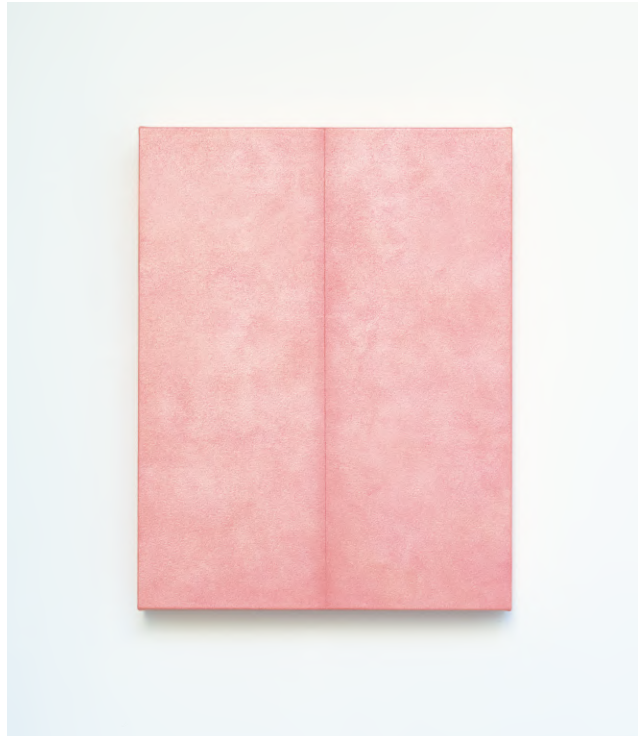




「Sprout 2023.11.04」 2023
Cosmetics on paper mounted on panel 41×31.8cm
Photo by Tadashi OKOCHI

Misako KON “Breathing”

2024-1-26 Fri.- 2-24 Sat.

Tue-Sat/11:00-18:00 Closed : Sun, Mon

○ Opening Reception 2024.01.26 Fri. 17:30-19:30

<Talk Event> 18:00- Talk Guest Yuji MAEYAMA, Niigata City Art Museum
Artist Misako KON
Moderator Takashi OKAZATO, The Ueno Royal Museum

LOKO Gallery is pleased to present the solo exhibition of Misako KON “Breathing” .

Artist Statement

More than 10 years have passed by since I began drawing using cosmetics.

The paintings are mirrors reflecting myself, and alter ego.

Every painting is my self-portrait –

I have faced each work endeavoring to transcribe my wavering self,
every day, every moment.

In this exhibition “Breathing” , I am exhibiting my latest works
along with works from 8 years back.

To reunite with my past self-,
To live this very moment,
–and to think of what will come and what is at the end.

Through my paintings, you may witness
how the traces of my life
on that day, at that moment
has evolved through time.

Misako KON

Misako Kon “Sensing the breathe”

During “VOCA 2016 Exhibition” held at Ueno, Misako Kon exhibited a set of three pink paintings. It may seem like an association game intended to match the exhibition location, starting from Ueno Park, spring, then cherry blossoms. However, by this time it was her established painting style – to draw with pink lipsticks.

After several years, in 2022, she held a solo exhibition at Galerie Tokyo Humanité bis. The main featured works in large size such as 2021.10.24 and 2022.03.07 had thick powerful lines drawn, which seemed a drastic change compared to delicately drawn works from “VOCA 2016” . In these works a separate panel was set on the basic panel, succeeding to add dimensions to the paintings.

Kon held another solo exhibition at the same gallery the year after – this time without the thick lines, but leaving a great impression of shiny pink. The main piece was drawn on a 10-centimeter-thick panel, the dimensional sense continuous from the previous exhibition. On the other hand, “*Those Outlines*” series occurred with a totally opposite airiness compared to the panel-set works, which Kon painted lipsticks on transparent papers and exhibited by setting apart from the walls.

There was also a small-sized painting *By Tomorrow*, 2023.05.17 which placed a protuberance on the plane to pursue how the light effected the way the painting was perceived. One of Kon’ s features through her artistic practice, is her pursuit towards the various visual effects of the cosmetics’ unique texture quality. Secondly, it is the fact she states her works as a “self-portrait” . Not only does she overlap the act of make-up with her cosmetic-made paintings – Obvious from her major change within the two exhibitions held in 2022 and 2023, the way she applies pink lipsticks depends on her emotional state, which makes difference to how she paints, too. Her “self-portraits” are reflections of her sentiments at each time.

As of this writing, there is still a certain amount of time left for Kon’ s solo exhibition at LOKO GALLERY scheduled to be held on January 2024, which means most of the artist’ s works are yet to be seen. Thus, the description below is based on information provided from the artist.

Sprout and *Sansevieria* have lines – not drawn but delicately punched out by needles – running on a plane of pink lipstick. In the past, the artist has used cutters and files to add texture to the work. Nevertheless, punching out the panel is something new. The former work’ s line is set straight, while the latter work’ s line runs organically, inspired from a sansevieria at the artist’ s workplace, a gardener’ s store.

Influenced by her workplace, green-colored pieces have appeared in the exhibition list. Additionally, white and purple-colored works has come up, making an advance in her color usage variation from her pink-only style and seeming to expand her artistic field.

At “Breathing” , her earlier work from “VOCA 2016” will be displayed at the ground floor façade along with latest works from 2022 and 2023. Her earliest works from 2012 will be also shown at the gallery office. For the artist, who was resistant to the idea of showing old and new works simultaneously, this is the first time she will do so. The exhibition will be a rare opportunity to witness Misako Kon “breathing” from the past to the future.

Takashi OKAZATO, The Ueno Royal Museum



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