

I statement

内 ⇄ 外、移動と距離、スケール〈間隔〉というズレ...

意識から逃げ去る時間と空間に振り回されながら“見ること”の関係性を問い

不可分な視点[微視的]と観点[巨視的]を並列化し異和感、前後間を表出させる。

Gaps... of inside ⇄ outside, between transference and distance, within “inter-senses” of scale. Interrogating relationships in the act of “looking” while perturbed by time and space that forever escape the mind. Eliciting a sense of being out of place and revealing the interspace between a priori and a posteriori by disconnecting and juxtaposing viewpoints [microscopic] and perspectives [macroscopic].

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主観性⇔客体化への問いかけ、その対置が二重の意味、作品化への経緯、継起かもしれない。

"see-saw-seen"を一例にSideline、配景の背後、状況設定を描く。

Frage nach Subjektivität ⇔ Objektivität. Dieser Kontrast könnte die Doppelbedeutung sein, der Hintergrund zu den Werken oder dessen Folge. Zum Beispiel: «Sehen – sah – gesehen» werden als «Seitenlinie – hinter der Landschaft – die Situationslage» gezeigt.

The question to subjectivity ⇔ objectification. Its contraposition may have been a double meaning, the process or the series of successions to making a work of art. Taking “see-saw-seen” as an example, draw “Sideline”, behind the landscape, and the setting situations.

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