

My works are painted as if dozens of small fragments were interlaced together.
That is because I see the actual world that way.

In the forms that exist in nature, there are similar figures acting as the link from microcosm to macrocosm. The natural integrants such as grasses, trees, stones, rocks, mountains, rivers, lakes, sea and even clouds in uncertain and amorphous forms bring forth certain regularity amid the chaotic state as these natural elements continuously are connected together. The resulting images are something unaccountable but beautiful simultaneously. I have been drawn to this sort of scenery.

In the works made up of wooden boards, each piece of board is intentionally displaced and slid in parallel in a discontinuous manner with certain degree of regularity.
This discontinuously-arranged continuous structure formulates decorativeness of rhythm as irregular meter. In 2010, I had an opportunity to work on the project of wall painting in Ogijima island in the Seto Inland Sea. Having placed painted wooden boards in colors on the outer wall of houses, I made the houses themselves art works. Facing and surrounded by the overwhelming nature and sea, the theme of this project was the right subject matter so as to find the way into that scenery.

While no central point can be found in the view, numerous vanishing points exist throughout the field of vision ingenerating multiple perspectives, and this space allows different times to coexist.
Wood as the support medium has extremely strong presence as material and become wholly an object (entity). On the other hand, the field is envisioned as infinitely transparent image (void) when it comes to painting on canvas on the contrary.

If you see my works at close range, you will easily find that trees and human figures are actually truly depicted in great details. However, once viewed with some steps back to capture the whole image, they show another face as abstract painting with decorativeness. While being grounded in the realism, my works can be abstract paintings at the same time. Herein lies the conflicting duality.

Japan has its own weltanschauung and conception of nature, and most Japanese believe in Animism including physiolatry and spirit worship if I was to speak out without a fear of being mistaken.
As the word “Yaoyorozu” from Japanese myth meaning “eight million” signifies the object of worship is not just a couple of them but countless in fact. It is quite natural that various values and norms coexist in the world, and I assume the contradiction embraced as the inevitable consequence makes the world reveal its true nature.

What I want to paint is more than just the visible things. It is spirituality in and out of view in the background of them. Leaving the viewers freely picture the seemingly infinite world amid the uncertainty of truth and falsehood, my works calmly open the door and induce the viewers into the labyrinth of pictorial space.

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