

PARCEL

parcel

DDD hotel 1F,
2-2-1
Nihonbashi-Bakurocho,
Chuo-ku, Tokyo

Maruka bldg 2F,
2-2-14
Nihonbashi-Bakurocho,
Chuo-ku, Tokyo

[PRESS RELEASE]



HANNAH

武田 龍 | Ryu Takeda

大石 一貴 | Kazuki Oishi

Jan 27 – Feb 25, 2024

Opening reception Jan 26, 2024 18:00-21:00

At parcel

bldg 2F maruka bldg 2F, 2-2-14 Nihonbashi
Bakurocho, Chuoku, Tokyo, JAPAN

Closed : Mon, Tue, National Holidays

https://parceltokyo.jp/exhibition/ryu_takeda_kazu_ki_oishi/

Press images

<https://firestorage.jp/download/37fd705d8625ed8fc1f6dacfc749bddd0b7c1d56>

parcel is pleased to present “HANNAH”, a two person exhibition by Ryu Takeda and Kazuki Oishi, starting on Saturday, January 27th.

Ryu Takeda, born in Ibaraki Prefecture in 1989, graduated from the Sculpture Department of Musashino Art University in 2016. Currently, he has a studio in Tokyo, engaging in creative activities. After working with various media such as photography, video, and performance, he has recently focused on creating and presenting painting works.

Takeda’s paintings are created by capturing images evoked through emphasizing or concealing accidental stains or blemishes. The experiences and qualities from his childhood in the rural forest, where he spent his early years, emerge not only visually but also through auditory, olfactory, and tactile senses. The background of such artistic methods is influenced by the origin of Chinese characters found in oracle bone inscriptions. Takeda intertwines his creative process with the history of characters born from the accidental cracks formed by heating animal bones with fire, a process that eventually evolved into pictographic characters.

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展覧会、及び作家については : contact@parceltokyo.jp 担当 : 田中 / 佐藤

For further information on the artist or the exhibition please contact us at : contact@parceltokyo.jp ATTN: Tanaka / Sato

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Kazuki Oishi, born in Yamaguchi Prefecture in 1993, completed the Master's Program in Fine Arts, Sculpture Course at Musashino Art University in 2018. Since August 2019, he has been co-managing the studio and space "WALLA" in Kodaira City, Tokyo, while actively pursuing creative endeavors. He has presented three-dimensional works using sculptural techniques and installations composed of cement, plants, and water clay, showcasing an expression that transcends genres.

Influenced by the works of the French poet Francis Ponge, particularly his book "Taking the Side of Things," Oishi speaks of his creative background, which revolves around a perspective toward the world of things that becomes evident in the absence of people. In the installation piece presented at the 2022 solo exhibition "For instance, Humidity," the water clay undergoes gradual transformations throughout the exhibition period, shaped by water collected through a funnel. In these recent works, while maintaining the role of the creator, one can discern a gaze that seeks to escape from the human sense of time.

While these two artists create using different expressive methods, they share a common foundation in sculpture education, a science fiction-inspired imagination, and a keen interest in biology and gravity. For instance, Oishi drew inspiration from research on how plant roots respond to gravity to determine direction, while Takeda mentions being influenced by studies on morphogens, substances that determine cell differentiation triggered by gravity. At the core of their artistic philosophies lies the sculptural question of how things exist. In this exhibition, we will showcase new paintings by Takeda, along with sculptures and installations by Oishi using cement, plants, and water clay. We invite you to take a moment to appreciate the diverse artworks on display.

【Artist's statement】

Louise remembers the future.

In the movie "The Message," the protagonist Louise Banks, a linguist, unexpectedly learns to translate the language of the aliens' concept of time, where the past and future coexist involuntarily. Adhering to the theory that "thoughts are formed in the language spoken*," the understanding of an unknown language through translation completely changes Louise's perspective on the world. Not only the past but also the future becomes a subject to remember.

In order for us to acquire a new perspective on the world like Louise, we can either wait for the arrival of aliens or, like aliens ourselves, listen to the voices of the nearby "others" who, much like aliens, do not possess human language. For instance, if there were a language in "roots," it might swiftly race through the darkness underground, as if under the sun, constructing a new civilization in the vast underground space. If there were a language in "stain," would we realize that the irregular symbols crawling horizontally against gravity, originating

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from a fallen droplet, form a map leading to an entrance to another dimension? If there were a language in “humidity,” would we savor the essence of communication in the transition between humidity and dryness, observing the decay of fruit and the cracks in the soil? Perhaps there are symbolic signs that lack language. Beyond the translation of those signs, a different world is surely waiting.

In the movie, Louise names her daughter “HANNAH.” Whether read from the front or the back, it remains “HANNAH.” This palindrome of a name serves as a symbol of the timeless concept of past and future that Louise has acquired. In the ongoing process of translating the language of “those” in our midst, a palindrome equivalent to “HANNAH” has not yet been found. We hope to recall the future at some point.

* Sapir-Whorf Hypothesis

Ryu Takeda Kazuki Oishi

武田 龍 | Ryu Takeda

Born in Ibaraki Prefecture in 1989. Graduated from the Sculpture Department of the Faculty of Fine Arts at Musashino Art University in 2016. Notable exhibitions include “Griffin” (LAVENDER OPENER CHAIR/Tokyo, 2023).

After working with various media such as photography, video, and performance, Takeda has recently focused on creating and presenting painting works. Using techniques and materials such as collage, oil painting, watercolor, and colored pencils, the emphasis of Takeda’s work lies in bringing out forms reminiscent of stains or scars.

大石一貴 | Kazuki Oishi

Born in Yamaguchi Prefecture in 1993. Sculptor. Completed the Sculpture Course at Musashino Art University Graduate School in 2018. Notable exhibitions include “Voyager is with you” (Art Center Ongoing/Tokyo, 2023) and “For instance, Humidity” (sandwich.gallery CFP/Bucharest, 2023). Engaged in the creation and presentation of sculpture, installations, videos, and poetry, the artist explores fragments of time, experiences, and the physical certainty or uncertainty of things. His work often revolves around the margins and intervals of sculptural expressions. He is also one of the operators of the studio and space “WALLA” in Kodaira City, Tokyo.

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About the gallery : www.parceltokyo.jp

PARCEL opened its doors in June 2019 in the East side of Tokyo Japan. In its distinctive space, a former parking lot in a hotel, PARCEL aims to create a program that transcends various cultures with its focus centered on contemporary art, introducing a wide range of artists from both Japan and abroad. Taku Sato, who has been in the gallery business in Tokyo for many years, is the current gallery director, alongside with Sakie Takasu, a member of the art collective SIDE CORE, as the program advisor. In February 2022, “parcel” opened as an annex on the second floor of a gallery complex located behind PARCEL. Through both spaces, PARCEL/parcel aims to send out multifaceted messages which rise in such an era, while creating a list of exhibitions and events which portray the characteristics of the gallery. A combination of a commercial gallery and a project space.