

Kanji Hasegawa Solo Exhibition

“decay, remains”

- Period May 27th (Saturday), 2023 - June 24th (Saturday), 2023
- Hours Wednesdays through Saturdays, 13:00 - 19:00
(closed on Sundays, Mondays, Tuesdays, and 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

May 27th (Saturday), 2023 18:00-19:00



Koka Kola #12

2023 | 420 × 200 × 110 mm | mixed media (bayberry wood, gold leaf, ceramic, copper wire)
© Kanji Hasegawa, courtesy KANA KAWANISHI GALLERY

KANA KAWANISHI GALLERY is pleased to announce the opening of Kanji Hasegawa's Solo Exhibition, *decay, remains*, on Saturday, May 27th, 2023.

■Please contact below for any image enquiries■

Hasegawa, who received his B.F.A. and M.F.A. at Tokyo University of the Arts and had been heavily influenced by punk rock culture, became interested in Buddhism while studying sculpture in his art school, finding the similarity in the process of art making and the Buddhism spirit and punk rock culture, as they all undergo the figuration of shapeless concepts to be shared with others. Completing his training at Eihei-ji-temple, Hasegawa works as a Buddhist monk and artist, gaining high recognition in Japan and abroad while participating in museum exhibitions such as the Kyoto City KYOCERA Museum of Art.

Hasegawa naturally creates harmony by multiplying different concepts and time frames of diverse materials. For example, he often presents plants with unique origins, such as cannabis weed, poppy, rose, lotus, or non-native grass, combined with various vases he creates. The plants, with even their petals and leaf veins reproduced through exquisite wood carvings, are covered with pseudo-urushi lacquer and gold leaf and then sooted with Japanese candles, condensing the passage of time placed as Buddhist artifacts placed in temples. These meticulous wood carvings, combined with either ceramic vases in the shape of contemporary motifs or antiquity-remade vases to reposition historical contexts, have demonstrated Hasegawa's transcendent perspectives.

In this exhibition, “decay, remains,” Hasegawa uses dying plants as his motif for the first time. Hasegawa, who has been emphasizing that “sculpture is a medium that conveys time,” deeply thinks about *time*—the only thing equally given to everything on earth—and the end of life, given to all livings regardless of species.



Koka Kola #12 (detail)
 2023 | 420 × 200 × 110 mm
 mixed media (bayberry wood, gold leaf, ceramic, copper wire)
 © Kanji Hasegawa, courtesy KANA KAWANISHI GALLERY



concept image for *decay, remains*
 © Kanji Hasegawa, courtesy KANA KAWANISHI GALLERY

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Artist Statement

I make a work of art using flowers in my room as its motif.

The flowers die before the sculpture is completed.

The artwork is a reminder of the fact that the flowers were here.

Although I have been working with a long-lived medium of sculpture,
I have yet to feel I am creating something that will last beyond my lifetime.

Looking at the withering flowers, I think.

Beyond life and death, only the works remain.

Kanji Hasegawa

Artist Profile

Kanji Hasegawa was born in 1990 in Mie Prefecture, Japan. He received a B.F.A. at Tokyo University of the Arts, Faculty of Fine Arts, Department of Sculpture in 2014 and an M.F.A. at Tokyo University of the Arts, the Graduate School of Fine Arts, Department of Sculpture in 2016. The same year, he completed his training at Daihonzan Eiheiji, one of the main temples of the Soto sect of Buddhism, and became a monk.

His major solo exhibitions include *My Sūtra* (2019, KANA KAWANISHI GALLERY, Tokyo), *ALLDAY TODAY* (2018, Gallery HIROUMI, Tokyo), and *RESEARCH & DESTROY* (2015, CC4441, Tokyo). Group exhibitions include *Visionaries: Making Another Perspective* (2023, Kyoto City KYOCERA Museum of Art), *Temporas KUROOBLANACONDA #4* (2022, Sokyō Lisbon Gallery, Portugal), and *Some Kinda Freedom* (2021, KANA KAWANISHI GALLERY, Tokyo).

Hasegawa was shortlisted for “sanwacompany Art Award / Art in The House 2019” and received the Yuji Akimoto Prize at “Maebashi Art Compe Live 2012.”