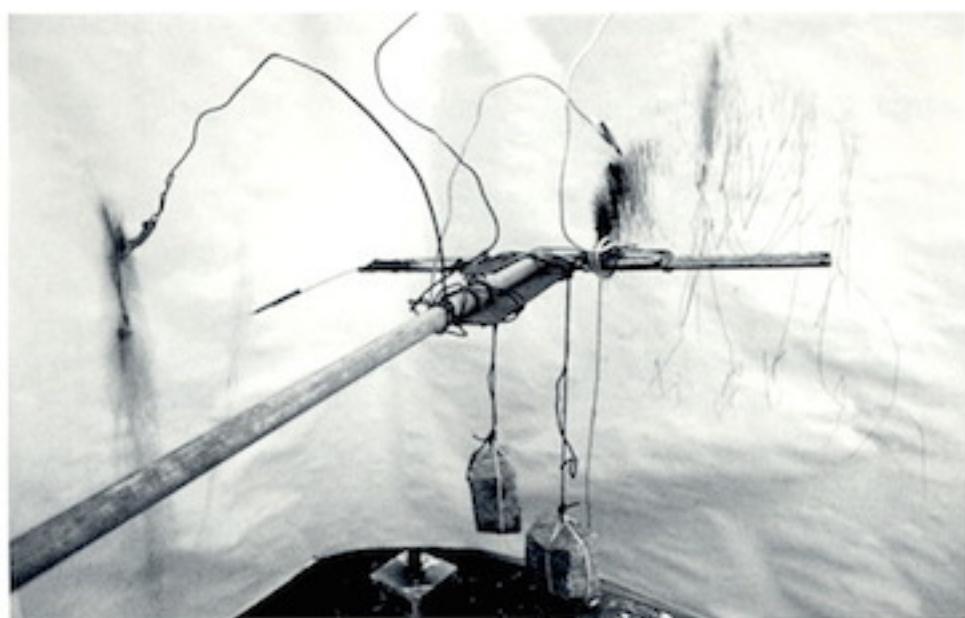


UEDA RIKOU



ウエタリクオ

# UEDA RIKOU



Århus Kunstforening af 1847  
Århus Kunstabgning

5. Februar - 19. Marts 2000

UEDA RIKOU  
NAGASAKA OSAMU

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## FORORD

Århus Kunstforening af 1847 har, som en af de første udstillinger i det nye århundrede, valgt at præsentere to japanske kunstnere for det århusianske publikum. Det er Osamu Nagasaka fra Nagoya og Rikou Ueda fra Osaka, som begge kunstnerisk set arbejder indenfor en traditionel buddhistisk forsætelsesramme, men med et modernistisk udtryk, hver på sin vis. Således er der både referencer til østlig filosofi og vestlig tankegang i disse underfundige og til tider poetiske malerier, installationer og vindtegninger.

Rikou Ueda er kunstneren bag disse vindtegninger fremstillet af sindrigt konstruerede mekaniske "penselsingere". Og med vinden som den egentlige kraft bliver bevægelserne tilfældige og kunstneren er derfor katalysator og bindeledd mellem naturkraft og menneskelig bevidsthed. Disse vibrerende og dansende spor på papiret vækker tanker om den amerikanske kunstner Jackson Pollock, der visualiserede bevægelsesmønstre. Ueda har konstrueret lange - op til flere meter - uhåndterlige pensler til at male med, hvilket også har referencer til Action Painting.

I nogle af Uedas seneste værker har han fjernet sig mere fra de tekniske installationer mellem naturkraften og tegnene på papiret, og fastgør i stedet pennen direkte på fx en gren. Rikou Uedas værker er således dybt forbundet med buddhistisk tænkning - eller skulle man sige "ikke-tænkning", da sand buddhisme er at tilstræbe universel viden gennem intuitiv og spontan sammenhæng. Først når al rational tænkning ophører, indfinder oplysningen sig. Dog indgår Uedas værker i en moderne kunst sammenhæng, som uden den buddhistiske kontekst også kan læses med vestens begreber om installationskunst.

For Osamu Nagasaka fornægter den buddhistiske tradition sig heller ikke, og hans smukke malerier virker da også umiddelbart tættere på traditionel japansk kunst end hos Ueda. Det gælder både farveholdning, opbygning og billeduniverset med de kendte naturformer, som dekorative elementer. Gennem skabelonagtige gentagelser og harmoniske kompositioner, bibeholder han et traditionelt æstetisk udtryk, som dog rystes ud af kurs, ved nærmere iagttagelse. Da vil man kunne se skævheder og fremmedlegemener, som bryder med beskuerens forventning til billedet. Alt er tilsyneladende i harmoni med sig selv og livets cyklus repræsenteres ved dagens, månedens, årets og det levendes evige forvandling.

Men som den moderne kunst afspejler Guds død og dermed Guds fravær i motiverne, mener Nagasaka at billederne dermed også har tabt deres centrum, og han siger: "- Et billede, der har tabt sit centrum, vil blive ved med at forholde sig relativt og afventende, til en ny Gud - en ny fortælling indfinder sig".

Nagasakas billeder rækker videre end en klassisk fortolkning af verdensordenen. Han er en kunstner, som lever med summen af erfaringer ikke blot fra Østen, men fra hele verden. Derfor ved han også, at Duchamp i modernismens kolvand proklamerede, at industrielt forarbejdede ting, kunne ophøjes til kunst, netop fordi alt var blevet relativt i Guds fravær. Disse "Readymades" revolutionerede kunst-opfattelsen og i Nagasakas billeder dukker "Readymades" op alle vegne. Blot har han givet begrebet en helt ny betydning ved at kalde disse serielle figurer for "Ready Maids". Og med denne kommentar til de smukke japanske billeder, har han indfanget det moderne Japan, som lever fint med både nyt og gammelt - østligt og vestligt.

*Steen Rasmussen  
Århus Kunstforening af 1847*

## FOREWORD

As one of its first exhibitions at the turn of the century, "Århus Kunstmuseum af 1847" has decided to present two Japanese artists to the public of Aarhus. It is Osamu Nagasaka from Nagoya and Rikou Ueda from Osaka. From an artistic point of view, both artists work on a traditional Buddhist basis of understanding, though with a modernistic expression, each in their own way. Thus there are references to both eastern philosophy and the western way of thinking in these subtle and occasionally poetic paintings, installations, and wind drawings.

Rikou Ueda is the artist behind beautiful, poetic wind drawings painted by means of ingeniously constructed mechanical "brush swinging instruments". With wind force as the actual driving force, the movements then become occasional, and the artist is thus the catalyst and connecting link between the force of nature and human consciousness. These vibrating and dancing traces on the paper evoke memories of the American artist Jackson Pollock who visualised patterns of movement. Ueda has constructed large - up to a length of several meters - unwieldy brushes for painting, which also has references to Action Painting.

In some of Ueda's most recent works, he distances himself more from the technical installations between the force of nature and the symbols on the paper and mounts the brush directly on for example a branch instead. Rikou Ueda's works thus are deeply connected with the Buddhist way of thinking - or one could say, "not thinking", since the goal of true Buddhism is to achieve perfect enlightenment through intuitive and spontaneous connection. Not until all rational thinking stops, can man attain perfect enlightenment. Nevertheless, Ueda's works form part of a modern artistic connection, which without the Buddhist context can also be interpreted on the basis of the western concepts of installation art.

Osamu Nagasaka is also true to the Buddhist tradition, and his beautiful paintings convey an impression of being closer to traditional Japanese art than the works of Ueda. This applies to both his attitude to colours, structure, and the pictorial universe with its well-known shapes, conditioned by nature, as decorative elements. Through stereotyped repetitions and harmonious compositions, he maintains a traditional aesthetic expression, which though at a closer look is shaken out of course. Then crookedness and foreign bodies departing from the viewer's expectation of the picture are observed. Everything is apparently in harmony with itself, and the cycle of life is represented by the never-ending transformation of the day, the month, the year, and the living.

With modern art reflecting the death of God and thus the absence of God in its motives, Nagasaka is of the opinion that the pictures have consequently lost their centre and he says, "A picture that has lost its centre will still relate relatively and wait for a new God - a new story to be revealed".

Nagasaka's pictures reach beyond a classical interpretation of the world order. He is an artist who lives with the sum of experiences not only from the Far East, but also from the whole world. He knows therefore that Duchamp in the wake of modernism, proclaimed that goods produced in the manufacturing industries could be raised to art just because everything was relative in the absence of God. These "Ready-mades" revolutionised the conception of art, and "Ready-mades" are seen everywhere in Nagasaka's pictures. However, he has given the concept a completely new meaning by calling these serial figures for "Ready Maids". With these comments on the beautiful Japanese pictures, he has captured the modern Japan that lives well with new and old as well as eastern and western art.

*Steen Rasmussen  
Århus Kunstmuseum af 1847*

- I think we think too much  
And fail to see  
In simple things reflections eternity  
We are cut off our own life sources  
And love lost source of  
Joy and Ecstasy

- Jeg tror, vi tænker for meget  
og glemmer at se  
evigheden afspejles i enkle ting.  
Vi afskæres fra vor egen livskilde  
og har mistet kilden til  
Glæde og Begejstring.



Ink-Berry - 1999



Cherry Tree - 1998



Wind Drawing - 1998



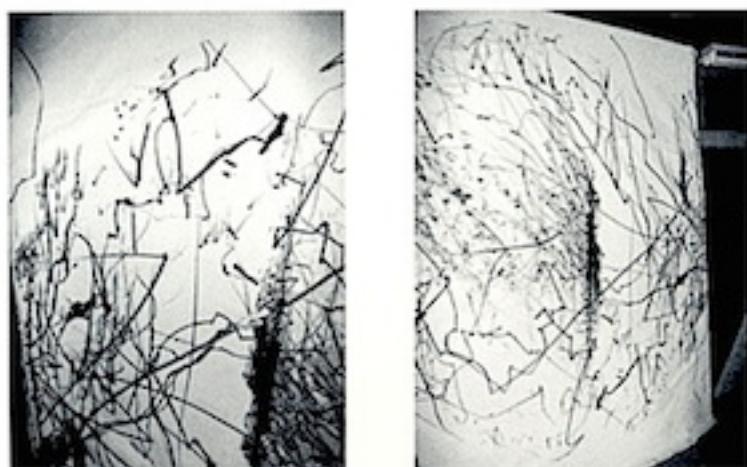
Tahika Lake Park - 1998



Typhoon Nr. 19 - 1997

W I N D      N O T E      1 9 9 8  
R i k u o      U e d a  
K a t o      E t s u r o

- I cross the dry river
- I go to the forest to dig underground water
- The ground gradually rises toward the east
- Small swamp , big rock and set fire to forest
- Cloud rack start off water scape  
dawn high atmospheric pressure down - stream  
insect go out of the way weedy  
water tower pathetic shoes  
wayfaring path the wind has gone down  
by water conceive muddy  
confluent pain in the shade of trees  
deer wavelet east  
rain or shine fog in the clouds  
coarse roam watchful



Wind Drawing - 1998

W I N D      N O T E      1 9 9 8  
 R i k u o      U e d a  
 K a t o      E t s u r o

- Jeg krydser den udtørrede flod
- Jeg drager til skoven for at grave efter underjordisk vand
- Terrænet hæver sig gradvist mod øst
- Lille sump , stor klippe og sætte ild til skov
- Forreven drivende sky      afsæt      vand skab  
 morgengry      højt atmosfærisk tryk      ned ad strømmen  
 insekt      gå af vejen      fuld af ukrudt  
 vandtårn      patetisk      sko  
 vejfarende      sti      vinden har lagt sig  
 ved vand      undfange      mudret  
 flodsammenløb      smerte      i træers skygge  
 hjort      lille bølge      øst  
 i al slags vejr      tåge      i skydekket  
 grov      strejfer      agtpågivende



Wind Drawing, Brande, Danmark - 1999



Wind from West, Jaangyde, Danmark - 1999



Osaka, Japan



Wind from West Vorde, Danmark - 1999



Kotaki Temple - 1998



Wind drawing



Pent house



## UEDA RIKOU

1950 Born in Osaka  
 1973 Graduated Osaka Institute of Technology  
 1976 Africa, Middle East, Asia  
 1978 The Institute of Osaka municipal Art Museum  
 1979 India, Nepal  
 1991 Malaysia (PASSION and SILENCE / NATIONAL ART GALLERY / MALAYSIA)  
 1997 Denmark (International Work-shop for Visual Artists in Remisen Brænde)  
 2000 Denmark (AARHUS KUNSTBYGNING)  
 USA (Lecture: Indiana University, Ball State University, Purdue University, Wabash University)

*Solo Exhibition*

1985 Gallery Haku / Osaka  
 1986 Gallery Clip / Osaka  
 Fuji Gallery / Osaka  
 1988 Gallery Portico / Kobo  
 1989 OSAKA DYNAMITE / Osaka  
 Hankyu Five Street Gallery / Osaka  
 ART SPACE MAUVE / Kobe  
 1990 Hiramatsu Gallery / Osaka  
 Ikeda Citizen's Gallery / Osaka  
 ART SPACE GALLERY / Kobe  
 1991 Gallery Haku / Osaka  
 1992 Gallery CUORE / Osaka  
 STREET GALLERY / Kobe  
 1993 Gallery Haku / Osaka  
 1994 Gallery CUORE / Osaka  
 Gallery Kuruse / Osaka  
 HDC Gallery / Kobe  
 1995 ABC Gallery / Osaka  
 TOWN GALLERY / Kobe  
 Gallery 2001 / Kobe  
 1996 Gallery CUORE / Osaka  
 1997 Gallery CUORE / Osaka  
 1998 Fuji Gallery / Osaka  
 Gallery AU / Osaka  
 Gallery CUORE / Osaka  
 1999 Fuji Gallery / Osaka  
 OVA OSAKA / Osaka  
 Gallery AU / Osaka

*Selected Group Exhibition*

1982 The Exhibition of the Art, Kansai District / Osaka Municipal Museum of Art  
 1983 EMBA Art Competition / EMBA Art Museum / Ashiya  
 1984 International Art Exhibition of Japan / Tokyo Metropolitan Museum / Kyoto Municipal Museum  
 1985 Yoshihara jiro Competition of Art / Osaka Contemporary Art Center / Osaka  
 Contemporary Art Exhibition of Japan / Tokyo Metropolitan Museum / Kyoto Municipal Museum  
 ABC&PI Exhibition / ABC Gallery / Osaka  
 1986 Contemporary Art Exposition / Hyogo  
 1987 PERFORMANCE AIR WING / Tennoji Exposition / Osaka  
 1988 ACRYLART Exhibition / O Art Museum / Tokyo  
 1989 Art Exhibition of Kyoto / Kyoto Cultural Museum / Kyoto  
 Today's Art OSAKA 89 / Osaka Contemporary Art Center / Osaka  
 1990 PAPER WORK 21 / Osaka Contemporary Art Center / Osaka  
 1991 PASSION and SILENCE / NATIONAL ART GALLERY / MALAYSIA  
 1992 UNCERAIN WIND / ART SPACE MAUVE / Kobe  
 1993 Exchange with Malaysia and Japan / Osaka International House Foundation / Osaka  
 Exhibition Revive Substance - From Kadoma / Lumiere Hall / Osaka  
 1994 Exhibition of difference type and shape / Kumamoto Museum of Art / Kumamoto  
 Festival of Wind / Omiya Shrine / Kyoto  
 1995 TOWER ART in Tsutenkaku / Tsutenkaku / Osaka  
 Contemporary Art Exhibition of Japan / Tokyo Metropolitan Museum / Kyoto Municipal Museum  
 1996 Collaboration Tamaki Masanori, Rikuo Ueda / Gallery ZERO / Osaka  
 PERFORMANCE Tamaki Masanori, Sibuya Hiroyuki, Kikuo Ueda / Gallery ZERO / Osaka  
 Contemporary Art Exhibition of Japan / Tokyo Metropolitan Museum / Kyoto Municipal Museum  
 1997 The Exhibition of Art , Kansai District / Osaka Municipal Museum of Art  
 WATER FRONT OPEN AIR PLAY / Rokko Island / KOBE  
 International Work-shop for Visual Artists in Remisen Brænde / Denmark  
 1998 WINDS TEA CEREMONY / STUDIO / OSAKA  
 Modern de HIRANO / HIRANO / OSAKA  
 TAKIHATA ART WALKING / KOTAKI TEMPLE / OSAKA  
 1999 ART PACKING / HIRANO / OSAKA  
 EMA / Nunose Shrine / Osaka

*Awarded prize*

Asiya City Exhibition (Grand Prix)  
 Takarazuka City Exhibition (Grand Prix)  
 Amagasaki City Exhibition (Grand Prix)  
 Nishinomiya City Exhibition (Grand Prix)  
 Itami Exhibition (Grand Prix)  
 The Exhibition of the Art, Kansai District (Grand Prix)  
 Art Exhibition of Kyoto (Second Award)  
 Furca Imeji Competition (Second Award)  
 Contemporary Art Exhibition of Japan (Third Award)  
 Tenri Exhibition (Third Award)  
 EMBA Art Competition (Third Award)  
 Rose Garden Exhibition (Third Award)

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