

# MARINA KAPPOS



tokyo wonder site

Institute of Contemporary Art and  
International Cultural Exchange, Tokyo

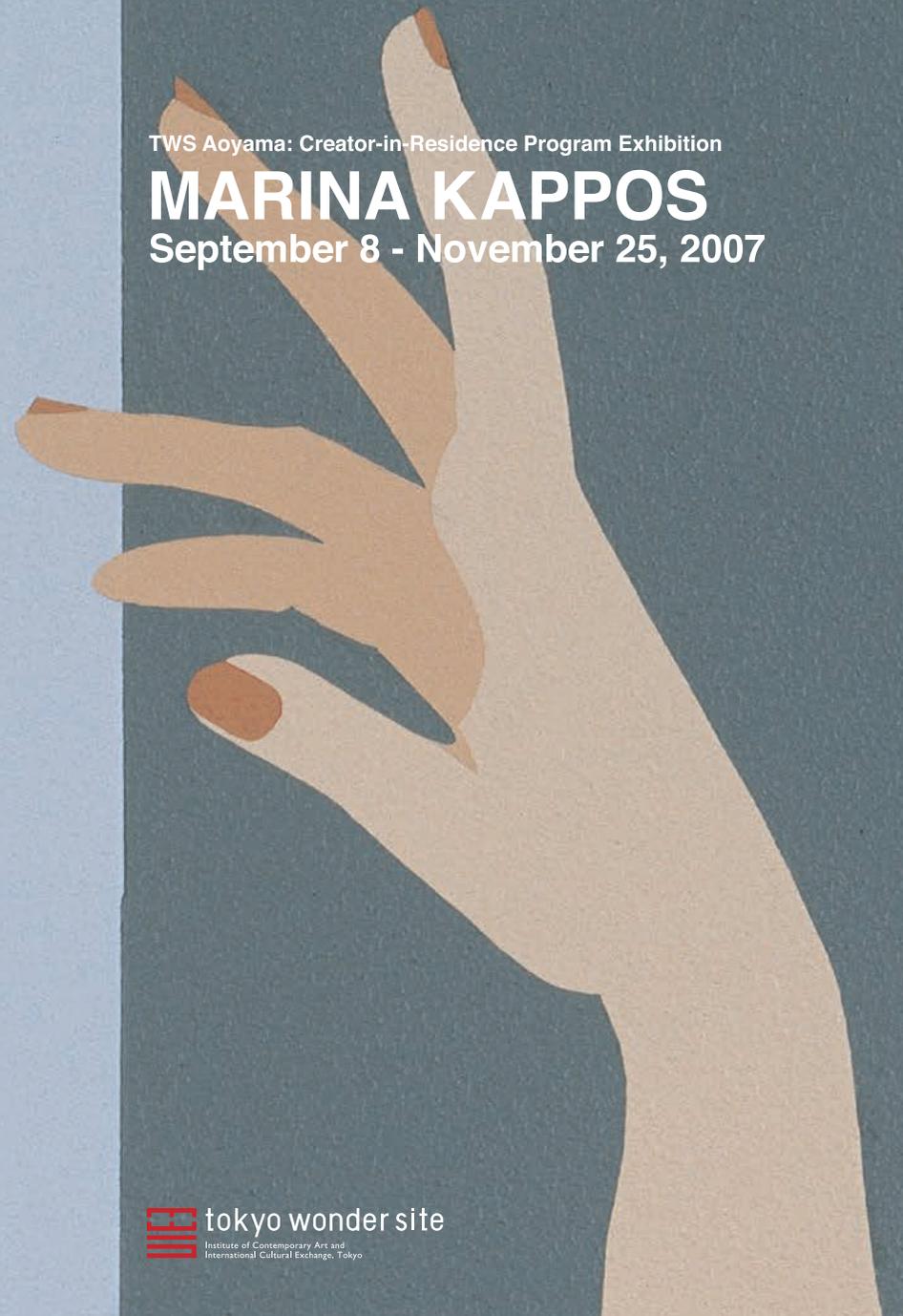




TWS Aoyama: Creator-in-Residence Program Exhibition

# MARINA KAPPOS

September 8 - November 25, 2007



## 間主体としての風景

今村有策 | トーキョーワンダーサイト館長、東京都参与

マリーナ・カボスは、自分のポートレートと街の風景を重ねる作品を制作してきている。彼女の作品はその都度制作する土地土地の街の表情、性格を掴み取り、それをグラフィカルで建築的な構成力を持って再構築していく。

今回、トーキョーワンダーサイトのクリエイター・イン・レジデンスに滞在して制作されている作品も彼女が制作をする街、東京が作品の大きなモチーフとなっている。彼女が滞在しながら発見をしていった風景は広告やサインが乱立する通りや伝統的な神社の風景であったり、築地の風景だったりする。そして彼女はこの街が持っている様々な異なった性格が多層的に重なりあう様を、彼女の作品の制作手法である「レイヤリング」に重ね合わせてゆく。その複層したレイヤーにポートレートそして身体のレイヤーが織り込まれ始め、それらのエレメントが交錯しあい、街は単に自分の外に存在するものから身体一部あるいは延長としての多義的な意味を生みだし始め、自己も完結した存在ではなく、街の中へと流れ出し始める。街と自己そして外部と内部が交錯し始めてゆく。そこで呼び覚まされるものは、主体と客体の間にある、間主体のような、常にダイアログの中にのみ存在するこの世界のありようそのものなのではないだろうか。

もしかしたら、このような作品が生み出される世界観は彼女が双子であることも大きなファクターとなっているかもしれない。双子というミラーイメージの存在を常に意識しながら世界を構築してゆくことは、すなわち常にもう一人の私が存在しているとして、自己そして世界を構築することになるのである。それは私が世界に偏在する一つの証となり、私は完結した存在ではなく、それらすべての中間の領域に存在し、常にミラーイメージや対象とダイアログをする中で世界が構築されてゆく存在となる。カボスの作品はそんな自己の世界の構造そのものが、明快なエレメントに還元され、

グラフィカルにそして建築的に構築されているのである。

レジデンスは他者との対話のなかから自らを見出すことであり、その他者とじっくりと出会うことによって自己の位置を確かめることの意義は大きい。レジデンスを主催する側にとっても、海外からのアーティストが滞在制作するなかで、東京というフィールドから、私たちが普段見過ごしてしまっているようなものや、私たちが気づかなかった視点、発想を発見することによって、私たちも自らを読み直す機会を得ることが出来るのである。トーキョーワンダーサイトのレジデンスプログラムにおいて、東京を背景に生まれる作品がいくつも出来てきたとき、私たちにとってかけがえのない、新しい“Tokyo Story”がつむぎあげられることになるだろう。

## Inter-subjective Landscapes

Yusaku Imamura | Director, Tokyo Wonder Site / Counselor on Special Issues to the Governor, Tokyo Metropolitan Government

Marina Kappos produces work where her own portrait and the urban landscape overlap. In each of its manifestations, the work she produces grasps the appearance and character of each urban location, reconstructing it graphically and with architectural structure.

As an artist at Tokyo Wonder Site, she has made a series of paintings with Tokyo being the major motif. The landscape that she discovered during her stay was one of streets crammed full of advertisements and signs, glimpses of traditional shrines and that of Tsukiji. She captures the essence of this multifaceted and multilayered city with her “layering” technique. As she weaves her self-portrait into the layers, the different elements start reacting with one another, and the mega-city begins to metamorphose from an existence outside of the painter to an extension of herself- her own body. As the city takes on this new aspect, the painter herself undergoes change; she ceases to be a contained entity, and begins to open up and flow out of herself into the city. Thus the city and the painter, or the outer and the inner existences, begin to interact and eventually come to awaken the sense that this world truly exists only in the inter-subjective exchange between conscious minds.

The fact that Kappos is herself a twin plays a significant role in how she is able to hold a perspective of the world that can generate this kind of work. Upon forming her views on herself and the world, she is always conscious of the existence of her twin sister, the mirror image of herself. This constant awareness of her

alter-ego serves as proof that the painter really exists in the world, but at the same time reminds her that she is not a self-contained entity, but an existence suspended in between things. She is destined to create her world continuously interacting with her mirror image and her physical surroundings. Kappos breaks this mechanism of her inner world down to simple and lucid elements and reconstructs them in her works with a stunning sense of graphic composition.

The Creator-in-Residence program provides an important opportunity for artists to rediscover themselves through dialogue with others and to assess where they stand. Their works, in turn, give those of us who run the program the chance to reflect upon ourselves by opening our eyes to Tokyo anew, to the details we tend to overlook, and to the new angles and viewpoints from which to look at this city of ours. The Tokyo Wonder Site Residence program will continue to produce great works of art set in Tokyo adding many more new chapters to our precious “Tokyo Story.”







# Marina Kappos: Spaces Between

Thomas Lawson | Dean, School of Art, California Institute of the Arts

Over the years Marina Kappos has developed a way of painting that produces very flat images that somehow convey great depths of mystery. Her paintings are almost like stage sets, waiting to be filled with the noise and laughter of a play. In reviews critics mention precursors like Alex Katz and Tom Wesselman, but I find more resonance with the magically mysterious spaces of Henri Rousseau. Working with a reduced palette and neutral brushwork, Kappos simplifies and reduces her imagery to an essence. The images are culled from both the natural and the built environment, and usually relate in some way to an understanding of the city in which she happens to be working – the low warehouses of the industrial northeast of the US, the smog distorted vistas of Los Angeles, and now the disjunctive cityscapes of Tokyo. In their reduced state these images, of buildings, trees, mountains take on a graphic quality that seems to offer a sense of place while remaining highly stylized and unreal. They rise up as emblems from the unconscious. Into these theatrical spaces she drops references to the absent performer – an eye, a mouth, the suggestion of a skull – surreal suggestions of a looming, but not quite fully bodied presence, again with the other-worldly non-presence of Rousseau’s creatures. In a final coup de theatre Kappos then pushes the canvases up against each other into a discontinuous whole, surrounding us and isolating us from the world outside the gallery in a panorama of the mind, a dreamscape of the unreal city.

The resulting work, an installation of multiple parts, enfolds the viewers in a voluptuous image bath, while simultaneously holding us at a distance. We are carried along by the sweep of the composition, yet it is cool

enough that we also admire the precision with which the paintings are constructed and placed next to each other. In this way a complex space is created in which differing constructions of the real compete for approval, moving between artist and viewer, interior and exterior. The extreme flatness of the painting itself and the abrupt cuts between canvases conspire to bring focus to the edges, while the vibrant robustness of the imagery draws the eye in and along, seeking narrative connections that are perpetually lost in the fade.

I asked Kappos how she thought of her installations in relation to the narrative conventions of film and comic books, and while putting some distance between these forms and what she does, she did say that she “wanted the images to look as if they were fading in and out of the picture frame.” That is, like the best filmmakers, she uses the precision of technique to create an indeterminate, imaginary space into which the viewer is pulled, another world to get lost in.

“Tokyo is strange and foreign to me, space feels compressed. I want the paintings to reflect the way the vertical signage and the narrow buildings break up the space. I made canvases that could be the sizes of these signs and advertising. The vertical paintings also look like the tall buildings and I thought hanging the paintings at different heights with space in between would create the look of a skyline.”

The new paintings were made while in residence at Tokyo Wonder Site, which is to say they were created while the artist was lost in an unfamiliar world. The studio itself began where her previous installations left off; a dream space cut

off from previously understood notions of the everyday. The task was to draw a new response. The first decision was to build a more syncopated, rhythmic composition – the push and shove of the pedestrian rather than the smooth ribbon flow of the freeway. The second was to squarely set out the problem of competing subjectivities. In the earlier works the floating faces clearly referred to the artist, but functioned as a device to bring the viewer in. Here the eyes hang in the sky, illuminating the city as they observe it. They do not seem introspective, but somehow more confrontational. Before, the face sought out the viewer in an act of identification: in the new work it is a mask, a refusal of affinity.

The central canvas is a double self-portrait, as Geisha and anime character. Thus the outsider hides behind the multi-layered signifiers of a culture she wishes to observe while going unseen. There are the big eyes, confident or alluring, and the resolute expression of the mouth; the expectation of action is signaled, but the content of that action left indeterminate. This is no longer a space of reverie, but an acknowledgement of the particularities of the present. We have moved beyond the comfort of the known unknown into the everyday terrors of the alienated subject seeking something to recognize and cling to. As we are confronted by this gaze, the mask begins to crack; the face splits, revealing a fissure of pure paint.

“It is often the spaces between the paintings that interest me the most. The most interesting ideas are glimpsed- if only for a moment.”





加甫州麻理奈





## 作品リスト | List of Works

作品リスト(展示風景左より)  
List of Works (From left to right in installation view)



106  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
122×183cm

110  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
91.4×228.6cm

114  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
152.4×213.4cm

107  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
213.4×30.5cm

111  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
182.9×213.3cm

115  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
91.4×91.4cm

108  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
274.3×61cm

112  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
182.9×61cm

116  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
243.8×30.5cm

109  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
152.4×91.4cm

113  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
213.4×121.9cm

117  
2007  
アクリル、カンヴァス  
Acrylic on canvas  
152.4×91.4cm

## マリーナ・カポス

ARTIST STATEMENT

らも、性的特徴が強調された若い女性がかかわっていて、コスチュームと女性を表現することの限界をつきつめている。作品の中の私は、仮面をかぶり、2つのアイデンティティー—ゲイシャとマンガに出てくるような若い女性—に引き裂かれているように見えるだろう。この絵画は、2つの異なるタイプの私とも言えるし、まったく私ではないとも言える。

今回の作品はすべて、こうした2つの関係のはざまに存在する。これらの絵画はリアルと抽象のはざまにあるのだ。どちらもグラフィックで、色彩—明暗の両方—を強調している。これらは、実際の東京と、アウトサイダーとしての私がイメージした東京を組み合わせできた、ひとつの東京の姿である。

インスタレーションの外縁は海を表している。日本は島国で、昔から海とつながりがあった。日本の飲食店で出される海の幸の豊富さは目を見張るものがある。そして築地には、世界最大の魚市場である、広大な魚河岸がある。築地は私に強烈な印象を与えた。商店街を歩きながら、江戸時代の漁師が、ほんの軽食のつもりでご飯に生の魚をのせて食べたことがスシの始まりであることに、思いをはせた。海とのつながりは、日本文化のすみずみにまで浸透している。民話から—頭のでっぺんが常に濡れていなくてはならない半魚人、河童の話を聞かせてもらった—布を染めるのに使われた藍にいたるまで。今回の作品群は、この関連性を反映させたつもりだ。東京という海に囲まれた街との結びつきを。

ARTIST STATEMENT

## Marina Kappos

ARTIST STATEMENT

# 加甫州麻理奈

## 略歴 | Biography

1972 アメリカ生まれ  
1995 カリフォルニア芸術大学卒業  
1997 イェール大学、スクール・オブ・アート芸術修士課程修了

1972 Born in U.S.A.  
1995 BFA from California Institute of the Arts, Los Angeles, CA  
1997 MFA from Yale University, School of Art, New Haven, CT

### 主な個展

2007 「マリーナ・カポス展」トーキョーワンダーサイト渋谷、東京  
2005 「ア・マルダー・オブ・クロウズ」ザ・ハッピー・ライオン、ロサンゼルス  
2003 「イエロー・フィーバー」サットン・レーン、ロンドン  
2002 「フロラ・アンド・ファウナ」I-20ギャラリー、ニューヨーク  
2001 「パノラマ」ガレリア・マルビーニ、ポローニャ、イタリア  
1999 「マリーナ・カポス：フェード・トゥー・グレイ」I-20ギャラリー、ニューヨーク

### SELECTED SOLO EXHIBITIONS

2007 “Marina Kappos,” Tokyo Wonder Site Shibuya, Tokyo  
2005 “A Murder of Crows,” The Happy Lion, Los Angeles  
2003 “Yellow Fever,” Sutton Lane, London  
2002 “Flora and Fauna,” I-20 Gallery, New York  
2001 “Panorama,” Galeria Marabini, Bologna, Italy  
1999 “Marina Kappos: Fade to Grey,” I-20 Gallery, New York

### 主なグループ展

2007 「ポップ・アート1960's-2000's」八王子市夢美術館、東京／広島市現代美術館、広島／茨城県近代美術館、茨城  
2006 「アート・ノヴァ」アート・バーゼル・マイアミ・ビーチ、フロリダ、マイアミ (I-20ギャラリー)  
「ポップ・アート1960's-2000's」損保ジャパン東郷青児美術館、東京  
「テリング」トランス・アート・ミュージアム、カリフォルニア、トランス  
2005 「アメリカ現代美術、ミスミ・コレクションによる」鳥取県立博物館、鳥取  
2006 「アート・アウト・オブ・プレイス」ノーウィッチ・キャッスル・ミュージアム・アンド・アート・ギャラリー、ノーウィッチ、イギリス  
2004 「ザ・アニマル・ショー」ホーンチ・オブ・ヴェニソン、ロンドン  
2003 「アフター・マチス／ピカソ」P.S.1. コンテンポラリー・アート・センター、ニューヨーク

### SELECTED GROUP EXHIBITIONS

2007 “Pop Art 1960's-2000's,” Hachioji Yume Art Museum, Tokyo/  
Hiroshima City Museum of Contemporary Art, Hiroshima/  
Museum of Modern Art Ibaraki, Ibaraki, Japan  
2006 “Art Nova,” Art Basel Miami Beach, Miami, FL (I-20 Gallery)  
“Pop Art 1960's-2000's,” Seiji Togo Memorial Sompo Japan  
Museum of Art, Tokyo  
“Telling,” Torrance Art Museum, Torrance, CA  
2005 “Contemporary Voice, The Contemporary American Art from  
Misumi Collection,” Tottori Prefectural Museum, Tottori , Japan  
“ART out of place,” Norwich Castle Museum and Art Gallery,  
Norwich, England  
2004 “The Animal Show,” Haunch of Venison, London  
2003 “After Matisse/Picasso,” P.S.1. Contemporary Art Center, New  
York

## 東京の街の光、色 | 滞在制作を通して トーキョーワンダーサイト



マリナ・カポスは、平成19年度、交流事業プロジェクトの一環として5月から9月の5ヶ月間、TWS 青山：クリエイター・イン・レジデンスにて滞在制作を行いました。来日前から日本文化に関心があり、「東京での長期滞在が長年の夢でした」と語るマリナの制作は、展示会場のTWS 渋谷を念入りにチェックすることから始まりました。その過程には、空間から受けるイメージを具現化するだけでなく、壁面を正確に測ることも含まれ、そこからキャンパスの構成やサイズが示されました。その中には、東京の街の一角を埋め尽くす看板からインスパイアされた縦長のプロポーションも含まれています。キャンパスの厚み、地など、すべてを検討、リサーチした中でキャンパスは特別注文されました。その後キャンパスがスタジオに届けられるまで、彼女は様々な顔を持つ東京の街を歩きました。ファッションブルな大通りを一歩入ると民家や伝統的な神社が存在し、またビルの裏にはひっそりとした路地的空間がある、様々なものが重なり合っている街、東京を彼女は未来的な街としてとらえました。街からモチーフをピックアップし、再構成し、独特のランドスケープを表現する彼女の制作にとっては、とても刺激的な日々でした。ランドスケープに重ねられている眼は、様々な出来事が同時に起こる東京を見つめるかの様にロサンゼルス作品に比べて大きくなっています。

また雑誌の記事で興味を持った築地市場では新鮮な驚きをおぼえ、スーパーに陳列されている食料品のパッケージの美しさからも触発されたようです。赤、青、緑、黒、金など鮮やかな配色を実感するために日光東照宮を訪れ、また隅田川の花火や、雷鳴が鳴り響き突然光る雷の下で見た海の水面に写る花火の色合いなど、日本の夏の体験に多いに魅了されていました。

滞在中は、TWS 本郷、TWS 渋谷で行われた展示会レセプ

ションや、青山でのWednesday Lounge等に多く出席し、日本の若手アーティストを始め、多くの人達と積極的に交流を行いました。特に、5～6月にTWS 渋谷でドローイングを次々に描き足していく展示を行った「東京画」展の出品作家達とはスタジオにて交流を深めました。滞在アーティスト交流会においては、日本人アーティスト達が自身の作品資料やカタログを持参し積極的に情報交換をしている状況にも大きな刺激を受けたようです。また同じくレジデンスに滞在をしていたボスコ・ソーディとも、親交を深めました。日々の生活の中で自然体で制作にのぞむ、メキシコ生まれのボスコとの交流から、リフレッシュしバランスを大切に制作スタイルを身につけることができました。

6月に開催したWednesday Loungeでは、彼女のアーティストトークに多くの人々が参加し、同時に公開した彼女の制作スタジオも「実物のインパクトが強かった」「思考と身体から出てきたもののバランスが魅力的」等、多くの声が寄せられ大好評でした。彼女がこうした滞在中で描いた東京の風景や独特の世界観は、普段私達が見慣れている風景の新たな魅力を発見するきっかけとなるでしょう。

TWS Aoyama: Creator-In-Residence

## The Light and Color of Tokyo | Through the Residency Program Tokyo Wonder Site

Marina Kappos was a resident and produced work as a Creator-in-Residence in the Cultural residency program at Tokyo Wonder Site (TWS) Aoyama between May and September 2007. Marina was interested in Japanese culture before visiting Japan and said “it has been a long time dream of mine to be able to come to Tokyo and stay here for an extended time.” Her residency in Tokyo began by visiting the venue for the exhibition, TWS Shibuya, for a thorough check. This process involved not only being able to see for herself how the space appeared but, by accurately measuring the surfaces of the walls, giving her an understanding of how to line-up the canvases and of what size they should be. In the exhibition, she chose to hang the canvases vertically, being inspired by the signboards that fill every knook and cranny of Tokyo’s streets. She investigated everything from the thickness of the canvas to its texture and, from her research, canvases were specially ordered. While she was waiting for the canvases to arrive, she walked the streets of Tokyo experiencing its many faces. Taking one step off a fashionable main street, she found private houses and shrines, and inconspicuous passageways lurking behind buildings, an urban space where diverse things overlap and collide. She took Tokyo to be a futuristic urban city. For someone whose work involves taking a motif from urban surroundings, reconstructing it and expressing it as a distinct landscape unto itself, these days spent were hugely stimulating. You feel this from the paintings themselves with eyes painted wide and overlapping the landscape. This is a distinct change from the eyes that appear in her Los Angeles landscape which are much smaller and blend into the environment more. As you stare at the Tokyo paintings you see many diverse events happening simultaneously.

She became interested in the Tsukiji fish market after reading an article in a magazine and it provided much inspiration. She was also touched by the beautiful packaging of food stuffs lined-up in supermarkets. She was inspired by the colors, red, blue, green, black and gold when she visited the temple at Nikko Toshogu and

witnessed the firework festival in Sumida-gawa. She was greatly fascinated by her experience of Japanese summer, her eyes being drawn by the array of colors from the firework display being reflected in the sea amidst the sound of echoing thunder and the sudden appearance of lightening.

During her stay she often attended exhibition receptions held at TWS Hongo, TWS Shibuya and the Wednesday Lounge held in Aoyama. She was very pro-active in her interactions with a great many people, including young Japanese artists. In particular, she interacted deeply with artists who exhibited at the “Tokyo Painting - My Little Everyday Sceneries” exhibition, where the artists involved continued to make drawings and add them to the walls throughout the exhibition which was held at TWS Shibuya between May and June. She was also hugely stimulated by the sight of Japanese artists bringing materials regarding their work and catalogs to social events for the visiting artists and pro-actively sharing information with one another. She developed a close friendship with the artist Bosco Sodi, who was in residence at the same time as her. In the midst of her everyday activities she sought to produce her work in a natural state of mind and, through her interaction with the Mexican-born Bosco, she was refreshed and was able to acquire a creative style which placed importance on balance.

Many people participated in her artist talk held at the Wednesday Lounge in June and the opening up of her studio in conjunction with this talk resulted in a very successful reception for her work, with comments including such statements as “the impact from seeing her work first-hand was very powerful,” and “an attractive balance of things from both thought and the body.” The landscape of Tokyo she has portrayed during her stay, as well as her own distinct perspective of the world will no doubt give us an opportunity to discover new attractions in a landscape that we Tokyo-ites are already very used to in our everyday lives.



*A Murder of Crows*

2005

ザ・ハッピー・ライオンでの展示風景(部分)

アクリル、カンヴァス

Installation detail at the Happy Lion

Acrylic on canvas



*Yellow Fever*

2003

サットン・レーンでの展示風景

アクリル、カンヴァス、壁

Installation view at Sutton Lane

Acrylic on canvas, wall





