

Shirley Kaneda



Recommended by editor who wishes to remain anonymous

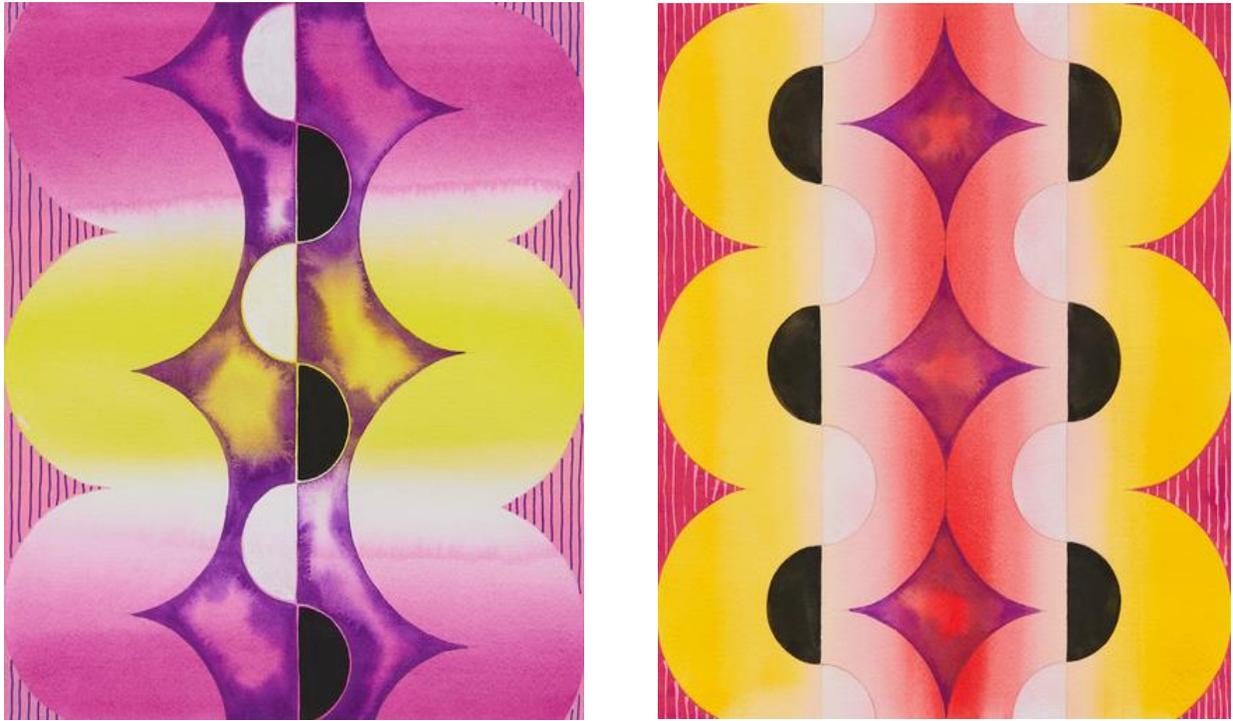
Bio

Shirley Kaneda was born in Tokyo, Japan, and currently lives and works in New York City. She earned her BFA from Parsons School of Design, New York City, in 1976. Kaneda has had numerous solo exhibitions around the world showing in galleries in NYC, London, Miami, Paris, Sydney, among others. She has also received awards from the John Simon Guggenheim Memorial Foundation, The Elizabeth Foundation, and The Pollock Krasner Foundation. In 1996, Kaneda received the National Endowment for the Arts Regional Fellowship/Mid-Atlantic Arts Foundation and in 2019 the Purchase Award from the American Academy of Arts and Letters.

Artist Statement

My work stems primarily from geometry and is influenced by decorative tiles found in Italian Renaissance and Baroque churches as well as Japanese and Korean textiles. What initially interested me and still does, is how I could make a painting by rearranging and misusing the conventions of formalist painting. I wasn't interested in the doctrine of formalism, but how I could subvert it and make it relevant to me and since I didn't come from the west, my understanding and approach to space, color and form was formulated from a different perspective. In the process of rethinking abstract painting, I also focused on what's been thought to be its two greatest deficits - its inherent decorativeness and opticality. This appeal to the power of aesthetics and the decorative in particular is not for the sake of recovering the notion of embellishment for its own value. Instead it's by re-establishing the content of the aesthetic or how it's addressed, that we may be able to use the range of qualities represented by the decorative, which appeal primarily to the senses and to establish for them a form of signification that will make their content and presence tangible. By focusing on painting's suppression of such qualities as the decorative, my intent was to reveal the inherent bias and preconceptions embedded within the practice of painting. The

decorative has long been associated with the feminine and rather than deny or renounce this aspect, it can be elucidated as a means to expand the limits of painting. In terms of how the decorative can be understood metaphorically in my work, I use it to promote such non-heroic themes as beauty, fluidity, variation and so on. By exploiting and building on discriminatory concepts, I hope to continue the process of demystifying such traditionally masculine values as the heroic, the aggressive, and the rational.



Shirley Kaneda 2018, Untitled I and II, Gouache on Paper, 16"x12" framed