

黑崎 彰

德卡萊恩的方舟

凸版(木版) 98 × 67公分

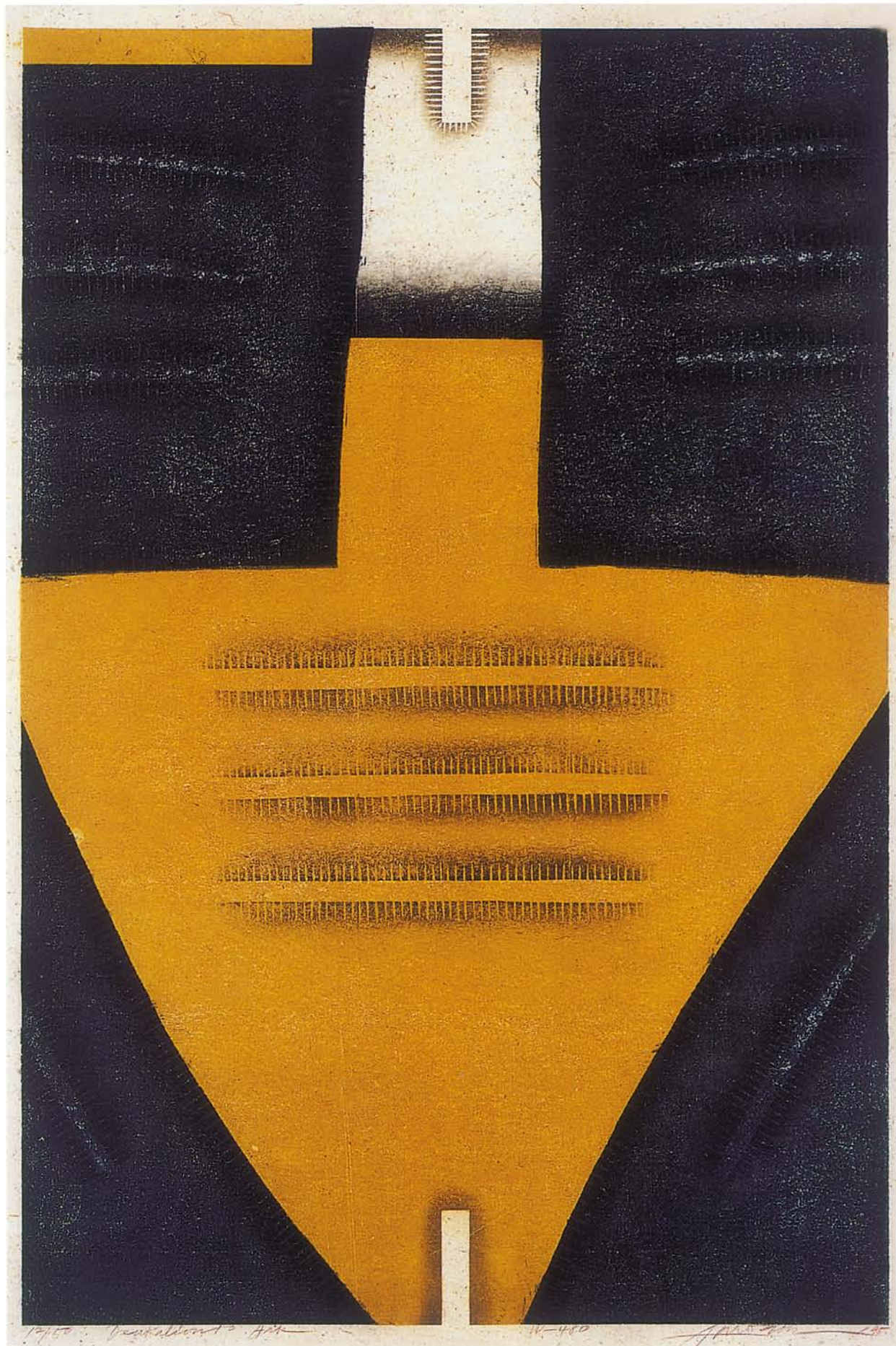
近期作品放棄寫實意象的構成，完全以抒情而帶有特殊涵意的符號造形與色彩來表達近年來較為成熟練達的心理境界。

Akira, Kurosaki

Deukalion's Ark

Relief (Wood Block)

Realistic compositions have been replaced by expressive and symbolic images and colors in the recent works by the artist to reveal the progression and maturation of mental state.





天野 邦弘

圖像的繁殖之五 凸版 67 × 97 公分

創作受到「歐普藝術」(OP ART) 觀念影響，以極為簡化的裝飾圖案來表現。隱約含有日本傳統織染工藝的意象，追求東西方美感細緻地融合。

Amano, Kunihiro

Multiplication in Image 5

Relief 67 × 97 cm

Under the influence of OP Art, the artist uses basic shapes and decorative images to allude to traditional Japanese textile art, and to tactfully combine the aesthetics of the East and West.



坂爪 厚生

坂爪 厚生

蔬菜椅 凹版 (美柔汀法) 59 × 79 公分

如今，每個事物似乎都失真了，看起來像是餐廳裡的食物樣本。它們看似不同，但本質卻是相同的。

Atsuo, Sakazume.

Chair of Vegetarian

Intaglio (Mezzotint) 59 × 79 cm

Now, everything seems to lose its reality. It looks like food samples in a restaurant. They look different but they are homogeneous in themselves.

深沢 幸雄

印象(美男子)

凹版(腐蝕銅版) 88 × 60.5 公分

人類，如此可愛的東西，目前我致力於這個創作理念，並想要以我的方式表達某些人類特質及諷刺等等。

Fukazawa, Yukio

An Impression (Beautiful Boy)

Intaglio (Etching) 88 × 60.5 cm

Human beings, this loving thing, I am working with this creating concept now, and want to express some kind of a human, satire etc. of the humor beings in my style.



吹田 文明

祈禱

凸版(木刻) 96 × 63 公分

經常綜合組構各種放射狀的造形與色彩，偶爾也配上具體造形，形成類似星空中絢爛的煙火畫面，歌頌人生歡愉的主題。

Fukita, Fumiaki

Pray

Relief (Wood Block) 96 × 63 cm

Radial shapes and colors, sometimes combined with solid forms, give an allusion of fireworks in star-studded sky, and arouse festive feelings in the audience.



園山 晴巳

N色之逸出

平版 106 × 77 公分

在造形藝術之海中遊玩是否就能克服悲觀呢？我經常有這樣的疑問。那也是說，造形活動是自我試驗的一部份。但現代每個人心中的造物主(個人主義)把造形藝術帶到什麼樣的境界了呢？

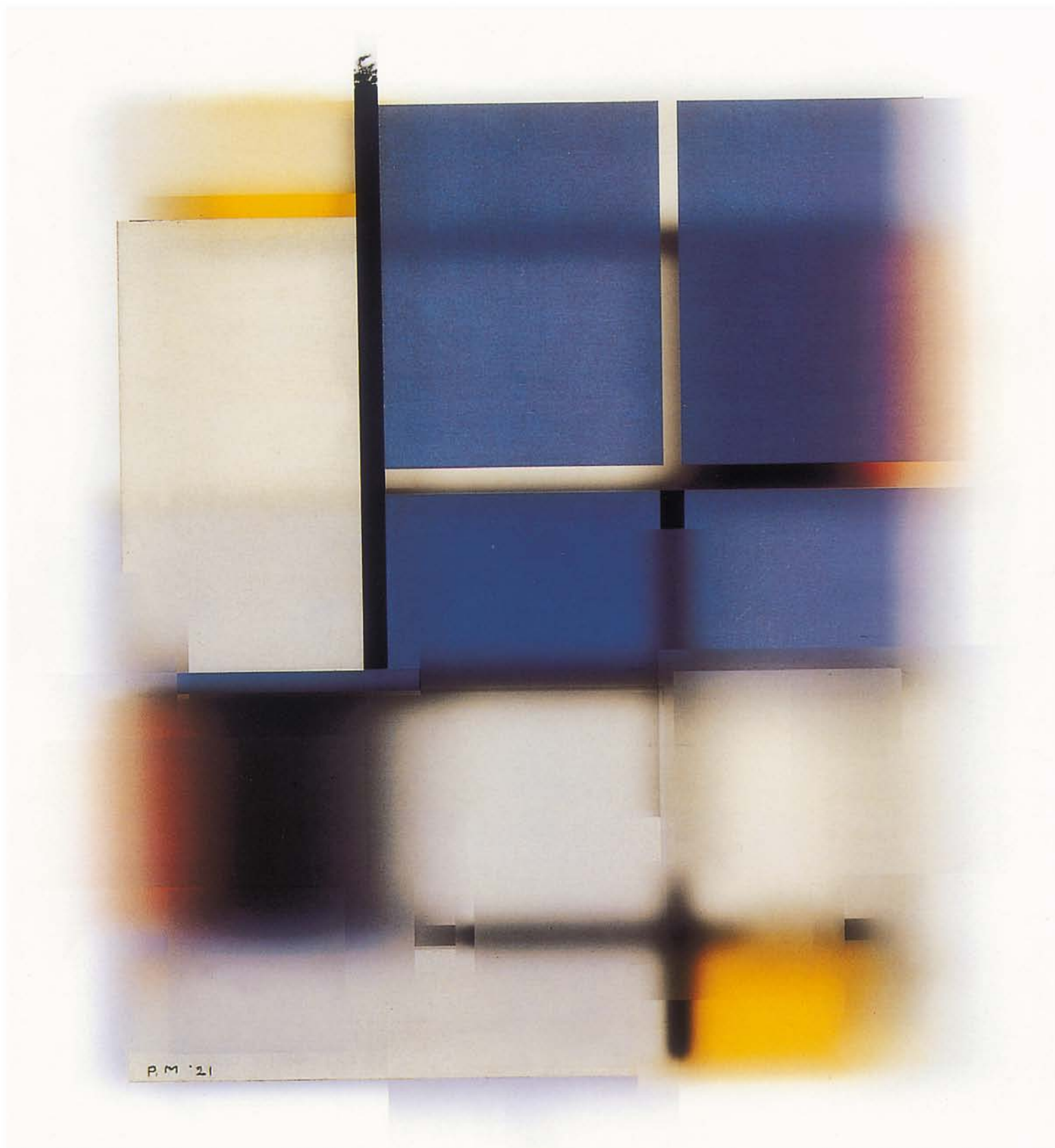
Harumi, Sonoyama

Sortie de Couler - N

Planograph 106 × 77 cm

Can man play in the sea of plastic art overcoming the pessimism? I always have such questions. That is to say, to me, plastic activity is part of self-proof. But where does the modern god of individual(Individuality) take plastic art to?





木村 秀樹

霧之荷蘭人 20

照相製版

100 × 100 公分

我最大的興趣就是觀察人們，世界裡的「有形」或「無形」之物。

Hideki, Kimura

Misty Dutch 20

Intaglio (Photogravure)

100 × 100 cm

My great interest is to watch the "visible" or "invisible", world of people.

岡本 廣美

在紅色的餐桌布上 "X"
凸版 91×89 公分

以「立體派」的造形語法
為基本構造，配上現代感
的裝飾性色彩，呈現豐
富、多元化的觀念。

Hiroko, Okamoto

a la Nappe Rouge "X"
Relief 91 × 89 cm

Modern decorative color
schemes are added onto the
basic structure of "Cubism."
This arrangement displays
rich and pluralist concepts.





古谷 博子

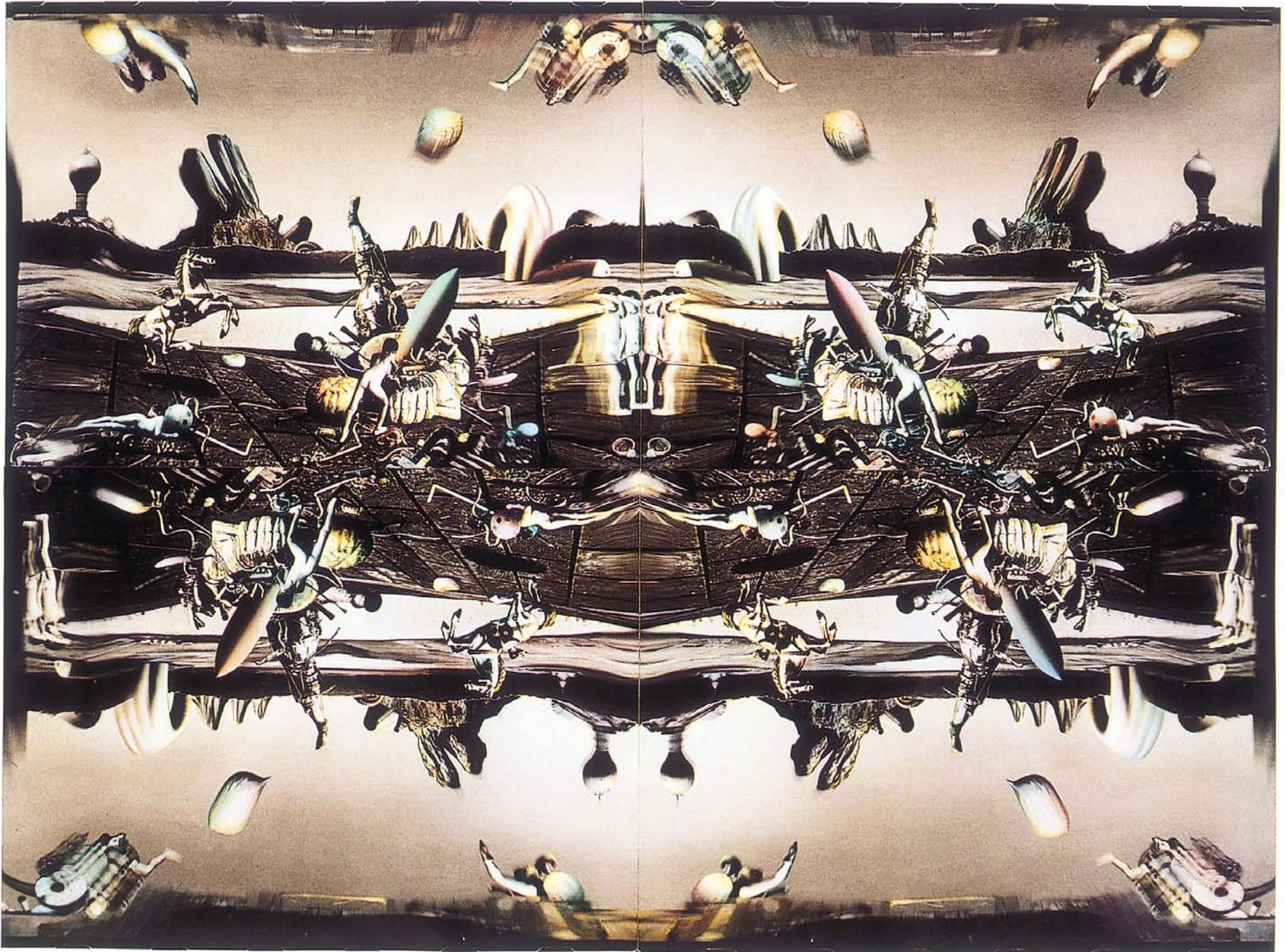
月出 平版 76 × 81 公分

基本以「超現實主義」式的夢境為創作主題，將桌上靜物與風景畫神秘地重疊而融合在一起，產生詭異的氣氛。

Hiroko, Furuya

Rising Moonr Planograph 76 × 81 cm

Based on dreamlike "surrealism", the still objects on the table and landscape are enigmatically superimposed and integrated, giving an air of mystery.



出店 久夫

私人奇觀 99 - 湖之歌

電腦版 74.5 × 100 公分

沒有絕對的想法或看法，只要改變觀點，所有的事情或形式都會改變它們的特性。

Hisao, Demise

Private Spectacle 99-the Song of Lake Computer Graphic 74.5 × 100 cm

There is not a absolute and right way for looking or thinking. By changing their viewpoint, all things or all forms will change their features.



磯見 輝夫

水之 '98-2 贈汝以花

平版 72 × 103 公分

以「超現實主義」的自動性表現為主體，粗糙地塗繪各種看似無關連的一些物象，呈現人內在的自我意識。

Isomi, Tervo

Water's '98-2 | Give You Flower

Planograph 72 × 103 cm

Unrefined drawings of seemingly unrelated objects or images surreally present the inner consciousness.

天野 純治

風之聲 98. VB. 1

凹版 99 × 80.5 公分

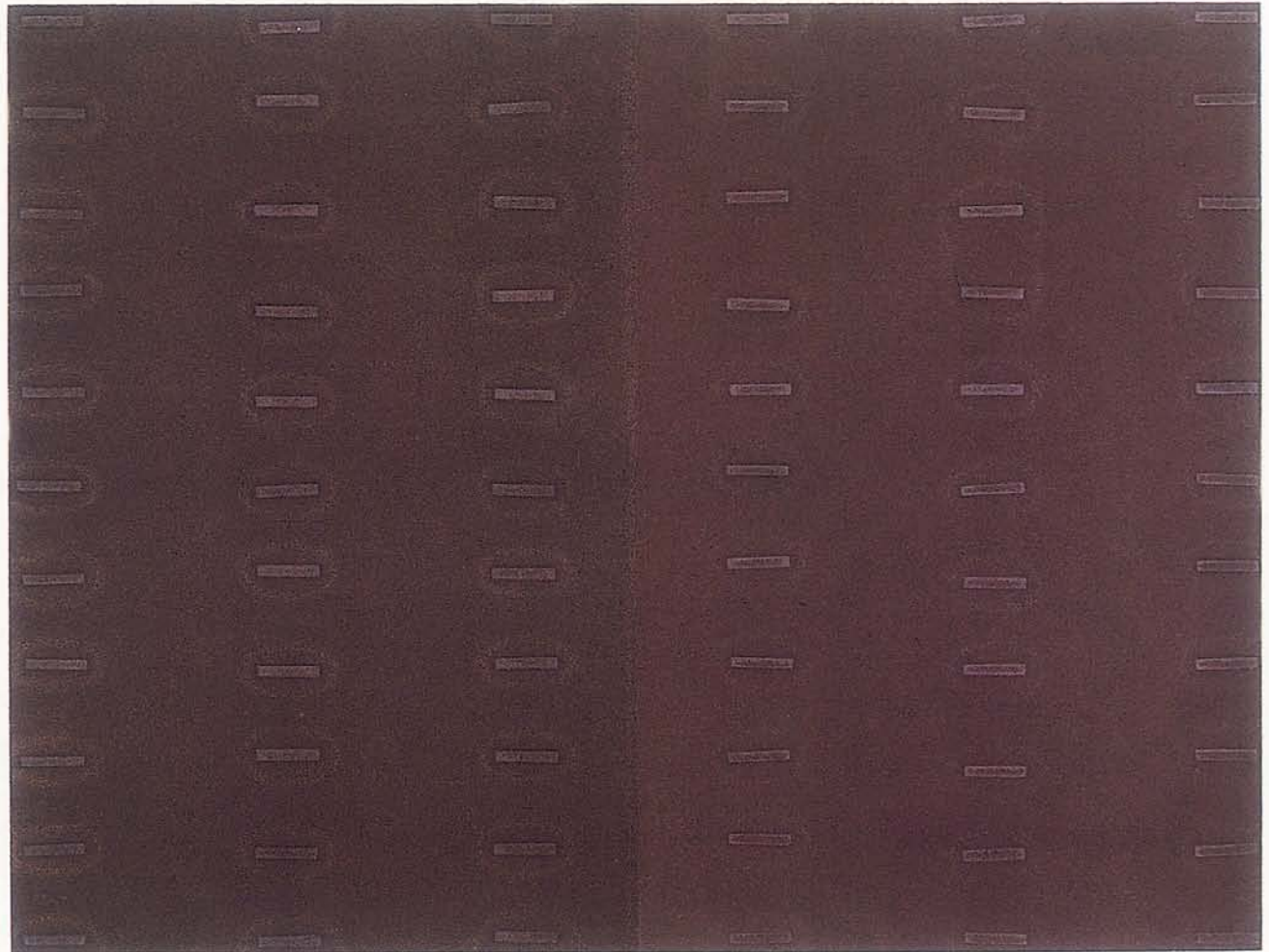
以「最低限主義」(Minimalist)式的幾何造形為主要創作觀點，表現造形間極敏銳、微妙的差異性為職志。

Junji, Amano

Voice of Wind 98.VB. 1

Intaglio 99 × 80.5 cm

The intricate differences among the Minimalist geometric shapes are the theme of this work.



98- VOICE OF WIND VB.1
 JUNJI AMANO



兵西 勝則

原野

凹版（美柔汀法）

66 × 50 公分

綜合幾何造形與寫實性的稻草堆，
二元化地詮釋二者之間的對立與相
似。

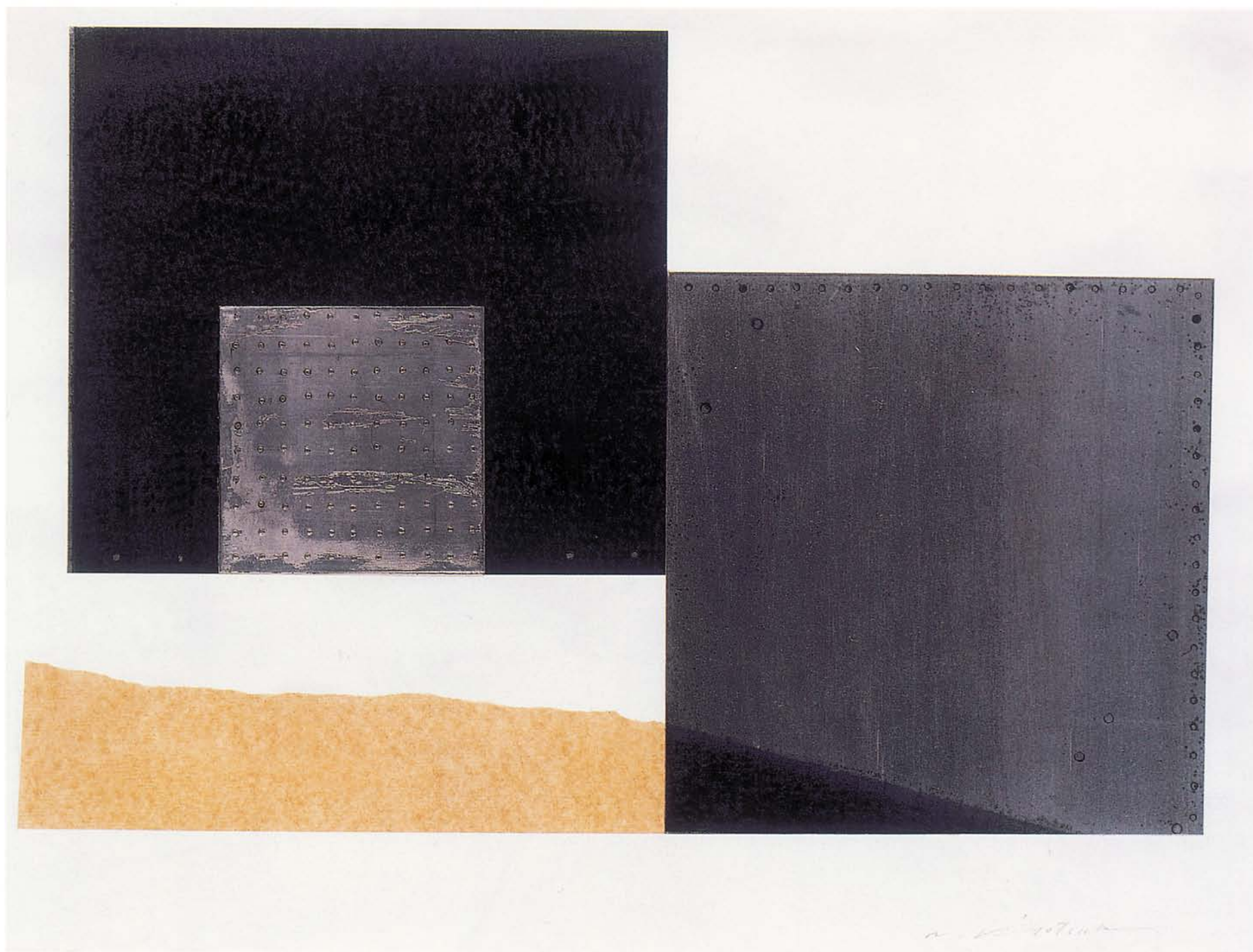
Katsunori, Hamanishi

Field

Intaglio (Mezzotint)

66 × 50 cm

Sharp contrast and likeness are
demonstrated in these haystacks
portrayed either using geometric
shapes or realistically.



清塚 紀子

填充 併用版 50 × 66 公分

作品結構以特別的方式重疊各種幾何塊面，特別表現出各區域不同的質感，追求畫面緊湊性與平衡感。

Kiyotuka, Noriko

Chungemy Filling Combined Techniques 50 × 66 cm

Overlaid geometric shapes form the basis of this work. The different textures covering the entire surface are tightly and harmoniously woven together.



小林 敬生

蘇生之刻-群舞 94 - 10A

凸版(木版) 102 × 72.5 公分

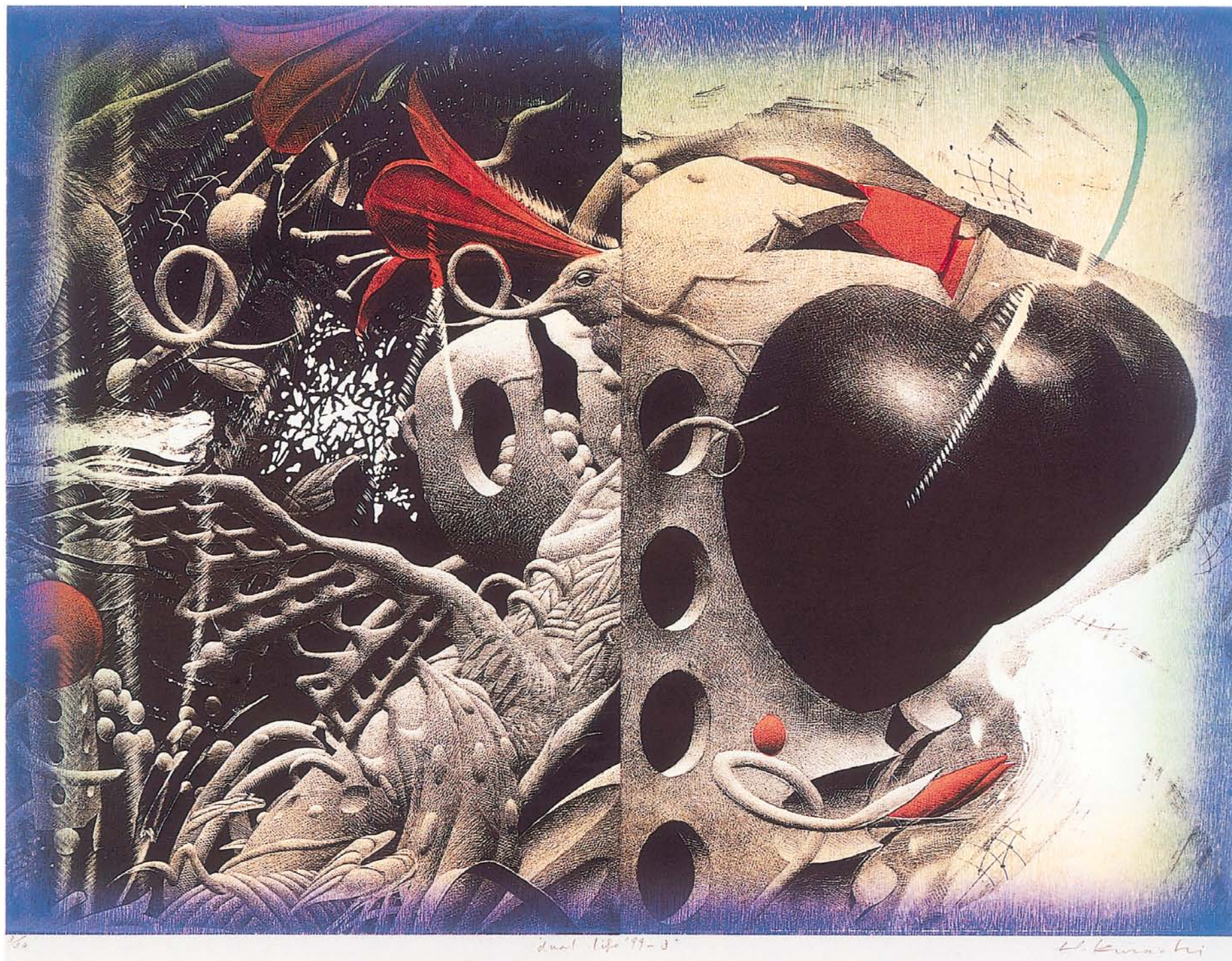
創作方向是以細密寫實的「超現實主義」式風格來組合各種景象，產生多元性的現代都會叢林的樣貌。

Kobayshi, Keisei

Transferred Soul-gunbu 94 - 10A

Relief (Wood Block) 102 × 72.5 cm

Realistic and detailed images are put together in a surreal way, suggesting the multidimensional nature of the modern metropolis.



倉地 比沙支

二元生命 "99-3"

平版 74 × 95 公分

運用細緻的腐蝕技法，表現人工與自然對比的二元世界，作品充斥著各種對比，細與粗、陰與陽、具象與抽象、靜與動等互相對應。

Kurachi, Hisashi

Dual Life "99-3"

Planograph 74 × 95 cm

Refined etching techniques are used to present the contrast between artificial and natural creations. The work is full of contrasting images-fineness vs. coarseness, Yin vs. Yang, concrete vs. abstract, and stillness vs. motion.



栗田 政裕

無盡的童話故事

凸版(木版) 73 × 100 公分

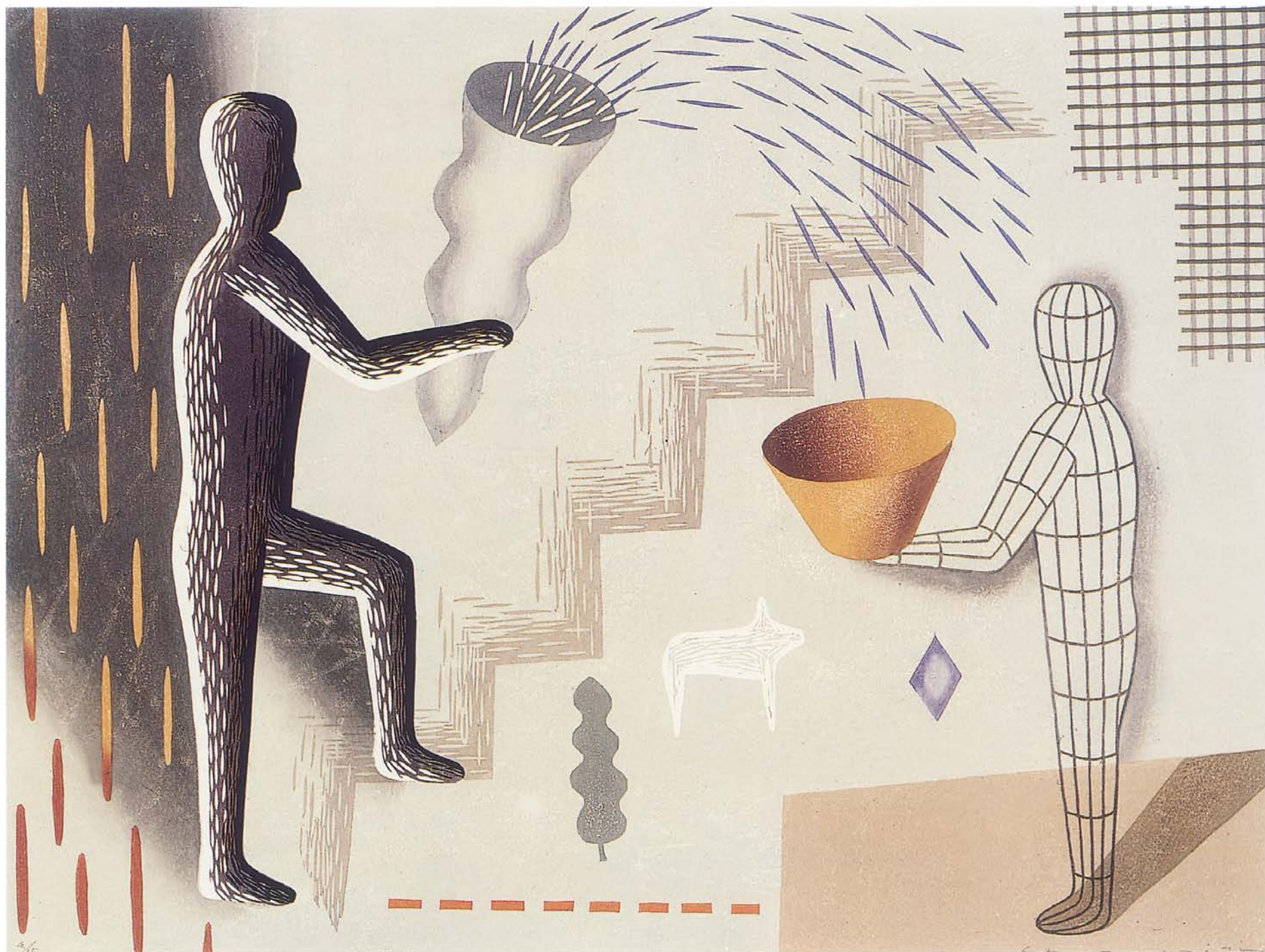
將一般前、中、後景合理的順序打散，錯亂而獨斷地放置，天空有巨大的近景造形，中景有各種遠近景象，而前景反而是遠眺與俯視的視覺意象，追求一種複雜、荒謬的圖象世界。

Kurita, Masahiro

Endless Fairy Tales

Relief (Wood Block) 73 × 100 cm

The depth of perception is totally disregarded in this work—close-up images are placed far back in the sky, far away objects in the mid-distance, etc. The result is a complex and absurd virtual world.



松下悟

不多話的傢伙

凸版(木版) 74.5 × 56.5 公分

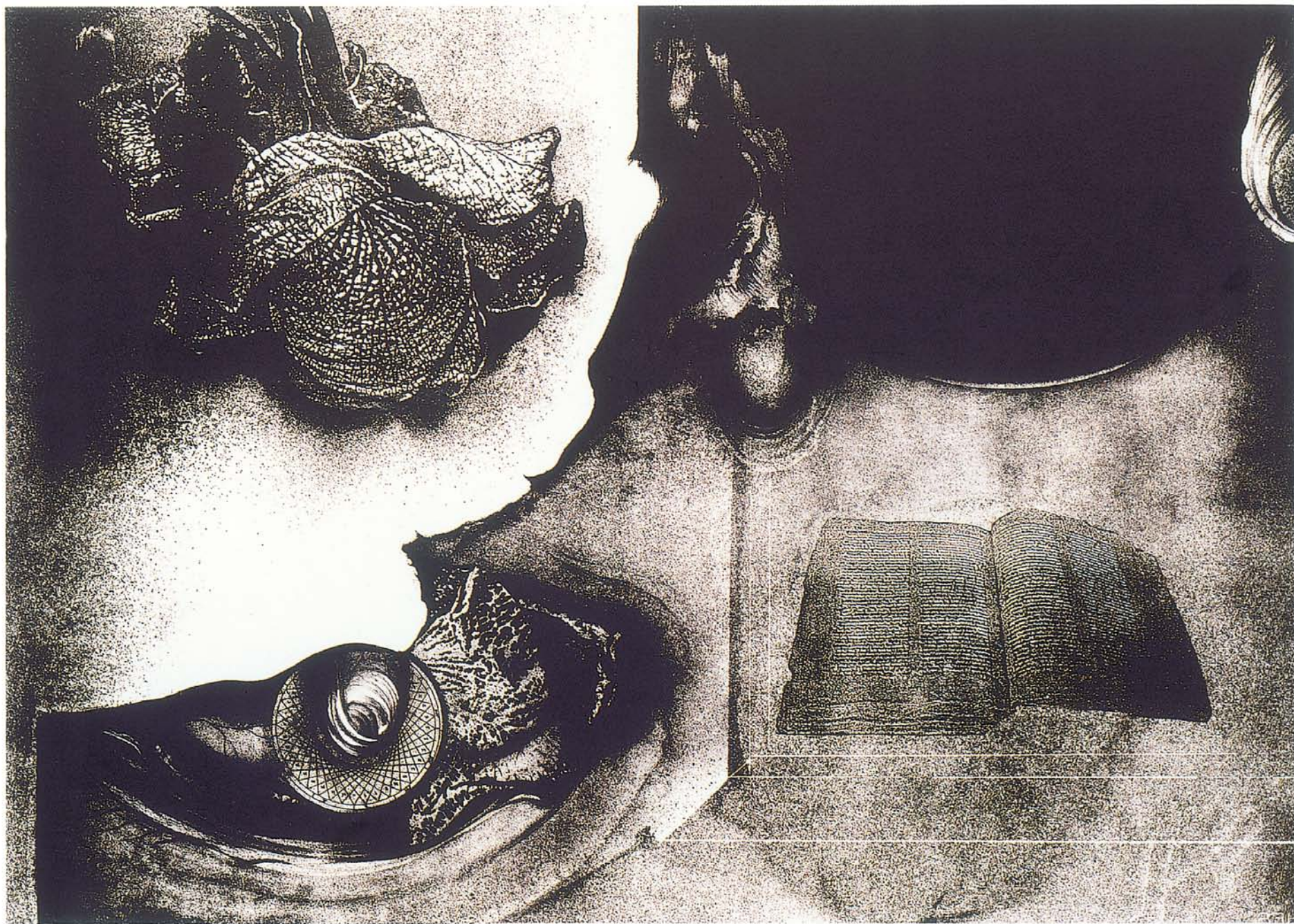
雖然每個人的地位、能力、經驗…等各自不同，但人世間各種溝通是互動性的，以極簡化的模型來表現人與人之間權勢地位與意見傳達的關係。

Matsushita, Satoru

Person of Few Words

Relief (Wood Block) 74.5 × 56.5 cm

While individuals differ from one another in terms of status, abilities and experience, relationships are always 2-way. An extremely simplified model presents such relationship among distinct individuals.



星野 美智子

記憶視點 平版 63 × 91公分

我想要追求無形世界的影像，且深信這沒有組織的平版印刷筆觸與色調，會蘊含著無限的可能性。

Michiho, Hoshino

View Point on Memory Planograph 63 × 91 cm

I want to stoically pursue images of intangible world and I believe that the inorganic black color of the lithograph suggests unlimited possibilities worked to.

森野 真弓

失落的記憶 (K)

凹版 (蝕刻銅版) 106 × 40公分

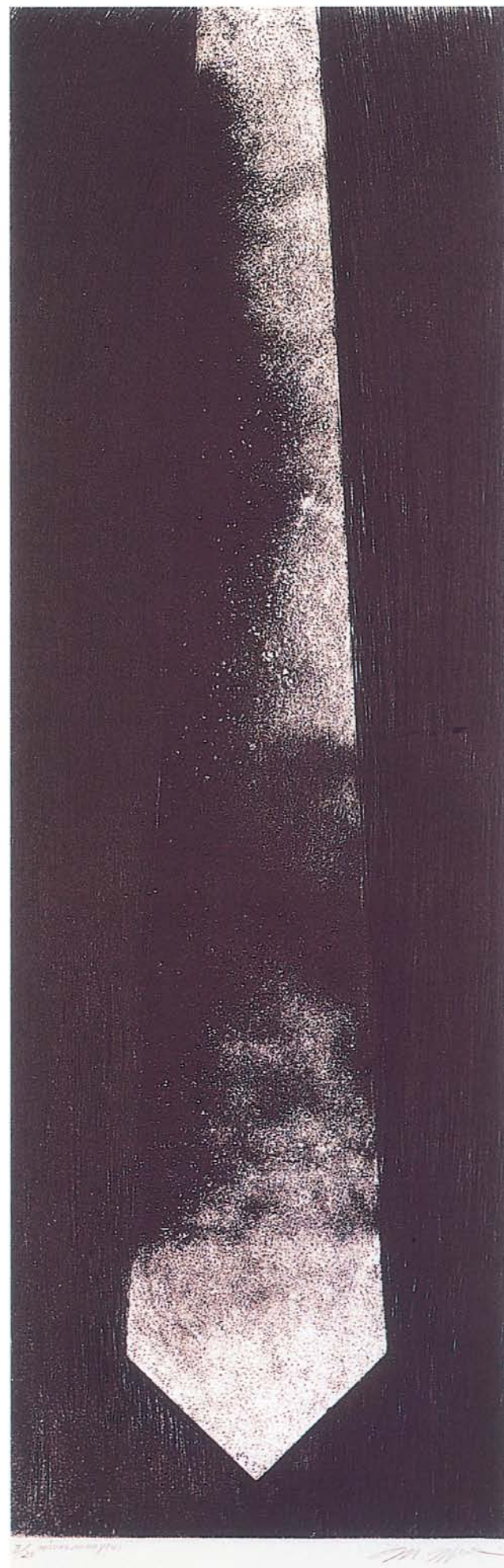
我的作品包含版畫、其它繪畫及物體藝術在內，皆以表現物質與形象的多重關係為主。亦即將包含在某一事物中的存在之寓意性、故事性表現出來。

Morino, Mayumi

Missing memory (k)

Intaglio (Etching) 106 × 40 cm

My works include prints, paintings and object pieces, and reflect the association between materials and images in multiple layers. In other words, these works portray the underlying symbolism and stories



石山 直司

符號

凹版 (蝕刻)

99 × 89 公分

我的作品延續了人類行為的主題，表達現今的文明與文化，在未來將會獲致的評價。

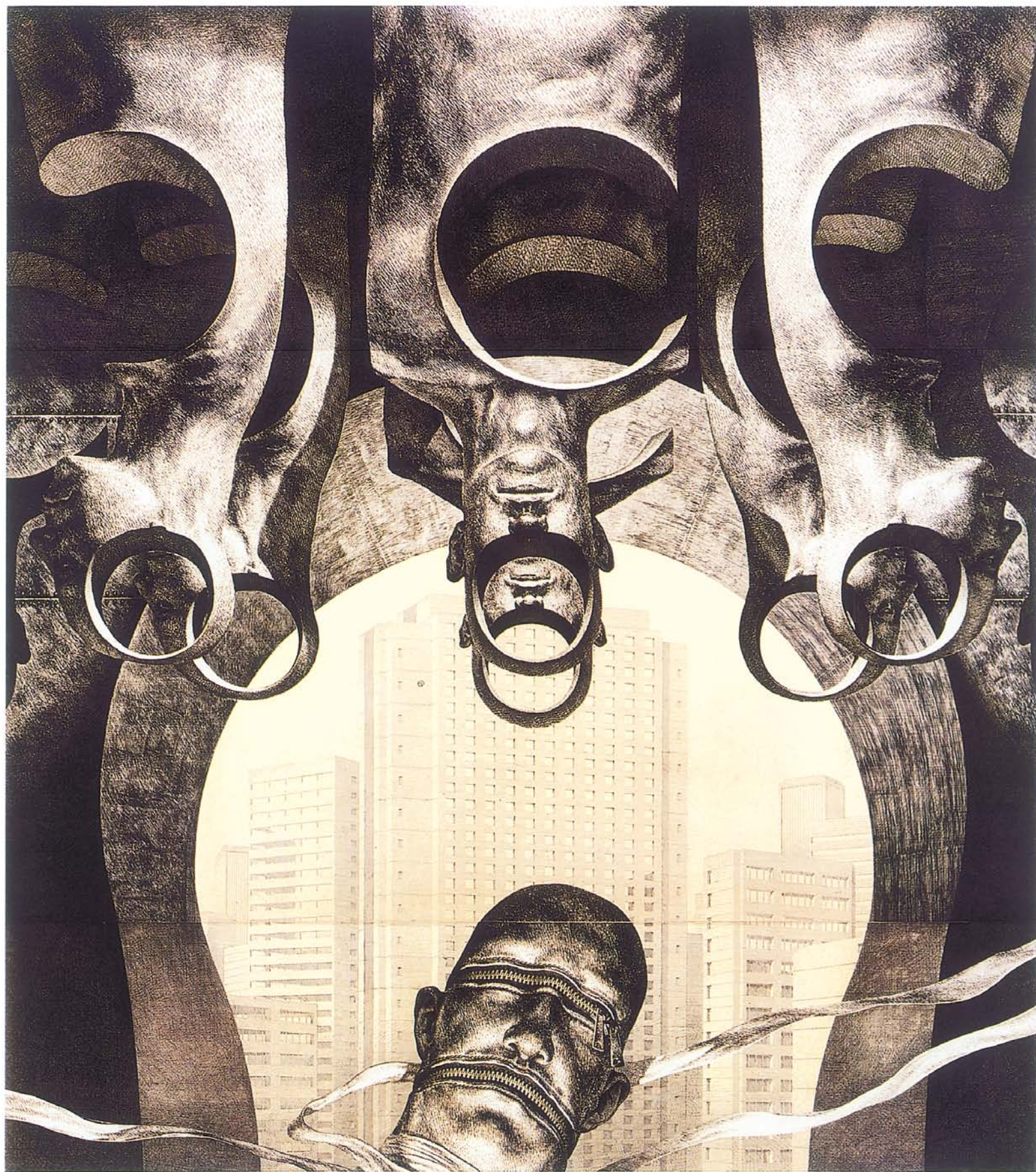
Naoji, Ishiyama

Signs

Intaglio (Etching)

99 × 89 cm

I have been continued my work on the theme of what human had done. Expressing how the present civilization and culture can be evaluated in the future.





野田 哲也

日記：98年4月18日 平版 66 × 96 公分

我的作品是有關我的私事及感覺，主題取材自日常生活的種種平凡。

Noda, Tetsuya

Diary: April 18th '98 Planograph 66 × 96cm

My work is about personal matter and my feelings. The motifs are taken from close at hand common subjects of my daily life.

小作 青史

蛻化

凸版(木版) 112 × 81 公分

以極為特殊的木版畫技法，表現人與獸糾纏不清的分裂或結合的圖象，是象徵人性善惡並存的魔幻寫實主義。

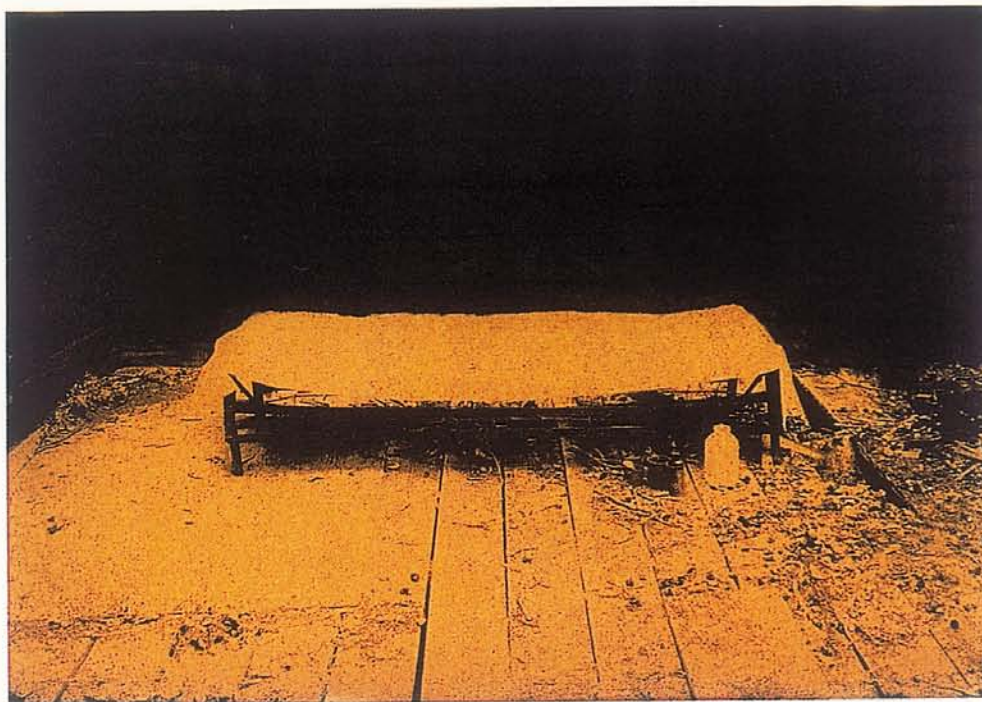
Ozaku, Seizi

Transformation

Relief (Wood Block) 112 × 81 cm

In this portrayal of magic realism, unique wood block techniques are applied to show images in the endless cycle of union and split and reunion, symbolizing the coexistence of good and evil in man.





池田良二

無題A 1998

凹版(腐蝕銅版) 107 × 76 公分

以真實又夢幻般的攝影形式，表現儀式般的場景，傳達出生活中某種寧靜與永恒的訊息。

Ryoji, Ikeda

Untitled A 1998

Intaglio (Etching) 107 × 76 cm

The ceremonial sight is the result of combining realistic and whimsical photographic styles, and delivers a message of tranquility and permanence.

池田良二

1998

遠藤 龍太

材質

平版 101 × 80 公分

遠藤雕出的肌肉似乎是被劈開的，展現了他所謂的「被社會腐壞了的身體」的危機。

Ryuta, Endo

Material

Planograph 101× 80 cm

Endo depicts muscles that seem to have been split apart, presenting the crisis of what he calls "the body ruined by society."



河内 成幸

威風 (桂 ~ I)

凹凸並用版 99 × 68 公分

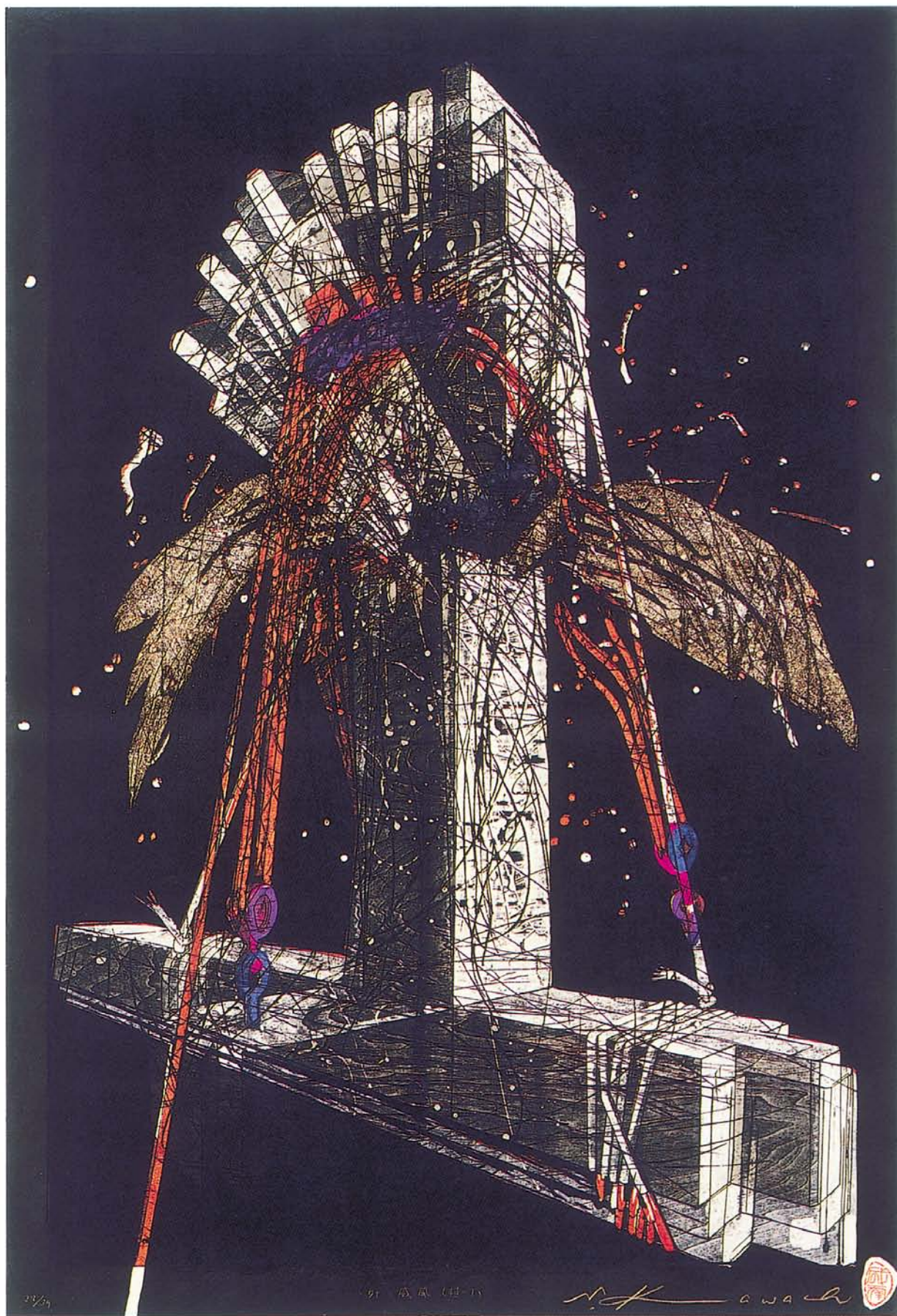
利用飄浮於太虛中的巨型構造物，重疊著動勢暗示的圖案，表現「夢幻飛行的探索」的主題。

Seiko, Kawachi

IF (Katsura ~ I)

Combination of Relief and Intaglio 99 × 68 cm

The theme of "Dream World Discovery" is depicted by overlapping giant floating objects and images that suggest motion.





小枝 繁昭

鯛魚與盤子 - 1 / 4

平版 100 × 139 公分

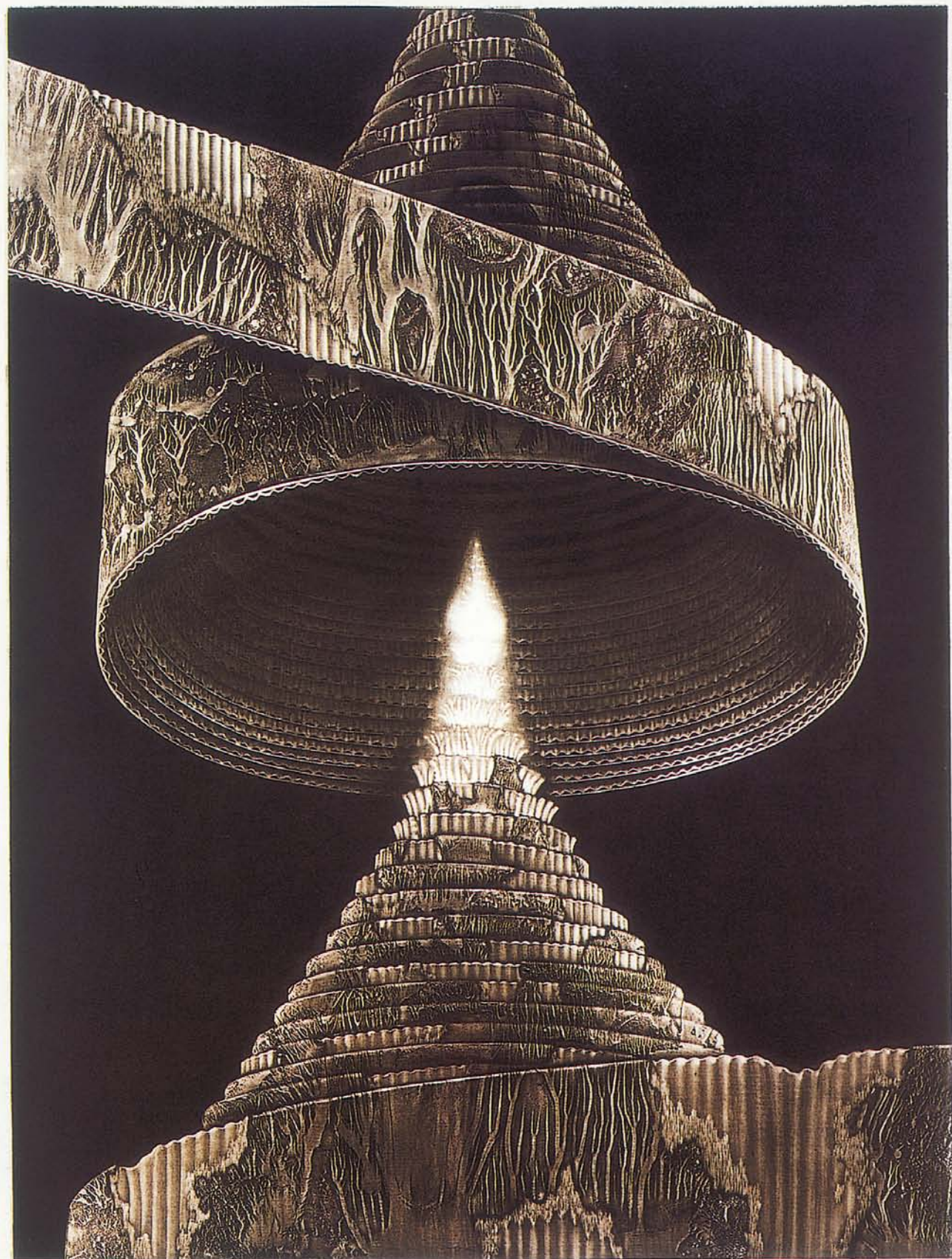
在物體裡有一種存在的感覺，這些組成的碎片是流動而模糊的。也許現實世界也是相同的情形吧。

Shigeaki, Koeda

A Sea Bream and Dish - 1 / 4

Planograph 100 × 139 cm

I always feel a sense of existence in the objects that are the fragments but the situation that is created is fluid and ambiguous. Perhaps the same could be said of the actual world.



白木 俊之

螺旋 - 9

凹版 (腐蝕銅版) 76 × 52公分

偶然捺印的山水風景，無止境地連結成線性意象，形成迴旋而科幻的超現實造型與景象。

Shiroki, Toshiyuki

Spiral - 9

Intaglio (Etching) 76 × 52 cm

Seemingly randomly placed landscapes are linearly connected to give rise to a surreal and futuristic presentation.



傍嶋 康博

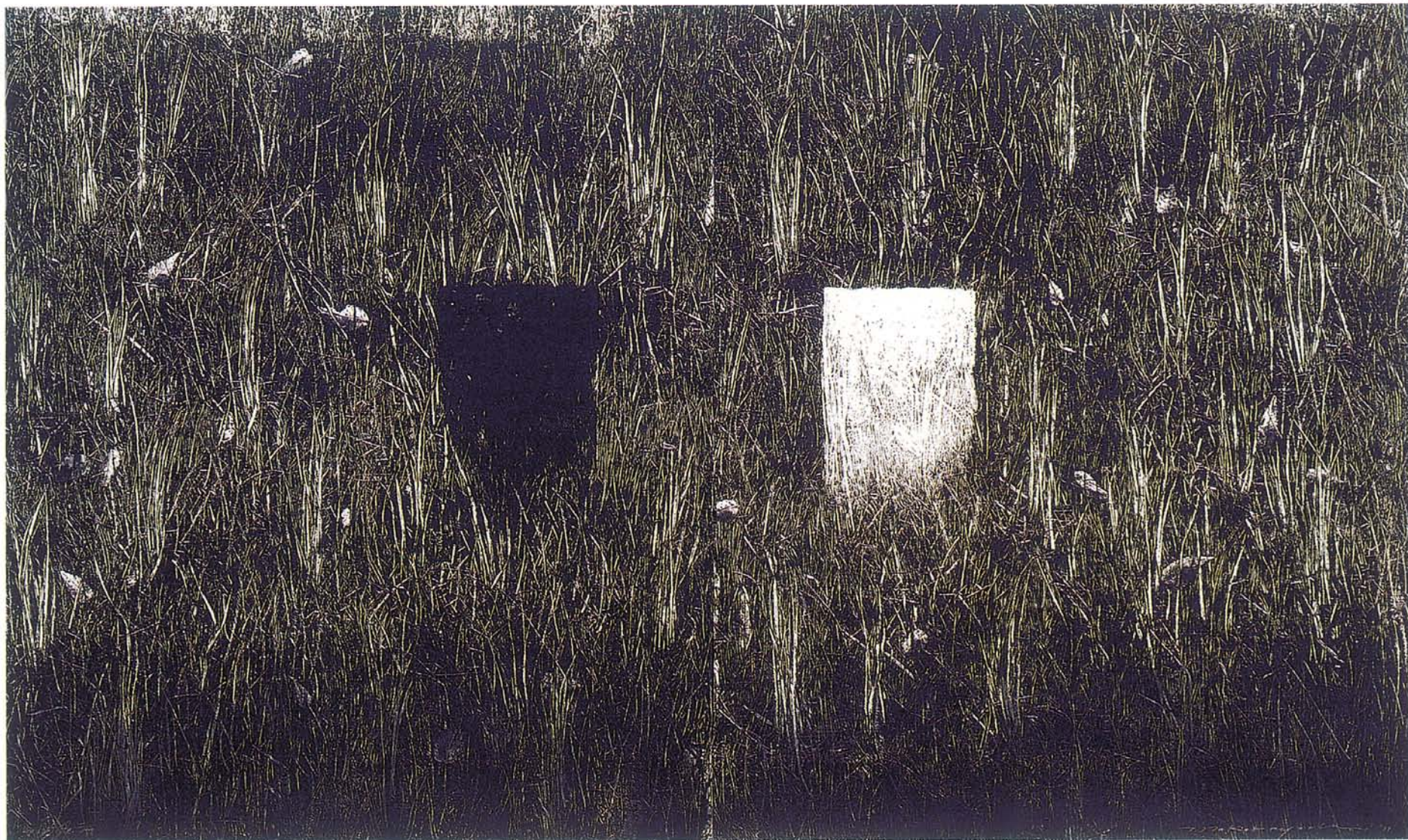
貓之微笑 No. 7 凸版(木版) 56 × 77 公分

運用怪異組合的人物，與日本傳統意象組構成荒誕的動態畫面，
追求一種錯倒的怪誕美感。

Sobajima, Yasuhiro

Cats Smiling No. 7 Relief (Wood Block) 56 × 77 cm

Strangely composed human figures plus traditional Japanese images
result in an irrational and absurd aesthetic spectacle.



中林 忠良

轉換 99-地面-I

凹版(腐蝕銅版) 59.5 × 101 公分 (2件)

「大轉變」系列主要表達自然的現狀，以及目前的情況。

Tadayoshi, Nakabayashi

Transposition 99 - Ground - I Intaglio (Etching) 59.5 × 101 cm (2 pieces)

"Transposition-Grand" series indicates the realistic state of nature and the present situation.



佐藤 照代

狂熱 I 平版 77 × 101 公分

複雜組合而成的造形加上繽紛華麗的色彩，形成令人驚異的奇蹟場面，糾纏著現實與夢幻、過去與現在、…等多元的要素。

Teruyo, Sato

Fanatique I Planograph 77 × 101 cm

Complex composites of forms and elaborate, brilliant color scheme create an appalling picture of reality vs. fantasy, and past vs. present.



作田 富幸

阿爾欽博托式細點腐蝕版畫拼貼

平版 64 × 88 公分

情侶與花朵的雙重影像。

Tomiyuki, Sakuta

Collage of Aquatint Like Arimboldo

Planograph 64 × 88 cm

Double image of a couple and flowers.

菱田 俊子

淺藍色杯子

絹印 95 × 68.5 公分

我想要創作日常生活中，美好瞬間的圖片。
我特別對有水玻璃杯感興趣，在裡面我們
可以看到各種顏色的轉變。

Toshiko, Hishida

A Slightly Pale Blue Glass

Silkscreen 95 × 68.5 cm

I would like to create a picture of beautiful moments
in daily life. Especially I am interested in a glass (of
water) that we can see various kinds of color
schemes in it.





北野 敏美

視野 - 9910

凹版 (腐蝕銅版) 95 × 73 公分

我的作品是個人較深層的觀點，描繪過去以及未來的事物。

Toshimi, Kitano

A View - 9910

Intaglio (Etching) 95 × 73 cm

My works are personal views that exist on a deeper level, portraying things that could be from the past, or things yet to come.



上野 遼

鄰居 - C

凸版(木版) 98 × 67 公分

我最近的創作主題為平凡的日本人，對他們我真是又愛又恨，也許他們就是我自己的反射吧。

Ueno, Shu

Neighbors - C

Relief (Wood Block) 98 × 67 cm

My recent motif is the common Japanese people. I love and also hate them. Maybe they are myself.



若月 公平

剝離 - 23

凹版 (腐蝕銅版)

73 × 64 ,39 × 64 公分(兩件)

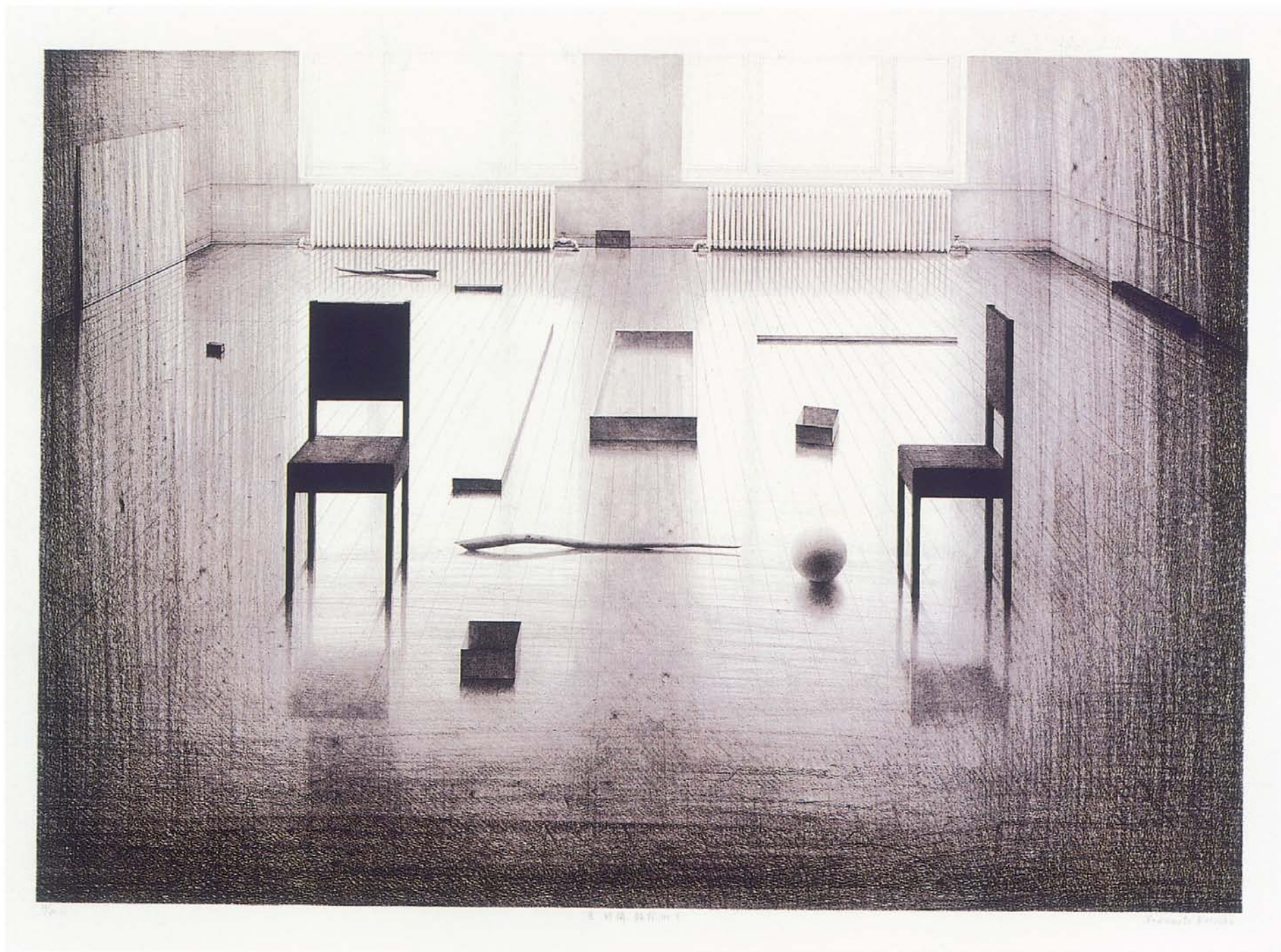
地球應該記得自己的歷史吧，當我看到草地、樹木的葉子，我想他們正向我們展示生命。

Wakatsuki, Kohei

Remove - 23

Intaglio (Etching) 73 × 64 ,39 × 64 cm (2 pieces)

The earth must remember their and its own history. When I see grass and leaves of trees, I think they show their life to us obviously.



山本 桂右

光.時間.寂靜.第七號

平版 75 × 105 公分

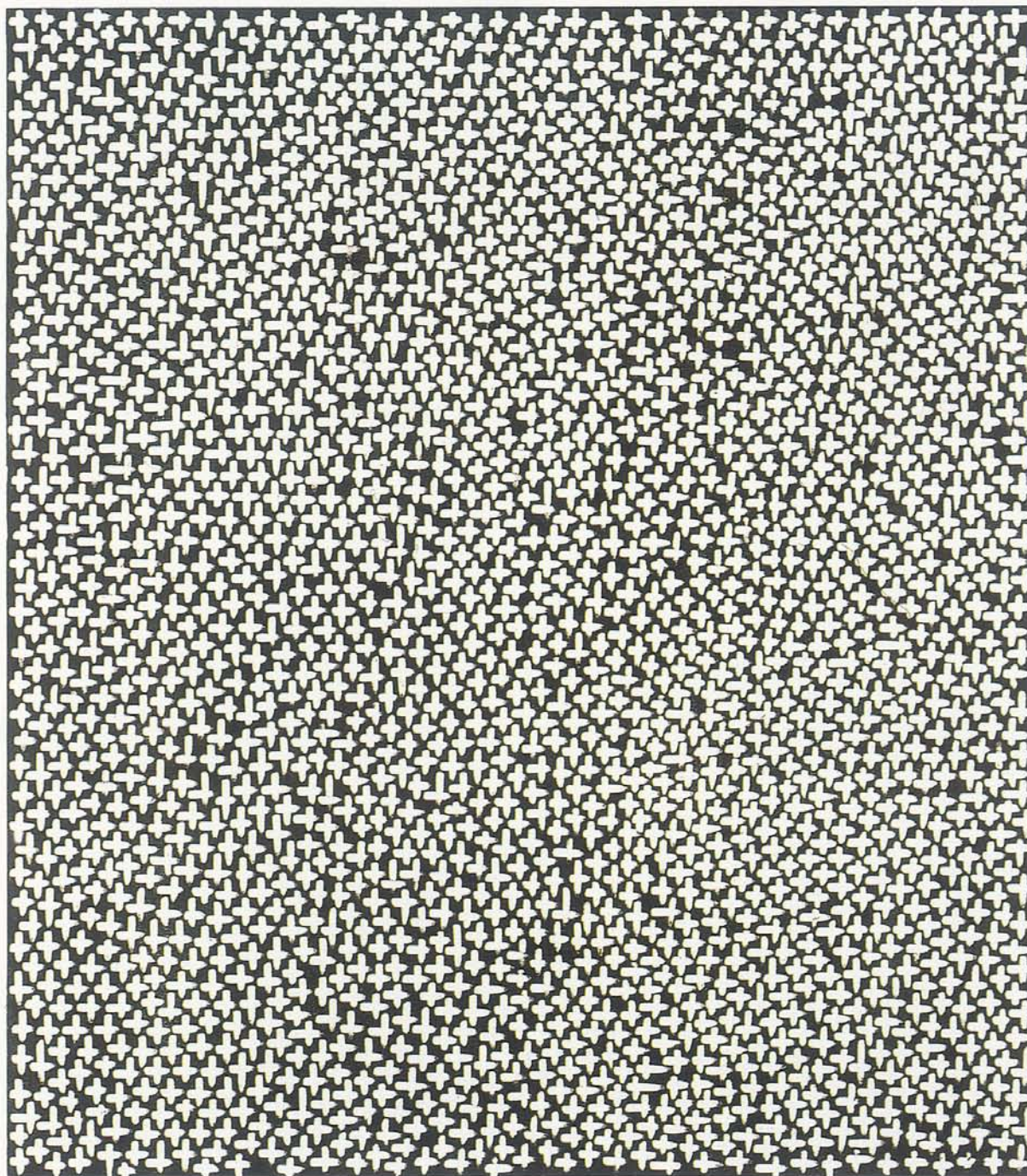
我總想讓看畫的人有耳目一新的深刻印象。

Yamamoto, Keisuke

Light. Time. Silence. No.7

Planograph 75 × 105 cm

Always, I'd like to give an impression of refreshment to spectator.



吉田 亞世美

軌跡一白 凸版(木版) 84 × 74 公分

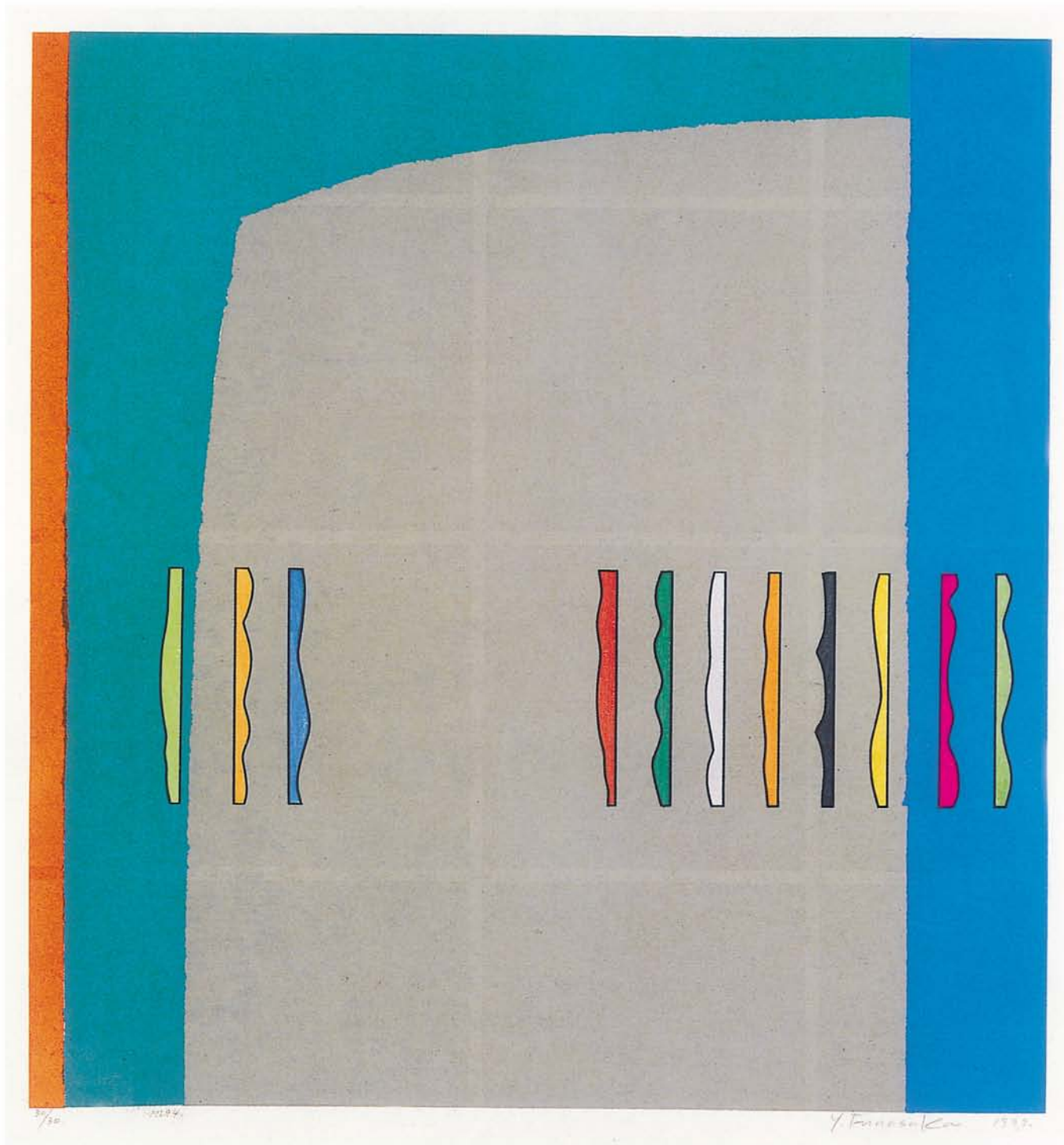
細小單一的符號，無邊無際的重覆，佈滿畫面，表現出一種永恆性的堅持性質。

Yoshida, Ayomi

White Marks S. H. Cross

Relief (Wood Block) 84 × 74 cm

Standing on their own, the tiny symbols, in repetitions, cover the entire frame and signify persistence and permanence.



松阪芳助

我的空間與向度 - M294 絹印 66 × 62 公分

運用純粹的形與色，表現出一種呈現日常生活的寫實、虛擬意象，暗示溫和、欣喜的心境。

Yoshisuke, Funasaka

My Space and My Dimension - M294 Silkscreen 66 × 62 cm

Shapes and colors, in their pure forms, present a state between real and imaginary, and imply a calm and blissful mental state.