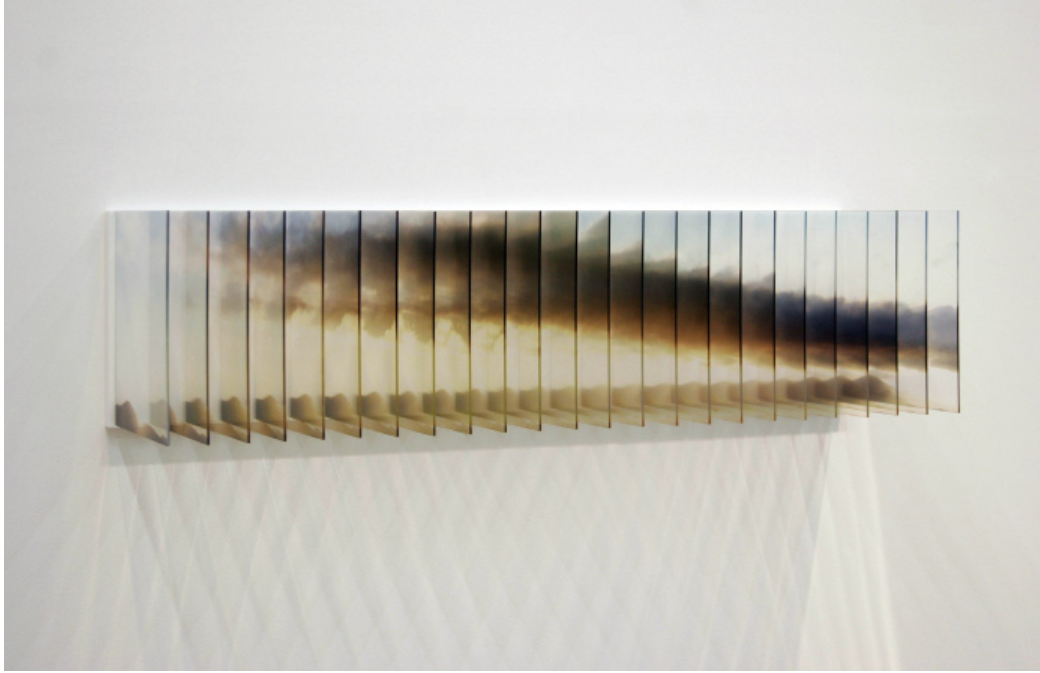


NOBUHIRO NAKANISHI



Layer Drawing Aomori Sunrise, 28 x 30 x 112cm, laser print mounted on plexiglas, ed. 6, 2008

All of Nobuhiro Nakanishi's work is about observing and understanding an object and giving it a new abstract, material body. The artistic process is a sculpting experience that is closely connected with the human figure and the perception of our surroundings. Sculpture is defined by the thought, awareness and method it employs; it is the way we perceive the world.

When we look at a work of art, the act of physical transposition becomes important as we put ourselves in the artist's position and empathize. Looking at a figurative sculpture transposes us into the represented body and mind, while the chisel marks allow us to imagine the power and emotions of the sculptor. From both the artist and viewer's perspective, the act of looking is also about searching for a place into which we can transpose ourselves.

This is not restricted to sculpture and drawings of the human body. We can also experience physical transposition and expansion in space. For example, on a foggy morning, contours, distance and horizons become ambiguous. Vapor permeates the landscape, covering the entire distance between the faraway mountain range and our retina. Cold air stimulates the pores on our skin and enters deep into our eyes, nose and mouth, forcing us to feel the inside of our bodies and blurring the boundaries between internal and external worlds. Inside this landscape, our bodies begin to melt into space, like the fragment of something faintly visible through the vapor. Instead of transposing into something concrete, our bodies transpose into the vague, organ-like existence of space.

Through such visual and tactile experiences, there is no limit to what our vision may encounter. With awareness for detail, as well as the ability to see the whole, we are conscious of the mass bulging within the surrounding space. Cognizant of the other side that we are never able to see, we simultaneously fill in what we can and cannot see.

This is not about simply looking at something. It is about maximizing the use of our nerves, memory and sense of touch to their fullest, about using our entire body as an organ to perceive. Matter remains as evidence of the intermediary action between the artist and the viewer, and the sculpting experience becomes only a physical memory.

GALERIE KASHYA HILDEBRAND

Talstrasse 58 8001 Zurich Switzerland +41 44 210 02 02

info@kashyahildebrand.org

www.kashyahildebrand.org

NOBUHIRO NAKANISHI

Born in Fukuoka, Japan in 1976
Lives and works in Osaka, Japan

EDUCATION

2001 M.A. Fine Art Sculpture, Kyoto City University of Art, Kyoto, Japan
1999 B.A. Fine Art Sculpture, Tokyo Zokei University, Tokyo, Japan

SELECTED SOLO EXHIBITIONS

2011 Transparent View, Aomori Contemporary Art Centre, Japan
2010 Time + Space, Galerie Kashya Hildebrand, Zurich, Switzerland
Interference, Nomart Gallery, Osaka, Japan
Stripe, Layer Drawing, Yamane Art Lab. Viewing Room, Fukuoka, Japan
2009 Layer Movies, Fukuoka Art Museum, Fukuoka, Japan
2008 Halation, Nomart project space, cube & loft, Osaka, Japan
2006 Inversion Landscape, Nomart project space, cube & loft, Osaka, Japan
Saturation, Osaka Contemporary Art Center, Osaka, Japan
2005 Inax Gallery2, Tokyo, Japan
Pileup Motif, Nomart project space, cube & loft, Osaka, Japan
2004 Supplement, Gallery Sowaka, Kyoto, Japan
2003 Cave and Blanc, Nomart project space, loft, Osaka, Japan
2002 Gallery Sowaka, Kyoto, Japan
2000 Sai Gallery, Osaka, Japan

SELECTED GROUP EXHIBITIONS

2011 Invisible City – Anatomy of Toponym, Operation Table, Fukuoka, Japan
2010 The Doors of Perception, Toyota Municipal Museum of Art, Aichi, Japan
2009 From Home to Museum: Tsuneko Tanaka Collection, Museum of Modern Art, Wakayama, Japan
Floating Strokes, Galerie Kashya Hildebrand, Zurich, Switzerland
Collection/Connection, 30 Years of Fukuoka Art Museum, Fukuoka, Japan
Transmutation, The 5th Zokei Contemporary Artists Show, Yokoyama Memorial, Yokohama, Japan
2008 Senjiru – Infusion, Galerie Kashya Hildebrand, Zurich, Switzerland
Iwano Masahito Tokushima, Rediscovery By Fine Art, The Tokushima Modern Art Museum, Japan
The Vision of Contemporary Art, The Ueno Royal Museum, Tokyo, Japan
2007 Exhibition as Media, Kobe Art Village Center, Hyogo, Japan
Roppongi Crossing 2007: Future Beats in Japanese Contemporary Art, Mori Art Museum, Tokyo, Japan
Arts & Technology, Riverwalk, Kitakyushu, Fukuoka, Japan
2006 Material: White Book, nomart project space, cube & loft, Osaka, Japan
Living Now in Japan, Museum of Modern Art Toyoshina, Nagano, Japan
Freeing the Mind, Kyoto Art Center, Kyoto, Japan
2005 Drawings 2005, Gallery Sowaka, Kyoto, Japan
Transformation / metamorphosis, Aomori Contemporary Art Centre, Japan
2004 Multiples, nomart project space, cube & loft, Osaka, Japan
2003 Art Court Frontier 2003, Artcourt Gallery, Osaka, Japan
2002 Drawings 2002, Gallery Sowaka, Kyoto, Japan
2001 Kobe Art Annual 2001, Kobe Art village Center, Hyogo, Japan
Saw You, Boomerang Art Project in Bremen, GAK, Bremen, Germany
2000 Boomerang Art Project in Kyoto, Kyoto Art Center, Japan

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