

PATRICK MIKHAIL GALLERY

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MAMORU TSUKADA

ARTIST STATEMENTS

■ *LOVE TRANSFORMER*

The direction of energy in the facade of the architecture moves upwards, as if reaching for heaven, the background is comprised of a hidden, inverted torso which falls from the sky. The damned - those who have been refused entry into heaven because of their sin and are now bound for hell - have been written about Christian ideology and brought to life in the architecture of Gaudi in Barcelona where this photograph began. The idea of the sinner on his head (Pedro), an upside down Catholic man - became the original image of "LOVE TRANSFORMER". I first met Pedro Soler in Barcelona in 2008 and noticed right away that we shared the same interests in ideas surrounding religion, gender and society, the issues which relate to hierarchy, power, ego and resistance from within. While working with these ideas I had the opportunity to explore the exhibition Marcel Duchamp, Man Ray, Picabia at the Tate Modern in London. The show has been organized and curated by Jennifer Mundy and in my eyes, explored the creation of artworks with their love of women and projects through the use of this energy. The exhibition focused on much of the artist's interest in sexual relations and I was especially drawn to Duchamp's "La mariée mise à nu par ses célibataires, même" (The Bride Stripped Bare by Her Bachelors, Even). Some images from this piece have been collaged onto Pedro's image - the bachelors, the diagram of energy transforming from the Bachelors to the Bride and images from

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the female genitalia (clitoris) of the bride. The circles from Duchamp's optical illusion works have been added to represent unification of human energy. "LOVE TRANSFORMER" is structured with the present energy toward art. An energy which is not possible to accomplish on one's own, but to be communicated and shared with others in the future.

■ **CAVE PAINTING**

The title "CAVE PAINTING" indicates a story that an ancient cave man found a camera, and he/she recognized his/her first objectivity by looking at world through it. The separation from nature has begun. It refers to a fact that by using the stone implements, human found objectivity at first time in its history. The image was created without focusing lenses, and this purpose was to look at the object without having perspective, just like the cave man might have done with a camera. It was to be a part of the object. While perspective creates distance, my intention of not having it is to search empathies toward unknown, which is beyond our visual sensitivity. "CAVE PAINTING 1: SACRIFICE" is the image of blood on the ground during sacrificing goats ritual for their god in India, 2007. The act of creating is to seek, recognize, and attain the uniqueness of the subject. This pursuit is always haunted by a fear of failure associated with these empathies, similar to religious devotion or a love affair. At the same time, this desire must leave from its limited consciousness and move into uncertainty to be released. This is the destruction of the "materiality" of the object, and also the self-destruction of consciousness. In this state of antinomy, freedom from the chains of recognition, and the energy to go beyond the edge to unknown, are brought forth. In order to achieve this leap into the unknown, it is

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essential to have thorough knowledge of your tools and subject. It is to incorporate the diverse emotions that emerge through this ritual (the act of creating). There is also an element of humor in this because it is impossible to visualize the unknown, and also the abuse of one's body as if in meditation. As to the act of creating my work, I look at the possibilities inherent in the thoughts of Georges Bataille.

■ **SPECTER**

'SPECTER' has been created as photography using a humorous and physical way putting masks over a camera lens. While keeping a transparent relation between photography and objects, reflection of their difference also makes both inside and outside of the object visible. Front is back and back is front. This is a deviation from optical reality and an approach for unconsciousness using optical existence is being attempted. As a continued ritual after 'ACEPHALE' (2004) and 'CHANNELING' (2005), the 'SPECTER' is a physical challenge most appropriate for the artist who is a psychic pretender.