

Category I

This section presents various artistic expressions, including drawings, videos, and sound installations, that embody the process of association triggered by insignificant details of everyday life, capturing the activities of the unconscious as the mechanism for random unification of images, which connects different elements beyond rational orders. The process is guided by the metonymical work of imagination, which evokes complex fields of meaning through fragmentary details, or establishes analogical links between incongruous things. This section also features expressions that create an environment in which spectators can reenact a process of perceptual change or receive the physical impacts, or affects, of external phenomena.

Representative Artists

Ryoko Aoki's drawing installation, entitled *The Sun*, suggests, in spite of the fragmented outlook, the organic connection of all living things involved in the endless process of decomposition and reconstitution. **Tam Ochiai** adopts a playful expression, which is emblematic of the imagination that makes a trivial phenomenon a source of free association and a resource of his unique interpretation of the world. **Koki Tanaka** works mainly in video, in which he documents transformations of banal everyday objects, motivated by his playful interactions with them. His focus on pure occurrences and their effects dissociate objects from their usual functions, reasserting their unique existence as "mere things". **Hiroshi Sugito** uses figurative images and geometrical patterns, and the correspondence between those two elements conveys the impression of an elastic world, in which things easily evolve into each other through the consistency of a basic structure. **Lyota Yagi's** *Vinyl* creates an environment for listening to simple sounds that usually escape human attention, but which exist ubiquitously within the phenomenological world.

類別一

這個部分展出了多種藝術表達方式，包括繪畫、錄像以及聲音裝置，體現了由日常生活中的微妙細節而激發的聯想過程，捕捉了以無意識為機制隨機將圖像擺放在一起的動作，從而將不同元素以超理性的次序聯繫起來。指引這過程的是對借喻作品的想像—通過碎片化的細節來喚醒複雜領域的涵義，或是在格格不入的事物之間建立類比關係，某些更創造出新的語境，在這個環境下，觀者得以重演對外部現象的感知改變過程或是接受其衝擊和影響。

代表藝術家

青木陵子的繪畫裝置以《太陽》為名，所表現的是儘管景物看似支離，但生命體之間的有機聯繫都與分解和重組的無限循環過程有關。**落合多武**則採用了頗具玩味的表達，象徵了對微不足道的現象的一些想像，它是產生自由聯想的源頭以及對於世界獨特的解讀。**田中功起**主要創作錄像作品，記錄了他與平凡的日常物品作出的俏皮互動。他關注的是純粹的事件發生和其將物品從常用功能中脫離出來過程，重申它們作為「僅僅是物品」的獨特存在。**杉戶洋**則使用具象圖像和幾何圖案，以及利用這兩種元素之間的相似之處來表達對一個靈活世界的印象。通過基本結構的連貫性，物件能輕易地演變成彼此。**八木良太**的《VINYL》創造了這樣一個環境：聆聽一些簡單的聲音，它們平時不為人所留意，但卻廣泛地存在於我們直觀的經驗世界之中。

Category II

This section is composed of expressions that demonstrate the creative use of contemporary Japanese subcultures, such as manga, anime, science fiction, computer games, TV reportage and slapstick comedies, in order to project the internal myth of the artists, capture the materiality of the performing body or reveal a hidden truth about a place.

Representative Artists

Aya Takano adopts a drawing style reminiscent of Japanese girls' comics to project a vision of utopia. Her utopian vision persistently depicts a young woman's attainment of freedom and the power to live through the flexibility of her existence. **Makiko Kudo** paints dream-like scenes that reflect the unconscious of the adolescent mind where the innocent memory of childhood is invaded by spectral images that seem to have been appropriated from anime or computer games. **Mahomi Kunikata's** painting captures the dark side of the adolescent psyche with an expressive style influenced by erotic underground cartoons. Seemingly comic, trivial, and absurd, **Taro Izumi's** performances nevertheless release, through humorous distortion, spontaneous actions that convey the material presence of the human body, or which reveal the obscure activities of the human mind incommensurable to rational interpretation. The six-member artist collective **Chim ↑ Pom** explores situations in which their apparently mischievous actions uncover a hidden truth about the actual condition. Often presented as imitation reportage on an urban problem or some remote location, their projects are planned around specific details that emblemize the actual conditions of a place.

類別二

這一部分的作品主要是用創意手法表現當代日本文化，如漫畫、動漫、科幻小說、電腦遊戲、電視報導和情境喜劇等，以投射藝術家的內在迷思、捕捉表演主體的物質性或是揭示某個地方的隱匿真相。

代表藝術家

高野綾採用日本女子漫畫的繪風來展示對烏托邦的想像。她一貫地描繪一個年輕女子不斷追求自由和權利的實現，使其可以靈活變通地生存。**工藤麻紀子**筆下的夢幻場景反映了青少年潛意識中童年的天真回憶，這包括動漫和電腦遊戲中鬼魅的圖像。**國方真秀未**的畫作則描繪了青少年心裡的黑暗面，其表達手法受地下色情卡通的影響。**泉太郎**的作品看似滑稽、瑣碎、荒謬，卻通過幽默的歪曲而釋放自發行爲，表達了人類軀體的物質性存在，或說是展現了人類思想中無法以理性解讀的隱晦行爲。六人藝術家組合 **Chim ↑ Pom** 則通過他們表面上的淘氣行爲來披露被隱藏的真實處境。他們的作品經常模仿新聞報道的形式，揭示城市問題甚或是有關偏遠的地區，他們圍繞能展示現實情況的具體細節進行創作。

Category III

This category includes works that simulate or incorporate the basic structures of self-generation among plants, animals and minerals, and construct an environment or a pictorial space that conveys to the spectators the physical and psychological effects and impacts of external phenomena.

Representative Artists

Masanori Handa suggests a new way of seeing the phenomenological world by deconstructing the existing systems of perception, creating situations in which objects reveal their incommensurable character beyond prescribed orders. **Hiroe Saeki's** drawings, seeming to give up immediacy for deliberate construction, attains an elastic structure that can expand and change freely or increase in density, acquiring a hybrid character that evades any categorisation. **Masaya Chiba** continuously paints the imaginary landscape of a barren, uninhabited world, in which a group of masks or individual heads of unfinished or destroyed sculptures stand on wooden sticks against a background of ruined buildings and overgrown trees. This vision of ruin suggests a transitional world after the end of an old civilisation and before the beginning of a new one. In **Keisuke Yamamoto's** paintings, the watery application and gritty layering of paint visualise vague figures with the character of plants, animals and minerals floating in an ambiguous space that seems to be simultaneously inside water and the earth. It conveys a vision of the world in flux and the physical impression of things undergoing dissolution or formation.

類別三

這部分的作品模擬植物、動物或礦物自我複製的基本結構，或將其納入作品中，以建構出一個環境或繪畫空間，向觀者傳遞外部現象對生理和心理影響和衝擊。

代表藝術家

半田真規提出一個看待現象世界的新途徑，即是將感知系統解構，並創造出新環境令物品能展現出超越既定常規的特質。**佐伯洋江**的繪畫看來像是捨棄了即時性的架構創作，卻採用了一個能夠自由擴張、可隨意改變或是增加密度的彈性結構，從而創作出一個無法被定義的混合體。**千葉正也**長期以來在描繪一個荒無、杳無人煙的想像地貌，身在其中的是一組未完成或是被毀的面具或人頭雕塑立在木棒上，背景是殘破的建築物和生長茂密的樹木。這一景象暗示了古文明結束後及新文明開始前的一個過渡階段。在**山本桂輔**的繪畫中，稀釋的顏料和沙質的塗層模糊地描繪了植物、動物和漂浮生物存在於一個介乎水和土地中的不明空間。表現了一個在不斷變動的世界和正在溶解或形成的實質印象。