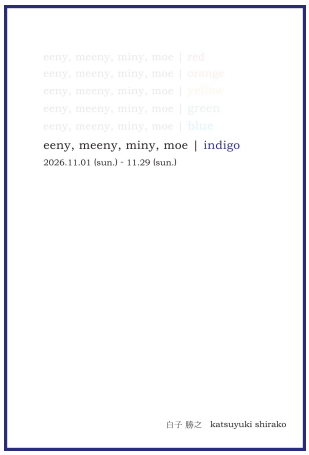

eeny, meeny, miny, moe | indigo

Katsuyuki Shirako

2026.11.01（sun.）— 11.29（sun.）
open on fri., sat., and sun. 12:00-18:00
appointments are available on weekdays

My works in, of themselves, do not possess particular meaning. Rather, they simply exist, incorporating manifold impressions from my mind.

The color indigo touched my accumulated sensibilities like a catalyst, bring forth a fresh perspective and pure delight.

Katsuyuki Shirako

“eeny, meeny, miny, moe” is an exhibition series that selects one color at a time from the seven colors of the rainbow—red, orange, yellow, green, blue, indigo, and violet—to serve as the theme for each installment, using it as a springboard to explore the creative expressions of the featured artists. By establishing these specific parameters, the series highlights the diverse ways in which artists respond to color, the imagery it evokes, and the unique inspirations that shape their work. This sixth edition of “eeny, meeny, miny, moe” is a solo exhibition by Katsuyuki Shirako, inspired by the color “indigo”.

At the heart of the exhibition are the latest works from Shirako’s ongoing “SCRIBBLE” series. Beginning with hand-drawn lines, Shirako carves forms out of materials such as MDF or Japanese cypress (hinoki) and applies “urushi” (traditional lacquer) to parts or all of the surface. Through this process, lines originally drawn on paper are transformed into three-dimensional objects possessing thickness and volume. Yet, this is not merely a direct translation of a two-dimensional line into a three-dimensional form; the otherwise meaningless lines emerge from within the material as distinct “objects”—becoming, quite simply, “beautiful works” that radiate a powerful presence.

In the “SCRIBBLE” series, the luster of the lacquer, the way it reflects light, and the shadows cast upon the wall cause the lines and images to be perceived as something beyond mere materiality. In other words, by becoming three-dimensional, the lines do not cease to be lines; rather, their existence as three-dimensional forms reveals their nature as lines in an entirely different way. Within a single piece, the physical reality of the sculpture and the ethereal, non-material quality of the image coexist.

What is significant is not just the form itself. The elongated, curving, intersecting, and overlapping linear shapes create gaps and voids—these “interstices” are, in fact, active elements that define the very structure of the work. In Shirako’s “SCRIBBLE” series, the relationships between objects and space, substance and shadow, and the visible and the invisible emerge in a state of exquisite balance.

The theme of this exhibition—“indigo”—served as a catalyst for a new development in Shirako’s creative process: indigo dyeing. Applying this technique to MDF—a first for the artist—has not only introduced a new color to his forms but has also transformed the texture and visual presence of his work. As the indigo permeates the fibers and layers exposed along the cut edges of the MDF, it takes on subtle variations in tone and fluidity; rather than completely obscuring the material’s underlying structure, it allows its internal composition to seep through to the surface. In his latest works, “urushi” (lacquer) coats the surface, reflecting light and altering the perceived materiality of the

wood or MDF, while the indigo dye penetrates the cross-sections, preserving the material's inherent heterogeneity within the blue hue. Where the former transforms an object into a form defined by a single, deep color, the latter allows the distinct qualities of the material to persist within that color.

This exhibition also features new pieces from his "CONNECT" series, in which "urushi" sculptures are paired with the petals of lilies or lotus flowers. For Shirako, photography is not merely a transparent medium for documenting his three-dimensional works; it is a vital tool for capturing the most beautiful, fleeting moment when his "urushi" sculptures—semi-permanent, man-made objects—are brought into proximity with the ephemeral, transient nature of flower petals.

This endeavor, which began with the single constraint of "indigo", has done more than introduce a new technique to Shirako's repertoire. It represents an attempt to reconfigure—through the lens of color—the relationships between lines and three-dimensional forms, materials and surfaces, objects and shadows, and substances and their images. It is a dialogue between deep, indigo-hued "urushi" and the uneven, organic presence of indigo dye as it manifests within the cross-sections of the MDF. While sharing the same color, these two surfaces offer different answers to the question of how matter transforms into something that presents itself to the eye. Beginning with the selection of color, this exhibition serves as a space where the very relationship between form and vision is brought into flux.

We look forward to welcoming you to the eN arts.

Naomi Rowe | eN arts