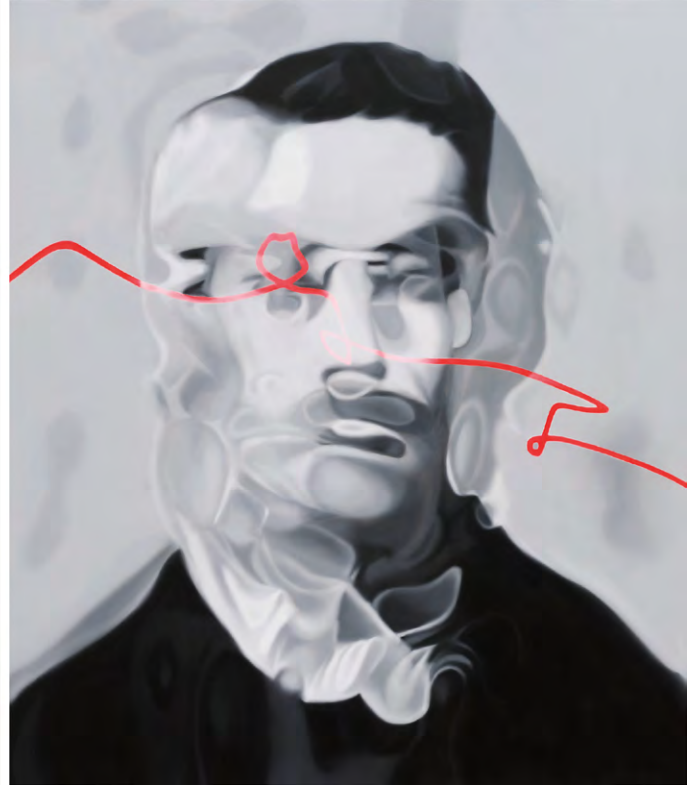


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## Primary Surface

Genta Ishizuka 石塚源太

by ARTCOURT Gallery

Venue: Gallery L, CADAN YURAKUCHO

Genta Ishizuka *Untitled (Faded gold)* 2025 | Gold leaf, *Urushi*, hemp cloth,  
2-way tricot, polyethylene foam cord / *Kanshitsu*-technique | 25 x 19.6 x 18.8 cm

Seishu Niihira

## 新平誠洙

by ARTCOURT Gallery

Venue: Gallery S, CADAN YURAKUCHO

Seishu Niihira *Reflection #29* \*detail 2024 | Oil on canvas | 162 x 162 cm  
(Photo: Takeru Koroda)

### 【Exhibition】

Duration: February 18 [Tue.] - March 9 [Sun.], 2025

Venue: CADAN YURAKUCHO

Kokusai Building 1F, 3-1-1 Marunouchi, Chiyoda-ku, Tokyo  
[cadan.org/cadan-yurakucho](http://cadan.org/cadan-yurakucho)

Open: 11:00 - 19:00 (Sat., Sun. and Holidays: 11:00 - 17:00)

Closed: Mondays (except Feb. 24, and closed on the following  
Tuesday, Feb. 25)

◆ Opening reception Feb. 18 [Tue.] 18:00-20:00

© Artists' related news

### ART FAIR TOKYO 2025

// ARTCOURT Gallery booth **S011** //

March 7 [Fri.] – March 9 [Sun.], 2025 \*Mar. 6 [Thu] invitation-only  
Venue | Tokyo International Forum (Hall E / Galleries Section)

◆ During the fair, we will present new works by Ishizuka and Niihira in  
CADAN YURAKUCHO and the fair venue.

© ACG Press Release – Exhibition Announcement at CADAN YURAKUCHO –

## *Genta Ishizuka 'Primary Surface' by ARTCOURT Gallery*

Genta Ishizuka's devoted pursuit of the possibilities of abstract form evokes an instinctive sense of physicality based on the membrane created by lacquer. Ishizuka gives form to the sap-derived material that resonates with its inherent nature and through the spatial composition of his *Taxis* series, which gives life to the dynamism intrinsic to the material's lustrous surface, this exhibition will present a lineup of all new works that showcase his recent developments, which brim with vitality and have grown ever more captivating. We invite you for an evocative encounter with Ishizuka's singular plastic expression, which captures the primordial beauty that emerges from natural material's innate textures and phenomena.

【Artist Statement】

### **Primary Surface**

My fascination with the fetishistic texture of lacquer has inspired my artistic production. The ambiguous depth and texture of the membrane achieved through the layered processes of applying and polishing lacquer allow me to project emotions and unconsciousness as well as a tactile corporeality through the expression of its nebulous surface.

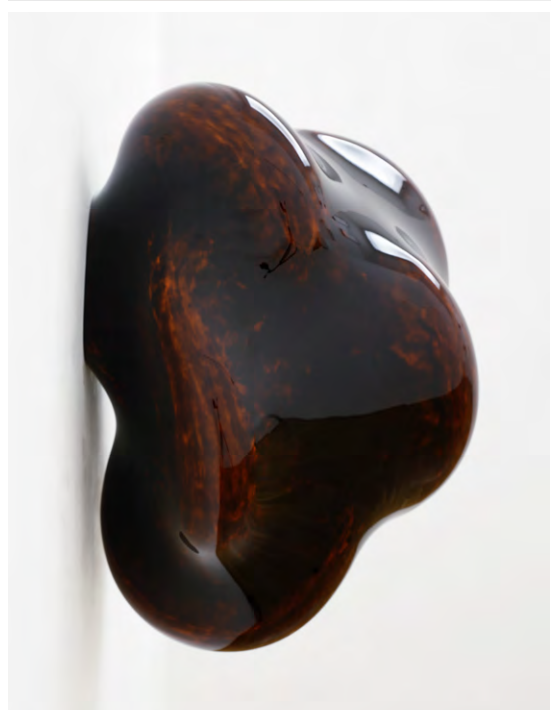
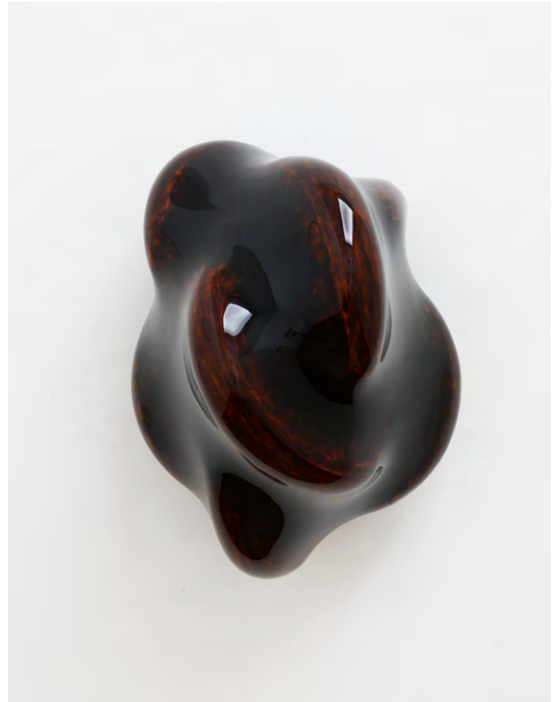
Lacquer, derived from the sap of trees, cannot hold form on its own due to its liquid nature. It requires a substrate; only after application can its form hold independently. In creating these substrates, I search for forms and expressions that the lacquer seeks to embody. By engaging with the phenomena and fortuity of the lacquer, I try to avoid asserting too much control and instead work within the delicate balance between myself and the material.

A few years ago, I experienced my first endoscopic examination; I felt a deep fear as a foreign object entered my body, which was rendered defenseless by anesthesia. At that moment, I recalled a scene from the film *Alien* I had seen as a child, where an alien erupts violently from a character's chest. Through the anxiety and terror, I found the experience of the endoscope pushed out against my skin from within coinciding with my own practice and the relationship between membranes and their structures.

For this exhibition, the central works are made using aluminum duct hoses, commonly used in air conditioning systems, shaped into knot-like forms, which are then covered with elastic fabric to create the base structures. Using the dry lacquer technique, layers of hemp cloth coated with lacquer ground are applied, over which layers of progressively refined lacquer are applied and polished.

The word "taxis," in the series title, refers to the biological phenomenon where organisms exhibit a directional response to external stimuli. When working with materials, I often find myself in a state of ambiguity, uncertain whether the intention originates from myself or the material. This led to my desire to show in my works that I am unconsciously influenced by the stimulus that is the lacquer itself. I sought to render tangibly the taxis inherent to the lacquer and the reciprocal relationship between myself and the material through the undulating forms of these pieces.

Membranes serve as entities that separate, yet those boundaries also carry ambivalent meanings. They exist in the ambiguous space between inside and outside, between what touches and what is touched, and between the surface and the depths. My practice continues to explore this oscillating, unresolved quality, imbuing membranes with something indivisible and transforming them beyond entities that merely separate inside and out. (Genta Ishizuka)



Genta Ishizuka *Taxis Groove (on wall) #7 2025*  
*Urushi, hemp cloth / Kanshitsu-technique | 70.8 x 53.3 x 48.5 cm*  
Photo: Takeru Koroda

© **Genta Ishizuka** Born in Kyoto in 1982, Genta Ishizuka earned a BFA from Kyoto City University of Arts, during which time he participated in an exchange program at the Royal College of Art, London. He graduated with a MFA in Urushi Lacquering from Kyoto City University of Arts in 2008. Selected exhibitions: 2024 "The Future of Artisanal Beauty", TERRADA ART COMPLEX II BONDED GALLERY, Tokyo, and Kennin-ji Temple, Kyoto / 2024 "LOEWE Lamps", Palazzo Citterio, Milan / 2023 "Winds and Waves of Lacquer - The Evolution of Urushi Expression (*Shippū dotō: genzai wo kakenukeru kyūshitsu hyōgen*)", Wajima Museum of Urushi Art, Ishikawa / 2023 "Visionaries: Making Another Perspective", Kyoto City KYOCERA Museum of Art, Kyoto. Selected awards: Incentive Prize, The 42nd Kyoto Prefectural Culture Prize by Kyoto Prefecture (2024), Grand-prix at LOEWE Craft Prize (2019), and The Best Young Artist Award by City of Kyoto (2019).

Upcoming Exhibitions and Art Fairs Featuring the Artist in 2025 [Genta Ishizuka will be represented by ARTCOURT Gallery at Art Fair Tokyo 2025, Tokyo International Forum, Tokyo, Mar. 7-9], Solo Exhibition [ARTCOURT Gallery, June – July], and more.

\*Please contact Miwa Ohba at ARTCOURT Gallery for any inquiries including photographic materials.

OAP ARTCOURT 1F, 1-8-5 Tenmabashi, Kita-ku, Osaka 530-0042 | T:(+81)6-6354-5444 | info@artcourtgallery.com | www.artcourtgallery.com



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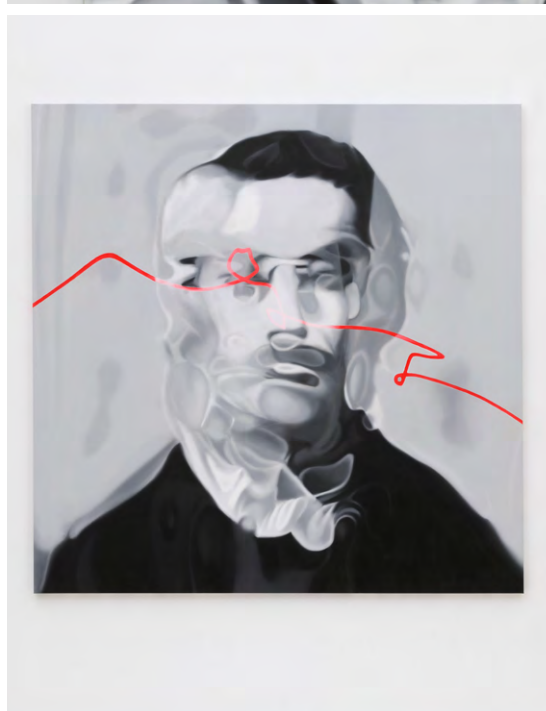
## Seishu Niihira by ARTCOURT Gallery

We are pleased to present new works by Seishu Niihira, who explores temporal and spatial expressions of painting with an experimental approach through themes of the passage of time and principles in optics layered onto our modern reality inundated with images and information. His *Reflection* series, which he has continued to create since the early stages of his career, depicts two contrasting images that erode one another, generating a noise-like interference. In his new works, Niihira's motif is the generative process of portraiture-trained artificial intelligence through which he probes the duality of the contrasting aspects inherent in all things.

### 【Artist Statement】

In Buddhist terminology, the concept of *ni-ni fu-ni* suggests that opposing elements can coexist, like the front and back of a single sheet of paper or the qualities of good and evil within a single person. Similarly, in quantum mechanics, all things are said to possess both particle and wave properties. The idea that things can embody contradictory dualities resonates deeply with my own experiences and has become a central theme in my artistic practice.

In my *Reflection* series, I overlapped two images as they reflected off and permeated through a windowpane, which merged into a single distorted composition. In this series, I have layered two AI-generated images trained on portraiture. Although not a stark binary opposition, the images are generated from the same training data but under different learning parameters, which allow for 'alternative possibilities' to confront one another. Human figures drift about within interfering waves of probability; this is what I see as a genuine portrait of the present. (Seishu Niihira)



Seishu Niihira *Reflection #28, Reflection #29* 2024  
Oil on canvas | 162 x 162 cm | Photo: Takeru Koroda

### 【Solo Exhibition Announcement】

## Seishu Niihira: *Phantom Paint*

March 21 [Fri.] - April 26 [Sat.]

ARTCOURT Gallery, Osaka

11:00-18:00 (Sat. -17:00) Closed on Sundays, Mondays and national holidays.

※ Related events and details of the exhibition to be announced on the gallery's website.

※ The solo exhibition featuring the new *Phantom Paint* series will be held from March 21st. A few pieces from the *Phantom Paint* series will be presented at CADAN YURAKUCHO and ART FAIR TOKYO.

©Seishu Niihira Born in Osaka, 1988. 2014 M.A., Fine Art, Kyoto City University of Arts, Painting Course.

Selected Exhibitions: 2023 "MEET YOUR ART FESTIVAL 2023", TERRADA B&C Hall, Tokyo / 2022 "ACG eyes 7: RECORDS", ARTCOURT Gallery, Osaka / 2022 "Kyoto Art for Tomorrow 2022" [Institut français du Japon - Kansai Prize], The Museum of Kyoto / 2018 "Seishu Niihira: DiVISION" [Solo exhibition], ARTCOURT Gallery, Osaka

Upcoming Exhibitions and Art Fairs Featuring the Artist in 2025 [Seishu Niihira will be represented by ARTCOURT Gallery at Art Fair Tokyo 2025, Tokyo International Forum, Mar. 7-9], Solo Exhibition "Phantom Paint" [ARTCOURT Gallery, Mar. 22 – Apr. 26], and more.

\*Please contact Miwa Ohba at ARTCOURT Gallery for any inquiries including photographic materials.

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