

ABE Daisuke + TAKANO Takeshi

ABE Daisuke

1977 Born in Kyoto

2002 B.F.A., Print, Kyoto Seika University

2004 M.F.A., Aichi University of the Arts

TAKANO Takeshi

1980 Born in Kanagawa

2003 B.F.A., Print, Tama Art University

2005 M.F.A., Aichi University of the Arts

Solo Exhibitions

2016 *Peel Off the Memory-AOMORI*, AIN SOPH DISPATCH, Aichi, Japan

Memory of the Port Town, Botão Gallery, Aichi, Japan

Floating Traces, Former McDonald's Shinmachi branch, Aomori, Japan

2018 *Inverted spaces*, Gallery N Kanda, Tokyo, Japan

Floating Traces, Ain soph dispatch, Aichi, Japan

Collect, Gallery SUIRAN, Gunma, Japan

Group Exhibitions

2014 *Aomori Print Triennale*, Aomori City Art Gallery/Vacant store on Yomise dori (Night Market Street), Aomori, Japan

2015 *TRANSITIONS: Three Institutions, an International Exhibition of Prints*, China Printmaking Museum, Shenzhen, China

2016 *Fan de Nagoya Art Exhibition 2016 "Nippon le (Japan house)"*, Nagoya Citizens, Gallery Yada, Aichi, Japan

MAT, Nagoya Studio Project vol.3: OPEN STUDIO, Minatomachi PoT LUCK BUILDING, Aichi, Japan

2017 *Art in Creative Reuse!*, Chofu City Culture Hall Tazukuri, Tokyo, Japan

Cross References, Art Laboratory Hashimoto, Kanagawa, Japan

2018 *VOCA- the vision of contemporary art 2018*, The Ueno Royal Museum, Tokyo, Japan

The Sandal of King, Botão Gallery, Aichi, Japan

Statement

The Project undertaken by Abe Daisuke and Takano Takeshi is a work/ project employing a primitive type of printmaking, the "peel print" technique, in which the object is reproduced accurately without using machinery such as a press. The surface of the object is covered in blue ink, glue is applied on top of the ink, and once the glue congeals, the unevenness of the surface and detailed expressions of the object are beautifully transferred.

The color blue, which Abe and Takano chose, reminds us of blueprint, which has become an endangered method of reproduction in recent years, and suggests that they are turning their attention to the correlation between memory and record. When keeping an accurate record of a certain situation, nowadays it is easier to rely on media such as photographs or videos, but they have deliberately chosen printmaking. This is probably because, even more than visual accuracy, they intended to reproduce the touch, three-dimensionality, and texture. This is not documentation or reproduction but a pursuit of a live existence clad with what Walter Benjamin referred to as aura. We are required to quietly confront the blue coating that transfers overwhelming information and examine it in search of the time inscribed in the depths beneath the epidermis.