

Curriculum Vitae

1986 Born in Tokyo, Japan
 2009 Department of Painting - Oil Painting Course,
 Tama Art University, Tokyo, Japan

Solo Exhibitions

2007 Galerie Tokyo Humanité, Tokyo
 2008 Noda Contemporary, Nagoya
 2008 Andersen Children's Museum, Chiba
 2009 Nisshin Gallery, Tokyo
 2009 Gallery Strenger, Tokyo
 2009 iPRECATION, Singapore
 2010 Gallery Fukuzumi, Osaka
 2010 Galerie Tokyo Humanité, Tokyo
 2010 Takashimaya Art Gallery X, Tokyo
 2010 Gallery ecrunomori, Shizuoka
 2012 iPRECATION, Hong Kong

Group Exhibitions

2009 The National Art Center, Tokyo
 2011 Tokyo Opera City Art Gallery, Tokyo
 2011 iPRECATION, Hong Kong
 2012 The Sato Museum of Art, Tokyo

Collections

Hamada Children's Museum of Art, Shimane
 Tokyo Opera City Art Gallery, Tokyo
 Private Collectors from Japan, Hong Kong
 Singapore, Indonesia, United States and Europe



Title, Size, Year



Title, Size, Year

簡歷

1986 出生於日本東京
 2009 畢業於東京多摩美術大學繪畫系油畫專業

個展

2007 ギャラリー東京ユマニテ, 東京
 2008 野田當代, 名古屋
 2008 安徒生兒童美術館, 千葉
 2009 日新畫廊, 東京
 2009 ギャラリー・ストレンガー, 東京
 2009 誰先覺, 新加坡
 2010 福住畫廊, 大板
 2010 ギャラリー東京ユマニテ, 東京
 2010 高島屋畫廊畫廊X, 東京
 2010 エクリュの森, 静岡
 2012 誰先覺, 香港

聯展

2009 國立新美術館, 東京
 2011 東京オペラシティアートギャラリー, 東京
 2011 誰先覺, 香港
 2012 佐藤美術館, 東京

收藏

濱田兒童世界美術館, 島根
 東京オペラシティアートギャラリー, 東京
 以及日本, 香港, 新加坡, 印尼, 美國和歐洲等地的私人收藏



Title, Size, Year



Title, Size, Year

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All My Newborns
 我的寶貝

Tomita Natsumi 富田菜摘

About the Artist

Having grown up in the world's foremost industrialised capital of Japan, Tomita Natsumi has initiated a rectification of recycled materials. Born in Tokyo in 1986, Natsumi is trained in oil painting at Tama University, one of Japan's leading art universities. At the age of 21, Natsumi's promising artistic career has started, witnessing several solo and group exhibitions to date. Her works have been publicly collected by the Hamada Children's Museum of Art in Shimane, Japan.

Natsumi's first scrap metal work was one modeled after an Iguana from the Galápagos Islands. Geared with a fresh outlook, Natsumi assembles constituents of various scrapes into beautiful, amusing creatures that share eccentric semblances with their real-life counterparts. Natsumi's creations are brilliant in its facility for utilising art as a bridge to promote environmental awareness.



Tomita Natsumi (b.1986)

Cover Image (L - R): Title, Size, Year



Iguana, size, year

Title, Size, Year



Title, Size, Year

Title, Size, Year



Title, Size, Year

Title, Size, Year

關於藝術家

富田菜摘在1986年生於全世界工業最發達的城市—日本首都東京。她在日本著名美術學府—多摩美術大學專攻油畫，並著手利用可再生資源進行創作。她在21歲時已經獲得數個個展和聯展的機會，在藝術界展露頭角。她的多件作品已被位於日本島根的濱田兒童世界美術館典藏。

她首件廢棄物重生的作品是一件用金屬刻畫加拉巴哥群島的綠鬣蜥。她蒐集不同種類的棄置物料，創作成美麗、新穎有趣且栩栩如生的雕塑，展示出從藝術推動環保理念的傑出特質。



Title, Size, Year



Title, Size, Year



Title, Size, Year



Title, Size, Year

Upon viewing Natsumi's artworks, one is launched into a vivid portico alike to a masquerade. Confronted by a quirky eruption of nature, the vibrant potpourri of wildlife species is paradoxically emulated via the odd scraps of material that acquire a sense of creative improbability. Quipped with an atypical perspective and a sharp-witted pair of eyes for details, parts from bicycles, umbrellas, empty cans, clusters of household tools with an assortment of implausible products abandoned from shops or casted on streets, have been rejuvenated by Natsumi into an array of fascinating makeshift creatures. From primates, pigs and rabbits to the artist's feathered friends, endearing and highly intuitive, Natsumi evokes a sentiment of childish enthusiasm amongst viewers, whilst furthering a creative expansion amongst her audiences.

富田氏利用奇特的廢棄物料探索創作的可能性，她創造出不同品種的野生動物，也從而呈現一個生機勃發的大自然。藝術家以破格的觀點和敏銳的洞察力點石成金。經過富田氏靈巧的處理後，被棄置街頭的物件或是各式各樣被商店丟棄的物品都得以重生。單車零件、雨傘、鋁罐、家居用品組件等廢物都被轉化成一系列讓人著迷的動物，例如：猴子、豬、兔子和鳥等討人歡喜的動物。富田氏不但為這些動物賦與靈性和生命力，更喚起了觀賞者的童心稚氣，同時帶領觀眾擴展想象空間。

With deep considerations on projecting the recyclable materials in their modest, unconcealed rudimentary shape and form, the raw appeal of Natsumi's artworks coincides with her environmentally conscious ideas. Natsumi's approach of using newspaper and magazines from second-hand bookshops to create human sculptures suggest her eccentrically metaphorical style of working. From the two-dimensional form of paper that hardly draws any attention to its materiality, Natsumi intends for viewers to aspect in close scrutiny to relate and communicate with her human sculptures through the mediation of the mediums – newspaper and magazines. In a sense, the embodiment of happenings in our world, as published in newspapers and magazines is reflected in Natsumi's human sculptures. With a sense of frailty and lightness in these sculptures, lies the insinuation of the fragility of human race in the age of over-consumption.

Living in a society of over-consumption, the exhibition *All My Newborns* prompts viewers to the need of re-evaluating how we should make use of what we intent to throw away in hopes to accentuate and preserve the paradisiacal elements of the world that we live in.



L - R: Title, Size, Year



Title, Size, Year



Title, Size, Year



Title, Size, Year



Title, Size, Year

富田氏精妙地拿捏回收物料與生俱來的形狀和結構，意圖把原始質樸的美學和環保理念扣連在一起，當中更潛藏了她獨特的隱喻風格。藝術家利用二手書店的報紙和雜誌創作人型雕塑，藉此把與日常生活息息相關的時事資訊具體地展現出來，令作品跟觀賞者的生活產生互動連繫。紙張本來毫不起眼，富田氏卻能把它們重生，讓人用心細味端詳。雕塑身軀輕型脆弱，含蓄地影射在過度消費的年代中人性的脆弱。這些人型雕塑不但具有簡單樸實的氣息，更輕載著富田氏的人文關懷。

生活在過度消費的社會，藝術家希望透過「我的寶貝」展覽鼓勵觀賞者重新審視如何善用我們想要扔棄的東西，冀望我們為後世維護環境資源。