

Shirley Kaneda

Fluid Transitions

September 9 - October 23 2005

Galerie Jean-Luc & Takako Richard is proud to exhibit works by Shirley Kaneda for the first time.

At first identified with the post-formalism that emerged in the late 1980s, Shirley Kaneda has resisted stylistic consistency by continually revising and expanding her artistic approach. Her familiar vocabulary of biomorphic or linear shapes and patterns often seem to congregate and disassemble across vast white space-less fields. In the last few years she has extended the reassessment and reorientation of painting elements through the use of digital technology.

Shirley Kaneda presents nine new paintings and eight new drawings. Her recent paintings are dynamic compositions of fluid coloured forms frozen in a moment of time. *Compassionate Fury* gives us a great luminous central space on which non-delimited masses of green and curved lines resembling waves spread and multiply. *Bitter Sweet* is composed on the left of the picture of circular black haloes around a white void. On the right several green areas dissolve into one another. Finally a pink stain appears to have fallen onto this arrangement and is trying to find its place there by spreading into the spaces between the coloured areas. Vertical and horizontal waves sweep the painting called *Boundless Limit*, disrupting the coloured surfaces already there. *Immaculate Squalor* uses two superimposed areas, a vague purplish area stretches rhythmically from side to side as well as up and down; a blue shape completely distorted by the waves as well as by red and yellow debris appears to float above the purple area. In this picture Kaneda has positioned four full coloured areas, which although affected by the horizontal and vertical waves manage to retain their density, giving the illusion that they lie in the foreground.

The oxymoronic titles *Bitter Sweet*, *Boundless Limit*, *Immaculate Squalor*, *Authentic Replica*, *Lenient Severity*, *Decisive Uncertainty*, and *Compassionate Fury*, all refer to conflict. The artist's new work seem to show that new, fragile and unstable balances manage to make different coloured masses coexist in a same pictorial space. Yet we might just as well see these paintings as images of conflict, of balances of power, or even as the balance between life and death, between these coloured cells that clash but retain their density and territory in a world shaken by disruption coming from all quarters.

Shirley Kaneda was born in Japan. She settled in New York in 1970 to study art. She received the 1999 John Simon Guggenheim Memorial Award, and has exhibited widely in the United States as well as in Europe. Since the early 1990s Kaneda has been active in the discussion, promotion and definition of late 20th century painting through numerous articles on abstraction, interviews with artists and the organization of several major exhibitions. Shirley Kaneda continues to explore the dynamic possibilities of contemporary painting.