

FOR IMMEDIATE RELEASE
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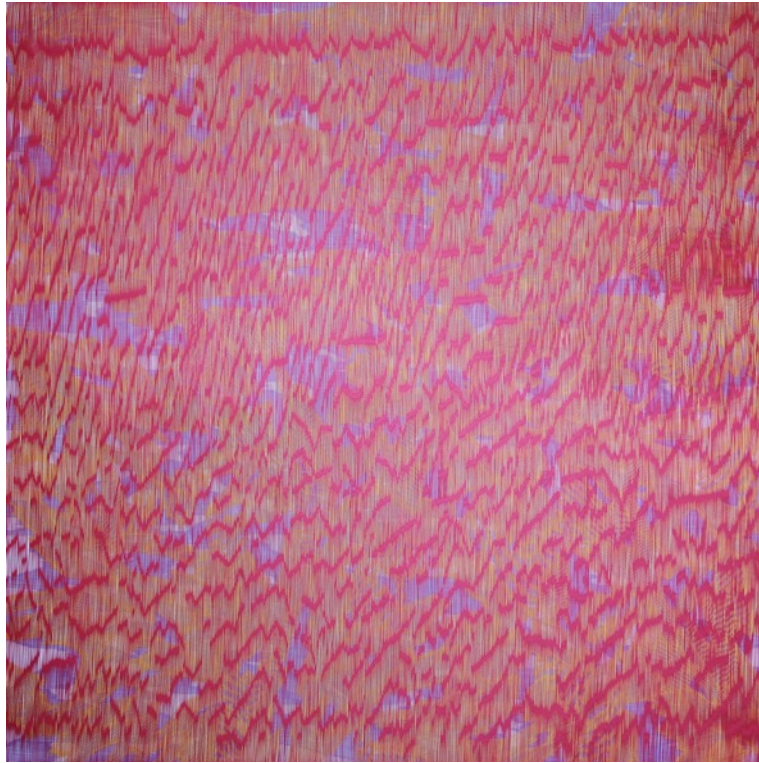


Image: C8, 2015, Hand cut archival paper, 110 x 110 cm

Mikito Ozeki *facing the afterimage*

8 May — 6 June 2015

Opening Reception: 8 May, Friday, 6 - 9 pm

The artist will be presenting a live paper cutting demonstration at the opening.

Singapore-Ikkan Art Gallery is pleased to present its second solo exhibition with Japanese artist, Mikito Ozeki. Following his presentation at Art Stage 2015 and Clear Edition & Gallery, Tokyo last year, *facing the afterimage* brings together new and existing works that exemplifies his unceasing exploration into the potentialities of paper cutting.

On the title "*facing the afterimage*", Ozeki explains:

I closed my eyes and looked into my mind.
There I see some colors and shapes. Is this from my memory
Or is this just an imaginary image my mind created?

Either way, I clearly give my mind the task as an organ to memorise,
and my body the function as an equipment for output.
Cuts are made piece by piece,
like the digitally processed images which are gatherings of dots.

The traces of the cuts accumulate, at times crossover one another,
and reach the image in my mind as one answer.
For me this is not to verify the image of my memory or repeat it,
but to seek and explore what art really is.

Just as computers can produce numerous images via basic programming based on binary codes ("zeros" and "ones"), Ozeki likens himself to a machine that continuously outputs his own after-image, updating itself day after day. In contrast to automatism, which avoids conscious intention, Ozeki's practice is contingent on a much more physical and disciplined movement of his entire body.



Image (L-R): BW2, 2014, Hand cut archival paper, 160 x 110 cm, BW3, 2014, Hand cut archival paper, 160 x 110 cm

facing the afterimage is an accumulation of fragments that surpasses chronological order, an “image” of complex elements combined into one. In contrast to his earlier series, Ozeki plays with layers and variegated fields, seeking to capture the ephemerality of after-images and dreamscapes vis-à-vis overlapping shades and colours. Through his current cutting technique, Ozeki sets aside creating a focal point in each work, giving the viewer an impression that the work continues out of the frame.

Ozeki’s latest works remind us once more that paper cutting is a three dimensional expression. Keeping in mind one’s perception that changes with the position the work is viewed from, he adopts a significantly different approach to layering and creating depth than that of painting. Facing the afterimage of mark making with his cutting knife and paper in tow, Ozeki laboriously etches new realms of possibility in the tradition of paper cutting.



Image (L-R): C1, 2013, Hand cut archival paper, 101.6 x 81.3 cm, C2, 2014, Hand cut archival paper, 81.3 x 101.6 cm

Mikito Ozeki (b. 1976) lives and works in Nagoya, Japan. He has had solo exhibitions at Ikkan Art Gallery, Singapore, Clear Edition & Gallery, Tokyo, Japan and LeBasse Projects Gallery, Los Angeles, USA, and most recently showed at Art Stage 2015 at a joint presentation by Ikkan Art Gallery and Clear Edition & Gallery. His work frequently delves into mental spaces of the self, drawing from things like static noise in analog TVs and accumulation of techno-gadgetry amongst other urban phenomena.

Ikkan Art Gallery

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Opening Hours:

Tues to Sat, 12 to 7 pm
Closed on Public Holidays
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