



PRESS RELEASE

## **SOLO SHOW AKIKO UEDA – ENCLOSURE UNDONE**

**13 MARCH – 30 APRIL 2022**



*'Wobbly Floor' by Akiko Ueda, 2021, oil on linen, 90x145 cm*

**Husk Gallery is delighted to present 'Enclosure Undone', the first exhibition by Akiko Ueda, in its gallery space in Rivoli Brussels. This solo show by the Japanese artist features her recent series of paintings created during her current residency in Brussels.**

Akiko Ueda's creative process is firmly anchored in the painterly process, particularly by the use of open references, translating the representation of multiplicity of spaces. In her images, she gathers fragments from daily encounters which merge with abstracted memories into fictive territories. Each painting by Akiko Ueda functions as an open-ended narrative. Her recent oil paintings reveal a world of rich imagination, rendered by her unique pictorial style that has developed over the years. In Akiko Ueda's canvases, figuration shapeshifts into abstract, melting the binaries between the two in astonishingly immersive detail.

'Wobbly Floor' (2021) invites us to witness a different realm of time and space from an aerial perspective. It is an absorbing scene where one can get easily immersed and discover kindred spirits with wanderlust feelings. Whereas 'Wobbly Floor' tends to explore a fictive macrocosm, the work 'Dissolving Crystals' (2022) offers an experience on a microlevel. Through swirling layers of paint, the artist lets the viewer enter the world beyond its visible borders. Just like the tiny human figures, the viewer goes on a voyage of discovery in the myriad of fine, precious brushstrokes. Akiko Ueda evokes a marvellous sensation of such an expedition, supported by strong use of colour and the precise details of her brushstrokes.

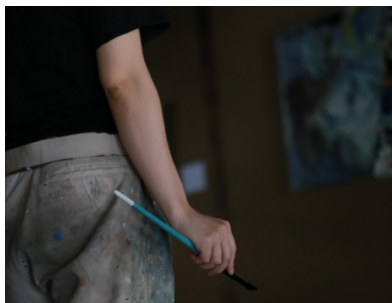
Through her painting practice, each work becomes a conjured and well-constructed narrative. 'Enclosure Undone', the title of her solo exhibition, refers simultaneously to these compositions and open-ended narratives. Through her intuitive painting practice, she balances careful pictorial construction as well as fleeting imagination, often in a form of theatre-like vision, where the fascination lies in a perpetual change of the scenery. Each canvas by Akiko Ueda may be a start of a multitude of possible journeys and fragmented stories.

Akiko Ueda's practice is diverse, as she explores and discovers the image-making qualities of brushstrokes without any preliminary sketches. The process and the resulting image are of equal importance. During her current residency in Brussels, she has been reflecting on her painterly practice by developing a new method in her pictorial space. In her solo project DÉJÀ-MAIS-VU in 2020-21 at CENTRALE.Lab in Brussels, Akiko Ueda explored mutually enriching and interconnected possibilities of painting and drawing. The title of this show was a neologism, a fusion of two French terms, 'déjà-vu' (already seen) and 'jamais vu' (never seen), suggesting the trace of the constructed image over time.

In her recent paintings, we can discover the traces of her ongoing research on this rumination process she was involved in off-canvas. Some parts are palimpsest-like, and visualise complex layers of time hidden in the painting itself. As Ueda says: *"To discover and construct a particular space within canvas I work with layers of paint, and in doing so I also spatialise time. This time in the process is essential, as it allows the thoughts in the brushwork to remain, like the geological layers that form hills. I consider the process of painting itself as a means of thinking."*

In the process of creating works for this exhibition, Ueda held frequent discussions with her friend, literary scholar Yusuke Yagi. These nourished her brushstrokes with valuable insights from the point of view of another possible literary interpretation. Some of the titles of paintings stem from these conversations.

### Short CV



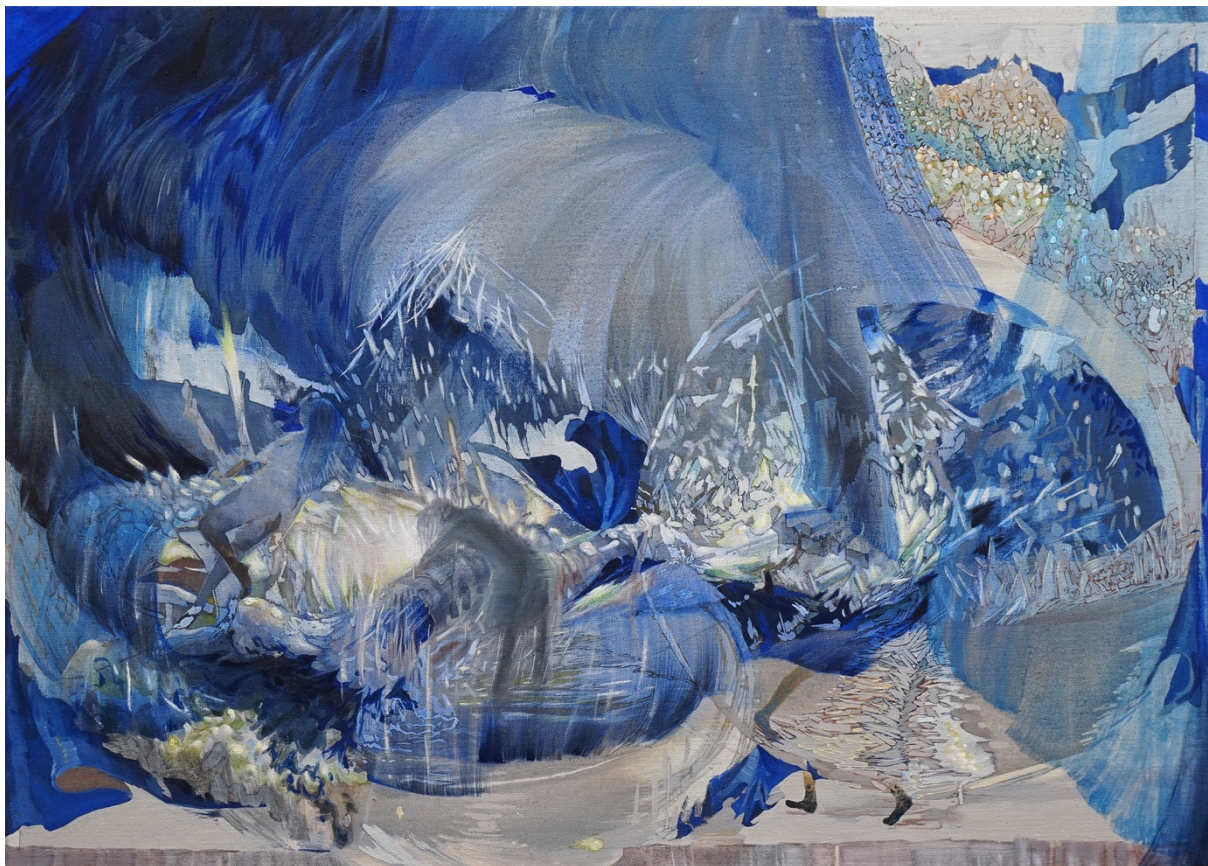
*Akiko Ueda (b. 1983, Kyoto, Japan), currently based in Brussels, received her BFA from Musashino Art University Tokyo, Japan, in 2006, and finished her MFA at Royal Academy of Fine Arts in Brussels, Belgium, in 2020. She is a recipient of the Grand Prize of the 6th Haruhi Triennale, the Uemura Prize of the Shell Art Award (both 2009), and the Ōhara Museum of Art Prize at the Vision of Contemporary Art (2011). In 2013, she received a 1-year long scholarship at Cité Internationale des Arts in Paris, during which Ueda started an ongoing multimedia collaboration project 'En Route' with contemporary percussionist Naoto Yamagishi.*

*Ueda has participated in several Artist in Residence Programmes, notably at Ōhara Museum of Art in Kurashiki, Japan, accompanied by her solo exhibition in 2012, Kitakata City Yume Art Project in Fukushima, Japan, followed by a solo exhibition (2015), and at Art Center Kvilda in Czechia (2015). In 2018, Ueda received a 1-year long artist scholarship from POLA ART FOUNDATION, which led her to move to Brussels.*

*Her recent solo exhibitions were held at Yuka Tsuruno Gallery in Tokyo ('A Hole For A Wind', 2017; 'A Walk of Broken Theatre', 2021) and 'DÉJÀ-MAIS-VU' at Centrale for Contemporary Art (Brussels, 2021, curated by Tania Nasielski). Her works have been exhibited in Japan, Belgium, France, Slovakia, Czechia, and the UK, and are part of public collections at Ōhara Museum of Art, Kiyosu City Haruhi Museum of Art, and Kitakata City Museum of Art, as well as numerous private collections.*

**Download Akiko Ueda's full CV [here](#)**





*'Dissolving Crystals' by Akiko Ueda, 2021, oil and tempera on linen, 66x92 cm*

**Opening**

Sunday 13 March 2022 from 2 to 7 pm in the presence of the artist

**Opening hours** during exhibitions

Thursday, Friday and Saturday from 2 to 6 pm  
or by appointment

**Rivoli Open Sunday**

27 March 2022 from 2 to 6 pm

**Rivoli Late Opening**

27 April 2022 from 6 to 9 pm

**For further inquiries:**

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#akikoueda #enclosureundone