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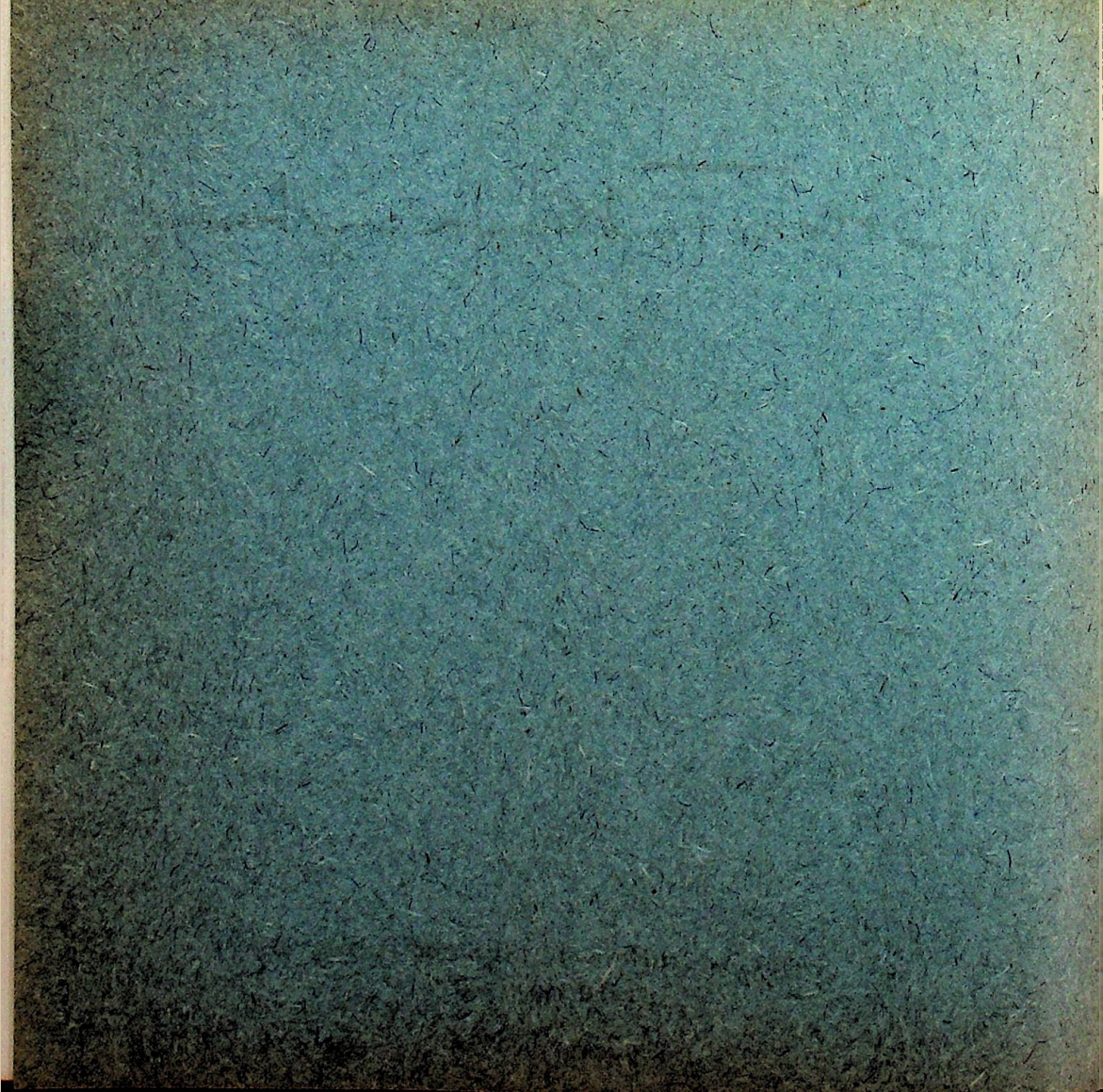
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shu takahashi

Shu Takahashi

centar za kulturu i informacije zagreba
preradovićeva 5

proljeće 1976.



Kada je 1946. godine (u Buenos Airesu) Lucio Fontana, sa svojim prijateljima i istomišljenicima, objavio spis pod nazivom »Manifiesto Blanco« otpočelo je novo razdoblje u umjetnosti našega doba, postavljena su bitna pitanja na koja mnogi umjetnici i danas odgovaraju. U tome je programu, odlučno i dosljedno, postulirano **jedinstvo egzistencije, prirode i materije** a »novo« umjetnosti postavljen je zadatak da svoje osnovne elemente preuzme iz prirode, iz neuhvatljivog tijeka vremena, nastajanja (i nestajanja) svega što se rada i razvija. Ali, ovdje se nije iskazivala potreba za nekim novim naturalizmom već se radilo o težnji da se, čistim plastičkim jezikom, progovori o primarnim oblicima i vrijednostima postojanja, o vremenu i pokretu što uzrokuju mijene, gubljenje i ponovno otkrivanje suštine i energije bića, u ljudskim i kozmičkim razmjerima. Promjena i kretanje tada su shvaćeni (i prihvaćeni) kao bitni preduvjeti života a jasno vitalističko načelo postavljeno je kao temelj spoznajnog i stvaralačkog odnosa prema umjetničkom djelovanju. Istaknuta je i velika važnost **podsvjesnih podsticaja**, intuitivno poniranje u zagonetne predjele životnih zbivanja i odnosa. Vrijeme i prostor dodiruju se i izjednačuju upravo u obliku, čistom i konkretnom, a čovjek razmišlja o svojoj sudbini otkrivanjem vlastitih počela i tragova u materiji s kojom se bori i koju savladava. Na taj način umjetničko djelo svjedoči o trajanju (i preobražavanju) oblika i vječnom pulsiranju životnih sadržaja što posjeduju bezbroj imena, intenziteta i značenja. O takvim sadržajima govore i radovi grafičara pred kojima se nalazimo...

Shu Takahashi rođen je u Japanu, no pored tradicije svoje zemlje razmjerno brzo i lako prihvatio je tradiciju (i problematiku) modernog likovnog izraza evropskoga kruga u kome djeluje već više godina. U početku svoga rada slikao je monokromno i racionalno gradio svoje kompozicije, no uskoro je osjetio potrebu da se »otvori prema životu« i pronikne u zakonitosti njegova pojavljivanja, kretanja i nestajanja. Želio je **izjednačiti slikanje i življenje** i u tome je času počeo otkrivati svijet elementarnih organskih oblika (i procesa) kojemu je ostao vjeran i u svojim najnovijim radovima. Takvo vitalističko opredjeljenje zamijetio je i u tradicionalnoj školi japanske grafike Ukiyo-e koja je svoj vrhunac doživjela u prošlom stoljeću. Spomenuta škola značajna je i po tome što predstavlja jedan od malobrojnih smjerova japanske umjetnosti koji nije bio podložan kineskim utjecajima. U djelima što pripadaju školi Ukiyo-e našao je Takahashi presudne podsticaje za svoja daljnja istraživanja. Kojim su se putem ona tada kretala?

U slijedećem (i za nas jedino relevantnom) razdoblju svoga djelovanja Shu Takahashi dolazi u dodir s novijim evropskim nastojanjima, od organske apstrakcije Brancusija i Arpa do Fontanina spacijalizma, poetike tzv. minimalne umjetnosti itd. Uskoro nakon dolaska u Evropu našao se na

razmeđu dvaju svjetova, primio je i apsorbirao njihove značajke i stvorio djelo posve osobite fizionomije i značenja. U njemu se, već na prvi pogled, zamjećuje veliko tehničko majstorstvo, zrelost i vještina, poznavanje svih tajni (klasičnih i modernih) grafičkoga zanata i njegovih mogućnosti. Takahashi rabi kombiniranu tehniku litografije, serigrafije i reljefnog tiska i ispituje ekspresivne (i spoznajne) mogućnosti čistog, organskog oblika u slojevitom, višedimenzionalnom prostoru. To je prostor životnih i kozmičkih sila, udaljen od svakog realističkog ili ambijentalnog pristupa i određenja. Takahashi se odlikuje lapidarnim i sažetim iskazom, u njegovim simbolima i metaforama nema suvišnog opisivanja niti sakrivenih aluzija već su oni ispunjeni jednom nesvakidašnjom (unutarnjom) energijom i napetošću kojom se poznati oblici preobražavaju u nove, nepoznate strukture i organizme. U temeljima toga pogleda uvijek se nalazi **naglašen erotički karakter** oblika i odnosa, sustavna organska transkripcija suštinskih (i vječnih) zakona radanja i umiranja, traženja i nalaženja. Takahashijeve kompozicije govore o bujanju i rastu materije, o začinjanju novoga života kojim se biće suprotstavlja vremenu, ništavilu i prolaznosti. Njegovi su oblici senzualni i konkretni, razvedeni i bogati (i pored svog purističkog karaktera) a prisutnim se stilizacijama najčešće podcrtava **biološko - morfološka primordijalnost** svake nove situacije u prostoru (i obzoru) djela. Pred nama su, najčešće, velike i mirne površine, ravnomjerno kolorirane i obogaćene reljefnim intervencijama, u kojima podjednaku važnost ima i praznina, odsutnost svakog pokreta i glasa. Poslije nemira i uzbuđenja dolazi odmor i počinak, sabiranje hrabrosti (i mašte) za novu igru, novu kontemplaciju o životu, radosti i vedrini postojanja. U Takahashijevim vizijama što nas zaokupljaju i osvajaju svojim čistim, lirskim karakterom, prisustvujemo obnavljanju osnovnih prirodnih procesa, rastu biljke i cvijeta, sjaju suze i vala, približavanju tijela drugome tijelu... O tome govori i čista, zvučna boja, otvorenih i smjelih skladova i suglasja. Napominjemo da je kod Takahashija i CRNO nosilac posebnog zvuka i intenziteta, jedna od glavnih kromatskih vrijednosti bez koje se njegovo djelo gotovo ne može zamisliti. Ovaj umjetnik, inače, preferira oblinu i krivulju, u njegovim djelima rijetko nalazimo oštru liniju (ugao ili pravilnu geometrijsku konstrukciju) koja bi govorila o racionalnom pristupu stvaranju. On uvijek živi autentičnim životom svojih oblika, razapet između krajnosti o kojima progovara, podjednako fasciniran svitanjem i sutonom, javljanjem i gubljenjem života, strasti i ljubavi. U ovim kategorijama, dovoljno slobodnim i prostranim da zaokupe stvaralački nemir i istraživačku radoznalost svakog umjetnika, otkriva Shu Takahashi polazište i smisao svojih nastojanja. A djela pred kojima se nalazimo njihovo su opravdanje...

ŽELJKO SABOL

BIOGRAFIJA

BIOGRAPHY

SHU TAKAHASHI rođen je 30. lipnja 1930. godine u Hirošimi. Umjetnost je studirao u školi Musashio u Tokiju. Od 1963. godine živi i radi u Rimu. Osim brojnih samostalnih izložaba sudjelovao je na manifestacijama japanske umjetnosti u zemlji i inozemstvu. Izlagao je na skupnim izložbama u New Yorku, Washingtonu, Rimu, Milanu, Tokiju, Veneciji, Trstu, Firenci, Ljubljani, Volterri, Rijeci, Meksiku, Krakowu, Beču itd. Dobitnik je nagrada na grafičkim smotrama u Japanu, Evropi i Americi.

Adresa: SHU TAKAHASHI

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SHU TAKAHASHI was born on 30th June, 1930 in Hiroshima. He studied art at the Musashio School in Tokyo. Since 1963 he has been living and working in Rome. Beside numerous one-man exhibitions he participated at the manifestations of Japanese art in the country and abroad. He exhibited his works at group exhibitions in New York, Washington, Rome, Milan, Tokyo, Venice, Trieste, Florence, Ljubljana, Volterra, Rijeka, Mexico, Krakow, Vienna etc., and was awarded prizes at graphic exhibitions in Japan, Europe and America.

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SAMOSTALNE IZLOZBE — ONE MAN EXHIBITIONS OF SHU TAKAHASHI

- 1956. Galerija Maruzen, Tokyo
- 1957. Galerija Temmaya, Fukuyama
- 1960. Galerija Sakae, Nagoya
- 1963. Galerija Temmaya, Fukuyama
- 1966. Galleria del Cavallino, Venezia
- 1968. Galleria dell' Ariete, Milano
- 1969. Galleria dell' Obelisco, Roma
Galleria dell' Acme, Brescia
- 1970. Deson — Zaks Gallery, Chicago
Fuji T. V. Gallery, Tokyo
- 1971. Galleria La Città, Verona
- 1972. Tokyo Gallery, Tokyo
- 1973. Galleria Rondanini, Roma
Nantensi Gallery — graphic, Tokyo
- 1974. Galleria del Cavallino, Venezia
Galleria Rondanini, Roma
- 1975. Atelier des Editions Livres Conseils, Genève
Galleria Forum, Trst
- 1976. Galerija »Lazar Vozarević«, Sremska Mitrovica
Studio Galerije Forum, Zagreb

When in 1946 (in Buenos Aires) Lucio Fontana with his friends and likeminded people announced the »Manifiesto Blanco«, a new era began in the art of our time, essential questions were put which many artists are still answering today. The unity of existence, nature and material was postulated in that programme decisively and logically, and the »new« art was given the task of drawing its basic elements from nature, from the uncatchable course of time, the appearance (and disappearance) of all that is born and grows. But it was not the necessity for a new naturalism, it was the aspiration to speak in a pure artistic language about the primary forms and values of existence, about time and motion which cause the changes, the loss and rediscovery of the essence and energy of life in human and cosmic proportions. Change and motion are then taken (and accepted) as the fundamental prerequisites of life, and the clear vitalistic principle is laid down as the basis of the perceptive and creative relation towards artistic action. The importance of **subconscious impulses** has been pointed out as well as the intuitive sinking into the puzzling regions of life events and relations. Time and space draw near and become equal in the form itself which is pure and concrete, and man ponders his destiny discovering his own origins and roots in the material he is fighting and conquering. In that way the work of art testifies to the duration (and transfiguration) of forms and to the eternal pulsation of the contents of life have which have innumerable names, intensities and meanings. These contents are shown in the works of this graphic artist...

Shu Takahashi was born in Japan. Besides the tradition of his own country he has quickly and easily accepted the tradition (and problems) of the modern artistic expression of the European circle in which he has already been active for many years. At first he painted monochromatically, rationally constructing his compositions, but he soon felt the necessity »to open himself to life« and to penetrate into the rules of its appearance, movement and disappearance. He wanted to **identify painting and living** and at that moment he started discovering the world of elementary organic forms (and processes) and remained faithful to it even in his latest works. Such a vitalistic orientation was noticed in the traditional school of Japanese graphics Ukiyo-ye which reached its culmination in the last century. This school is also important because of the fact that it represents one of the few developments of Japanese art which were not under Chinese influence. In the works belonging to the Ukiyo-ye school, Takahashi found decisive impulses for his further investigations. Which way did they lead?

In the next (and for us the only relevant) period of his creative work, Shu Takahashi comes into contact with the latest European tendencies, from the organic abstraction of Brancusi and Arp to Fontana's spatialism, to the poetics of the so-called minimal art etc. Soon after his arrival in Europe he found himself on the boundary between two worlds, receiving and absorbing their characteristics,

which resulted in the work of a very special character and meaning. Our first sight of this work at once shows us great mastery of technique, maturity and skill, knowledge of all the secrets (classical and modern) of the graphic art and its possibilities. Takahashi uses a combined technique of litography, serigraphy and relief print and examines the expressive (and conceptional) possibilities of a pure, organic form in a structured, multidimensional space. This is the space of vital and cosmic forces, far from any realistic or ambiental approach and determination. Takahashi is characterized by lapidary and condensed description, in his symbols and metaphors there are no superfluous descriptions, no hidden allusions: they are full of an unusual (inner) energy and tension which transforms the known forms into new and unknown structures and organisms. In the fundamentals of this attitude there is always the **accentuated erotic character** of forms and relations, the systematic organic transcription of essential (and eternal) laws of birth and death, of seeking and finding. Takahashi's compositions speak about the burgeoning and growth of matter, about starting a new life through which a human being opposes time, nothingness and ephemerality. His forms are sensual and concrete, expanded and rich (in spite of their puristic character), and the present stylizations most often underline the **biological-morphological primordality** of every new situation in the space (and horizon) of the work. Before us are large and placid surfaces, uniformly coloured and enriched by relief interventions, but the emptiness and absence of any movement and voice have the same importance in them. After restlessness and excitement comes rest and repose, the gathering of courage (and imagination) for a new game, new contemplation about life, joy and serenity of existence. In Takahashi's visions which engage our attention and conquer us by their pure, lyrical character, we are present at the renewal of basic natural processes: the growth of a plant and flower, the glistening of a tear and a wave, a body drawing near another body... All this is described by the pure, vibrating colour in open and daring proportions and consonance. Even the **BLACK** in Takahashi's work bears a special sound and intensity, it is one of the main chromatic values and his work could hardly be imagined without it. Otherwise, this artist prefers roundness and curves and one can rarely find a sharp line (angle or a symmetrical geometric construction in his work which would testify to a rational approach to creation. He always lives the authentic life of his forms, stretched between the extremes he speaks about, equally fascinated by dawn and by the evening twilight, by appearance and loss of life, passion and love. Within these categories, sufficiently liberal and spacious to absorb the creative restlessness and investigative curiosity of any artist, Takahashi discovers the starting point and the significance of his efforts. And the works before us are their justification...

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Izdavač Publisher	STUDIO GALERIJE FORUM Centra za kulturu i informacije Zagreba
Za izdavača For the publisher	JAKŠA SINGER
Urednik kataloga Catalogue editor	FEDOR LIČINA
Predgovor Introduction writer	ŽELJKO SABOL
Prijevod na engleski Translation into English	VLASTA JAKIĆ
Plakat Poster design	IVICA STANČIN
Likovna postava izložbe Arrangement of exhibits	ŽELJKO SABOL
Tehnička postava izložbe Layout	BRANIMIR ČILIĆ NEVEN KRALJ
Tisak plakata Printing of posters	SITOTISAK CENTRA ZA KULTURU I INFORMACIJE ZAGREBA, Preradovića 5
Tisak Print	TEHNIČKA KNJIGA, ZAGREB
Naklada Edition	300 KOMADA

