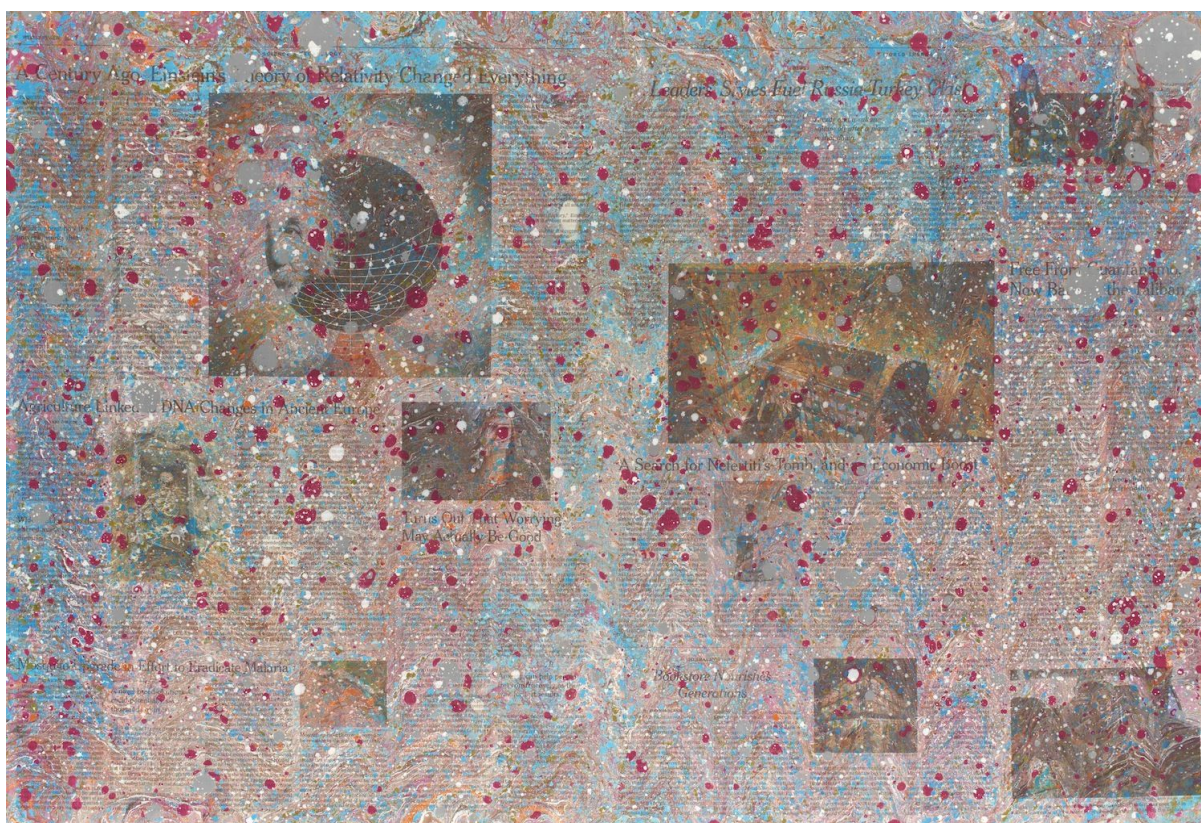


Yohei Kichiraku Solo Exhibition “Formless”

- Period December 17th (Saturday) — January 29th (Sunday), 2016
- Hours 12.00pm - 19.00 pm | Closed on Sun, Mon, National Holidays
*open on Jan 29 (Sun) / * winter vacation: Dec 24th—Jan 9th
- Venue 3-9-11 Minami Azabu, Minato-ku, Tokyo 106-0047 JAPAN
tel +81 3 5843 9128 e-mail gallery@kanakawanishi.com

Opening Reception

December 17th (Saturday) 17.00—19.00 pm



Formless (detail)

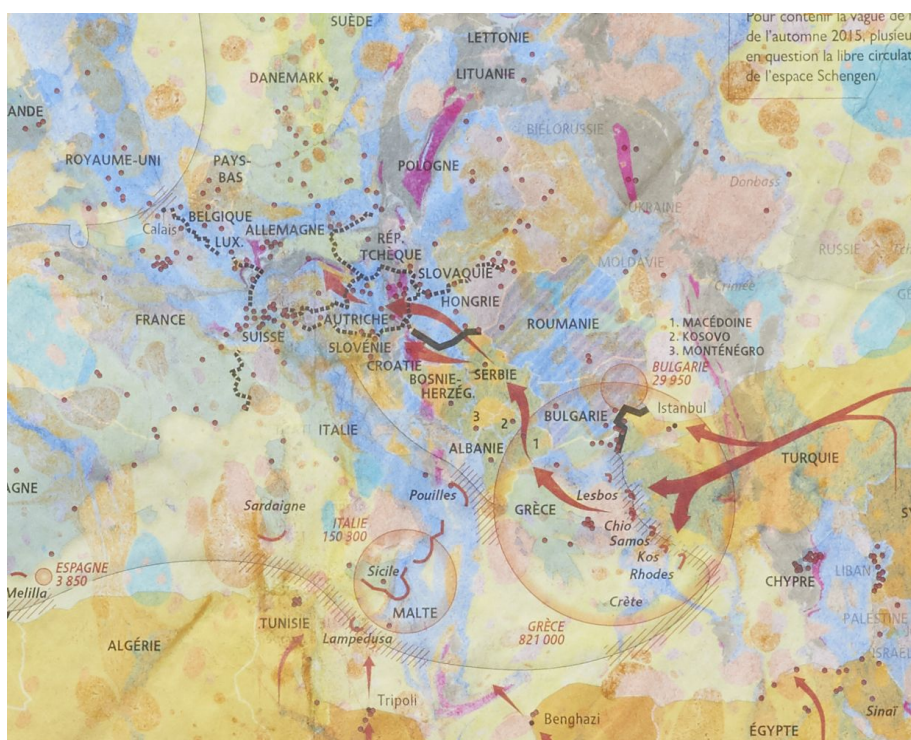
2016 | acrylic on newspaper | 54.0 × 79.5cm

© Yohei Kichiraku, courtesy KANA KAWANISHI GALLERY

KANA KAWANISHI GALLERY is pleased to announce Yohei Kichiraku's solo exhibition *Formless*, from Saturday, December 17th, 2016.

■ Please contact below for inquiries ■

Formless is Kichiraku's new series based on the intense experience he encountered during his first visit to Europe. Kichiraku, who visited Paris for his book signing at Paris Photo in November 2015, heard the shocking news of the city being under a terror attack the night before his signing session. On the way returning to Charles de Gaulle Airport he even became stagnated on the bus which received a notice of "a bomb detected ahead," which turned all passengers into panic and randomly run into nearby houses until they found the report was erroneous. These shocking experiences made Kichiraku vividly conscious that the world we currently live in are based on a mixture of ethnics, each living with their own ideologies and historical perspectives all complexly intertwined and entangled, which for a person born and raised in Japan had no opportunity to actually "experience" in his past.



Formless (detail)

2016 | acrylic on newspaper | 46.5 x 61.5cm

© Yohei Kichiraku, courtesy KANA KAWANISHI GALLERY

In *Formless* series, Kichiraku describes our world since the November 2015 Paris attack. His concept was conceived right after he returned from his trip to Paris, which then he spent a year to research and prepare. The series consists of works applying *Ebru* (marbling) on newspapers he collected from across the globe, dated any date after November 2015. Marbling, which in Japan also known as *Suminagashi*, could have a general impression of a pattern making method which derived in Europe, whilst the fact that the world's most earliest marbling work has been found in Japan (*Sanjuurokuninshuu* from *Nishibohnganji* in Kyoto, is said to be the oldest existing paper-marbling material). Researches state that *Suminagashi* (*Ebru*) was originated around the 9th century, which then propagated to Turkey along the silk road, then spread across Europe since the fifteenth century. After returning from Paris, Kichiraku began his study and training of the Turkish *Ebru* method which for now has been over a year.

■ Please contact below for inquiries ■

In *Formless*, Kichiraku features the abstractness and fluidity of *Ebru* (marbling), which he found in common with the fluidizing globalization of the world we currently are living in. He also drew comparison with the history of marbling which cross-bordered countries and cultures, with the rapidly accelerating digitized society we are now experiencing. For example, war used to have a geographic and chronological borderline, in the means of where the battlefields are and from which date the war had started, whereas now, Kichiraku states from his very own experience in Paris that “everything seems to be happening through a virtual “cloud” —even war.

This body of work may also connote notions towards the “formlessness,”—a concept first introduced by French writer-philosopher Georges Bataille in 1929, and re-introduced by the cultural theorists Rosalind Krauss and Yves-Alain Bois in 1996. This new series, which originated from the ancient Japanese *Suminagashi* method, indeed could be recognized as an act of *informe* in its attitude of extracting new context and significances from newspapers, known as a medium with the role of delivering daily occurrences.

We hope that his new expressions based on the own intense experiences and researches would become inspiring experience for all viewers.



Formless (detail)
2016 | acrylic on newspaper | 54.0 × 79.5cm

■ Please contact below for inquiries ■

© Yohei Kichiraku, courtesy KANA KAWANISHI GALLERY

■ Yohei Kichiraku

Born in Niigata, Japan in 1979. Graduated Nihon University, College of Art, Department of Photography in 2002. Main solo exhibitions include *BIRDS* (SUNDAY, NANATASU Gallery, 2015, 2014), *Quietude* (SLANT Gallery, 2012). Group exhibitions include *transcripts/memories* (KANA KAWANISHI GALLERY, 2015). Winner of *Canon New Cosmos of Photography 2012 (35th competition)*, *Excellence Award* (2012), *Canon New Cosmos of Photography 2011 (34th competition)*, *Honorable Mention* (2011), *The Chelsea International Fine Art Competition* (2011). His first monograph *BIRDS (amana)* was published fall 2015.

■ Cooperation *we thank each listed below for the generous support in collecting newspapers from worldwide

Delegation of the European Union to Japan,
 Embassy of Republic of Korea, Tokyo
 Embassy of Switzerland in Japan
 Embassy of the Democratic Socialist Republic of Sri Lanka in Japan
 Embassy of the Islamic Republic of Iran, Tokyo
 Embassy of the Kingdom of the Netherlands in Tokyo
 Embassy of the Republic of Tajikistan in Japan
 Taipei Economic and Cultural Representative Office in Japan
 The Embassy of Algeria, Tokyo, Japan
 Gregory Van Bellinghen, Kemal Adlig, Richard Kelner, Rie Chiba



■ Please contact below for inquiries ■



Formless (detail)
2016 | newspaper, acrylic, water | 00 x 00cm
© Yohei Kichiraku, courtesy KANA KAWANISHI GALLERY

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