



group show - Kiko Kato, Sennosuke Tanaka, Sho Shimizu, Yuki Seki

May 1 - June 6, 2026

Venue: 8 1/2, Tokyo, Japan

Date: Friday, May 1 - Saturday, June 6, 2026

We are pleased to announce a group exhibition featuring Kiko Kato, Sennosuke Tanaka, Sho Shimizu, and Yuki Seki at 8 1/2.

The concept for this exhibition was inspired by the existence of fillers in language and the sensation they evoke. Syllables such as “that” and “um,” which carry no meaning, appear in the middle of speech not to convey meaning itself, but to mark the passage of time as meaning is formed. While they do not function as words, they certainly exist as the spaces necessary for words to take shape.

Kiko Kato’ s 《The Other Heart》 , traces of calligraphic drawings left on the reverse side show through, revealing a slightly distorted heart-shaped image created with a compass. Additionally, \*line\* is part of a series of drawings created automatically in the course of daily life; this work is a ready-made made from the packaging of the drawing pen used to produce the series. It is not the finished form of the image, but rather evokes the traces of time accompanying the process of its creation.

Sennosuke Tanaka’ s 《Two fold room》 , photographs of a room’ s corner are split in two along the fold, with different exposures applied to the left and right sides. Although the photographs are two-dimensional, they create new corners and, by standing on their own, emerge as new units of space. Here, the photographs do not merely serve as devices for presenting images; they seek to challenge the very conditions under which space is established and our perception itself.

Shimizu Sho’ s 《Untitled》 consists of fragments of time that belonged not to the artist’ s own experience but to the inner workings of his relatives’ lives. These found photographs of relatives hover in a space that is neither reminiscence nor record. Furthermore, the technique of placing small images within the large margins—a motif repeatedly seen in her previous works—and the technique used in this work to create a sense of depth, both serve to visualize the distance left between the images and the present. In this context, the photographs are not presented as reproductions of the past, but rather as a medium that indicates the point where different times intersect.

Yuki Seki has based her work on objects and records found within living spaces. While her previous work, primarily in photography and video, repeatedly featured motifs confined to the interior of her home, the works 《Drive My Car》 and 《Untitled》 presented in this exhibition utilize ready-made objects such as Game of Life pieces and paper currency. These are not presented as traces of daily life, but rather as elements of life—such as homes, people, movement, and currency—arranged in parallel in an extremely simplified form.

Rather than directly presenting statues, spaces, memories, or relationships, their work lends a tangible quality to the positions these elements occupied before they took shape, as well as to the subtle shifts and distances that arise between them. Here, meaning is not presented as a finished form, but quietly emerges as a process of becoming. Might the works of these four artists be attempting to touch upon something that exists just before meaning is fully realized?



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#### Kiko Kato

Born in 2002 in Aichi, Japan. Graduated from the Department of Imaging Arts and Sciences, Musashino Art University.

Together with Yuki Seki, she co-founded the book label Futatsu no Koto, producing unique, non-reproducible books that exist as single, closed editions.

Selected exhibitions include Far Mountains, Dissolving Soil (Musashino Art University, 2024), farewell adios amigo potato (Koganei Art Spot, Tokyo, 2025), and Even Number (Musashino Art University Graduation Exhibition, Tokyo, 2026).

#### Sennosuke Tanaka

Born in 2001 in Kyoto, Japan. Currently enrolled in the MFA program at Kyoto City University of Arts.

Selected exhibitions include The nothing of photography / The number 2 for photography (art spot korin, Kyoto, 2024), A Room with a View (Kyoto City University of Arts Exhibition, 2025), Voices of Two Bases / A Folded Room (copy center gallery, Tokyo, 2025), syn. (Viewing Room Court, Nara, 2025), and The Door is Open Just Enough Not to Notice (Kyoto City University of Arts Exhibition, 2026).

Awards include the Kyoto City University of Arts Mayor's Prize (2025) and the Juror's Award by Taisei Koyama at TOKYO FRONTLINE PHOTO AWARD 2025.

#### Sho Shimizu

Born in 2000 in Kanagawa, Japan. Currently enrolled in the MFA Oil Painting program at Tokyo University of the Arts.

Selected exhibitions include Konpeito (KOGANEI ART SPOT Château 2F, 2023), One Thousand or Two Thousand Years (clear gallery tokyo/t2, Tokyo, 2024), Two Steps to The Lamp-lit Cellar (Yuga Gallery, Tokyo, 2025), and KUMA EXHIBITION 2026 (Spiral Garden & Spiral Hall, Tokyo, 2026).

#### Yuki Seki

Born in 2002 in Tokyo, Japan. Graduated from the Department of Imaging Arts and Sciences, Musashino Art University.

Co-founded the book label Futatsu no Koto with Kiko Kato, producing unique, non-reproducible books.

Selected exhibitions include dresser (=, ≐, ≠, book cover) (flotsam books, Tokyo, 2024), Far Mountains, Dissolving Soil (Musashino Art University, 2024), farewell adios amigo potato (Koganei Art Spot, Tokyo, 2025), and Even Number (Musashino Art University Graduation Exhibition, Tokyo, 2026).

Recipient of the Grand Prize at flotsam zines tour 2023 and TOKYO FRONTLINE PHOTO AWARD 2025.



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I am pleased to announce the opening of the gallery “8 1/2.”

Until now, I have organized exhibitions primarily in alternative spaces and galleries across Tokyo since 2023, both independently (Under Ryota Kawaguchi) and as part of the curatorial collective cacco. Through the course of this nomadic practice, I began to consider why I came to establish a permanent space, and why I chose the format of a gallery in particular. I would like to take this opportunity to explain these motivations.

One of the primary reasons I began to feel the need for a fixed space was the influence of a preceding generation, as well as questions of immediacy and efficiency in relation to imagination.

By the influence of a preceding generation, I am referring to the practices of galleries and spaces established by those roughly ten years older than myself—an influence that is directly connected to this place itself. Since the late 2010s, artist-run galleries and project spaces in Tokyo such as 18, murata (formerly mumei), 4649 (Workstation. / currently inactive), XYZ collective, LAVENDER OPENER CHAIR, and imlabor 2 x 2 x 2 (now closed) have been created by artists themselves as platforms for younger generations to present their work. Movements of this kind have also been repeatedly carried forward over time, albeit in changing forms. By visiting these exhibitions, and by tracing records that remain on the internet, we came to perceive a continuity of practices extending from the past into the present. Artists of the same generation working with one another, sometimes collaboratively, sustained an effort to situate their generation's expression firmly within history. This constituted a practice accompanied by a sense of place and shared temperature that was not necessarily self-evident for our own generation. For this reason, I came to think it necessary to create a space in which our peers could continue to experiment and practice together, cultivating their work mutually and encountering new phenomena as they emerge.

Another reason concerns the immediacy and efficiency of imagination, which is, in a sense, a more practical matter. One of the major difficulties of nomadic activity lies in the speed at which exhibitions can move from conception to realization, as well as in the limitations of available working resources. No matter how many artists or themes one wishes to engage with, without a space and the time necessary to synchronize them, many ideas remain at the level of speculation. Under such conditions, I came to feel strongly the necessity of establishing a place of our own.

Finally, I would like to address why I chose the format of a gallery. Put simply, the reason is that both I (as a gallerist) and the artists are living individuals. Unless our activities can exist in a form that is professionally sustainable, artistic production cannot truly continue over the long term. It is only on the basis of this practical recognition that the possibility of sustained relationships with artists—and of leaving a trace within art history—can emerge.

The inaugural exhibition will be a group show featuring artists born between 2000 and 2002. From among artists of the same generation as the gallery itself, I have selected four with whom I most strongly wished to create an exhibition together at this moment.