

KENJI IDE

Two persons, two times

January 14 - February 12, 2023

Opening Party: January 14th (Sat.) 16:00 - 18:00

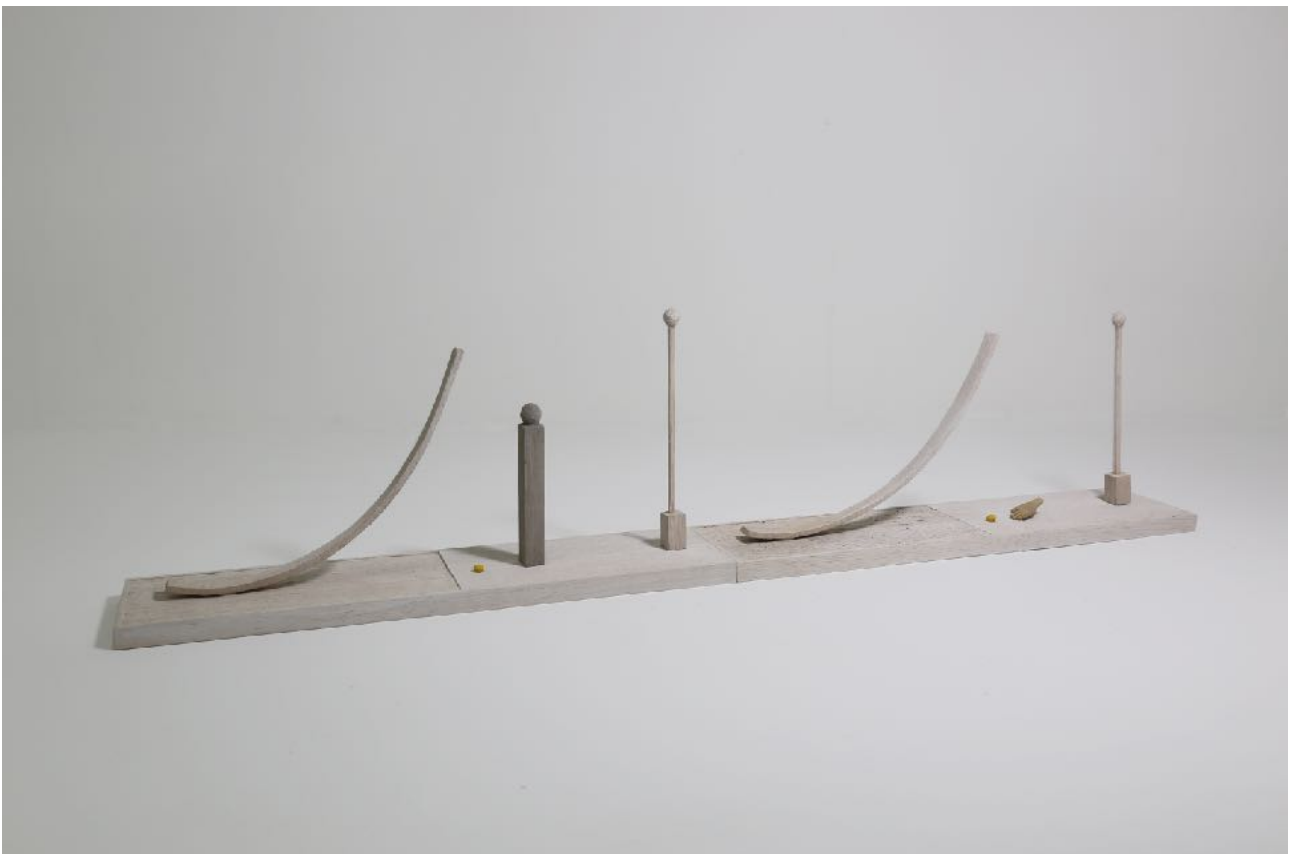
Gallery Hours:

Wed. - Sat. 12:00 - 18:00, Sun. 12:00 - 17:00

Simultaneously held: To remember you

January 21 - February 11, 2023 / DAILY SUPPLY SSS, Tokyo

dailysupplysss.com



"After some years", 2022. wood, watercolor, soil, wax. 70x10x18cm

Kenji Ide was born in 1981, Kanagawa. His recent exhibitions include: "A Poem of Perception" at the Portland Japanese Garden, Portland (2022); "Banana Moon, Watermelon Sun (Landmarks)" at GOYA Curtain, Tokyo (2021); "Social Life" at KNULP, Sydney (2021); "Rittai 3" at Art Center Ongoing, Tokyo (2020) and "The Sentimental Organization of the World" at Crevecoeur, Paris (2021).

Centering on the creation of three-dimensional objects, Kenji Ide has consistently presented works which have reflected his personal events. Deriving from the trust and attachment one may feel towards nonchalant interiors and decors they own or toys they had always kept close in childhood, Kenji focuses on “objects” as his chief medium of expression. His attitude of referring to his works as “objects” rather than “sculptures” perhaps suggests his sincere intimacy towards his productions which are unable to be expressed through the mere term of “sculptures”.

At the basis of Kenji’s works lies the landscapes he has encountered throughout his life. And although his creations closely associate with him on a personal level, they also appear to envelop the viewers with a sense of nostalgia and sorrow. The three-dimensional objects which reconstruct Kenji’s memories seem to awaken the viewer’s conscience as it evokes sceneries hidden within each of their hearts.

This exhibition Two persons, two times, is composed of two sets of three-dimensional objects created with equivalent structures, yet varying details. In life, although we may share the same time and space with one another, our perceptions and senses are bound to differ. And though they may appear as trivial, insignificant distinctions, we must remember that such dissimilarities essentially underlie the fact that we must all live independently as sole individuals in society. Kenji’s works, which are carefully selected out from the infinite time during his life, display his awareness and respect not only towards the presence of time for himself but also for others. Thus, this “presence of others” perhaps enables us as viewers to feel a sense of connection with Kenji’s narrative and to create our own realm of intimacy with his works.

Kenji jokingly claims, “I selfishly simply make what I want to make”. Yet on the other hand, he also states how the process of creating his works is quite similar to that of sending gifts. And with that, I too, personally look forward to receiving Kenji’s selfish, but heartwarming and kind gift.



Even inside, 2022. wood, water color, wax. 11x9x3cm

KAYOKOYUKI

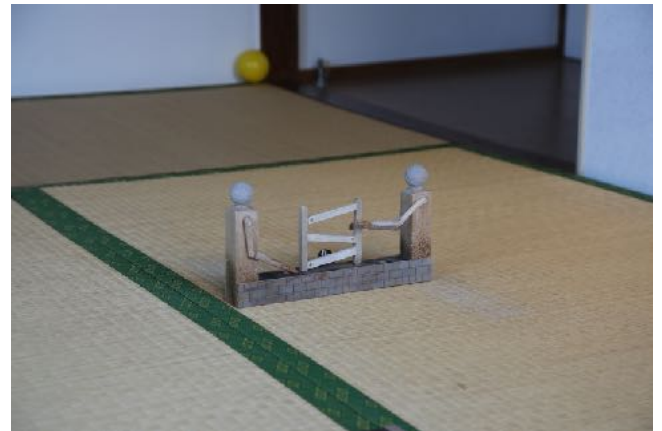
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upper right: Talk to you, 2021. wood, water color, wax. 23x3x6cm

upper left: The phenomenon between two mazes, 2022. wood, water color, wax. 14x21x14cm

middle right: Going home, 2022. concrete, iron. 13x17x2cm



bottom left: Quiet reflection, 2021. wood, metallic vinegar, acrylic spray paint. 30x25x2.5cm

bottom right: Chew, 2022. concrete, wood. 13x6x5cm

