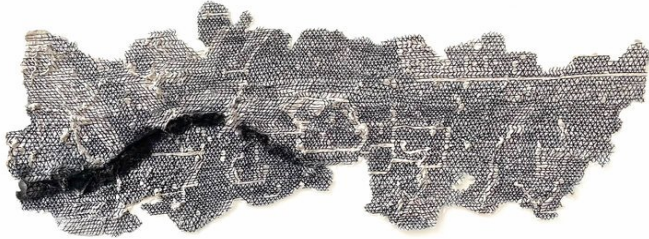


KAZUKI NAKHARA



untitled, approx. 15x36cm, 2026, Fineliner on handmade Paper

Opening of the exhibition HANDSCHÖPFUNGEN – 16 October, 5–8 pm
Charlottenwalk – 27 & 28 November, 12–6 pm
Exhibition dates: 16 October – 28 November 2026

Wichtendahl Galerie presents: ESTHER NAULAND | BEHIND THE SCENES

HANDSCHÖPFUNGEN

Handmade Creations

In the gallery spaces at Camerstraße 10, recent creations by the hand of Kazuki Nakahara can be viewed—and now in a more far-reaching, literal sense as well.

For the artist has painstakingly made paper by hand (with the trusted professional assistance of the Bethanien paper workshop in Berlin), embedding Kozo fibres (mulberry tree), dyed with natural pigments, into the paper as handmade linear elements before subsequently working upon these slightly cream-coloured sheets, which now have a relief-like appearance, traversed by ridges and raised contours, with graphite and coloured pencils. In at least one respect, a remarkable reversal in the artistic process takes place, one that is not immediately apparent. What until now was executed on the sheet with a charcoal pencil as a risky final intervention—a potentially disruptive, last-minute gesture—has now, through the Kozo fibre lines embedded in the paper pulp, become the very first act: the precondition for everything that follows. This also applies to the smaller, fragmentary works made from handmade paper, which, placed alongside the larger pieces, now inhabit the gallery walls as wondrous little jewels.

Whatever the paper, the ephemerality of appearances remains an inherent quality of all Nakahara's sheets. The viewer's gaze is always free to encounter the accumulation of the most diverse drawing abbreviations, meticulously executed by the artist line by line, possessing the character of empty signifiers. At the same time, each line deliberately preserves omissions which, when viewed as a whole, function as linear patterns of emptiness within the ground of the sheet itself.

All of this organises itself into an abstract configuration that at times carries expressive or dramatic connotations. Strokes, lines and shifts of lines become entangled in tension-filled counter-movements and superimpositions, giving form to scattered concentrations, vortices or distortions, or coming to an abrupt end at vertical or diagonal beams of light that penetrate the ground of the sheet.

Several, at times rapid, impulses of movement come into play, coursing in one way or another through the artist's latest series of drawings. If one wishes, one may discern in these visualisations an energetic charge, at times also natural or technological in character—an interpretation that may seem obvious, yet could also be misleading.

What matters here is each individual stroke, each abbreviation, each configuration of signs as an expression in its own right. Nakahara's detailed tableaux, situated—as May Ayim puts it—"in the silence before and behind words", ultimately lie beyond the reach and grasp of verbal language. They address the eye and the mind, stimulating sensations, inner images, memories and questions.

The restrained use of materials seems, as it were, to unleash a powerful pull into dematerialised terrain:

What forces are colliding here? What spirits of the air are struggling with one another?

The answer offered by each sheet is this:
IT IS VEILED IN MYSTERY...

Josef Molitor

Kazuki Nakahara

Born in 1980 in Kagawa, Japan. Studied at Yokohama City University from 2000 to 2005 and at Weißensee Academy of Art Berlin from 2005 to 2010. Meisterschüler under Hanns Schimansky, 2010–2011.

Selected Exhibitions

2009, 2010, 2011, 2013, 2015, 2017 — Galerie Inga Kondeyne – Raum für Zeichnung, Berlin. 2011 — *Anschlüsse London–Berlin*, Centre for Recent Drawing, London; fruehsorge contemporary drawing, Berlin, 2014 — *Travelling Light*, Centre for Recent Drawing, London, 2016–2017 — *Drawing Performance: Abstraction from Berlin and the United States*, Tug Boat Gallery,

Lincoln, Nebraska; Marxhausen Gallery of Art, Concordia University, Seward, Nebraska, USA, 2017- Pola Museum Annex Exhibition 2017, Pola Museum Annex, Tokyo, 2018 — *8th Biennale of Drawing – ausgezeichnet*, Kunstverein Eislingen; *Zeichnung der Gegenwart (II)*, Galerie Parterre, Berlin, 2019 — *Im Kosmos der Zeichnung*, curated by Dr. Anne Marie Freybourg, DRK Kliniken Berlin-Westend, 2021 — *Dem Wind folgen*, Galerie Rupert Pfab, Düsseldorf, 2022 — *Wind im Weiss*, Galerie Inga Kondeyne, Berlin; *The Abstract View*, Museum of Modern Art, Hünfeld; *Über die Zeichnung hinaus*, Zentrum für Aktuelle Kunst, Zitadelle Spandau; *Lights on Hands*, Galerie Rupert Pfab, Düsseldorf, 2023 — *A Path into White*, Galerie Rupert Pfab, Düsseldorf; *World Framed – Contemporary Drawing Art of the Schering Stiftung Collection*, Kupferstichkabinett, Berlin; *Von Blatt zu Blatt. Wege der Zeichnung*, Galerie Parterre, Berlin; *The Corner of the Cloud*, curated by Jan Frühsorge, Alte Feuerwache, Berlin, 2024 — *Strichhaltige Gründe*, Galerie Inga Kondeyne, Berlin, 2025 — *Light Field*, Galerie Rupert Pfab, Düsseldorf; *Abstrakte Welten – 100 Jahre GRIFFELKUNST*, Museum gegenstandsfreier Kunst, Otterndorf; *Dissonance – Platform Germany #2*, Stadtgalerie Kiel and National Gallery, Bucharest; *Auf den Punkt gebracht – 45 Jahre Galerie Inga Kondeyne*, Galerie Inga Kondeyne, Berlin, 2026 — *Reimagining Line*, Museum Reinickendorf, Berlin; *Ode aus Japan*, Semjon Contemporary, Berlin; *Experiment und Eigensinn: Künstlerinnen und Gestalterinnen der Kunsthochschule Berlin Weißensee 1997–2024*, ZAK – Center for Contemporary Art, Berlin

Selected Awards and Grants

2026 — Stiftung Kunstfonds Grant, Bonn, Germany,
2024 — Research Grant for Visual Arts, Berlin Senate Department for Culture and Social Cohesion, Berlin
2022 — NEUSTART KULTUR / Stiftung Kunstfonds, Germany
2020 — Egmont Schaefer Prize for Drawing, Berliner Kabinett e.V., Berlin
2017 — Christine Perthen Prize for Etching, Berlinische Galerie, Berlin
2013–2014 — Study Residency in London, Pola Art Foundation, Japan
2011 — Mart Stam Advancement Award, Mart Stam Gesellschaft, Berlin
2010 — First Prize, *Ereignis Druckgraphik 2*, BBK Leipzig e.V.

STIFTUNGKUNSTFONDS



Der Beauftragte der Bundesregierung
für Kultur und Medien

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untitled (K-C#05), 2026, 178x94cm,
graphite, coloured pencil on handmade Paper
Photo by Eric Tschernow