



繁栄の極みか  
或いは猖獗の極みか

The highest prosperity or  
extremity of rage  
Ryota Nishioka Solo Exhibition

西岡良太個展

2024.04.20 - 06.01

RIVER ART GALLERY

台灣台中市南屯區大業路281號  
No.281, Daye Rd., Nantun Dist., Taichung City, Taiwan

## 西岡良太 Ryota Nishioka

1980年生於日本愛媛縣，畢業於高知大學國際社會交流系。創作以壓克力顏料為媒材，運用空氣噴槍及筆，在紙上虛構出充滿人造物的工業化世界。他以人文關懷的視角，探討其中大量生產與大量消費不斷循環的經濟體制，觸及了人類深受勞動制約的無奈，亦揣想著人造物辛勤勞動的心聲，期望在人與慾望的無盡交戰之際，重新理解人類的處境以及人類與人造物之間的關係。創作態度嚴謹，筆觸細膩，由幻想堆疊而出的異境作品獨具個人風格。

Ryota Nishioka was born in Ehime Prefecture, Japan in 1980 and graduated from Kochi University, the International Communication Department. Based on acrylic colors, he uses airbrush and pen to create a fictional industrialized world full of man-made objects on paper. He discusses the economic system of endless cycles of mass production and consumption in this world in humanistic view, not only touches upon human helplessness of being restricted by labor works but also imagines man-made objects' true feelings of diligent working, hoping to runderstand human condition and the relationship between human and man-made objects during endless wars between human and their desires. With conscientious attitude and delicate brushwork, he achieves a distinctive style in his wonderland where imagine accumulated.



## 繁榮之巔或盛怒之極

日本藝術家西岡良太最新個展《繁榮之巔或盛怒之極》，繼其前一檔個展《永不滿足の消費渴望》後，不僅以人文關懷角度出發，結合工業化世界元素，更是透過許多繽紛卻駭人的龐大建築與城市造景，堆疊出令人徜徉其中，同時亦不禁毛骨悚然的黑色寓言。童話般獨特的氛圍，將伴隨著畫面各元素間難以忽視的隱密對話，揭示這場文明與環境，早已開啟的長期拉鋸戰。

未來，爆炸性的人口增長所導致土地和資源的競爭越演越烈，人類將可能被迫使自身的活動範圍推向今日常識所無法想像的方向。人對於擴張活動範圍的野心與決心，歷史上已多有記載，而無論環境的狀況如何，這樣的心態與行為都可能對自然環境構成威脅。西岡良太面對這樣的世界，在作品中不斷向觀眾提問：「難道應該將這樣的我們，這樣的社會，視為繁榮的巔峰嗎？還是應該對這樣的行為感到激憤呢？」

社會並不是永恆不變的，更是處於變動狀態，西岡良太以一種近似於鳥瞰建築結構的方式來表達人類與自然關係的根本問題，觸發觀者的價值觀、道德、可持續發展以及對未來世代的責任議題。藝術家在本次展覽中，透過筆觸細膩又一針見血的系列作品，嚴謹卻俐落地描述並提出未來的社會問題。展覽一開始透過工業機械叢林，帶出繁榮進步的科技，然而隨著展覽推演，詭譎的大型機械生物、磅礴的建築瀑布，敲響人們心中那道暗門，暗示著人類活動對地球生態系統的種種影響。這些正在導致地球生態系統極端化的故事走向，是否為人們所期盼的最終章？展覽的最後亦給予純白且彈性的想像空間，答案則交由觀者定奪。

正如本次展題《繁榮之巔或盛怒之極》點出相當明確的對立面，這是一場關於人類與自然、環境保護與文明進步間的深刻探討。我們正站在人類歷史的最高峰，享受著無盡繁榮的同時，對於用著極端方式削弱地球生態系統而感到狂怒的，或許不只是產生自覺的人類，更是經年累月、傷痕累累的大地。邀請各位一同來到這個獨特的思辨場域，沈浸在西岡良太營造的幻想異境中，重新思考人類與其所創造出的世界之關係。

# The Highest Prosperity or Extremity of Rage

The latest solo exhibition "The Highest Prosperity or Extremity of Rage" by Japanese artist Ryota Nishioka, following his previous solo exhibition "Craving for Insatiable Consumptive Behavior." Departing from a humanistic perspective and incorporating elements of the industrialized world, this show features vibrant yet eerie depictions of colossal architectural and urban landscapes, forming a dark allegory that is both mesmerizing and spine-chilling to immerse oneself in. The whimsical atmosphere evoked by fairy tales accompanies the undeniable, albeit concealed dialogues among the various elements in the scene, revealing the ongoing struggle between civilization and the environment that has long been underway.

In the face of explosive population growth leading to intensified competition for land and resources in the future, humanity may find itself compelled to expand its sphere of activity in directions previously unimaginable. Throughout history, there have been numerous documented ambitions and determinations for expanding activity scopes. Regardless of the environmental conditions, such attitudes and behaviors can potentially pose threats to the natural environment. When Confronted with such a world, Ryota Nishioka continuously poses the question to viewers through his artwork: "Should we regard ourselves and our society as reaching the pinnacle of prosperity? Or should we feel outraged by such behavior?"

Society is not static but in a constant state of flux, and Ryota Nishioka uses a perspective akin to an aerial view of architectural structures to address fundamental issues regarding the relationship between humanity and nature, prompting discussions on values, ethics, sustainability, and responsibility towards future generations. Through a series of meticulously crafted yet incisive artworks, the artist meticulously yet succinctly describes and presents future societal issues. The exhibition begins with industrial mechanical jungles symbolizing technological progress and prosperity. However, as the exhibition unfolds, enigmatic mechanical behemoths and majestic architectural waterfalls ring the alarm bells within people's hearts, hinting at the various impacts of human activities on the Earth's ecosystems. Will these stories, which are driving the extremization of the Earth's ecosystems, culminate in the anticipated final chapter? At the end of the exhibition, a pure white and flexible space is provided for imaginative exploration, leaving the answers to be determined by the viewers.

As the title "The Highest Prosperity or Extremity of Rage" clearly indicates the opposing forces at play, it is a profound exploration of the relationship between humanity and nature, environmental conservation and civilization's progress. We are currently at the pinnacle of human history, enjoying endless prosperity, yet the rage felt towards the extreme weakening of the Earth's ecosystems may not only be the result of conscious individuals but also the Earth itself, bearing years of scars and wounds. We invite you to join us in this unique realm of contemplation, immersing yourselves in the fantastical realm crafted by Ryota Nishioka, to reconsider the relationship between humanity and the world it has created.

西岡良太 Ryota Nishioka

大人の道の上で失われてゆくもの  
*What is lost on the road to adulthood, 2013*

壓克力紙本裱於木板

Acrylic on Paper Mounted on Panel  
72.8 x 51.5 cm



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西岡良太 Ryota Nishioka

経済成長の美しき勇姿Ⅱ

*The beautiful brave of economic growth II, 2023*

壓克力紙本裱於木板

Acrylic on Paper Mounted on Panel

72.8 x 51.5 cm



西岡良太 Ryota Nishioka  
*sin forest V*, 2022  
壓克力紙本裱於木板  
Acrylic on Paper Mounted on Panel  
72.8 x 51.5 cm



西岡良太 Ryota Nishioka

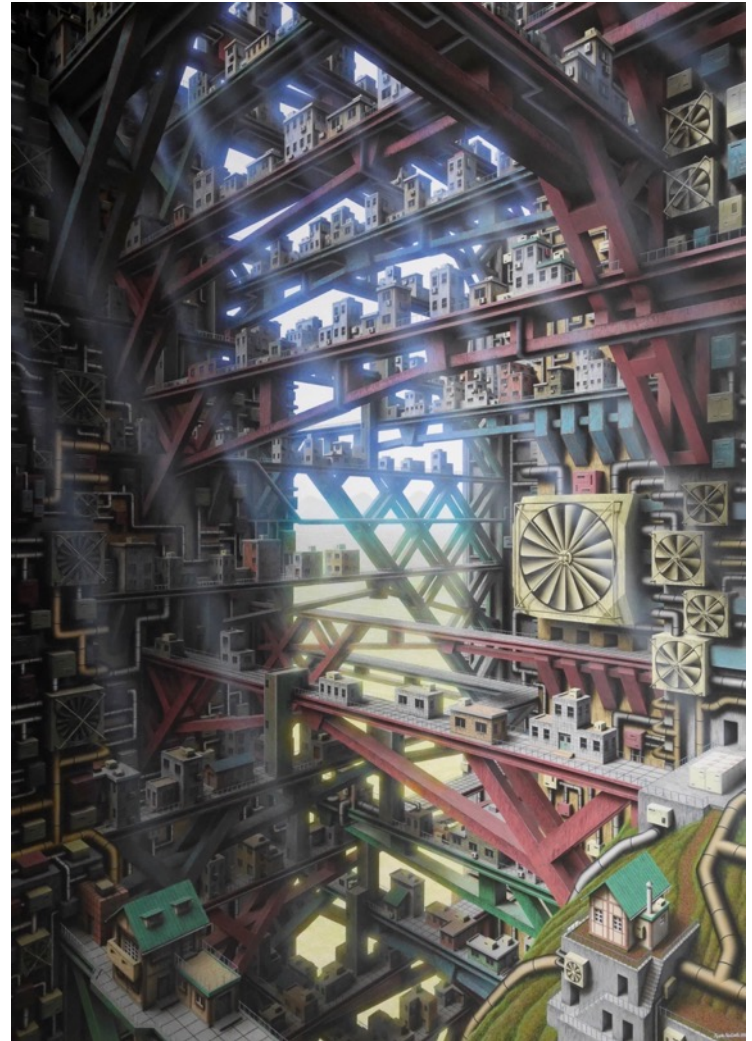
繁栄の極みか？ 或いは猖獗の極みか？ III

*The highest prosperity or extremity of rage? III, 2021*

壓克力紙本裱於木板

Acrylic on Paper Mounted on Panel

103 x 72.8 cm



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西岡良太 Ryota Nishioka

狩獵 II rage II, 2022

壓克力紙本裱於木板

Acrylic on Paper Mounted on Panel

51.5 x 72.8 cm

[RIVER ART GALLERY](#)



西岡良太 Ryota Nishioka

繁栄の極みか？ 或いは猖獗の極みか？ IV

*The highest prosperity or extremity of rage? IV, 2023*

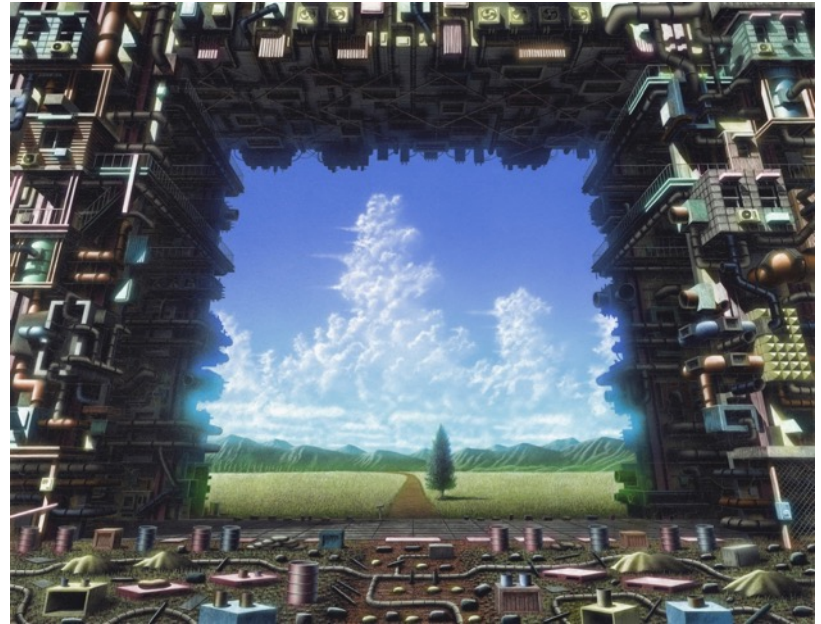
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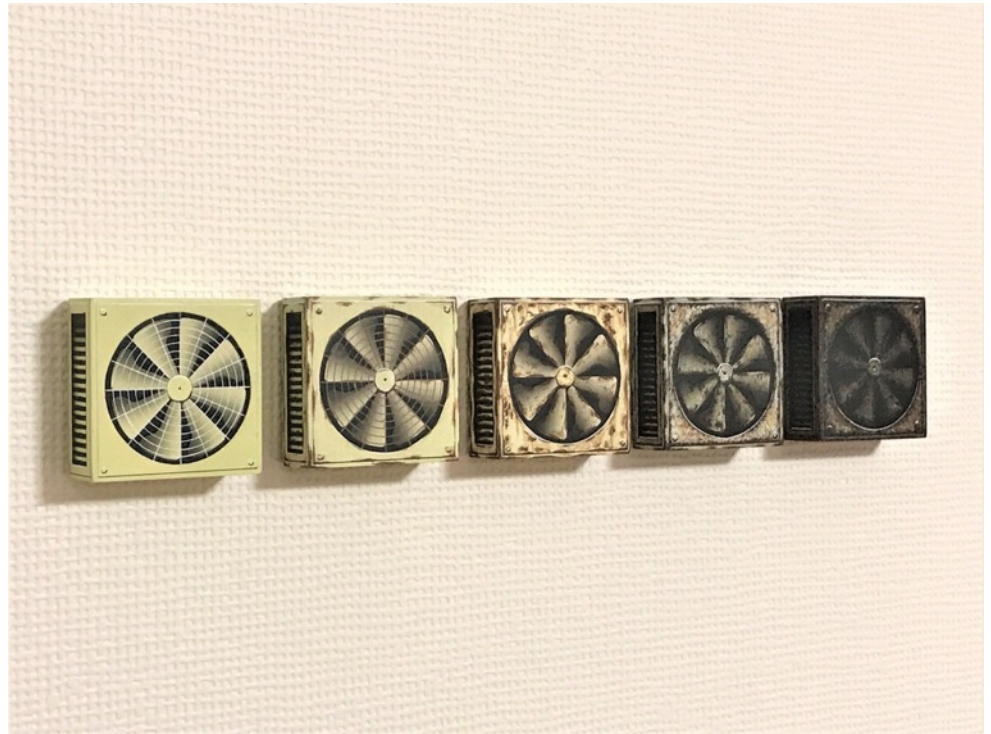
Acrylic on Paper Mounted on Panel

51.5 x 72.8 cm

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西岡良太 Ryota Nishioka  
久遠 *Eternity*, 2009  
壓克力紙本裱於木板  
Acrylic on Paper Mounted on Panel  
33.3 x 53 cm





西岡良太 **Ryota Nishioka**  
*TIME MACHINES*, 2020  
壓克力於木板  
Acrylic on Panel  
4 x 4 x 1.5 cm / 1 pc.

西岡良太 Ryota Nishioka

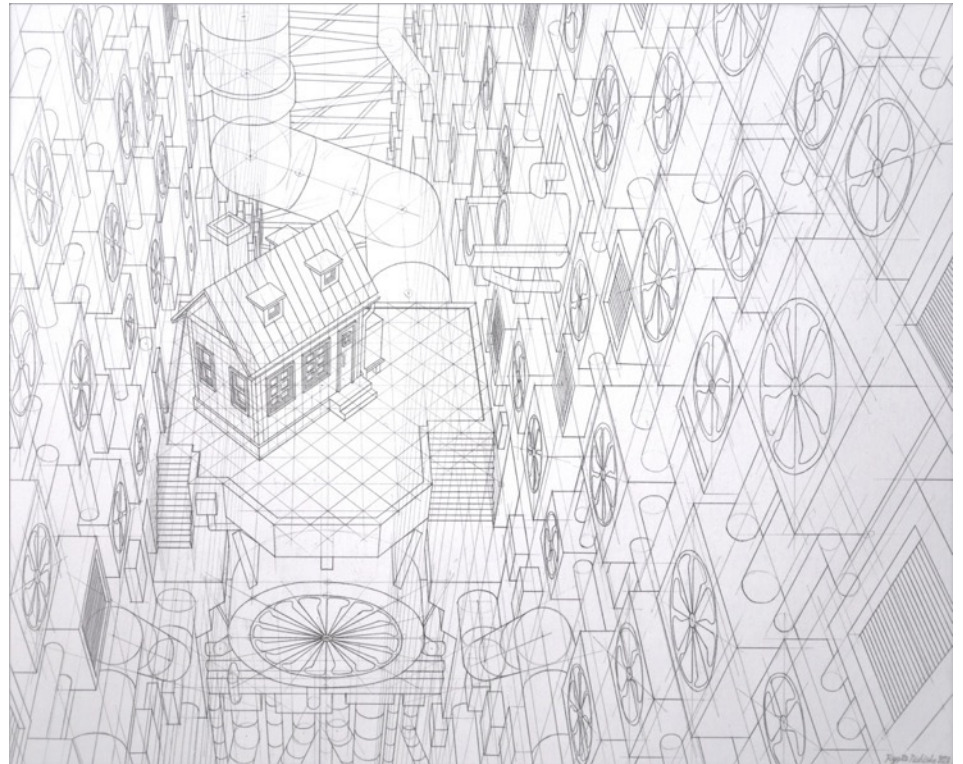
暖かい風が吹く場所

*A place where warm wind blows, 2020*

鉛筆於紙本

Pencil on Paper

22 x 27.2 cm



西岡良太 Ryota Nishioka  
春の昼下がりの過ごし方  
*How to spend spring afternoon, 2020*  
壓克力紙本裱於木板  
Acrylic on Paper Mounted on Panel  
18 x 14 cm



西岡良太 Ryota Nishioka

人工知能に「御利益」の解釈は可能か？ II

*Is it possible for AI to understand the meaning of benefits? II, 2021*

壓克力紙本裱於木板

Acrylic on Paper Mounted on Panel

72.8 x 51.5 cm



RIVER ART GALLERY

西岡良太 Ryota Nishioka

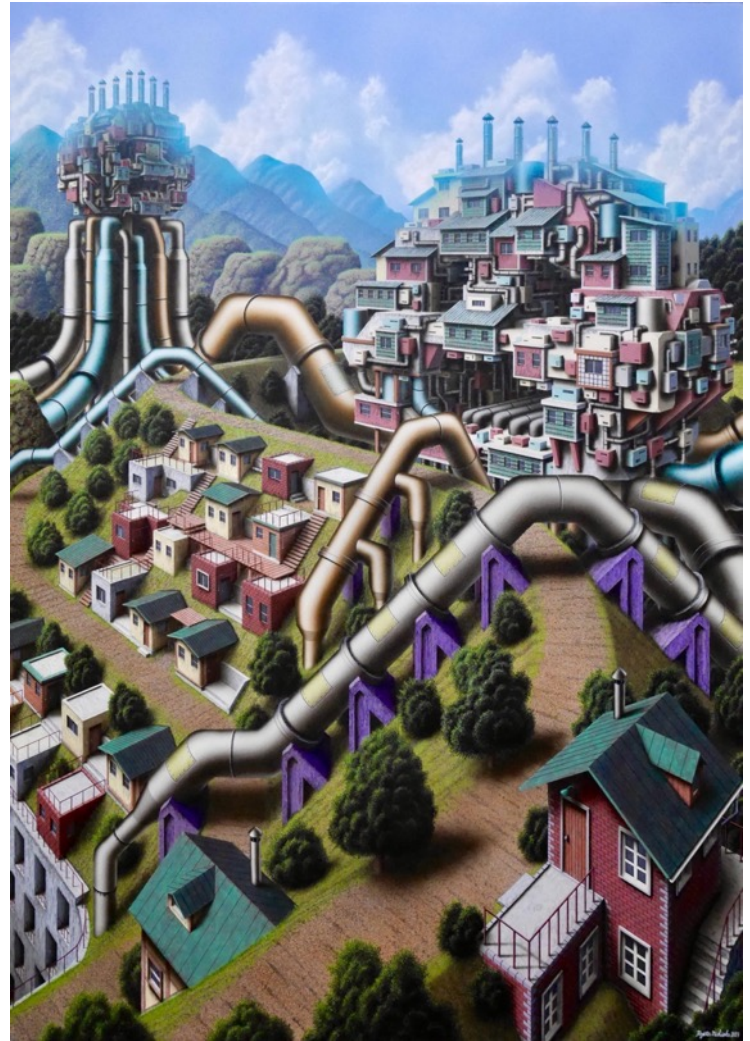
経済成長の美しき勇姿

*The beautiful brave of economic growth, 2023*

壓克力紙本裱於木板

Acrylic on Paper Mounted on Panel

72.8 x 51.5 cm



RIVER ART GALLERY





西岡良太 Ryota Nishioka

色即是空空即是色 XI

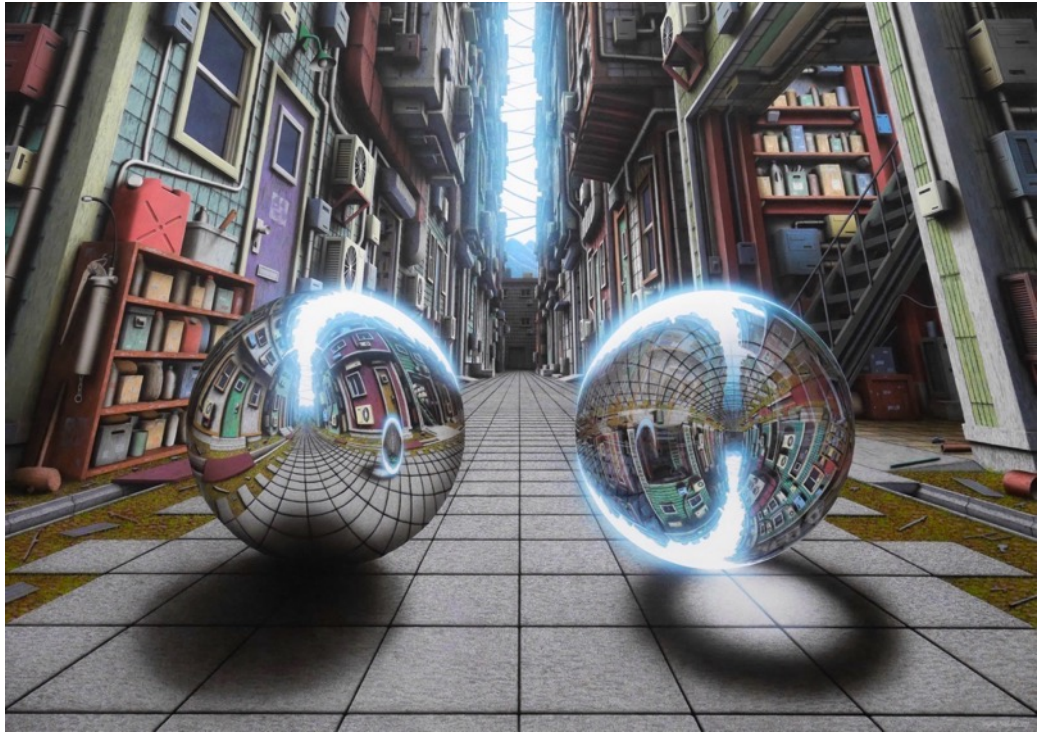
*Material is not important, embrace emptiness. XI, 2022*

壓克力紙裱於木板

Acrylic on Paper Mounted on Panel

51.5 x 72.8 cm

RIVER ART GALLERY



西岡良太 Ryota Nishioka

色即是空空即是色XII

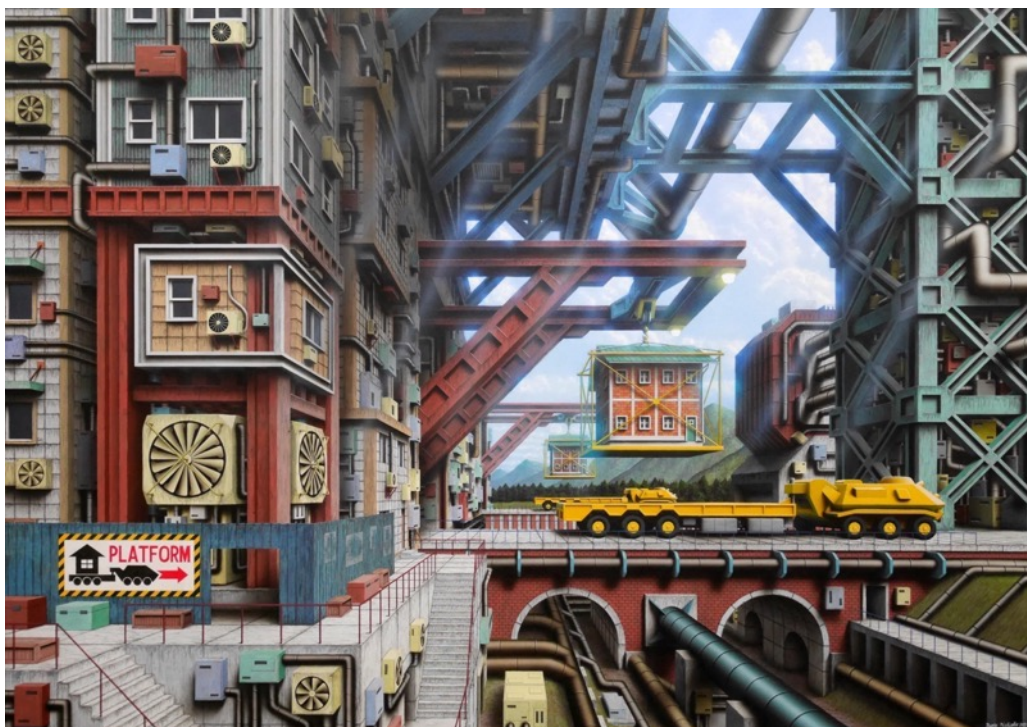
*Material is not important, embrace emptiness. XII, 2022*

壓克力紙本裱於木板

Acrylic on Paper Mounted on Panel

51.5 x 72.8 cm

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西岡良太 Ryota Nishioka

庶民に夢を届けてあげる仕事

*The work to give dreams for common people, 2021*

壓克力紙本裱於木板

Acrylic on Paper Mounted on Panel

51.5 x 72.8 cm

RIVER ART GALLERY



大河美術

RIVER ART GALLERY

大河美術1998年創立於臺灣臺中，早期發掘臺灣知名藝術家李真與洪易。2021年畫廊品牌轉型，以全新當代展覽空間重現，不受任何主題、形式與媒材限制，長期經紀極具潛力且風格獨特之海內外藝術家，並同步推動跨界品牌合作，以提高藝術家能見度；亦提供當代名家作品之交流、鑑賞與諮詢，企圖以多元豐富的藝術作品與專業精緻的顧問服務來滿足不同藏家的喜好與需求。

未來，大河美術將透過策展及舉辦當代藝術展推廣社會美學教育，致力提升大眾藝術品味、自我省思與社會反饋能力，以此打造市場、學術與教育兼具的藝術交流平台；同時也將積極參展海內外藝術博覽會，增進與其他國家當代藝術的連結互動，期許成為具宏觀視野與影響力的國際藝廊品牌！

RIVER ART GALLERY was established in Taichung, Taiwan in 1998, initially discovering renowned Taiwanese artists LI Chen and HUNG Yi. In 2021, the gallery underwent a rebrand, reemerging as a contemporary art space that is not limited by any specific theme, form, or medium. It focuses on a long-term representation of domestic and international artists with high potential and unique style, simultaneously prompting for cross-border brand collaborations to increase visibility of the artists. It also provides the exchange, appreciation, and consultation services for contemporary artworks by famous artists, aiming to satisfy the various tastes and needs of different collectors with diverse and abundant artworks as well as professional and exquisite consulting services.

In the future, RIVER ART GALLERY plans to promote social aesthetics education through curating and hosting contemporary art exhibitions, striving to enhance the public's artistic tastes, self-reflection, and communal contribution abilities. The ultimate goal is to create an art exchange platform that appeals to and encompasses the market, academia, and education. In addition, the gallery will actively participate in domestic and international art fairs to enhance its connections and interactions with contemporary art in different countries, with a hope of establishing itself as an international gallery brand with a broad vision and influence!

[RIVER ART GALLERY](#)

