

Shingo Francis spent his youth in California, where through his father, Sam Francis, he met Larry Bell, James Turrell, Robert Irwin, and others who were exploring space, light, and perception as new materials for art. In his own paintings, Shingo Francis has also developed a style that explores light, color and the notion of the Sublime. Furthermore, Francis builds into his practice his sensitivity to landscape, brought about by experiences such as surfing and being in the desert, as well as an interest in refined language cultivated through writing while in university.

The series *Interference* is executed with paint containing optical interference mica particles, which is applied in extremely thin layers yet reflects light in a diverse range of scientific reactions. This exhibition will feature the artist's first large-scale wall painting, *Liminal Shifts* the *Interference* series with poetic titles such as *Four Directions Rising* and *In Beyond the Distant Shadow*, which are arrayed so as to emanate light mediated by the works into the venue.

Liminal Shifts

2023

Acrylic, medium, gesso, spackle
 アクリル、メディウム、ジェッソ、スパックル
 654.5 x 705cm

Support: GOLDEN Artist Colors, Inc.
 協力：日本総代理店 ホルベイン画材株式会社

8F

Illuminated in Presence

2023
 122 x 122cm

8F

Illumination (emerald to magenta)

2023
 81.3 x 81.3 cm

9F

Golden Crown

2022
 38 x 38cm

In Beyond the Distant Shadow

2023
 122 x 122cm

Golden Blue Illumination

2023
 81.3 x 81.3 cm

Red Illumination in Blue

2022
 38 x 38cm

Four Directions Rising

2023
 81.3 x 81.3 cm

Emerald Crown in Red

2022
 38 x 38cm

Illuminated Presence (emerald-blue)

Oil on canvas except as noted
 明記した作品以外、カンヴァスに油彩

Courtesy of MISA SHIN GALLERY except as noted

2022
 38 x 38cm

Courtesy of GALERIE PARIS

Taking a strong interest in spaces and in air as the material that fills them, Susanna Fritscher began her career with an approach that transformed space itself into landscape by installing two-dimensional works incorporating delicate gradations of paint applied to the surfaces of plexiglas.

In recent years she has been producing immersive site-specific works in museums and public spaces, which are inseparably engaged in dialogues with the large-scale architectural environment.

In *Pulse*, a new work conceived for this exhibition, threads stretched in a grid, corresponding to the glass blocks of the Renzo Piano's design, fill the space like semi-transparent rain, transmitting vibrations and undulations concealed within the space into the surrounding atmosphere. Vibrated by motors, the flexible, elastic silicone material allows for the intrusion of viewers, yet the slightest contact or air current heightens visual movement within the space, thus constituting a universe of fluctuations. The released waves are unpredictable and constantly renewed through physical space, interfering with our perception. The random sound transmitted by motors and discs is accompanied by visuals. They lead us to become part of the resonance of space. There, paradoxically, space seems to be disappeared.

Pulse

パルス

2023

Sound installation

サウンド・インスタレーション

Carbon rods and silicon threads Ø1 mm

5 metal discs Ø1.40 m

45 miniature electric rotary motors controlled by PLCs

カーボンロッドおよびシリコン糸（直径 1 mm）

メタルディスク 5 枚（直径 1.4m）

PLC 制御のミニチュア電動回転モーター 45 個

Dimensions variable

サイズ可変

Bruno Botella's work focuses on the process of transforming the ordinary state of sculpture, the body, and the consciousness through a series of physiological experiments that the artist performs with his own body. As part of a dialogue with the curator Karin Schlageter, who has an intimate knowledge of Botella's work, this exhibition, "Interference," adopts a nested approach to intervene and collide with the works on display. Using the Maison Hermès building as a metaphor for the body, and tactile sensations that are hidden in the gallery, these works were conceived to trigger perceptions concealed within our subconscious.

Pairs of contact lenses, displaying brutal and awkward cuts, are lying down on a chrome-plated steel sheet. Brush strokes on the surface of drawing paper reveal oozing black holes. A mechanical bed equipped with two holes — akin to empty eye sockets — calls up dreams with the feel of textural explorations. The works lurk in residual spaces, but the doors that lead to them are unlocked. Once we open a door, we are free to cross the threshold. Inside, we find gloves awash in their own juices. Are these perhaps visions of severed hands that have escaped the body and slipped out of view to evolve behind the walls? They might also be seen as grotesque counterparts to the sleeping hands that attempt to move beyond the mass of sleep and tear off a piece of it.

9F

Nyctémères

ニクテメール (生理的な 24 時間)

2011-2023

Contact lenses, steel

コンタクトレンズ、スチール

180 x 30 x 5 cm

空き _

Vacant

2023

Water, artificial tears, sodium polyacrylate, medicinal plants

水、人工涙、ポリアクリル酸ナトリウム (高吸水性ポリマー)、薬草

167 x 62.5 x 16 cm

8F

Monnaie de singe de #1 au #5

猿のお金 #1 - #5

2023

Ink on paper

紙にインク

34 x 45 cm (framed/ 額装)

_ 巢

Nest

2023

Water, artificial tears, sodium polyacrylate, medicinal plants

水、人工涙、ポリアクリル酸ナトリウム (高吸水性ポリマー)、薬草

167 x 62.5 x 16 cm

Pension

寄宿

2023

Retractable bed, clay, vaseline, mugwort extract, plaster, artificial saliva, bread crumbs, color print, artificial tears

収納式ベッド、粘土、ワセリン、ヨモギの抽出液、石膏、人工唾、パンの耳、カラープリント、人工涙

Dimensions variable/ サイズ可変

Voyage, a work based on a tea ceremony hosted by Miyanaga Aiko, grew out of the limits we were imposed on our daily lives during the coronavirus pandemic in 2021. People can apply online to participate in a tea ceremony one at a time as part of this installation rooted in the artist's desire to experience something cosmic within everyday life. First, the participant sits in front of a computer and reads a letter from Miyanaga. After some water is boiled, the tea is made, and the participant eats a Japanese sweet, they are led off to Kwasan Astronomical Observatory in Kyoto's Higashiyama area. While each participant experiences this sequence of events individually, they all embark on a journey in which they exchange glances, gestures, and intersect with the artist.

Miyanaga's works draw our attention to the appearance of things and make us acutely aware of signs that they are undergoing a transformation with the passage of time. Dwelling within the photographs and objects on display is a temporal pulse, leading us to envision an obscure impulse. Motifs such as stones, bubbles, keys, and mirror writing, which have become a familiar part of Miyanaga's works, slowly unravel memories of a special time within the repetition of daily life, and these traces are likely to be etched into our mind.

Voyage

2023

Installation and online tea party
インスタレーションとオンラインの茶会

Fresco paper, pencil, photo print, stone, glass, air, paper, thread
フレスコ紙、鉛筆、写真、石、ガラス、空気、紙、糸

Dimensions variable
サイズ可変

Support: Kwasan Observatory, Astronomical Observatory,
Graduate School of Science, Kyoto University

協力: 京都大学大学院理学研究科附属花山天文台

Courtesy of Mizuma Art Gallery



Apply for the Tea Party here
茶会へのご応募はこちらから

Tea party
21st March (Tue.)
21st April (Fri.)
21st May (Sun.)

茶会
3月21日(火・祝)
4月21日(金)
5月21日(日)

*If you have found the leaflet of *Voyage*, feel free to take one copy.