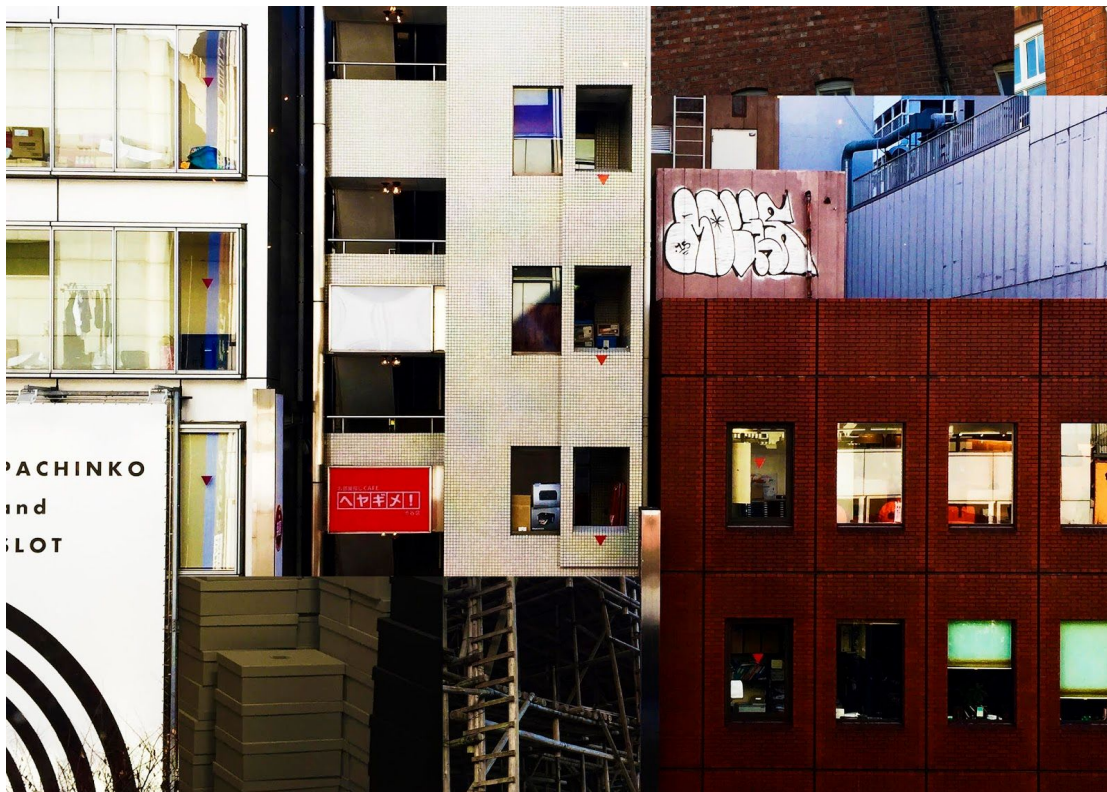


## Hideo Anze Solo Exhibition “Synchronicity”

- Period March 16th (Saturday), 2019—April 17th (Wednesday), 2019  
■Hours Tuesdays through Fridays, 13:00 - 20:00  
Saturdays, 12:00 - 19:00 (closed on Sundays, Mondays, and National Holidays)  
*\*March 30th (Saturday) will irregularly open for shortened hours: 12:00-17:00*
- Venue KANA KAWANISHI GALLERY  
4-7-6 Shirakawa, Koto-ku, Tokyo 135-0021 JAPAN  
tel +81 3 5843 9128 e-mail [gallery@kanakawanishi.com](mailto:gallery@kanakawanishi.com)

### ▼OPENING RECEPTION

March 16th (Saturday), 2019 18:00—20:00



© Hideo Anze, courtesy KANA KAWANISHI GALLERY

KANA KAWANISHI GALLERY is pleased to announce the opening of Hideo Anze’s solo exhibition “Synchronicity” from Saturday, March 16th. For the first time in three years, this exhibition would present new works from Anze’s representative *Stripe (50Hz)* and *RGB* series, and also *One Day* from his new series *I and Others*, to be exhibited for its very first time.

■Please contact below for any image enquiries■

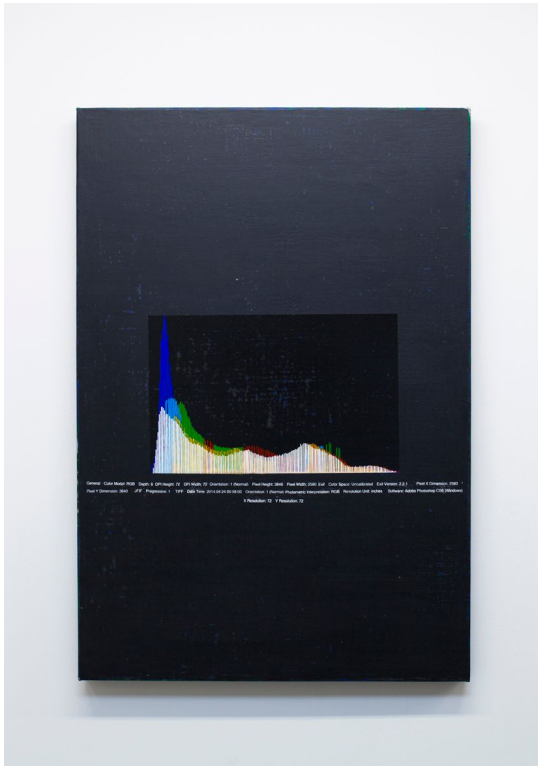
\* \* \*



*Stripe (50Hz)* 2018/12/07 20:27:54 Shibuya-ku  
 2018 | digital type c print (frontier) | 297 × 210 mm  
 © Hideo Anze, courtesy KANA KAWANISHI GALLERY

*Stripe (50Hz)* was inspired by the shocking landscape of Tokyo in which the artist experienced after the Great East Japan Earthquake and its succeeding planned outage and electricity saving campaigns. By collecting images of fluorescent light produced by Tokyo Electric Power Company (TEPCO) distributed at the commercial frequency of 50Hz (in comparison to 60Hz which is the frequency for Western Japan), Anze showcases the flicker phenomenon—usually acknowledged as an error caused by the interference of waves of light—as beautiful patterns of vertical stripes. Archiving regular occurrences on a daily basis, the series naturally becomes a documentation of an unforgettable memory. In 2016, *Stripe (50Hz)* became the cover artwork for the English translation of Haruki Murakami novel,<sup>1</sup> and was also acquired by the British Museum as part of their permanent collection in 2018.

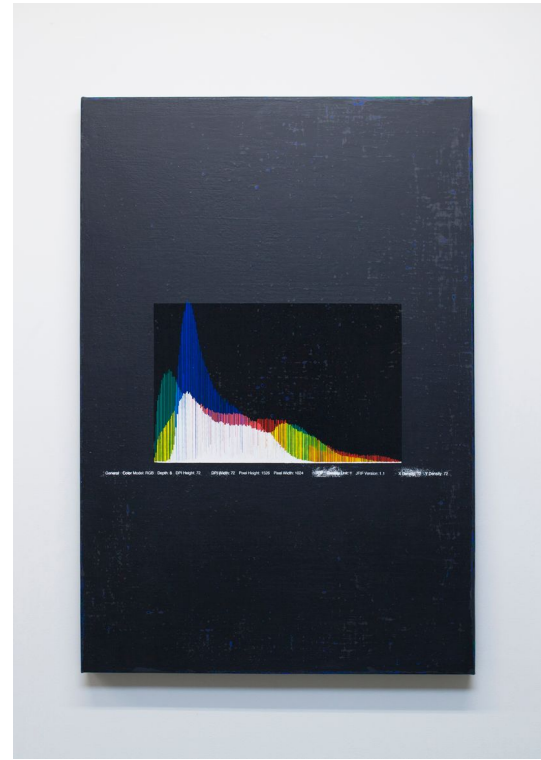
<sup>1</sup> *Wind/Pinball*, Haruki Murakami, translated by Ted Goossen, 2016, Penguin Random House



*La\_Gioconda.jpg 01*  
from the series *RGB*

2016 | acrylic on canvas | 770 × 530 mm

© Hideo Anze, courtesy KANA KAWANISHI GALLERY



*Mona\_Lisa,\_by\_Leonardo\_da\_Vinci\_from\_C2RMF\_retouched.jpg 02*  
from the series *RGB*

2016 | acrylic on canvas | 770 × 530 mm

© Hideo Anze, courtesy KANA KAWANISHI GALLERY

*RGB* series was inspired from the fact that William Henry Fox Talbot, the inventor of the salted paper and calotype processes, called his invention of drawing with light as “photogenic drawings” instead of the word photograph. The series displays the artist’s interpretation of what photography is today. Anze found several images of the commonly recognized so-called “masterpiece painting” from the internet, downloaded them, and applied histograms of the images in which describe the distribution of brightness of each of the images and painted them—as though drawing light—onto a canvas that is made exactly the same size as the work considered as the “original” masterpiece.

\* The referential images above have been acquired as part of the Sanders Collection (The Netherlands), and new works that refer to “Vincent Willem van Gogh” would be shown in this exhibition.

■Please contact below for any image enquiries■



*One Day*, from the series *I and Others*

2019 | digital type c print (frontier) | © Hideo Anze, courtesy KANA KAWANISHI GALLERY

*One Day*, a new work from Anze's latest *I and Others* series, would also be presented for its very first time in this exhibition. The work consists of snapshot images the artist started collecting since around 2011, collaged with the numerous images Anze found on the internet taken by countless others on the same day. The work superpositions the existence of multiple anonymous others who had also photographed on the same day, and penetrates them all with a single axis of time.

\* \* \*

This exhibition would be a precious occasion of showcasing Anze's work as a solo exhibition for its very first time in its Kiyosumi Shirakawa gallery space. Anze's works, which are produced on a daily basis with several ongoing series concurrently created are exponentially increasing its reputation and values overseas. We are looking forward to kindly welcoming you at this exhibition.

#### ■Artist Profile

Born in Tokyo. Anze's major solo exhibitions include *Forms of Invisible Existence* (KANA KAWANISHI GALLERY, Tokyo, 2016), *RED 2014 365* (SUNDAY, Tokyo, 2016). Group exhibitions include *Body Politics: What Defines the Body?* (KANA KAWANISHI PHOTOGRAPHY, Tokyo, 2018), *transcripts/memories* (KANA KAWANISHI GALLERY, Tokyo, 2015) and others. The artist's first monograph *RED 2014 365* was published from TRADEMARK PUBLISHING (Germany) in 2016. His works have been acquired by the British Museum (UK) and the Sanders Collection (The Netherlands).

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