

KANAKO KOJIMA

Kanako Kojima - Biography

- 1969 Born in Aichi, Japan
- 1993 Design Course, University of Art in Aichi, Japan
- 1996 Graduate school, University of Art in Aichi, Japan
Graduation work purchased by the university
- 1997 Best Prize, Grand Prix of Nissan story & picture book

Solo Exhibitions

- 1997 - "To Uruma - Coral island in my heart", Ys Bash
- 1998 - "Sketch book since 1997", Art Technical
- 1999 - "Dream & Wave", Mitsukoshi Sakae, Nagoya
- 2000 - "Narration of stump", Mitsukoshi/Hilton Plaza, Nagoya
- 2001 - "Story of stump", Mitsukoshi Sakae, Nagoya
- 2002 - "Story of stump", Hilton Plaza/Gallery AGA-T, Nagoya
- 2003 - "Stump – fascinated by forest", Chunichi Building/Mithukoshi Sakae, Nagoya
- 2004 - "Stool of angel", Maruzen Nagoya Sakae/Mithukoshi Sakae, Nagoya
- 2005 - "Story of stump in north forest", Ginza Mitsukoshi, Tokyo
Mebius Nagoya Building/Gallery AGA-T, Nagoya
- 2006 - "Nature Sketchook – Living in north forest", Mitsukoshi, Sendai
- 2007 - "Kanako Kojima", Mitsukoshi, Sendai and Fukuoka

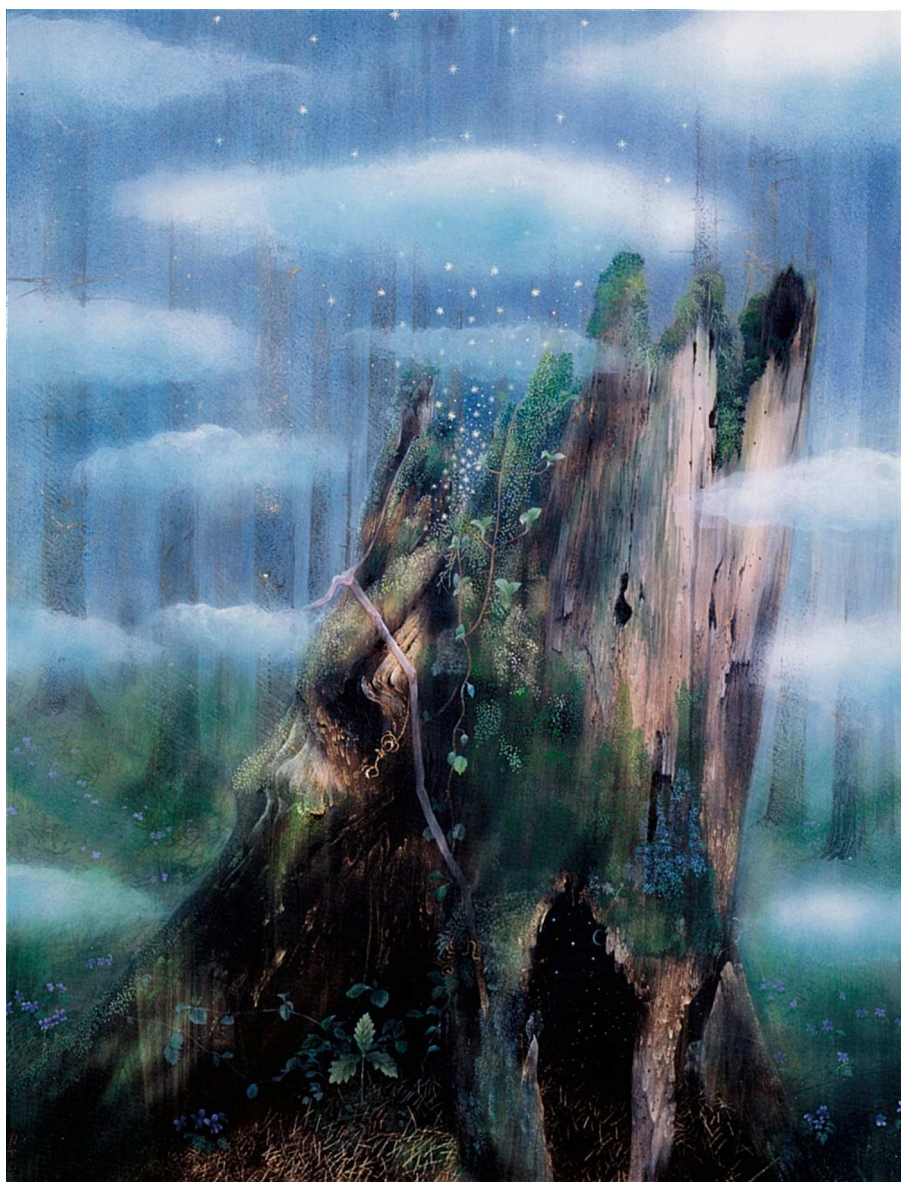
Group Exhibitions

- 1995 - "Genkatsu", Gallery NAF
- 1996 - "Amamino café and Story of Ryukyuko"
- 1997 - "Artists book '97", VOICE GALLERY, Kyoto
- 2001 - "Ko Isoda and 7 artists", Hanshin Art Gallery, Osaka
Aichi Center of Art and Culture, Nagoya
- 2002 - Hotel Niigata, Niigata

Kanako Kojima works in her atelier in the natural surroundings of Hokkaido. She has been creating the "Stump" series in the northern forest.

For her, the stump is a witness to life. It becomes a natural greenhouse for living things like mushrooms, moss, sprouting acorns, plants, and flowers, and changes throughout the four seasons. It can also be a rest spot for birds and a hiding place for small animals. The microcosm of the stump always fascinates her.

After intense observation, she begins by painting on a glossy coated paper with India ink and acrylic paint. The India ink is rubbed against the paper and shaved off with a needle. Often, ground glass overlaps the paper, leaving a gap of a few millimeters. The glass is left partially transparent in order for the light to pass in different ways. All of these techniques give her works an interesting depth and a mysterious atmosphere.



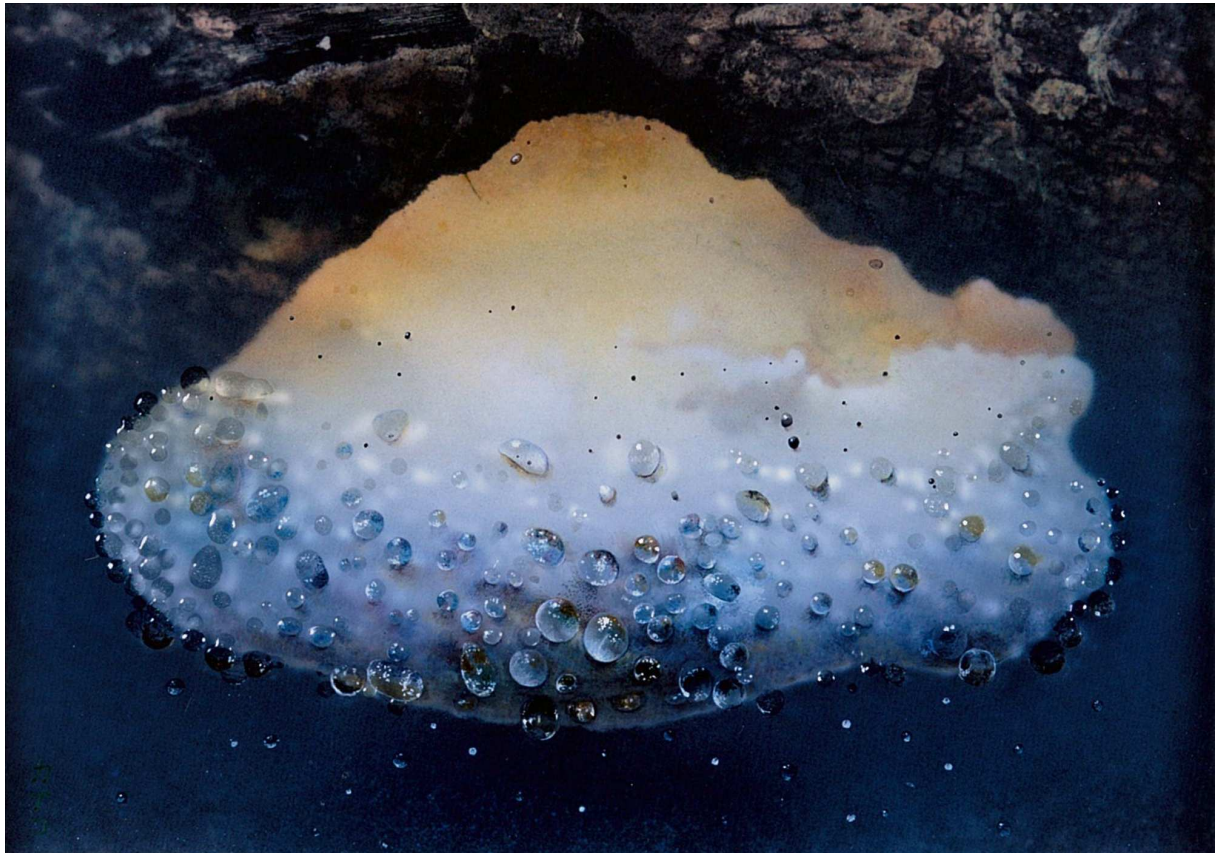
In a dream, 2006
90.9 x 72.7



Crust of forest – Waltz of moss, 2006
45.5 x 37.9



Island of mushroom, 2007
53 x 45.5



Jewel of life – mushroom, 2007

33.4 x 24.3



Jewel of life - mushroom, 2007

33.4 x 24.3



Spirits – Vernal fellow, 2004
60 x 60



ROOTS, 2007
96 x 96



Spirits of stump, 2004



Listen, Listen, 2005
40.9 x 31.8



Voice, 2005



Awakening, 2006
27.3 x 22