



The Kyoto Shimbun News

Presentation of the Abstract Image: Universal Reasoning of ‘The Self.’

By Madoka Moriguchi

From the exhibition of J. Parker Valentine

Within the world of contemporary art in which significant proximity towards subculture has become the norm, honestly speaking, one finds oneself enlisted with a feeling of pall when viewing works who’s images have been extracted from the array of manga (comics), animation, games, and entertainment magazines which surround us.

In such a current situation present in our country, J. Parker Valentine’s works present a sense of viridity. The drawings made on old pieces of cloth and non-descript sheets of paper installed upon the white walls present the gallery with a tranquil atmosphere.

One cannot help but reminisce the numerous portrayals of reticence in the past, yet beyond that we have been led to contemplate anew the power instilled within the abstractive picture plane, which strongly commands the viewer to actively take part in the act of ‘seeing.”

The lines which have been drawn are bold and dynamic, and have momentum. The works not only consist of thin lines, but also include thick, bold lines which have been drafted by placing charcoal on its side and making one single stroke, and does not necessarily present itself as highly sensitive. The work is enlisted with a daringness; the artist’s eyes the moment in which she faces the picture plane, the relationship between the movement of the hands and the support medium, can be directly felt by the viewer. Moreover, as if presenting the will to make adjustments, one is able to witness a sense of the original line under the traces of erasure made by using a rubber eraser, and at times through the use of white out.

One feels the importance of her work lies within the act of leaving traces –the space created as a result of that, and the notion that one was present at that specific moment of time in which it took place.

The works presented in this exhibition were created during her one moth visit in Japan, yet show no signs of anticipated ‘images of Japan.’

One places hope within the young American artist whom within the aura of Post-Modernism, undauntlingly questions and presents the universal reasoning of what it means for ‘the self’ to exist.