

Takanori Suzuki

b. 1983, Kanagawa, Japan

Lives and works in Oita, Japan and Amsterdam, Netherlands.

Suzuki examines the structural similarities between the ever-accelerating evolution of contemporary society and art's continuous search for newness in artistic expression from its birth to the present. Suzuki attempts to reinterpret the world we live in and what art is through the events that emerge when he presents personal experiences and micro matters that occur in his daily life in macro spaces such as the exhibition space and the street.

While thoughtfully utilizing everything that exists in the world, including video, drawings, and discarded objects, he also improvises with what is around him, and makes extensive use of coincidence, resulting in a unique approach that differs from one exhibition to the next. His complex expression, which is a mixture of light, humorous poetics and critical elements that intentionally lead viewers to misunderstandings, visualizes contemporary society.

Representative work is "Missing Canvas Project," a work in which he attempts to communicate with the thief through the fence after a huge, canvas he installed on the fence was stolen a few days later.

"To the Farthest One" is a video installation that mourning the deceased who used to live there, inspired by the traces of a house in the countryside where he moved.

Solo exhibitions include

2022 (Upcoming) Nov. Museum EICAS, Deventer, (NL)

Major group exhibitions include

2022 Rijksakademie Open Studios 2022, Amsterdam (NL)

2022 Genjitsu36, Beppu Station Market, Oita (JP)

2021 Rijksakademie Open Studios 2021, Amsterdam (NL)

2021 Genjitsu25 -26, 33-34, Beppu Station Market, Oita (JP)

2020 Genjitsu14, Beppu Station Market, Oita (JP)

2019 Genjitsu3 - Genjitsu13, Beppu Station Market, Oita (JP)

2018 Genjitsu1 - Genjitsu2, Beppu Station Market, Oita (JP)

2017 Fragile Perspectives, gallery COEXIST-TOKYO (JP)

2011 Takashi Homma Workshop Exhibition, Aoyama Book Center, Tokyo (JP)

Publications

2021 'We Had Plans', 150th anniversary Rijksakademie van Beeldende Kunsten

2017 'Fragile Perspectives' Catalogue

Contact

mal@takanorisuzuki.info

Rijksakademie Open Studios 2022

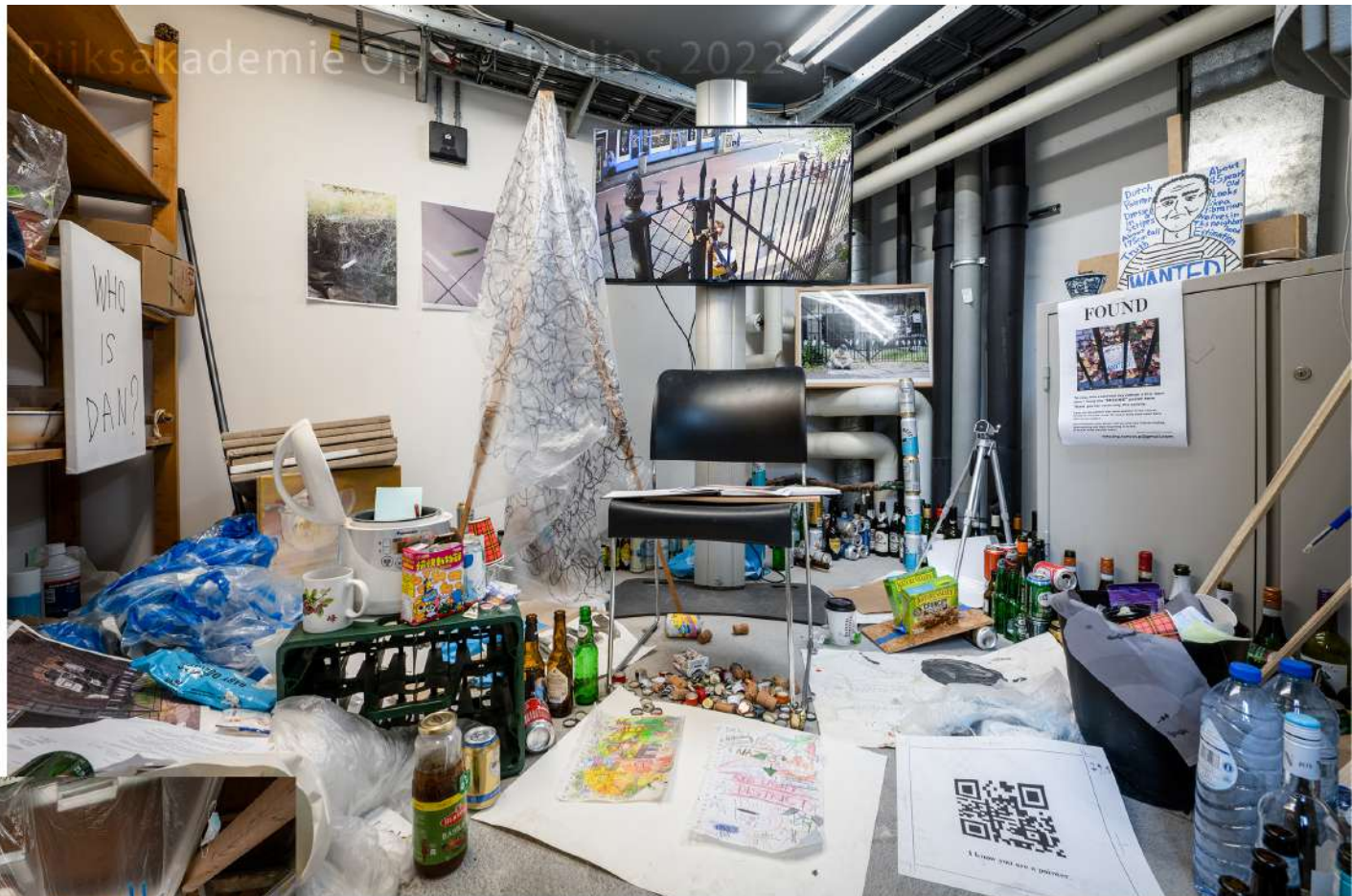
at Rijksakademie van beeldende kunsten
May 12-22, 2022
Amsterdam (NL)

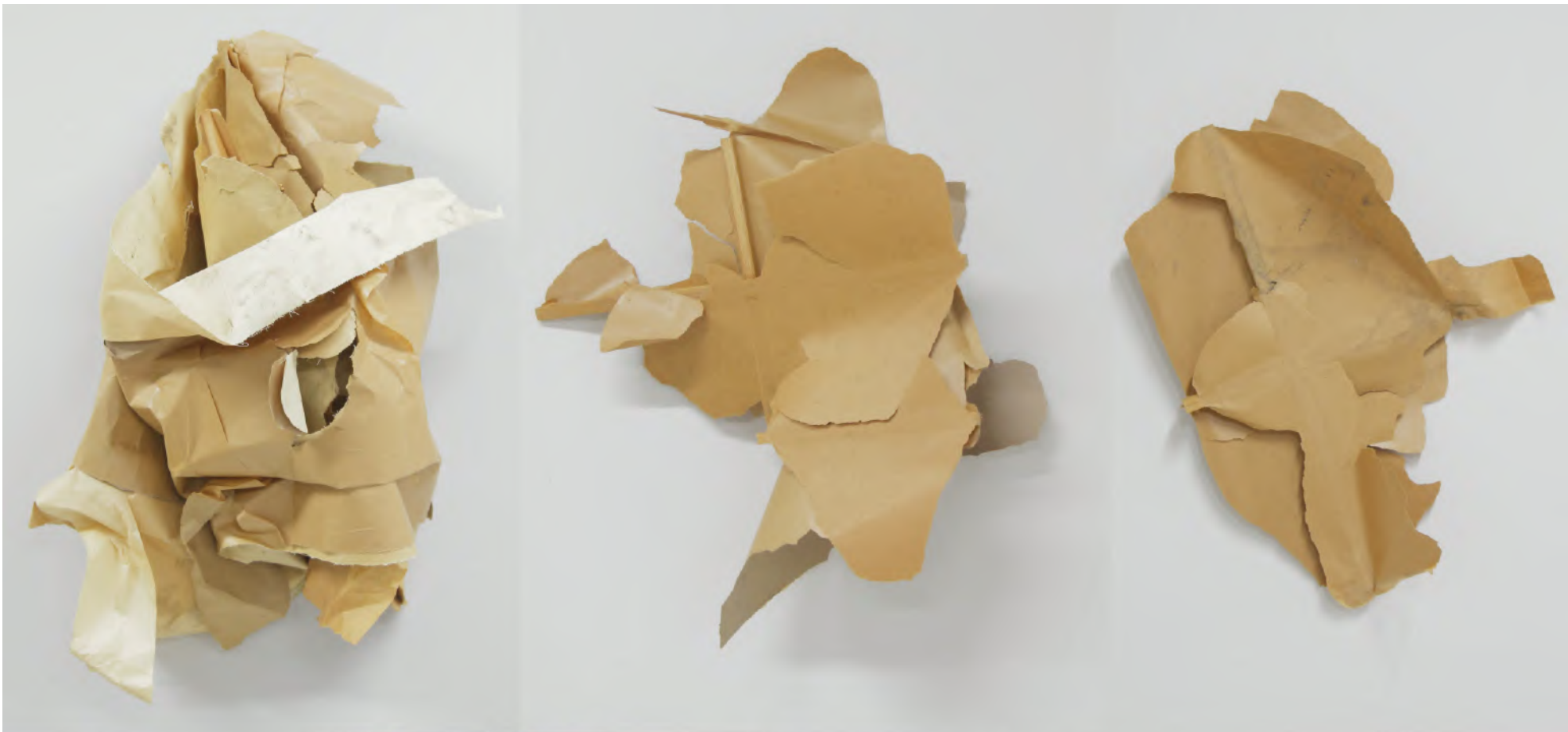
Mixed media (Acrylic, Paper, Canvas,
Monitor, Photograph, Sound machine,
Chair, Empty beer and wine bottle)



Rijksakademie Open Studios 2022







Untitled, Genjitsu#34
Installation, Paper and wood, 2021



23.Aug.2020



24.Aug.2020

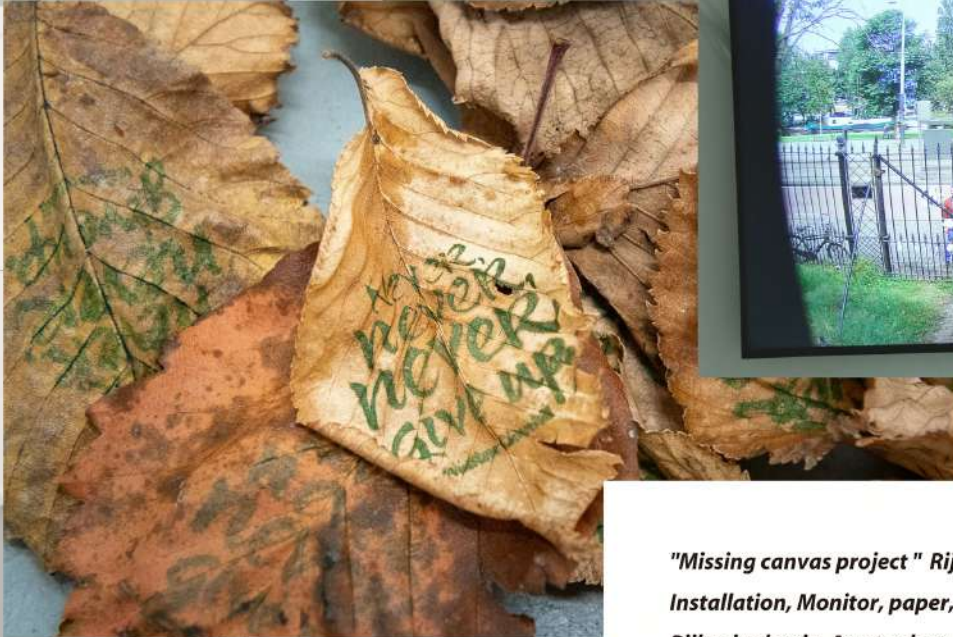


20.Nov.2020

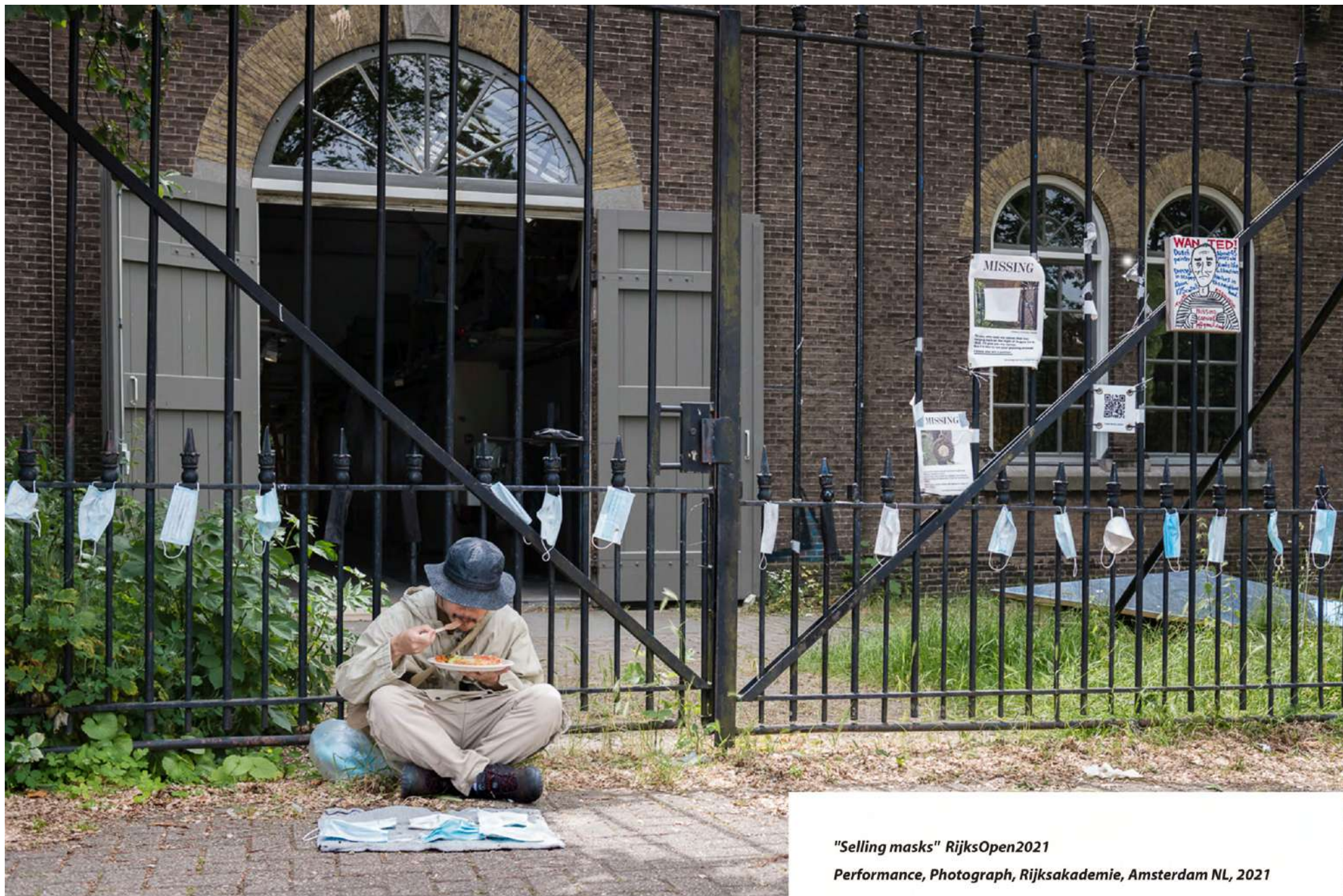


24.Aug.2020

"Missing canvas project" 2020 - (on going)
 Installation, Paper, canvas,
 at Rijksakademie's Fence



**"Missing canvas project " RijksOpen2021,
Installation, Monitor, paper, leaves, stolen and returned canvas,
Rijksakademie, Amsterdam NL, 2021**



"Selling masks" RijksOpen2021

Performance, Photograph, Rijksakademie, Amsterdam NL, 2021



"Untitled (Cough)" 2020
Audio Installation, Audio(3:10 loop), Plastic sheets,
Empty bottles, cans, buckets,
Rijksakademie Internal Open studio



"BIG BUSINESS" Genjitsu#11

Installation, Beppu station market, Japan, 2019



"Japan is" Genjitsu#10

Photograph, Beppu station market, Japan, 2019

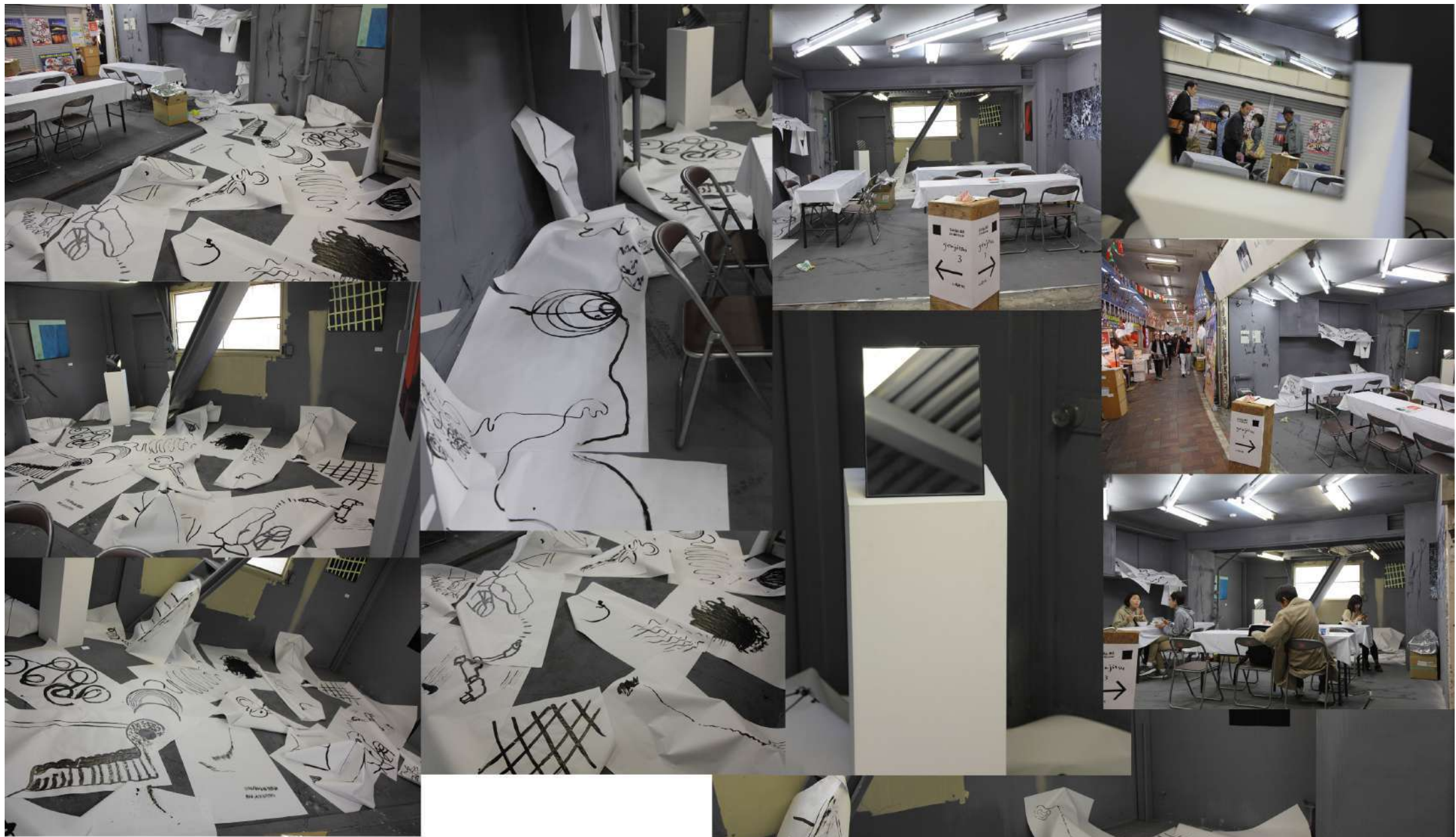


"Hanging paper" Genjitsu#9

Installation, Beppu station market, Japan, 2019



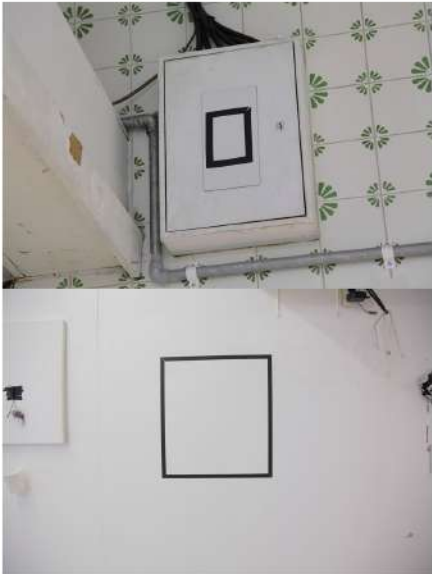
"Crucifeld paper" Genjitsu#7
Installation, Beppu station market, Japan, 2019



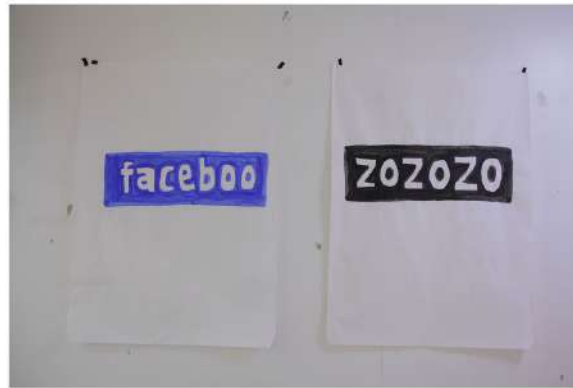
"Untitled" Genjitsu#5.5

Installation, Beppu station market, Japan, 2019





"Untitled (Frame 1, 2)"



"Face boo and zozozo"



"Pasted flower"



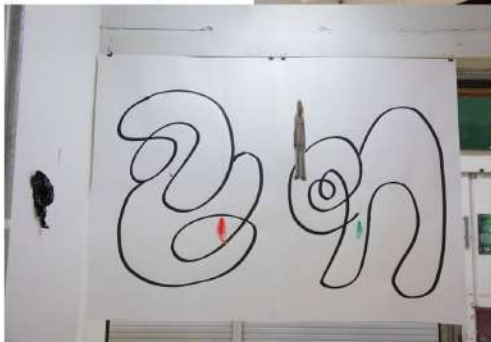
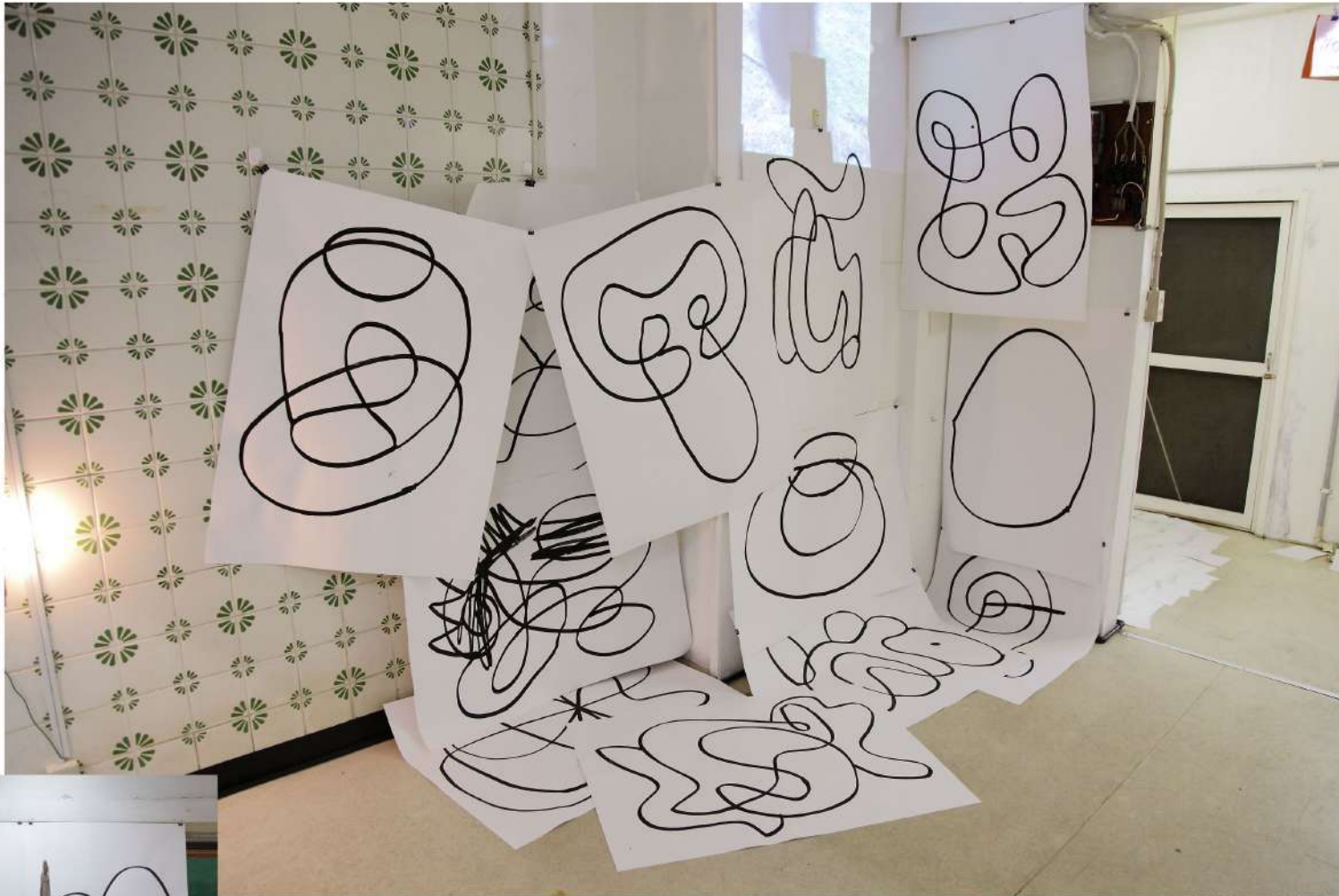
"For Kapoor"



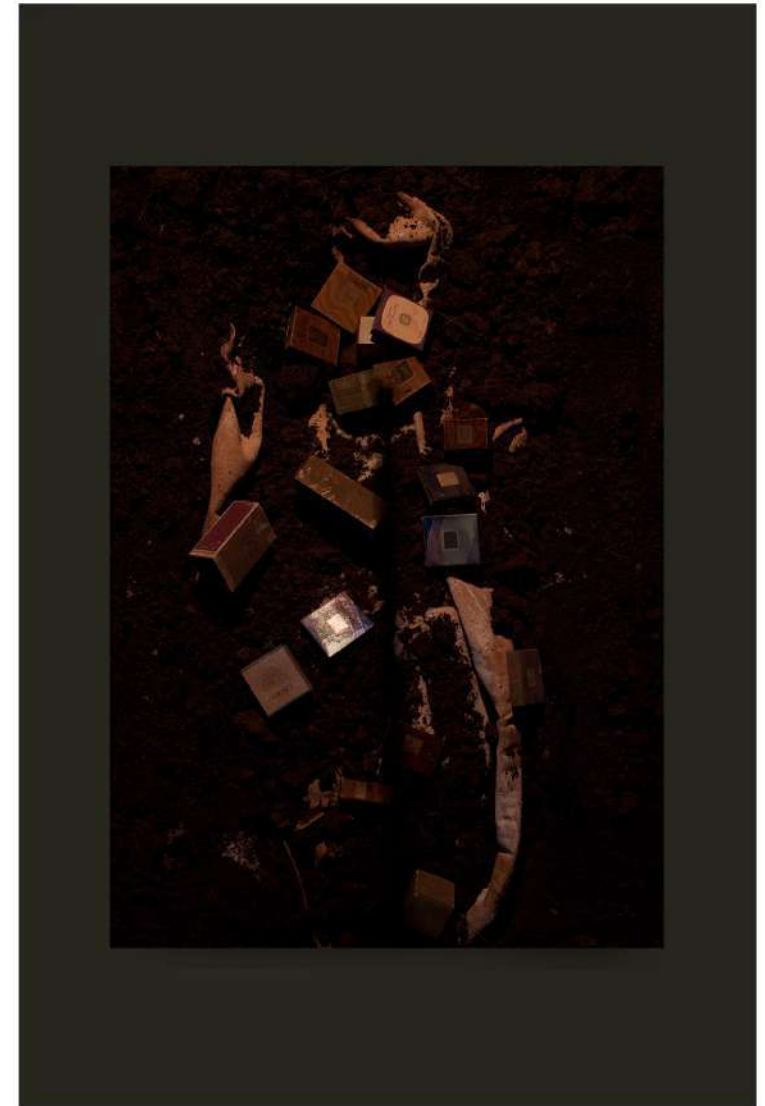
"Your Life"

Genjitsu#1

Mixed media, Beppu station market, Japan, 2018



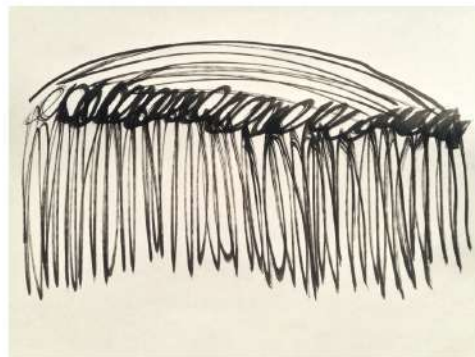
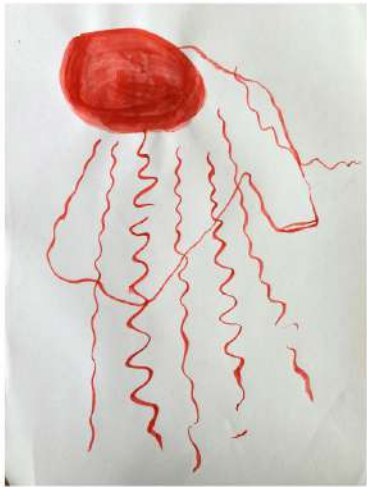
"No conceptual drawing" Genjitsu#1
Installation, Beppu station market, Japan, 2018



This installation originated out of Takanori Suzuki's relocation to the countryside in 2016. At his new home he could sense traces of the previous occupant. This inspired him to ask people at the summer Bon dance he attended soon after about the kind of person his predecessor had been. As Suzuki gradually learned, Saburo had been a lumberjack and an honest person trusted by others. Suzuki then held a ceremony to mourn this lumberjack Saburo.

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"To the farthest one"
Installation (video 26' 50"), gallery COEXIST-TOKYO, Japan, 2017



"Untitled"
Acrylic on paper, 2010