

Kuraya Takashi Solo Exhibition “through glass”

- Period February 3rd (Saturday), 2024 - March 2nd (Saturday), 2024
- Hours Wednesdays through Saturdays 13:00 - 18:00
(closed on Sundays, Mondays, Tuesdays, and National Holidays)
- Venue KANA KAWANISHI GALLERY
4-7-6 Shirakawa, Koto-ku, Tokyo 135-0021 JAPAN

▼OPENING RECEPTION

February 3rd (Saturday), 2024 | 17:00-18:00

▼TALK EVENT

- Date & Time: March 2nd (Saturday), 2024 | 17:00-18:00
- Venue: KANA KAWANISHI GALLERY
- Speakers: Mikiko Kikuta (curator) × Kuraya Takashi (artist)

admission free | no reservation required

*Kindly note the talk will be held in Japanese language only.



through glass F_#1

2023 | archival pigment print | 300 × 200 mm

© Kuraya Takashi, courtesy KANA KAWANISHI GALLERY

KANA KAWANISHI GALLERY is pleased to present “through glass,” a solo exhibition by Kuraya Takashi starting February 3, 2024. Since making his debut as an artist with so-called “straight photography,” Kuraya has

■Please contact below for any image enquiries■

continued to produce various series of works, using photography to expose varied human activities with an ironic eye.

The new work *through glass*, which will be presented for the first time at this exhibition, is a series of photographs of photographic dry plates (a type of photosensitive material in which a photographic emulsion is applied to a transparent glass plate; the image is black and white, with light and dark reversed; also called glass plate) circa 1940s, which the artist purchased at an online auction. Among those available, Kuraya selected the photographic dry plates that had scratches and stains, and photographed them so that the scratches and stains could be seen, and reversed the negatives and positives, and then colorized the images using AI.

For Kuraya, who says, “It is important to imagine what was not captured in the photograph as well as its time (that has passed since the photograph was taken),” the scratches and stains on the photographs have as much or more significance than what was captured in the photograph, as they can be triggers for imagining what was not captured in the photographs, or the time that the photographs have passed through. The process of negative-positive reversal and colorization is also an expression of Kuraya’s attitude to “develop” what was not captured in the photograph.

The series is divided into two types of works: “F” and “A,” with the F utilizing the original photographic images and the A that are mostly dominated by scratches and stains.



through glass A_#8
(*Seaside Murmurs*)

2023 | archival pigment print | 600 × 400 mm



through glass A_#3
(*Childhood Bliss*)

2023 | archival pigment print | 600 × 400 mm



through glass A_#2
(*Veiled Contemplation*)

2023 | archival pigment print | 600 × 400 mm

■Please contact below for any image enquiries■



© Kuraya Takashi
courtesy KANA KAWANISHI GALLERY

© Kuraya Takashi
courtesy KANA KAWANISHI GALLERY

© Kuraya Takashi
courtesy KANA KAWANISHI GALLERY

In “F,” the original photographic image is obscured by scratches and stains, and the colorization has not gone well, creating a hazy image of the subject, as if a sense of distance between the viewer and the time when the photo was taken, approximately 80 years ago, has emerged.

On the other hand, “A” is accompanied by a title created by AI analysis of the original photographic image in addition to the numbering. The abstract image and the title, which allows the viewer to somehow infer the situation, stimulate the viewer’s imagination, as the image and the automatically generated title seem to match or be completely out of line with each other.

Artist Statement

I want to imagine what was outside the chosen frame, before and after the momentary shutter release. The number of photographs is infinite, but there are more things that were not photographed than things that were photographed.

Kuraya Takashi

Artist Profile

Kuraya Takashi was born in 1984 in Yamagata, Japan. He graduated from Nippon Photography Institute in 2005. Kuraya received the Grand Prize at Shiogama Photo Festival in 2011, and jury’s award at Tokyo Frontline Photo Award in 2013 and 2014. Recent solo exhibitions include “I was you, you will be me” (Art-Space TARN, 2022), “Alice, are you sleeping?” (Hasu no hana, 2019), and “Ghost's Drive” (Nikon Salon Ginza, Nikon Salon Osaka, 2018). Group exhibitions include “My Body, Your Body, Their Body” (KANA KAWANISHI GALLERY, 2019), “Pets Friends Forever, 2017-2018” (Deutsches Hygiene-Museum, 2017), and “New Chapter of Landscape #2: The Principles of Contemporary Landscape Photography” (Tokyo Metropolitan Art Museum, 2017). His monograph *A Glimmer of Light* (Shiogama Photo Festival) was published in 2013.

■Please contact below for any image enquiries■