

## Rikako Kawauchi “Even the pigments in paints were once stones”

Duration : 11/25 (Sat.) – 12/24 (Sun.), 2023

Opening Reception : 11/25 (Sat.) 6-8pm

\*We are open on Wed to Sat. 12-7pm and Sun. 12-5pm

\*Closed on Mon., Tue. and National Holidays

\*Artist, Rikako Kawauchi will be present at the opening reception on 11/25, Sat. 6-8pm. The exhibition opens at noon before the reception.

Venue : WAITINGROOM (1F-2-14-2 Suido, Bunkyo-ku, Tokyo 112-0005, JAPAN)

WAITINGROOM (Tokyo) is pleased to present “Even the pigments in paints were once stones,” a solo exhibition by Rikako Kawauchi from November 25 (Sat) to December 24 (Sun), 2023. Kawauchi works with a wide variety of materials, including paintings, drawings, wire, and neon tubing, all centered on the fundamental theme of the body. In recent years, she has also become known for her colorful paintings of motifs such as animals and parts of the human body that appear symbolically in myths from various regions along the themes of digestion, excretion, and cooking.

At this exhibition, the artist will present a new series of works using marble and other stones as materials, along with a number of new paintings. Kawauchi’s works are characterized by the line that is articulated by her own body, regardless of the mode of artistic expression. In her oil paintings, Kawauchi does not paint the inside of objects surrounded by contours or outlines, but rather applies layers of thickly painted color to the surface with quick, scratch-like strokes. In her new series of stone sculptures, Kawauchi continues to build on the techniques used in her paintings, carving out her distinctive line drawings over the natural colors and patterns of marble. We hope that visitors will enjoy this new series that represents the artist’s encounter with her new materials.



“A Day in the Life” 2023, stone, 450 x 710 x 50 mm



《pretzel》 2023, stone, 220 x 220 x 70 mm  
both photos by Shintaro Yamanaka (Qsyum!)

### About the artist, Rikako Kawauchi

Born in Tokyo, Japan in 1990. Graduated from Tama Art University with the Master’s degree in 2017. Currently lives and works in Tokyo. Taking her interest in food as her starting point, her works are focused on the body and thought, self and others, the indistinctness of their boundaries, and the mythological world in which digestion, excretion, eating, and the body created from it are the starting points for the creation of the world. Her expressive methods range from drawing and painting to wire, rubber tubing, resin, neon tubes, and more. In 2014, while a student at Tama Art University, she received the Kenjiro Hosaka Award at the CAF ART AWARD 2014, a publicly-collected group exhibition, and in 2003 she received the SHISEIDO ART EGG Award (Grand Prize) at the Shiseido Art Egg, a program for up-and-coming artists. In 2009, she selected as a finalist for the “TERRADA ART AWARD 2021” and received the Yuki Terase Prize; in 2010, she received the VOCA Award, the grand prize, for the “VOCA Exhibition 2022: Prospects for Contemporary Art - New Artists on the Plane”. Recent exhibitions include “The Voice of Soul” (ERA GALLERY, Milan, Italy), “human closely” (Lurf MUSEUM, Tokyo), “lines & colors” (N&A Art SITE, Tokyo), and “Lines” (VAN DER GRINTEN GALLERY, Tokyo) in 2023. Lines” (VAN DER GRINTEN GALERIE, Cologne, Germany, 2010), and others. Her major collections include Aichi Prefectural Museum of Art, Aichi, Japan.

## Artist Statement

For me, paint is akin to water.

I sometimes feel that water and earth can be found in the touch of paint.

It can feel like a waterfall, the ripples across a lake, the depth of the ocean, a cliff, layers of earth, or a fossil.

Just as the clouds and colors in the sky shift from one moment to another, the pigment found in the softness of a painting changes constantly as I paint.

At a certain point, the flow in the painting comes to feel as solid as a stone in my mind, and the pictorial image crystallizes.

How does a stone come to be?

The accumulation of instantaneous moments over a long period of time transforms into layers and strata of stone, giving rise to a harmony that is unintentionally beautiful.

I want this same sort of nature to exist in the paint, in my brushstrokes, and in the traces of my brush.

In the softness of the paint, I seek out nature, which gradually solidifies within the time that belongs to the pigment, and acquires the hardness of a stone.

The next time around, I would like to try to discover the gentle, pliable lines that exist in the hardness of the stone.

When I draw lines on stone, the stone takes on the feel of some kind of lumpen mass — as if the paint itself had been taken out of the canvas.

When I think about it, however, I realize that pigment is also made by scraping off something that resides within nature, such as a stone, and combining it with water or oil.

Paints and pigments used to be stones, too.

Perhaps that's why whenever I find soft and gentle lines in stone, I have the feeling that the surface of the stone has also regained a skin-like softness.

Rikako Kawauchi



left: "gather at the riverbank" 2023, oil on canvas, 1167 x 910 mm

right: "FAT RAINBOW" 2023, oil on canvas, 455 x 380 mm

## Soft lines that fix fluctuations in place

For Rikako Kawauchi, who began her career with an exhibition consisting solely of drawings that left a strong impact on the viewer, the line is that which most directly expresses the physicality of the person drawing it. "I believe that a line expresses the movement of the body at that particular moment, and even the mentality of the person drawing the line. My thoughts and body are fluid things that change from day to day and one moment to the next. By drawing lines, however, I get the sensation that I am 'solidifying' my body at that moment on the work" (Mirai Matsuzaki, "30 ARTISTS U35 Rikako Kawauchi," ARTnews JAPAN, February 4, 2022; [https://artnewsjapan.com/30artists\\_u35/article/13](https://artnewsjapan.com/30artists_u35/article/13)).

Kawauchi draws lines as if to explore the boundaries and contours of something vague and elusive, such as inside and outside, or consciousness and unconsciousness, seeking to fix them onto canvas or drawing paper.

The marble used in the new series of work showcased at this exhibition is made of recrystallized limestone that has been subjected to heat and great pressure over a long period of time. The components that make up this limestone, coral and other carcasses, were originally white, but in the process of forming stone over tens to hundreds of millions of years, various differences in color and pattern are produced due to the effects of chemical reactions and heat, and differences in the minerals and metal ions contained in the stone. The natural colors and patterns that appear on the surface of marble are the result of this solidification over tens of thousands of years.

Looking at the surface of Kawauchi's paintings, we can see that before the thick layer of soft oil paint dries and hardens, the artist draws lines as if to scrape the surface in order to depict her subject. The sensation Kawauchi describes where something fluid and indeterminate solidifies and becomes a work of art is similar to how a stone takes shape, although the time required for this solidification differs. Kawauchi's lines carved into stone are reminiscent of the cave wall paintings of Lascaux, where lines were inscribed onto rugged rock surfaces in a way that is sometimes characterized as the dawn of art. These works resonate with the paintings being showcased together at this exhibition, reminding us of the physical, primitive, and instinctive aspects of drawing lines in art making.

## Rikako KAWAUCHI

1990 Born in Tokyo, Japan  
 2015 Tama Art University, Bachelor's degree, Oil Painting  
 2017 Tama Art University, Master's degree, Oil Painting  
 Currently lives and works in Tokyo.

### SOLO EXHIBITIONS

2023  
*The Voice of the Soul*, ERA GALLERY, Milan, Italy  
*human closely*, Lurf Museum, Tokyo, Japan  
*line & colors*, N&A Art SITE, Tokyo, Japan

2022  
*Make yourself at home*, Nihombashi Mitsukoshi Honten, MITSUKOSHI CONTEMPORARY GALLERY, Tokyo, Japan  
*Colours in summer*, GINZA TSUTAYA BOOKS, GINZA ATRIUM, Tokyo, Japan  
*Lines*, VAN DER GRINTEN GALERIE, Cologne, Germany

2021  
*Empty Volumes*, WAITINGROOM, Tokyo, Japan  
*afterimage aftermyth*, Roppongi Hills A/D Gallery, Tokyo, Japan

2020  
*drawings*, WAITINGROOM, Tokyo, Japan  
*drawings*, OIL by Bijutsu Techo, Tokyo, Japan  
*Myth & Body*, Nihonbashi Mitsukoshi, Mitsukoshi Contemporary Gallery, Tokyo, Japan

2018  
*human wears human / bloom wears bloom*, Kamakura Gallery, Kanagawa, Japan  
*Tiger Tiger, burning bright*, WAITINGROOM, Tokyo, Japan

2017  
*Something held and brushed*, Tokyo Myoan Gallery, Tokyo, Japan  
*NEWoMan ART wall Vol.7 "Easy Chic Pastels"*, NEWoMan ART wall, JR Shinjuku Station, Tokyo, Japan

2016  
*Back is confidential space. Behind=Elevator*, WAITINGROOM, Tokyo, Japan

2015  
*Collector and Artist vol.1*, T-Art Gallery, Tokyo, Japan  
*shiseido art egg 9: Rikako Kawauchi*, Shiseido Gallery, Tokyo, Japan

### SELECTED GROUP EXHIBITIONS

2023  
*Body, Love, Gender*, GANA ART CENTER, Seoul, Korea  
*WORLDS IN BALANCE: ART IN JAPAN FROM THE POSTWAR TO THE PRESENT*, Okura Museum of Art, Tokyo, Japan  
*Arts Maebashi 10<sup>th</sup> Anniversary Exhibition 'New Horizon—From History to the Future'*, Arts Maebashi, Gunma, Japan  
*TRANSFORMATIONS: MATERIAL AND DISSOLUTION*, Van der Grinten Galerie, Germany  
*Paper Whispers*, Schönfeld Gallery, Brussels, Belgium  
*Good Morning Japan*, Nassima Landau Art Foundation, Tel Aviv, State of Israel  
*VOCA 30 YEARS STORY / KOBE*, Hyogo Prefectural Museum of Art Branch Haradanomori Gallery, Hyogo, Japan  
*SPRING SHOW*, WAITINGROOM, Tokyo, Japan  
*From the museum collection 2022: third period*, Aichi Prefectural Museum of Art, Aichi, Japan



Solo Exhibition "human closely"  
 (2023, Lurf Museum, Tokyo)  
 installation view



Solo Exhibition "The Voice of the Soul"  
 (2023, ERA GALLERY, Milan, Italy)  
 installation view



2022

*OKETA COLLECTION: YES YOU CAN*, WHAT MUSEUM, Tokyo, Japan  
*OKETA COLLECTION: THE SIRIUS*, Spiral Garden, Tokyo, Japan  
*VOCA 30 Years Story / Tokyo*, The first floor lobby of the Dai-ichi Life Group Hibiya Head Office, Tokyo, Japan  
*VOCA 2022*, The Ueno Royal Museum, Tokyo, Japan  
*SPRING SHOW*, WAITINGROOM, Tokyo, Japan

2021

*TERRADA ART AWARD 2021 Finalists Exhibition*, Warehouse TERRADA G3-6F, Tokyo, Japan  
*Abstraction by CADAN*, Isetan Shinjuku Store Main Building 6F art gallery, Tokyo, Japan  
*Viewing Room Exhibition*, WAITINGROOM, Tokyo, Japan

2020

*-Inside the Collector's Vault, vol.1-*, WHAT MUSEUM, Tokyo, Japan  
*10TH*, WAITINGROOM, Tokyo, Japan  
*Input / Output*, GINZA TSUTAYA BOOKS GINZA ATRIUM, Tokyo, Japan  
*Blossoming of individuality Post-Isaku generation, people who left the Bunka Gakuin from Showa to Heisei*, Musee Le Vent, Karuizawa, Nagano, Japan  
*Spinner Markt*, Spiral Garden, Tokyo, Japan  
*Viewing Room Exhibition*, WAITINGROOM, Tokyo, Japan

2019

*Photo, 3F/3kai*, Tokyo, Japan  
*drawings*, Gallery Koyanagi, Tokyo, Japan

2018

*Museum of Together - Circus*, Shibuya Hikarie 8/COURT, Tokyo, Japan

2017

*spiral take art collection 2017 "SHU SHU SHU SHO"*, Spiral Garden, Tokyo, Japan  
*NEWSPACE*, WAITINGROOM, Tokyo, Japan  
*Museum of Together*, Spiral Garden, Tokyo, Japan  
*Joint Graduation Exhibition of 5 Art Universities in Tokyo*, The National Art Center Tokyo, Tokyo, Japan

2016

*Stereotypical*, Gallery PARC, Kyoto, Japan

2015

*Dead Henge / Aesthetic*, HIGURE 17-15 cas, Tokyo, Japan

2014

*The 1st CAF Award - Winning Award Exhibition*, TABLOID GALLERY, Tokyo,  
*That I shall say goodnight till it be tomorrow*, Shinjuku Ophthalmologist (Gank

2013

*TOTSU Exhibition*, TKP Theater Kashiwa, Art Line Kashiwa 2013, Chiba, Japan  
*Home Made Family*, CASHI Refregilater, Tokyo, Japan  
*Sleep No More*, Tama Art University Art Festival, Tokyo, Japan

2012

*OTHER PAINTING XI*, Pepper's Gallery, Tokyo, Japan  
*TOTSU Exhibition*, Sogo Kashiwa, Art Line Kashiwa 2012, Chiba, Japan  
*Donuts k*, Tama Art University Art Festival, Tokyo, Japan

## AWARDS

2022 VOCA AWARD 2022  
 2021 TERRADA ART AWARD Finalist, Yuki Terase Award  
 2015 shiseido art egg AWARD  
 2014 The 1st CAF Award, Kenjiro Hosaka Award  
 Monex, Inc. ART IN THE OFFICE 2014



"marking" 2023, stone, 110 x 165 x 20 mm  
 photo by Shintaro Yamanaka (Qsyum!)

**PUBLICATIONS**

Rikako Kawauchi, Lurf MUSEUM, 26 Mar. 2023

*Rikako Kawauchi: Works 2014-2022*, Culture Convenience Club Co., Ltd, 14 July 2022

*Rikako Kawauchi drawings 2012-2020*, WAITINGROOM, November 2020 [privately publication]

**CATALOGUES AND BROCHURES**

*VOCA 30 YEARS STORY, 2023*, VOCA Exhibition Executive Committee, Ueno Royal Museum

*Rikako Kawauchi line & colors*, Catalogue, Apr. 2023, N&A Art SITE

*Museum of Together - Circus*, Document, Feb. 18, 2019, The Nippon Foundation DIVERSITY IN THE ARTS

*Museum of Together*, Document, Feb. 1, 2019, The Nippon Foundation DIVERSITY IN THE ARTS

*Museum of Together*, Handbook, Oct. 2017, The Nippon Foundation DIVERSITY IN THE ARTS

*ART TAIPEI 2016*, Catalogue, Nov. 2016, Taiwan Art Gallery Association, AMAZING PAPER INTERNATIONAL, LTD.

*Stereotypical – Minako NISHIYAMA & Rikako KAWAUCHI*, Mar. 15 2016, Kyoto Seika University Contemporary Art Project Executive Committee

The 9th shiseido art egg exhibition catalogue, May 29, 2015, Shiseido Inc.

**PUBLIC COLLECTIONS**

Aichi Prefectural Museum of Art

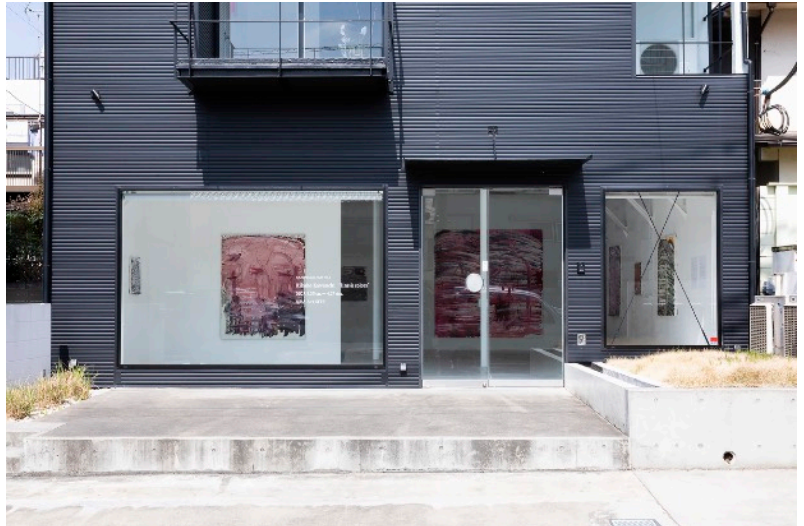
Dai-ichi Life Insurance Company

Takahashi Ryutaro Collection

Monex, Inc.

**ARTIST WEBSITE**

<https://rikakokawauchi.com>



Solo Exhibition "line&colors" (2023, N&A Art SITE, Tokyo)  
installation view  
photo by Shintaro Yamanaka (Qsyum!)

**\*Inquiry about the exhibition and artist**

WAITINGROOM (Owner & Director: Tomoko Ashikawa)

Address: 1F-2-14-2 Suido, Bunkyo-ku, Tokyo 112-0005

Hours: Wed. to Sat. 12-7pm Sun. 12-5pm

\*Closed on Mon. Tue. and National Holidays

Tel : +81-3-6304-1010 email: [info@waitingroom.jp](mailto:info@waitingroom.jp)

Website : <http://waitingroom.jp>