

Since my first solo exhibition in 2009, I have been painting anonymous landscapes.

Before reaching the final picture, I examine the images of landscape accumulated in my memory over and over again. Honestly, this long and time-consuming process is irritating at moments. However, the scene formed after that process has undergone changes gradually.

There is no outline in the landscape that surrounds us. The landscape would make an appearance with depth only when things overlap one after another in multiple layers of air.

However, the existence of things makes the space seem separated in a sense, and so I have drawn clear lines in order to figure out the configuration.

The edge of outline which configures the space or the silhouette of object has become soft and tender in recent works. That's because I'm beginning to interpret what line is all about for my painting and be more convinced of it.

By exploring the scenes that have formed myself, I might be recollecting the scent of winds along with the memory of familiar countryside with further realistic sensation.

When the wind blows in the place with certain humidity, hue wavers slowly, and all around turns a deeper hue. When I think back those scenes and keep painting, the figure begins to comprehend the atmosphere and gradually starts to take on the balance with the landscape that can be seen only in the memory.

Toshimitsu Baba

BASE GALLERY
Koura Daiichi Bldg.1F, 1-1-6
Nihombashi Kayabacho
Chuo-ku Tokyo 103-0025
tel: 81 3 5623 6655