

Takahiro Kudo

1984, Japan – Lives in Berlin

« As a gay person, as I would now define myself, I discovered my sexuality relatively late, in my mid- 20s. Although I had been sexually active from an early age, my attraction to men seemed more a father complex than a sexual attraction, due to the lack of male role models in my upbringing.

On the one hand, the sudden realisation of my own unacknowledged sexuality in adulthood gave me a very vivid idea of 'context' and how context affects our perceptions.

On the other hand, I had clearly missed opportunities to develop awareness of my own sexuality, which probably should have happened in adolescence, through a process of trial and error.

As a result, I often feel uncertain about where to place myself in the diversifying scenes of the so-called LGBTQA+ community, although as an individual of this time, I certainly inherit all the relative past of its development, in positive, negative, vivid and subtle ways.

Without exception, we are forced to question the standardisation of our beings in this increasingly diversified society. »

Kudo intimately traces the shape of his redefinable identity as a universal concern for the modern individual, who inherits cultural legacies and is constantly challenged to redefine oneself.

Archi^{raar}

Takahiro Kudo

/ Artworks



Untitled (The Days Before You Came)

« Dear Past » series

2024

sun-bleached wooden plate, UV varnished

62 x 48 x 3 cm

unique



Untitled (Yes Sir, I Can Boogie)

« Dear Past » series

2024

sun-bleached wooden plate, UV varnished

30 x 37 x 3 cm

unique



Untitled (Living on My Own)

« *Blinkers* » series

2024

mount on magazine page

48 x 37 x 3 cm

unique



Untitled (Make-up Shadow)

« *Blinkers* » series

2024

mount on postcard

27 x 21 x 3 cm

unique



Untitled (Maneater)

« *Blinkers* » series

2024

mount on postcard

27 x 20 x 3 cm

unique



Untitled (But Not for Me)

« *Blinkers* » series

2024

mount on book page

26.5 x 20.5 cm

unique



Untitled (A Handful of Hope to You)

« Blinkers » series

2024

mount on book page

26.5 x 20.5 cm

unique



Untitled (In the Land Where my Heart Was Born)

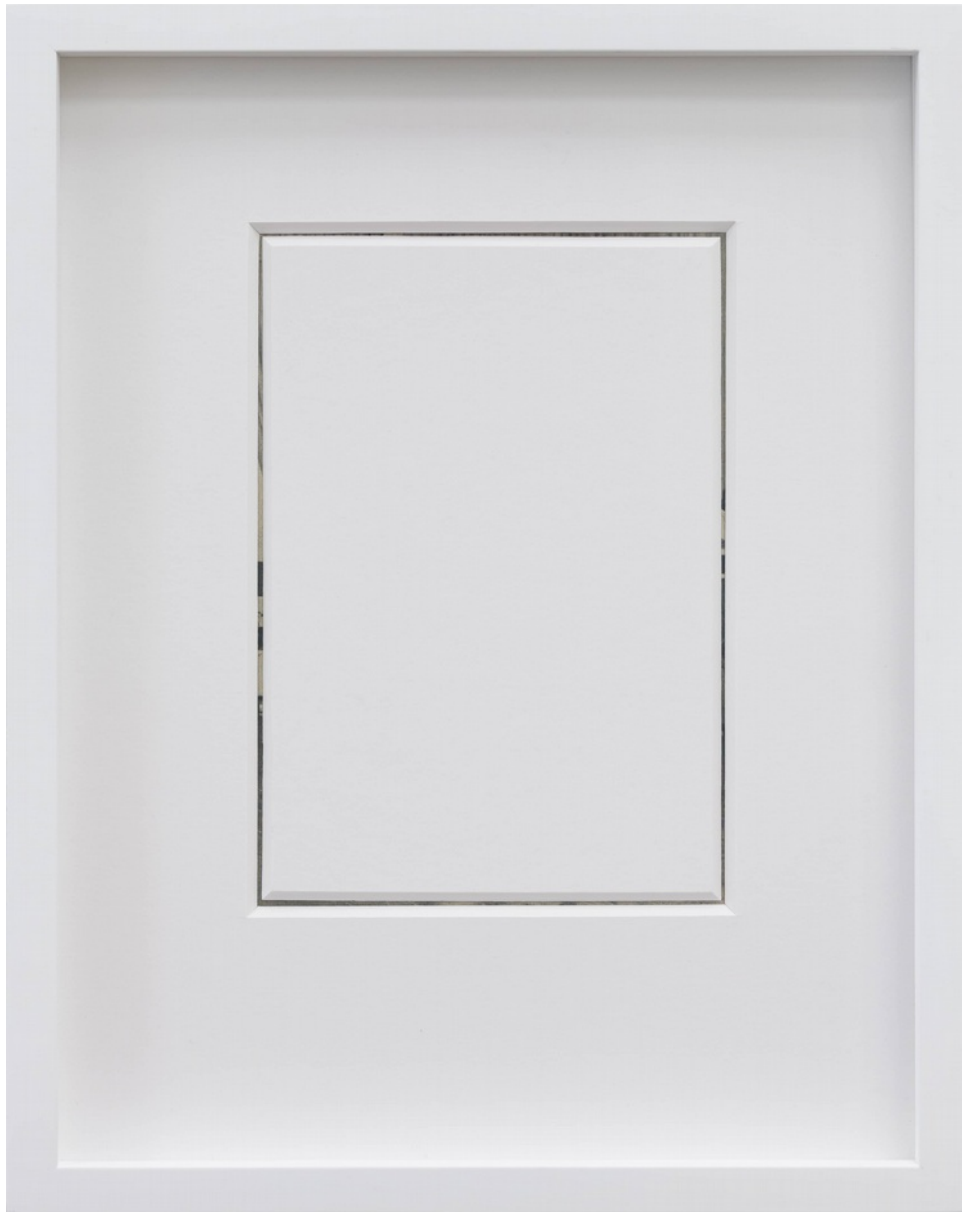
« *Blinkers* » series

2024

mount on book page

26.5 x 21 cm

unique



Untitled (*The Way We Were*)

« *Blinkers* » series

2024

mount on book page

26.5 x 21 cm

unique



Untitled (Before You Go-Go)

« *Blinkers* » series

2021

mount on book page

27.5 x 21 x 3 cm

unique



Untitled (On Jupiter and Mars)

« *Blinkers* » series

2021

mount on book page

27.5 x 21 x 3 cm

unique



Untitled (Lovers)

« *Blinkers* » series

2018

mount on newspaper

127.8 x 83.6 x 3 cm

unique



Untitled (Once Upon a Time in Japan)

« Portrait of a Family » series

2018

framed japanese family registry

37.6 x 78.3 x 2.7 cm

edition of 2 + ap 1



Untitled (Once Upon a Time in Germany)

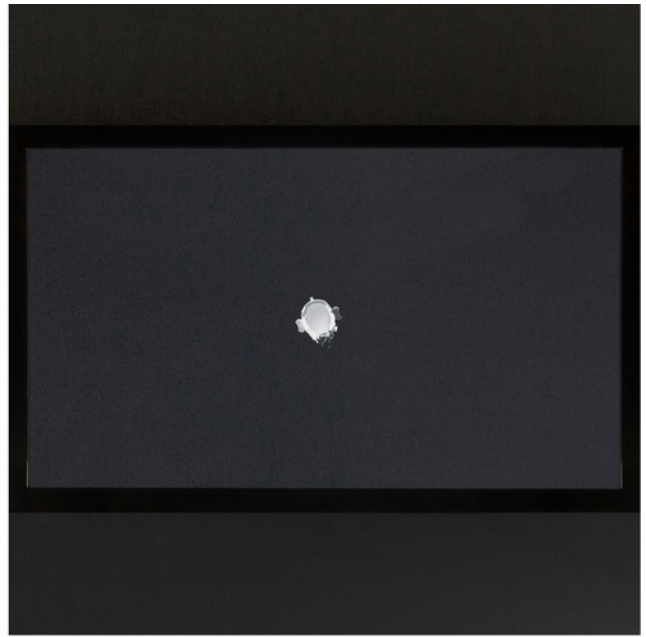
« Portrait of a Family » series

2018

framed german family registry

46 x 37.5 x 3 cm

unique



Untitled (Anno Fons)

« It Collapsed Out of Shame » series

2018

video hd 16/9

6:56 mn

edition 5 + ap 1



Untitled (278°C)

« It Collapsed Out of Shame » series

2016

100 euros banknote

17.2 x 23.5 x 4 cm

unique



Untitled (50 cc of Berlin Air)

« It Collapsed Out of Shame » series

2016

glass ampoules

1 x 30 cm x 5

unique



Untitled (How it Looses its Virginity without Pain)

« It Collapsed Out of Shame » series

2016

pickaxe

89.5 x 59 x 6.5 cm

unique



Untitled (Immanuelkirchstrasse)

« Under the Same Sun » Series

2016

cyanotype sensitizer, cotton, wood

120 x 80 x 4.5 cm x 3

unique



Untitled (Daydream)

« *Blinkers* » series

2015

sandblasted containers, racks, mirrors

180 x 90 x 45 cm

unique



Untitled (Wine Bottles)

« *Blinkers* » Series

2015

sandblasted wine bottles on light box
variable dimensions (light box : 7 x 99.5 x 29.5 cm)

unique



Untitled (Méthode de Standardisation)

« *Blinkers* » series

2015

mount on newspaper

31.4 x 22.8 x 2.5 cm

unique



Untitled (Plant)

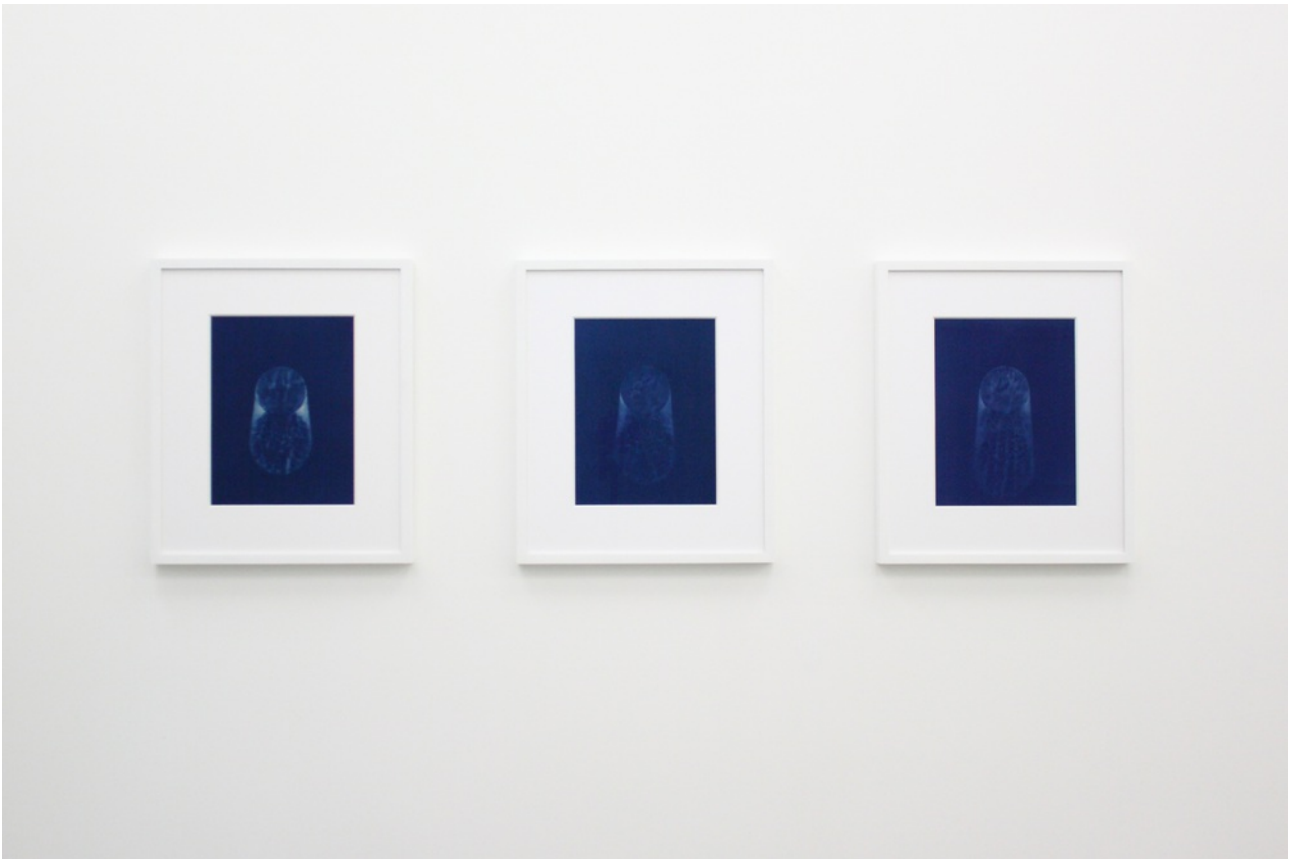
« Under the Same Sun » series

2015

cyanotype sensitizer, cotton, wood

36 x 27 x 1.8 cm

unique

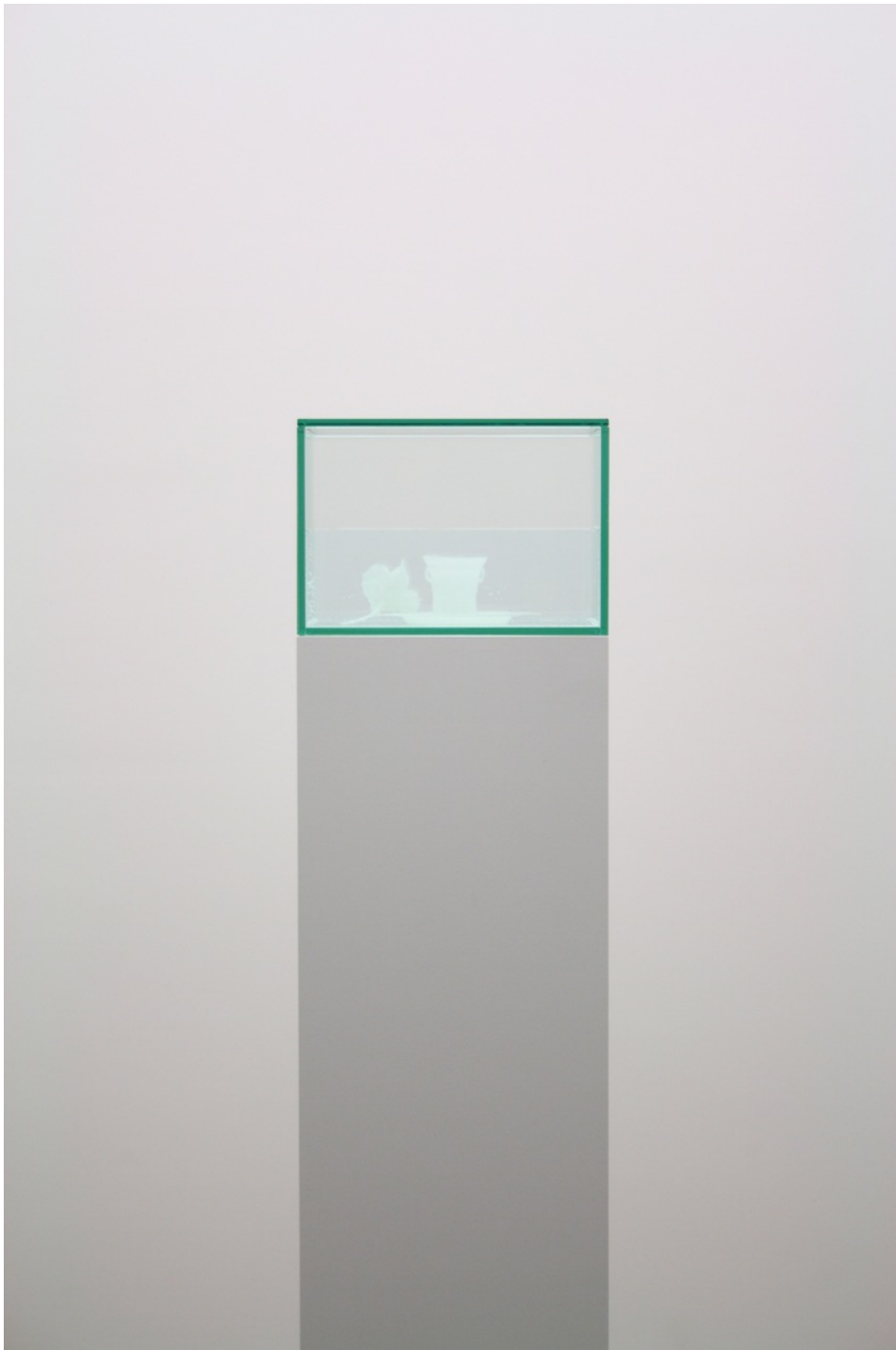


Untitled (Glasses)

« Under the Same Sun » series

2015

cyanotype sensitizer on papers
43.5 x 37 x 3 cm (image : 26.5 x 20 cm) x 3
unique



Untitled (« A Cup of Water and a Rose »)

« Mirage » series

2015

mixed media

140 x 30 x 30 cm (aquarium : 20.8 x 30 x 30 cm)

edition of 3



Untitled (Genesis 1:3) - Latin Edition

« To Whom It May Concern » series

2014

mixed media

49 x 78 x 8 cm

unique



Untitled (Genesis 1:3) - Hebrew Edition

« To Whom It May Concern » series

2014

mixed media

49 x 78 x 8 cm

unique



Untitled (Plinii. [N.D.]. Naturalis Historiae, Liber xxxv, 61-66)

« To Whom It May Concern » series

2014

framed grey braille sheets

32.3 x 23.6 x 2 cm x 5

unique



Untitled (Horseshoe Coin Purse)

« VoS » series

2014

re-composition of a horseshoe coin purse with artificial skin

2 x 9.5 x 8.5 cm

edition of 2



Untitled (Ice Skating Shoes)

« VoS » series

2013

re-composition of ice skating shoes with artificial skin

Variable dimensions

Unique

Takahiro Kudo

/ Exhibitions

I Do (Not) Feel Like Dancin'

19 September > 19 October 2024

Our tendency to categorise helps us to understand the world.

Kudo sees this nature of ours as a cartography; "an art of map-making", in order to comprehend our surroundings from specific viewpoints. In ancient and mediaeval times, local myths and religions filled in the uncharted territory of the map by attributing indescribable phenomena that could not be measured at the time to various mythological and religious figures. With the development of science, the accuracy and reproducibility of the "art of map making" had generally improved, leading to a growing consensus on the existence of universal and standardised principles.

This proved to be a short-lived illusion, as further developments in technology enabled us to communicate individual subjectivities, which unfortunately also led to a proliferation of unreflective arrogance on the matter.

Now we have reached a point where universal and subjective principles coexist, and the "art of map-making" has become diversified and multipolar.

With the new works produced for *I Do (Not) Feel Like Dancin'* Kudo intimately traces the evolving nature of his identity as a universal concern for the modern individual, navigating the complexities of cultural legacy and a constant need to redefine oneself.



I Do (Not) Feel Like Dancin'

19 September > 19 October 2024



Soap Opera

9 September > 30 October 2021

Kudo's third solo exhibition in Archiraar Gallery presents the artist's new developments.

The ongoing pandemic has introduced the meaning of « social distancing » into the modern vocabulary. We have seen how practices and concepts in our social life, which were less consciously executed before the pandemic, have gained a distinct new understanding and recognition.

Reflecting on his personal experience of separation during this era where « social distancing » gained universal resonance, the artist considers how this term can also describe the way we manage the often changing intimacies of our private lives.

The current situation has also brought a new layer to Kudo's long-running interest in « restrictions » and sees him giving soap and acrylic glass major roles in his new works.

Through depictions of personal and common narratives, the exhibition dives into the concept of « un-/distancing » in social engagement, the commodification of happiness and its consumption.



Soap Opera
9 September > 30 October 2021

Portrait of a Family

30 March > 19 May 2018

Portrait of a Family consists of new pieces from *Snow White*, *Blinkers* and new series : *Portrait of a Family*, entitled as the exhibition title.

The series plays with Japanese Family registry system.

In the first stage of the series Takahiro Kudo treats « Koseki » : Japanese Family registry system, and his partner's « Familienbuch » : German family registry, as two family portraits.

Despite of the fact they serve the same (or least similar) purpose, the depiction of a family unit and the visual outcomes appear differently, because of the cultural contexts they are integrated. The pieces question the ideas of a family formulated by different authorities and their alterations and limits as the depicting mechanisms in the age of globalization and social media.



Portrait of a Family
30 March > 19 May 2018

Anno Fons

30 March > 19 May 2018



Anno Fons consists of a new video work from *It Collapsed out of Shame* and two pieces from Marcel Duchamp.

It Collapsed out of Shame, was originated from the wide spread notion of hopelessness in our society while ambiguously remains optimistic about thing to come.

In *Anno Fons* Takahiro Kudo celebrates a century anniversary of Marcel Duchamp's Fountain (precisely 101 years) and upon questions the milestone of the crystallized conceptualism in Fine art, its structure and legacy.

By employing the computer graphic as a means of a manoeuvre, Takahiro Kudo treats the idea of concept upon an object as if they form a mathematical formula and questions their interactions. This hypothetical physical simulation prosaically and serenely destruct the urinal and seek into space behind.



Anno Fons
30 March > 19 May 2018

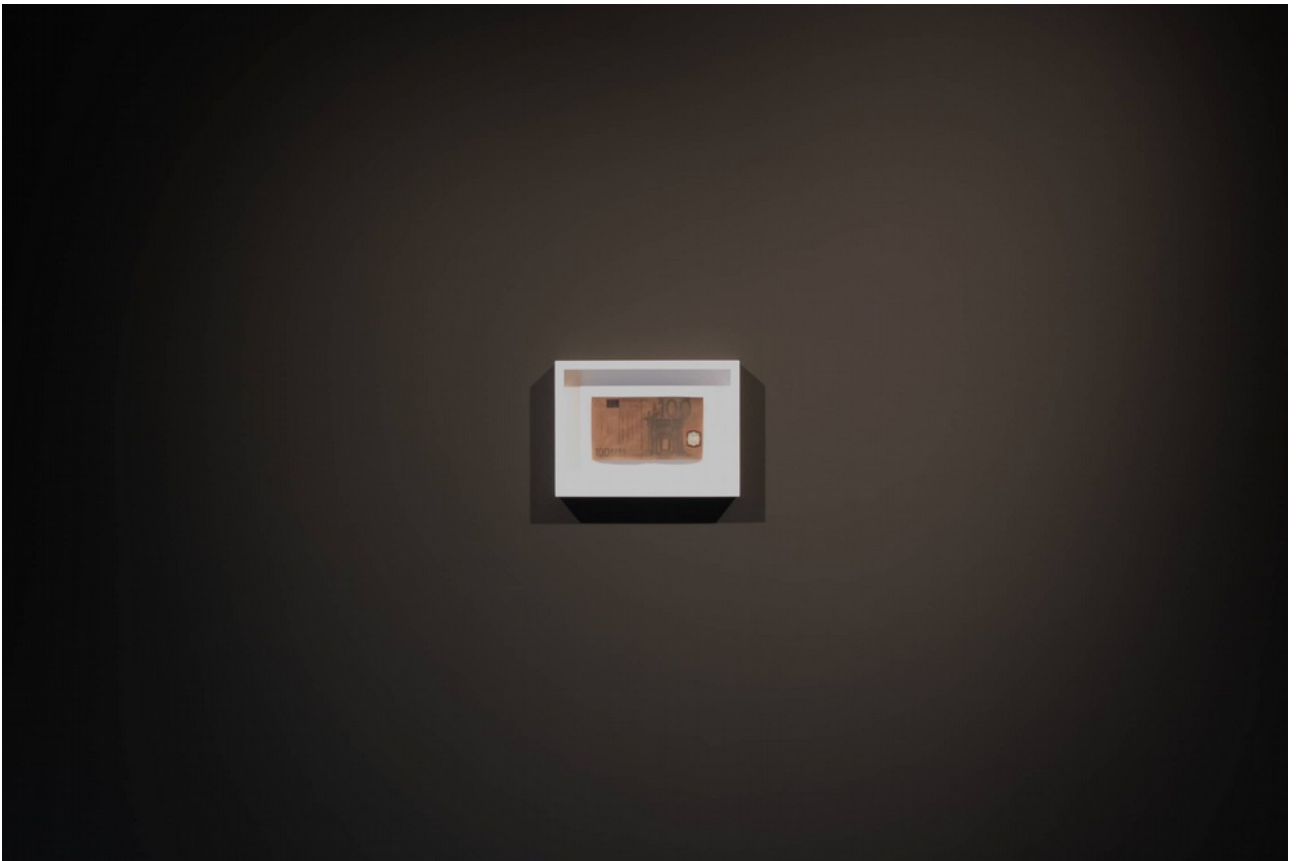
« *It Collapsed Out of Shame* »

15 April > 28 May 2016

Raised in a middle-class family in Japan, within a railed and twistedly westernized society, Kudo considers himself as a standardized Japanese figure, and consciously revisits this notion of the normalization as a part of primal restrictions he has been engaging in his work.

Kudo defines our physical state as being trapped in a cage. Since man's mental activity is generated by this living cage, one will never be able to abandon its restriction. Kudo considers this restriction as the foundation of human activities. Being fascinated by this fundamental context, the restrictive mechanism stands as the main principle in his production procedure.

Thus his work studies and (re-)presents things based on the application of restrictions, including all kinds of natural and artificial phenomena. In the process of visualization, things are withdrawn from their familiar use and context and presented as prosaic material. Kudo's attempt is enabling spectators to reencounter with things as such within a reformulated situation.

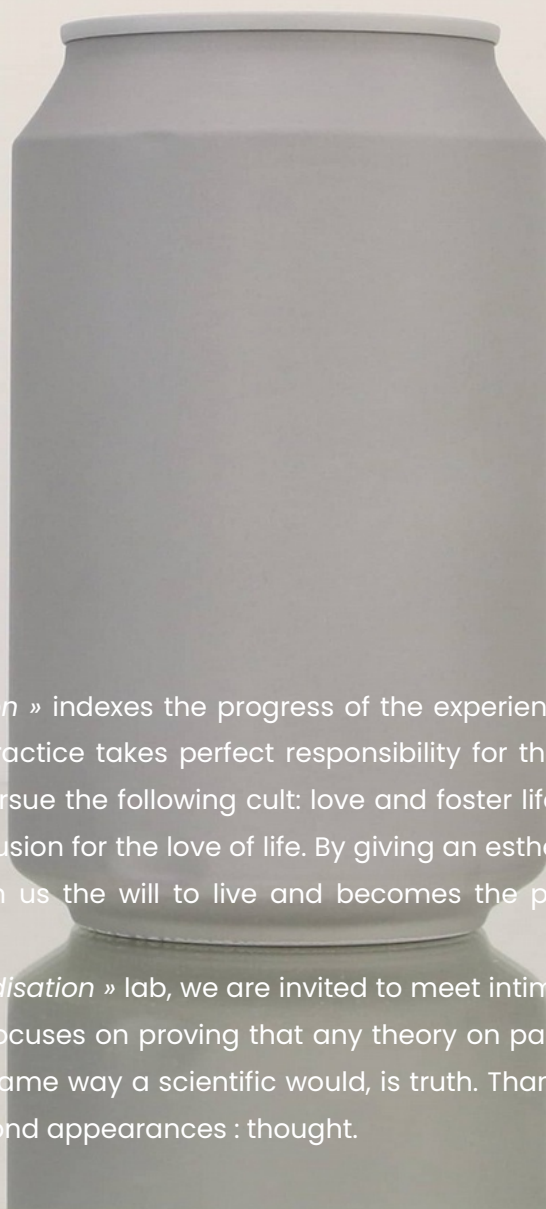


"It Collapsed Out of Shame"

15 April > 28 May 2016

« *Method of Standardisation* »

29 May > 11 July 2015



« *Method of Standardisation* » indexes the progress of the experiences conducted by Takahiro Kudo. His careful artistic practice takes perfect responsibility for the fact that it serves artistic illusion. He urges one to pursue the following cult: love and foster life for the love of knowledge, love and foster error and illusion for the love of life. By giving an esthetic sense to living, Takahiro Kudo's work encourages in us the will to live and becomes the preliminary condition to the passion of knowledge.

In the « *Method of Standardisation* » lab, we are invited to meet intimate reflexions upon art and its vital lie. Takahiro Kudo focuses on proving that any theory on painting is metaphysics. What he investigates in art, the same way a scientific would, is truth. Thanks to his inventions, we are able to see something beyond appearances : thought.

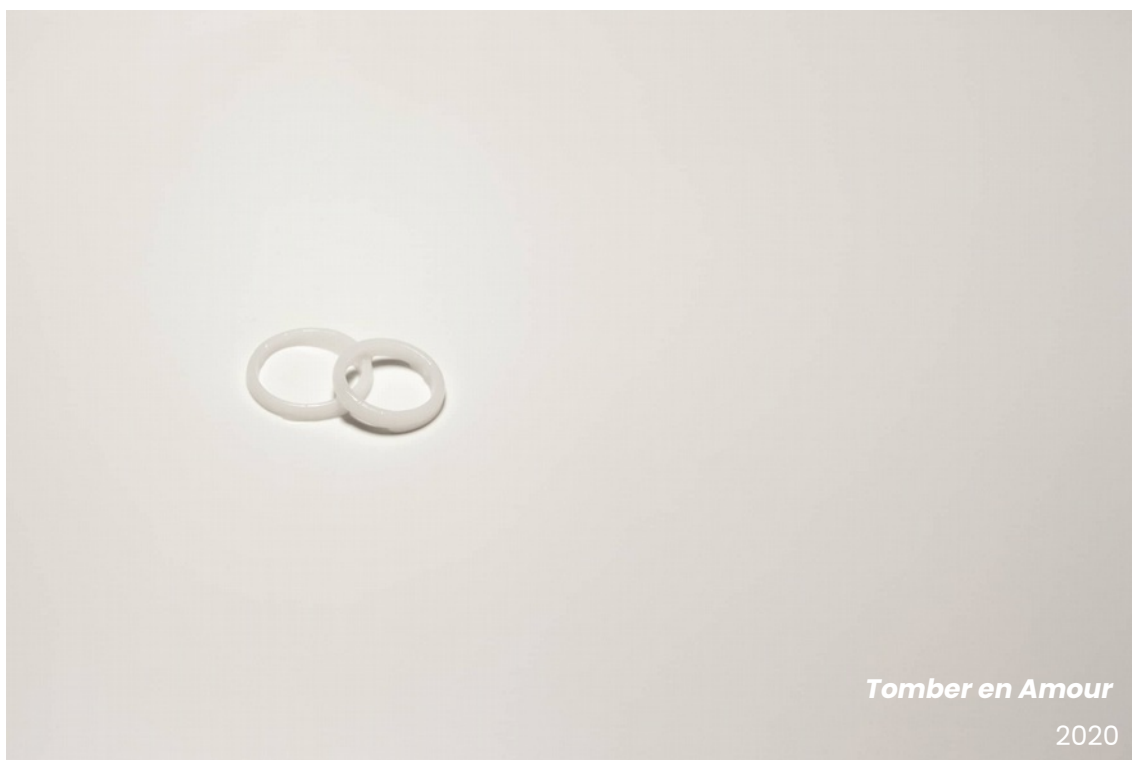


"Method of Standardisation"

29 May > 11 July 2015

Takahiro Kudo

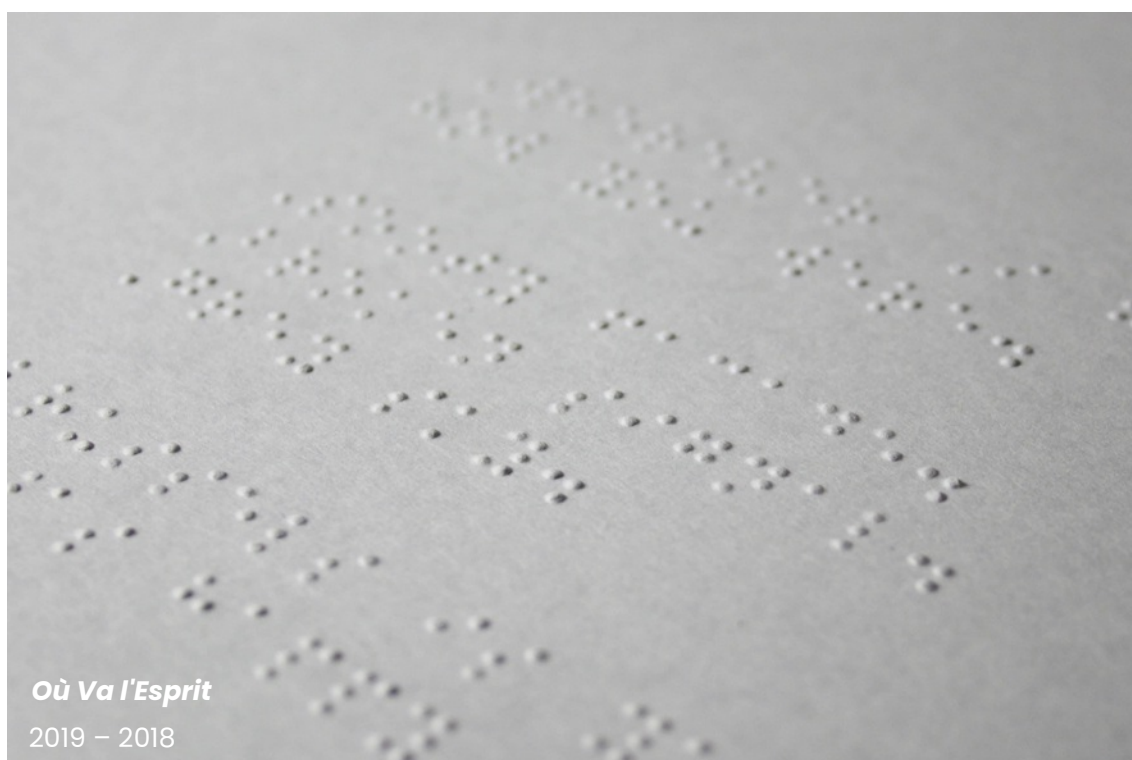
/ News



Tomber en Amour

2020

Veys-Verhaevert Collection
Maison des Arts de Schaerbeek, Brussels



Où Va l'Esprit

2019 – 2018

Eté 78 / Joseph Kouli Collection / Atlantis Lumière
Brussels / Paris / Marseille



Inward Out
2019

curated by Pauline Hatzigeorgiou
Archiraar Gallery, Brussels



Curtain Call
2018

International Film Festival Rotterdam
LP2, Rotterdam



Wewantosee

2016

21st Century Museum
Kanazawa



Input Output

2013

De Bond
Brugge



Isolation
2012

Studio 310c
Melle



Isolation

2012

Studio 310c

Melle



New Generation Looking for Unknow Place

2009

Art Space Kimura ASK?

Tokyo

Takahiro Kudo

Born in 1984 in Japan

Lives and works in Berlin

Education

MA Dept. Multimedia Design – KASK, Gent

MFA Fine Arts – Kanazawa College of Art

Dept. Prosthetics and Orthotics – Kobe College of Medical Welfare

BFA Fine Arts – Kanazawa College of Art

Solo Exhibitions

2024

I Do (Not) Feel Like Dancin' – Archiraar Gallery, Brussels

2021

Soap Opera – Archiraar Gallery, Brussels

2018

Portrait of a Family – Archiraar Gallery, Brussels

Anno Fons – Archiraar Gallery, Brussels

2016

« *It Collapsed Out of Shame* » – Archiraar Gallery, Brussels

2015

« *Method of Standardisation* » – Archiraar Gallery, Brussels

2013

Things-Seas – Cultuurcentrum Knokke-Heist

2012

Isolation – studio310c, Melle

Group Exhibitions

2024

Studiolo #3 – Archiraar Gallery, Brussels

2023

Les Marcel, - R.Patt Collection – Botanique, Brussels

2022

Studiolo #3 – Archiraar Gallery, Brussels

Sailors of the Land – Buzzer Reeves, Berlin

2021

Lying in the Sun – Archiraar Gallery, Brussels

2020

Tomber en Amour – Veys-Verhaevert Collection – Maison des Arts de Schaerbeek, Brussels

From Translating to Transciding – Société, Brussels

2019

Inward Out – cur. by P. Hatzigeorgiou – Archiraar Gallery, Brussels

Où Va l'Esprit (Acte 3) – Eté 78, Brussels

Où Va l'Esprit (Acte 2) – Joseph Kouli Collection, Paris

2018

Où Va l'Esprit (Acte 2) – Joseph Kouli Collection, Paris

Private Choices – La Centrale, Brussels

Où Va l'Esprit (Acte 1) – Atlantis Lumière, Marseille

Curtain Call – International Film Festival Rotterdam – LP2

2017

Private Choices – La Centrale, Brussels

2016

Wewantosee – 21st Century Museum of Contemporary Art, Kanazawa

Le Geste de l'Admoniteur – cur. by S. Tiberghien – Archiraar Gallery, Brussels

2015

Deaf Man's Villa – Croxhapox, Gent

2013

Input/Output 2013 – De Bond, Brugge

2010

Tantamount – timelab, Gent + KAPO, Kanazawa

WOMB, oude verbrandingsoven MIWA – Sint-Niklaas

2009

New Generation – Looking for Unknown Place – art space kimura ASK?, Tokyo

2008

Night of the Musea – S.M.A.K., Gent

2006

eARTh quake S WAVE – 21st Century Museum of Contemporary Art, Kanazawa

Art Fairs

2024

Drawing Now – Le Carreau du Temple, Paris

2022

Drawing Now – Le Carreau du Temple, Paris

2019

Art Rotterdam – Van Nelle Fabriek

Galeristes – Le Carreau du Temple, Paris

2020

Luxembourg Art Week

2018

Galeristes – Le Carreau du Temple, Paris

2017

Galeristes – Le Carreau du Temple, Paris

2016

Art Paris Art Fair – Grand Palais

YIA Art Fair #7 – Le Carreau du Temple, Paris

YIA Art Fair #6 – Le Louise 186, Brussels

2015

Art on Paper – BOZAR, Brussels

YIA Art Fair #5 – Le Carreau du Temple, Paris

Art Paris Art Fair – Grand Palais

2014

YIA Art Fair #4 – Le Carreau du Temple, Paris

Awards

2013

Eervolle vermelding – Input/Output 2013, Brugge

2012

Stichting René Bruynseraede – De Witte 2012

2010

The President's Prize of Kanazawa College of Art

Nomination

Grote prijs Ernst Albert 2014

Grants

Scholarship for the University College Ghent (KASK)