

## **Perspective Born from the Emphasis on Materiality**

Modernist painting is thought to have begun with the emergence of photography in 1826 or 1839. The advent of photography shook the very foundations of painting, forcing artists to confront the fundamental question of "What is painting?" In particular, the search for ways to differentiate it from photography continued, with the answer primarily sought in the characteristics and differences of materials. The history of painting, from Impressionism to abstract painting, can be said to have been a continuous series of attempts to emphasize the qualities of the materials themselves.

Perspective, which creates a sense of depth and space on a flat surface, is a common expression across two-dimensional art, including photography, and includes various types such as perspective, aerial perspective, and color perspective. However, with the advent of color photography, color perspective became possible in photography as well, and perspective, unique to painting, was largely lost. As Modernist painting evolved into Abstract Expressionism, Minimalism, and even Super flat, the trend toward emphasizing flatness emerged, likely due in part to the difficulty of discovering painting's own unique system of perspective.

My works consist of three series: "Drawings for Brush, Ink, and Paper," "Drawings for Pencil Sharpener, Colored Pencil, and Persimmon Paper," and "Drawings for Metal Point and Paper."

All of these are drawings made with materials such as brushes, colored pencils, and metal point, in which the line thickness gradually changes. Brush lines are thickest immediately after being dipped in ink, then thin, and eventually fade and disappear. On the other hand, lines made with sharpened colored pencils or metal point are thinnest at the beginning and gradually thicken.

By repeating lines that undergo these changes inherent to the material, a new and unique sense of perspective emerges on the surface.

In this way, I believe that the so-called "drawing perspective for the material," which is born from emphasizing the material that is the foundation of painting, may be able to show new possibilities for modernist painting.

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