



eeny, meeny, miny, moe | orange

Ryosuke Imamura, Katsuyuki Shirako, Shingo Tanaka, Keisuke Matsuda

2016.09.02 (fri.) — 09.30 (fri.)

open on fri., sat., and sun. 12:00-18:00

opening reception : 09.02 (fri.) 18:00-20:00

NUIT BLANCHE 2016 : 10.01 (sat.) 18:00-20:00

appointments are available on weekdays

We are pleased to present “eeny, meeny, miny, moe | orange” a group exhibition of four artists: Ryosuke Imamura, Shingo Tanaka, Keisuke Matsuda and Katsuyuki Shirako.

“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 | orange,” the four artists exhibit their works ... created with an assigned color – ORANGE.

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

Naomi Rowe | eN arts

eN arts

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Ryosuke Imamura



"S.O.126-131 from SNOW to RAIN #3" 2016 | 910 x 727 mm | oil pastel (discontinued color), oil pastel, pencil, canvas

© ryosuke Imamura

I create installations, videos, sculptures, and works of art in other media based on my observations of the relationships between people and their environment found in every day events and episodes

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Katsuyuki Shirako



“untitled” 2016 | 133 x 200 mm | C type print (Japanese lacquer, hinoki, orchid) © katsuyuki shirako

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

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Shingo Tanaka



“meltrans” 2016 | 620 x 950 mm | plastic, iron © shingo tanaka

In my “meltrans” works, I use a process in which I repeatedly bond iron plates and PVC using the heat from flames. As a result of the steps involved in the creative process, when a new layer of PVC is added, the existing layers of PVC melt when the flames are reapplied. PVC, very easily affected by heat and flame, can shrink or transform into liquid with just a quick application of the flame. For that reason, with each new layer of PVC applied, the layers below and the added layer that form the surface are encouraged to shift and transform.

You might say that this process is like continuing to paint new layers on an oil painting that has not dried. With the paint never becoming solid, the painting undergoes great change with each application of the brush.

This state is as if the overall painting is constantly being created. It might seem like a fruitless endeavor, like trying to catch a flame. But I have a feeling that hidden within the inability to find completion are other possibilities.

Keisuke Matsuda



“UNTITLED” 2016 | 455 x 333 mm | oil on canvas © keisuke matsuda

For me, it is impossible to recognize “the now” right before me. Therefore I challenge myself to create paintings through layers of transformation of “the now”.

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