"World Event Young Artists" (Nottingham)  
"KOKONONE" Haishakkei (Ibaraki)



[Left] Standard applying Modulor Ver. 1, a French man | 110x110x136cm  
[Right] Standard applying Modulor Ver. 1, a Japanese woman  
97x97x120cm | 2021 | Mixed media | Photo : Naoki Takehisa



Shared table applying Modulor, a French man and a Japanese woman  
2019 | Mixed media | 207x110x84cm



Installation view of "Three Spaces" Tokyo Arts and Space Hongo (Tokyo) | 2019  
Photo : Ken Kato | Photo courtesy : Tokyo Arts and Space



- | 2018 | LED, cable | Dimensions variable

## Sayuri Miyashita

- 1988 Born in Nagano, Japan  
2011 B.A. Musashino Art University, Tokyo  
2013 M.A. Oil painting course at Musashino Art University, Tokyo

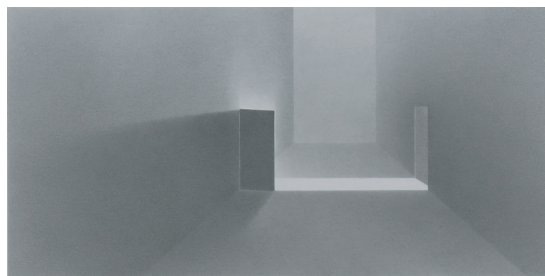
Sayuri Miyashita layers minute lines with pencils to draw an image questioning the conditions under which a picture rises on a paper. Drawing images consistently featuring lights and darkness, she is known for her creation to suggest the fore and back sides of paintings depicting not only the space and the image drawn inside of it but also the gaze to view them self-referentially.

### SELECTED SOLO EXHIBITIONS

- 2019 "Light, Locked Room" TALION GALLERY (Tokyo)  
2018 "Where are you go" switch point (Tokyo)  
2016 "Dream of Visible World" TALION GALLERY (Tokyo)  
2014 "Table as Stage" TALION GALLERY (Tokyo)

### SELECTED GROUP EXHIBITIONS

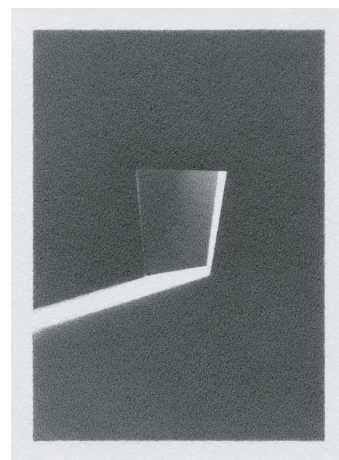
- 2019 ART OSAKA 2019 (Osaka)  
2018 ART OSAKA 2018 (Osaka)  
2014 ART FAIR TOKYO 2014 (Tokyo)  
2013 "Maturity and Loss" TALION GALLERY (Tokyo)  
"Graduation Exhibition" Musashino Art University (Tokyo)  
2012 "Similarity and Unsimilarity" TALION GALLERY (Tokyo)  
2011 "Outrage 2011" Bunpoudou Gallery (Tokyo)



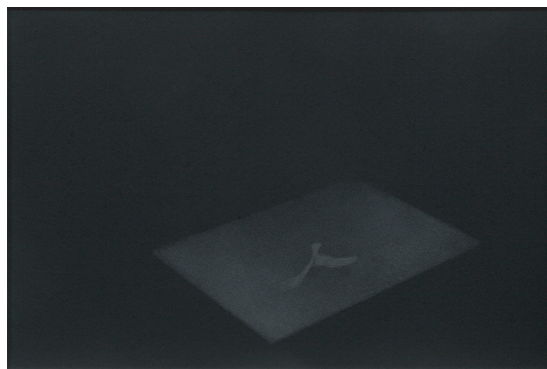
Intermission I 2019 | Pencil on paper | 20x40cm



The Raven no.2 I 2018  
Pencil on paper | 10.5x8cm



Exit, Entrance I 2018  
Pencil on paper | 10x7cm



Presentation no. 1 I 2013 | Acrylic gouache, pencil on board | 12x18cm

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[ Exhibition Informations ]

Title	Revision of Shadows
Artist	Itsuki Doi, Naoki Miyasaka, Sayuri Miyashita
Date	July 10 - August 7, 2021 11 am - 7 pm Closed on Monday, Tuesday and Holidays
Venue	TALION GALLERY (2-2-1 B1, Mejiro, Toshima-ku, Tokyo)
Directed by	Tsuyoshi Ueda (TALION GALLERY)

[ Notice ]

We kindly request visitors for following measures to protect guests from infection during their visit. Please check the updated information on our web site ([taliongallery.com](http://taliongallery.com)).

- To prevent overcrowding, we may have a limited number of entry to the exhibition.
- If you have a fever or symptoms such as coughing, sore throat, please refrain from visiting the gallery.
- Please wear a mask and disinfect their hands upon entering.

[ Inquiries ]

TALION GALLERY

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