

DER-
HORNG
ART GALLERY



金光男
Mitsuo KIM

金光男

金光男 (Kim Mitsuo) 1987年出生於日本大阪市。2012年京都市立藝術大學研究所畢業自學生時期就開始源源不絕的創作，畢業後曾獲「VOCA展2014獎勵賞」（上野之森美術館，東京）、2016年「京都市藝術新人獎」。2014年獲選為金澤21世紀美術館「APERTO」第一屆藝術家，該企劃以個展形式介紹新銳藝術家而備受矚目。目前活躍於日本國內外。

學歷

- 2012 京都市立藝術大學藝術碩士
- 2010 京都藝術大學資訊設計學系學士

個展

- 2024 "浮游的空白" 德鴻畫廊 / 台南 台灣
- 2023 "Atomosphere" LEESAYA / 東京 日本
- 2022 "鬱悶的季節" 德鴻畫廊 / 台南 台灣
- 2021 "Goodbye My Love" LEESAYA / 東京 日本
- 2020 "Control Control" LEESAYA / 東京 日本
- 2014 "Passenger -ALLNIGHT HAPS-" HAPS / 京都 日本
"white light White heat" 金澤21世紀美術館 / 金澤 日本
"Darkroom/ghost" eN arts / 京都 日本
"CONFUSION" MA2 gallery / 東京 日本
- 2013 "CONTROL" eN arts / 京都 日本
"SWITCH" 也趣藝廊 / 台北 台灣
"a part" LIXIL Gallery / 東京 日本
- 2012 "row-thickness" Gallery PARC / 京都 日本
"Solo Exhibition" Maison franco-japonaise / 東京 日本

聯展

2025	"台北國際藝術博覽會" "ONE ART Taipei"	台北世界貿易中心 展演一館 / 台北 台灣 Hotel Metropolitan Premier Taipei / 台北 台灣
2024	"Group Show" "How to face our problems" "Documenting the Edge of Contemporary" "TERRADA ART AWARD 2023 Finalist Exhibition"	Omuro Museum / Mie Daikanyama Hillside Forum / 東京 日本 kyoto ddd gallery / 京都 日本 Warehouse TERRADA G3-6F / 東京 日本 "ONE ART Taipei" Hotel Metropolitan Premier Taipei / 台北 台灣
2023	"台北國際藝術博覽會"	台北世界貿易中心 展演一館 / 台北 台灣
2022	"MIKADO2- My baby collection" "Distant Everyday" "Forbidden colors" "Positionalities" "Forbidden colors"	TEZUKAYAMA GALLERY / 大阪 日本 LEESAYA / 東京 日本 SA · KURA Gallery / 愛知 日本 京都藝大展覽館 / 京都 日本 SA · KURA Gallery / 愛知 日本
2021	"MIKADO2" "DELTA Exhibition"	美術館 瑞雲庵 / 京都 日本 TEZUKAYAMA GALLERY / 大阪 日本
2019	"Smooth Accident"	MA2garely / 東京 日本
2018	"LIFE"	ART ZONE KAGURAOKA / 京都 日本
2017	"OVER FLOW"	GALERIE SUIRAN / 群馬 日本
2015	"Group Exhibition"	Galerie Aube / 京都 日本
2014	"ART TORONTO 2014" "KUAD graduates under 30 selected" "Beyond Memory" "ART TAINAN 2014" "3331 Art Fair - Various Collectors' Prizes -" "The Vision of Contemporary Art 2014" "Group Exhibition" "What's NEXT!?"	Metro Toronto Convention Centre / 加拿大 Galerie Aube / 京都 日本 MA2 gallery / 東京 日本 台南大億麗緻酒店 / 台南 台灣 藝術中心 千代田3331 / 東京 日本 The Ueno Royal Museum / 東京 日本 Bumpodo Gallery / 東京 日本 artzone / 京都 日本

聯展

2012	"Age of Prints" "台北國際藝術博覽會" "HANARART 2012" "KIAF 2012" "Montblanc Young Artist Patronage in Japan" "Gunma Biennale For Young Artists 2012" "2 - 19 - 19" "Emotion Release Reprise" "art award tokyo marunouchi 2012" "ANTEROOM PROJECT" "TOKYO FRONTLINE 2012" "Kyoto Art for Tomorrow"	女子美術大學美術館 / 神奈川 日本 台北世界貿易中心 / 台北 台灣 / 奈良 日本 COEX商場 / 首爾 韓國 Montblanc Ginza / 東京 日本 群馬縣立近代美術館 / 群馬 日本 / 大阪 日本 Art Site Gallery / 滋賀 日本 行幸通地下畫廊 / 東京 日本 京都安迪魯酒店 / 京都 日本 藝術中心 千代田3331 / 東京 日本 京都文化博物館 / 京都 日本
2011	"in me in you" "Group Exhibition" "out of the loop" "PORTO DI STAMPA" "University Print Exhibition Award Winners Exhibition" "PORTFOLIO SESSION" "Group Exhibition" "Group Exhibition" "RE-PRINT" "The 36th Annual Exhibition of the Association" Japanese Art Colleges Machida City Museum of Graphic Arts	京都市立藝術大學 京都市美術館 / 京都 日本 京都藝大展覽館@KCUA / 京都 日本 ART ZONE KAGURAOKA / 京都 日本 Bumpodo gallery / 東京 日本 Social Kitchen / 京都 日本 Bumpodo Gallery / 山形 日本 GALLERY KEI-FU / 京都 日本 bumpodo gallery / 東京 日本 町田市立國際版畫美術館 / 東京 日本
2010	"Group Exhibition" "Group Exhibition" "Group Exhibition" "The 35th Annual Exhibition of the Association"	Kyoto City Museum of Art / 京都 日本 0000gallery / 京都 日本 京都市立藝術大學 / 京都 日本 町田市立國際版畫美術館 / 東京 日本
2009	"Group Exhibition"	galleryAube / 京都 日本

獲獎

- 2023 TERRADA ART AWARD 2023 Finalist
- 2016 New face award of Kyoto city Art Award 2015
- 2014 VOCA 2014 Encouragement Prize
- 2012 Kyoto Art for Tomorrow 京都府新銳選抜展 / The Asahi Shimbun Prize 朝日賞
The exhibition of Kyoto City University of Arts
Gunma Biennale for Young Artists
2012 ,Encouragement Prize
ART AWARD TOKYO MARUNOUCHI 2012 / Judge' s Prize
ART AWARD TOKYO MARUNOUCHI 2012 / French Embassy Prize
- 2010 The 35th Annual Exhibition of the Association of Japanese Art Colleges
Collection Prize
- 2010 Kyoto City University of Art Graduation Exhibition / Department Prize

典藏

- Kyoto City Museum of Art
- Machida City Museum of Graphic Arts
- The Bank of Kyoto
- Kyoto City University of Arts
- The Dai-ichi Life Insurance Company

Mitsuo KIM

Mitsuo Kim was born in the city of Osaka in 1987, and graduated from the Kyoto City University of Arts Graduate School in 2012. He has remained energetically engaged in artistic production since his university days. After his graduation, he received the Encouragement Prize at the VOCA Exhibition in 2014 and the Kyoto City New Artist Award in 2016. In 2014, he was also selected for the very first installment of APERTO, a program series for introducing promising young artists in the form of solo exhibitions, held at the 21st Century Museum of Contemporary Art, Kanazawa. In addition to participation in these and other shows in Japan, he has been active in other countries.

Education

- 2012 Kyoto City University of Arts M.A. Fine Art
- 2010 Kyoto University of Art and Design B.A. Information Design

I Solo Exhibition

- 2024 "In the Flight" Der-Horng Gallery / Tainan, Taiwan
- 2023 "Atomosphere" LEESAYA / Tokyo, Japan
- 2022 "Blue Summer" Der-Horng Gallery / Tainan, Taiwan
- 2021 "Goodbye My Love" LEESAYA / Tokyo, Japan
- 2020 "Control Control" LEESAYA / Tokyo, Japan
- 2014 "Passenger -ALLNIGHT HAPS-" HAPS / Kyoto, Japan
"white light White heat" 21st Century Museum of Contemporary Art / Kanazawa, Japan
"Darkroom/ghost" eN arts / Kyoto, Japan
"CONFUSION" MA2 gallery / Tokyo, Japan
- 2013 "CONTROL" eN arts / Kyoto, Japan
"SWITCH" AKI Gallery / Taipei, Taiwan
"a part" LIXIL Gallery / Tokyo, Japan
- 2012 "row-thickness" Gallery PARC / Kyoto, Japan
"Solo Exhibition" Maison franco-japonaise / Tokyo, Japan

Group Exhibition

2025	"ART TAIPEI"	Taipei World Trade Center / Taipei, Taiwan
	"ONE ART Taipei"	Hotel Metropolitan Premier Taipei / Taipei, Taiwan
2024	"Group Show"	Omuro Museum / Mie
	"How to face our problems"	Daikanyama Hillside Forum / Tokyo, Japan
	"Documenting the Edge of Contemporary"	kyoto ddd gallery / Kyoto, Japan
	"TERRADA ART AWARD 2023 Finalist Exhibition"	Warehouse TERRADA G3-6F / Tokyo, Japan
	"ONE ART Taipei"	Hotel Metropolitan Premier Taipei / Taipei, Taiwan
2023	"ART TAIPEI"	Taipei World Trade Center / Taipei, Taiwan
2022	"MIKADO2- My baby collection"	TEZUKAYAMA GALLERY / Osaka, Japan
	"Distant Everyday"	LEESAYA / Tokyo, Japan
	"Forbidden colors"	SA · KURA Gallery / Aichi, Japan
	"Positionalities"	@KCUA / Kyoto, Japan
	"Forbidden colors"	SA · KURA Gallery / Aichi, Japan
2021	"MIKADO2"	Zuiun-an / Kyoto, Japan
	"DELTA Exhibition"	TEZUKAYAMA GALLERY / Osaka, Japan
2019	"Smooth Accident"	MA2garelly / Tokyo, Japan
2018	"LIFE"	ART ZONE KAGURAOKA / Kyoto, Japan
2017	"OVER FLOW"	GALERIE SUIRAN / Gunma, Japan
2015	"Group Exhibition"	Galerie Aube / Kyoto, Japan
2014	"ART TORONT 2014"	Metro Toronto Convention Centre / Canada
	"KUAD graduates under 30 selected"	Galerie Aube / Kyoto, Japan
	"Beyond Memory"	MA2 gallery / Tokyo, Japan
	"ART TAINAN 2014"	Tayih Landis Hotel / Tainan, Taiwan
	"3331 Art Fair - Various Collectors' Prizes -"	3331 Arts Chiyoda / Tokyo, Japan
	"The Vision of Contemporary Art 2014"	The Ueno Royal Museum / Tokyo, Japan
	"Group Exhibition"	Bumpodo Gallery / Tokyo, Japan
	"What's NEXT!?"	artzone / Kyoto, Japan

Group Exhibition

- 2012
 - "Age of Prints" Joshibi University of Art and Design - Art Museum / Kanagawa, Japan
 - "ART TAIPEI" Taipei World Trade Center / Taipei, Taiwan
 - "HANARART 2012" / Nara, Japan
 - "KIAF 2012" COEX / Seoul, Korea
 - "Montblanc Young Artist Patronage in Japan" Montblanc Ginza / Tokyo, Japan
 - "Gunma Biennale For Young Artists 2012" The Museum of Modern Art (Gunma) / Gunma, Japan
 - "2 - 19 - 19" / Osaka, Japan
 - "Emotion Release Reprise" Art Site Gallery / Shiga, Japan
 - "art award tokyo marunouchi 2012" Gyoko-dori Undergraund Gallery / Tokyo, Japan
 - "ANTEROOM PROJECT" HOTEL ANTEROOM / Kyoto, Japan
 - "TOKYO FRONTLINE 2012" 3331 Arts Chiyoda / Tokyo, Japan
 - "Kyoto Art for Tomorrow" The Museum of Kyoto / Kyoto, Japan
- 2011
 - "in me in you" Kyoto City University of Arts / Kyoto, Japan
 - "Group Exhibition" Kyoto City Museum of Art / Kyoto, Japan
 - "out of the loop" @KCUA / Kyoto, Japan
 - "PORTO DI STAMPA" ART ZONE KAGURAOKA / Kyoto, Japan
 - "University Print Exhibition Award Winners Exhibition" Bumpodo gallery / Tokyo, Japan
 - "PORTFOLIO SESSION" Social Kitchen / Kyoto, Japan
 - "Group Exhibition" / Yamagata, Japan
 - "Group Exhibition" GALLERY KEI-FU / Kyoto, Japan
 - "RE-PRINT" bumpodo gallery / Tokyo, Japan
 - "The 36th Annual Exhibition of the Association" Japanese Art Colleges Machida City Museum of Graphic Arts / Tokyo, Japan
- 2010
 - "Group Exhibition" Kyoto City Museum of Art / Kyoto, Japan
 - "Group Exhibition" 0000gallery / Kyoto, Japan
 - "Group Exhibition" Kyoto City University of Arts / Kyoto, Japan
 - "The 35th Annual Exhibition of the Association" Machida City Museum of Graphic Arts / Tokyo, Japan
- 2009
 - "Group Exhibition" galleryAube / Kyoto, Japan

| Award

- 2023 TERRADA ART AWARD 2023 Finalist
- 2016 New face award of Kyoto city Art Award 2015
- 2014 VOCA 2014 Encouragement Prize
- 2012 Kyoto Art for Tomorro / The Asahi Shimbun Prize
The exhibition of Kyoto City University of Arts
Gunma Biennale for Young Artists
2012 ,Encouragement Prize
ART AWARD TOKYO MARUNOUCHI 2012 / Judge' s Prize
ART AWARD TOKYO MARUNOUCHI 2012 / French Embassy Prize
- 2010 The 35th Annual Exhibition of the Association of Japanese Art Colleges
Collection Prize
- 2010 Kyoto City University of Art Graduation Exhibition / Department Prize



| Collection

- Kyoto City Museum of Art
- Machida City Museum of Graphic Arts
- The Bank of Kyoto
- Kyoto City University of Arts
- The Dai-ichi Life Insurance Company

創作理念 Art Concept

金光男運用絲網印刷技術，將影像轉移到塗有薄層石蠟的面板上。這些表面被印上他自己拍攝的照片。然後，他加熱這些影像，使蠟融化並隨後凝固。這些作品象徵著藝術家的個人視角，以及存在本身的不確定性和模糊性。

Applying silkscreen techniques, Kim transfers images to panels coated with a thin layer of paraffin wax. The surfaces are thereby printed with images of photos that Kim took himself. He then heats the images, whose wax melts and is then left to harden. The resulting works symbolize the artist's own vision, and even the uncertainty and nebulous nature of existence itself.

Cool的誕生：關於金光男的作品

推薦人：森山貴之（橫濱美術大學副教授）

面對金光男的作品時，我總會不禁想起1960年代的邁爾士·戴維斯（Miles Davis），他吹奏的曲調，在調式（modal）與自由（free）的縫隙之間，充滿著令人畏懼的張力。這種音樂性的感受是怎麼一回事呢？

金光男創作的《row》系列，絹印的油墨及作為載體的蠟的物質特性，在畫面中相互影響，可讓觀者強烈感受到影像的質感。而他以噴槍融化版印出來的部分畫面，使之成為與影像巧妙地同步發聲（synchronize）的噪音，把我原本企圖結構性地掌握作品的視線，不斷拉回到蠟與油墨之間看似不安凝固的現實，換句話說，就是將我理智的視線拉回到感性的視線。體驗或說重溫金光男的創作歷程，就好比聆聽一場扣人心弦的演出，讓人欣喜若狂。

金光男嘗試在蠟上絹印再加熱融化的手法，始於他大學時代。藝術家就是在大學生時，與作為載體、且擁有極強特性的蠟塊相遇。創作之初他想像，絹印在蠟上後再加熱，油墨就能融入蠟中；但實際上蠟是融化了，卻無法與油墨合而為一。印出來的影像就如「崩壞」的字義一樣，在表面上留下了痕跡。

話說回來，以希臘雕塑為題材（motif）的作品，或是近年的銀色油墨系列，或是裝置藝術的作品，確實都能看到「崩壞」被更加地強調，且似乎還能從中聯想到某種象徵性。

無論如何，金光男的作品，除了有效處理「蠟」這種富有生命力素材，甚或把崩壞的影像定格成一個脆弱、極度靜謐的畫面。透過藝術家的一舉一動所逆發的這種coolness，就是壓倒性地美麗、抒情，我想這就足矣。

或許在不久的未來，金光男為了尋找新的表現或是新的素材而必須接受挑戰的日子終將來臨。但無論新表現、新素材為何，我堅信他蘊含的coolness，將帶給我們超乎現狀的喜悅。

Critic Article

The Birth of Cool: About the Works of Mitsuo KIM

-Written by Takayuki Moriyama (Associate Professor,
Yokohama University of Fine Arts)

Whenever I see Kim' s Mitsuo works, I always think of Miles Davis in the 1960s, when he played tunes with a fearful tension between modal and free. What is this musical sensation all about?

In his "row" series, the material properties of the silkscreen ink and the paraffin wax interact on his works, giving the viewers a strong sense of the texture of the image. However, he uses the burner to melt part of the print and creates a noise texture, which is skillfully synchronized with the image, constantly pulling my gaze back to the reality, where the wax and ink are anxiously coagulating, as I try to grasp the work structurally. Experiencing or revisiting Kim' s creative process is like listening to a heart-stopping performance, and it is exhilarating.

Kim' s first try at screen printing on wax and melting it with heat when he was a university student. He encountered a block of wax that had very strong properties as a support. At first, he imagined that the ink would melt into the wax when he printed on the wax and heated it. But actually, the wax melted and the ink could not mix with the wax. Therefore, the printed images are the same as the meaning of" collapse" , and left traces on the surface.

To put it in another way, his works of motif based on Greek sculptures, his recent series of silver ink works, and his installations. It can be seen that "Disintegration" is more emphasized, and it seems that some kind of symbolism can be associated with it.

No matter how, Kim's work is not only effective in dealing with "wax" as a living material, or even freeze the collapsed image into a fragile, extremely quiet scene. The coolness that emerges through every move from artist, it is overwhelmingly beautiful and lyrical, I thought it is good enough.

Perhaps in the near future, Kim must accept the challenge of finding a new performance way or new material. But regardless of the new expressions and materials, I firmly believe that the coolness he embodies will give us even more joy than now.

展覽 Exhibition

► 台北國際藝術博覽會 Art Taipei 2025

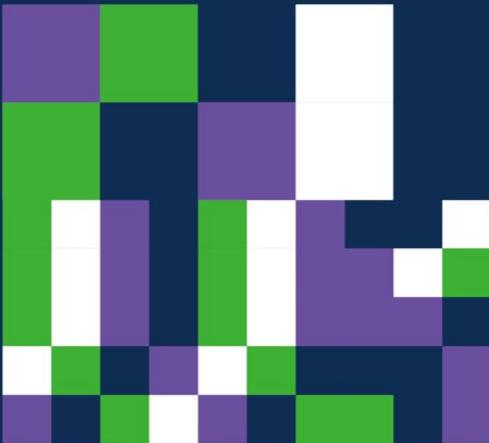


ART
TAIPEI

台北國際
藝術博覽會

2025 10.23-27

Booth
B34



【ART TAIPEI 台北國際藝術博覽會】

展位 | Booth B34

藝術家 Artist | 佛朗索瓦茲·佩特羅維奇 Françoise Pétrovitch、Tez KIM、
邱杰森 Chieh-SenCHIU、金光男 Mitsuo KIM、細江英公 Eikoh HOSOE

展期 Duration | 2025.10.24 (Fri.)-2025.10.27 (Mon.)

尊榮貴賓預展 VVIP Preview | 2025.10.23(Thu.) 12:00-21:00

貴賓預展時間 VIP Preview | 2025.10.23(Thu.) 15:00-21:00、2025.10.24(Fri.) 11:00-14:00

公眾展覽 General | 2025.10.24(Fri.) 14:00-19:00

2025.10.25(Sat.)、26(Sun.) 11:00-19:00

2025.10.27(Mon.) 11:00-18:00

地點 Venue | 台北世界貿易中心展覽大樓-世貿一館 台北市信義區信義路五段五號
Taipei World Trade Center Exhibition Hall - Hall 1 No. 5, Section 5,
Xinyi Road, Xinyi District, Taipei City



展出作品

Exhibition Works



Both#34

2024

H116.7 x W80.3 x D3cm

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner



Both#37

2024

H80.3 x W60.6 x D3cm

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner



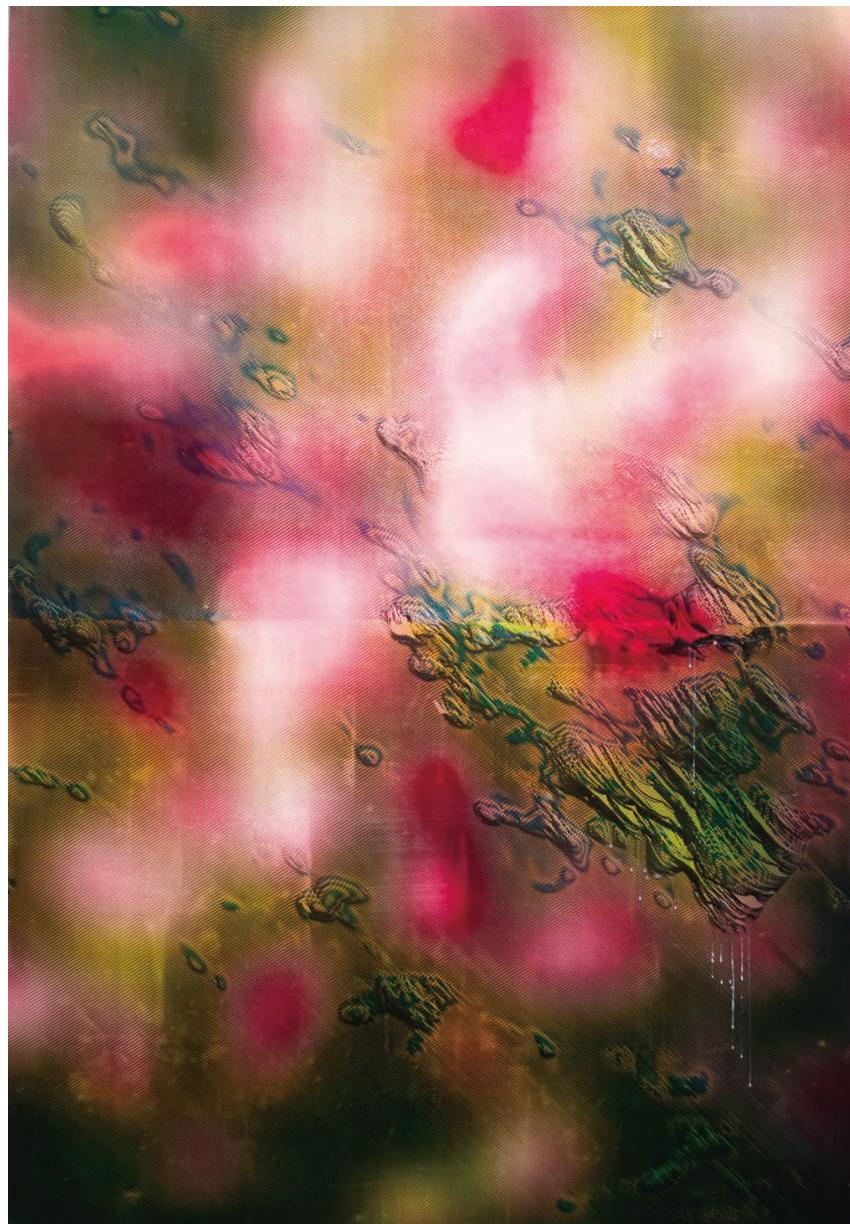
Both#38

2024

H53 x W41 x D2.5 cm

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner



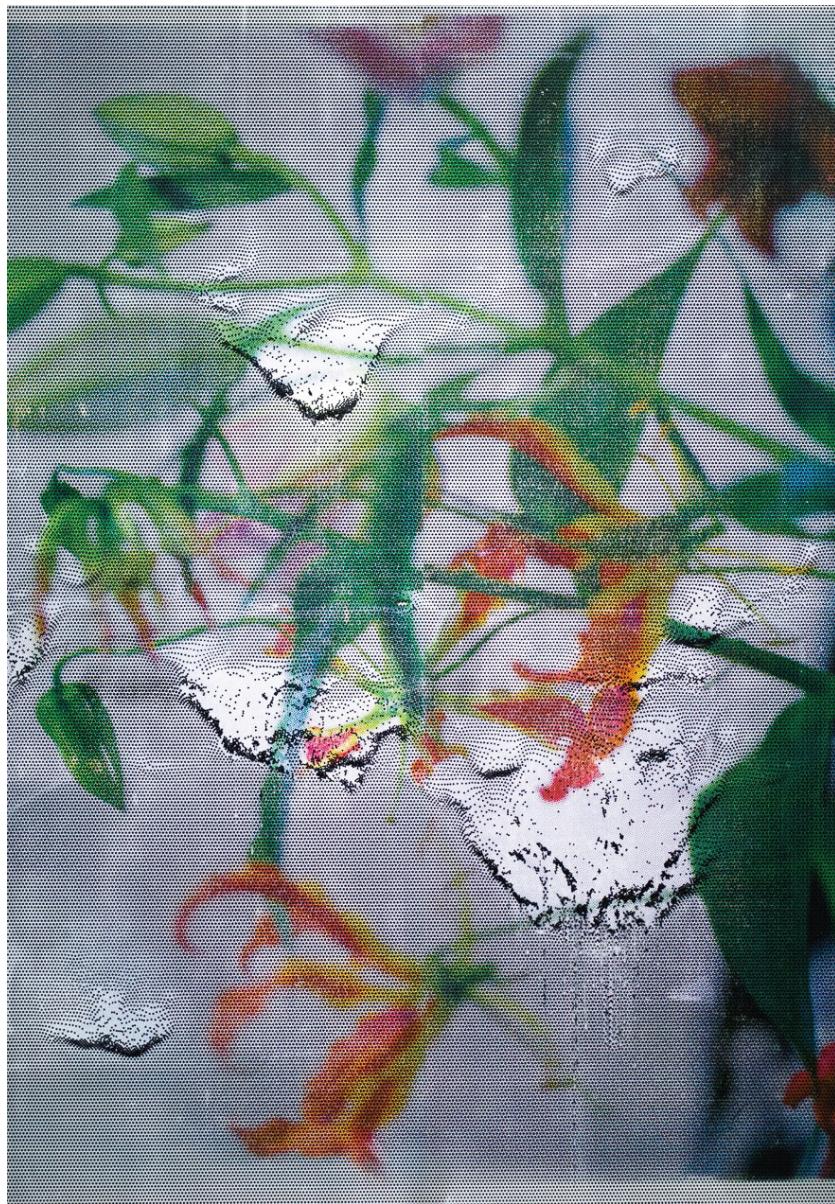
SUN#21

2024

H162 x W112 x D3cm

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner



Ceremony#9

2024

H162 x W112 x D3 cm

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner



Ceremony#11

2024

H65.2 x W53 x D3 cm

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner



Ceremony#14

2024

H53 x W41 x D2.5 cm

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner



Distance#5

2024

H65.2 x W53 x D3cm

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner



Distance#7

2024

H53 x W41 x D2.5cm

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner



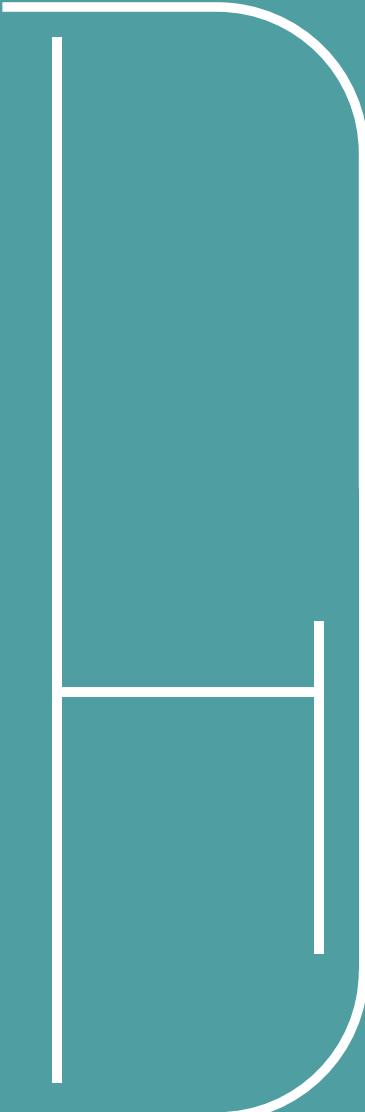
Distance#8

2024

H53 x W41 x D2.5cm

石蠟、絲網印刷、棉布、木板、燃燒

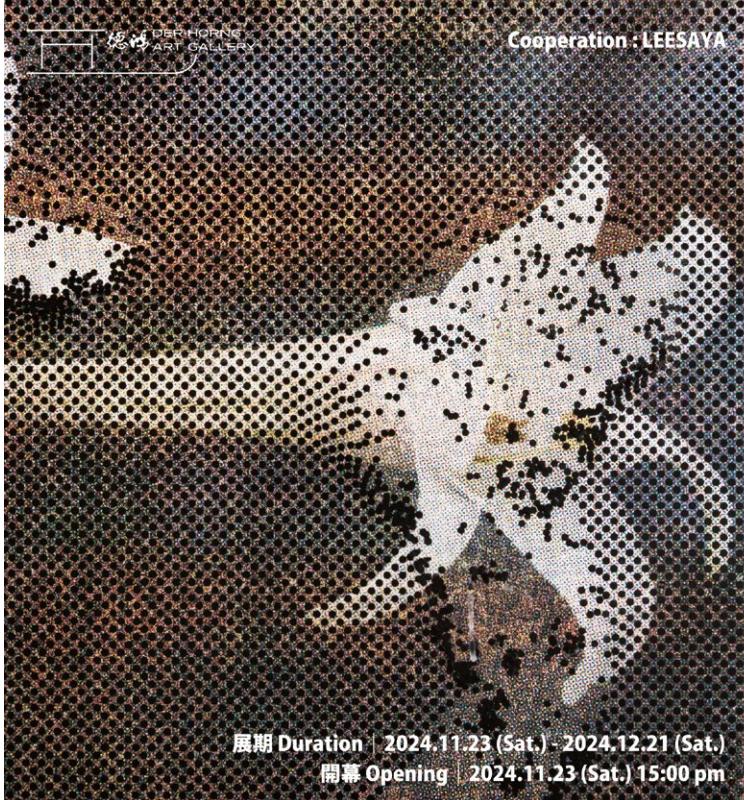
Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner



過去展覽

Previous Exhibitions

【浮遊する余白 金光男個展】 In The Flight - Mitsuo KIM Solo Exhibition



浮遊する
余白
In The Flight
Mitsuo KIM Solo Exhibition

藝術家 Artist | 金光男 Mitsuo KIM

展期 Duration | 2024.11.23 (Sat.) - 2024.12.21 (Sat.)

開幕 Opening | 2024.11.23 (Sat.) 15:00 pm

聯絡 Contact | info@derhorng.com | 06-2271125

展覽開放時間 Exhibition Opening Hours | (Tue.) ~ (Sat.) 11:00am-19:00pm

地點 Venue | 德鴻畫廊 (台南市中西區中山路1號) Der-Horng Art Gallery (No.1, Chung-Shan Rd., West Central Dist., 700007, Tainan, Taiwan)

浮游的空白 / 浮遊する余白

文 | 金光男

這幾年來，我常在路邊看到百合花。百合花一直都是這麼隨意生長嗎？在不經意查詢後，我發現這種花是台灣原產的高砂百合，似乎是用於園藝的高砂百合與日本特有的鐵砲百合雜交，誕生了名為「新鐵砲百合」的新品種。它的種子隨風飄散，迅速擴大繁殖範圍。這種百合花的變化，讓我聯想到自己的人生經歷。即使我已有妻子和孩子，並打算在日本紮根，但心裡總有種只有我一個人漂浮在半空中的感覺。這種感覺不時浮現，讓我困惑不已。然而，最近我逐漸感到這種「漂浮的感覺」並非僅是孤獨的表現，而是為了尋找未來全新的可能性而留下的空白。或許正因如此，我才會特別在意那些在凌亂生長的雜草之中綻放的白色高砂百合吧。

我的作品反映出這種內心的動搖。以絲網印刷技術將圖像轉印到石蠟上，讓圖像溶解和崩解的過程，是用來表現我的身分隨著時間和環境的變化變得模糊不明。那些溶解並逐漸模糊的部分、與依然清晰保留的部分，這種對比展現了我如何從過去走向未來，重塑自我，並在日常生活中繼續前行。

儘管高砂百合來自台灣，卻也適應了新的環境，並創造出新的品種，散布在夏日的路旁。同樣的，我也希望能夠在面向未來的過程中適應環境和社會，為自己創造歸屬之地。溶解中身分模糊的部分，反而顯示出面向未來，創造新事物的可能性。我希望能夠接受過去那個不安定的自己，同時繼續不斷地構築出全新的自我。

ここ数年道端に咲く百合をよく見かける。百合ってこんなに適当に咲いてたか？と何気なく調べたその花が台湾原産の高砂百合であることを知った。どうやら園芸用に持ち込まれた物が、日本固有種の鉄砲百合と交配して「新鉄砲百合」という新たな品種を生み出しその種が風に吹かれて飛び、急速にその生息域を広げているらしい。その百合の変化は、私自身の経験に重なる。妻と子どももいて、日本に根を張ったつもりでも、どこかで自分だけが宙に浮いているような感じが消えない。その感覚が、ふとした瞬間に顔を出し僕を悩ませる。でも最近は、そんな「浮いた感覚」をただの孤独じゃなく、未来に向けた新しい可能性を見出すための余白であると感じるようになってきた。だから乱雑に生える雑草の中で白い高砂百合が気になったんだと思う。

私の作品は、こうした内的な揺れ動きを反映しています。シルクスクリーンを用いてパラフィンワックスに転写されたイメージが溶け、崩れていく過程は、私自身のアイデンティティが時間や環境によって変化し、曖昧さを帯びていく様を象徴しています。溶けてぼやけていく部分と、はっきりと残る部分。この対比は、私が過去から未来に向かって、どのように自分自身を再構築し、日常を生きていくかを表現しています。

高砂百合は、台湾からやってきたにもかかわらず、新しい環境に適応し、新たな種を生み出してその存在が夏の路傍に散らばっている。同様に、私もこれから未来に向けて、環境や社会に適応しながら、自らの居場所を作り上げていきたい。溶けていくアイデンティティの曖昧さは、むしろ未来に向けた新たな創造の可能性を示すものとして捉える。過去に揺れ動く自分を受け入れつつ、新たな自分を築き上げていくプロセスを続けていければと思う。

Exhibition Statement |

In the Flight

Text by Mistuo KIM

In recent years, I've often noticed lilies blooming along the roadside. I wondered if these flowers simply grew anywhere at random. After looking them up, I discovered they were Formosa lilies, native to Taiwan. These lilies were introduced for gardening purposes and crossbred with Japan's native Easter lily, creating a new variety called the "New Easter Lily." Its seeds are carried by the wind, rapidly expanding its habitat. This transformation in the lilies mirrors my own experience. Despite having a wife and children and feeling as though I've established roots in Japan, I can't shake the sense that I'm still floating somewhere, untethered. This feeling creeps in unexpectedly, and it often disturbs me. But recently, I've begun to see this "floating feeling" not merely as loneliness, but as a space where new possibilities for the future might emerge. I think that's why I'm drawn to the white Formosa lily, standing out amidst the untidy weeds.

My work reflects these inner shifts. The way an image transferred onto paraffin wax through silk screen printing melts and disintegrates symbolizes how my identity shifts, becoming more fluid as time passes and my environment changes. Some parts dissolve and blur, while others remain sharp and distinct. This contrast reflects how I reconstruct myself, moving through daily life from past to future.

Just as the Formosa lily, though originally from Taiwan, adapted to its new surroundings and scattered its seeds along the roadside, I also hope to find my place in the future, adapting to my environment and society. I view the blurring of my identity not

ONE ART TAIPEI 2024



ONE ART
TAIPEI
2024
藝術 台北

金光男 Mitsuo KIM

藏家預展 COLLECTOR PREVIEW
2024.01.26 (Fri.) | 11:00 ~ 14:00

貴賓預展 VIP PREVIEW
2024.01.26 (Fri.) | 14:00 ~ 19:00

公眾開放 PUBLIC DAYS
2024.01.27 (Sat) ~ 01.28 (Sun)
11:00 ~ 19:00

地點 Venue | JR東日本大飯店 台北 (台北市中山區南京東路三段133號)
Hotel Metropolitan Premier Taipei
(No. 133, Sec. 3, Nanjing E. Road, Zhongshan District, Taipei City)

ROOM 1310



DEPHORNG
ART GALLERY

德鴻畫廊將於今年的「ONE ART TAIPEI 藝術台北2024」展出段沐、張文菀、辛綺、田島大介、金光男和Tez KIM 的作品，誠摯地邀請大家一同來現場欣賞。

We are pleased to announce that it will participate in " ONE ART TAIPEI 2024 "This time we will present Mu TUAN, Wen-Woan CHANG, XIN QI, Daisuke TAJIMA, Mitsuo KIM, Tez KIM,. We would like to invite you to join us.

德鴻畫廊展位 | Booth

ROOM 1310

藝術家 | Artist

段沐Mu TUAN x 張文菀Wen-Woan CHANG x 辛綺XIN QI x 田島大介Daisuke TAJIMA x 金光男 Mitsuo KIM x Tez KIM

藏家預展 | Collector Preview

2024/1/26 (Fri.) 11:00-19:00

貴賓預展 | VIP Preview

2024/1/26 (Fri.) 14:00-19:00

公眾開放 | Public Days

2024/1/27 (Sat.)- 28(Sun.) 11:00-19:00

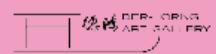
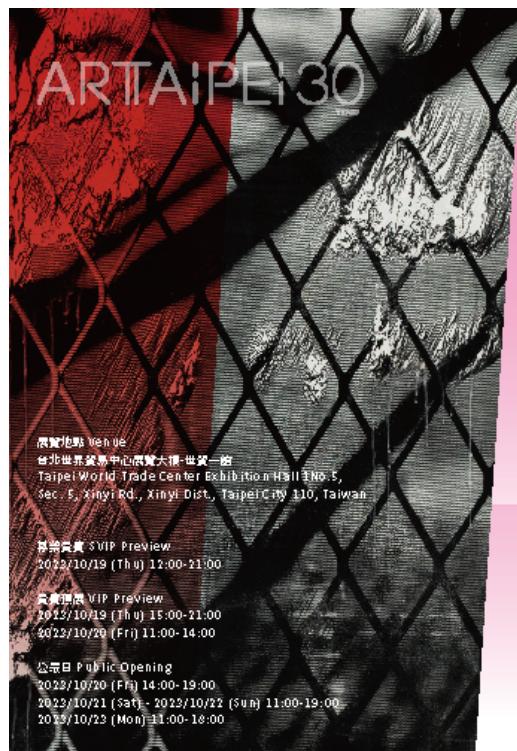
地點 | Venue

JR東日本大飯店 台北 (台北市中山區南京東路三段133號)

Hotel Metropolitan Premier Taipei (No. 133, Sec. 3, Nanjing E. Road., Zhongshan District., Taipei City)

ART TAIPEI 2023

台北國際藝術博覽會 2023



金光男
Mitsuo KIM

BOOTH
H-07

德鴻畫廊將於今年的ART TAIPEI 2023台北國際藝術博覽會展出段沐、金光男、Tez KIM以及Françoise Petrovitch 的作品，誠摯地邀請大家一同來現場欣賞。

We are pleased to announce that it will participate in "ART TAIPEI 2023" This time we will present Mu TUAN, Mitsuo KIM, and Tez KIM and Françoise Petrovitch. We would like to invite you to join us.

德鴻畫廊展位 | Booth

H-07

藝術家 | Artist

段沐 Mu TUAN x 金光男 Mitsuo KIM x Tez KIM x Françoise Petrovitch

尊榮貴賓預展 | SVIP Preview

2023/10/19 (Thu) 12:00-21:00

貴賓預展 | VIP Preview

2023/10/19 (Thu) 15:00-21:00

2023/10/20 (Fri) 11:00-14:00 活動時間 | Public Days

2023.09.06 (WED) - 2023.09.10 (SUN)

地點 | Venue

台北世界貿易中心-展演一館

Taipei World Trade Center Exhibition Hall 1

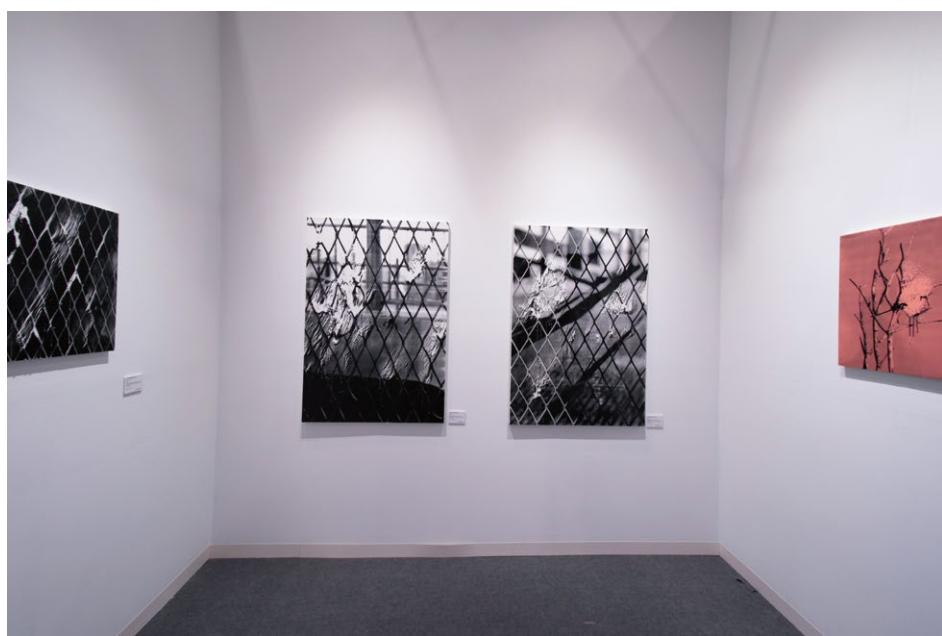
公眾日 | Public Opening

2023/10/20 (Fri) 14:00-19:00

2023/10/21 (Sat) 11:00-19:00

2023/10/22 (Sun) 11:00-19:00

2023/10/23 (Mon) 11:00-18:00



金光男個展 - 鬱陶しい季節 Mitsuo KIM Solo Exhibition - Blue Summer



展覽資訊：

術家Artist | 金光男 Mitsuo KIM

展期 Duration | 2022.9.12 (一) - 2022.10.08 (六)

開幕 Open | 2022.9.17 (六) 15:00

聯絡 Contact | info@derhorng.com | 06-2271125

地點 Venue | 德鴻畫廊 (台南市中西區中山路1號)

展覽論述（中）|

藍色夏天 / 鬱悶的季節

文 | 金光男

難以忍受的悶熱、煩膩的新聞，資訊像令人不快的濕氣一樣糾纏不休。瞬間愉悅的視覺享受，還有人們漫無目的地流露出的、不負責任的話語。

我並沒有拜託它，但糾纏不休的濕氣阻礙了我的行動，甚至干擾了我的思緒。

即使我想在眼前的蠟上版印，但濕度總是滑入油脂之間。看似溫柔地庇護……一邊說著「我懂你！交給我吧！」的同時，一邊妨礙著我。衆所皆知，油和水是無法相容的。

要不然，流通一下空氣吧！或是開一下冷氣呢……可惜我的工作室，就是沒有那種資產階級的機器……

明明已2022年了，我卻對彷彿數十年前的事情厭煩地發著牢騷。照片無法捕捉的濕度、氣味……和焦躁。

就如同在嘲笑這一切，手掌的另一個世界輕快地泛起光暈。我突然驚覺到，不知是否該稱為自我意志的那個當下，已不斷地在流動，在我說出口的瞬間，當下已成為過去。

展覽論述（日）|

ブルーサマー/鬱陶しい季節

たまらなく蒸し暑く、うんざりなニュース、不快な湿度の様に纏わりつく情報と心地の良い刹那的な目の快楽と垂れ流す着地点のない人任せな言葉。

お願いしたわけでもなく、纏わりつく湿度がこちらの行動どころか意思まで邪魔をしてくる。

眼前のWaxにプリントしようとしても、油の間に湿度を滑り込ませてくる。優しく庇護する様に…あなたの事をわかっているよ！任せて！と言いながら邪魔をしてくる。皆知っている筈、水と油は仲良しではない。

じゃあ、空気を替えよう。空調でも入れようか…生憎そんなブルジョワな機械は僕のアトリエには無い…

2022年にもなるのに、まるで数十年前の様な事をしつこく、ぶつくさ言っている。写真では捉えきれない湿度、匂い……苛立ち

それらを笑う様に、サラッと発光する手の平の別世界。絶えず流れて、自分の意志と呼べるのかわからない行動とハッと気づく今、と言った瞬間に過去になる今

金光男

Exhibition Statement |

Blue Summer / Gloomy Season

Unbearably muggy, disgusting news, information with a stickiness like uncomfortable humidity, the feel-good momentary pleasure of the eye, and the endless efflux of irresponsible comments with no point or conclusion.

I didn't ask for it, but the sticky humidity interferes with not only my activity but even my intentions.

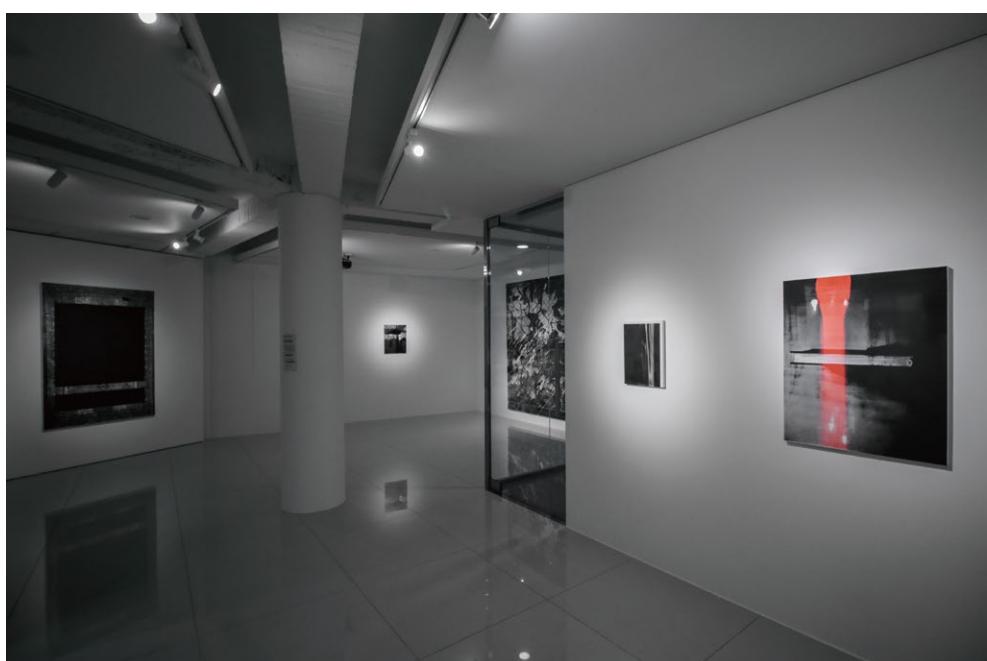
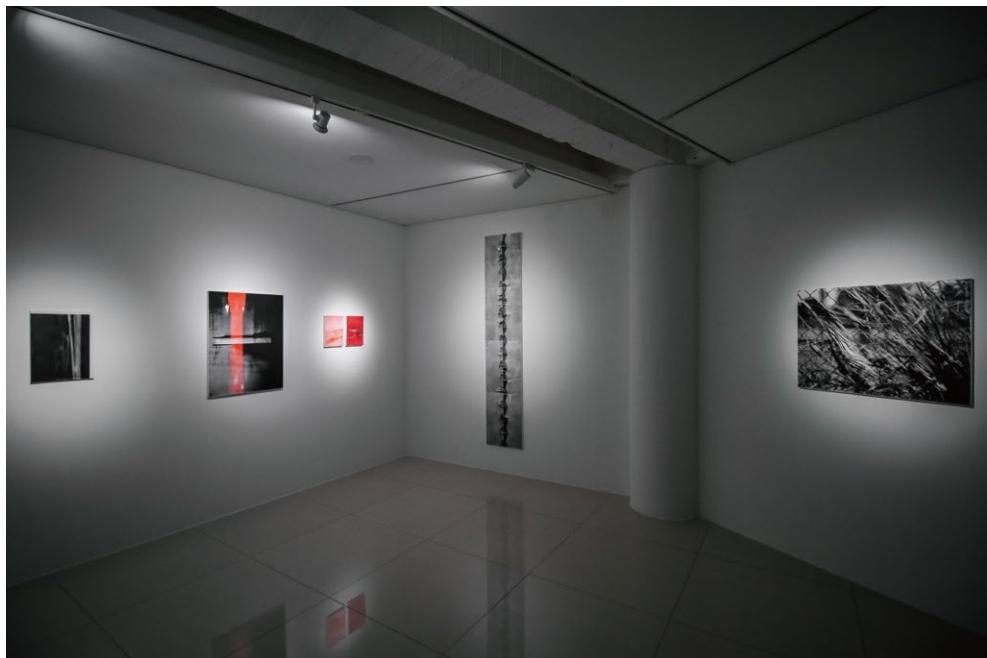
When I try to print on the wax before my eyes, the humidity slides in between the oil, as if to gently protect it. "I understand what you are doing, you know! Just leave it to me!" it seems to say as it interferes. Everyone knows that oil and water do not get along.

"Well, how about letting in some fresh air? Turning on the air conditioner, for example?" Unfortunately, my studio is not equipped with that bourgeois contraption.

Persistently griping about things as if it was a few decades ago although we are already in 2022. The humidity and odors that cannot be captured in photographs. Irritation.

A different world in the palm of a hand, emitting a soft glow of light. Constantly flowing, and then comes the instant of now, when I suddenly notice the action which I am not sure could be called my will, and the present becomes the past.

Mitsuo Kim



Positionalities

Positionalities

東恩納 裕一

Yuichi Higashionna

金 光男

Mitsuo Kim

山田 周平

Shubei Yamada

Positionalities

2022.7.30 Sat — 8.28 Sun

@KCUA

KYOTO CITY UNIVERSITY OF ARTS ART GALLERY

Positionalities

展出藝術家：金光男、東恩納裕一、山田周平

展覽策畫：山本浩貴

展覽日期：2022年7月30日（六）– 2022年8月28日（日）

展覽場地：京都市立藝術大學藝廊@KCUA（京都府京都市中京區押油小路町238-1）

開館時間：11:00–19:00 | 休館日：禮拜一

入場費：免費

「Positionalities」の言葉を冠した本展は、3人の現代アーティスト（山田周平、金光男、東恩納裕一）の作品を並置することを通じて、作家が多様な社会・政治的問題にアプローチするときの立ち位置の重層性を浮かび上がらせる。これまでアーティストが社会・政治的問題に接近を試みるときの、その立ち位置の差異はあまり問われてこなかったように思われる。

「ソーシャリー・エンゲージド・アート」や「アート・アクティビズム」などの用語の流行が示唆するように、今日ではアーティストが作品制作を通して様々な社会・政治的イシューに切り込むことは一般的となった。ソーシャリー・エンゲージド・アートやアート・アクティビズムの観点から眺めると、美術史的文脈とも接続させながら、芸術を通して社会と個人の関係性を問い合わせてきた山田、金、東恩納の実践はいずれもユニークかつ重要なものと言える。加えて、ときにエモーショナルにときに挑発的に鑑賞者を刺激する彼らの作品は、アナリティカルで客観的視座を備えた作品の多い日本におけるソーシャリー・エンゲージド・アートやアート・アクティビズムの領域で異彩を放つ。

山田周平は現代社会に対する深い問題意識と関心をもちながらも、作品における彼の立ち位置は一貫してニヒリストックで冷笑的である。在日コリアン3世の金光男にとって、作品のテーマともつながるアイデンティティの問題は、つねに自らの実存にまとわりつき容易に距離をとって眺められるものではない。東恩納の代表作である、蛍光灯を主要モチーフとする「シャンデリア」シリーズは、日本社会に浸透するメンタリティを批評的に浮かび上がらせるが、作品のなかで彼自身の存在感は極限まで減じられている。

山田、金、東恩納はいずれも「社会-個人-歴史」の連累のなかで過激で挑発的な芸術実践を行い、それらは言語化しにくい感情や情動、あるいはその徹底した欠如に基づけられている点で共通する。だが、興味深いことに、彼らの作品における彼ら自身の立ち位置は大きく異なる。

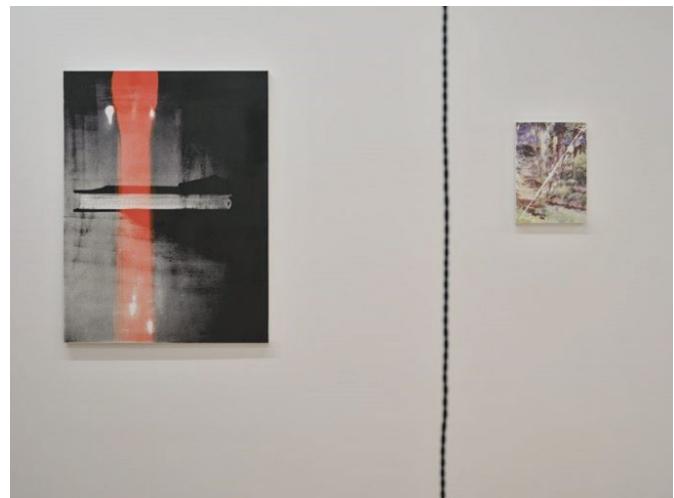
複数形の「Positionalities」をタイトルに掲げる本展では、社会・政治的批評性をはらむ現代アート作品のなかにアーティストたちの異なる立ち位置（ポジショナリティ）を前景化したい。それゆえ、この展覧会は「ソーシャリー・エンゲージド・アート」や「アート・アクティビズム」をめぐる学際的議論に対しても、新たな角度から一石を投じるものとなる。

山本浩貴（本展キュレーター）

► Goodbye My Love

グッド・バイ・マイ・ラブ

For this exhibition, Kim looks back on his own roots for perspective on considering where he is now. During World War II, many foreign nationals came to Japan because of poverty or various other factors. Kim said his mother emigrated to Japan from the Korean peninsula at around age five. He was brought up hearing many stories of her personal experiences. One story that especially sticks in his mind is how his mother as a little girl kept holding onto a single biscuit that was given to her when she was on the road and had nothing to eat.



©Photo by Ichiro Mishima

展覽日期：2021.9.18–2021.10.10

展覽地點：LEESAYA Gallery

The title of the exhibition was taken from the eponymous song by Ann Lewis, which was a favorite of her mother's.

Goodbye my love, on this street corner
Goodbye my love, let us walk away
You going right, and I going left
Whoever looks back is the loser

The above lyrics at the start of the song which his mother loved send Kim's mind back to the Jeju April 3 Incident of 1948, the outbreak of the Korean War in 1950, and the particulars of how she came to live in Japan.

In the present age, it is said that society has become more tolerant of diversity, and all sorts of people are more able to move freely across national borders, regardless of race and nationality. Nevertheless, the refugee problem and strife still loom very large as global issues. In Kim's works, we can discern the social cycles that are inevitably formed, the thin reality of events happening in distant countries, and a variety of sentiments that can be shared by a great number of people today. Please be sure not to miss *Goodbye My Love*, a solo exhibition by Mitsuo Kim.

Artist Statement |

I bought an old rowboat and painted the hull, which was green, a deep red. I thought the red would look better on the waters of ponds and lakes. It took me about a year to remove rotted planks and repair cracks. I had ridden several times on large ferries and other boats, and figured there would not be much difference. But when I got in and started to row, I was filled with an ineffable feeling. As I rowed the boat, which cut through the water so close to the surface, all kinds of thoughts passed through my head. Humanity's invention of boats. The inability to go in a straight line due to the wind and water current. Not catching any fish. Then remembering how my grandparents crossed the sea. Belief in stories about the past I heard not from the principals but from people who said they had heard it from them, even though I thought they were probably embellished. Belief in stories I heard straight from the principals, even though they too contained vague memories and were probably embellished by emotions. The arbitrary rewriting of stories in my own mind for a tragic effect. The green hull of the rowboat repainted red. My dislike of the color red to begin with. Handing a small child a biscuit to stop her from crying. Crossing the sea at night, hidden in the hold of a fishing boat. My Japanese wife, son, and hazy notions about what lies ahead.

► CONTROL CONTROL

H



展覽日期：2020.10.10–2020.11.15

展覽地點：LEESAYA Gallery

Artist's Statement |

Several years have passed since I began living in the country. As compared to our former quarters, the land and house, where my wife's grandparents once lived, are larger and more comfortable. There are also a field for farming and a garden. However, the lot is covered with a lush growth of weeds that form a habitat for mosquitos, various other insects, and other living things.

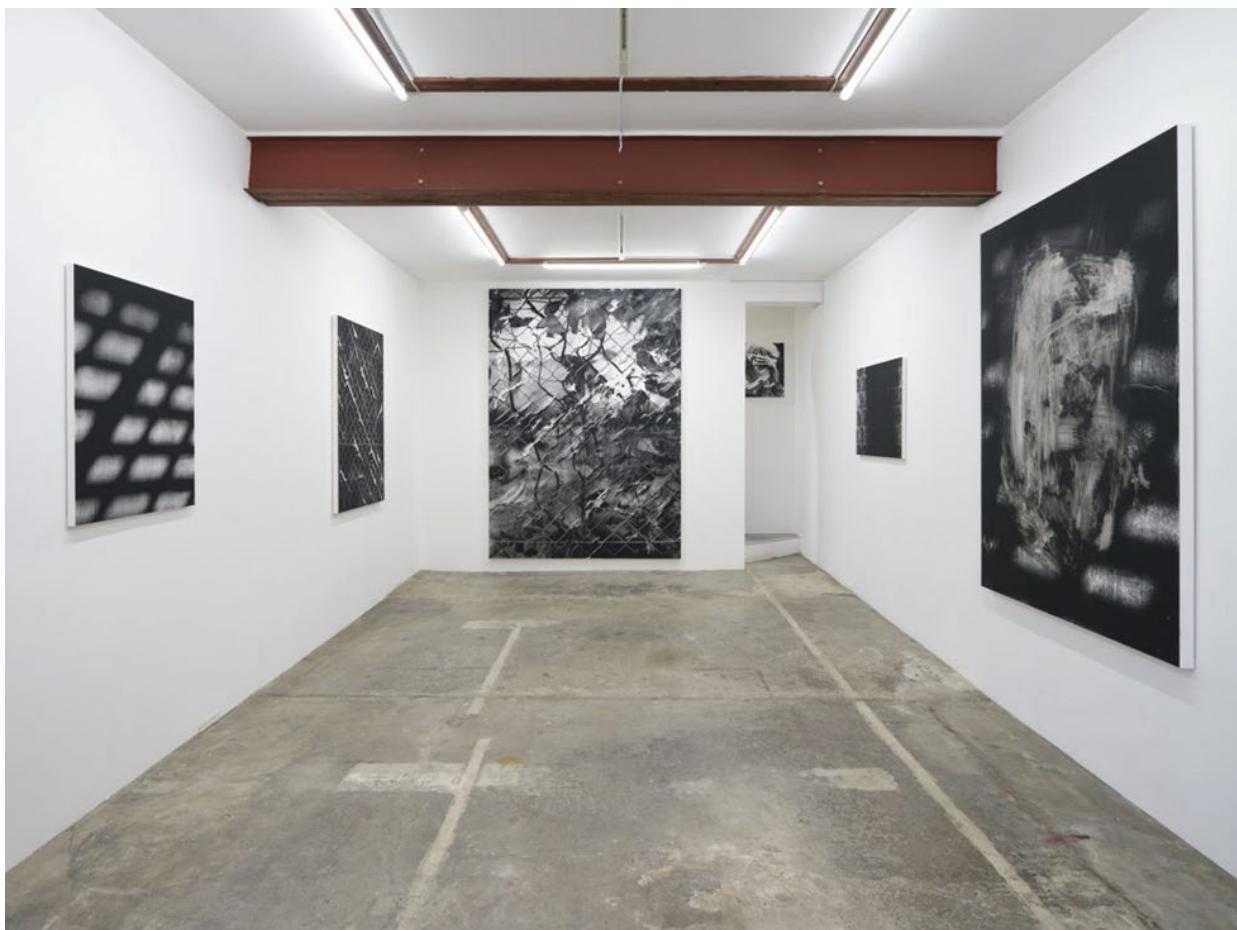
Because weeds had not been any part of life where I formerly lived, I was put out by their growth. Even if I diligently cut them down with a weed-cutter and cleaned up the grounds, after a few days, they would grow back so high that, moistened by the nighttime dew, they would leave my trousers wet if I brushed against them while walking.



To make things worse, the weeds spread across the boundary of our lot and intruded into that of a neighboring house.

If the lots had been demarcated by concrete, it would be clear at a glance from which side the weeds had spread. The area, however, had once been farmland, and the boundary in parts of it was not marked on the ground. Taking a close look at the growth of the weeds, I noticed that herbicide had been applied by the owner of the adjoining land, which repelled me for some reason. The weeds would soon grow back again anyway, I thought.

I was cutting the weeds when two opposing heads of state had a meeting in some country. I was also cutting them when a helicopter liable to break down flew by overhead. The weed problem, always right in front of me...



©Photo by Ichiro Mishima



©Photo by Ichiro Mishima

Then one day, I came across these words of an expert weed cutter in a book: "Don't cut the weeds back so far that you can see the ground. Cut them back to a more shallow depth, so that the sunlight does not reach the ground around them." He suggested cutting leaves and then covering the ground with them to impede photosynthesis and thereby slow growth. And the leaves would eventually decompose and become mulch. This was really eye-opening. The author was truly an expert. I had been all wrong in my approach to weeding. I had gotten it into my head that I had to cut the weeds back until the bare earth appeared, the way that Nobita-kun* weeds. It surely cannot be easy to get entirely rid of the weeds rooted in this land, and the right path instead lies in changing my way of dealing with them, and learning to live with them.

At the same time, I realized the importance of light and shade, and of altering my angle of vision and perspective.

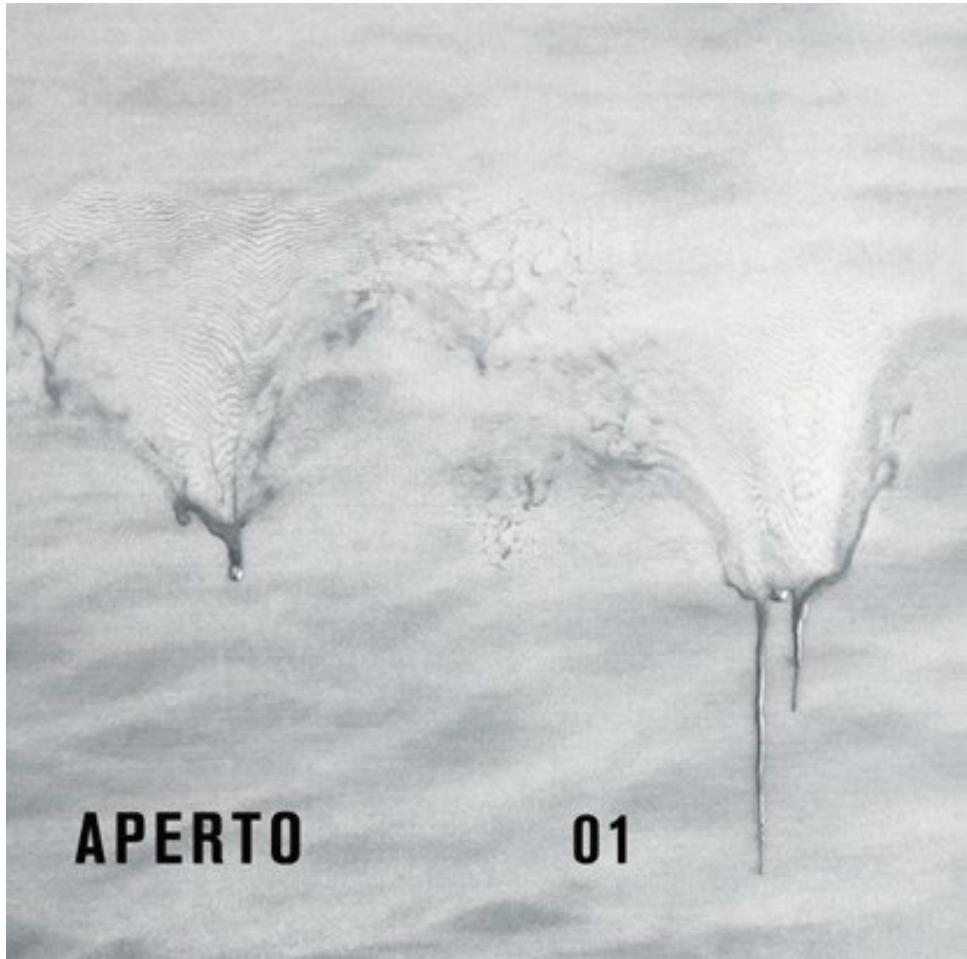
A spider web you see becomes invisible in the sunlight. The creepy feeling of having a strand spun by a spider stick to your face. A strand that you cannot see but nevertheless perceive. The sensation that lingers even after you have removed the strand. Something like that.

Mitsuo Kim



©Photo by Ichiro Mishima

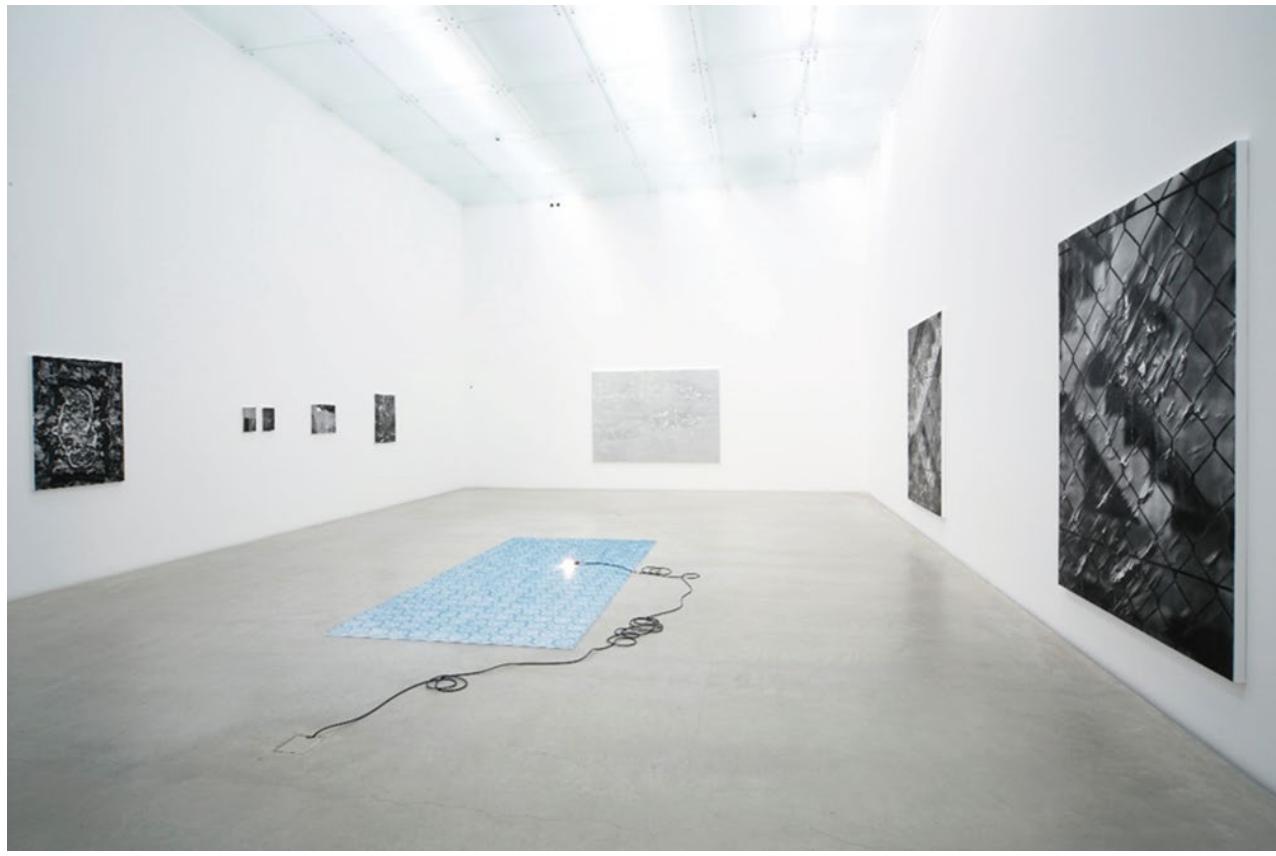
APERTO 01 金光男 「White light White heat」



2014.09.13 – 11.24 金澤21世紀美術館

本展「金光男 (KIM Mitsuo) White light White heat」は、今まさに興りつつある新しい動向に目を向けて、新進気鋭の若手作家を個展形式で紹介する新しいシリーズ「アペルト」の第1回目です。

金光男はシルク・スクリーンの技法を使って、イメージの反復と、反復にたぐりよせられたイメージ間の関係性を模索しています。板にパラフィン・ワックスを薄く敷き、その上にシルク・スクリーンで画像を転写しただけでなく、その表面に熱を加え、パラフィン・ワックスが溶融してイメージが崩壊する寸前で固められた作品群。イメージが完全に崩れ、パラフィン・ワックスと共に溶け出したインクの部分は無地に戻り、虚無な空間として残されています。平面でありながら、ワックスの盛り上がりによってかき乱された表面は、そのまま金自身の身体行為の痕跡でもあるのです。フェンスや梯子の、崩れてはっきりとしない輪郭によって、曖昧な境界の向こう側に、もうひとつの光の世界が感じられます。素材と技法の特徴を生かしながら、相対する現象が同じ世界にあることを暗示させ、本来のあるべき姿から本質を失っている状態を可視化しようとしています。



"Aperto," a new series, takes a solo exhibition format to highlight up-and-coming young artists and examine new trends in the making. "KIM Mitsuo: White light White heat" is the inaugural exhibition in this series.

Kim Mitsuo employs silk-screen techniques to explore the relationship between serial images and the image they produce as a total effect. Spreading a thin layer of paraffin wax on a board, he transfers an ink image to the wax using silk screen. He then exposes the surface to heat and melts the wax, halting the process to let it harden just before the image disappears entirely. The ink portions that melt along with the wax return to an unfigured state and remain as spaces of emptiness. Although a two-dimensional work, its surface is disturbed by projections of the wax and shows the traces of Kim's own physical actions.

The indistinct, broken lines of a fence or chair form an ambiguous boundary, causing us to sense another world of light beyond. While giving play to the qualities of his materials and techniques, Kim implies that opposing phenomena exist in the same world and gives visual embodiment to a situation in which the essential spirit of what we expect to see is missing.

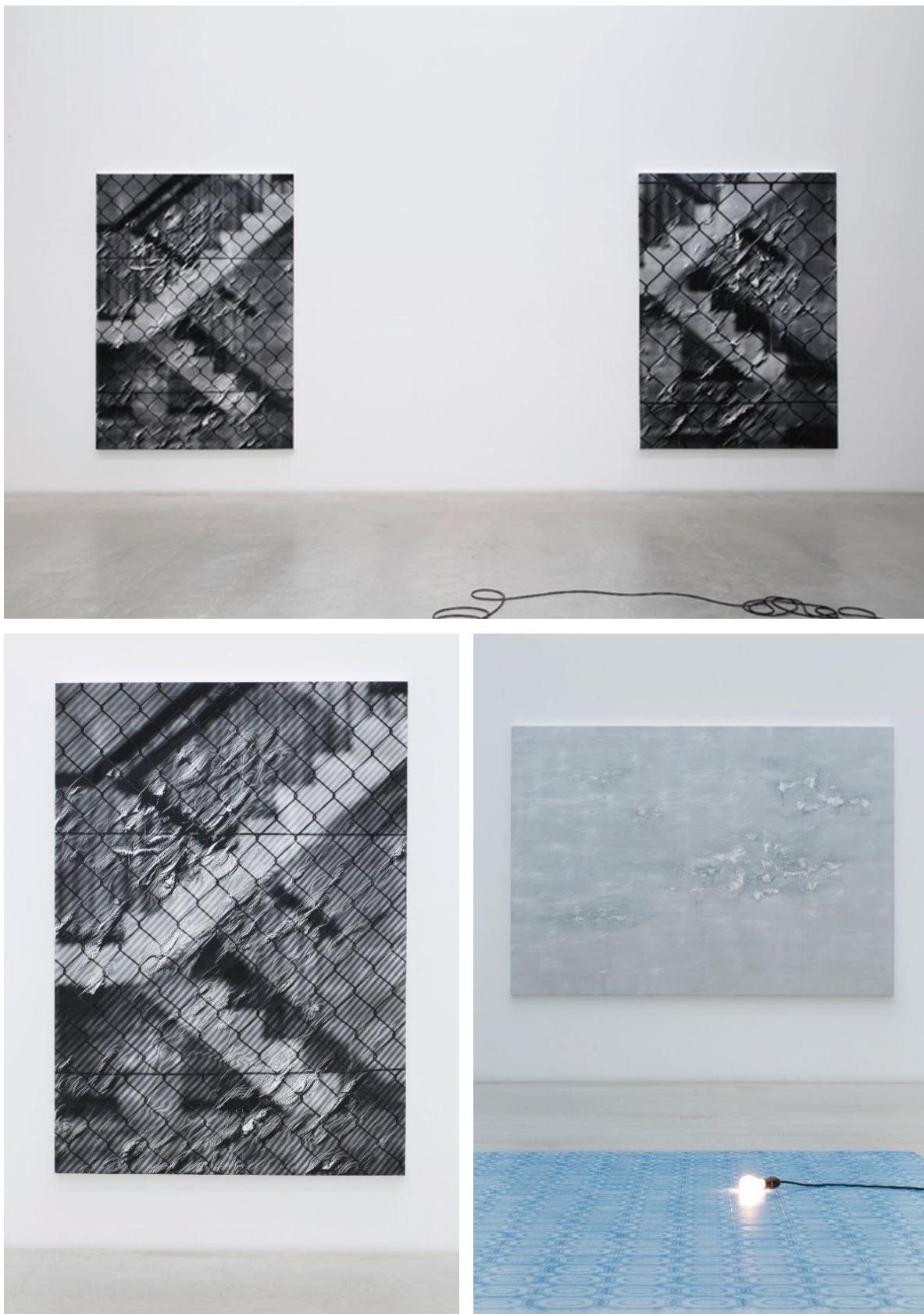


photo : KIOKU Keizo

courtesy : 21st Century Museum of Contemporary Art, Kanazawa

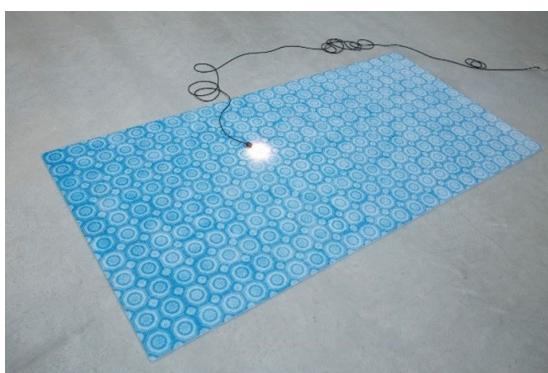
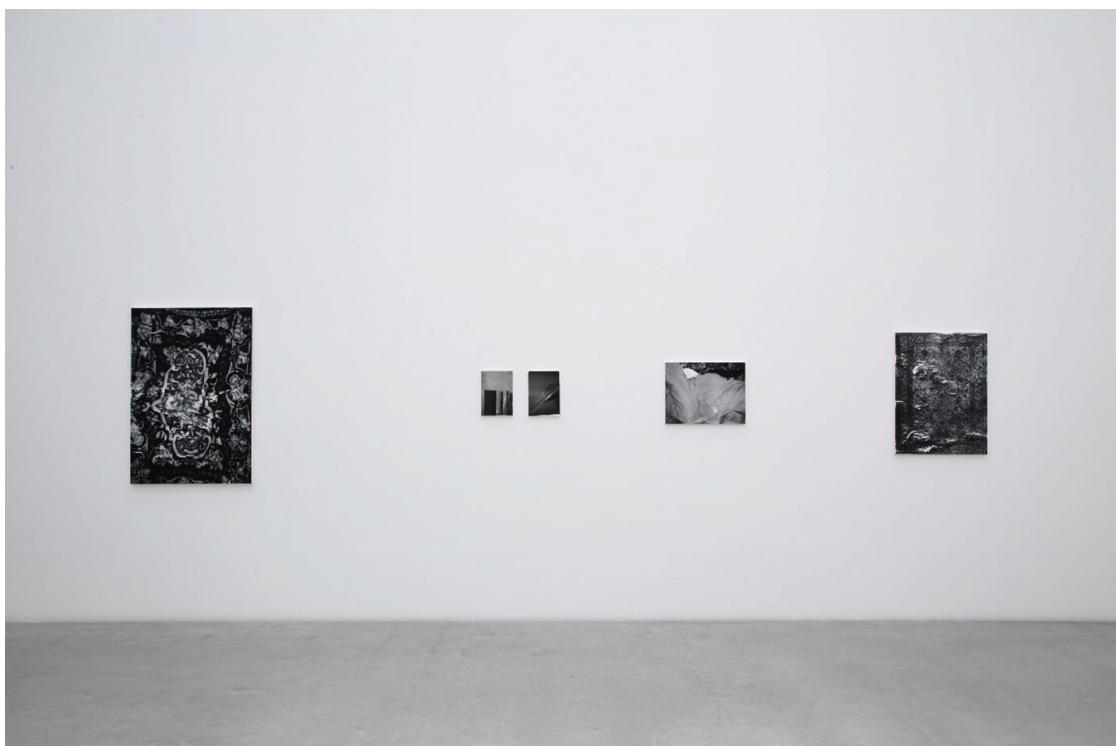
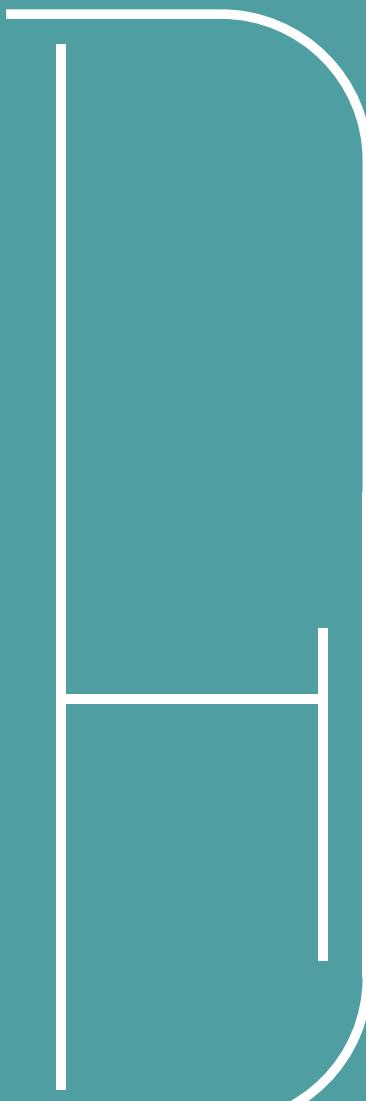


photo : KIOKU Keizo

courtesy : 21st Century Museum of Contemporary Art, Kanazawa



報導
Press

金光男個展「浮遊する余白- In The Flight」：在影像的模糊與 崩解中詮釋自我的身分書寫

2024-12-04 | 撰文者：張家馨

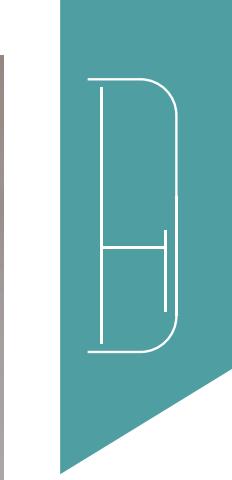
「浮遊する余白- In The Flight」作為本次金光男在德鴻畫廊的展覽命題，它切割出了藝術家對於前方無所適從、飄忽不定的狀態，猶如展翅短暫的蜉蝣，在無根漂浮中探尋可能的方向。

金光男有感於近年來經常在路邊看到的百合花，心生好奇並經過查詢後發現，這種花是台灣原產的高砂百合與日本特有種的鐵砲百合交配繁衍，誕生了名為「新鐵砲百合」的新品種，其種子隨風飄散，在新的環境中迅速繁衍。自然環境的小小變動，讓金光男聯想到了自己的人生經歷。

金光男的孩子出生後全家搬到日本的三重縣。長年居住於大阪、京都等大城市的他，過去沒有必要進行的除草甚至是與大自然的對峙，都超乎想像地考驗著他的生存能力。金光男作為韓國第三代移民，他的祖父母因韓國殖民時期的動盪遷徙至日本，而他自己也在不同的文化背景中穿梭、扎根。然而，即便已在日本成家立業，他的內心依舊充滿一種游離於歸屬與漂泊之間的懸浮感。這種感受並非單純的孤獨，而是一種自覺的虛空狀態，為探尋未來可能性預留的未知與開闊。



金光男個展「浮遊する余白- In The Flight」展場一景。圖 / 德鴻畫廊提供。



金光男個展「浮遊する余白- In The Flight」展場一景。圖 / 德鴻畫廊提供。

石蠟與影像：物質性的寓言

金光男的創作捨棄機器的印刷而是以絹印技術和石蠟的結合，重新譜寫數位影像。創作過程中，藝術家將洋紅 (M) 、青色 (C) 、黃色 (Y) 的版次依序印刷於面板之上，隨後覆蓋一層石蠟，最後以黑色 (K) 版進行層疊印刷。當墨水與石蠟在物理性質的作用下產生溶解、影像錯位和各種誤差時，影像結構隨之發生變異，生成獨特的摩爾紋 (moiré) 效果。這一動態的轉化過程，既象徵著金光男作為個體的生存狀態，也在某種程度上折射出當代世界裡不斷變動、不可預見的局勢和矛盾。



金光男作品 - 〈Both#33〉，2024，
石蠟、絲網印刷、棉布、木板、燃燒，
H194xW130.3xD4 cm。圖 / 德鴻畫廊提供。

正如金光男所述，石蠟常被用作脫模劑，其表面特性使墨水難以穩定附著。然而，隨著墨水中溶劑成分逐漸滲透並侵蝕石蠟表層，墨水得以最終穩固地固定在其表面。由點與線構成的圖像在此過程中受到多重外力的影響，包括流動、重力、細微的刮痕，以及作品在水平或垂直擺放時的狀態，最終呈現出融化、流動與解構的改變。石蠟則在冷卻與硬化的過程中，凝固於影像的某個位置，作品最後則成為了這些外力流動軌跡的紀錄。這種由環境變數帶來的不確定性，讓金光男的影像創作在某種程度上交付於時間與偶然的力量，使原本靜止的畫面產生了細微但深刻的變異。然而，對於金光男而言，這些外力並未削弱影像的完整性，反而成為創作過程中不可或缺的核心元素。



金光男作品 - 〈Ceremony#10〉，2024，
石蠟、絲網印刷、棉布、木板、燃燒，
H116.7xW80.3xD3 cm。圖 / 德鴻畫廊提供。



金光男作品 - 〈Ceremony#9〉，2024，
石蠟、絲網印刷、棉布、木板、燃燒，
H162xW112xD3 cm。圖 / 德鴻畫廊提供。

就像是作品〈Both#34〉，細看之下畫面中有著石蠟的柔軟流動感，它滑動的痕跡為嚴謹的結構增添了一份有機的生命氣息。絹印印刷的冷靜、縝密，與燃燒所留下的即興傷痕形成對比，石蠟的物質性介入與手工印製過程中的偶然交錯，使原本「完整」的影像經歷了「崩解」。這種在傳統印刷技術中常被視為副產物的現象，在金光男的作品中被重新賦予了重要性，其以當代藝術的視角，將過去被視為「干擾」或「缺失」的摩爾紋，重新賦予美學價值。摩爾紋不再是被排斥的工業遺跡，而是影像建構的核心語言。



金光男作品 - 〈Both#34〉，2024，石蠟、絲網印刷、棉布、木板、燃燒，
H116.7xW80.3xD3 cm。圖 / 德鴻畫廊提供。

甚至是在〈In The Flight〉之中，金光男將網點與滴蠟直接作為畫面中的碎語，脫離影像中心，讓原本應當依序排列的原點任意分佈，並且緩緩向下滲落。藝術家所拍下的百合花從純粹的平面影像，經過干預後游離成具有動態、質感、厚度等的狀態，影像的表層逐漸瓦解，花朵的形式被重新編織。這種崩解的視覺語彙，是金光男表達自我身份的一種方式。他藉由影像中不斷變化與模糊的特性，隱喻個人身份隨時間與環境變遷而逐漸模糊、不可捉摸的狀態。這樣的概念除了挑戰影像完整性的既定思維，也探索了個體的存在意義。



金光男作品 - 〈In The Flight〉 (局部) , 2024 ,
石蠟、絲網印刷、棉布、木板、燃燒 ,
H80.3xW60.6xD3 cm。圖 / 德鴻畫廊提供。

模糊的美學 - 在消費影像中尋找意義

倘若撇除金光男個人身分經歷不談，那麼數位影像在當今時代過度消費所帶來的心理倦怠，是他作品中探討的另一層意義。正如藝術家所說：「在被無數影像淹沒的日常中，我們逐漸失去了對影像本質的敏銳度，那些可愛的、愚蠢的、嚴肅的畫面。即便以高解析度或精細的修片後呈現在光滑的玻璃螢幕上，卻因為過度的同質性與量化使得影像的渲染力亦被大大削弱。」



金光男作品 - 〈My Hand〉 (局部) , 2024 ,
石蠟、絲網印刷、棉布、木板、燃燒 ,
H53xW41xD2.5 cm。圖 / 德鴻畫廊提供。



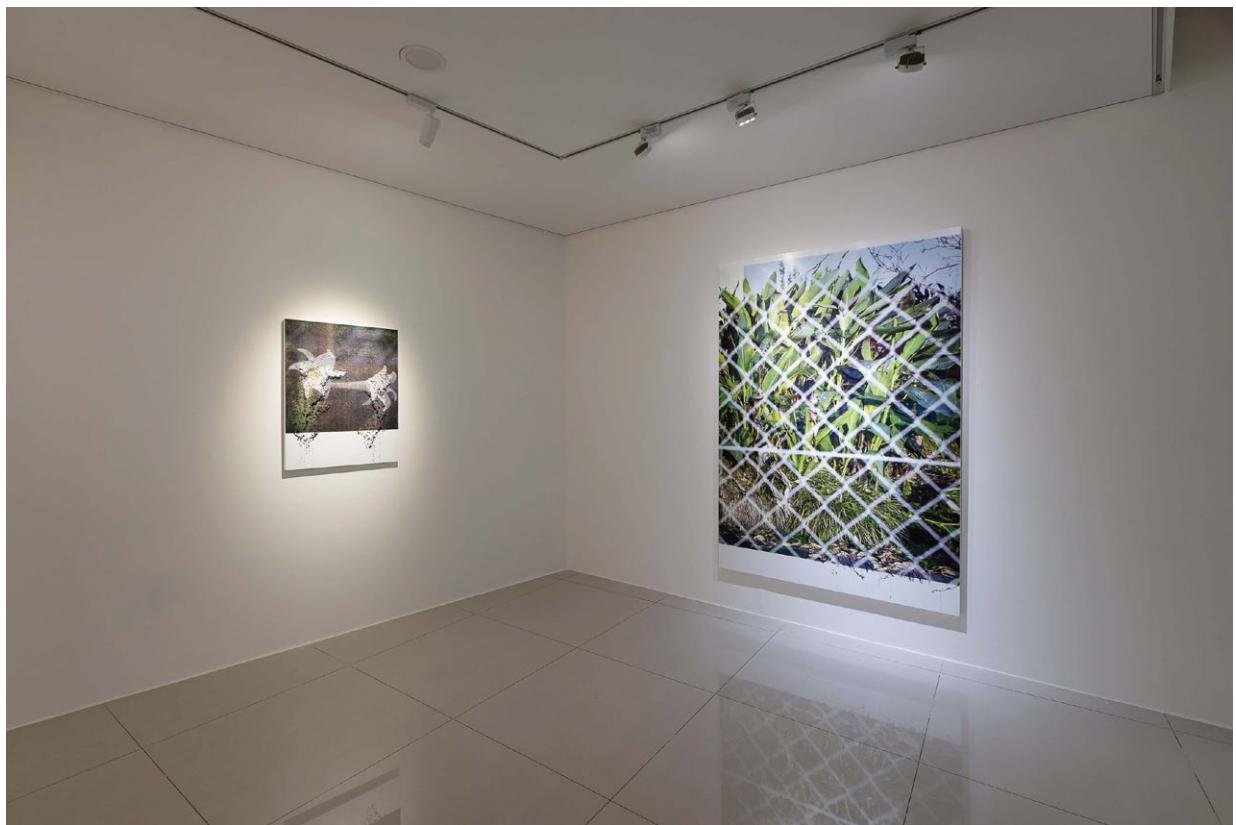
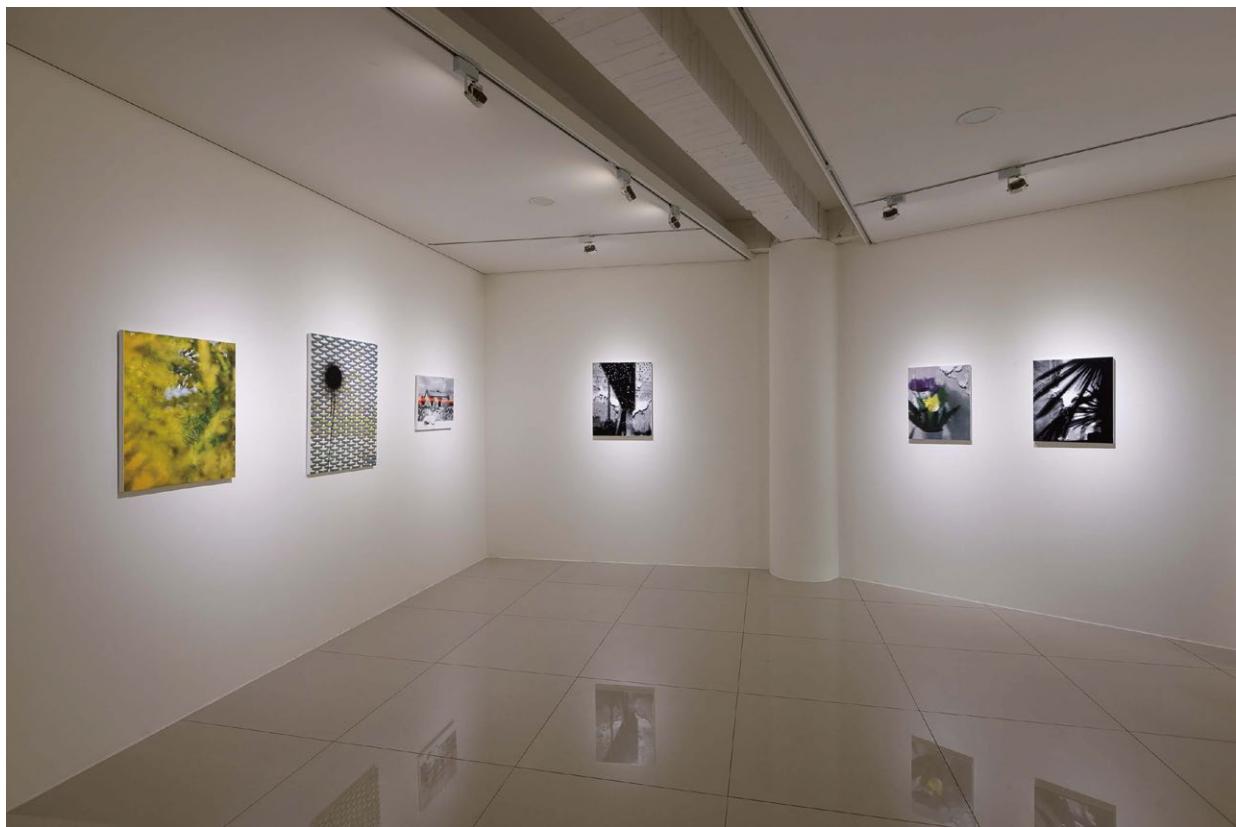
金光男作品 - 〈Ceremony#11〉 (局部) , 2024 ,
石蠟、絲網印刷、棉布、木板、燃燒 ,
H65.2xW53xD3 cm。圖 / 德鴻畫廊提供。

金光男提及某天手機因網路連線不穩而顯示出模糊的畫面，即便內容無法清晰辨識，他仍不由自主地試圖解讀其中的意涵。這個瞬間卻讓他意識到模糊影像中依然蘊藏著吸引力，以及觀者對於「感知」的重新思考。同樣地，金光男嘗試以模糊的影像作為回應當代影像語境的一種方式，例如將自己拍攝的影像藉由絹印的方式將其分解成點陣圖樣，特別是在〈Both#35〉可以明晰的看到，透過石蠟融化的痕跡破壞影像平靜的規律，甚至是在作品〈Both#36〉當中以噴漆直接地塗覆在畫面之中。其目的都是希望將影像介於清晰與朦朧、以及完好與破壞之間。

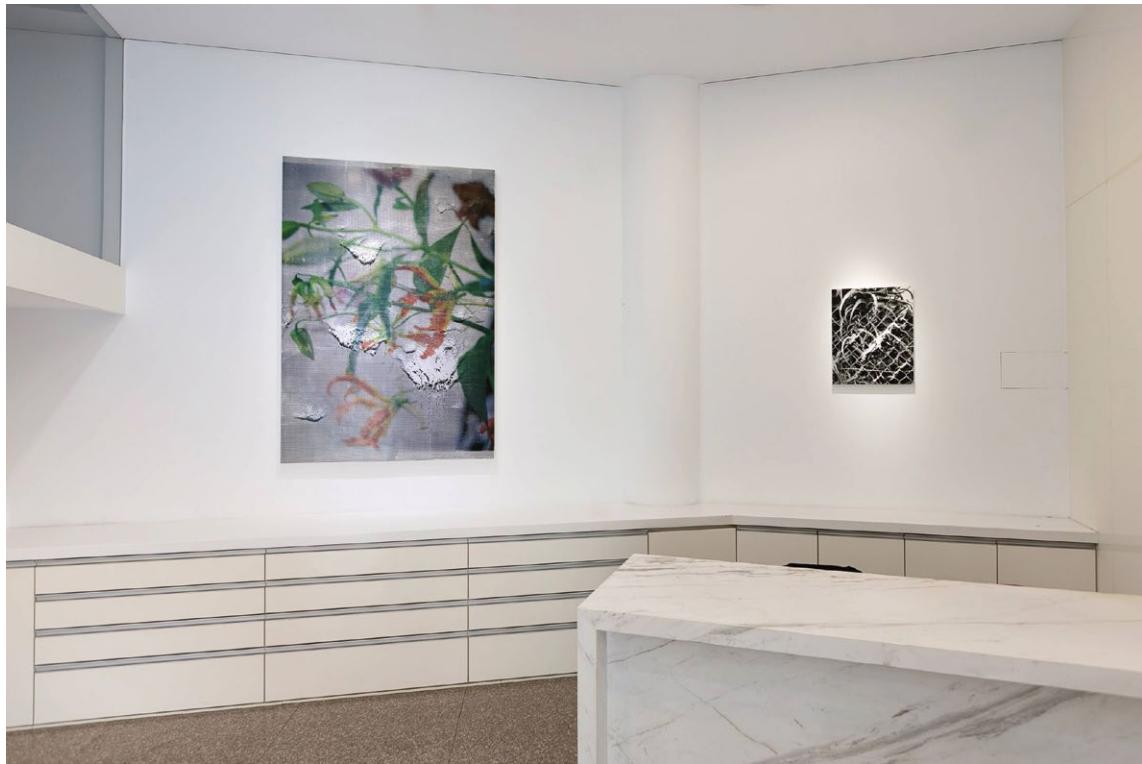
換句話說，當今數位時代之下，影像的高解析度以及AI技術的普及，使得「清晰」成為大眾對真實的一昧追求，也在這段過程裡迷失了影像的真實性。但是當影像被刻意模糊化或因為外來因素而模糊時，它讓我們反思著感知過程本身，我們不再只是被動地接受圖像所傳遞的訊息，而是進入一個更加帶有主觀解讀的過程。



金光男作品 - 〈Both#36〉 , 2024 ,
石蠟、絲網印刷、棉布、木板、燃燒 ,
H80.3xW60.6xD3 cm。圖 / 德鴻畫廊提供。



金光男個展「浮遊する余白- In The Flight」展場一景。圖 / 德鴻畫廊提供。



金光男個展「浮遊する余白- In The Flight」展場一景。圖 / 德鴻畫廊提供。

石蠟的流動在金光男的影像中不定型、不規律，時而輕描淡寫地出現、時而在畫面中大放異彩。而它本身具有的獨特物理特性，在單獨存在時呈半透明狀態，融化為液態後轉變為透明，而冷卻後再次回復為半透明。但是當石蠟被削得極薄，薄如蟬翼，覆於光滑的表面時，卻釋放出令人屏息的微妙魅力。這層幾近透明的薄薄石蠟，如一道隱約的薄霧介於畫面與墨水之間，吸收光線、反射微光，在柔和中散發著一種隱秘而靜謐的存在感。它以無聲的方式影響著表層的視覺語言，如同一個輕輕的低語，悄然改變觀看的方式，為畫面平添了夢幻與細膩的韻味。

觀看金光男的作品，即便影像表面看似瓦解，但當它被分解為網點時仍然由清晰的點與線組成，保有鮮明的輪廓，並未因此失真、錯位或解構而完全消失，而是轉化為一種促使感知重新定位的視覺經驗，將過剩的影像重新審視，在解構與偶然之中發現意義、在無序與碎片中尋找秩序與美感。使觀者進一步思考當影像不再明晰時，我們是否能重新發現它的意義與價值？

Cool的誕生：關於金光男的作品

2022-09-07 | 撰文者：森山貴之（橫濱美術大學副教授）

面對金光男的作品時，我總會不禁想起 1960 年代的邁爾士·戴維斯（Miles Davis），他吹奏的曲調，在調式（modal）與自由（free）的縫隙之間，充滿著令人畏懼的張力。這種音樂性的感受是怎麼一回事呢？

金光男創作的《row》系列，絹印的油墨及作為載體的蠟的物質特性，在畫面中相互影響，可讓觀者強烈感受到影像的質感。而他以噴槍融化版印出來的部分畫面，使之成為與影像巧妙地同步發聲（synchronize）的噪音，把我原本企圖結構性地掌握作品的視線，不斷拉回到蠟與油墨之間看似不安凝固的現實，換句話說，就是將我理智的視線拉回到感性的視線。體驗或說重溫金光男的創作歷程，就好比聆聽一場扣人心弦的演出，讓人欣喜若狂。

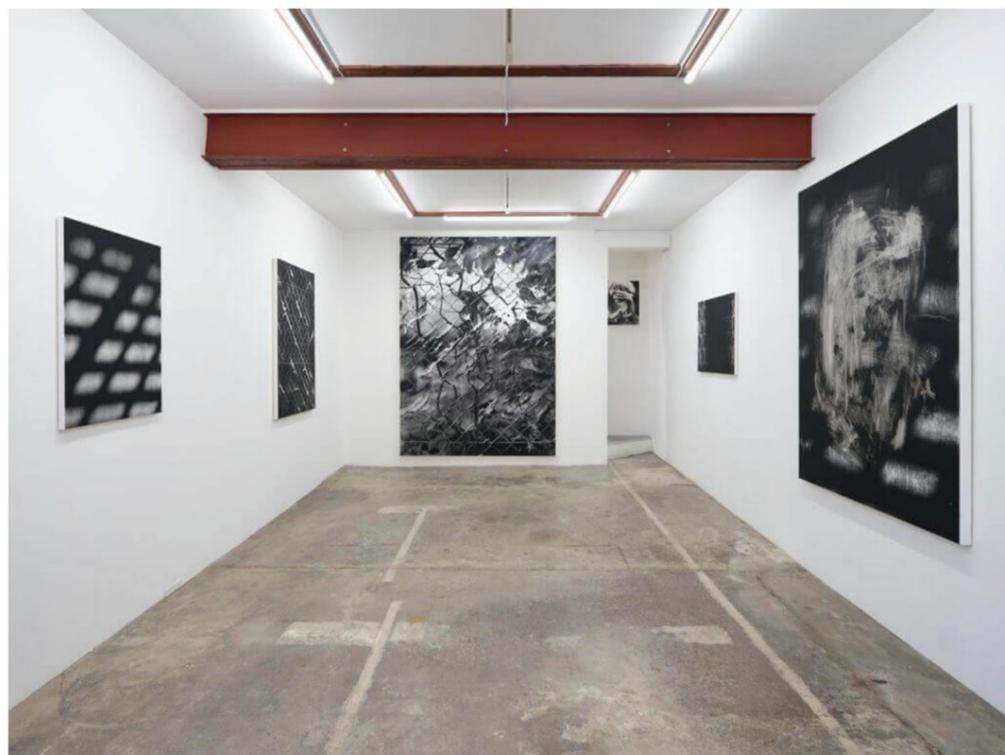


金光男作品 – 〈both#4〉，石蠟、絲網印刷、棉布、木板、燃燒，H227 x W161.8 x D4.2cm，2020。圖 / 德鴻畫廊提供。

H



金光男作品—〈Both#10〉，石蠟、絲網印刷、棉布、木板、燃燒，H80.3xW60.6xD2.5cm，2022。圖／德鴻
畫廊提供。



Solo Exhibition "Control Control" at LEESAYA(2020). Photo by Ichiro Mishima

金光男嘗試在蠟上絹印再加熱融化的手法，始於他大學時代。藝術家就是在大學生時，與作為載體、且擁有極強特性的蠟塊相遇。創作之初他想像，絹印在蠟上後再加熱，油墨就能融入蠟中；但實際上蠟是融化了，卻無法與油墨合而為一。印出來的影像就如「崩壞」的字義一樣，在表面上留下了痕跡。

話說回來，以希臘雕塑為題材（motif）的作品，或是近年的銀色油墨系列，或是裝置藝術的作品，確實都能看到「崩壞」被更加地強調，且似乎還能從中聯想到某種象徵性。



金光男作品－〈Break#1〉，石蠟、絲網印刷、棉布、木板、燃燒，H116.7xW80.3xD2.5cm，2022。圖／德鴻畫廊提供。



金光男作品－〈Flower (Red)〉，石蠟、絲網印刷、棉布、油墨、木板、燃燒，H162xW112xD4cm，2022。
圖／德鴻畫廊提供。

無論如何，金光男的作品，除了有效處理「蠟」這種富有生命力素材，甚或把崩壞的影像定格成一個脆弱、極度靜謐的畫面。透過藝術家的一舉一動所迸發的這種 coolness，就是壓倒性地美麗、抒情，我想這就足矣。

或許在不久的未來，金光男為了尋找新的表現或是新的素材而必須接受挑戰的日子終將來臨。

但無論新表現、新素材為何，我堅信他蘊含的 coolness，將帶給我們超乎現狀的喜悅。



金光男作品—〈both#10〉，石蠟、絲網印刷、棉布、木板、燃燒，H80.3xW60.6xD2.5cm，2022。圖／德鴻畫廊提供。



金光男 *White light White heart*，2014年。撮影:木奥惠三。画像提供:金沢 21世紀美術館。

藝術家介紹：

金光男 (Kim Mitsuo) 1987 年出生於日本大阪市。2012 年京都市立藝術大學研究所畢業自學生時期就開始源源不絕的創作，畢業後曾獲「VOCA 展 2014 奬勵賞」（上野之森美術館，東京）、2016 年「京都市藝術新人獎」。2014 年獲選為金澤 21 世紀美術館「APERTO」第一屆藝術家，該企劃以個展形式介紹新銳藝術家而備受矚目。目前活躍於日本國內外。

金光男運用絹印 (screen printing) 的技法，用石蠟 (paraffin wax) 讓影像定影於畫板上。黑白影像採用的是藝術家自己拍攝的照片，直接地呈現出他所看到的畫面。他刻意把轉印出來的影像加熱，讓影像融化崩解後再凝固，作品投射出了他身為在日韓僑的第三代在日本出生成長的社會身分不安定及曖昧不明的處境。從藝術家的作品當中，可疊加出當代許多人都能共享的多樣情感，而這亦是我們談論金光男的創作時不容忽視的一點。



金光男作品—〈Familytree〉，石蠟、絲網印刷、棉布、木板，H80.5xW60.6xD2.5cm，2021。圖／德鴻畫廊提供。



Solo Exhibition "Goodbye My Love" at LEESAYA(2021). Photo by Ichiro Mishima

孩子出生後，金光男搬到了日本的三重縣。過去長年居住於大阪、京都等大城市的他，豐富的自然環境對他的生活帶來了巨大的變化。過去沒有必要進行的除草、移動、與自然的對峙，都超乎想像地考驗著他的生存能力。對長期藉由作品展現自身的不穩定感以及與不自由對抗的金光男而言，當跨越範疇的自然兇猛來襲時，創作也隨之受到影響。

每個人都擁有極力消除、解決負面因素的進取心。無論經濟、政治、災難、人際關係，人類自古至今都不斷在各種局勢中克服困難。然而，當面對壓倒性的力量時，我們不再是去征服它們，而是思考如何與之共存。生活在偏鄉讓金光男重新意識到因應不斷進化的生物韌性，有時也是必須的生存之道。

在本次的展覽中，我們將透過金光男的視線，重新凝視過往人類持續思考的世界之光與影。在無法控制的液態蠟上，該如何駕馭並且享受油墨分崩離析的樣貌呢？敬請期待立足於嶄新境地的他，即將邁開躍進的一步。



金光男作品—〈both#12〉，石蠟、絲網印刷、棉布、木板、燃燒，H60.6xW80.3xD2.5cm，2022。

圖 / 德鴻畫廊提供。



過去作品

Past Works



Both#33

2024

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H194 X W130.3 X D4 cm



Why#2

2024

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner
H116.7 X W80.3 X D3 cm



Ceremony#10

2024

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H116.7 X W80.3 X D3 cm



In The Flight

2024

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H80.3 X W60.6 X D3 cm



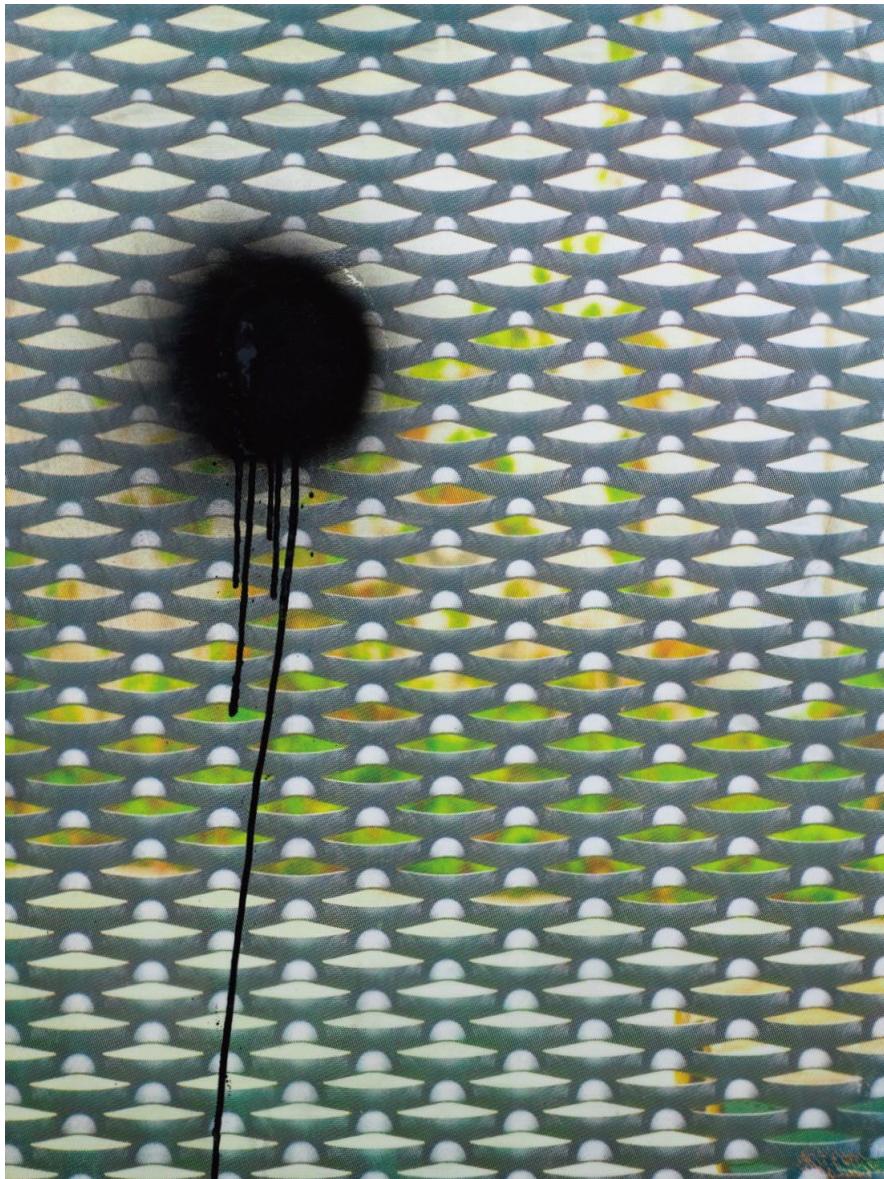
Both#35

2024

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H80.3 X W60.6 X D3 cm



Both#36

2024

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H80.3 X W60.6 X D3 cm



Ceremony#13

2024

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H65.2 X W53 X D3 cm



Distance#6

2024

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H65.2 X W53 X D3 cm

H



My Hand

2024

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner
H53 X W41 X D2.5 cm



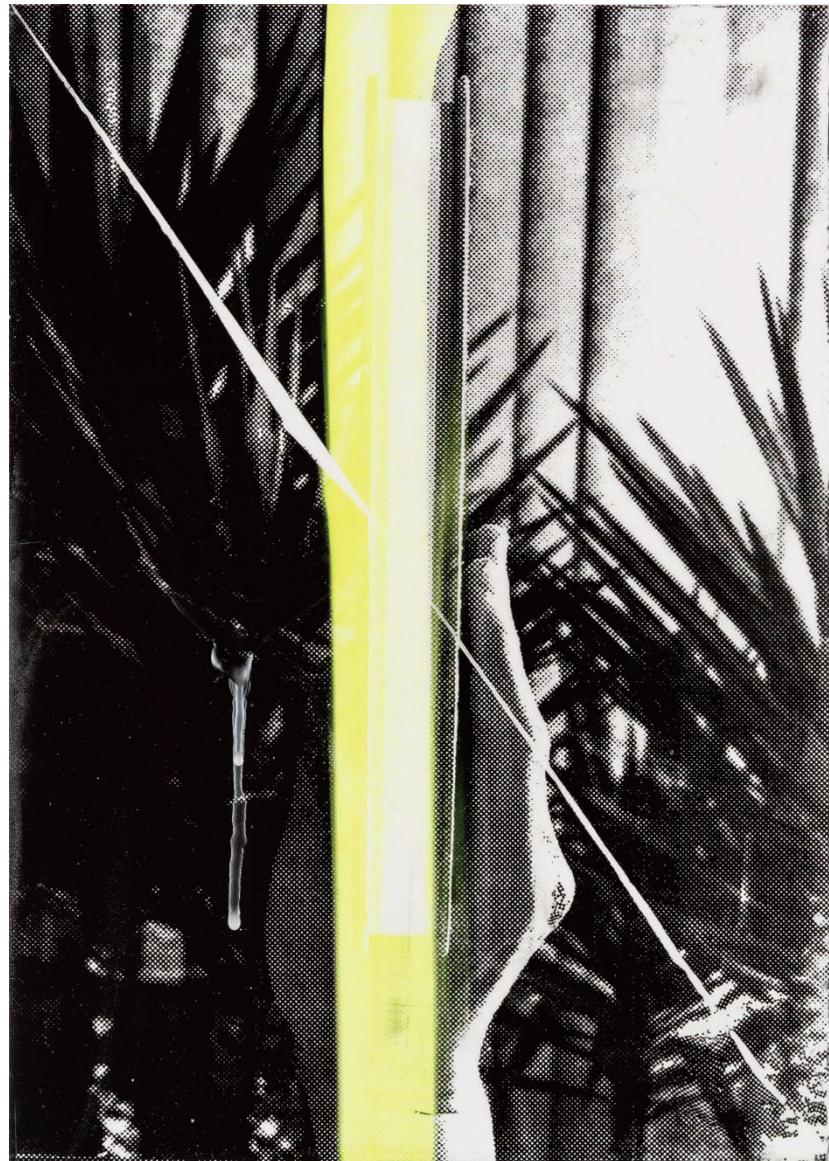
Book#1

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H29.7 x W21 cm



Book#2

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H29.7 x W21 cm



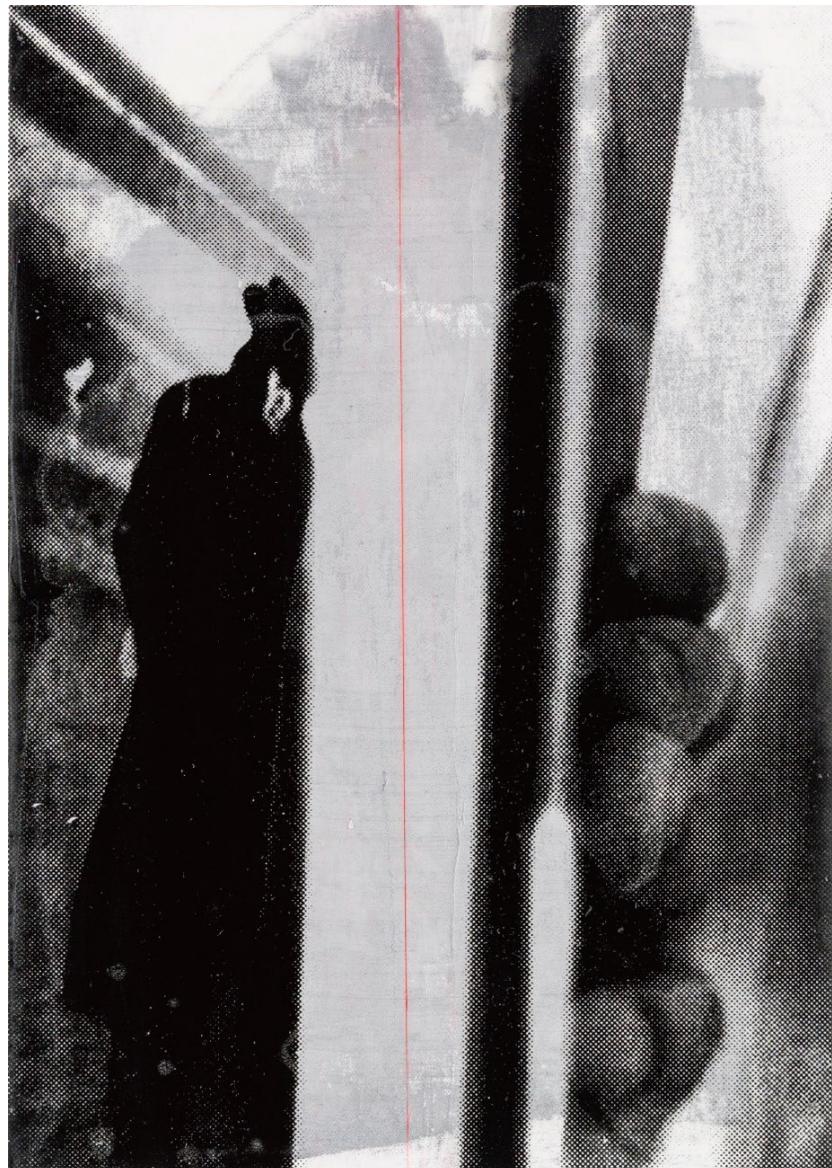
Book#3

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H29.7 x W21 cm



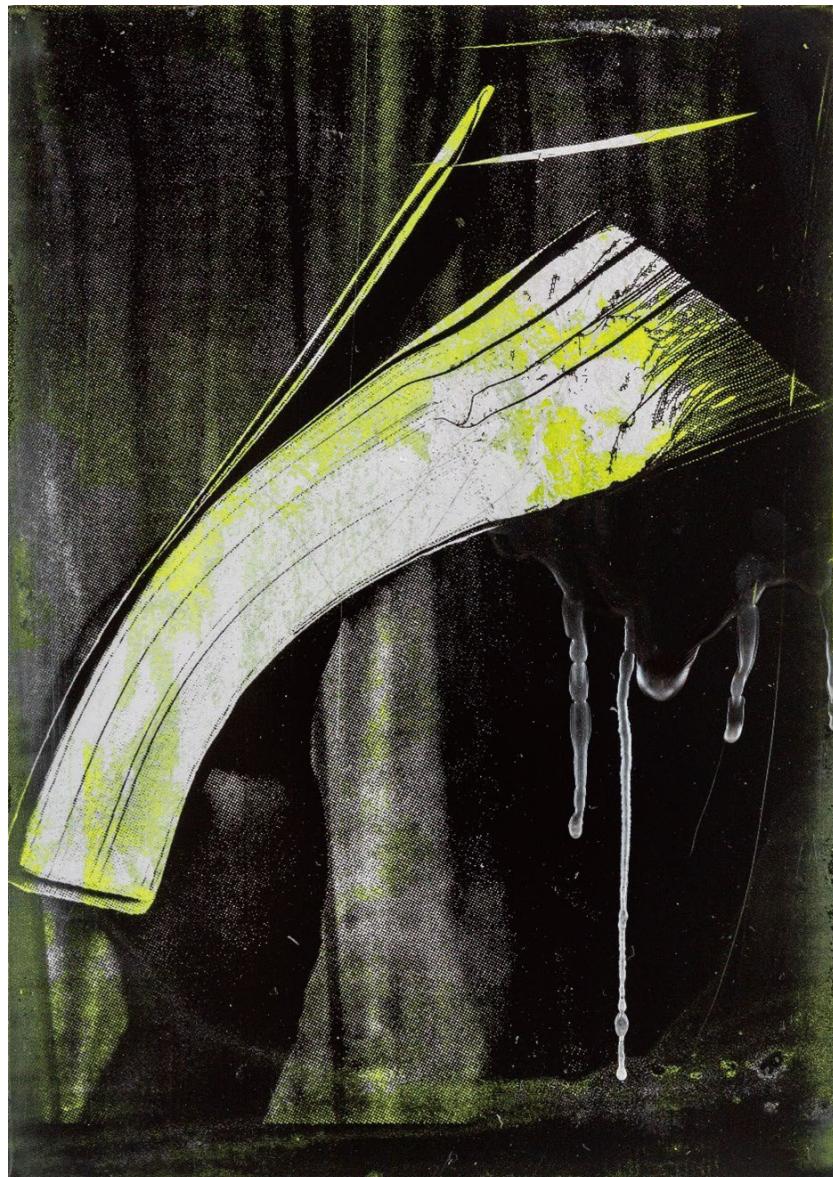
Book#4

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H29.7 x W21 cm



Book#5

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H29.7 x W21 cm

H



Book#6

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H29.7 x W21 cm



Both#17

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H117 x W80.4 cm



Both#18

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H117 x W80.4 cm



Both#19

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H117 x W80.4 cm



Both#20

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H80 x W61 cm



Both#21

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H80 x W61 cm



Both#22

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H80 x W61 cm



Both#23

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H53 x W41 cm



Both#24

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H53 x W41 cm



Ceremony#5

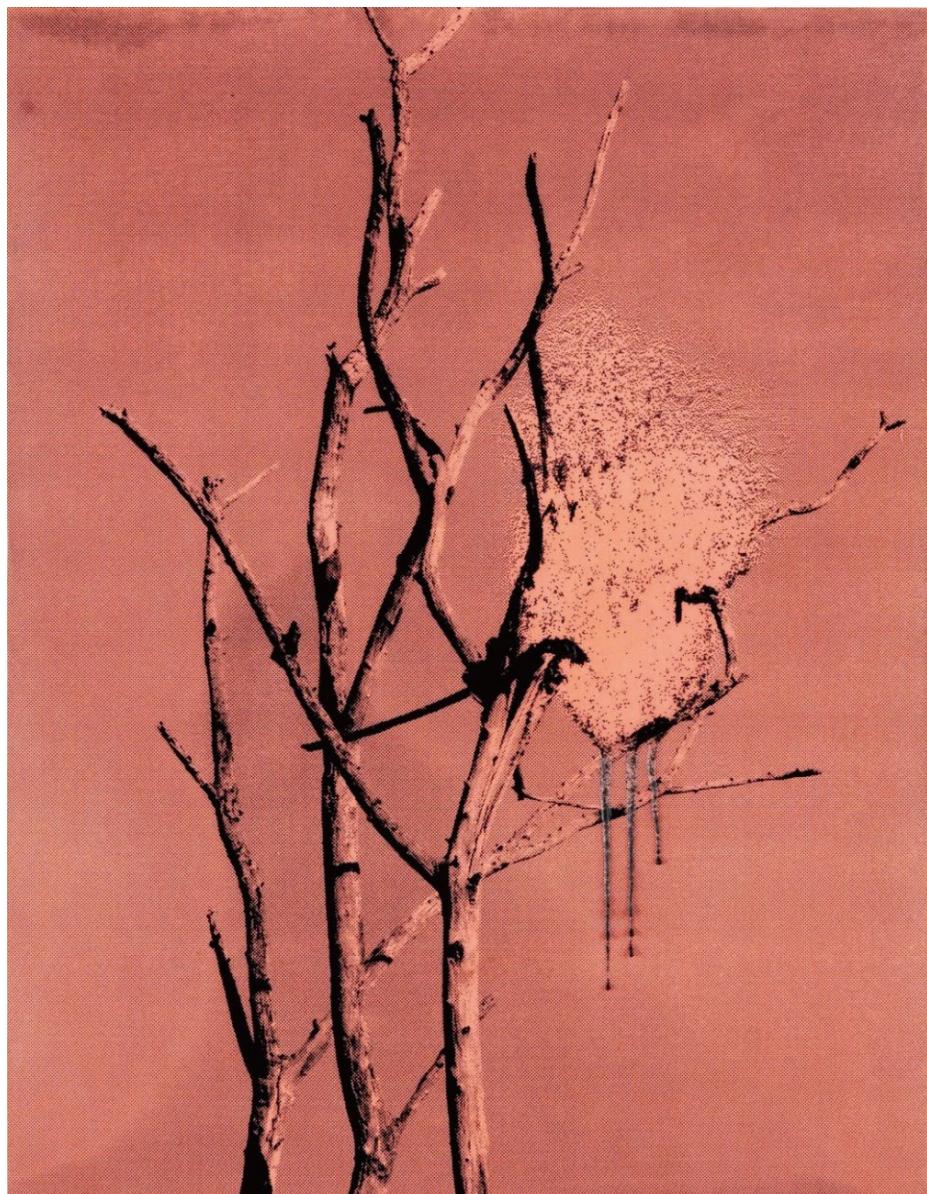
2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H53 x W41 cm

H



距離 Distance

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H53 x W41 cm

H



影が浮く Shadow

2023

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H53 x W41 cm



Ceremony#6

2023

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H29.7 x W21 x D1.6 cm



Ceremony#7

2023

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner
H29.7 x W21 x D1.6 cm



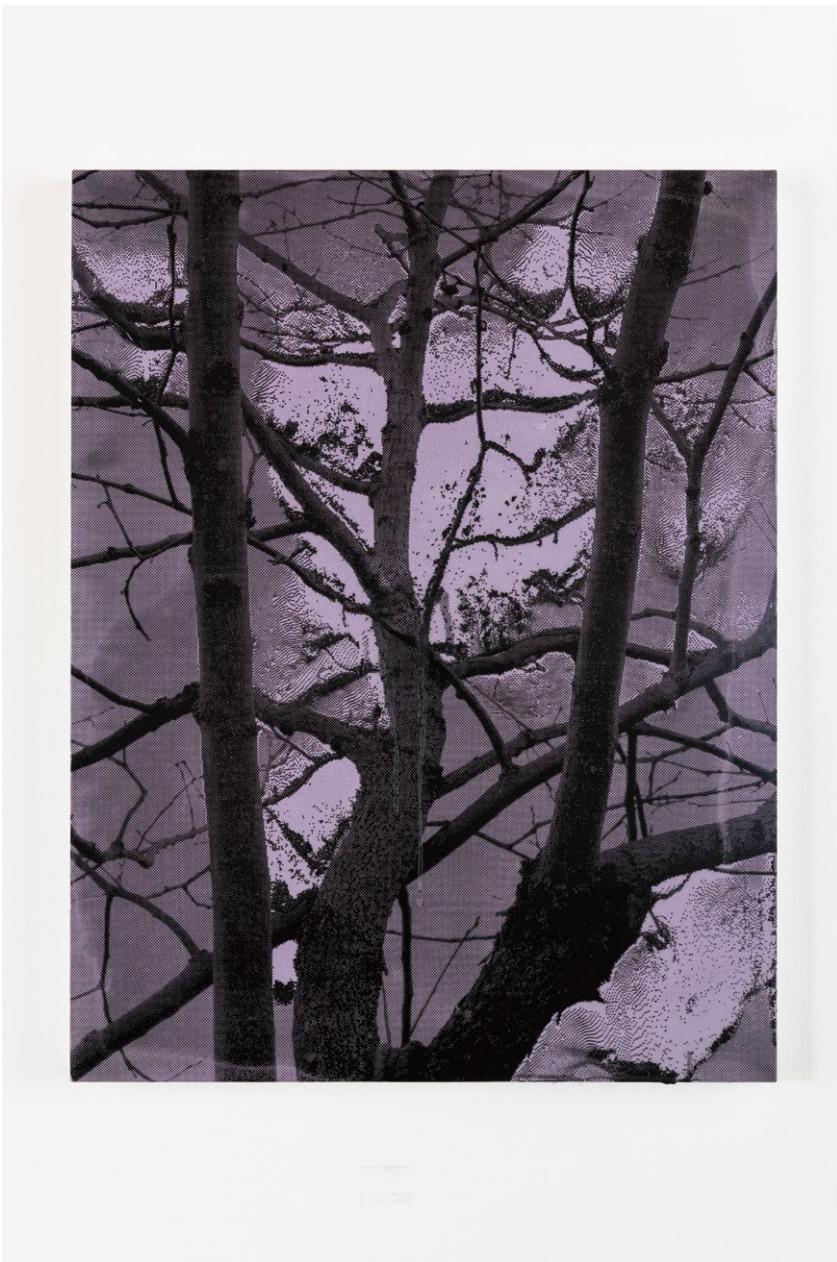
Ceremony#8

2023

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H29.7 x W21 x D1.6 cm



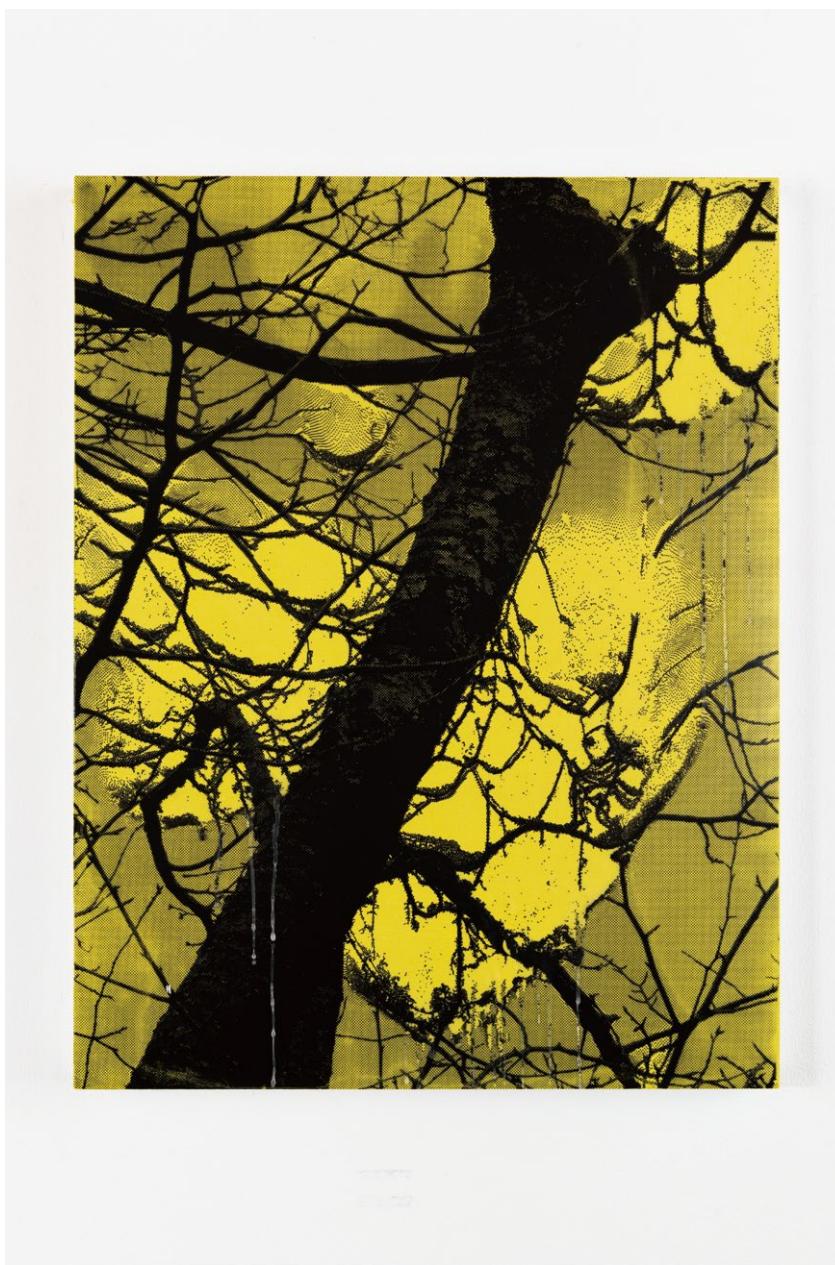
Distance#2

2023

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H53.1 x W41.1 x D2.2 cm

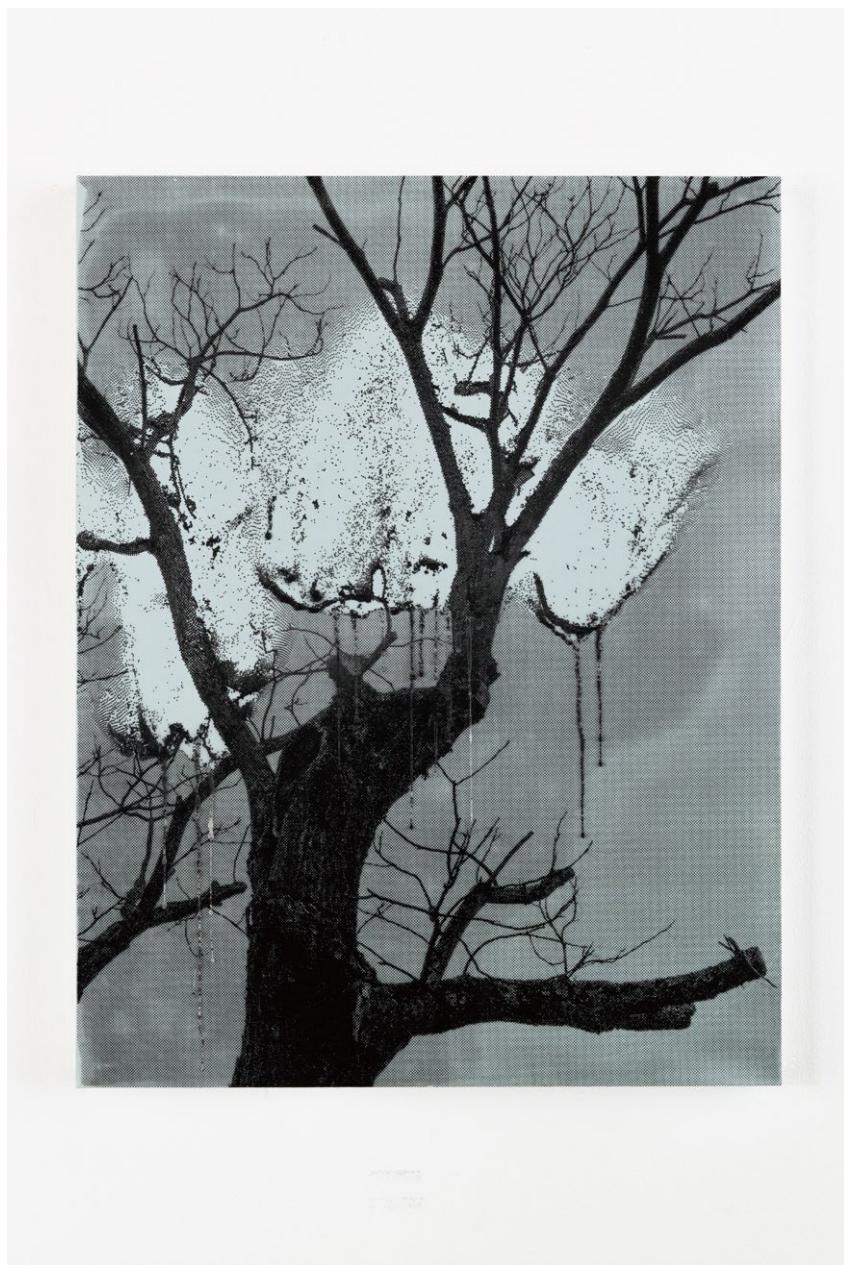


Distance#3

2023

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner
H53.1 x W41.1 x D2.2 cm



Distance#4

2023

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H53.1 x W41.1 x D2.2 cm



Both#9

2022

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H80.3 x W60.6 x D2.5 cm



Both#10

2022

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H80.3 x W60.6 x D2.5 cm



Both#12

2022

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H60.6 xW80.3 x D2.5 cm



Both#13

2022

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H53 x W41 x D2.3 cm



Both#14

2022

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner
H53 x W41 x D2.3 cm



Both#15

2022

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner
H53 x W41 x D2.3 cm



Both#16

2022

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H53 x W41 x D2.3 cm



Break#1

2022

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H116.7 x W80.3 x D2.5 cm

H



Ceremony#3

2022

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H29.7 x W21 x D1.6 cm



Ceremony#4

2022

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner
H29.7 x W21 x D1.6 cm



Flower (Red)

2022

石蠟、絲網印刷、棉布、油墨、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H162 x W112 x D4 cm



Easy #2

2021

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner
H29.7 x W21 x D2.2 cm (each)



Black Printing #2

2021

石蠟、絲網印刷、木板、矽油

Paraffin Wax, Screen Printing, Wood Panel, Silicon oil

H162 x W112 x D4 cm



Black Printing #3

2021

石蠟、絲網印刷、木板、矽油

Paraffin Wax, Screen Printing, Wood Panel, Silicon oil

H162 x W112 x D4 cm

H



Familytree

2021

石蠟、絲網印刷、棉布、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel

H80.5 xW60.6 x D2.5 cm

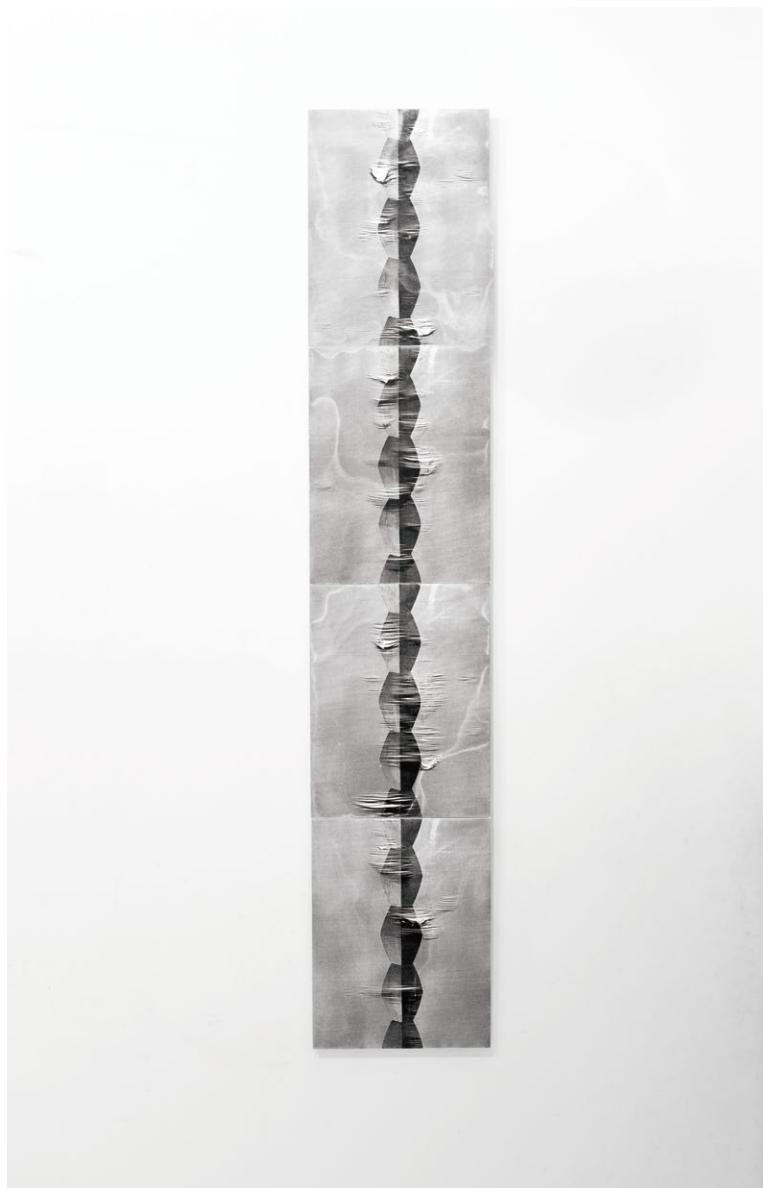


Both#4

2020

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner
H227 x W161.8 x D4.2 cm



無限柱に思う Thinking About Infinite Columns

2018

石蠟、絲網印刷、棉布、木板、燃焼

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H212 x W41 x D2.3 cm



Row – Kanshi Camera

2014

石蠟、絲網印刷、棉布、油墨、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H80.3 x W60.6 x D2.5 cm

H



Row - Hon#9

2013

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H42 x W29.6 x D2 cm



Row - Hon#7

2013

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H29.7 x W21 x D2 cm



Row - Hon#8

2013

石蠟、絲網印刷、棉布、木板、燃燒

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner
H29.7 x W21 x D2 cm



row – kamera

2013

石蠟、絲網印刷、棉布、油墨、木板

Paraffin Wax, Screen Printing, Canvas, Wood Panel, Burner

H80.3 x W60.6 x D2.5 cm