



■ Title	『contact』
■ Artists	FUJISAKI Ryoichi   Akira FUJIMOTO   Aliko van der KRUIJS
■ Period	August 28th (Friday) - October 3rd (Saturday)
■ Hours	12.00 noon - 19.00 pm   Closed on Sun, Mon, National Holidays ※ Autumn Vacation throughout September 16th (Wed) - 23rd (Wed, National Holiday)
■ Venue	KANA KAWANISHI GALLERY 3-9-11 Minami Azabu, Minato-ku, Tokyo 106-0047 JAPAN tel +81 3 5843 9128 e-mail gallery@kanakawanishi.com

※OPENING RECEPTION※

August 28th (Friday) 18.00pm - 20.00pm

KANA KAWANISHI GALLERY is pleased to exhibit a three person exhibition titled ‘*contact*,’ featuring artworks of FUJISAKI Ryoichi, Akira FUJIMOTO and Aliko van der KRUIJS.

The three participating artists will freely interpret the definition of “photography” in their very own ways by exploring the essential natures of the medium.

FUJISAKI Ryoichi completed M.A. at Kyoto City University Graduate School of Arts, Department of Sculpture. After working as technical director at SANDWICH, he began his artistic career since 2015. In his *colored oil* series, spatial expression by colours are attributed to physical repulsion and attraction of substances. By simply capturing such sceneries by macro shooting with a digital camera, he prominently exceeds pre-established harmonies and allows its expressions to the naturally occurring.



*colored oil\_blue line*  
2015, archival pigment print  
© FUJISAKI Ryoichi, courtesy KANA KAWANISHI GALLERY

■ For image inquires please contact below ■



installation view of *colored oil 043, blue plaster, blue plaster twins* © FUJISAKI Ryoichi at Alternative Space Gallery, 2015

In his sculpture works, on the other hand, he purely extracts “phenomenons” by allowing misted plasters to simply accumulate. Although his photographic and sculptural works may differentiate in their appearances at first sight, his attitude remains very consistent throughout all mediums ranging from photographic, sculptural and video works. What penetrates there is his pure unrelenting curiosity towards “materials” and “phenomenons,” in other words, fundamental matters which component our actuality in this universe.

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Akira FUJIMOTO studied at communication research center FABRICA (Italy), and completed his M.A. at Tokyo University of the Arts. After being assistant at Tokyo University of the Arts Department of Intermedia, he actively has continued exhibiting his artworks in solo and group exhibitions, whilst also organizing [SONO AIDA](#) - a project converting vacant urban real estate interests in temporary vacancy into contemporary art exhibition sites.

Although Fujimoto has primarily exhibited artworks utilizing materials symbolizing energy sources of our “modern society” including materials such as asphalt, heavy oil and solar power systems, he will exhibit a brand new body of work in this exhibition which straightforwardly approaches the origin of the word “photography,” literally meaning to “draw with light.”

■ For image inquires please contact below ■



installation view of *Shining Shadow* series, 2015 © Akira FUJIMOTO

His new *Shining Shadow* series purely extracts the relation of “shadow” and “light.” Once when Fujimoto was exhibiting his work at a solo exhibition, one of his friends accidentally found that “a shadow (seemed as it) was shining” inside one of his works. Such accidental incident would be sublimed into a new body of work for its very first time at this exhibition, collecting notably high expectations.

He also will be showing his “Arita Porcelain” works, comprehending the traditional Arita Porcelain with over 400 years history, with a “found photography” like approach. Fujimoto has been commuting to “ARITA PORCELAIN LAB” in Saga, Arita region over several years, which is the modern brand name of the Yazaemon Kiln and one of Arita’s oldest and largest-scale operating kilns. There he finds various porcelain objects as well as transfer printing patterns, and freely cuts, layers, and reapplies them himself to carefully kiln them one by one.

■ For image inquires please contact below ■

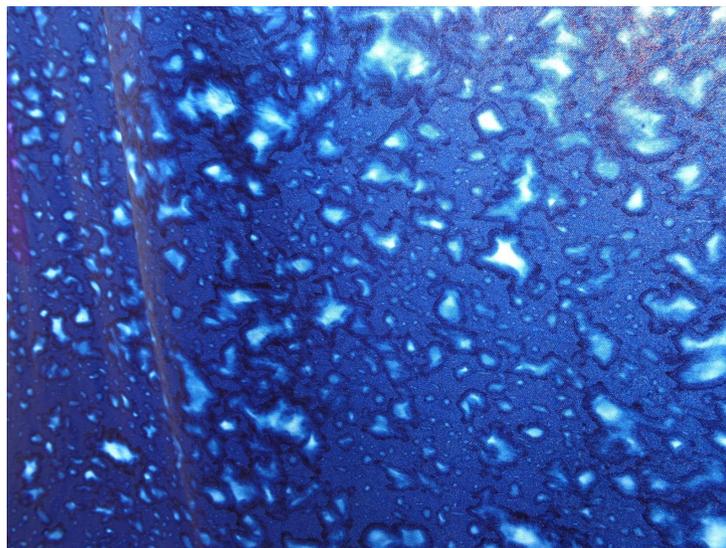


*Dragons (right - detail)* | 2014 | Arita Porcelain | © Akira FUJIMOTO

For example, expressions of “glaze patterns layered on top of each other” would never be found in the traditional porcelains, however, his works would never be limited to such conventional bounds. Instead, it freely connotes multi-layered cultural conceptual values and time axis, embodying itself as a contemporary artwork as well a traditional artifact both at the same time.

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Aliki van der Kruijs was born in Amsterdam (1984), and currently lives and works in Den Haag. Her works have continuously been exploring the relationships between the environment and colors with textile, depicting nature as a subject as well as its material. Her works have been exhibited worldwide including venues such as Boijmans van Beuningen (Rotterdam), Uitvaart Museum (Amsterdam), Bijbels Museum (Amsterdam), Textile Museum (Tilburg), Ubi Gallery (Beijing), Mikimoto Gallery (Tokyo) and many others. In this exhibition, she will show 6 new works from her representative *Made By Rain* series, as well as 4 works from *Night Rain* series where she uses photographic paper as its structural base.



*Made By Rain (detail)* | 2015 | silk, ink, rain | © Aliki van der Kruijs

■ For image inquires please contact below ■



*Made By Rain* series is an artwork leaving an ink pre-applied silk textile out in the natural rain for five minutes. By allowing every single extemporaneous natural moments to appear on their own, patterns unique to “that moment/that place/that rain” would remain there, significantly reminding us that each single piece is an irreplaceable monotype object, just alike our everyday experiences which pass by every moment.



*'Made By Rain'* production document photo  
© Aliko van der Kruijs



*Night Rain* | 2014 | photographic paper, silk paper, rain  
210 × 297 mm © Aliko van der Kruijs

On the other hand, the *Night Rain* series may be the same in its production method by leaving the materials out in the natural rain for five minutes, but what fundamentally differentiates is that “photographic paper” is used as its base material. “Silk paper (made by collected cocoon fluffs and stabilized with cecilin, a material distilled by the cocoon)” would be layered on top of the photographic paper, which at times leaves not only unique patterns but also unique textures to the artwork. What appears there is a brand new photographic approach with the conventional photographic paper material.

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One of the broad interpretation of “photography” is that it is an evidence of substances directly being in “contact” - either optically or physically. Such way of thinking has been advocated by various critics for example Rosalind E. Krauss and many others, and the exhibition title “contact” derives from the ideas of such context.

We hope the traces of factors scattered throughout our world interpreted by the three participating artists in their own ways would find you highly intriguing and inspiring.

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