

akira, aliki, arata, arita

—contemporary arita porcelain—

■Artists Akira Fujimoto, Alik van der Kruijs
 ■Period December 9th (Saturday), 2017 — February 3rd (Saturday) 2018
 * closed during December 23rd, 2017 through January 8th, 2018
 * period will be divided into two terms (installation will be changed)
 ■Hours 12:00~19:00 | Closed on Sun, Mon, National Holidays
 ■Venue KANA KAWANISHI GALLERY
 4-7-6 Shirakawa, Koto-ku, Tokyo 135-0021 JAPAN
 tel +81 3 5843 9128 e-mail gallery@kanakawanishi.com

▼OPENING RECEPTION

Saturday, December 9th 18:00~20:00

▼ARTIST TALK

Saturday, December 9th 19:00~

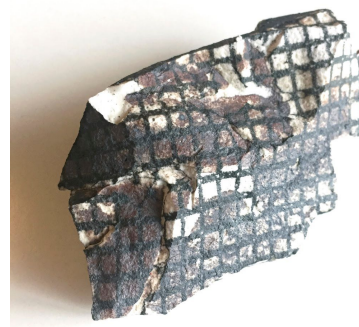
Akira Fujimoto (artist) x Alik van der Kruijs (artist)

Moderator: Yoriko Ishizawa (Programme Director, Creative Residence In Arita)



Conservation series
2017, arita porcelain

© Akira Fujimoto, courtesy KANA KAWANISHI GALLERY



Disappearing Mountain series
2017, underglaze on Izumiyama stone

© Alik van der Kruijs, courtesy KANA KAWANISHI GALLERY

KANA KAWANISHI GALLERY is pleased to announce the opening of a duo exhibition by Akira Fujimoto and Alik van der Kruijs, titled *akira, aliki, arata, arita —contemporary arita porcelain—* on Saturday, December 9th.

■Please contact below for any image enquiries■

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Akira Fujimoto is renowned for projects that ironically handle social and environmental phenomena beyond human control, such as *Sono Aida*, an art project utilizing temporal and spatial “gaps” that appear in urban cities to be converted into exhibition sites, or the *2021* project, which allow the public to instantly imagine the state of “after” the Tokyo Olympics while everyone seems to be feverishly enraptured by the fiesta upcoming in 2020, or the *NEW RECYCLE®* project, where Fujimoto suggests that the recycle mark should continue evolving itself to accommodate to the fluctuating tide and consecutively warn human beings—while an ironical note to be added is that he succeeded in obtaining a trademark for the concept of “renewing the recycling symbol” while the original Universal Recycling Symbol remains as a public domain.

For the *ARITA PORCELAIN PROJECT*, Fujimoto has been collaborating with ARITA PORCELAIN LAB, a historic yet innovative kiln in the traditional Arita porcelain field, since 2014 and now over three years. Fujimoto sincerely engages himself in bringing a new life to the deadstocks he finds in the kiln’s storage, which have been drifted aside from the stream and trails of commercial distribution and have lost their destinations, but the method of freeing them from traditional taboos and restrictions.



Laminations series
2015, arita porcelain

© Akira Fujimoto, courtesy KANA KAWANISHI GALLERY



Cancel series
2015, arita porcelain

© Akira Fujimoto, courtesy KANA KAWANISHI GALLERY

For example, the *Laminations* series is a result of dynamically breaking the conservative rules. The in-glaze pattern sheets, invented for the sake of actualizing efficient mass production of Arita porcelain, had always been delicately transferred by the craftsmen to replicate the flamboyant hand-drawings onto the surfaces of the porcelain. However, Fujimoto succeeded in creating a brand new expression by “overlaying” these pattern sheets over and over each other, which was a process that the craftsmen had never literally thought of throughout their careers over decades. Or in his *Cancel* series, Fujimoto applies a dynamic geometric pattern with platinum, on top of the gorgeous hand-drawings applied on the large-sized plates and vases of Arita, ironically resulting in disclosing brilliant new values by cancelling the original drawings. Furthermore in one his latest *Osmosis* series,

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Fujimoto applies *gosu*, the cobalt blue underglaze used in Arita porcelain after the object has been applied the transparent glaze and burnt in high temperature (*bonyaki* procedure), while usually it is applied before this as underglaze, and resulting in another unseen expression of Arita. Another series from his latest works are the *Conservation* series, which he sees the objects purely without their function, eventuating in a pristine object never seen in the 400 years history in Arita.



Osmosis_Full of Tears series
2017, arita porcelain

© Akira Fujimoto, courtesy KANA KAWANISHI GALLERY



Conservation series
2017, arita porcelain

© Akira Fujimoto, courtesy KANA KAWANISHI GALLERY

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Aliki van der Kruijs is an artist, who graduated ArtEZ University of Visual Arts, Arnhem with a B.F.A. in 2007, and Sandberg Instituut, Amsterdam, with an M.A.A. in 2011. Her works visualize unseen forms found in “materials” and “the nature” within themselves, exemplified in mediums such as textile and photography, which works have been exhibited around the globe, including Amsterdam, New York, Milan, Shanghai, Beijing, Tokyo and more others. Since September 2017, Aliki has been invited by Creative Residency In Arita, organized by Saga Prefecture and sponsored by Mondriaan Found and Creative Industries Fund NL, and has been researching in Arita, Saga for over three months. This exhibition will introduce her various new expressions found during her residency, combined and introduced as several chapters consisting her “Album Arita” in the scope of renewing the history of Arita porcelain that has been continuing now over 400 years.



Whirls series
2017, Arita porcelain

© Aliki van der Kruijs, courtesy KANA KAWANISHI GALLERY



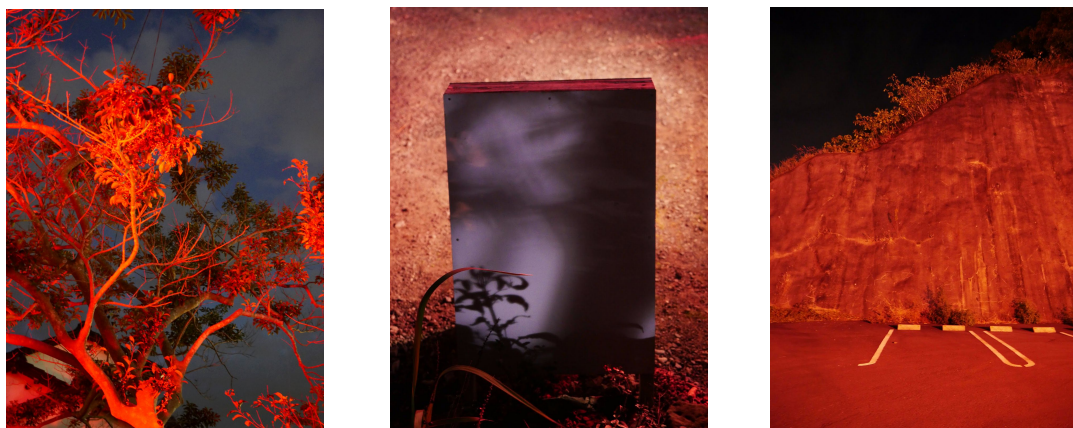
Made By Rain series
2017, Arita porcelain

© Aliki van der Kruijs, courtesy KANA KAWANISHI GALLERY

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In her *Whirls* series, Aliko applies *gosu* with an airbrush while circulating the plate, resulting in a new expression in which could also be referred as a new interpretation of the *Kumihimo-mon* of *Nabeshima-yaki*. In her *Marbling* series, she applies underglaze pigment on a coated paper with a brush, and then pours drips of transparent cleansing liquid on top, allowing natural physical reactions to create unseen patterns, which would be transferred on the surfaces of the porcelain. In her *Made By Rain* series in which she had previously exhibited in textile and photography since 2013, she succeeds combining the method with Arita porcelain by stabilizing patterns created by capturing natural raindrops falling from the sky on the glaze—merging the nature and traditions found in Arita.

Furthermore, her *Disappearing Mountain* series is inspired from the shocking landscape of an entire mountain that had disappeared as a result of humans drilling and scoping. The artist picked up some stones consisted of the clay of Arita, and applied underglaze by transferring a pattern of an old kimono she found in a second-hand retail in Arita, to simply and strongly exemplifying the startling abysmal nature of humans that had eaten up a whole mountain. On the other hand, her *Overglazed Landscape* series is inspired from red overglaze in which is commonly applied on magnificent typical Arita porcelain. During her everyday commute to and from her home and kiln, she found natural landscapes that seemed as though overglazed with the color red. These landscapes will be presented in the exhibition as a photographic medium, which is a method the artist had been focusing on since the early stages of her artistic career, and invite viewers to see Arita porcelain with a new perspective.



Overglazed Landscape series

2017, archival pigment print on hahnemuhle paper

© Aliko van der Kruijs, courtesy KANA KAWANISHI GALLERY

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Akira Fujimoto, and Aliko van der Kruijs; both two artist have both been fully immersing themselves in exploring new expressions in Arita, thoroughly taking advantage of their unique cultural backgrounds and perspectives. This exhibition will be consisted of two periods, first and second, and will change its installation during the period. We truly hope this exhibition will bring new inspirations and multiple interpretations in its context.

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▼ARTIST PROFILE



■Akira Fujimoto

Born 1975 in Tokyo, currently lives and works in Tokyo. Fujimoto graduated Tokyo University of the Arts, Department of Design, studied at Communication Research Center FABRICA (Italy) in 1999, and completed his master's degree at Tokyo University of the Arts, Department of Design. After working as assistant faculty at Intermedia Art, Tokyo University of the Arts, he has been organizing and curating various exhibitions and projects that query phenomena out of human control, occurring in our societies and environments. Fujimoto's works are actualized with diverse materials with a combination of digital regulations. Selected solo exhibitions include *HEY DAY NOW* (Courtyard HIROO Gallery, curated by KANA KAWANISHI GALLERY, 2015), *ENERGY TRANSLATION NOW* (UltraSuperNew Gallery, curated by KANA KAWANISHI ART OFFICE, 2014), *PEAK OIL* (CAPSULE Gallery, 2014) and others. Selected group exhibitions include *Socially Engaged Art: A New Wave of Art for Social Change* (Arts Chiyoda 3331, Tokyo, 2017), *Kono toshi de mega samete* (Awakening in This City) (HIGURE 17-15 cas, Tokyo, 2016). Fujimoto is the organizer of SONO AIDA, an art project which utilizes temporal and spatial "gaps" that appear in urban cities.



Photo by Lonneke van der Palen

■Alike van der Kruijs

Born 1982 in Amsterdam, currently lives and works in The Hague. She graduated from ArtEZ University of Visual Arts, Arnhem with a B.F.A. in 2007 and graduated from Sandberg Instituut, Amsterdam, with a M.A.A. in Dirty Art Department in 2011. Her works visualize forms found in "materials" and the "nature" within themselves, and are exemplified with media such as textile and photography, which have been exhibited in cities around the globe. Selected exhibitions include *Designroute* (Zuiderzee Museum, Enkhuizen, 2017), *Parelgoud – Plaatsmaken* (Museum Arnhem, 2016), *The Future of Fashion is Now* (Boijmans Van Beuningen, Rotterdam, 2014, and OCT Contemporary Art Terminal, Shanghai, 2015), *Salon/Kant* (Cromhouthuizen/Bijbelmuseum Amsterdam, 2013). Alike was invited by Creative Residency In Arita, organized by Saga Prefecture and sponsored by Mondriaan Found & Creative Industries Fund NL, and has been researching in Arita, Saga, since September 2017.

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