



A2Z ART GALLERY

# ETSU EGAMI

# A2Z ART GALLERY

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Photo de couvertures : "Venus Code", 2022, huile sur toile, 170 x 250,5 cm.



Etsu Egami est née en 1994 à Tokyo, au Japon. Baignée dans l'art depuis sa plus tendre enfance auprès de son père, artiste reconnu au Japon, elle a grandi entre les États-Unis et l'Europe et vit actuellement en Chine. Après avoir obtenu une licence de l'Académie centrale des beaux-arts (CAFA), elle a étudié à l'étranger à l'Université des Arts et du design de Karlsruhe. Ayant grandi à la marge de différentes cultures et langues, son travail explore les barrières de la communication, à travers diverses formes de médias : enregistrements vocaux, vidéos et peintures. "Et ce qui est beau dans ses œuvres, c'est qu'elle voit toutes ces spécificités comme une source, non seulement de malentendus, mais aussi de création et de richesse dans les relations humaines." —Julie Champion (Attachée de conservation, Centre Pompidou) Pour elle, "les langues ne peuvent être que ressenties, pas expliquées". En utilisant l'arc-en-ciel comme langage pictural, elle évoque ce que peut être la "forme de la communication", qu'elle perçoit comme la conscience de la distance que nous avons avec les autres. Les œuvres d'Etsu Egami, notamment les portraits "Derori", soulèvent l'insécurité inhérente aux êtres humains et questionnent leurs sentiments au sein de la société.

Etsu Egami was born in 1994 in Tokyo, Japan. She becomes immersed in art since her early childhood inspired by her father, who is a recognized artist in Japan, she grew up between the US and Europe and is now living in China. After graduated with a BFA at the Central Academy of Fine Arts (CAFA), she studied abroad at the Karlsruhe University of Arts and Design. Growing up at the margin of different cultures and languages, her work explores the barriers of communication, through diverse forms of media, included vocal recordings, videos, and paintings. "And what is beautiful in her works is that she sees all these specificities as a source, not only of misunderstanding but also of creation and richness in people's relationships." -- Julie Champion (Associate curator, Centre Pompidou) "Languages can only be sensed, not explained." -- Etsu Egami. Using the rainbow symbol as her painting language, she brings out a discussion about the "shape of communication", that she perceived in the consciousness of distance that we have with each other. The work of Etsu Egami , especially the "Derori" portraits, raise out the insecurity of human beings and question their feelings in society.

江上越于1994年生于日本，曾在德国卡尔斯鲁厄艺术与设计学院以及中国中央美术学院留学。她目前正于中国中央美术学院攻读博士学位，并工作于东京和纽约。2021年，她作为唯一一位日本艺术家入选福布斯亚洲30岁以下30人精英榜，同年被选为日本文化厅杰出艺术家派遣纽约。

纽约古根海姆三星亚洲艺术高级策展人兼全球艺术高级顾问孟璐（Alexandra Monroe）谈到江上越是代表着回归绘画本质的新兴一代艺术家，同时也是国际性的新动向。Dia Beacon美术馆的策展人Alexis认为江上越是日本战后当代艺术第三代艺术家的先锋人物。蓬皮杜艺术中心策展人和千叶成夫在日本千叶市美术馆的国际论坛中谈到：“江上越的作品是融合了绘画的两条脉络：精华化同时抽象化。一方面取出事件的精华，另一方面造型性沿用一种抽象化的方法，把这两件事在同一个时间，在一个新的地平线上将它们进行绘画化。”。丰富的海外经历启发她通过误听、误视等个人体验探索交流的本质，提供了更个人、更人性，同时更国际的视点。

江上越先后获得多个奖项，包括日本文化厅杰出艺术家派遣纽约（2020），入围东京当代艺术基金会奖（2020）及索福林基金会亚洲杰出艺术家奖（Sovereign Asian Art Prize, 2019），获得第十六届千叶市艺术文化新人奖（2018）。她曾于多个城市举办展览，如“彩虹 - 江上越个展”（轻井泽新美术馆），“彩虹 - 江上越个展”（白石画廊，台北），“Entrance gallery Vol.1：江上越个展”（千叶市美术馆，千叶），“Facebook”（Chambers Fine Art, 纽约），“VOCA展2020 - 新绘画”（上野之森美术馆），“CAF展”（日本当代艺术基金会），“UNSCHEDULED”（香港大馆），第二届北京国际媒体艺术双年展（中央美术学院美术馆），第三届CAFAM双年展（中央美术学院美术馆），“底色展”（UCCA），在伦敦、德国、北京、台北及东京举办个展。收藏其作品的机构包括和美术馆，莫斯科车库美术馆，北京中央美术学院美术馆、北京元典美术馆、北京树美术馆、达美艺术中心，首尔衣恋集团，Toyama Masamichi Collection等。



Etsu Egami, "Face", 2020  
Huile sur toile, 81 x 55.5 cm,  
Courtesy of the artist and Chambers Fine Art

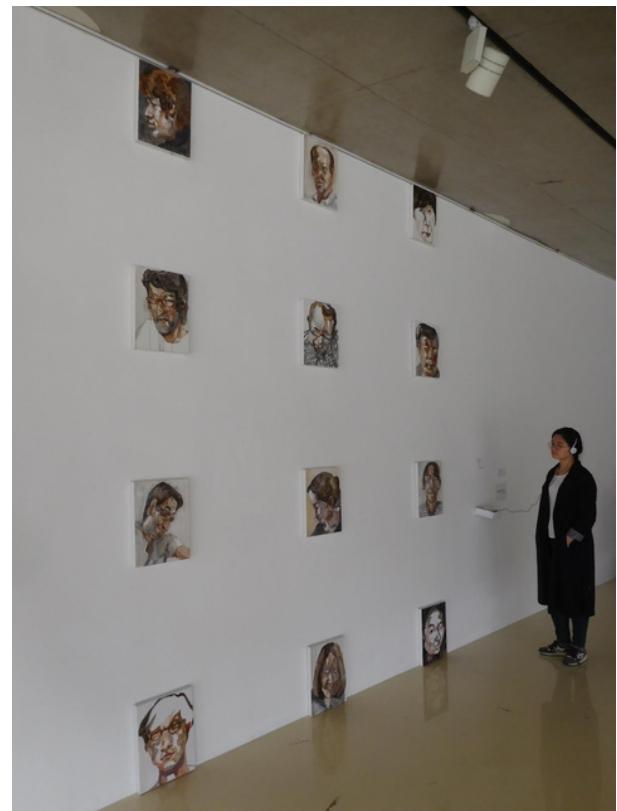


« Les humains communiquent entre eux, non pas pour se rapprocher, mais plutôt pour évaluer leurs distances »

« Communication is not meant to make us feel closer to each other, but rather to let us know the distance that exists between us »

Etsu Egami





## MALENTENDU X VÉRITÉ

"Le son me transmet beaucoup d'informations. L'image m'inspire également énormément. J'erre entre les deux. Dois-je faire plus confiance à mes yeux ou à mes oreilles ? En effet, nous pouvons voir avec nos oreilles et écouter avec nos yeux.

La chose sur laquelle j'insiste, c'est la relation intérieure entre le son et l'image. Les malentendus x la vérité. Le mot [Xiang] dans « Zhen xiang » (la vérité) peut se traduire également par le visage d'une personne.

Quand je pense à une personne, je pense toujours à sa voix. L'image de cette personne me vient avec sa voix. Alors, le son contient-il l'image ou est-ce que l'image contient le son ?

Quand je porte les yeux sur une personne, je me vois dans son regard. Et elle, en revanche, se voit à travers mes yeux.

Ce dont nous parlons n'est pas la représentation graphique, mais la question de savoir comment rendre cette planéité du sujet en une représentation tridimensionnelle, sonore et de goût.

## MIS-HEARING X TRUTH

"Sound conveys a lot of information to me. The image also inspires me a lot. I wander between the two. Should I trust my eyes or my ears more? Indeed, we can see with our ears and listen with our eyes.

The thing I insist on is the inner relationship between sound and image. Misunderstandings x truth. The word [Xiang] in "Zhen xiang" (truth) can also be translated as a person's face.

When I think of a person, I always think of his voice. The image of that person comes to me with his voice. So does the sound contain the image or does the image contain the sound?

When I look at a person, I see myself in their eyes. And they, in turn, see themselves through my eyes. What we are talking about is not the graphic representation, but the question of how to render this flatness of the subject into a three-dimensional, sound and taste representation.

"Egami Etsu uses different media and methods to investigate the communication in modern society and the essence of human being"

Chiba Shigeo

Japanese art critic.



Faculty Graduation exhibition at the Central Art Institute Museum (Beijing), 15 July 2016

Au cours de ces quatre dernières années, des centaines de personnes de diverses couleurs de peau et de langues multiples sont entrées dans le jeu des malentendus d'Egami Etsu. La voix et l'image ont été enregistrées par elle. Les informations véhiculées par la langue, leurs manières et leur apparence s'entrelacent sur une toile, un réseau de communication universel qui ne se limite pas à la langue. Les noeuds sont les personnes, de vraies personnes. Faisant la navette entre sensualité et émotion, Egami Etsu explore l'intersection de la communication entre le langage physique et le langage de la peinture. Lorsque sa peinture à l'huile est terminée, les visages émergent vivement de l'imagination."

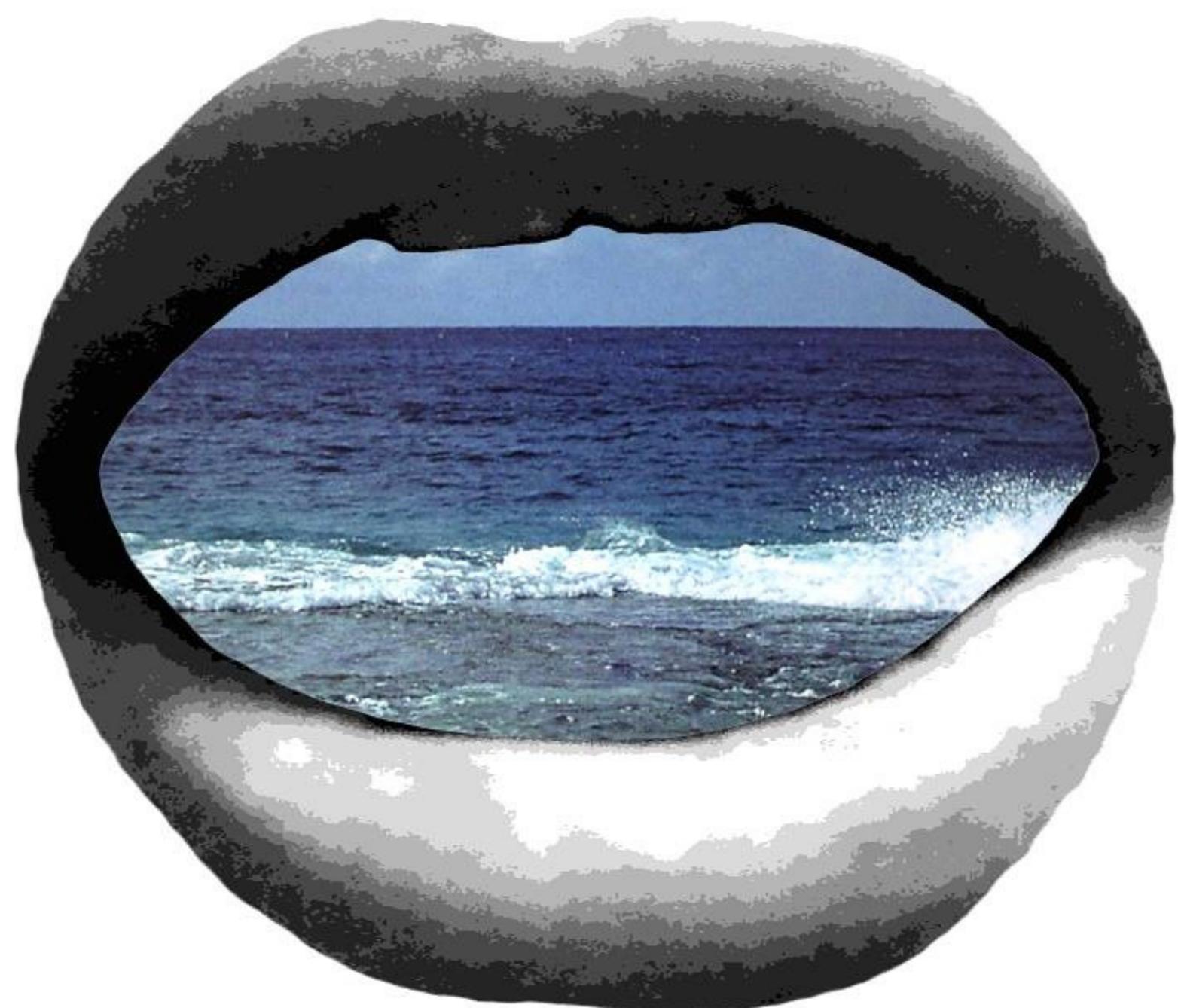
Etsu Egami

Over the past four years, hundreds of people of various skin colours and languages have entered Egami Etsu's game of misunderstandings. The voice and image have been recorded by her. The information conveyed by language, their mannerisms and appearance are interwoven in a web, a universal communication network that is not limited to language. The nodes are people, real people. Shutting between sensuality and emotion, Egami Etsu explores the intersection of communication between physical language and the language of paint. When her oil painting is finished, the faces emerge vividly from the imagination."

Etsu Egami



Faculty Graduation exhibition at the Central Art Institute Museum (Beijing), 15 July 2016



Etsu Egami, "This Is Not A Mishearing Game", 2016, acrylique sur toile

## IL NE S'AGIT PAS D'UNE ERREUR D'AUDITION

"L'origine du langage est le son, selon le biologiste japonais Kazuo Okanoya. Au cours de mes quatre années d'enquête, j'ai invité des personnes de différentes régions et divers pays à participer à mon « jeu des malentendus » en leur donnant une « voix ».

Nous cherchons tous inconsciemment des mots similaires dans notre propre langue maternelle et prenons l'initiative de mal interpréter un son.

Dans la Bible, l'épisode de [la Tour de Babel] raconte que les humains parlaient à l'origine la même langue. Les humains souhaitaient construire une tour qui atteindrait le ciel. Mais, Dieu exprima sa colère et divisa les langues de l'humanité pour semer la discorde dans le chantier de construction de la tour. Il existe actuellement de nombreuses langues dans le monde même si, au début, nous parlions la même langue. Avec le développement des civilisations et des cultures, les différences entre les régions, les langues humaines et les nations sont devenues très amplifiées. En tant qu'outil de communication, le langage s'est transformé en un obstacle à la communication. Alors, quelle est la définition de la communication ?

La mer représente l'avenir. Avant sa naissance, toute personne baignait dans la « mer », à l'intérieur du corps de sa mère. Les morts sont immersés dans la mer. Il s'agit d'un processus de cycle naturel. La mer représente l'espoir pour l'avenir.

La parole produit des malentendus. S'il existe un malentendu entre les pays, cela peut se transformer en guerre. Cette exposition représente donc plus qu'un simple jeu des malentendus.

En effet, un malentendu est une erreur dans le processus de présentation. Il existe plus de possibilités dans ce petit espace d'erreur. J'espère donc partir du travail de Ryūsei Kishida, que j'apprécie beaucoup, pour revenir aux racines de la peinture à l'huile et retrouver cet espace d'erreur.

Ce genre de communication, ce genre d'incompréhension et de malentendu, s'ils existent pour toujours, sont universels. Dès lors, ce genre de malentendu universel devient une sorte de réalité. Voilà la vérité."

Etsu Egami

## THIS IS NOT A MISHEARING GAME

"The origin of language is sound, according to the Japanese biologist Kazuo Okanoya. During my four years of investigation, I invited people from different regions and countries to participate in my 'misunderstanding game' by giving them a 'voice'.

We all unconsciously look for similar words in our own mother tongue and take the initiative to misinterpret a sound.

In the Bible, the episode of [the Tower of Babel] tells us that humans originally spoke the same language. The humans wanted to build a tower that would reach the sky. But God expressed his anger and divided the languages of humanity to sow discord in the construction of the tower.

Today there are many languages in the world, even though at first we spoke the same language. With the development of civilisations and cultures, the differences between regions, human languages and nations have become much greater. As a tool for communication, language has become a barrier to communication. So what is the definition of communication?

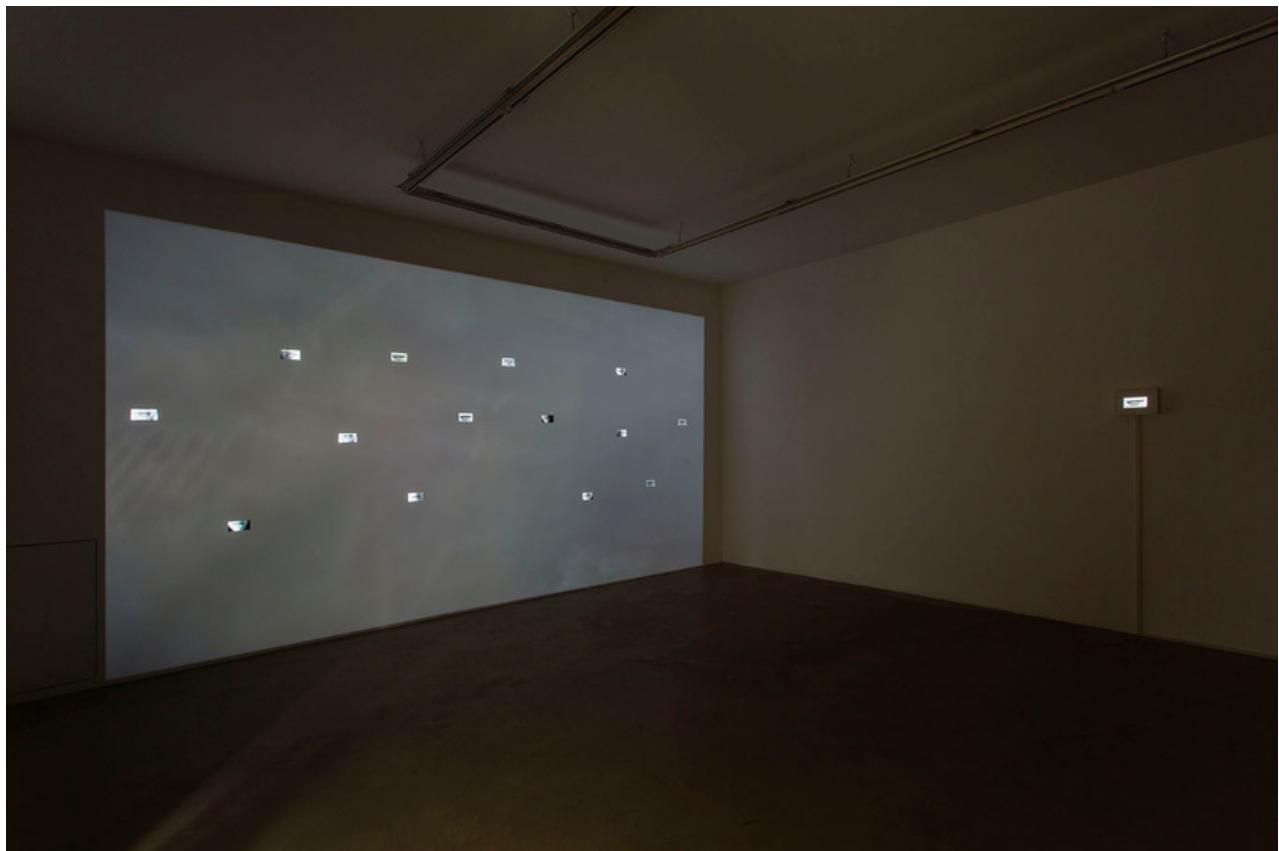
The sea represents the future. Before birth, every person was bathed in the "sea", inside the body of his or her mother. The dead are immersed in the sea. This is a natural cycle process. The sea represents hope for the future.

Speech produces misunderstandings. If there is a misunderstanding between countries, it can turn into war. So this exhibition is more than just a game of misunderstandings.

Indeed, a misunderstanding is a mistake in the presentation process. There are more possibilities in this small space of error. So I hope to start from the work of Ryūsei Kishida, whom I like very much, to go back to the roots of oil painting and find that space of error.

This kind of communication, this kind of misunderstanding and misinterpretation, if it exists forever, is universal. So this kind of universal misunderstanding becomes a kind of reality. That is the truth.

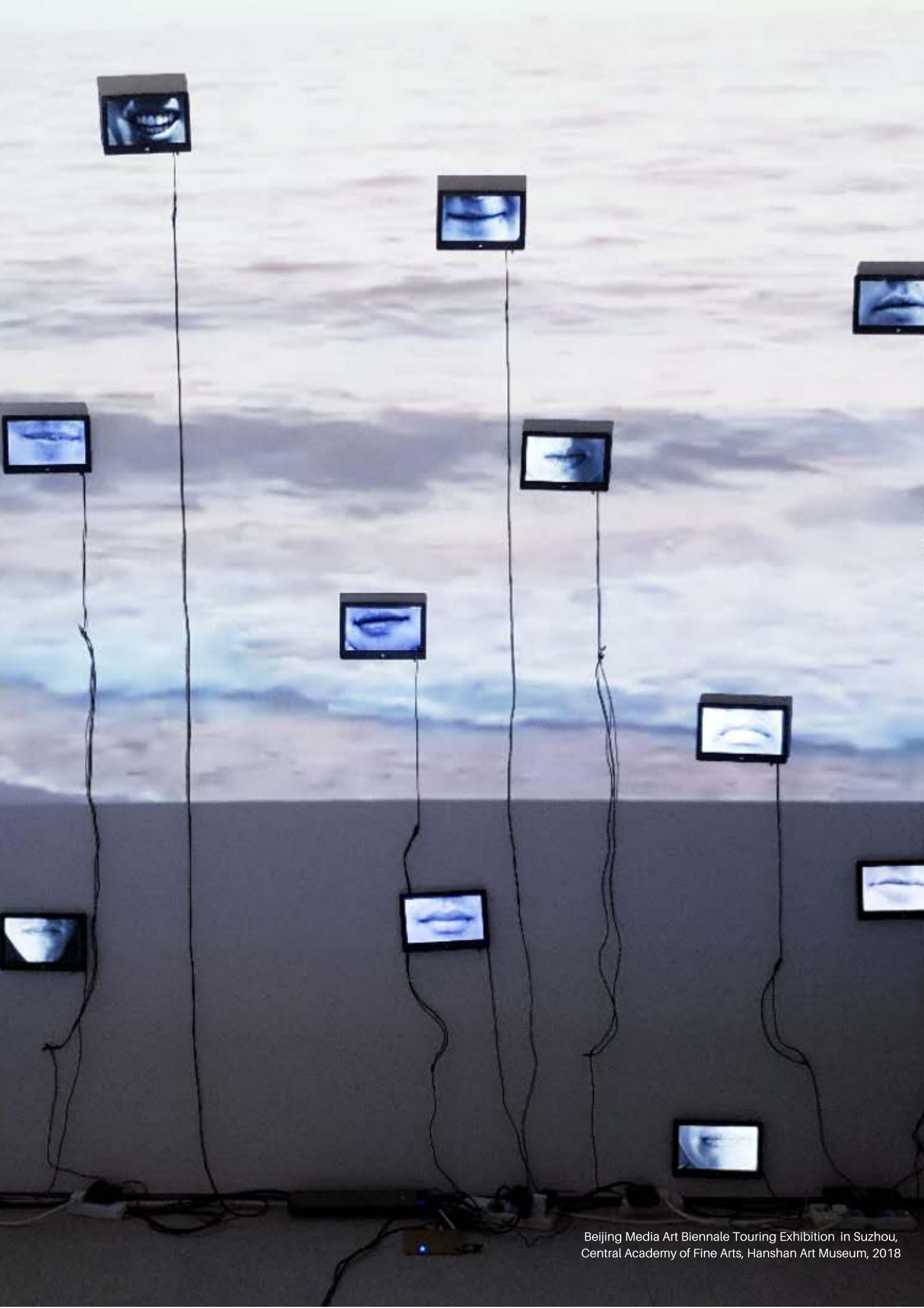
Etsu Egami



## 这不是误听游戏



Etsu Egami, *This Is Not A Mishearing Game*, 2016, Video, dimension variable,  
Vue de l'exposition à la De Sarthe Gallery - Beijing 致谢的萨北京



Beijing Media Art Biennale Touring Exhibition in Suzhou,  
Central Academy of Fine Arts, Hanshan Art Museum, 2018

"La création d'Etsu porte sur le concept et la signification de la "communication". A travers les peintures et les vidéos qui incarnent ces jeux de fausses notes, ainsi que l'évolution des temps, les chocs entre les civilisations, nous acquérons un discours sur les barrières dans les communications langagières, et par la suite veille, déclenche une crise".

Elle met en lumière les concepts et les significations cachés derrière une communication banale. Elle est témoin de l'évolution des temps et des conflits entre les civilisations, et elle vérifie que la communication verbale crée souvent de grands obstacles et même une crise... [Ses] œuvres présentent un moyen unique d'expression et de narration... la signification culturelle de [ses] œuvres reflète une réalité actuelle à laquelle nous sommes tous confrontés et capture notre expérience collective".

Feng Boyi, conservateur d'art chinois et directeur de la Biennale de Wu Zhen)

"Etsu's creation is about the concept and the significance of "communication". Through the paintings and videos which embodies these mishearing games, as well as the evolution of times, the clashes between civilizations, we acquire a discourse on the barriers in language communications, and subsequently eve, trigger a crisis"

It highlights hidden concepts and meanings behind commonplace communication. She witnesses the changing times and conflicts between civilizations, and she verifies that verbal communication often creates large obstacles and even crisis... [H]er works display a unique means of expression and narration... the cultural significance of [her work] reflects a current reality we all face and captures our collective experience."

Feng Boyi, Chinese art curator and director of Wu Zhen Biennale)



Etsu Egami, *This Is Not A Mishearing Game*, 2016, Video, dimension variable

# **Arnet x Etsu Egami**

## **Artnet x 江上越**

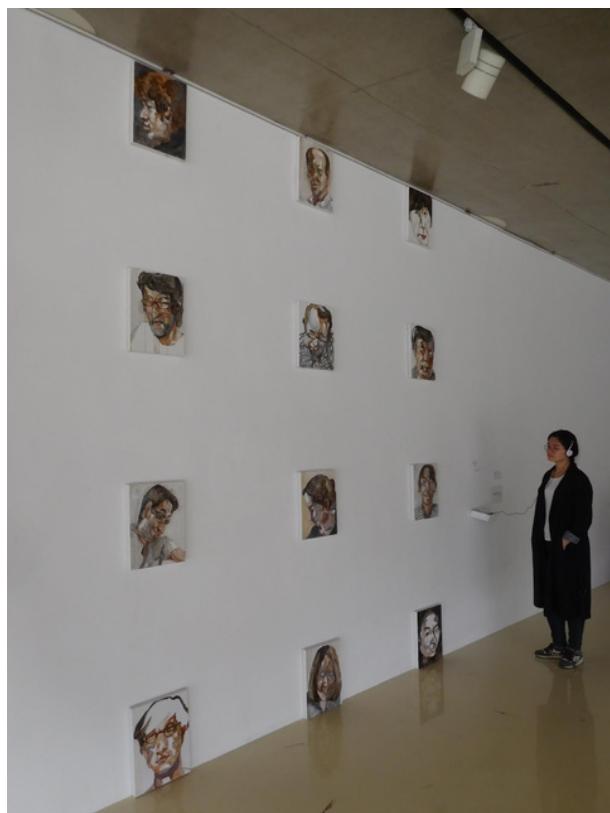
*This Is Not A Mishering Game*  
De Sarthe Gallery - Beijing  
致谢的萨北京  
2016

### **Firstly, please introduce the exhibited works.**

My work is a project about language, which consists of two parts that correspond to each other in the space. The small screen independent of the projection is the root for the misreading of small screen scattered in the projection wall. I gave a participant a tone and asked them to listen to the result based on their familiar language system. The projection on the background wall can be divided into three categories: 1. Cultural heritages in the world such as Terra-Cotta Warriors and Machu Picchu; 2. Tokyo's sea that is a few steps away from my home; 3. War scene. The three parts imply a macroscopic timeline: sea is circulatory, which stands for the possibility in the future, for the reason that people are living in mother's sea before birth and are going back to sea after death, which is an opinion in the Buddhism; the war, as a product of national or regional conflicts, symbolizes the unsuccessful communication; while the vestiges left from the human beings' actions and activities including war are the cultural heritages, which represents the past. In addition, the image content played in the small screen that is projected and segmented contains random "blank screen", which is a temporary suspension that can leave visitors the pondering space as silence is a kind of answer sometimes.

首先，介绍一下这次展出的作品吧。

我的作品是一个关于语言的项目，它由空间中相呼应的两部分组成。独立于投影之外的小屏幕是投影墙中错落分布的小屏幕误读的根源，我给参与者一个音，让他们以自己熟悉的语言系统听出结果。背景墙面上的投影可分为三类：一是世界各地的文化遗产，有兵马俑，也有马丘比丘；一是距离我家只有几步之遥的东京的海；还有一个是战争场景。三部分中隐含着一个宏观的时间线：海是循环的，象征着未来的可能，因为人类在出生之前就生活在母亲的海中，死后又归回于海，这也是佛教中的一个观点；战争作为国家或地区间冲突的产物，象征着沟通的不顺畅；而人类和包括战争在内的各种行为活动留下的痕迹就是文化遗产，这又代表着过去。此外，投影和其间穿插的小屏幕中播放的影像内容有随机的“黑屏”，这是一种暂时的停止，留给观众以思考空间，有时候不说也是一种答案。



Faculty Graduation exhibition at  
the Central Art Institute Museum  
(Beijing), 15 July 2016

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This work is adjusted after the environment of De Sarthe project space is actually investigated, because I believe that the current works should have a relationship with the space. "Why do you need to create the work in this time and here, this is a question that the artists should think about. Even though there is nothing in the white wall of the exhibition hall, it is still a part of the works.

**The form of the exhibited works is based on an established mishearing game actually. Why the exhibition name is "This is not a mishearing game"?**

Language is specially defined and its source is sound, which is the opinion of a Japanese professor of physiology. I want to discuss the nature of human beings or even the society via language, so I continuously create lots of language games. Among the games, mishearing is a link, so it is a mishearing game for me indeed.

However, for all participants in the project, the vocabularies spoken by them are not mishearing words but truly exist in their own knowledge frame and understanding system, so that this is not a mishearing game. In fact, language is changing. If the scope of the game is extended, can it be a problem that can be simply summarized by "mishearing" in different nations or countries? Therefore, from the perspective of this level, this is not merely a mishearing game.

Many people after watching my works will ask me what the person in the small video is talking about. However, the answer of the question is actually not important. The feeling of chaos when the audiences ask such question is most critical. Language is a highly rational thing which is related to the nation, class and education. Each person can think about one question: what is the beam of light you can see in the chaos?

这次的作品也是实际考察了德萨项目空间的环境后再调整的，因为我觉得现在的作品一定要和空间有关系，你为什么在这个时间做这个作品、在这里做这个作品，这都是艺术家需要思考的问题。展厅的白墙上虽然没有东西，但也是作品的一部分。

**展出作品的形态确实基于一个设定的误听游戏，而展览名称又为何叫做“这不是一个误听游戏”？**

语言是非常定义化的，它的起源是声音，这是日本一个生物学教授的观点<sup>5</sup>我想通过语言探讨人的本性乃至社会，所以持续做了大量的语言游戏。在这之中，误听是其中的一个环节，所以我来讲，这确实是一个误听游戏。

但是对于所有参与这个项目的人来说，他们说出的词汇并不是误听，而是在自己知识框架和理解体系内真实的存在，这又不是一个误听游戏。实际上，语言一直在变化，若将游戏的范围扩大，放置在民族或国家之间，那还仅仅是一个“误听”就能简单概括的问题吗？所以如果涉及到这个层面，那又不仅仅是一个误听游戏了。

很多人看完我的作品以后都会问，小视频里的人说的是什么。但这个问题的答案实际上并不重要，观众抛出这个问题的瞬间那种混沌的感觉才是最关键的。语言是高度理性化的东西，和民族、阶级、教养都有关系，每个人都可以思考一个问题：你在这个混沌里看到的一束光是什么呢？



**Most of your previous works adopt the combination of image and painting. Why do you adopt pure image this time?**

The language I am concerned about is a large theme. When discussing about the language, I don't think that I should be bound up by fixed media. Even though I am learning oil painting, the more I concern about is the concept to be expressed by each work and then I will figure out the suitable creation medium according to the concept. The main concept for the previous work Travel to and Fro Between the Sound Wave and Light Wave is to measure the distance between the imagination and vision brought by language, so I prefer to select painting as the main expression medium. However, in this exhibition hall, what I want to discuss is about some Objective problems in the real society and language communication, so I adopt image as the medium.

**Except for language, do you have any further interest?**

Language is just a kind of method and one of basic starting points of my thoughts. What I am concerned about is the communication. Language is just a part of the communication system, which is just like a limb on the tree. Even though I cannot make accurate prediction on the future, but from the perspective of my personal interest, I will continuously deepen the big theme-communication. In terms of medium, I will make continuous and more diversified attempts.

你之前的作品多以影像配合绘画，这次为什么选择了纯影像？

我所关注的语言是一个大的主题，要探讨它的话，我认为不能用固定的媒介束缚自己。虽然学习油画，但我更关心的是每一个作品想要表达的观念，然后再根据观念寻找合适的创作媒介。此前《往返于声波和光波之间》主要的观念是测量语言带来的想象和视觉间的距离，所以我自然选择了绘画作为主要的阐发媒介。但在这次的展厅里，我想要讨论的是现实社会和语言交流中的一些客观问题，所以也是自然选择了影像的媒介。

除去沿言以外，你现在有没有什么进一步的兴趣点？

语言只是一种方式，是我思考的基本出发点之一。但我关注的大问题实际上是交流，在交流的体系中，语言只是一个部分，就像是树上的一根枝干。虽然以后做什么我无法进行准确的预测，但就我个人兴趣而言，应该会把交流这个大的主题继续深化。而媒介方面我也会持续进行更多元的尝试。

**What do you think are the differences between Japanese and Chinese art education? What benefits do you find during your study in Central Academy of Fine Arts as an overseas student in these years?**

The geographical location of Japan and China is very close so that I originally thought that the art education in Japan and China would be very similar. However, things took a different turn. Firstly, the opening time for the studio is different. My work is completed in the studio of Central Academy of Fine Arts. Chinese studio can open for 24 hours, but Tokyo University of the Arts I know well will close at 8:00 p.m. Therefore, the teachers and friends from Tokyo University of the Arts wonder how the work with heavy workload is completed when they are participating in the exhibition. In general, their students will create works in their own studios, but in China, I can make use of the resources in the school for a full day, which is pretty good!

Lots of current active modern artists were the students of Central Academy of Fine Arts, who are my former schoolmates, so I can often ask for their advice. Moreover, with the rapid development of China, Central Academy of Fine Arts has lots of international teachers so that I can have a direct and pleasant conversation with them.

你所了解的日本和中国的艺术教育上有哪些区别？以留学生身份在中央美术学院读书的这几年中又有怎样的感觉？

日本和中国在地理上很近，我原本以为会非常相似，后来才发现根本不一样。首先是工作室的开放时间不同。我这次的作品就是在中央美术学院的工作室里做的，中国的工作室可以二十四小时开放，而我熟知的东京艺术大学则是晚上八点就关门，所以这次东京艺术大学的老师和朋友们过来看展时就惊讶于这件工作量很大的作品是如何完成的。他们的学生一般在外面自己的画室中创作，而我在中国就可以全天利用学校的资源，这一点我觉得很好。

目前很多活跃的当代艺术家以前也是美院的学生，算是学长学姐了，我可以经常向他们请教学习。而且现在中国发展的越来越快，中央美术学院也有很多国际化的老师，和他们可以进行直接且愉快的对话。



Etsu Egami, This Is Not A Mishearing Game, 2016,  
Vue de l'exposition à la De Sarthe Gallery - Beijing 致谢的萨北京



**DIALOGUE AU DELÀ  
DE 400 ANS**

**DIALOGUE BEYOND  
400 YEARS**

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Etsu Egami, *Dialogue Beyond 400 years*  
2018, Chiba City Museum of art, Japan

L'exposition d'Egami Etsu était une installation multimédia, composée de documents, de dessins et de sons. À travers son travail, elle recherche et revit l'histoire des relations entre le Japon et le Royaume-Uni. Dans le cadre de cette histoire, Etsu mettra en lumière la manière dont le Japon a reçu, réagi et intégré la culture et les structures politiques occidentales. Etsu aborde également le fait que la relation entre les pays a commencé par un malentendu, ayant découvert que les premiers Japonais sont arrivés au Royaume-Uni il y a 431 ans - saisis par un Anglais en route pour la Californie. Une autre partie de son installation sera son expérience lorsqu'elle a visité Londres en 2017 pour son projet de deux semaines "Mis-Hearing", explorant les questions sociales liées à la langue et aux barrières de communication. Elle a recueilli des histoires de personnes anglophones qui ont participé à l'expérience : Communiquant dans une langue qu'ils ne comprennent pas (le japonais), elle leur avait fait interpréter le sens de la voix par intuition, entraînant ainsi des erreurs d'audition et des malentendus. Au cours de son exposition, Etsu posera la question suivante aux visiteurs : ne pensez pas seulement au dialogue interculturel contemporain, mais aussi à l'impact de la langue à travers l'histoire.

Egami Etsu's exhibition was a multimedia installation, composed of documents, drawings and sound. Through her work she researches and re-experiences the history of the relationship between Japan and the UK. As a part of that history Etsu will highlight how Japan received, responded to and incorporated Western culture and political structures. Etsu also processes the fact that the relationship between the countries started off as a misunderstanding, having found that the first Japanese people arrived in the UK 431 years ago - seized by an Englishman on their way to California. Another part of her installation will be her experience when she visited London in 2017 for her two weeks project "Mis-Hearing", exploring social issues relating to language and barriers of communication. She collected stories of English speaking people who participated in the experiment: Communicating in a language they do not understand (Japanese), she had made them interpret the meaning of the voice by intuition, thus leading to mishearing and misunderstanding. During her Exhibition Etsu will pass the question on to the visitors: think not only about the contemporary intercultural dialogue but also about the impact of language throughout the history.



Etsu Egami, *Dialogue beyond 400 years*, 2018, Playground, London



Etsu Egami, *Dialogue beyond 400 years*, 2018, Playground, London





Etsu Egami, *Dialogue Beyond 400 years*  
2018, Chiba City Museum of art, Japan

**TON NOM ?**

**YOUR NAME ?**



Etsu Egami, *Your Name ?*, November 2019, Ginza Whitestone Gallery

"La méconnaissance active fait partie de l'instinct humain. A proprement parler, ni le langage ni la peinture ne peuvent traduire ou communiquer avec précision. Les champs les plus sémantiques varient en fonction du récepteur. Bien que cet écart ne disparaîsse jamais, il laisse une possibilité de porter une nouvelle vie. Il s'agit d'un écart assez faible, mais il permet d'avoir un aperçu de la nature des choses au-delà de la surface".

-Etsu Egami

"Active misconception is a part of human instinct. Strictly speaking, neither language nor painting can translate or communicate precisely. The most semantic fields vary depending on the receiver. Although this gap will never disappear, it leaves a possibility of bearing a new life. It is a quite small gap; however, it would bring an opportunity to have a glimpse of the nature of things beyond the surface."

—Etsu Egami—

"Dialogue dans la maison" est le thème de cette exposition. Que signifie la conversation avec soi-même - en particulier pour Etsu Egami qui a été une interlocutrice enthousiaste entre elle-même et les autres ? Comment ressentir soi-même un sentiment d'incongruité entre le temps et l'espace, son inconfort, la collecte de sa propre mémoire et du temps éparpillé, et comment faire face. "Dialogue in hometown" se concentrera sur cet aspect en glissant dans les axes passé-présent-futur et en les entrelaçant les uns après les autres. Nous vous invitons cordialement à venir visiter cette précieuse opportunité.

"Dialogue in hometown" is the theme of this exhibition. What does conversation with oneself mean—especially for Etsu Egami who has been an enthusiastic interlocutor between herself and others? How oneself feels a sense of incongruity between time and space, its discomfort, collecting own memory and scattered time, and how to face with. "Dialogue in hometown" will focus on this aspect slipping into past-present-future axes and intertwining them one after another. We cordially invite you to come visit this precious opportunity.



Etsu EGAMI, Your Name ?, 2019, Ginza Whitestone Gallery

"Etsu Egami's drawing with the flames in the mouth is also great as her installation. She is not only a great visual artist, but she is a great poet creative like a verse."

Peter Weibel, Director of the ZKM Center for Art Media Karlsruhe



Etsu Egami, *Little Fables*, 2020, Whitestone Gallery, Hong Kong



Etsu Egami, *Spring Accents: Japanese contemporary Art*, 2021, Whitestone Gallery, Taipei Neihu

"Le déplacement et la transmission parallèle sont le respect de la coexistence, ainsi que l'essence de la réalisation de soi. Lorsque nous regardons le sens de la distance et de l'incertitude, la nature de la communication peut lentement émerger. À ce moment précis, je pouvais vaguement voir l'arc-en-ciel dans la zone grise de la communication..."

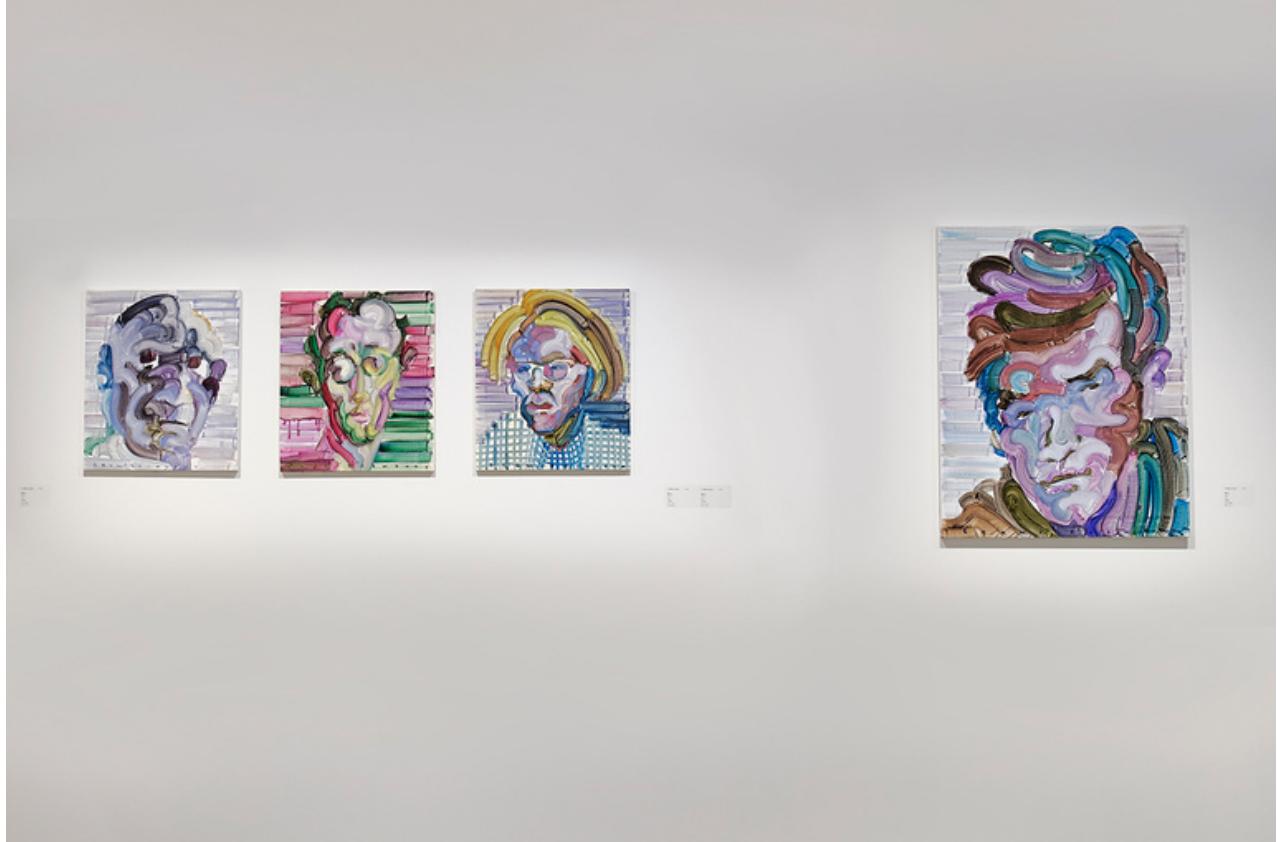
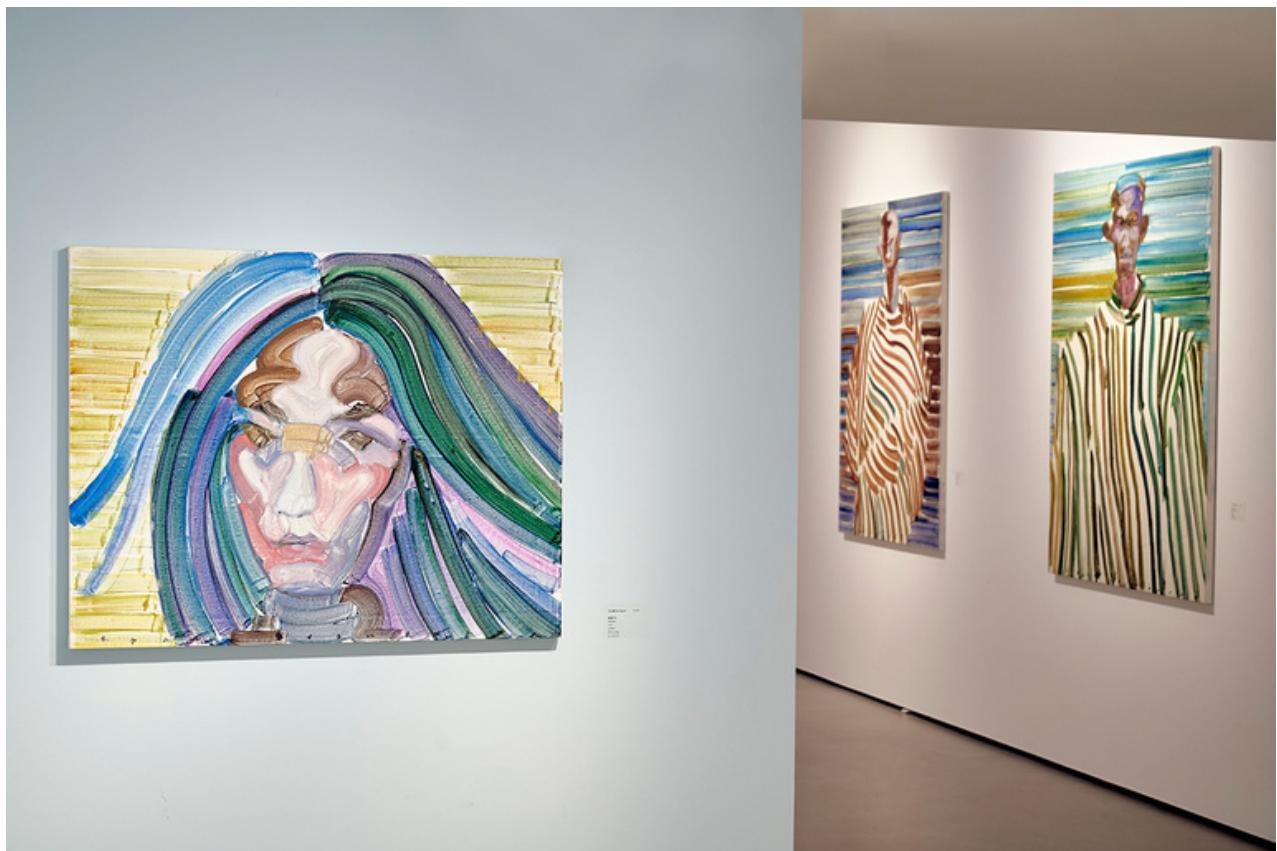
-- Etsu Egami.

"Displacement and parallel transmission are the respect of coexistence, as well as the essence of self-realization. When we look at the sense of distance and uncertainty, the nature of communication may slowly emerge. At this exact moment, I could vaguely see the rainbow in the grey area of communication..."

-- Etsu Egami.



Etsu Egami, *Rainbow*, 2021, Whitestone Gallery, Karuizawa



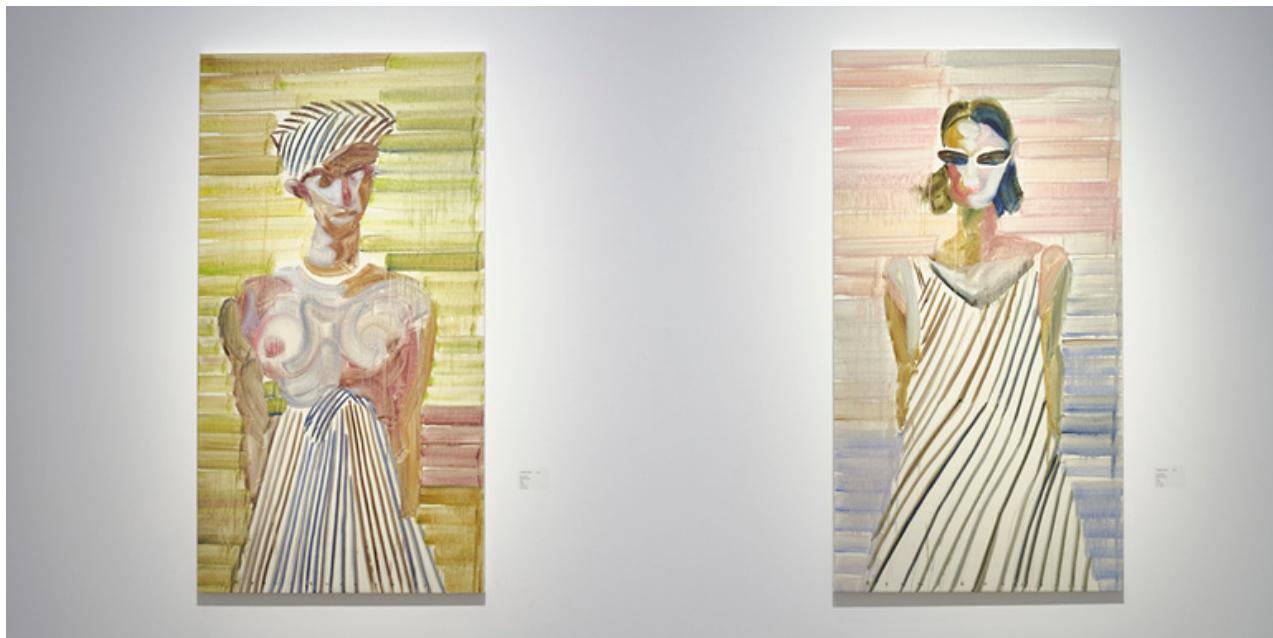
Etsu Egami, Rainbow, 2021, Whitestone Gallery, Taipei

Egami est largement célébrée pour ses compositions visuellement captivantes qui réunissent les traditions de la peinture figurative et de l'illusionnisme en un tout nouveau type d'expérience esthétique. Jeune artiste japonaise, elle a étudié la peinture à l'huile à l'Académie centrale des beaux-arts de Pékin, où elle a commencé à développer son propre style unique de peinture figurative, distinct de l'esthétique réaliste socialiste de son instructeur, Liu Xiaodong.

Les peintures d'Egami sont des compositions simples et richement colorées qui contiennent une série de portraits simplifiés par des coups de pinceau translucides. Elles font souvent allusion à des récits plus larges - semblant se rattacher à un glitch, une interférence de données informatiques - mais elles sont abstraites et contiennent fréquemment une forme disparate et superposée. Bien que son art soit très raffiné et exécuté avec une compétence technique considérable, Egami insiste sur le caractère intuitif et profondément personnel de son travail. Comme le note l'artiste, "le langage de l'arc-en-ciel résonne fortement avec mon état d'esprit actuel. Par conséquent, l'arc-en-ciel est devenu mon langage symbolique de communication, qui s'est progressivement manifesté dans mes peintures." Les titres que l'artiste donne à ses œuvres sont aussi un jeu qu'elle joue avec le public, dans lequel le noir et le brun non conventionnels ont été ajoutés à sa palette, ajoutant des couches supplémentaires de complexité et d'intrigue à l'expérience visuelle.

Egami is widely celebrated for her visually captivating compositions that bring together the traditions of figurative painting and illusionism into an entirely new kind of aesthetic experience. As a young Japanese artist, she studied oil painting in the Central Academy of Fine Arts in Beijing, where she began developing her own unique style of figurative painting that was distinct from socialist realist aesthetic of her instructor, Liu Xiaodong.

Egami's paintings are richly coloured, uncomplicated compositions that contain a series of portraits that are simplified as translucent brushstrokes. They often hint at broader narratives — seemingly connecting with glitch, an interference of computer data — yet they are abstract and frequently contain a disparate and overlapping form. Though her art is highly refined and executed with considerable technical skill, Egami stresses the intuitive, deeply personal nature of how she works. As the artist notes, "The language of rainbow strongly resonates with my present state of mind. Therefore, the rainbow has become my symbolic language of communication, which has gradually shown in my paintings." The titles that the artist names for her works are as well a game she plays with the audience, in which the unconventional black and brown were added to her palette, adding further layers of complexity and intrigue to the viewing experience.



Etsu Egami, *Rainbow*, 2021, Whitestone Gallery, Taipei, 2021



Etsu Egami, *Rainbow*, 2021, Whitestone Gallery, Taipei

Rainbow présente trente-sept nouvelles peintures d'Egami, dont deux séries d'œuvres - Rainbow et Artist - qui poursuivent l'exploration par l'artiste de la figuration, de l'imagerie linéaire et de la nature ambiguë de l'art visuel, tout en suggérant de nouvelles orientations de sa pratique. Notamment, alors qu'Egami représente régulièrement son sujet et sa structure dans un espace et des configurations directes, dans certaines des œuvres les plus grandes, comme Rainbow-2020-078 (2020), la tête allongée d'un enfant est formée avec des traits linéaires épais, défiant la frontière entre la peinture figurative et abstraite. Les œuvres témoignent également de la gamme de couleurs qu'Egami applique dans son tableau. Plusieurs peintures utilisent une palette très restreinte, tandis que d'autres contiennent des tableaux expansifs de couleurs. Une toile, Artist-K (2020), qui présente un personnage qui semble regarder vers la droite de manière déformée, est presque entièrement rendue dans la nuance de rouge bordeaux avec une couleur verte complémentaire.

Rainbow introduces thirty-seven new paintings by Egami, which includes two series of work Rainbow and Artist — that continue the artist's exploration of figuration, linear imagery, and ambiguous nature of visual art, while also suggesting new directions of her practice. Notably, while Egami regularly depicts her subject and structure in direct space and configurations, in some of the larger works, such as Rainbow-2020-078 (2020), the elongated head of a child is formed with thick linear strokes, challenging the boundary between figurative and abstract painting. The works also testify to the range of colours Egami applies in her picture. Several paintings use a highly restricted palette, while others contain expansive arrays of colours. One canvas, Artist-K (2020), featuring a figure who appears to look to the right side at a deformed manner, is rendered almost entirely in the burgundy shade of red with complimentary green colour.



Etsu Egami, *Rainbow*, 2021, Whitestone Gallery, Karuizawa

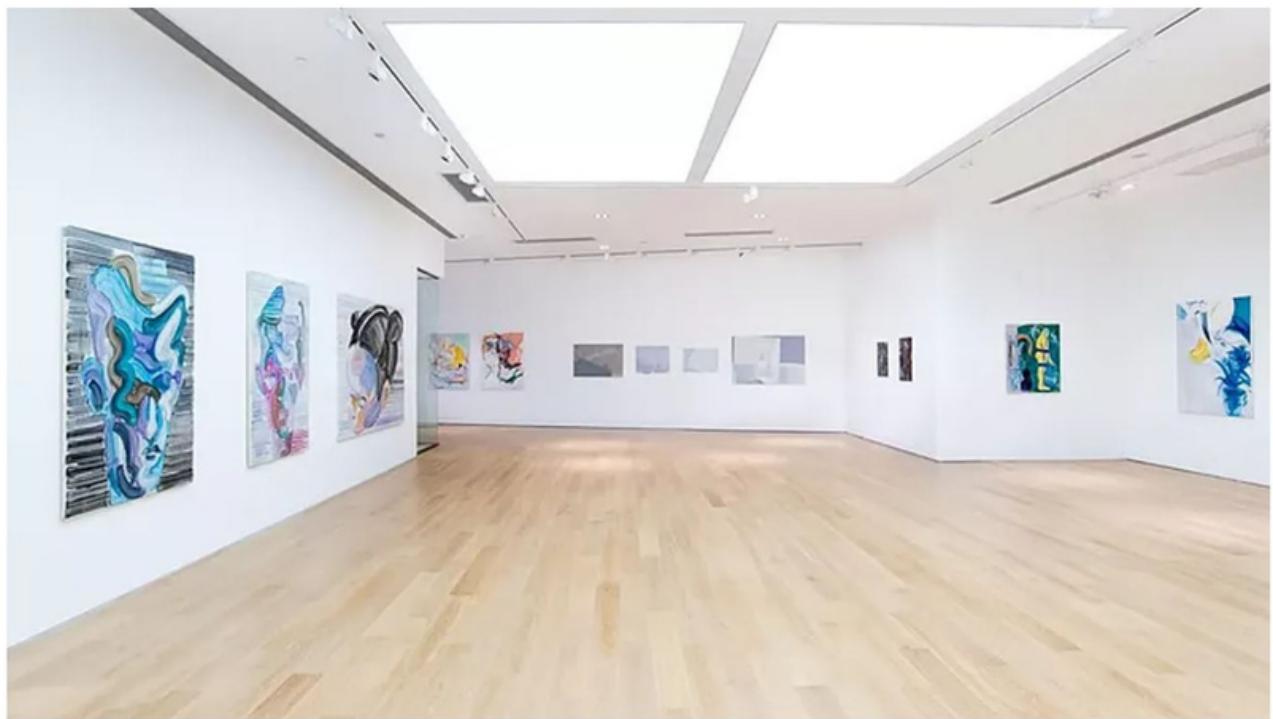


Chaque tableau consiste en un nombre limité de traits horizontaux, verticaux et courbes luxuriants d'où émergent des traits humains. Bien qu'ils semblent représenter des individus, toute ressemblance est accidentelle. À l'ère de Facebook et de tous ses problèmes inhérents, le Facebook d'Egami est un commentaire subtil à la fois sur l'art de la peinture et sur des questions plus larges de communication et d'interprétation. Dans une déclaration au sujet de ce groupe d'œuvres récentes, elle a dit : "Le visage humain n'est pas statique, il a des connotations émotionnelles et spirituelles, il change constamment, il est la preuve vivante de l'énergie et des informations qui entrent et sortent. Dans la vie d'une personne, l'image du visage peut être décrite comme "Yi Chi Go I Chi E" (une expression bouddhiste), fugace, jamais normale. J'aime les fleurs de cerisier qui ne fleurissent que pour une courte durée. Je chéris les visages qui passent. Même si les malentendus et les bouleversements sont nombreux, c'est une occasion et un début pour comprendre la vie et échanger des informations. .... Nous pouvons utiliser une variété de techniques pour décrire le visage, en essayant de trouver la vérité. Mais tous nos efforts sont faits dans la dislocation. Mes portraits ne sont que le sentiment d'un instant et un vague souvenir, qui peuvent être très éloignés de l'objet décrit. Ils ressemblent davantage à des fleurs de cerisier, tombant dans la brise du printemps, silencieuses mais parfumées. Chacun de mes portraits peut être un malentendu. Les visages sont impermanents. Le visage humain est un livre sans fin, il est éternel, il est l'ensemble de l'identité et de la vie humaine."

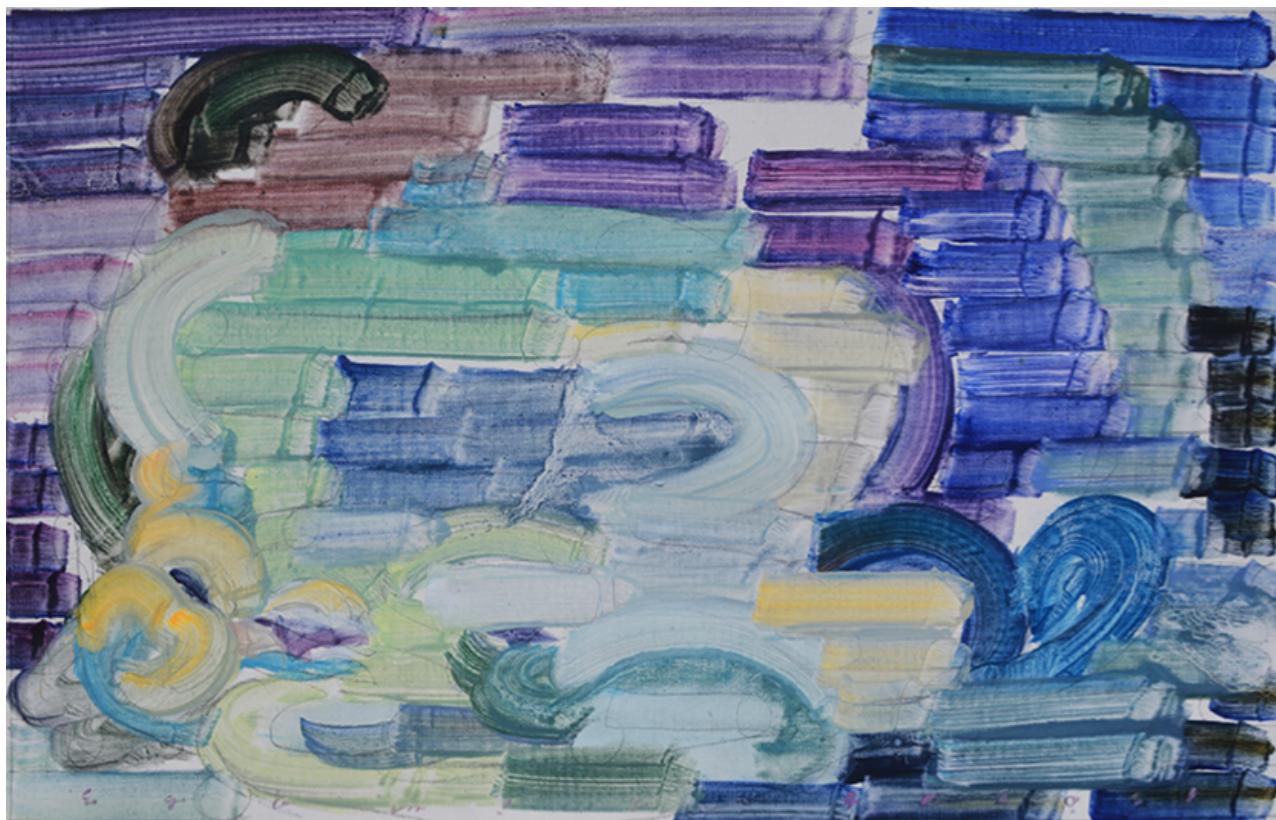
Each painting consists of a limited number of lushly painted horizontal, vertical and curved strokes from which human features emerge. Although they appear to represent individuals, any resemblance is accidental. In the age of Facebook with all its inherent problems, Egami's Facebook is a subtle commentary both on the art of painting and broader issues of communication and interpretation. In a statement about this group of recent works, she has said: "The human face is not static, it has emotional and spiritual connotations, it is constantly changing, it is the living evidence of energy and information going in and out. In a person's life, the image of the face can be described as "Yi Chi Go I Chi E," (a Buddhist expression), fleeting, never normal. I like cherry blossoms that bloom for only a short time. I cherish faces that pass by. Although there are many misunderstandings and dislocations, it is an opportunity and a beginning to understand life and exchange information. .... We can use a variety of techniques to describe the face, trying to find the truth. But all our efforts are made in dislocation. My portraits are just a moment's feeling and vague memory, which may be far away from the object described. They are more like cherry blossoms, falling in the spring breeze, silent but fragrant. Each of my portraits may be a misunderstanding. Faces are impermanent. The human face is an endless book, it is eternal, it is the whole of human identity and life."



Etsu Egami, "Face" (détail), 2021, huile sur toile, 81 x 55 cm. Courtesy Chambers Fine Art



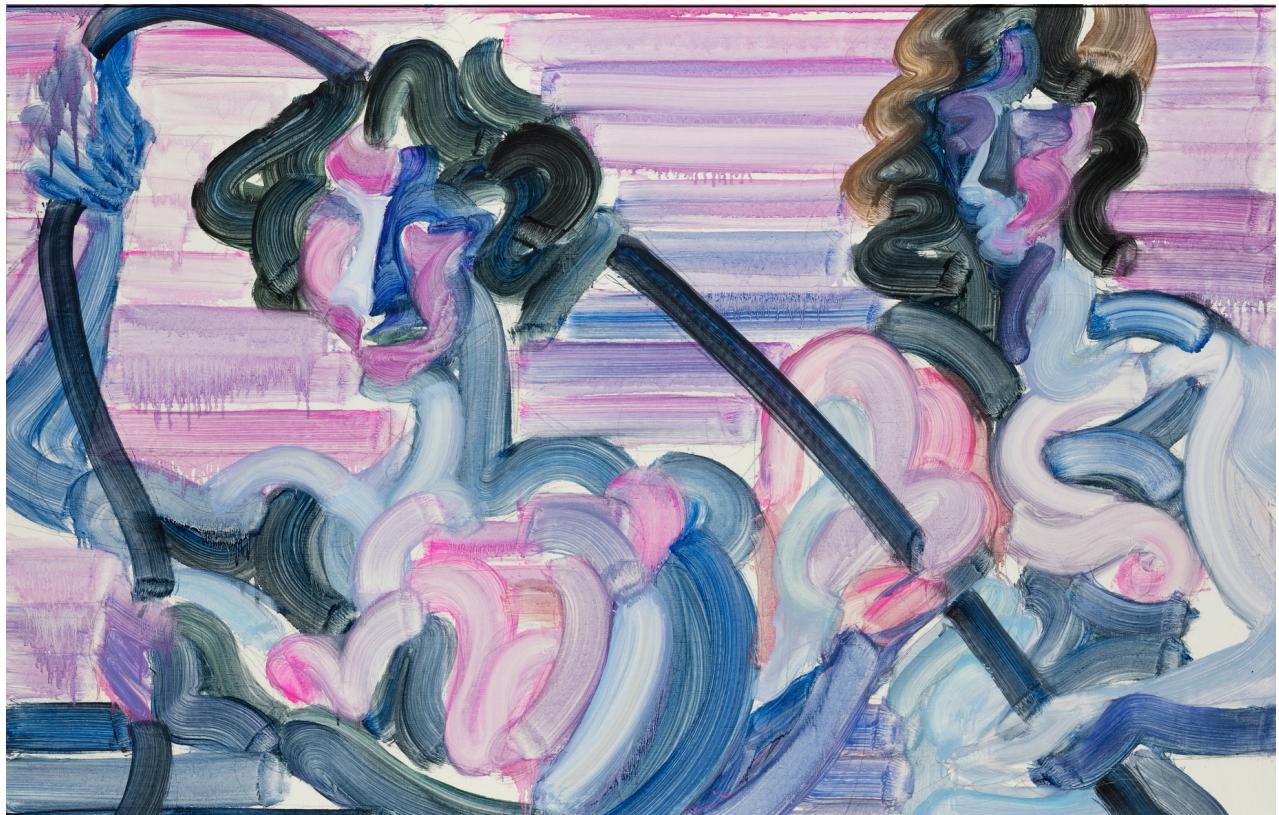
Etsu Egami, *Low Fever*, 2021, Tang Contemporary Art - Hong Kong



Etsu Egami, "Face", 2021, huile sur toile, 52.1 × 80.6 cm

## DISTANCIATION SOCIALE

## SOCIAL DISTANCING



Etsu Egami, "Social Distancing", 2021,  
huile sur toile, 117 x 168 cm, ©A2Z Art Gallery.

Après des études internationales à l'Académie Centrale des Beaux-Arts de Pékin (CAFA) et à l'Université des arts et du design de Karlsruhe (HfG), l'artiste japonaise Egami Etsu s'est focalisée sur l'observation des sociétés, ce qui lui a permis de faire le constat que « les humains communiquent entre eux, non pas pour se rapprocher, mais plutôt pour évaluer leurs distances ». Depuis la nuit des temps et particulièrement dans le présent de la crise du Covid 19, la communication se complexifie au vu de la diversité des échanges humains. Entre virtualité et réalité, les sentiments de distanciation sociale et d'incertitude ont émergé de part et d'autre du globe.

After studied at the Central Academy of Fine Arts in Beijing (CAFA) and the University of Art and Design in Karlsruhe (HfG), the Japanese artist Egami Etsu focused on the observation of our society and observed that "humans communicate with each other is not helping them to get closer, but rather creating more distance". Since the dawn of time, and particularly in the COVID-19 crisis, communication has become more complex in view of the diversity of human exchanges. Between virtuality and reality, the feeling of social distancing and uncertainty have emerged on both sides of the globe.

**« Les humains communiquent entre eux, non pas pour se rapprocher, mais plutôt pour évaluer leurs distances. »**

— Egami ETSU

Ayant grandi à la marge de cultures et de langues multiples, Egami Etsu explore les barrières de la communication, depuis son essence jusqu'à son processus, qu'elle appelle le « jeu des malentendus ». Comme le rapporte Julie Champion, attachée de conservation au Centre Pompidou, « ce qu'il y a de beau dans ses œuvres, c'est qu'elle voit toutes ces spécificités comme une source, non seulement de malentendus, mais aussi de création et de richesse dans les relations des gens ».

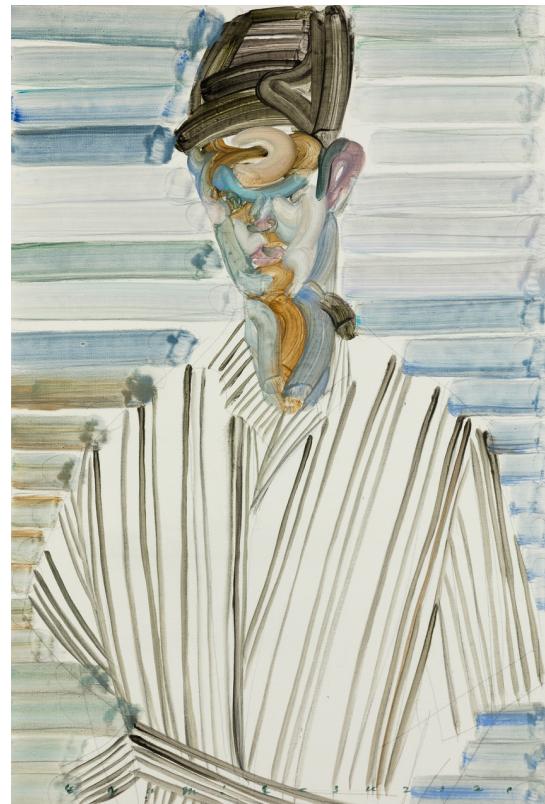
Oscillant entre abstraction et figuration, Egami Etsu modélise des portraits paysagés selon une construction de lignes horizontales, verticales et sinuueuses. Pour elle, le portrait n'est pas un objet mais plutôt la matérialisation du son, de la voix et du faciès des gens. Pour créer, l'artiste dit voir avec ses oreilles et entendre avec ses yeux. En jonglant entre les deux méthodes de communication (son et lumière), Egami Etsu capture par la peinture l'instant d'une beauté éphémère et juste.

Having grown up in different cultures and languages, Egami Etsu is exploring the barriers of communication, from its essence to the process, which she calls the "game of misunderstandings". As Julie Champion, the curator at the Centre Pompidou, mentioned that the beauty of her work is that she sees all these specificities as a source, not only of misunderstandings, but also of creation and richness in people's relationships.

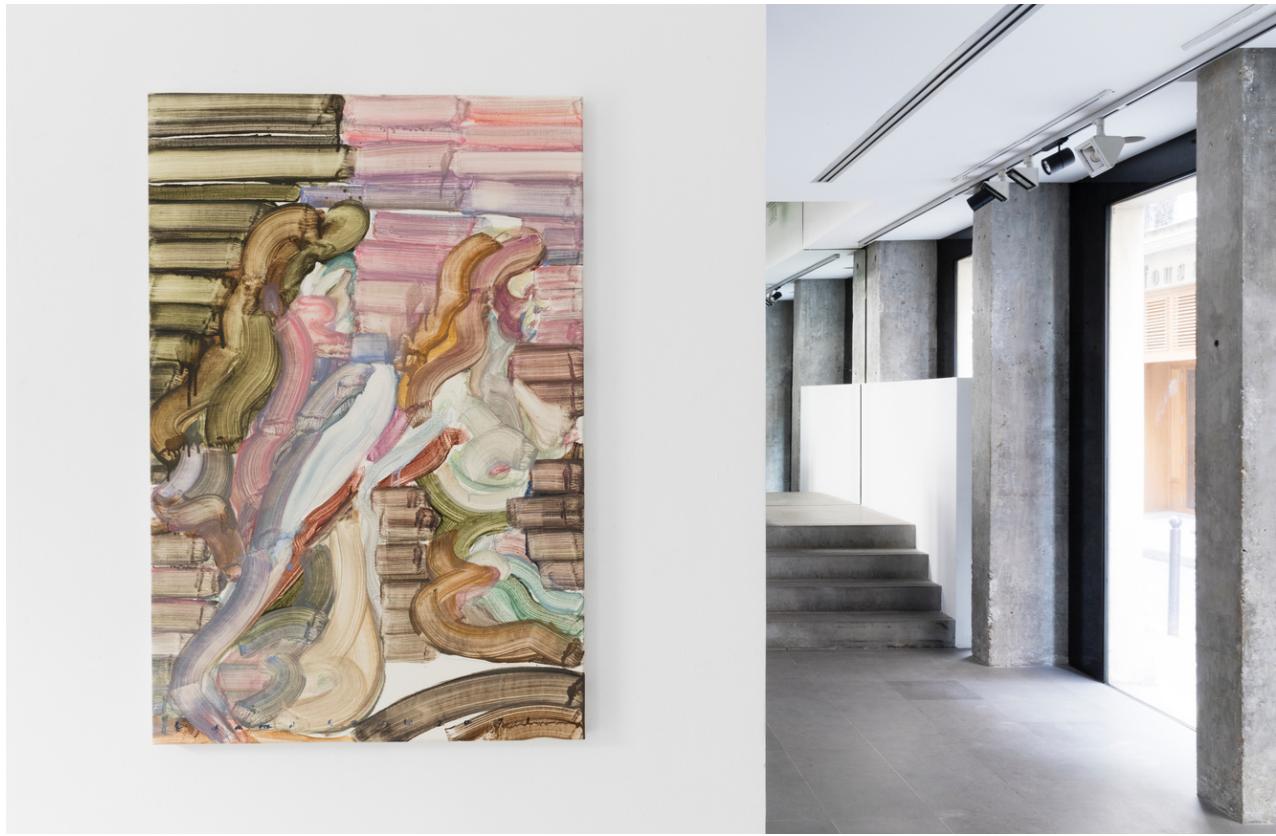
Oscillating between abstraction and figuration, Egami Etsu landscape portraits paintings constructed with horizontal, vertical and sinuous lines. For her, the portrait is not an object but rather the materialization of the sound, voice, and face of people. To create, the artist said that she sees with her ears and hears with her eyes. By juggling with the two methods of communication (sound and light), Egami Etsu captures the moment of ephemeral and intact beauty through her painting.



Etsu Egami, "Temptation of brushing past", 2021,  
huile sur toile, 120,5 x 80 cm, ©A2Z Art Gallery



Etsu Egami, "Temptation of brushing past", 2021,  
huile sur toile, 119,5 x 80 cm, ©A2Z Art Gallery



Etsu Egami, *Social Distancing*, A2Z Art Gallery - Ground Floor

Pour reprendre les termes de Nobuyuki Senzoku, Directeur du Musée préfectoral d'art d'Hiroshima (Japon), Egami Etsu saisit la « beauté variante » des gens réfugiée entre les standards de beauté universelle et le grotesque. En partant d'esquisses retravaillées les unes après les autres pour saisir l'attitude, le regard, la profondeur d'esprit ou l'émotion de silhouettes passantes, Etsu s'inspire du concept philosophique japonais "Ichigo ichie" pour nous inviter à mieux apprécier l'instant présent, être plus à l'écoute des petits instants de bonheur du quotidien et, enfin, être plus connectés à ceux qui nous sont proches.

Ce bonheur se matérialise dans cette nouvelle série par le choix des couleurs tirées du motif de l'arc-en-ciel, symbole de rêve et d'espoir. Selon Kuang-Yi CHEN, Président du Département des Beaux-Arts de l'Université nationale des Arts de Taiwan, « l'arc-en-ciel se révèle dans l'inconscience du peintre et la méconnaissance du public, ce qui est aussi un malentendu délicat ».

In the words of Nobuyuki Senzoku, the director of the Hiroshima Prefectural Museum of Art (Japan), Egami Etsu seizes the "variant beauty" of people who have taken refuge between the universal standards of beauty and the grotesque. Starting with sketches that are reworked one after the other to capture the attitude, the look, the depth of spirit or the emotion of passing figures, Etsu is inspired by the Japanese philosophical concept of "Ichigo ichie", inviting us to appreciate the present moment, to be more attentive to the small moments of happiness in everyday life and, finally, to be more connected to those close to us.

This feeling of happiness is transferred into this new series by the choice of colors taken from the rainbow motif, a symbol of dreams and hope. According to Kuang-Yi CHEN, Chairman of the Department of Fine Arts at the National Taiwan University of the Arts, "the rainbow is revealed in the painter's unconsciousness and the public's ignorance, which is also a delicate misunderstanding".



Etsu Egami, "Face", 2021,  
huile sur toile, 78,5 x 53,5 cm, ©A2Z Art Gallery



Etsu Egami, "Face", 2021,  
huile sur toile, 78,5 x 54 cm, ©A2Z Art Gallery

En glissant le long des poils de ses pinceaux, la matière picturale est relâchée dans un geste réfléchi et instantané pour voir apparaître des bandes richement colorées. Se juxtaposant les unes aux autres, chaque bande est séparée par de petits espaces blancs représentant métaphoriquement, selon le critique d'art Owen Duffy, la frontière du langage et les différences de culture.

Dans notre société contemporaine où les technologies modernes nous plongent dans les crises de la vitesse et de l'urgence, Egami Etsu ne peindrait-elle pas alors pour nous tendre la main aux vues de nous reconnecter à l'essentiel et atténuer les frontières de la distanciation sociale ?

Sliding along the bristles of his brushes, the paint is released in a thoughtful and instantaneous gesture to see richly colored bands appear. Juxtaposed against each other, each strip is separated by small white spaces that metaphorically represent, according to art critic Owen Duffy, the border of language and cultural differences.

In our contemporary society, where modern technologies plunge us into the crises of speed and urgency, doesn't Egami Etsu paint to reach out to us to reconnect with the essential and to soften the boundaries of social distancing?

# THE ARTS 30 UNDER 30 - ASIA 2021<sup>1</sup>

## 30 SOUS 30 ANS DANS LES ARTS - ASIE 2021

Egami was born in Japan, studied in Europe, and now lives in Beijing. Living in such diverse cultures inspired her to explore the essence of communication in her paintings and art projects. Her work has been exhibited at the Chiba City Museum of Art in Japan and the Whitestone Gallery in Taipei and was shortlisted for the Japan's Contemporary Art Foundation Award last year and the Hong Kong-based Sovereign Asian Art Prize 2019.

Egami est née au Japon, a étudié en Europe et vit maintenant à Pékin. Le fait de vivre dans des cultures aussi diverses l'a incitée à explorer l'essence de la communication dans ses peintures et ses projets artistiques. Ses œuvres ont été exposées au musée d'art de la ville de Chiba au Japon et à la Whitestone Gallery de Taipei et ont été présélectionnées pour le prix de la Fondation d'art contemporain du Japon l'année dernière et pour le Sovereign Asian Art Prize 2019 basé à Hong Kong.



Japanese artist Etsu Egami,  
Courtesy of Whitestone Gallery

1. Liens internets : <https://www.forbes.com/30-under-30/2021/asia/the-arts>  
<https://www.forbes.com/profile/etsu-egami/?list=30under30-asia-the-arts>



# 10 In-Demand Works on Artsy This<sup>1</sup> Week: 3 June 2021

## 10 œuvres demandées sur Artsy cette semaine : 3 Juin 2021

In this weekly series, Artsy's Curatorial and Editorial teams offer a look at the artworks that are currently gaining traction among collectors on Artsy. Looking at our internal data, we share a selection of works that Artsy members are engaging with through inquiries, page views, and saves, plus promising lots in current auctions. The following pieces are culled from recent online auctions and art fairs hosted on Artsy, as well as exhibitions and works added by our gallery partners.

For her first solo exhibition in Paris at the A2Z Art Gallery, the young Japanese-born, Beijing-based artist Egami Etsu created a series of works that combine landscape and portraiture. Inspired by her time living and studying in the U.S., Europe, and Asia, her paintings, including *Face*, seek to examine the harsh "barriers of communication" that Etsu experienced. Constructed with lush, sinuous lines, the gestural strokes of the figures are separated by white borders underscoring the complexities of language. Etsu was featured this year in Forbes magazine's "30 Under 30" for the arts in Asia.

Dans cette série hebdomadaire, les équipes curatoriale et éditoriale d'Artsy proposent un regard sur les œuvres d'art qui suscitent actuellement l'intérêt des collectionneurs sur Artsy. En regardant nos données internes, nous partageons une sélection d'œuvres avec lesquelles les membres d'Artsy s'engagent par le biais de demandes de renseignements, de pages vues et d'enregistrements, ainsi que des lots prometteurs dans les ventes aux enchères actuelles. Les pièces suivantes sont extraites de récentes ventes aux enchères en ligne et de foires d'art organisées sur Artsy, ainsi que d'expositions et d'œuvres ajoutées par nos galeries partenaires.

Pour sa première exposition personnelle à Paris à la A2Z Art Gallery, la jeune artiste Egami Etsu, née au Japon et basée à Pékin, a créé une série d'œuvres qui combinent paysage et portrait. Inspirées par le temps qu'elle a passé à vivre et à étudier aux États-Unis, en Europe et en Asie, ces peintures, dont *Face*, cherchent à examiner les dures "barrières de communication" qu'Etsu a connues. Construites avec des lignes luxuriantes et sinusoïdales, les touches gestuelles des figures sont séparées par des bordures blanches qui soulignent la complexité du langage. Etsu a figuré cette année dans la liste des "30 Under 30" du magazine Forbes pour les arts en Asie.

1. Lien internet : <https://www.artsy.net/article/artsy-editorial-10-in-demand-works-artsy-week-06-03-21>

## PARIS GALLERY WEEKEND 2021

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A l'heure de la reprise de la vie culturelle en France, Paris Gallery Weekend revient du 3 au 6 juin. L'événement invite à prendre le chemin des galeries d'art parisiennes, suivant des parcours par quartiers (Matignon, Le Marais, Saint-Germain-des-Prés...), ponctués de rencontres et de temps forts (vernissages, signatures de catalogues, dégustations...). Participant à la programmation 2021, les galeries Mingei Japanese Arts et A2Z Art Gallery exposent des artistes originaires du Japon.

Depuis sa création en 2009, A2Z Art Gallery met en avant des artistes engagés, dont le travail plastique est motivé par une profonde réflexion personnelle. Dans un procédé presque anthropologique, les artistes de la galerie s'inscrivent en témoins de leur temps, racontant leurs propres histoires au travers de messages forts qui transpercent leurs œuvres. Pour son exposition « Social Distancing », l'artiste japonaise Egami Etsu explore les barrières de la communication, à son essence et son processus qu'elle appelle le « jeu des malentendus ». Oscillant entre abstraction et figuration, Egami Etsu modélise des portraits paysagés selon une construction de lignes horizontales, verticales et sinuées. Pour elle, le portrait n'est pas un objet mais plutôt la matérialisation du son, de la voix et du faciès des gens. Pour créer, l'artiste dit voir avec ses oreilles et entendre avec ses yeux. En jonglant entre les deux méthodes de communication (son et lumière), Egami Etsu capture par la peinture l'instant d'une beauté éphémère et juste.

While the cultural life takes up again in France, Paris Gallery Weekend returns from June 3 to 6. The event is an invitation to visit Parisian art galleries, following routes by areas (Matignon, Le Marais, Saint-Germain-des-Prés...), punctuated by meetings and highlights (openings, singings of catalogues, tastings...). Participating in the 2021 edition, the galleries Mingei Japanese Arts and A2Z Art Gallery present artists from Japan.

Since its creation in 2009, A2Z Art Gallery highlights committed artists whose work is motivated by deep personal reflection. In an almost anthropological process, the artists of the gallery are witnesses of their time, telling their own stories through strong messages that pierce their works. For her exhibition « Social Distancing », Japanese artist Egami Etsu explores the barriers of communication, its essence and process, which she calls the « game of misunderstandings ». Oscillating between abstraction and figuration, Egami Etsu models landscaped portraits according to a construction of horizontal, vertical and sinuous lines. For her, the portrait is not an object but rather the materialization of the sound, voice and face of people. To create, the artist says she sees with her ears and hears with her eyes. Juggling the two methods of communication (sound and light), Egami Etsu captures the moment of ephemeral beauty through painting.

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1. Lien internet : <https://aca-project.fr/paris-gallery-weekend-2021/>

# 藝術世界裡，「誤解」才是不可或缺的？「誤聽本身就是真相」江上越首個在台個展《彩虹》Misunderstanding is the one of the most important thing: Japanese artist Etsu Egami's first solo exhibition in Taiwan: "Rainbow"

"誤解或許是言語溝通的干擾，但卻是藝術溝通的要素"  
陳貺怡說

*"Misunderstanding may be a distraction from verbal communication, but it is an element of artistic communication"*  
Chen Kuan Yi

江上越（Etsu Egami）的作品，不論是繪畫、錄像、聲音裝置、觀眾參與等等，一直都建立於一種對「語言」(language)的思考。雖然這種思考植基於個人經常身處異地的生活經驗，但也觸及了語言作為溝通工具是否有效的問題。」國立臺灣藝術大學美術系所美術學院院長陳貺怡說。

從小在日本長大、但卻有在歐美地區有過成長經歷的江上越，在其創作生涯中甚至也來到了中國北京。因不同的語言而遇到過許多交流上的障礙，也逐漸加深了她對語言交流的興趣。「當江上越試圖讓觀眾進行『誤聽遊戲』時，其實迎戰的正是『語言』的社會性及其約定俗成，以及腦中存著另一種音義連結，亦即另一個現實的「異鄉人」之「誤聽」及「誤解」。此一「誤解」的心理特質，更被Jacques Lacan的名句詮釋的淋漓盡致：「人與人之間話語的基礎，即是誤解。」

Etsu Egami's work, be it paintings, videos, sound installations, audience participation, etc., has always been based on a reflection on 'language'. Although this thinking is rooted in the personal experience of living in a different place, it also touches on the question of the effectiveness of language as a tool of communication. said Kuangyi Chen, Dean of the School of Fine Arts at the National Taiwan University of Arts.

Kuangyue Jiang, who grew up in Japan but had experiences growing up in Europe and America, even came to Beijing, China, during his creative career. She has encountered many barriers to communication due to the different languages she speaks, which has gradually deepened her interest in language communication. When Jiang attempts to engage the audience in a 'mishearing game', she is in fact confronting the social nature of 'language' and its conventions, as well as the existence of another phonetic link in her head, namely the 'mishearing' and 'misunderstanding' of another 'foreigner' in reality. This psychological quality of 'misunderstanding' is best explained by Jacques Lacan's famous line: 'The basis of human discourse is misunderstanding.'

1. Lien internet : <https://aca-project.fr/paris-gallery-weekend-2021/>

除了關注語言與其社會性之外，同時，江上越也因獨創性地將傳統的具象繪畫及錯覺性(illusionism)融合成全新的視覺語言而備受關注。作為一位年輕的藝術家，江上越於中國北京中央美術學院就讀油畫系，這期間開始發展出自身獨特的具象派繪畫風格，這與她的導師劉小東的社會現實主義美學截然不同。

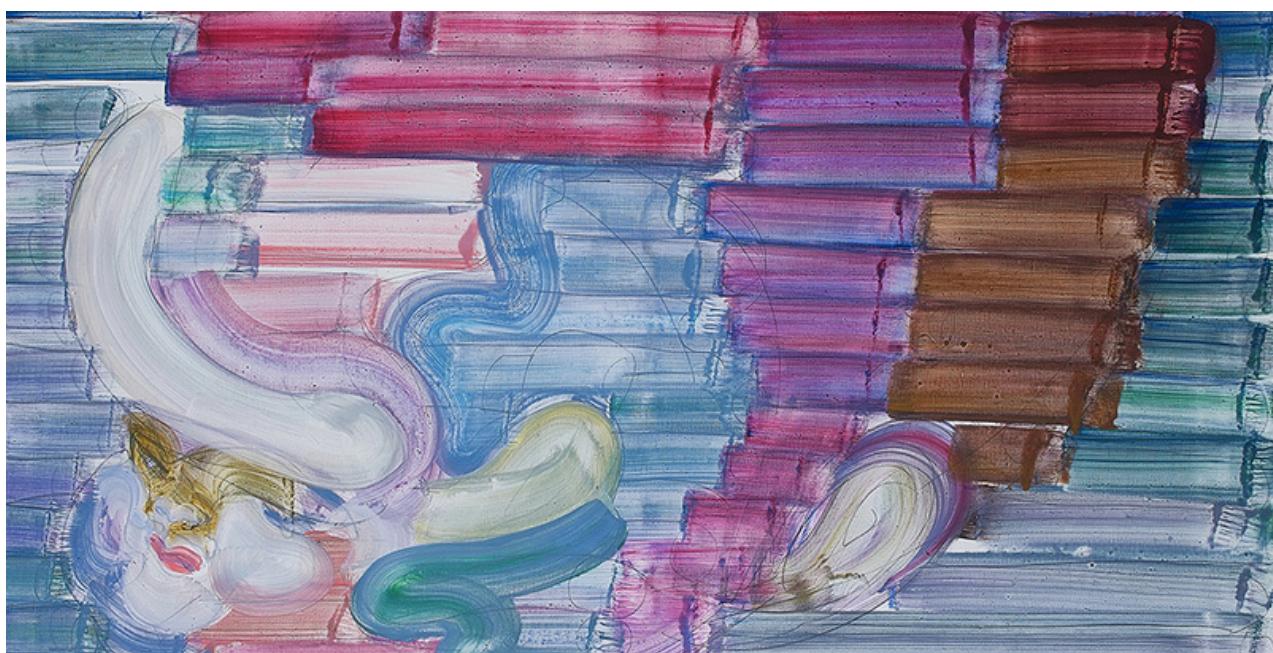
而此次展覽《彩虹》，做為她在台灣第一個個展，將展示江上越多達 37幅全新畫作—其中包括〈彩虹〉及〈藝術家〉兩個系列作品。

值得注意的是，雖然江上越原來已常於重迭的空間中描繪人物和結構，但在本次的一些大型畫作中，如〈彩虹-2020-078〉(2020)，江上越以寬闊橫向的筆觸拉長小孩頭部，挑戰具象與抽象繪畫之間的界線。這些作品也體現了江上越純熟的色彩運用：一些作品的色調相當克制，而另一些則採用了大量色彩。其中一幅名為〈藝術家-K〉(2018)的油畫幾乎整幅採用了鮮艷的紫褐色，輔以一些綠色，描繪出一個頭部向右側望的扭曲人像。

In addition to her focus on language and its social dimension, Jiang Shangkoshi is also noted for her original fusion of traditional figurative painting and illusionism into a new visual language. As a young artist, Jiang Shang Yue studied oil painting at the Central Academy of Fine Arts in Beijing, China, during which time she began to develop her own unique figurative painting style, which is very different from the social realism aesthetic of her mentor Liu Xiaodong.

This exhibition, Rainbow, her first solo exhibition in Taiwan, will showcase 37 new paintings by Jiang Shang Yue—including two series of works, Rainbow and Artist.

It is worth noting that while Jiang has often depicted people and structures in overlapping spaces, in some of the larger paintings in this exhibition, such as 'Rainbow-2020-078' (2020), Jiang uses broad horizontal strokes to elongate the head of a child, challenging the boundary between figurative and abstract painting. These works also demonstrate Jiang's masterful use of colour: some are quite restrained in tone, while others use a great deal of colour. One of the paintings, entitled 'Artist-K' (2018), is almost entirely in vivid purple-brown with some green, depicting a distorted figure with his head looking to the right.



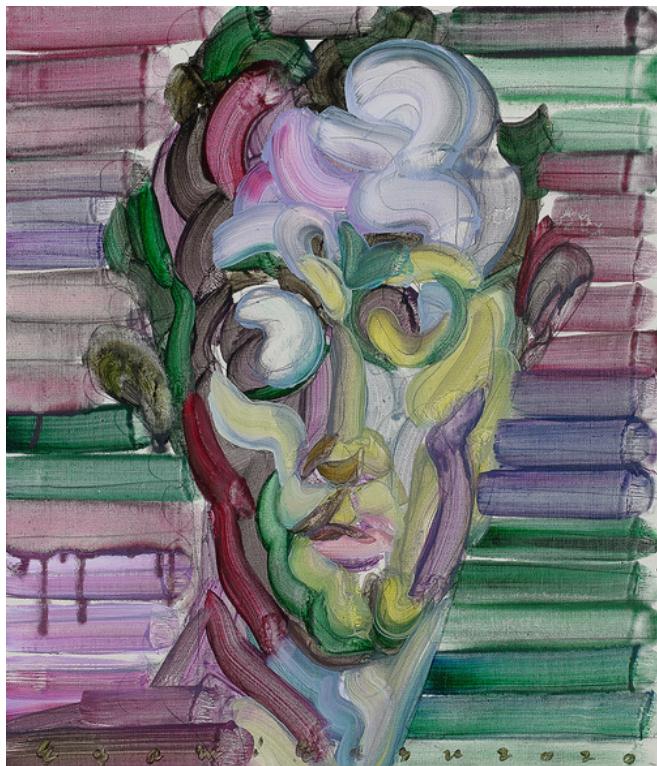
江上越Etsu Egami, 彩虹-2020-078 | 2020 | 油彩畫布 | 91.0 x 116.7 cm, Courtesy of 白石畫廊 Whitestone Gallery  
Etsu Egami, Rainbow-2020-078 | 2020 | Oil on canvas | 91.0 x 116.7 cm, Courtesy of Whitestone Gallery

江上越（Etsu Egami），1994年生於日本千葉，生活工作於中國北京和日本。在日本長大的江上越，同時也在美國與歐洲有過成長經歷。爾後來到了中國北京，於北京中央美術學院攻讀博士學位。關注藝術界的朋友們或許會有所印象，日前由香港畫廊協會（Hong Kong Art Gallery Association）及香港大館合辦的展覽《UNSCHEDULED》中，亦能看見其作品的身影。

江上越先後獲得多個獎項，包括日本文化廳傑出藝術家(2020)及第十六屆千葉市藝術文化新人獎(2018)。她亦入圍東京當代藝術基金會獎(2020)及亞洲獨立藝術獎(Sovereign Asian Art Prize, 2019)。她曾於多個城市舉辦展覽，如倫敦、香港、北京、台北及東京。收藏其作品的機構包括北京中央美術學院美術館、莫斯科車庫當代藝術館、北京元典美術館、北京樹美術館、首爾衣戀集團等。

Etsu Egami, born in 1994 in Chiba, Japan, lives and works in Beijing, China and Japan. Growing up in Japan, Etsu also spent time in the United States and Europe. He then moved to Beijing, China, to study for his PhD at the Central Academy of Fine Arts in Beijing. For those who are interested in the art world, his work can be seen in the recent exhibition UNSCHEDULED, organised by the Hong Kong Art Gallery Association and the Hong Kong Museum of Art.

Koshikoshi has received a number of awards, including the Japan Agency for Cultural Affairs Distinguished Artist (2020) and the 16th Chiba City Arts and Culture Newcomer Award (2018). She has also been shortlisted for the Tokyo Contemporary Art Foundation Award (2020) and the Sovereign Asian Art Prize, 2019. She has held exhibitions in London, Hong Kong, Beijing, Taipei and Tokyo. Her works have been collected by the Central Academy of Fine Arts Museum in Beijing, the Moscow Museum of Contemporary Art, the Yuandian Art Museum in Beijing, the Tree Museum in Beijing, and the Clothesline Group in Seoul, among others.



江上越Etsu Egami, 藝術家-K | 2020 | 油彩畫布 | 53.0 x 45.5 cm,  
Courtesy of 白石畫廊 Whitestone Gallery

Etsu Egami, Artist-K | 2020 | Oil on canvas | 53.0 x 45.5 cm,  
Courtesy of Whitestone Gallery

江上越台北的首度個展，以一系列的繪畫作品《彩虹》來呈現她對生活的看法，每一幅畫都是一個待解的謎題。展名叫《彩虹》，巨幅的油畫作品不論具象與抽象都叫做〈彩虹〉，這個展覽本身很可能就是一個誤解，因為其實看不到彩虹，甚至連印象派畫家喜歡的光的七個明亮顏色都見不到。」陳貺怡在其評論文章中這麼說。

此次展覽《彩虹》，是江上越在台灣的首次個展，將呈現共 37幅全新作品，展覽自2021年1月23日開始，將持續到3月14日

In her first solo exhibition in Taipei, Jiang Shangkoshi presents a series of paintings called 'Rainbow', each of which is a puzzle to be solved. The exhibition is called 'Rainbow', and the huge oil paintings, both figurative and abstract, are called 'Rainbow', which may well be a misunderstanding in itself, as there is no rainbow to be seen, not even the seven bright colours of light favoured by the Impressionists. Chen Kuangyi said in his critical essay.

This exhibition, Rainbow, is the first solo exhibition of Jiang Shang Yue's works in Taiwan, and will present a total of 37 new works, starting on 23 January 2021 and running until 14 March.



江上越 Etsu Egami, 彩虹 -2020-068 |  
2020 | 油彩畫布 | 90.9 × 72.7 cm,  
Courtesy of 白石畫廊 Whitestone Gallery

Etsu Egami, Rainbow-2020-068 | 2020  
| Oil on canvas | 90.9 × 72.7 cm,  
Courtesy of Whitestone Gallery

# ETSU EGAMI / 江上越

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## FORMATION

- From 2019 Ph.D., tutor: Ma Lu, Central Academy of Fine Arts, Beijing, China  
2019 Master degree, tutor: Liu Xiao Dong, Central Academy of Fine Arts, Beijing, China  
2017 Karlsruhe University of Arts and Design, Germany  
2016 Bachelor degree (major in oil painting), Central Academy of Fine Arts, Beijing, China  
1994 Born in Japan
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## SOLO EXHIBITIONS (SELECTED)

- 2022 (forthcoming) "Venus Code", A2Z Art Gallery, Pairs, France  
"Rainbow", Chambers Fine Art, Locarno, Switzerland  
2021-2022 "In a moment of Misunderstanding, all the masks fall", Tang Contemporary, Beijing, China  
2021 "Social Distancing", A2Z Art Gallery, Paris, France  
"Rainbow", Whitestone Gallery, Taipei, Taiwan  
"Face book", Chambers Fine Art, New York, USA  
2017 "The Hidden Truth", Tokyo Ginza, Japan  
"Into the light...", ßspace, Germany  
2016 "God's voice, human words?", Dehairi projects, Tokyo, Japan  
"It is not a mis-hearing game", De Sarthe Gallery, Beijing, China  
"Mis-hearing x Truth", Horizon Art Space, Beijing, China
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## GROUP EXHIBITIONS (SELECTED)

- 2022 "Pop-up in Santa Barbara", Shing Gallery x Sun Potion Casita, Santa Barbara, CA, USA  
2021 "Law Fever", Tang Contemporary, Hong Kong  
2020 "Little Fables", Whitestone Gallery, Hong Kong  
"Spring Session", Whitestone Gallery, Taipei, Taiwan  
2019 "8 ARTISTS", A2Z Art Gallery, Hong Kong  
2017 "Emerging Artist exhibition", Silkland Gallery, Tokyo, Japan
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## OFF - SITE

### Solo exhibitions

- 2021 "Rainbow", Karuizawa New Museum, Karuizawa, Japan  
2020 "Entrance Gallery Vol. 1", Chiba City Museum of Art, Chiba, Japan  
2019 "Your Name?", Whitestone Gallery, Ginza, Tokyo, Japan  
2018 "Dialogue beyond 4000 years", Chiba Art Center, Japan  
"Dialogue beyond 400 years", Playground London, London, UK

# **OFF - SITE**

## **Group exhibitions**

- 2022 (forthcoming), BAD+, repr. by A2Z Art Gallery, Hangar 14, Bordeaux, France  
Art Paris Art Fair, Grand Palais Ephémère, repr. by A2Z Art Gallery, Paris, France
- 2021 Art Paris Art Fair, Grand Palais Ephémère, repr. by A2Z Art Gallery, Paris, France
- 2020 "VOCA - New perspective of painting", Ueno-Royal Museum, Tokyo, Japan  
"Unscheduled", Taikwun Contemporary Museum, Hong Kong  
CAFA Award 2020 finalist, Contemporary Art Promotion Foundation, Tokyo, Japan  
"Para Site Art Gala", Para Site, Hong Kong  
"Arts Chiyoda 3331", Tokyo, Japan
- 2019 "CAFA Master Graduate exhibition", CAFA Museum, Beijing, China  
"Sovereign Asian Art Prize finalist exhibition", Tai Kwun Contemporary, Hong Kong  
"Sovereign Asian Art Prize finalist exhibition", H Queen's, Hong Kong  
"7th CAFA Master student talented work show", CAFA, Beijing, China  
"Desert Garden", Ota Fine Arts, Shanghai, China  
"WanYing Young Dreams" 2019, WanYing Art Museum, Hebei, China
- 2018 "A City To Wear 2.0 Paintings Beyond "Painting"", The Research House for Asian Art, Chicago, USA  
"The 2nd Beijing Media Art Biennial", CAFA Museum, Beijing, China  
"Bio Art Archive Drawer - Absence of the Authority", HDK, Zurich, Swiss
- 2017 "Grounding exhibition", UCCA, Beijing, China  
"New young stars Exhibition", Silk land Gallery, Tokyo, Japan  
"Legal Aliens", Yan Huang Art Museum, Beijing, China
- 2016 "3rd CAFA Art Biennale", CAFA, Beijing, China  
"Neither Here Nor there", Yuan Dian Art Museum, en collaboration avec Boston Museum Fine Arts, Beijing, China  
"Fan Xin Ji Hua", Tree Art Museum, Beijing / Tian Jing Wen Hua Gu, Tian Jing / Japan-China friendship center art museum, Tokyo / Milal Art Museum, Seoul  
"Graduated exhibition", CAFA, Beijing, China
- 2015 "The 3th China International Forum for Art Installation", Todays art museum, Beijing, China
- 2013 "The 14th East International Art Exhibition", Chiba city museum of art, Japan

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## **AWARD (SELECTED)**

- 2020 Forbes 30 UNDER 30  
Outstanding artist (exchange in New York and Los Angeles), awarded by Japan Agency for Cultural Affairs  
Art collectors prize 2020 Masamichi Toyama prize, awarded by Arts Chiyoda 3331, Japan  
CAF AWARD 2020 Finalist, awarded by Contemporary Art Promotion Foundation, Tokyo
- 2019 Sovereign Asian Art Award 2019, awarded by Sovereign Art foundation, Hong Kong  
5th BaoZhen Great graduate works show, awarded by Central Academy of Fine Arts, Beijing  
Wan Ying Young Dreams 2019, awarded by Wan Ying Art Museum, Hebei, China
- 2018 16th Chiba city government Art and Culture new star prize, awarded by Chiba city government, Chiba
- 2017 Excellent works awards, awarded by China national foundation
- 2016 The 17th East International Art Exhibition, Minister of Foreign Affairs Award
- 2014 Sketch outstanding awards, awarded by Central Academy of Fine Arts, Beijing
- 2013 The outstanding creation awards, awarded by Central Academy of Fine Arts, Beijing  
The 14th East International Art Exhibition, Chiba prefectural Museum of Art Director Awards

## **COLLECTIONS**

Central Academy of Fine Art Museum (Beijing, China)  
Tree Art Museum (Beijing, China)  
Yuan Art Museum (Beijing, China)  
E-LAND Group Foundation (Seoul, South Korea)  
Damei Museum (Beijing, China)  
Garage Contemporary Museum of Moscow (Moscou, Russia)  
He Art Museum (Foshan, China)

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## **PUBLICATIONS**

- 2020 "A Joint of Visions", Shanghai calligraphy and painting Publishing House (Co-authotship)  
"Oil Painting", People's Fine Arts Publishing House, N°02  
"Oil Painting", People's Fine Arts Publishing House, N°04  
2017 "Gekkanbijyutsu art magazine", Jitsugyo no Nihon Sha,Ltd.  
2016 "Gekkanbijyutsu art magazine", Jitsugyo no Nihon Sha,Ltd.  
"North art magazine », Tianjin Academy of Fine Arts, N°02  
2015 "Gekkanbijyutsu art magazine", Jitsugyo no Nihon Sha,Ltd.
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## **ARTICLES**

- 2022 "Chonan", Mori Art Museum, Japan  
2021 "Gekkanbijyutsu art magazine", Japan, N°2  
2020 "Asahi Shinbun Newspaper", Japan, 17 March  
"TATLER Hong Kong", Hong Kong  
"ELLE DECOR", Japan  
"Art Hong Kong", Hong Kong  
2019 "Mainichi Newspaper", Japan  
"Gekkanbijyutsu art magazine", Japan, N°11  
2018 "Mainichi News paper", Japan  
"Chiba Nippo Newspaper", Japan  
"Chiba shiseidayori", Japan  
2017 Tian Jin TV "China Right Here", 0326, Half year Documentary of Etsu Egami, China  
"Gekkanbijyutsu art magazine", Japan, N°8  
2016 "China Daily USA "An artistic marriage of great convenience", 29-31 January  
"Photographer Companion Magazine ", N°12

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