

Takayuki Daikoku – *Ceres and Folded Drawing Dot* 18.10 – 23.11.2024

After a long exhibition break (partly due to Corona), the Japanese artist from Shiga is returning to Berlin to show his latest works.

Two groups of works will be presented that are likely to be familiar to the Berlin and German art public. These are the carved wooden sculptures. In the current exhibition, Takayuki Daikoku is concentrating on his Ceres series. The other group of works on display brings together his latest Folded Drawings. Some earlier works can be seen in the adjoining cabinet rooms together with works by the other gallery artists. A large photographic work refers to his Land Art projects, which can still be experienced in the Wesenberg Sculpture Park (behind Rheinsberg in Mecklenburg-Western Pomerania), on the small peninsula in Wagenitz Castle Park (near Ribbeck) and on the Hohen Neuendorf/Birkenwerder Sculpture Boulevard.

Ceres is the Roman goddess of agriculture and fertility and in ancient depictions was usually adorned with attributes such as fruit (cornucopia), torch, snake and wreath of grain.

The marriage of art and nature (described in the gallery catalog published in 2016 with the same title) sums up the artistic approach well: Takayuki Daikoku draws inspiration from vegetal forms found in nature to carve berry- and nut-like shapes, assemble them into grape hangings and have them confront us as hanging or pedestal sculptures. The fact that he calls the single, inward-opening egg-shaped sculpture (it is also possible as a twin or even a triplet) Ceres refers to the egg as the original form, one could also say to the origin of life. The name associated with the Roman goddess takes on a new figurative, abstract-vegetable charge.

The contour lines, like ridges, seem insurmountable and shine white on the anthracite-black background of the ascents and descents like snow peaks in a dark mountain landscape. The eye movement makes it clear: they stretch the leathery paper as folds and raise and lower it depending on the course of the folds. Green and reddish paths, which organically undermine the geometric-looking white-veined tensions along the center of the picture, in turn bind the underlying network of cell structures. There are circular cut-outs that allow a view of the picture ground behind them, occasionally broken up again by small round openings that are offset in the cut below. The precisely punched geometric shapes form an exciting contrast with the rather coarse biomorphic structures in the colors red, green and blue (RGB).

The elaborately produced single sheet of 25 x 25 cm is intended as a small part of a large whole and, with 96 individual parts, fits into the strictly choreographed compositional world of Takayuki Daikoku's *Folded Drawings Dot*.

In 2018, the artist had already presented a triptych in the gallery measuring 180 x 283 cm. This time it is a compact work measuring 200 x 300 cm. What both works have in common is the name RGB in the title (RGB = Red, Green and Blue; the term is familiar from the field of printmaking). It refers to the production process and the (main) colors used.

The artist began this group of works in 2016 and has since created a variety of works that are particularly popular with collectors in Japan. The leathery incarnate, the plastic expansion into the space of the paper transformed into a new material are characteristic of this group of *Folded Drawings*, which, once seen, have a high recognition value, as they work with the techniques developed by the artist himself. The graphite plays a special role in the final stage of the work: it is the graphite that transforms the paper, which has been folded and painted over with acrylic, into a matt, dark and velvety sheen. The acrylic color grounds shimmer through with restraint. The thick-skinned paper has now been given the character of leather and almost becomes a sculptural object.

The large main work is accompanied by small solitaires from his current studio production.

The haptic and sculptural qualities of both groups of works at the center of these exhibitions form a universe of their own, which confronts us in a harmonious and relaxed manner: it is a blessing in our world, which is currently dominated by many seemingly unresolvable tensions!

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