

Dan Nadaner and Miyashita Keisuke

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Paintings and sculptures are static unmoving expressions of art, but there exists a unique flow of time in them. Since the modern era arrived, picture expressions using video and mechanically moving sculptures have also been produced, and now it's possible to express moving pseudo-nature or virtual space making full use of the computer. These expressions, however, are fundamentally different from those of time unique to paintings and sculptures.

Maurice Merleau-Ponty, philosopher, says in his book, *Eye and Mind* (1964), that there is a well-known anecdote of discordance between the sequence photography of a running horse and a horse painted by Géricault, Romantic artist, of which Rodin, sculptor, said, "It is the artist who is truthful, ..." This implies that paintings and sculptures are not to cut out the figure of the object of an instant like photography, but to express the movement itself of the object during a certain period of time.

Thus, paintings and sculptures contain their own unique time in expressing the object, and apart from that, they also have their own unique time in getting involved in the artists' production. That comes from the ways of appreciation that paintings and sculptures, on which painters and sculptors have spent some time, are ultimately seen as a consequence. Generally, appreciators only see completed works without seeing the process of producing, and they presume the action and time spent from the painters' brushstrokes and the sculptors' engraving, when the static images and sculptures elaborate on the rich time the artists had and the action the artists put into them.

Dan Nadaner and Miyashita Keisuke are expressionists who are each thoroughly versed in the time unique to paintings.

Dan Nadaner expresses a motif with movement over-painting layers of paints. The movement of the motif and that of the painter's hand are seen overlapping, which bears the original time unique to painting. Dan Nadaner says, "It's very much like the action of swimmers in the water." That means swimmers continue to move him/herself feeling the movement of the water, which is very similar to his paintings and his action of painting. Dan Nadaner also produces videos, and his way of overlaying the images with time passing is in essence the same as his painting. The time he is to express is that of what he feels himself, which is antithetical to the well-ordered elegant flow of time like a story created in mind.

On the other hand, Miyashita continues to produce his own unique paintings by weaving producing action into the layers of paints and overlaying them, thus the painter's action and time being seen through. The act of each layer of paint may be simple, but rich and intricate time can be perceived by overlaying them. Conversely, we can see its multilayeredness all the more because the act of each layer is simple. Especially layers of Miyashita's line drawings, with a few strokes though they are, have an important role of leading eye, and their movements have been thoroughly thought over.

So, when the works of the two painters, who, with their respective methods, express the rich time unique to paintings, have been put together in the same space, what would the time flow be like in that space? From the movement of motif to the action of the producer, the difference among unique times each work has can be seen, which is expected to bear multiplier-effect. That's the issue Dan Nadaner and Miyashita Keisuke each has been having, and at the same time, "time-ship of painting" and "multilayeredness of painting", big issues contemporary painting is to confront, should be seen with a new shape by multiplier-effect.

That's the proof that they have been seriously facing up to expression of painting and only such an activity inspires the new directions to art after all.