

THE ARMORY SHOW

SEPTEMBER 6–8
JAVITS CENTER

Booth #413

Nir Hod
Tomokazu Matsuyama
Tomona Matsukawa
Kazuhito Kawai
Stephanie Temma Hier
Esmāa Mohamoud
Keita Morimoto
Nanami Inoue
Amadour

KOTARO NUKAGA

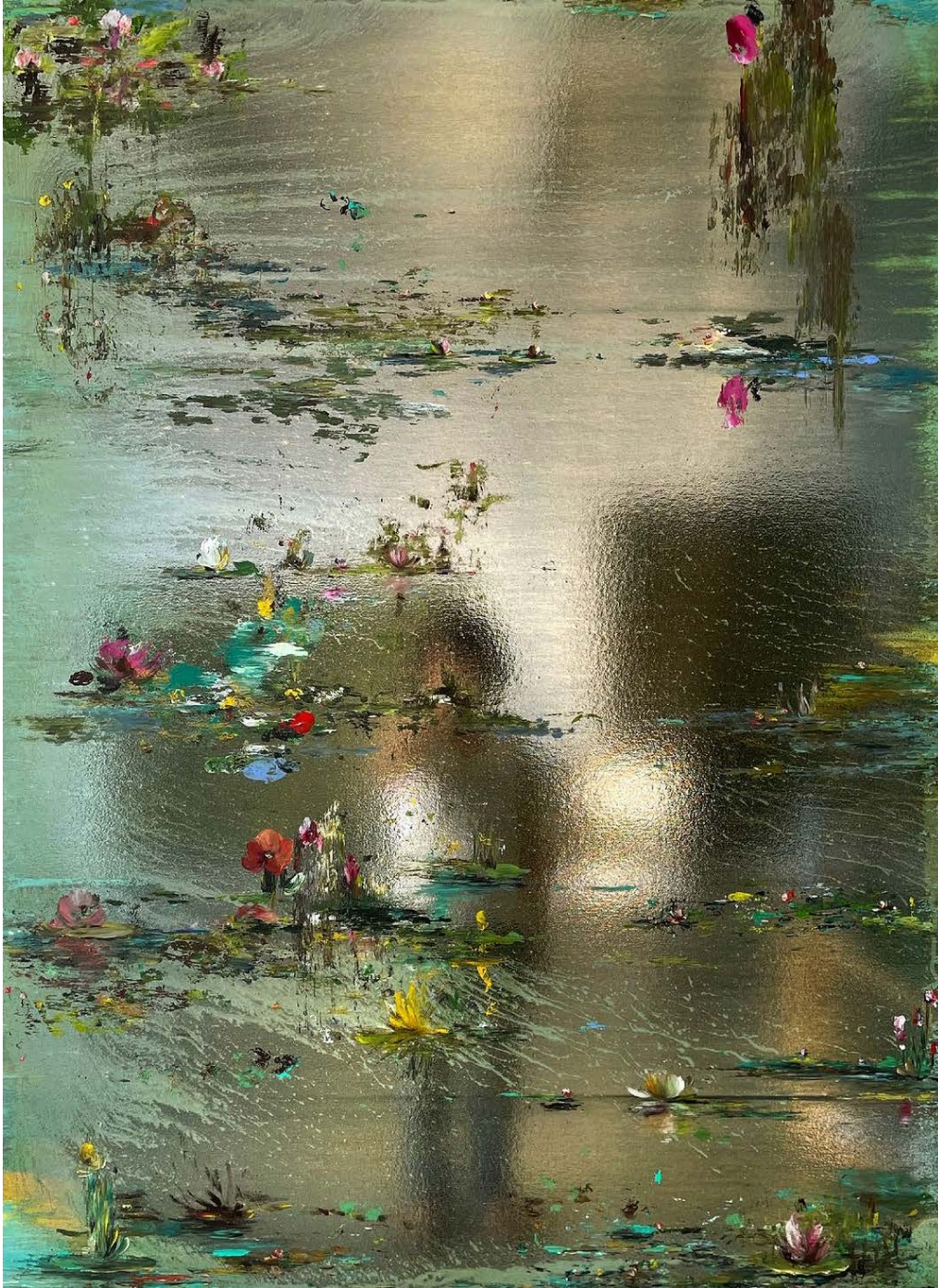




Nir Hod

Nir Hod was born in 1970 in Tel Aviv, Israel, and is currently based in New York. Hod earned his B.F.A from the Bezalel Academy of Art and Design, Jerusalem, and also received artistic training at New York's Cooper Union School of Art. Through sculpture, film, and canvas mediums, Hod freely traverses within and around ideas of beauty, contrast, sexuality, decadence, and lost innocence. At the center of his work, Hod tells a story about raw contrast that can exist in people. He questions indulgence as sin and offers, instead, curiosity. His work suggests to us that life and reality are easier to bear when we consider alternate possibilities, when we consider things that are larger than life.

In 2005, Hod held a solo exhibition at the Tel Aviv Museum of Art (Israel), and has since exhibited at the Jewish Museum (New York), Sara Hildén Art Museum (Finland), Kasmin Gallery (New York), and Kohn Gallery (Los Angeles), among many others. Interviews are regularly featured in the international media such as the New York Times, Interview Magazine, W, ELLE, The Wall Street Journal, "T" Magazine, New York Observer, Financial Times, and more.



Nir Hod

100 years is not enough

2024

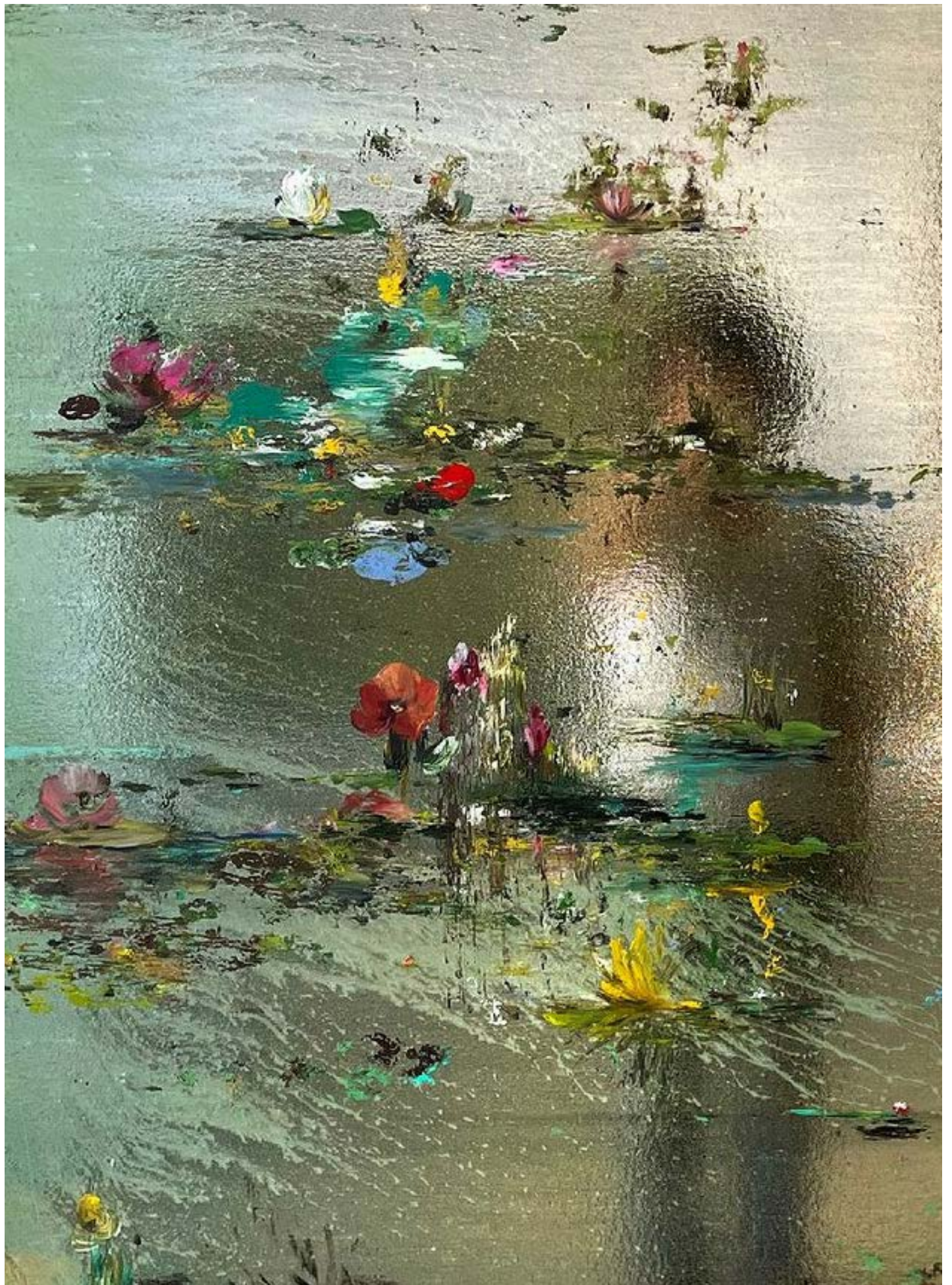
Oil and acrylic under and on top of chromed canvas with patina

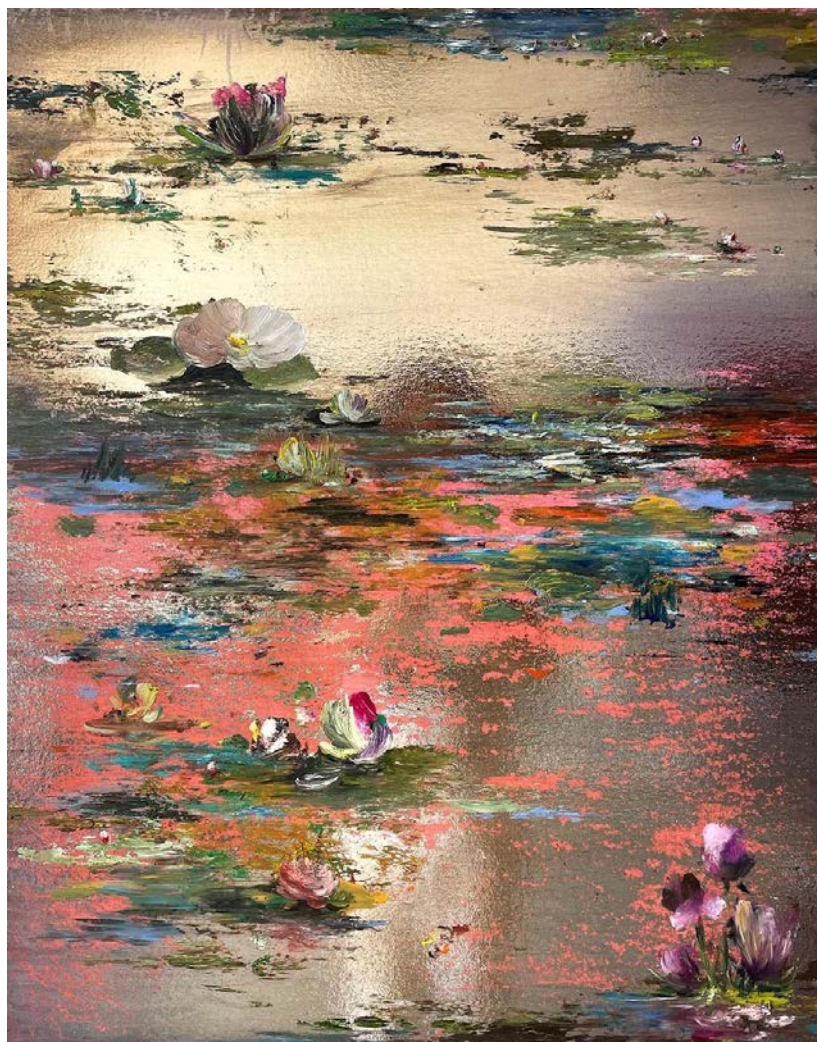
Image: 152.0x111.0 cm

Framed: 158.8 x 118.1 cm

(NH_022)

USD 60,000 excl. TAX





Nir Hod

100 years is not enough

2024

Oil under and on top of chromed canvas

Image: 76.2 x 60.9 cm

Framed: 88.9 x 73.7 cm

(NH_021)

USD 28,000 excl. TAX



Tomokazu Matsuyama

Tomokazu Matsuyama (1976, Born in Gifu, Based in New York) moved to the United States in 2002, after graduating from Sophia University. He received his MFA in Communications Design from the Pratt Institute, New York. Matsuyama's works include painting, sculpture as well as public art installation and respond to his own bi-cultural experience of growing up between Japan and America by bringing together aspects of both Eastern and Western aesthetic system and reflect the changing modern society in the informatization. Numerous exhibitions have been held in major cities in galleries, museums, and university facilities around the world. His works are in the permanent collections of LACMA, Asian Art Museum in San Francisco, Pérez Art Museum Miami, Long Museum and Powerlong Museum in China, the Royal Family, Bank of Sharjah Collection, Dubai, UAE, K11 Art Foundation in Hong Kong, Microsoft Collection and more. From 2012 to May 2017 he was an adjunct professor at the School of Visual Arts (SVA) . In 2020, he designed and supervised the community art space at JR Shinjuku Station East Square and installed 7m-tall sculpture. In 2021, he was featured on NHK's "Nichiyo Bijutsukan" , Japan's longest running weekly arts TV program and his international activities and growing profile were well valued. He currently lives and works in Greenpoint, Brooklyn, New York.



Tomokazu Matsuyama

Nocturnal Soft Patiently

2024

Acrylic and mixed media on canvas

137.0 cm diameter

(MT_342)

USD 100,000 excl. TAX







Tomona Matsukawa

Tomona Matsukawa (b. 1987, Aichi, Japan) graduated from Tama Art University in 2011, specializing in oil painting. Matsukawa's distinctive realistic and somewhat dramatic paintings are born from interviews with other women of her generation and the titles and motifs are picked from the phrases that struck her during the conversations. Retaining her interest in themes of her earlier works such as the remnants of daily life, the humanity that lingers in certain gestures, and the interiority of human beings, a fragment of scenes from everyday life derived from the conversations are reconstructed on her flat and smooth surface. In this reconstruction, there is a simultaneous attempt to transfigure the aspect of vulnerability in life. Her works have been exhibited in Mori Museum, Tokyo, The National Art Center, Tokyo, Ohara Museum of Art, Okayama and more.



Tomona Matsukawa

I just don't like the quiet of the night

2024

Oil on canvas

145.5 x 97.0cm

(TMA_042)

USD 10,000 excl. TAX



Kazuhito Kawai

Kazuhito Kawai (b. 1984, Ibaraki, Japan) graduated BA Fine Art at Chelsea College of Arts (UAL) in 2007. After studying contemporary art in London, he encountered his new medium which was ceramics and experienced the liberation of his creativity allowing him to find a breakthrough. Kawai then graduated from Kasama College of Ceramic Art (Ibaraki) in 2018 and is currently working in Ibaraki. His ceramic works, characterized by dynamic colors and shapes, show various expressions such as irregularity, ugliness, grotesqueness, and fragility, and express his inner self drawn out by the materials in a multilayered manner. The piled-up lumps of clay reflect the time axis of a dialogue between the clay and himself. He has been exhibiting in Japan and overseas such as Hong Kong, Brussels, Los Angeles and more.



Kazuhito Kawai
Cinema Rise

2023
Ceramic
H23.0 x 23.0 x 21.0 cm
(KK_028)

USD 6,000 excl. TAX





Kazuhito Kawai

Eriko Kitagawa

2024

Ceramic

H25.5 x 21.0 x 19.0 cm

(KK_035)

USD 6,000 excl. TAX





Stephanie Temma Hier

Stephanie Temma Hier (b. 1992, Toronto, Canada) lives and works in Brooklyn, New York City and holds a BFA from Ontario College of Art and Design University. Her curious combination of incongruous images stem from hours she has spent browsing the internet, with her resulting works demonstrating strange tensions and moments of comedy. Hier is often drawn to motifs related to food and consumption, and her resized images and busy arrangements further evoke our ingestion of an overflow of visual culture in the digital age. She recently had exhibition at Palate Cleanser, Nino Mier Gallery, Los Angeles (solo); The Armory Show, Bradley Ertaskiran, Montreal (solo); Swallowing the Pit, Gallery Vacancy, Shanghai; and more. Hier is the recipient of multiple grants from the Canada Council for the Arts, the Elizabeth Greenshields Foundation, and has participated in residencies at Cerámica Suro, Guadalajara; Hospitalfield, Scotland and Shandaken: Stormking, New York.



Stephanie Temma Hier

Lately drinking warm red wine is all I wanna do

2023

Oil on linen with glazed stoneware sculpture

55.9 x 55.9 x D7.6 cm

(SH_002)

USD 15,000 excl. TAX





Stephanie Temma Hier

Moonlight is good for the complexion

2024

Oil on linen with glazed stoneware sculpture

61.0 x 63.5 x D7.6 cm

(SH_005)

USD 15,000 excl. TAX



Stephanie Temma Hier

Awful Bliss

2024

Oil on linen with glazed stoneware sculpture

58.4 x 58.4 x D10.2 cm

(SH_006)

USD 15,000 excl. TAX





Stephanie Temma Hier

You' re the definition of my right hand

2023

Oil on linen with glazed stoneware sculpture

53.3 x 50.8 x D12.7 cm

(SH_003)

USD 15,000 excl. TAX



Stephanie Temma Hier

I never promised you a rose garden

2024

Oil on linen with glazed stoneware sculpture

66.0 x 61.0 x D10.2 cm

(SH_004)

USD 15,000 excl. TAX



Esmāa Mohamoud

Esmāa Mohamoud (b. 1992 , London, Canada) is based in New York.

Mohamoud holds a BFA from Western University and an MFA from OCAD University. As an African Canadian artist, the artist investigates Black body politics through her multidisciplinary practices. Mohamoud aesthetically depicts the paradoxes of Blackness, its hypervisibility and invisibility, concerning herself with the ways in which racialized bodies navigate spaces as figures where complex gender and racial dynamics are confronted, performed and reimagined. The powerful imagery by its works suggests deeper forces at play in games like basketball and football, exploring how race and sports (institutions that commoditize and dehumanize Black life) also function together as a means of social mobility and protest. Recent exhibitions include *To Play In The Face of Certain Defeat*, Art Gallery of Hamilton – travelling through 2023, organizing by Museum London; *To the Hoop: Basketball and Contemporary Art*, Weatherspoon Art Museum, North Carolina; and *Human Capital*, MacKenzie Art Gallery, Canada. Other participated exhibitions were held at Art Gallery of Ontario, the Royal Ontario Museum, and the Museum of Fine Arts Montreal.



Esmā Mohamoud

And Then There Was A Sharp Sting

2024

Shea butter, wax, resin

30.5 x 7.6 x 10.2 cm

Edition 2 of 7

(EM_002)

USD 20,000 excl. TAX



Keita Morimoto

Keita Morimoto (born 1990, Osaka, Japan) is a Japanese artist renowned for his cityscapes and portraits. He immigrated to Canada in 2006, earned his BFA from OCAD University in 2012, and returned to Japan in 2021. Now based in Tokyo, Morimoto engages deeply with the techniques and themes of Baroque lighting, early 20th-century American Realism, and pre-modern Genre Painting. By referencing these historical movements, he reimagines contemporary urban life, transforming ordinary streets into extraordinary narratives. Through the symbolic use of light, he merges its sacred and natural connotations with the stark realities of consumerism and industrial culture, creating works that resonate with both historical depth and modern complexity.

Morimoto's work has been exhibited at the Museum of Contemporary Art Toronto Canada, K11 Musea, Powerlong Art Museum, Art Gallery of Peterborough, The Power Plant, and Fort Wayne Museum of Art. His pieces are part of the permanent collections at the Shiga Museum of Art, Arts Maebashi, High Museum of Art, Fondazione Sandretto Re Rebaudengo, and ICA Miami.



Keita Morimoto

Hidden Place

2024

Acrylic and oil on linen

116.7 x 116.7 cm

(KM_070)

USD 21,000 excl. TAX



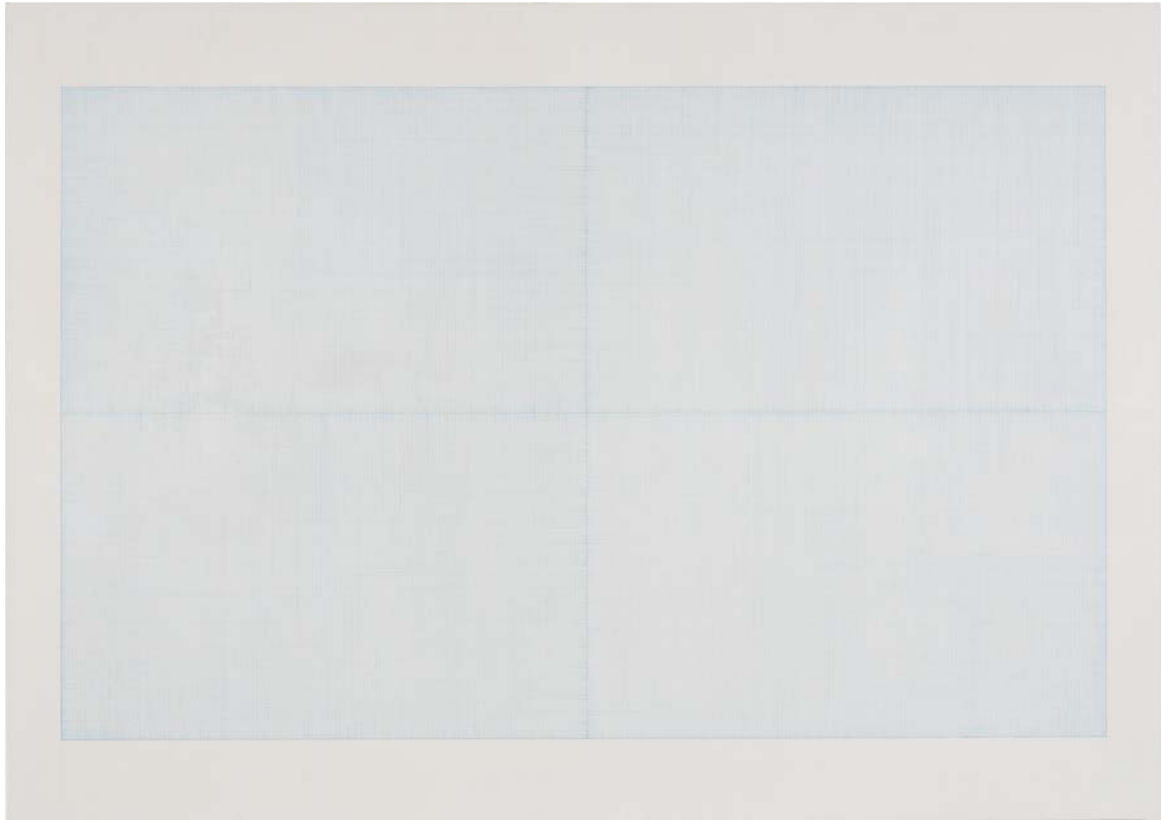




Nanami Inoue

Nanami Inoue was born in 1996 in Aichi Prefecture, Japan, where she currently lives and works. She graduated BA oil painting Nagoya University in 2019 and received her MFA in oil painting from Kyoto University of the Arts Fine & Applied Arts field in 2021.

By repeating the singular act of drawing lines, Inoue attempts to free the painting from being bound to the idea that a painting must necessarily be a drawing of something. Inoue's physically repetitive actions may seem mechanical, but the more precise she aims to become, the more apparent it becomes that she is not a machine. This difference turns into a visual image through the tracks she leaves behind in her paintings. In an age where we are required to create 1 from 0, the inadvertent and slight differences that make up Inoue's works allow us to become aware of the infinity that lies between 0 and 1.



Nanami Inoue

SUHU_13(plus)

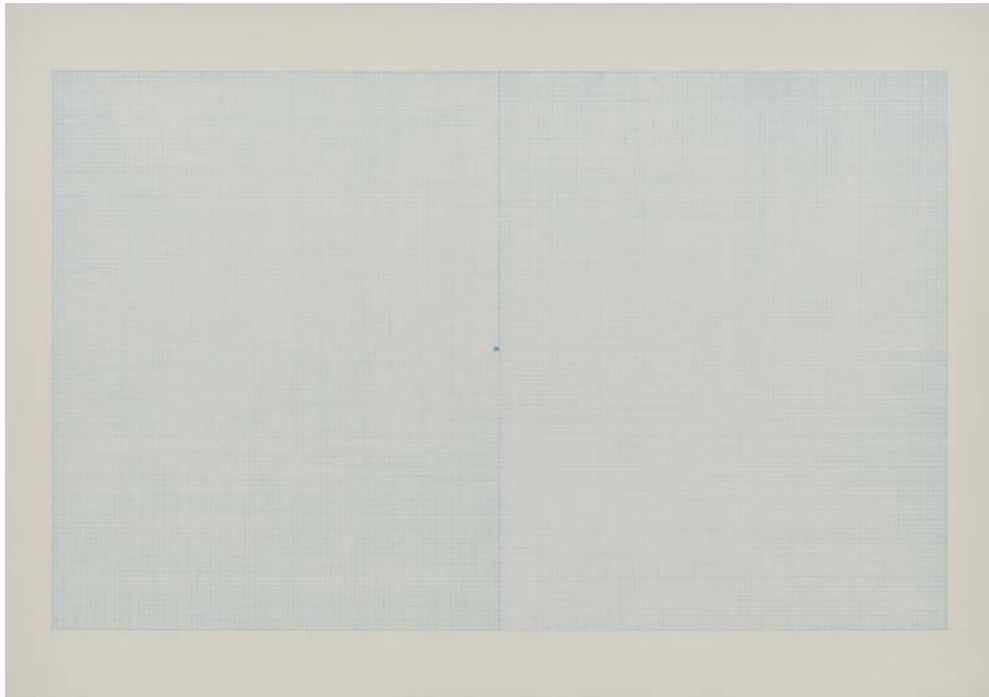
2023

Acrylic and gesso on cotton fabric over panel

1030 x 1456 mm

(NI_052)

USD 3,000 excl. TAX



Nanami Inoue

SUHU_11(i)

2021

Acrylic and gesso on cotton fabric over panel

728 x 1030 mm

(NI_092)

USD 2,100 excl. TAX



Amadour

Amadour (born in 1995, Sparks, Nevada, USA) is currently based in Los Angeles and New York City. Amadour earned dual B.A. degrees in art and art history from UCLA. They are an independent curator, artist, writer, and musician presenting works of painting, music, sculpture, and performance. Amadour merges the visual and musical realms to create sensory experiences, combines the power of musical performance with the grand vistas of landscape and abstract paint. Influenced by artists such as Donald Judd, Ettore Spalletti, Wassily Kandinsky, Julie Mehretu, and Hiroshi Sugimoto, they create intricately layered paintings that act as dynamic backdrops to their enthralling musical performances. Amadour has also interviewed numerous artists as a writer for *Frieze*, *The Brooklyn Rail*, and *Cultured Magazine*, and has released their debut EP, *Western Movie Dream* as a musician.

He is also a member of the International Association of Art Critics (AICA).



Amadour

Hollywood View II

2024

Acrylic, Graphite, and 24K Gold Leaf on Linen

50.8 x 40.6 cm

(AM_010)

USD 3,800 excl. TAX



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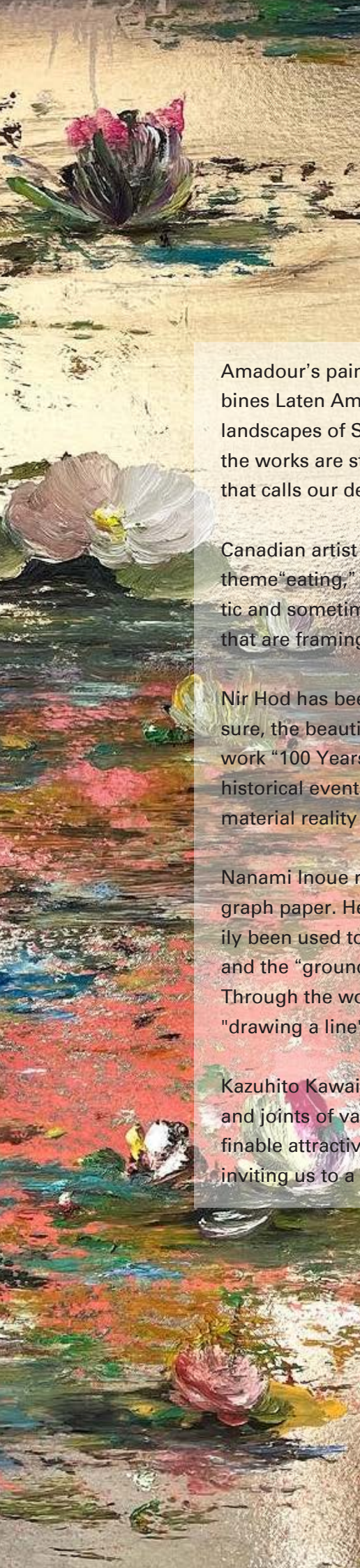
SEPTEMBER 6–8
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KOTARO NUKAGA

Booth #413



KOTARO NUKAGA is pleased to announce our booth at THE ARMORY SHOW 2024, an international art fair held in Jacob Javits Convention Center, New York, from September 6 (Fri) to September 8 (Sun). For their first show in this art fair, KOTARO NUKAGA will present works by 9 international artists: Keita Morimoto, Tomona Matsukawa, Nanami Inoue, Yuji Kawai, New York based artist Tomokazu Matsuyama, Nir Hod, Toronto based artist Stephanie Hier, Esmaa Mohamoud, and at last, Los Angeles based artist Amadour.



Amadour's paintings are influenced by the artist's Mexican and Colombian roots and combines Latin American art traditions and contemporary themes together. Inspired by natural landscapes of South California and the urban environment of Los Angeles and New York, the works are structured with bold colors and complex patterns, creating a visual narrative that calls our deep personal yet universal sympathy.

Canadian artist Stephanie Hier's works are filled with the artist's wits. Hier explores the theme "eating," a fundamental habit of humans, and creates a tableaux that are hyper-realistic and sometimes disquieting. Here two elements, the realistic painting and those ceramic that are framing around the painting, are both given meaning and are significant.

Nir Hod has been subliming tabooed theme such as death and grief into creation and pleasure, the beautiful images, through out his career. In this art fair we will present his painting work "100 Years Is Not Enough." This work is based on personal memories and traumatic historical events, bringing this quiet tension between the viewer's expecting illusion and the material reality of the painting surface.

Nanami Inoue repeatedly draw straight lines to create an image similar to that of a sheet of graph paper. Her renowned work "SUHU" is an image of the graph paper, which has primarily been used to depict the ground. By doing so she inverts the relationship of the "figure" and the "ground" and depicts a paradoxical image as "drawing that does not draw anything." Through the work "SUHU" the artist raises the fundamental question in painting—what does "drawing a line" mean?

Kazuhito Kawai's organic, beautiful yet grotesque formed vessels are created by overlaps and joints of various colors, shapes, and tiny granule ceramic. These works have this undefinable attractiveness, or other words eroticism, that radically captures human emotions and inviting us to a discourse of a non-verbal world.



Tomona Matsukawa's painting titles and motifs are taken from phrases and episodes in her meticulous interviews with women of her generation. These elements are represented in its realism but at the same time, by them being anonymous, the elements skillfully become abstract; a personal life story becomes the whole story of the women including the viewers.

Tomokazu Matsuyama skillfully overcame the western dialectics which perceive the world by its binary opposition by using gradation techniques. The artist succeeded his solo exhibitions in Venice in conjunction with the 60th Venice Biennale and is becoming the significant figure of the international art scene. Here, he will present his new circle-shaped painting.

Canadian artist Esmāa Mohamoud aesthetically depicts the paradoxes of Blackness, its hypervisibility and invisibility. The artist's constant interests are the ways in which racialized bodies navigate spaces as figures where complex gender and racial dynamics are confronted, performed and reimagined.

Keita Morimoto depicts anonymous landscapes of urban night to arise the heterotopia, the other place that's not here. Here, the artist will present his painting of his major motif, the vending machine glowing silently in the dark.

We look forward to seeing you at our booth.

KOTARO NUKAGA

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Opening hours

11:00-18:00 (Tue-Sat)

*Closed on Sun, Mon and National Holidays

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