

Kazuyuki Takezaki "Miso soup on the board, Orange"

2020.8.23 Sun - 9.20 Sun

MISAKO & ROSEN is pleased to announce "Miso soup on the board, Orange" our sixth exhibition with artist Kazuyuki Takezaki. A selection of recent exhibitions includes : "Contemporary Art Eye Volume 13", Shibuya Hikarie (organized by Tomio Koyama, 2020), "Painters", Nakata Museum, Hiroshima (2019) and "Post-Formalist Painting", statements, Tokyo (2018). In October of 2020, Takezaki will present a solo exhibition at the Museum of Art, Kochi; his work was previously presented in the group exhibitions "The Way of Painting", Tokyo Opera City Art Gallery (2014), "Real Japanesque : The Unique World of Japanese Contemporary Art", The National Museum of Art, Osaka (2012) and "New Tokaido Landscapes : Yamaguchi Akira and Takezaki Kazuyuki", The Vangi Sculpture Garden Museum, Shizuoka (2011). Takezaki's work is include in the collection of the National Museum of Art, Osaka and the Vangi Sculpture Garden Museum. Concurrent with our exhibition, the nearby KAYOKOYUKI gallery will present an exhibition of collaborative works by Takezaki and Yu Nishimura (<http://www.kayokoyuki.com/en/>)

The present exhibition includes two distinct bodies of work; Takezaki's ongoing "Board/Table" paintings and a new series titled "Orange". In each group of paintings, Takezaki continues to engage the traditional media of landscape in an attempt to expand the vocabulary of contemporary painting. For each "Board" painting, Takezaki demarcates a top and bottom edge, painting a distinct black and a distinct white horizontal bar across the shorter sides of a small wooden panel; placed between these painted bars is a roughly-cut piece of canvas on which has been painted a landscape. While painting the landscape, Takezaki allows himself the freedom of rotating the panel, blurring any clear sense of which side, black or white is the top and which side is the bottom - everything takes place within this state of orchestrated confusion until the work is finished and Takezaki makes a decision with regards to the orientation of the painting. Unusual for Takezaki, the landscapes are painted within the studio, from memory. The "Orange" paintings find Takezaki considering the distinct palette of the Marugame skyline at dusk and its calming influence on his practice. No less complex, in these paintings we see a distillation - Takezaki's impulse towards sketch and collage subdued; a sort of acoustic version of his practice.