

# GALLERY MoMo Projects

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2 + 2 After Birth | 石庭美和・替場綾乃・佐藤栄輔・中矢篤志 2014年10月4日(土)-11月1日(土)

2 + 2 After Birth | Miwa Ishiba, Ayano Kaeba, Eisuke Sato, Atsushi Nakaya October 4 (Sat) - November 1 (Sat), 2014

GALLERY MoMo Projects is pleased to present "2 + 2 After Birth" from October 4th through November 2nd. This group exhibition will highlight artists who have own children and will include works by Miwa Ishiba, Ayano Kaeba, Eisuke Sato, and Atsushi Nakaya.

According to the comments from the artists, the birth of their children has influenced to their works in varying degrees. By having children, the male artists have paid attention to the big picture and started to give a social concept to their works. On the other hands, the female artists have started to develop into one theme deeper and deeper because they realized the secret of their bodies by their pregnancies, and took their time for others.

Not everyone feel this way and all artists who have children do not always reflect the birth of children to their artwork. However, we can find similarities and differences among the artists who have different carriers and experience as fathers and mothers like the four artists.

## Exhibiting Artists Comments

### Miwa Ishiba

I could not have a baby for a long time. Therefore I thought that I am going to die after I have done what I want to do instead of becoming a mother. I arranged my living and started to paint seriously... Just then, I got pregnant.

First of all, I had morning sickness and threw up by smell of paints. I was moved with a born baby. But my pretty beast, my son, had unsettled his sleeping time for over three years and exhaustion of insufficient sleep diminished my all concentration and judgment. After while, my son learned words and then became to have deep sleep. Instead of these growths, he started to talk all day without taking a rest.

Thanks to elementary school, now I encourage me to face to create artworks telling that this is the way that all women of the guide went to... Time while my dear enemy is in a school became time when I can make artworks.

I rarely go out for myself now. Because there is still little time that I am able to be in my atelier. I hardly see people outside the house. As for exhibitions and joyful gatherings seems to be another world. Sky looking out from a bottomless hole of parenting is beautiful and seasonal trees and plants are sweet.

At dawn when my son's summer vacation ends, I wrote this statement by cellular phone at bedroom where my son sleeps. From tomorrow time to make my works will come back because he will have five classes in a school. .... I can get my time back, can't I? The deadline of this group show is coming! (and I am heading to make breakfast from now on.)



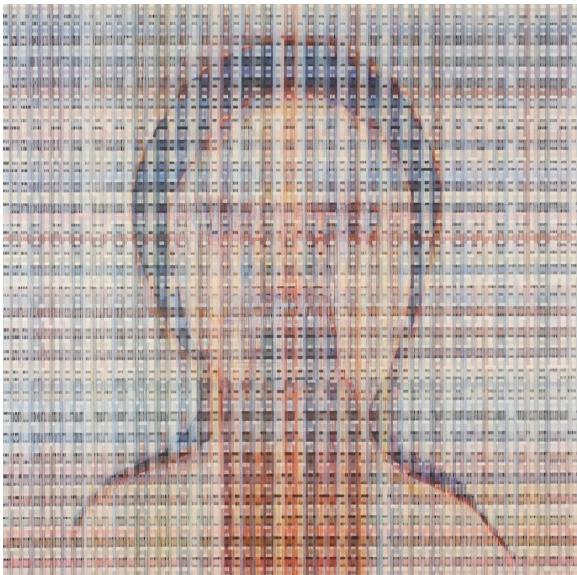
Miwa Ishiba  
"Study: Wind"  
2014  
Pencil, gold foil and gule on draing board  
21.0 × 29.7cm  
©Miwa Ishiba

### Ayano Kaeba

I had kept making artworks with seeking my inner side; who am I? What is being myself? What are differences between others and me? I realized how the outside impacts on building up my inside, and the ambiguousness of being myself from the changes of my body through the pregnancy and giving birth like becoming a temporary container and transit point for the baby.

Ayano Kaeba  
"To the Shiny and Destructive World"  
2014  
Acrylic on MDF  
50.0 × 75.5cm  
©Ayano Kaeba





Eisuke Sato

My consciousness for time greatly changed after my children were born.  
The growth of children expressed invisible flow of time in visible ways.  
The left time of my life is certainly limited and I am surely going to die.  
It is the happiest event ever in my life to have children, and it is my present reason for living to see how my children grow up.  
At the same time, I sincerely realized that "I am certainly going to die in the future" from the growth of my children.  
This is the biggest change in myself and appears on my art-works as well.

Eisuke Sato  
"Impermanence"  
2013  
Acrylic on canvas  
116.0 x 116.0cm  
©Eisuke Satou

#### Atsushi Nakaya

The connection with society was always the state that only one leg touched when I thought that I lived alone.  
It was barely enough to stand like falling down if somebody pushed my back while keeping balance like a flamingo. Thanks to having own family, the opportunities to connect into society suddenly increased. This feeling is as if I was immersed in it. In addition, there is like a large pool that flows like a river.

I had always obsessed with the idea that I should have represented a new idea that no one had ever seen before. Once my whole body is soaked in the pool, it is not easy to stand there. There is no point going upstream in the pool, it consumes my physical fitness and does not allow me to move at all. It becomes gradually harder and harder to stay there and my foot slips at last. Even if I thrash my arms and legs about not to be drowned, the flow carries me away. When I gave up against the flow and started to be relaxed, I saw all over of the place. Having a wider view and seeing distance make me understand where I am; being relaxing makes me feel comfortable. I slowly realize that it is comfortable to accept and go along with the flow. I can see what I did not see it when I tried to go against the flow and realize that I exist in the huge flow of from the past to the present. I would like to swim backstroke looking up to sky with using the flow. But I am going to swim breaststroke looking in at the surface of water because I still cannot surface well. Possibly there will be beautiful color stones and stones that I had never seen before in the bottom of water. "Kawa no Nagare no Youni", a famous Japanese song by Hibari Misora, repeated in my head since a little while ago.



Atsushi Nakaya  
"Ringo Laom"  
2014  
Acrylic and colored pencil on panel  
51.5 x 36.4cm  
©Atsushi Nakaya

Exhibition title : 2 + 2 After Birth

Artist : Miwa Ishiba, Ayano Kaebe, Eisuke Sato and Atsushi Nakaya

Term : October 4 (Sat) - November 1 (Sat) , 2014

Place : GALLERY MoMo Projects (Roppongi)

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