
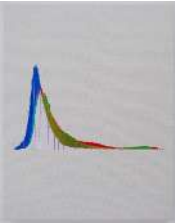
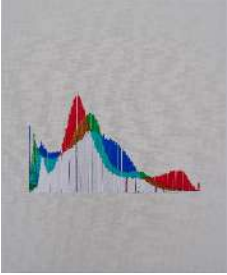

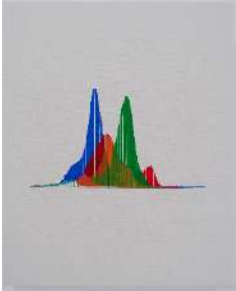
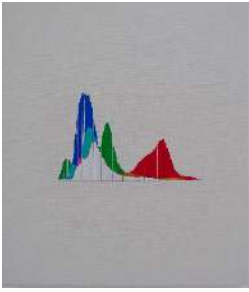
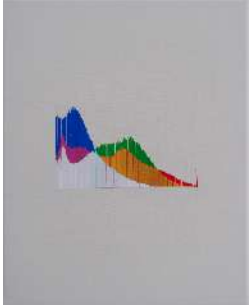
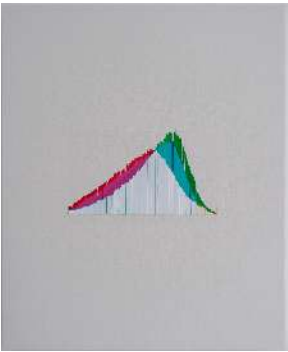



RGB

RGB-2		<p><i>Self-Portrait with Dark Felt Hat at the Easel22.jpg</i> from the series RGB</p> <p>2022 acrylic on canvas 18 3/10 × 15 1/5 × 1 4/5 in [465 × 385 × 45 mm]</p>	USD 2,700
RGB-4		<p><i>Van Gogh Self-Portrait with Dark Felt Hat 1886.jpg</i> from the series RGB</p> <p>2022 acrylic on canvas 16 3/10 × 12 4/5 × 1 7/10 in [415 × 325 × 43 mm]</p>	USD 2,000
RGB-10		<p><i>Vincent Willem van Gogh 107.jpg</i> from the series RGB</p> <p>2022 acrylic on canvas 17 3/10 × 14 4/5 × 1 7/10 in [440 × 375 × 43 mm]</p>	USD 2,500
RGB-11		<p><i>Van Gogh self-portrait dedicated to Gauguin.jpg</i> from the series RGB</p> <p>2022 acrylic on canvas 24 1/5 × 19 4/5 × 1 7/10 in [615 × 503 × 43 mm]</p>	USD 4,500

RGB-12		<p><i>Van_Gogh_-_Selbstbildnis34.jpeg</i> from the series RGB</p> <p>2022 acrylic on canvas 18 1/10 × 15 × 1 7/10 in [460 × 380 × 43 mm]</p>	USD 2,700
RGB-13		<p><i>Vincent_Willem_van_Gogh_106.jpg</i> from the series RGB</p> <p>2022 acrylic on canvas 20 1/10 × 17 7/10 × 1 7/10 in [510 × 450 × 43 mm]</p>	USD 3,800
RGB-14		<p><i>VanGogh-self-portrait-with_bandaged_ear.jpg</i> from the series RGB</p> <p>2022 acrylic on canvas 23 3/5 × 19 3/10 × 1 4/5 in [600 × 490 × 45 mm]</p>	USD 4,500
RGB-15		<p><i>SelbstPortrait VG2.jpg</i> from the series RGB</p> <p>2022 acrylic on canvas 25 3/5 × 21 3/10 × 1 4/5 in [650 × 540 × 45 mm]</p>	USD 5,200
RGB-16		<p><i>Vincent_Willem_van_Gogh_102.jpg</i> from the series RGB</p> <p>2022 acrylic on canvas 15 7/10 × 12 1/5 × 1 7/10 in [400 × 310 × 43 mm]</p>	USD 3,000



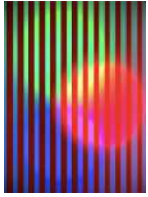

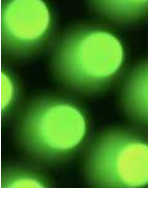

Stripe (50Hz)

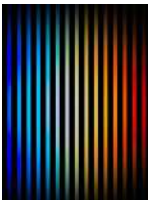






***Set of 3 different works: \$ 2,700** (frame included)







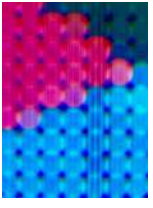
- additional prices to occur if the set includes prints in editions 3/5, 4/5, or 5/5

***Set of 9 different works: \$ 7,000** (frame included)

- fixed price (no additional prices to occur even if the set includes prints in editions 2/5, 3/5, 4/5, or 5/5)

	<p><i>Stripe(50Hz)</i> 2014/09/18 19:08:54 Shibuya-ku</p> <p>2014-2024 ed. 2/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm]</p>	<p>USD 1,200 frame included</p> <p>Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2015/04/17 19:00:49 Shinjuku-ku</p> <p>2014-2024 ed. 3/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm] *British Museum Acquisition</p>	<p>USD 1,350 frame included</p> <p>Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2015/05/08 22:54:35 Shinjuku-ku</p> <p>2014-2024 ed. 4/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm] *British Museum Acquisition</p>	<p>USD 1,500 frame included</p> <p>Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2015/05/16 13:19:55 Aoba-ku</p> <p>2014-2024 ed. 3/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm] *Haruki Murakami (Penguin Random House) cover artwork</p>	<p>USD 1,350 frame included</p> <p>Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2015/11/03 12:07:25 Setagaya-ku</p> <p>2014-2024 ed. 1/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm] *Cover of <i>Shincho</i> [April 2023 issue]</p>	<p>USD 1,000 frame included</p> <p>Edition 1/5: USD 1,000 Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2016/06/11 12:56:08 Yamato-shi</p> <p>2014-2024 ed. 3/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm] *British Museum Acquisition</p>	<p>USD 1,350 frame included</p> <p>Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>

	<p><i>Stripe(50Hz)</i> 2017/03/20 12:39:37 Chuo-ku</p> <p>2014-2024 ed. 2/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm]</p>	<p>USD 1,200 frame included</p> <p>Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2017/03/22 19:32:57 Shibuya-ku</p> <p>2014-2024 ed. 2/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm]</p>	<p>USD 1,200 frame included</p> <p>Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2017/04/05 19:08:11 Shinjuku-ku</p> <p>2014-2024 ed. 4/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm]</p>	<p>USD 1,500 frame included</p> <p>Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2017/12/09 13:09:37 Shibuya-ku</p> <p>2014-2024 ed. 3/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm] *British Museum Acquisition</p>	<p>USD 1,350 frame included</p> <p>Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2018/03/11 14:46:18 Shibuya-ku</p> <p>2014-2024 ed. 3/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm] *British Museum Acquisition</p>	<p>USD 1,350 frame included</p> <p>Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe (50Hz)</i> 2018/06/03 12:47:04 Chuo-ku</p> <p>2014-2024 ed. 3/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm]</p>	<p>USD 1,350 frame included</p> <p>Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2019/04/05 20:35:34 Toshima-ku</p> <p>2014-2024 ed. 1/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm] *Cover of <i>Shincho</i> [February 2023 issue]</p>	<p>USD 1,000 frame included</p> <p>Edition 1/5: USD 1,000 Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>

	<p><i>Stripe(50Hz)</i> 2019/07/14 14:09:55 Chuo-ku</p> <p>2014-2022 ed. 1/5 digital type c print (frontier) 297 × 210 mm</p>	<p>USD 1,000 frame included</p> <p>Edition 1/5: USD 1,000 Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2019/10/05 13:45:10 Minato-ku</p> <p>2014-2024 ed. 1/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm] *Cover of <i>Shincho</i> [May 2023 issue]</p>	<p>USD 1,000 frame included</p> <p>Edition 1/5: USD 1,000 Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2021/12/19 13:08:47 Shibuya-ku</p> <p>2014-2024 ed. 2/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm]</p>	<p>USD 1,200 frame included</p> <p>Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2022/04/23 11:47:57 Shibuya-ku</p> <p>2014-2024 ed. 2/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm] *Cover of <i>Shincho</i> [January 2023 issue]</p>	<p>USD 1,200 frame included</p> <p>Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2022/07/02 12:30:16 Shibuya-ku</p> <p>2014-2024 ed. 2/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm]</p>	<p>USD 1,200 frame included</p> <p>Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2022/12/24 12:12:35 Chuo-ku</p> <p>2014-2024 ed. 1/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm]</p>	<p>USD 1,000 frame included</p> <p>Edition 1/5: USD 1,000 Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>
	<p><i>Stripe(50Hz)</i> 2023/10/27 11:43:43 Shibuya-ku</p> <p>2014-2024 ed. 1/5 digital type c print (frontier) 11 7/10 × 8 3/10 in [297 × 210 mm] *Cover of <i>Shincho</i> [June 2024 issue]</p>	<p>USD 1,000 frame included</p> <p>Edition 1/5: USD 1,000 Edition 2/5: USD 1,200 Edition 3/5: USD 1,350 Edition 4/5: USD 1,500 Edition 5/5: USD 2,000</p>

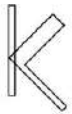
Hideo ANZE

- *RGB*

- *Stripe (50Hz)*

NADA New York 2024

May 2-5, 2024 | Booth #P38





KANA KAWANISHI GALLERY is pleased to present a solo exhibition by Hideo Anze at NADA New York 2024.

Hideo Anze is a Japanese artist known for his **conceptual works using photography**.

Five works from his representative *Stripe (50Hz)* series (2014-) are **acquired by the British Museum** as part of their permanent collection (UK).

His latest **RGB series**, which expresses his unique interpretation of contemporary photography, has been highly acclaimed and **featured in various media including Artnet News, Artsy, and South China Morning Post** to name a few.

The presentation at NADA NY 2024 will be the first occasion the *Stripe (50Hz)* and *RGB* series will be introduced in the United States.



RGB

What is a “contemporary photography”?



William Henry Fox Talbot, inventor of the calotype photography method, called his technic “photogenic drawing (= drawing of light).”

■RGB

○Production method

- He **downloads images of “masterpieces”** from Wikipedia.
- He converts its RGB information into a histogram, and **paints the retrieved information on a canvas.**

○Size

- The size of the canvas is **the same as the actual “masterpiece.”**
- The rectangle shining in the middle of the painting, is the same size as the computer monitor in which the artist uses.

○Title

- The title of the works are **the same as the name given when the image was downloaded** from the internet.

e.g., *La_Gioconda.jpg 01* from the series RGB

Mona_Lisa,_by_Leonardo_da_Vinci,_from_C2RMF_retouched.jpg 02 from the series RGB

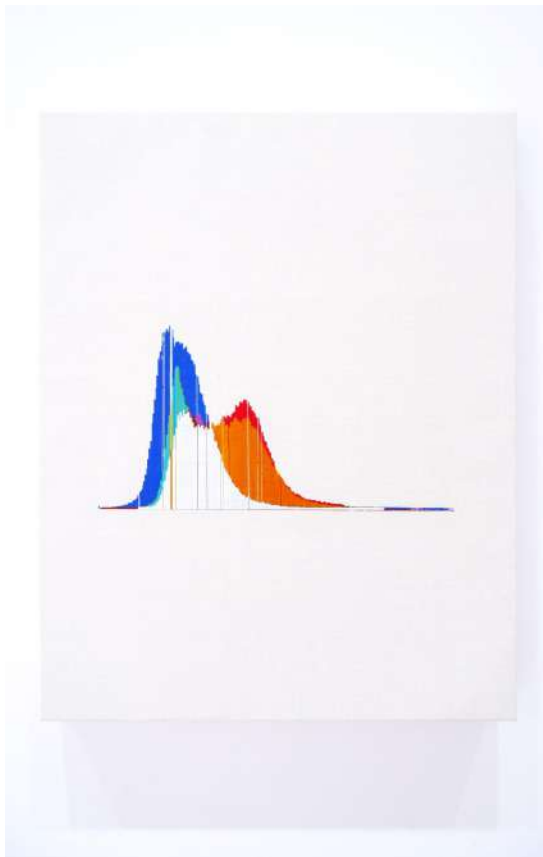
Van_Gogh_Vase_with_Fifteen_Sunflowers.jpg from the series RGB

Van_Gogh_Vase_with_Fifteen_Sunflowers_Amsterdam.jpg from the series RGB

The series questions what an image is.

Is this work a painting?

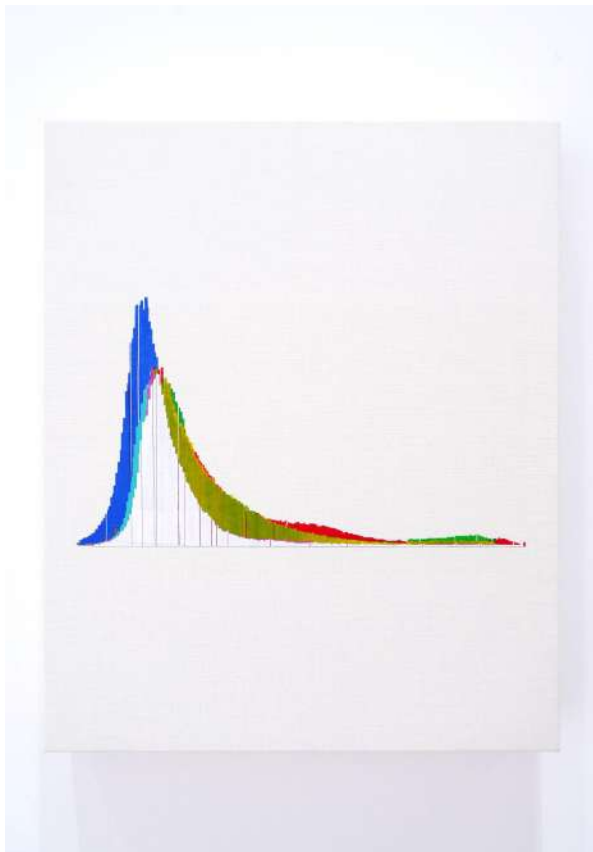
Where does the “original” exist in this case?



1. Downloads the image.
2. Creates a canvas the same size of the “original.”
3. Paints the color information (RGB histogram)
→ “photogenic drawing (drawn by light)”

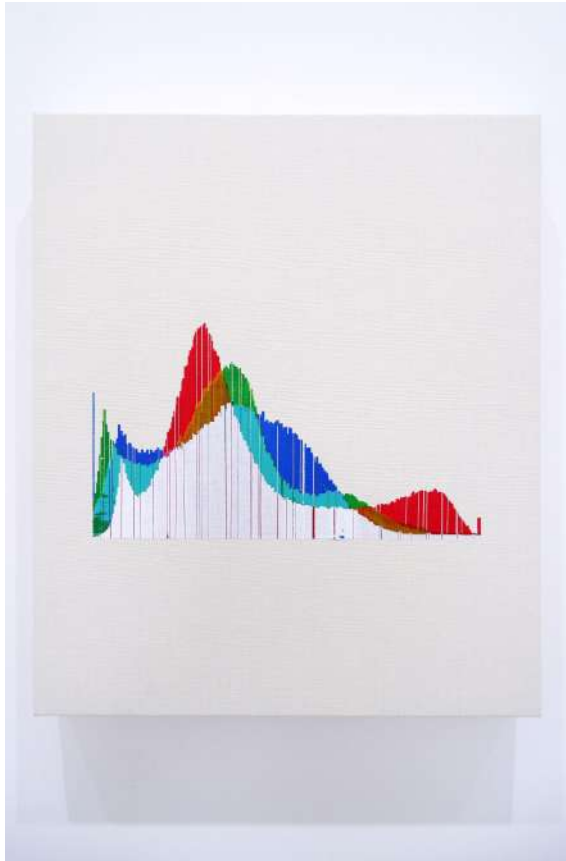
Self-Portrait with Dark Felt Hat at the Easel22.jpg
[RGB-2]

2022 | acrylic on canvas | 465 × 385 × 45 mm
\$2,700



Van_Gogh_Self-Portrait_with_Dark_Felt_Hat_1886.jpg
[RGB-4]

2022 | acrylic on canvas | 415 × 325 × 43 mm
\$2,000

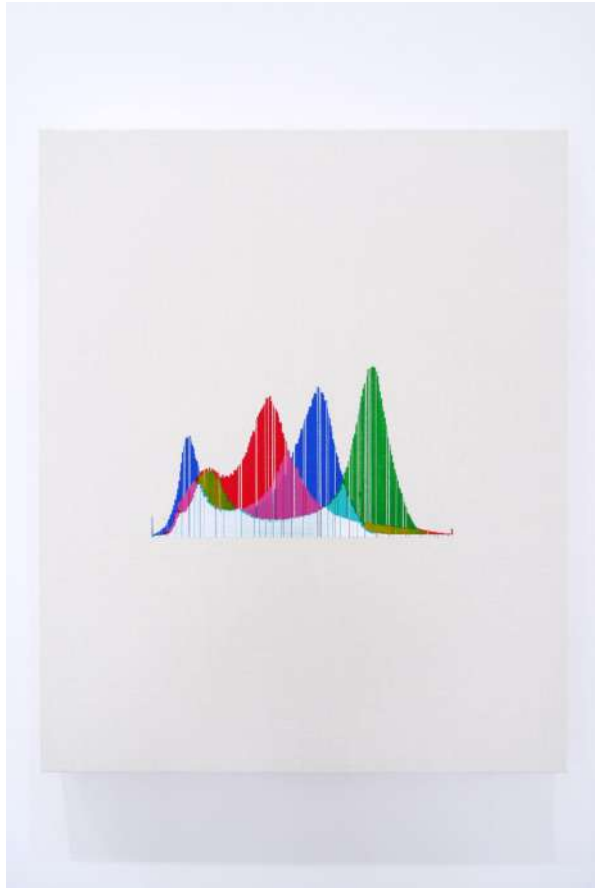


Vincent_Willem_van_Gogh_107.jpg

[RGB-10]

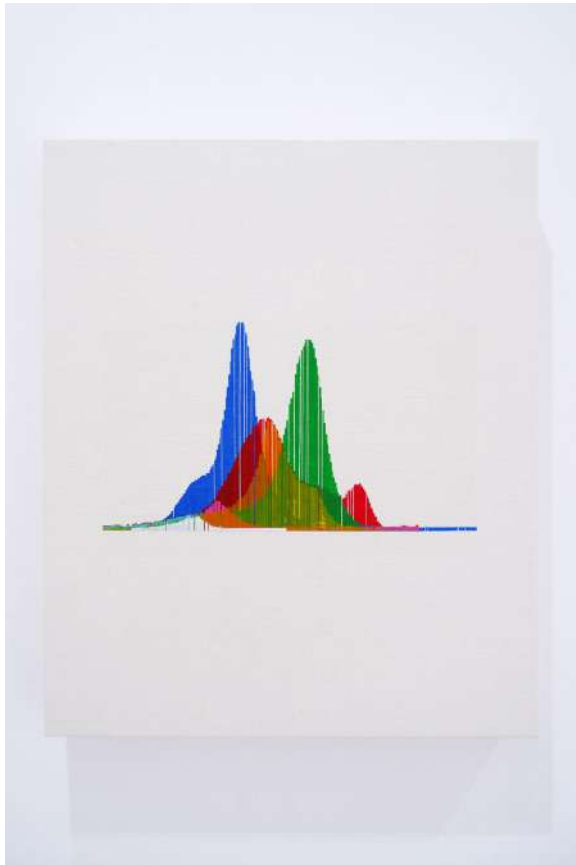
2022 | acrylic on canvas | 440 × 375 × 43 mm

\$2,500



Van_Gogh_self-portrait_dedicated_to_Gauguin.jpg
[RGB-11]

2022 | acrylic on canvas | 615 × 503 × 43 mm
\$4,500

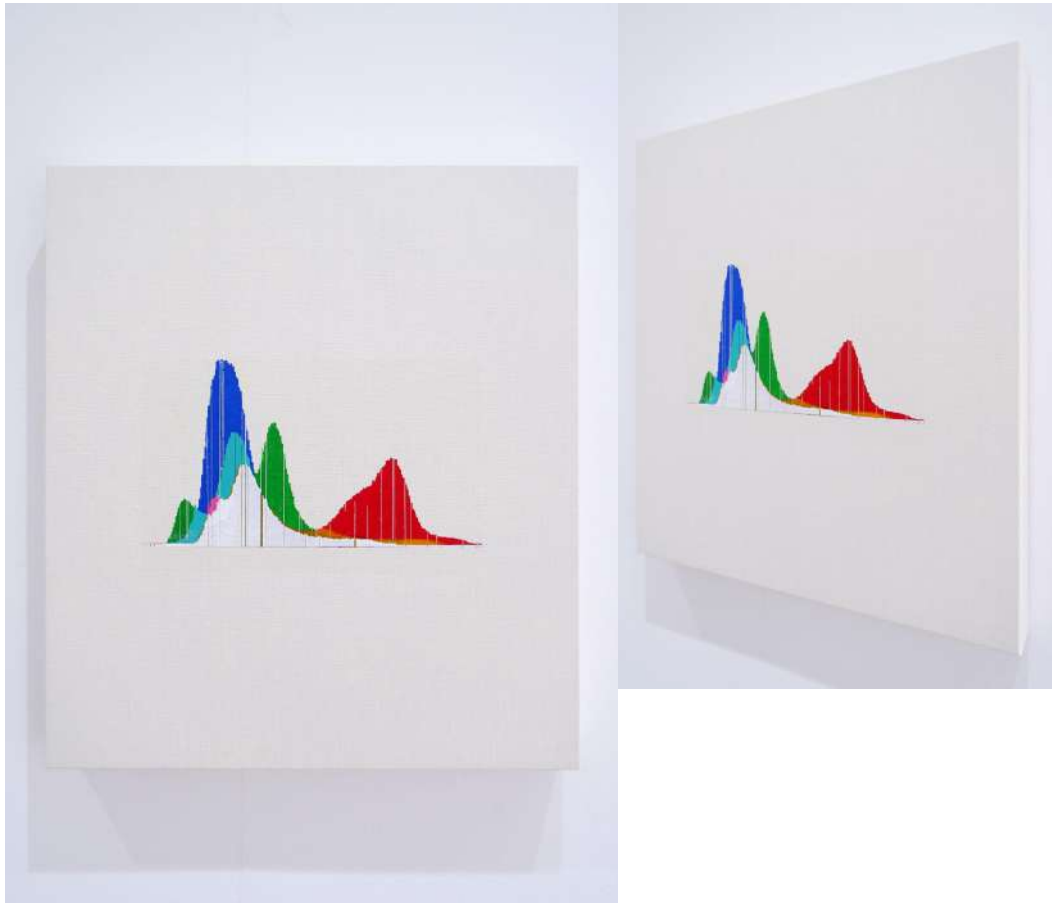


Van_Gogh_-_Selbstbildnis34.jpeg

[RGB-12]

2022 | acrylic on canvas | 460 × 380 × 43 mm

\$2,700



Vincent_Willem_van_Gogh_106.jpg

[RGB-13]

2022 | acrylic on canvas | 510 × 450 × 43 mm
\$3,800



VanGogh-self-portrait-with_bandaged_ear.jpg
[RGB-15]

2022 | acrylic on canvas | 600 × 490 × 45 mm
\$4,500

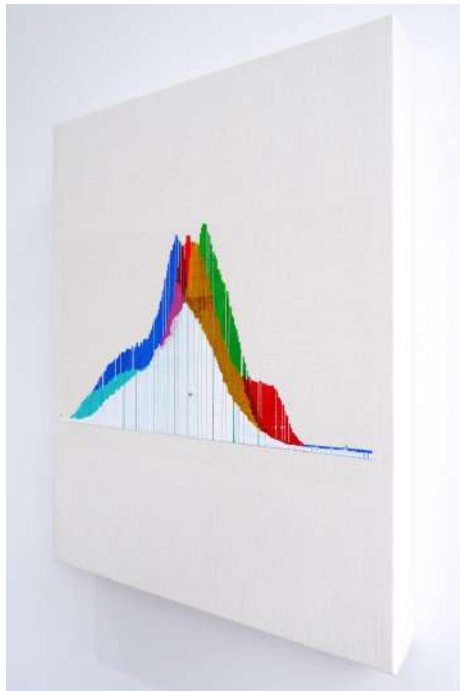
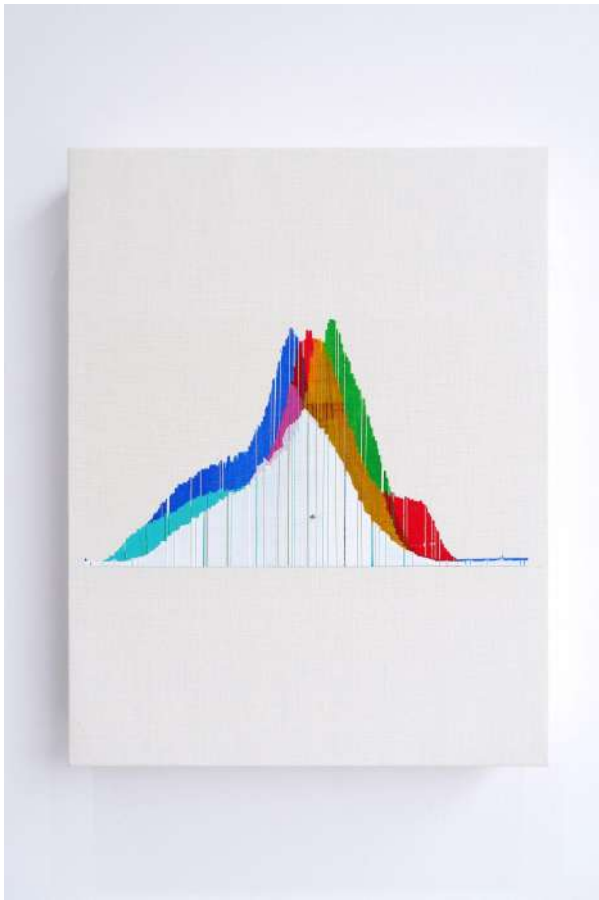


This painting may have been van Gogh's last self-portrait, which he gave to his brother. One of the largest self-portraits paintings by Van Gogh.

SelbstPortrait VG2.jpg

[RGB-15]

2022 | acrylic on canvas | 650 × 540 × 45 mm
\$5,200



This may have been Van Gogh's last self-portrait.

Given as a birthday gift to his mother.

The self-portrait is one of the most expensive paintings of all time, selling for \$71.5 million in 1998 in New York.

At the time, it was the third most expensive painting ever sold.

Vincent_Willem_van_Gogh_102.jpg

[RGB-16]

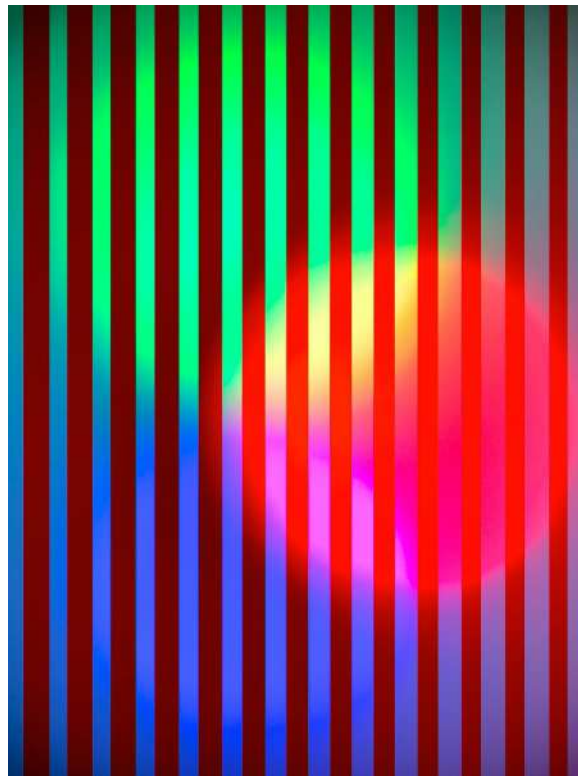
2022 | acrylic on canvas | 400 × 310 × 43 mm
\$3,000

■ INSTALLATION VIEW
(exhibition)



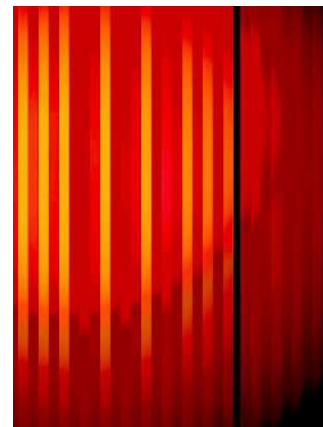
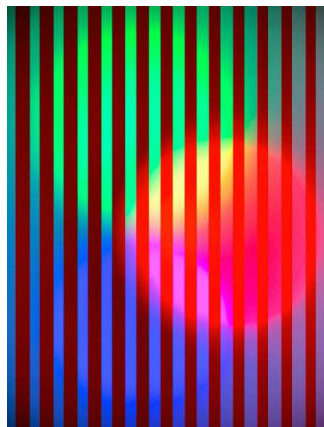
installation view from the solo exhibition “Photogenic Drawing”
(2022, KANA KAWANISHI GALLERY, Tokyo)

Stripe (50Hz)



Edition 1/5: USD 1,000
Edition 2/5: USD 1,200
Edition 3/5: USD 1,350
Edition 4/5: USD 1,500
Edition 5/5: USD 2,000

Stripe(50Hz) 2015:05:08 22:54:35 Shinjuku-ku
Ed. 4/5 | digital c print (frontier) | 11.7 × 8.3 inches
\$1,500 (frame included)



Stripe(50Hz)
2015/04/17 19:00:49 Shinjuku-ku
ed. 3/5 | \$1,350 (frame included)

Stripe(50Hz)
2015/05/08 22:54:35 Shinjuku-ku
ed. 4/5 | \$1,500 (frame included)

Stripe(50Hz)
2016/06/11 12:56:08 Yamato-shi
ed. 3/5 | \$1,350 (frame included)

Stripe(50Hz)
2017/12/09 13:09:37 Shibuya-ku
ed. 3/5 | \$1,350 (frame included)

Stripe(50Hz)
2018/03/11 14:46:18 Shibuya-ku
ed. 3/5 | \$1,350 (frame included)

digital c print (frontier) | 2014-2024 | 11.7 × 8.3 inches [297×210 mm]

Five works above have been acquired as part of the permanent collection of:

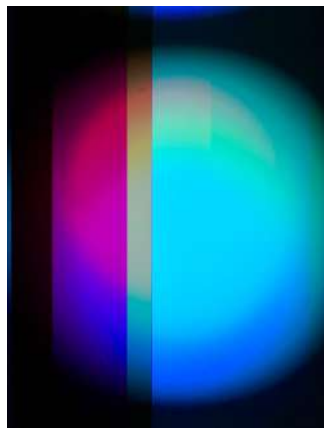
The British
Museum

*Set of 3 different works: \$ 2,700 (frame included) *additional prices to occur if the set includes prints in editions 3/5, 4/5, or 5/5

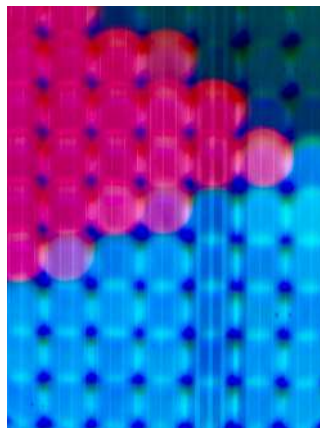
*Set of 9 different works: \$ 7,000 (frame included) *fixed price (no additional prices to occur even if the set includes prints in editions 2/5, 3/5, 4/5, or 5/5)



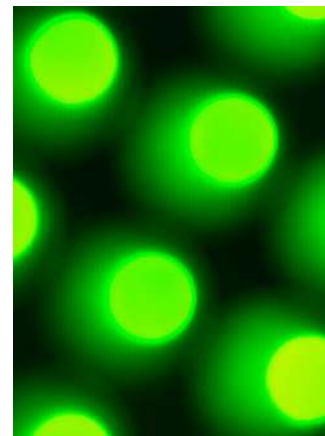
Stripe(50Hz)
2019/10/05 13:45:10 Minato-ku
ed. 1/5 | \$1,000 (frame included)



Stripe(50Hz)
2022/04/23 11:47:57 Shibuya-ku
ed. 2/5 | \$1,200 (frame included)



Stripe(50Hz)
2023/10/27 11:43:43 Shibuya-ku
ed. 1/5 | \$1,000 (frame included)



Stripe(50Hz)
2015/11/03 12:07:25 Setagaya-ku
ed. 1/5 | \$1,000 (frame included)



Stripe(50Hz)
2019/04/05 20:35:34 Toshima-ku
ed. 1/5 | \$1,000 (frame included)

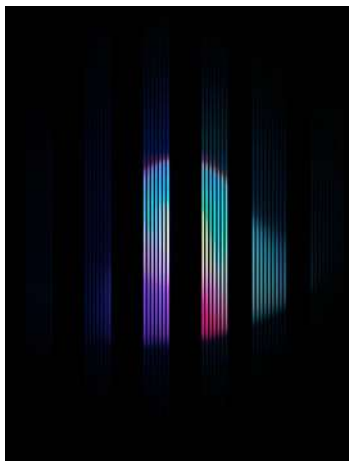
digital c print (frontier) | 2014-2024 | 11.7 × 8.3 inches [297×210 mm]

Five works above have been featured as the cover of the literary magazine, *Shincho*



*Set of 3 different works: **\$ 2,700** (frame included) *additional prices to occur if the set includes prints in editions 3/5, 4/5, or 5/5

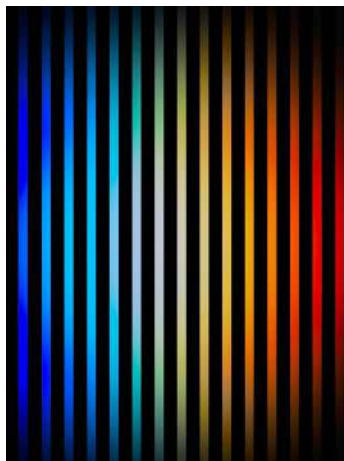
*Set of 9 different works: **\$ 7,000** (frame included) *fixed price (no additional prices to occur even if the set includes prints in editions 2/5, 3/5, 4/5, or 5/5)



Stripe(50Hz)
2015/05/16 13:19:55 Aoba-ku
ed. 3/5 | \$1,350 (frame included)



Stripe(50Hz)
2014/09/18 19:08:54 Shibuya-ku
ed. 2/5 | \$1,200 (frame included)



Stripe(50Hz)
2017/03/20 12:39:37 Chuo-ku
ed. 2/5 | \$1,200 (frame included)



Stripe(50Hz)
2017/03/22 19:32:57 Shibuya-ku
ed. 2/5 | \$1,200 (frame included)



Stripe(50Hz)
2017/04/05 19:08:11 Shinjuku-ku
ed. 4/5 | \$1,500 (frame included)

*Haruki Murakami cover artwork
(Penguin Random House)

digital c print (frontier) | 2014-2024 | 11.7 × 8.3 inches [297×210 mm]

*Set of 3 different works: \$ 2,700 (frame included) *additional prices to occur if the set includes prints in editions 3/5, 4/5, or 5/5

*Set of 9 different works: \$ 7,000 (frame included) *fixed price (no additional prices to occur even if the set includes prints in editions 2/5, 3/5, 4/5, or 5/5)



Stripe(50Hz)
2018/06/03 12:47:04 Chuo-ku
ed. 3/5 | \$1,350 (frame included)



Stripe(50Hz)
2022/07/02 12:30:16 Shibuya-ku
ed. 2/5 | \$1,200 (frame included)



Stripe(50Hz)
2022/12/24 12:12:35 Chuo-ku
ed. 1/5 | \$1,000 (frame included)



Stripe(50Hz)
2021/12/19 13:08:47 Shibuya-ku
ed. 2/5 | \$1,200 (frame included)



Stripe(50Hz)
2019/07/14 14:09:55 Chuo-ku
ed. 1/5 | \$1,000 (frame included)

digital c print (frontier) | 2014-2024 | 11.7 × 8.3 inches [297×210 mm]

*Set of 3 different works: \$ 2,700 (frame included) *additional prices to occur if the set includes prints in editions 3/5, 4/5, or 5/5

*Set of 9 different works: \$ 7,000 (frame included) *fixed price (no additional prices to occur even if the set includes prints in editions 2/5, 3/5, 4/5, or 5/5)

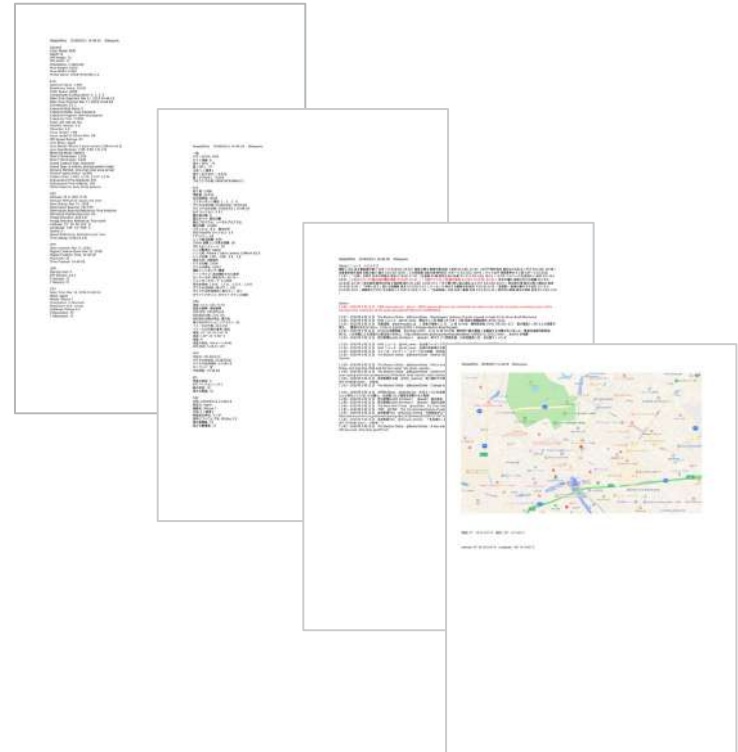
■ *Stripe (50Hz)* series

- The images are **daily snapshots of fluorescent lights** captured with his **iPhone**.
(= **the most universal camera**)
 - > the vertical stripe patterns occur by the **flicker phenomenon [no digital manipulation]**
- The images are **daily uploaded** on a [Twitter account](#)
 - > **everyday** since April 1st, 2014 (3 years since the 311 disaster and Fukushima accident)
- The images are **printed at A4 size (= the most universal size)** as digital C prints, and are **exhibited with accompanying documents**.
- The artist photographs only when he is within the **region of 50Hz (around Tokyo)**
 - > the artist is continuing to capture the **errors created by TEPCO**

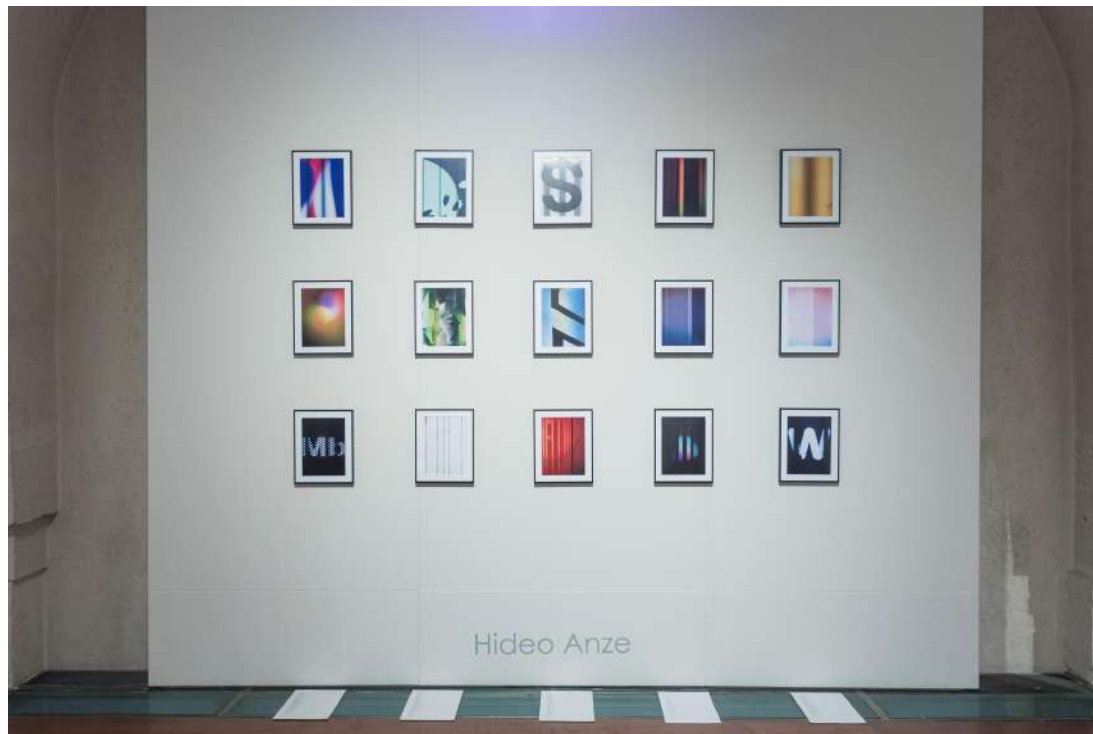


■ *Stripe (50Hz)* series | Information on data sheets

- EXIF information [aperture, brightness, exposure, focal length, lens, etc.]
- News headlines/Twitter feeds (of the time **when** the image was captured)
- GPS map information (location of **where** the image was captured)

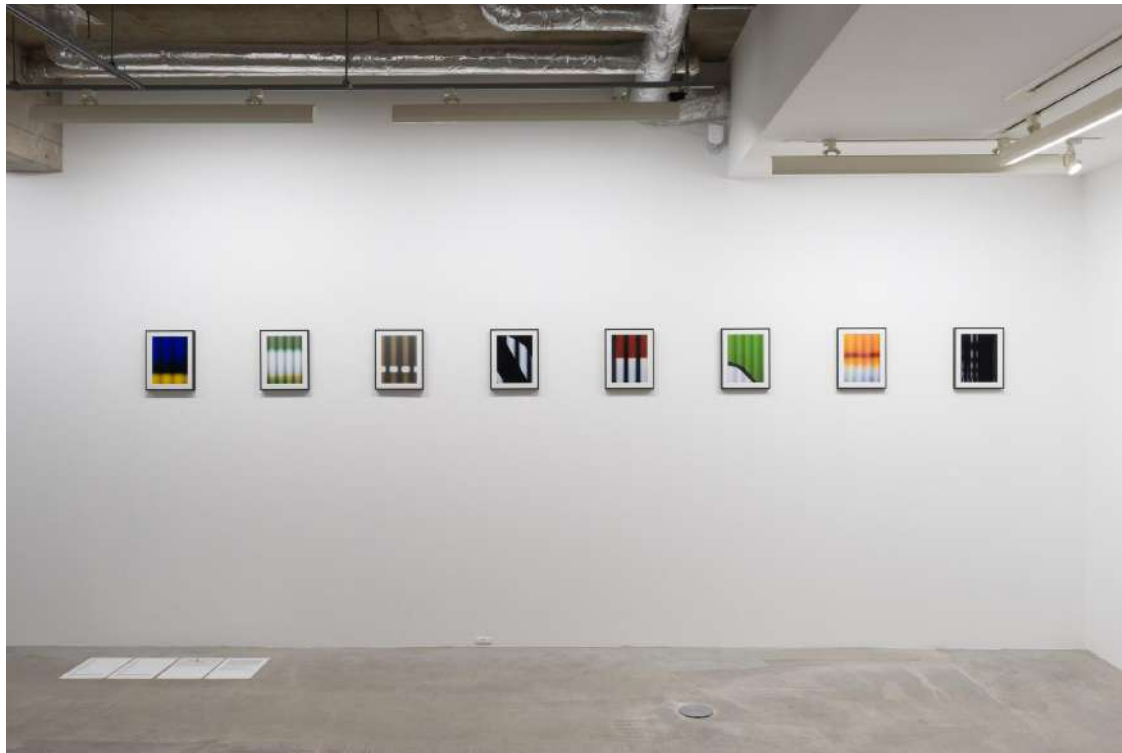


■ INSTALLATION VIEW
(exhibition)



Stripe (50Hz) - installation view from Photo London, 2018

■ INSTALLATION VIEW
(exhibition)



Stripe (50Hz) - installation view from “transcripts/memories” exhibition, 2015
© Hideo Anze, courtesy KANA KAWANISHI GALLERY, Photo by Ken KATO

■INSTALLATION VIEW
(exhibition)



Stripe (50Hz) - installation view from “Photogenic drawing” exhibition, 2022
© Hideo Anze, courtesy KANA KAWANISHI GALLERY



Stripe (50Hz) 2018/03/11 14:46:18 shibuya-ku

Text by The British Museum

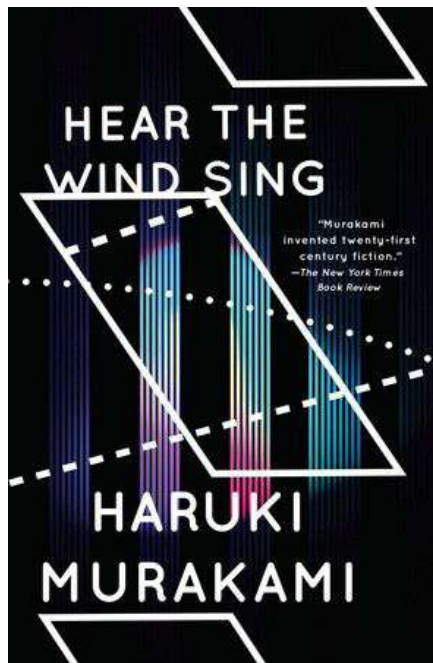
“Anze Hideo uses an iPhone to capture abstract details of places around Tokyo. Stripes occur when fluorescent light passes through the iPhone’s lens. This photo, taken in Shibuya, commemorates the Great East Japan Earthquake of March 2011. Anze pressed the shutter seven years, to the minute after the earthquake struck. Seven years is an important death anniversary in Japan.”

Installation view at the Japanese Section, the British Museum

The British
Museum



■ Contribution for Haruki Murakami cover



Stripe(50Hz) 2015:05:16 13:19:55 aoba-ku

Featured as cover artwork for Haruki Murakami's *Hear the Wind Sing*.

* very first novel written by Murakami in 1978 (re-translated by Ted Goosen)

* Anze's *Stripe (50Hz)* series began from April 1st, 2014.

Later on he discovers Murakami actually decided to begin writing on April 1st, 1978.

- *Wind/Pinball: Hear the Wind Sing and Pinball, 1973*
(Two Novels) (Vintage International)

- Paperback: 256 pages
- Publisher: Penguin Random House (2016/5/3)
- Language: English
- ISBN-10: 0804170142
- ISBN-13: 978-0804170147
- Release date: 2016/5/3
- Dimensions: 13.2 x 2 x 20.3 cm

<http://www.penguinrandomhouse.com/books/235279/windpinball-by-haruki-murakami/9780804170147/>

■ Contribution for the covers of Japanese literary magazine *Shincho* since 2023



Stripe(50Hz) 2022/04/23 11:47:57 Shibuya-ku | *Shincho* January 2023 issue

Selected works from the *Stripe (50Hz)* series will be featured as the covers of monthly Japanese literary magazine *Shincho* for the entire year of 2023.

**Shincho* (新潮, Shinchō; New Tide) is a Japanese literary magazine published monthly by Shinchosha. Since its launch in 1904 it has published the works of many of Japan's leading writers. Along with Bungakukai, Gunzo, Bungei and Subaru, it is one of the five leading literary journals in Japan.

*The *Stripe (50Hz)* series has been featured on the cover since January 2023 along with the magazine's signature title font designed by the Japanese artist Shinro Ohtake.

*The upcoming issue, to be published on May 6th 2024, will commemorate the 120th anniversary of the magazine.

[>> The magazine website \(Japanese only\)](#)

■ Published Articles ①: UNSEEN MAGAZINE 2015

Hideo

presented by KANA KAWANISHI Gallery (b. 1975, Japan)

Anze

At first glance, the luminous planes of colour in Hideo Anze's work do not automatically conjure a visual scene in our minds. Bright and abstract, their precise geometric patterns don't seem to speak of a specific event, time or place nor do they contain any kind of recognisable forms rooted in reality from which a narrative can be built. Yet Anze's new work *Stripe (50Hz)* is deeply rooted in an impulse to document. With a distinct and conceptual approach to photography, Anze's images signal a unique way of approaching memory that questions the value of different types of information and how we process it.

Stripe (50Hz) is an exploration into the flicker phenomenon that occurs when fluorescent light is captured by a digital camera. Following the Great East Japan earthquake that happened in Fukushima in March 2011, the nuclear power plant accident triggered the TEPCO (Tokyo Electricity Power Company) to implement electricity saving campaigns and planned outage. Anze has since been intentionally collecting stripes of colour created by the 50Hz frequency electricity that is used in the east Japan/Tokyo area. The unusual shapes and forms that emerge from the light pay homage to Tokyo's vibrant cityscapes. "Tokyo is a city of vivid colours. The whole city is flooded with bright colours, with neon glittering day and night. If my works are full of colour, it is down to the influence that the environment and the city have on me", Anze says. (continues)

These records of light are abstract documents of time and place, faint traces of a former catastrophe. "Since the accident, I live my daily life under the frequency of 50Hz, which means I still live under the light that the power company is producing. To document this light every day is a way to transcribe such an unforgettable incident along with its memories."

Interested in the new habits that shape the everyday use of photography, Anze's technical approach to *Stripe (50Hz)* is lo-fi, employing the immediacy of vernacular photographic practices which allow him to photograph daily. Using an iPhone to capture the colour patterns, the artist uploads every photograph he takes to Twitter. Each digital photograph contains a plethora of detailed information, including the focal length of the lens, the exposure and the time and date. These scripts of data question whether a photograph can be considered solely as a visual form, in the same way that the near-hallucinatory stripes of light challenge what constitutes a memory. **Looking at photography from a thoroughly contemporary perspective, Anze's *Stripe (50Hz)* seems like a 21st century way of remembering.**

[text by Marta Muntasell/Unseen Magazine]

■Published Articles ②: COLLECTOR DAILY (English + Japanese translation)

Every Booth at the Unseen Photo Fair 2015

By Loring Knoblauch / In Art Fairs / September 21, 2015

Kana Kawanishi Gallery:

Hideo Anze's iPhone abstractions are dominated by perfect machined verticals of various sizes and widths. Created via combinations of flickered light refraction (at a specific frequency used after the Fukushima accident) and specific color, the images mix hard edged geometries with softer flares and blurs. Each image is accompanied by a dense compendium of data, including technical information (in both English and Japanese), news headlines from its moment of creation, and GPS information of its exact location, adding a layer of unwieldy context/memory to an otherwise sleek package.

安瀬英雄がiPhoneで制作するアブストラクトフォトは、機械の精製した、様々なサイズ幅の縦縞が画面を占めている。(311事故後、特定の周波数の電気で作られた)光によるフリッカー現象と、鮮やかな色彩とで作られた画像は、エッジの効いた幾何学模様と、柔らかく不鮮明なフレアとが交じり合う。各画像には、(日英両方にて用意された)技術的情報の他に、撮影時のヘッドラインニュース、詳細な撮影場所を記したGPS情報などの、高密度なデータ抄録が添付される。研ぎ澄まされて洗練された一式に、扱いづらく手に負えない記憶のコンテキストというレイヤーを加えている。

<https://collectordaily.com/every-booth-at-the-unseen-photo-fair-2015-part-1-of-2>

※*Collector Daily* is a venue for thoughtful discussion of vintage and contemporary fine art photography, reviewing recent museum exhibitions, gallery shows, photography auctions, photo books, art fairs and other items of interest to photography collectors large and small. (New York, USA)

■Published Articles ③: Gold Circle

PHOTO LONDON 2018: Celebrating the power of photography

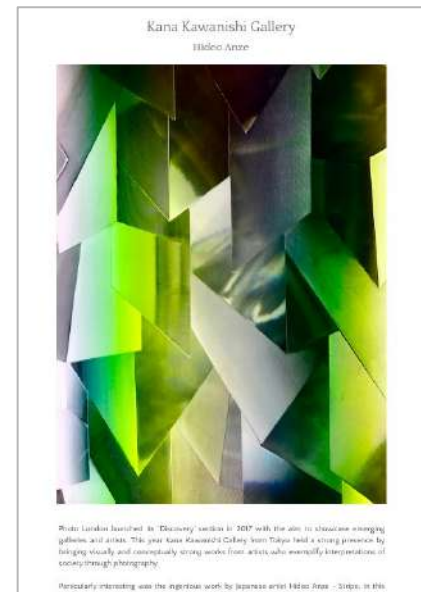
By Marina Syrmakezi / May, 2018

Photo London launched its 'Discovery' section in 2017 with the aim to showcase emerging galleries and artists. This year Kana Kawanishi Gallery from Tokyo held a strong presence by bringing visually and conceptually strong works from artists who exemplify interpretations of society through photography.

Particularly interesting was the ingenious work by Japanese artist Hideo Anze - *Stripe (50Hz)*. In this project Anze explores the flicker phenomenon that occurs when fluorescent light is captured on an iPhone by collecting stripes of colour emerging from the 50Hz electricity frequency used in the east area of Tokyo. 'If my works are full of colour, it is down to the influence that the environment and the city have on me' says Anze.

<https://www.gold-circle.co.uk/photo-london-2018.html>

✂Gold Circle is a digital platform dedicated to visual culture and the conjunction of artistic and curatorial practice with a focus in contemporary photography. Our aim is to research, showcase and promote visual culture in the UK and internationally.



■ Published Articles ④: Gold Circle

SHOWCASE: Hideo Anze *Stripe (50Hz)*

By Marina Syrmakezi / March, 2019

“Both those taking snaps and documentary photographers, have not understood 'information.' What they produce are camera memories, not information, and the better they do it, the more they prove the victory of the camera over the human being.”
Flusser, V. (1983). *Towards a philosophy of photography.*

Fast forward to the 21st century and we see a very different picture. The sweeping wave of digitalisation has been transformative (if not liberating) for photography, which has now escaped the orbits of both functional purpose and artistic practice in a way that other mediums may never be able to achieve.

Today's photography is a medium for communication as much as it is functional, creative or expressive. It has broken free from the physical confines of the camera and the ability to capture images is embedded into a multitude of networked devices. Today's photographs are created to be shared and exchanged more than to be exhibited or archived. While the very act of sharing images is in itself dualistic; both instant and diachronic, practical and informative, functional and expressive. An image shared once can be replicated and re-shared onward online, generating and carrying a tremendous amount of linked data “*pointing beyond themselves to information about information.*”

It is this new kind of ‘photography of today’ that Japanese artist Hideo Anze chooses to delve into. In his series *Stripe (50Hz)*, Anze navigates this contingent relationship between photography, information and data with both the artistic grace of a craftsman and the relentless perseverance of an archivist.

Stripe (50hz) consists of a series of abstract images that capture the flickering of fluorescent light reflections producing characteristic striped patterns often referred to as ‘the flicker phenomenon’. The striped patterns are blended with geometrical shapes that Anze frames using the camera of his iPhone before sharing each image in a Twitter feed together with corresponding metadata information. The photographs are only taken within the Kanto region of Japan and capture the fluorescent light powered by the 50Hz frequency of the Tokyo Electricity Power Company (TEPCO) - in contrast to other regions in the Southern half of the country where the electricity frequency is set to 60Hz. Anze began documenting the flickering of the 50Hz fluorescent light following the Great East Japan earthquake and has been sharing the images on a [Twitter stream](#) daily (provided he is within the 50Hz region) since 2014.

[whole text:](#)

<https://www.gold-circle.co.uk/hideo-anze.html>

Hideo Anze

Born in Tokyo.

■ Selected Solo Exhibitions

2022	<i>Photogenic Drawing</i>	KANA KAWANISHI GALLERY	Tokyo, Japan
2019	<i>Synchronicity</i>	KANA KAWANISHI GALLERY	Tokyo, Japan
2016	<i>Forms of Invisible Existence</i>	KANA KAWANISHI GALLERY	Tokyo, Japan

■ Group Exhibitions

2022	<i>One Picture Manifesto</i>	KANA KAWANISHI PHOTOGRAPHY	Tokyo, Japan
2019	<i>permanent collection exhibition</i>	THE BRITISH MUSEUM	London, United Kingdom
2018	<i>Body Politics: What Defines the Body?</i>	KANA KAWANISHI PHOTOGRAPHY	Tokyo, Japan
2015	<i>transcripts/memories</i>	KANA KAWANISHI GALLERY	Tokyo, Japan
2014	<i>cognition/recognition</i>	KANA KAWANISHI ART OFFICE	Tokyo, Japan

■ Monograph

2016	<i>RED 2014 365</i>	TRADEMARK PUBLISHING	Frankfurt, Germany
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■ Publications

2023-2024	<i>Shincho</i> (Japanese monthly literary magazine)	Shinchosha Publishing	Tokyo, Japan
2015	<i>Wind/Pinball: Hear the Wind Sing and Pinball, 1973</i> (by Haruki Murakami)	Penguin Random House	New York, USA

■ Public Collections

2018	The British Museum	London, United Kingdom
2016	The Sanders Collection	Amsterdam, The Netherlands

■ About KANA KAWANISHI GALLERY

KANA KAWANISHI GALLERY is a contemporary art gallery founded in 2015, featuring major artworks of Japanese and international artists which exemplify interpretations of the society through visual media.

Its satellite space KANA KAWANISHI PHOTOGRAPHY opened in 2018, dedicating itself of contemporary photography. Both spaces were designed by Yuko Nagayama & Associates.

Press publications of the gallery include *The Guardian*, *Forbes*, *Libération*, *Monocle*, *Bijutsu Techo*, *Asahi Shimbun*, to name a few. Kana Kawanishi was named as one of “Tokyo’s Top Five New Galleries” (Blouin’ Artinfo), and “An Eye on Emerging Art” (Monocle).

Museum acquisitions through the gallery include the British Museum, Museum of Contemporary Art Tokyo, Tokyo Photographic Art Museum, and the 21st Century Museum of Contemporary Art, Kanazawa.



Photo: OMOTE Nobutada

KANA KAWANISHI GALLERY

4-7-6 Shirakawa, Koto-ku,
Tokyo, 135-0021 JAPAN



KANA KAWANISHI PHOTOGRAPHY

2-7-5-5F, Nishi Azabu, Minato-ku
Tokyo, 106-0031 JAPAN