

eeny, meeny, miny, moe | RED

2014.04.04 (SAT.) – 04.27 (SUN.)

OPEN ON FRI., SAT., & SUN. 12 : 00 ~18 : 00

WEEKDAY APPOINTMENTS ARE AVAILABLE

OPENING RECEPTION ON 04.04 (FRI.) 18 : 00 ~20 : 00

We are pleased to present “eeny, meeny, miny, moe | RED” a group exhibition of six artists: Tamotsu Ikeya, Shingo Tanaka, Shunsuke Kano, Keisuke Matsuda, Katsuyuki Shirako, and Masahiro Sekiguchi.

“Colors” play a critical role in the creation of art. Indeed, just a single color, selected out of millions, can determine the fate of an artwork, for better or for worse. In “eeny, meeny, miny, moe | RED,” the six artists exhibit their works ... created with an assigned color – RED.

We hope this group exhibition challenge the six artists to present what the meaning color RED signifies to them, to handle the color RED in unique ways, and to make compelling use of the color RED. We also hope “eeny, meeny, miny, moe | RED” will be fascinating for all of us.

Naomi Rowe | eN arts

Courtesy of Kodama Gallery and Maki Fine arts

Tamotsu Ikeya



Untitled, 440 x 320 mm, oil on canvas, 2014

- * I paint over and over many hours on canvas in order to join into one the tension of day to day change.
- * I extract shapes from original drawings, using the power of the shape while painting.
- * I am careful of the how the light falls from the paint and the “heaviness” of the work as I paint.

by Tamotsu Ikeya

Shunsuke Kano

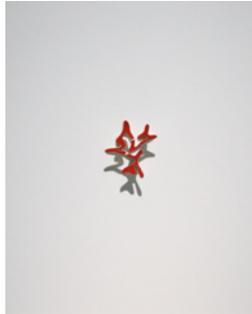


layer of labor_50 (tape on lumber), 706 x 712 x 712 mm, type c print, lumber, tape, 2014

For some reason, at times people, projecting their voices clearly while using language they regularly use, fail to establish a conversation. The subject's outlines are quite clear so the “What is it” easily understood, but for some reason there is a status of complete incomprehension. In this unsettling situation, there is the possibility that a completely separate interpretation can be reached. Not just simple confusion, I want to create clearly this complex situation.

by Shunsuke Kano

Katsuyuki Shirako



untitled, 62 x 55 x 28 mm, Japanese lime tree, pigments, gelatin glue, 2014

My works do not have any special intrinsic meaning. Rather they just exist, containing a complexity of random images.

by Katsuyuki Shirako

Masahiro Sekiguchi



Tookuno showmen #1, 1,070 x 760 mm, oil on canvas, 2012

I want to understand as much as possible about paintings. Materials, techniques, conditions, merits, demerits, possibilities - now and in the future. Preservation, storage, repair distribution, consumption, context, discourse, historical value, regional character – all and everything associated with paintings. Starting first with materials and techniques.

by Masahiro Sekiguchi

Shingo Tanaka



painting #8, 910 x 652 mm, oil on canvas, 2014

I feel an uneasy existence on the other side of the violent movements beyond the one ability to track and the colors that dazzle the eye as you look at the flame above a traditional Japanese Candles. Are flames-always shifting, without either a clear form or substance, and unable to be caught or tasted-really something just right there. Only the ashes left once the flame has expired and the feeling aroused within myself can tie together such an existence.

by Shingo Tanaka

Keisuke Matsuda



untitled, 460 x 335 mm, oil on canvas, 2013

I paint the images assimilating my senses to the reality in life. My expressions should be as explanatory as possible so that they become realistic.

by Keisuke Matsuda