

Toshiaki Tomita

The Journey to the Original Spring

His first solo show at Awajicho Gallery, Tokyo

12/18-12/23, 1995

REVIEW: HIRANO Itaru (Curator of Saitama Modern Art Museum)

On what motives and ground, is he involved in his creation? It is not too much to say that if he will be able to keep his creation without being the puppet of the trend of arts which changes as fashion or not is depend on how he is conscious of this question. Tomita confronted this exhibition making himself as the ground with considering this point.

Opening the door and entered the dark place holding a light one by one, we found that there were small monochrome photos and the vessel filled with water which appeared on the photos symbolically.

This exhibition is put some scribbled rough sketches and notes everywhere, and it continued to the third floor with the base of serious stories. The content of this story is the nostalgic documentary that its artist goes round to find the source where he had visited when he was a child again, taking the opportunity that he saw the shore in his dream.

This work of art is made up of actions for himself, so narcissism is remarkable for sure and it may be criticized that it's just a complacent diary of self-confession. But on the other hand, the motive of the creation is neither vagueness nor an exaggeration, but it is filled with his feeling of reality and the firm world exists in his works. When others will be able to feel sympathy for this artist's own world, the self-centered action will be the open-minded creation and it will sublimate into the artistic one by itself.

There is no arts for arts and nor for society first, the arts arise little by little from private activity. This exhibition makes us think about it.