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Line by line, delicately drawn with brushes and ink or colored pencils, Susumu Takashima's drawings curl, unfold, and coil with a mechanical delicacy that evokes the automatic action of breathing.

Just as our lives shift paths from original objectives and plans, art begins with a mark and ends in another with endless possibilities and uncertainty in between.

The possibilities of Takashima's work begin with his artistic tools — lines of inked brushes that gradually become narrower and fainter with repetition and markings of colored pencils that grow wider with each stroke. Conceiving an artwork that is at once automatic and purposeful, Takashima evokes the process of inhalation and exhalation as an automatic, yet deliberate action to sustain life. Looking at Takashima's art, one sees as Jean-Thomas Tremblay aptly writes in the preface to this issue that the artist does not attempt to render breath as visible, but rather evokes qualities of respiration — the feelings one encounters when one considers their own breath or is touched by the breathing of another. Drawing for brush, ink, and paper, 1c (yang) violet: green: orange=6: 1:2, follows its violet, green, and orange swirls that slowly fade out of grasp where the tightly controlled markings meet an illusionistic pit of approaching darkness. Here, the lines are suggestive of thinking and feeling breath as simultaneously in one's grasp and beyond, encompassing the meditative control of our breathing as well as opposite states of anxious panic or even ecstasy.

Takashima writes respiration in its many iterations and experiences, just as poetic lines capture the undulations, pauses, and annunciations of breathy thoughts and feelings.