

ART ON PAPER 2015

Takahiro Kudo

TO MAKE AND TO GROW

Takahiro Kudo humbly acknowledges that we owe our existence to the world we are trying to grasp. In his work, poetics come before science. To him, imagination is an activity, something one does. Attention is introspective, becomes reflexive and engages in a relational dimension. We must in consequence live in the world to be able to think it.

Culture consists in applying to reality an arbitrary frame of symbolic meaning. Takahiro Kudo's role is not to create knowledge from potentially meaningful data but to awaken others, to share knowledge. Perceiving his work becomes a process ever changing over time.

When trying to understand how words acquire meaning, Takahiro Kudo replaces them in the original stream of social life. This way, he realizes that the meaning of words does not come from mental concepts existing "there-outside" but that, on the contrary, it is the world's own relational faculties that give them meaning. A word is always a multilayered and compressed story. The artist then highlights that being part of a culture expresses itself throughout similarity, not distinction.

Takahiro Kudo does not conceal the process leading to the artwork; he does not hide anything. Fragment of a timeless story, his work acts as an interface between the spectator and the world.

The mind is a relational complex between so to speak "under the skin" different internal states. Social sciences focus on the relations between individuals. Takahiro Kudo wipes out this inside/outside dichotomy. To him, the mind is immanent to the global system of organism-environment relations. Biological life is social, for this reason, it is the life of one's mind. Takahiro Kudo so reveals what is peculiar in the familiar.

The unique surface of each of Takahiro Kudo's artifacts does not match its own stereotype but rather relates to a living organism. His work dims the difference between artifacts and living beings, who are not so different from one and other. He aims to bring to life these products of human activity, to reconstitute them back to the process in which we are ourselves immersed.

Tipping over the subject/object relations, Takahiro Kudo suggests that it is not the mind that forces his own design onto material objects but rather that they later shape the frame of our thoughts. The act of creating forms is life.

To Takahiro Kudo, the human being is not an individual and a person but simply an organism. Besides, life only exists by developing itself through time because the organism that lives is something that lasts. Through this, he argues that the meaning of art should be found in the artwork itself, in the way it appears to our conscience, and not in what it is let to represent or signify.

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