



## Kenji Sugiyama - Intimate Spaces

Primo Marella Gallery

### Statement

Primo Marella Gallery is pleased to present, a focus on Kenji Sugiyama (1962, Nagoya, Japan), whose work ensue from a long research, started on 1995. In his artworks, Sugiyama, reconstructing the visual perception as being Russian tea dolls (Matryoshka dolls), restrict the viewer to a smaller visual field to experience a meta viewing and evoke his memory of the past and his personal experience.



Kenji Sugiyama  
Outside 1, 2016

Kenji Sugiyama  
Outside 2, 2017

Through deconstruction of the artist's visual language and terms we can understand Sugiyama's thinking:

**Institute** - recall an institution, an entity created for certain purposes, a set of coordinated rules in order to achieve a goal.

**Museum** - Museums are public institutions, places for art, recognized and recognizable spaces of the collective memory, but calling them Intimate arouse the individual subjectivity and uniqueness, evoking the experiential memory.

**Library** – Libraries are public places set apart to contain books and other materials for reading, viewing, listening and contemplating. It is a collection of materials for both intimate study and enjoyment.

**Mirror** - The mirror is substantial part of Sugiyama's works, filter for vision and illusion through which each image and work is forced.

The works Inside and Outside, enact circular paths, from being object of observation lead to observing and again to be the subject of an observation more intimate and personal, within the work of art itself. Through these circular paths, the visitor is asked to recreate his own Museums, remembering what has been previously visited, what has been lived and experienced, reconstructing the memory.

As Proust stated, time, interior or exterior, is always tied to the past, but, at the same time, is a time which tends to the present. The proustian epiphany, the memory solicited by a casual feeling that evokes the past with no logical proceedings and lets feel as contemporary that past, is what Sugiyama proposes in his works, bringing the viewer's to awake the consciousness, for a new awareness of the act of seeing, feeling and remembering, to understand that this new experience is totally and inescapably personal and unique.

Sugiyama's art tells us about these enclosed spaces, circumscribed and exclusive, about his Museums and Libraries, so essentially common and public, yet so intimate and quiet, the ideal places to capture the inner experience.



Kenji Sugiyama, Cell - Inside of Myself, 2019



Kenji Sugiyama, The Third Eye, 2015

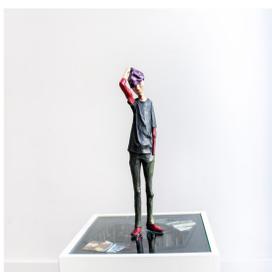
### MUSEUMS

'Institute of Intimate Museums' aims to make people notice their unconscious act of 'seeing'. By utilizing a mirror effectively, viewers are surprised to see the works. After that, they would reconsider what the act of 'seeing'.

What image do you have of a mirror? Some might imagine that there is another world in the mirror, others might say it is just a phenomenon of reflection. There might be people saying that it is strange thing since it turns image left-right reversal but never upside down.



Kenji Sugiyama, Institute of Intimate Museums, 2017



Kenji Sugiyama, Inside, 2016



Kenji Sugiyama, The Third Eye, 2015

### LIBRARIES

An imaginary library is filled with lots of books made from flyers and cards of his past exhibition placed in the shelves which in turn reflects the inner workings of the artist's brain. A word 'cell' means 'a small enclosed space' and it also has various meanings including a small chamber, the small structural and functional unit of organism, a small group of people and so on. The work invite viewers to enter the room piled up with endlessly continuing memories.



Kenji Sugiyama, Cell - Inside of Myself, 2019