

FOR IMMEDIATE RELEASE

TOSHIYUKI NANJO SOLO EXHIBITION

shelterbelt - straight / sporadic

Venue: HRD Fine Art (494-1 Kamigoryo-tatemachi, Kamigyo-ku, Kyoto)
Date: December 19, 2020 – January 30, 2021
Hours: **Thu: 11:00am - 3:00pm / Fri & Sat: 11:00am - 7:00pm**
(Sun-Wed: Open by prior appointment only / Closed: Dec 31, 2020 - Jan 2, 2021)

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HRD Fine Art is pleased to announce a solo exhibition of photographer Toshiyuki Nanjo, titled “shelterbelt - straight / sporadic” as its last exhibition in 2020 and the first in 2021. About 20 works of photograph will be displayed at this exhibition, showcasing the scenes of seaside forest planted throughout Japan, including those taken in the areas affected by the Great East Japan Earthquake and Tsunami in 2011.

Born in Tokyo in 1972, Nanjo has been avidly working on landscape and nature photographs, producing refined and quietly rigorous works that, at the same time, leave poetic reverberations. In addition to his quintessential “suns” series that captures the traces of sunlight reflected on moving water surface, in recent years Nanjo is working on a new series that focuses on seaside forest, or shelterbelt.

Shelterbelts are the transformed nature; they are artificial forests planted and maintained by humans. Shelterbelts started to appear in Japan’s coastline regions around 17th century. Trees that can thrive in sterile seaside soil, such as pine, were selected for the purpose of creating barriers between man’s living spaces and the beachside area, blocking wind, sand, and salt blowing in from the sea. Nowadays they have somewhat different functions; some of these forests are even protected as part of natural environment preservation. Some recent arguments claim that the traditional Japanese views on nature are based on symbiotic coexistence and totally differ from those in the Western culture. However, Nanjo challenges such a one-sided perspective by alluding to the complexity hidden behind the shelterbelts.

What is nature? What is artificial? What makes them beautiful? Toshiyuki Nanjo’s photographic works shake and rattle our observation toward nature, transforming and enriching it.

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A photo book will be published that focuses on "shelterbelt" series as part of the exhibition project. More information about the publication will be announced soon.

[ARTIST'S STATEMENT]

Often referred to as “white sand, green pines,” shelterbelts are viewed as one of the sceneries that symbolize harmony and coexistence between Japanese people and nature. However, the shelterbelts are not really historical; most of them started to appear around as recent as 17th century. Many of those forests have disappeared due to events including the Meiji Restoration, the Great Depression, and the World War II. In the post-war era, people started planting the seaside forests again, but these new shelterbelts are thicker and denser than before, some of which completely block the sight. Pine forest restoration projects are in progress in the areas affected by the tsunami that ensued the Great East Japan Earthquake, which however seem to result in highly organized, uniform structures.

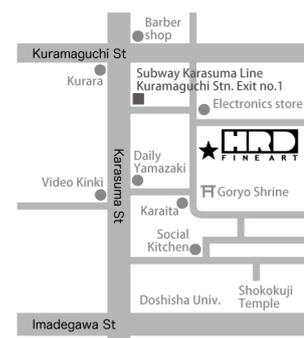
Looking at the pine trees distorted and slanted by relentless sand and wind, another side of “Japanese views on nature” comes to light. And I feel the need to make subtle, detailed observations toward the relations between Japanese people and nature.

Toshiyuki Nanjo

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For further information or for artwork images please contact us:

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[ARTWORKS]



shelterbelt motoyoshiwara 2017

inkjet print 22.5x30cm 2017



shelterbelt kisakata 2019

inkjet print 32.2x43cm 2019

[ARTISTS' BIOGRAPHY]

Toshiyuki NANJO

1972 Born in Tokyo

1994 Graduated from the Department of Photographic Engineering, Tokyo College of Photography Faculty of Engineering

Lives and works in Kanagawa

Selected Solo Exhibitions

- 2012 "New Works" Space O'NewWall, Seoul
- 2014 "Slithy Mirror" mujikobo, Yokohama
- 2015 "suns" HRD Fine Art, Kyoto
- 2017 "suns / signs / spectators" HRD Fine Art, Kyoto

Selected Group Exhibitions

- 2008 "Blue Dot Asia" Seoul Arts Center, Seoul
"Let There Be Light" Gallery Hangil, Paju, Korea
- 2008-09 "Floating Odyssey 2008" Waterloo Gallery, London / Exhibit Live & Moris, Tokyo /
Book House Art Space, Paju, Korea
- 2009 "Yoin / Hibiki: Works of Three Japanese Photographers" Hyun Gallery, Seoul
- 2010 "Nagameru-Manazasu Division-3" Up Field Gallery, Tokyo
- 2014 "Changwon Asia Art Festival" Sungsan Art Hall, Changwon, Korea
"Out of Photographs #3" mujikobo (横浜)
- 2015 "Mirror - Reflected Images" Kawasaki City Museum, Kawasaki
- 2016 "CORRESPONDENCE LANDSCAPE 016" Gallery Kobo Chika, Tokyo
- 2019 "Boundaries: Photographic Expressions from Japan and Germany" HRD Fine Art, Kyoto

Public Collections

Kawasaki City Museum, Kawasaki

[NEW CORONAVIRUS COUNTERMEASURES]

HRD Fine Art implements the following countermeasures to prevent the spread of the new coronavirus as we restart our exhibition program at the gallery.

i. Suspension of opening receptions

Previously, we used to host opening reception parties for our exhibitions held in the gallery to facilitate communication between the artists and the audience. However, to ensure safety of the visitors, we will suspend opening receptions for the time being.

ii. Body temperature measurement, facemasks, and hand disinfection

We kindly ask all visitors to measure their body temperature prior to their visit (on the same day). In some cases we might kindly request to measure the guest's body temperature using non-contact thermometer. Anyone with the body temperature at 37.5°C or higher, or anyone with respiratory symptoms such as coughing, will not be permitted entry to the gallery. All visitors are kindly requested to wear a facemask at all time during their visit. Please contact us beforehand if you cannot wear a facemask due to specific health condition. Visitors shall disinfect their hands before they enter the gallery using alcohol-based hand sanitizer provided by the gallery.

iii. Limited number of people allowed in the gallery at once

In order to avoid congestion, we might ask visitors to wait outside the building until other visitors already in the gallery finish viewing the exhibition and leave.

iv. Possibility of temporary closure of the gallery or shift to appointment-only system

As a result of close monitoring of the pandemic situation and in order to safeguard all people involved in a more secure manner, HRD Fine Art might temporarily close its door and suspend the exhibition program altogether, or introduce an appointment-only system without prior notice or on short notice. We will make sure to notify such changes as swiftly as possible through channels that include our website (www.hrdfineart.com) and social media.

Thank you for your kind understanding and cooperation!