

# Kiyoshi Nakagami

## *Paintings of Light*

**April 8 – May 15, 2005**

Galerie Jean-Luc & Takako Richard presents the second European exhibition of Kiyoshi Nakagami's paintings. Born in 1949, this Japanese painter's works have been displayed in the finest art museums in Japan and shown in international artfairs.

How can painting exist today when it is confronted by so many other mediums and advanced technologies? Kiyoshi Nakagami offers the viewer a physical experience of space and light in this simple two-dimensional medium. Kiyoshi Nakagami's paintings swallow up one's gaze in an almost-hypnotic abyss. This effect is just as strong when standing before a small painting as before a large diptych. These paintings absorb the onlooker's gaze, as well as his thoughts, his conscience, and his unconscious.

These paintings could be defined as mental landscapes. In the gallery display, the new paintings from 2005 present a single vertical gold line that starts or ends in a mass - a halo of light. All around extends a chaotic structure that instill a mysterious, electrical vibration throughout the field of the painting. The previous exhibited paintings from 2002 focused on light only with the clair-obscurs effects. In the new paintings the artists "wishes to enter the wind into the painting". Air becomes light and color. If the thema of a creation of a world is the most often cited, the artists let the viewer free to interpret his works. The line however incites the viewer to consider the painting as a creation by itself and not as a reproduction of nature.

These masterpiece paintings were created without a brush. Kiyoshi Nakagami drips paint on the canvas and tilts it to create the golden line. The very fine, chaotic lines that appear in his recent paintings and the incredible perfection of his very large fields of gradation are the result of a technique that blends chance and masterful gestures. He is the first artist to master a technique that lets him invent a dreamlike universe without real references and precedents. This technique also lets him present paintings practically without the substance of painting. The only visible material is the very fine grain of the canvas. Thus, there are no longer any obstacles limiting how the gaze penetrates the pictorial space.