

大竹茂夫：脱壳

艺术家：大竹茂夫

策展人：赵小丹

展览执行：王劲

展览时间：2025.4.26-2025.6.3

地点：蜂巢 | 上海

地址：上海市黄浦区北京东路270号中一大楼

蜂巢当代艺术中心荣幸地宣布，将于2025年4月26日，在蜂巢 | 上海主空间推出日本艺术家大竹茂夫的最新个展“脱壳” (Shedding)。作为继“芳集托皮亚” (Fungitopia, 2023) 与“未定义的奇景” (Undefined Spectacle, 2023) 之后，蜂巢推出的第三次个展。展览将呈现艺术家横跨近半个世纪的绘画实践，聚焦艺术家围绕旅行经验，以及对昆虫、海洋生物与真菌界的持续探索，藉由自然、文化与历史的交汇，展开的灵性叙事与空间图景。本次展览由策展人赵小丹策划，将持续至2025年6月3日。

“脱壳”既指涉生物学意义上的蜕变，也寓意艺术家在废墟与记忆之间，逐渐剥离旧有结构、生成新形态的创作姿态。早年对自然界昆虫的天然兴趣、宗教生活中所浸润的神秘主义经验，以及昭和年代日本文化中的猎奇思潮，在他作品中彼此交缠，构成其绘画语言的生态结构。而自1970至80年代起，大竹在欧洲、北非、中东与东亚等地展开的，对人类文明与谱系的研究，则直接塑造了他画作中多层次的时空逻辑与象征体系。

1995年阪神淡路大地震的发生，不仅摧毁了艺术家童年与成长的地景，也撼动了其画面中原本所倾注的秩序与理想。故土在顷刻间沦为瓦砾，地震的力量如同提摩西·莫顿所称的“超物” (hyperobjects) 压倒性地渗入艺术家的身体、情绪与想象之中，并如幽灵般附着于空间、语言与人的行动之间。正是在这次地震之后，艺术家画面中的空间架构，从此前由乐观主义驱动的，与日本泡沫经济并行的城邦和堡垒，崩解为人类文明的遗迹与废墟基底的现场。

在这些破碎的地貌中，时间失序、意义松动，裂隙成为与历史共处的容器，看似静默却充满张力。艺术家以精微的笔触与拟态结构，将微观生命、历史遗迹、城市废墟与神学象征缠绕交错，使废墟成为生命形式重新缔约的图景。对于艺术家而言，废墟从来不是复古的点缀物，也无关浪漫主义的崇高遐想，而是昭示一种新的神圣性之降临。这种来自“低处”的神性。对于艺术家而言，或许也隐现着弥赛亚的恩典之光。

次第穿行于艺术家构建的空间网络，多重意象交织成一个可供巡游的精神迷宫。2019年新冠疫情爆发后，大竹结束了其在京都四十余年的生活与创作，返回故乡神户。在他看来，神户不仅是现实中意义上的城市，在震后的断裂与重生之间，更是成为了一系列具有异托邦特性的空间集合，汇聚着历史的碎片、情感的波动与个体记忆的回响。在艺术家近期有关神户的作品中，他不仅揭示了空间的异质性，也将深沉的终极之思纳入其中。

与一切未被言明的神秘共栖，在时空的低处探看历史与文明、物种与生态、神学与理性的交错与缠绕。艺术家如同一个苦修者，透过细腻的笔触与象征性的结构，在尘埃与裂隙之中，不断穿透事物的表象，触及存在的本质与根基，并且编织出能够彼此嵌套、互为镜像的感知图形。“脱壳”不仅回应着我们如何在异化的世界中栖居，如何在断裂与失序中寻找可能的精神救赎。在这个向内深入与延展的空间中，艺术家持续建构奇异的坐标，映照其对苦难之境的深切凝视，以及对何以栖居其中的持续追问。



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Shigeo Otake: Shedding

Artist: Shigeo Otake

Curator: Zhao Xiaodan

Coordinator: Wang Jing

Exhibition Dates: 2025.4.26-2025.6.3

Venue: Hive Shanghai

Address: First Trust Co. Building, 270 East Beijing Road, 200001, Huangpu District, Shanghai, China

Hive Center for Contemporary Art is honored to present Japanese artist Shigeo Otake's latest solo exhibition *Shedding*, opening on April 26, 2025, at Hive | Shanghai. Following *Fungitopia* (2023) and *Undefined Spectacle* (2023), this marks the artist's third solo show with Hive. The exhibition spans nearly half a century of Otake's painting practice, focusing on his travel experiences and sustained exploration of insects, marine life, and fungi. Through the intersections of nature, culture, and history, Otake weaves spiritual narratives and spatial imagery. Curated by Zhao Xiaodan, the exhibition will run until June 3, 2025.

"Shedding" refers both to a biological process of transformation and to the artist's creative gesture of gradually peeling away old structures to generate new forms in the intersection between ruins and memory. Otake's early fascination with insects, his immersion in spiritual Christian experiences, and a sense of uncanny from Shōwa-era Japanese culture intertwine to form the ecological structure of his painterly language. From the 1970s to 1980s, his travels and studies of human civilizations across Europe, North Africa, the Middle East, and East Asia directly shaped the multilayered spatio-temporal logic and symbolic system in his paintings.

The 1995 Great Hanshin Earthquake not only destroyed the landscapes of Otake's childhood but also disrupted the visual order and ideals once infused into his work. In an instant, his homeland became rubble. The earthquake's overwhelming force—what Timothy Morton terms a "hyperobject"—infiltrated the artist's body, emotions, and imagination, lingered ghost-like across space, language, and human gestures. It was in the aftermath of this disaster that Otake's optimistic depictions of city-states and fortresses, once aligned with Japan's bubble economy, collapsed into landscapes of ruins and relics of human civilization.

Within these fractured terrains, time becomes disordered and meaning unravels. Fissures act as vessels for coexisting with history—silent yet full of tension. With meticulous brushwork and mimetic structures, Otake entwines microscopic life, historical remains, urban ruins, and theological symbols, rendering ruins as sites where life can be renegotiated. For the artist, ruins are never ornamental nods to the past or romantic reveries; rather, they mark the arrival of a new sacredness. This divinity from "below" subtly hints at the light of Messianic grace.

Wandering through the spatial web Otake constructs, viewers encounter a labyrinth of spirit, interwoven with multiple layers of imagery. After the outbreak of the COVID-19 pandemic in 2019, Otake completed his over four decades of life and work in Kyoto and returned to his hometown of Kobe. To him, Kobe is more than a real-world city; in its post-quake rupture and rebirth, it has become a heterotopic constellation of spaces—gathered fragments of history, emotional undercurrents, and echoes of personal memory. In his recent Kobe-related works, Otake not only reveals the heterogeneity of space but also imbues them with profound meditations on ultimate concerns.

Coexisting with all that remains unspoken, the artist investigates, from the depths of time and space, the entanglements of history and civilization, species and ecology, theology and reason. Like an ascetic, Otake penetrates the surface of things through delicate strokes and symbolic structures, touching the essence and foundations of existence. He weaves perceptual diagrams that nest within one another, mirroring each other. *Shedding* responds to how we dwell in an alienated world, and how we seek spiritual redemption amid rupture and disorder. In this inward and expansive space, Otake continues to construct strange coordinates—reflecting his profound gaze into the realm of suffering and his persistent questioning of how we might dwell within it.



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