



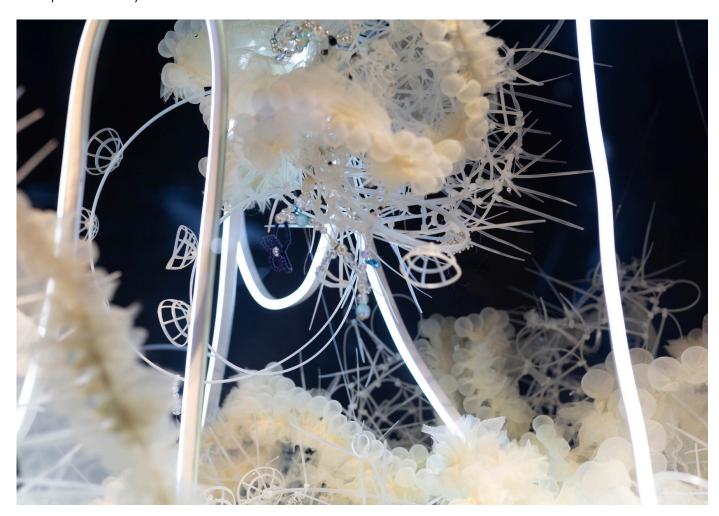
Kikoemasuka?

In such a small space, at least by most gallery or exhibition standards, Kelli Maeshiro opens up a world of dialogue and expression with "Speak to me in a language I can hear."

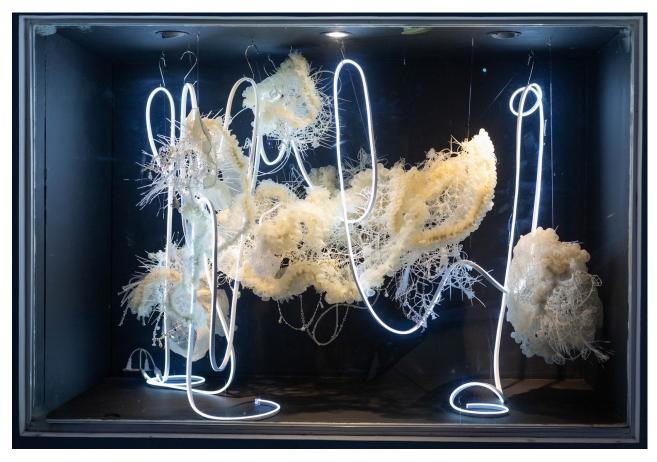
A soft sculpture occupies, and in itself creates a space of longing and discovering. Being a conglomerate of various materials that are products of searching and researching, it evokes a vitality, a movement – as if it were a living, breathing creature. Against the darkness and solitude imposed upon it by its site, the viewer perhaps ponders their own state.

The series derives from works that the artist brought in her first sojourn to Manila, which were long scroll drawings. From their unintentional narratives, which were anchored on her search for materials, the ritual evolved into the creation of these three-dimensional drawings. More synthesized over prolonged practice – rather than idly stumbling upon – these works are also built upon the search: for the self, for the space, for her biological mother.

Excerpt written by Koki Lxx.



Speak to Me in a Language I Can Hear (detail), lighting installation, 2024.



(Installation view) Lighting installation 216 x 210 x 249 cm 2024



KELLI MAESHIRO

Kelli Maeshiro is a contemporary artist whose works incorporate elements of traditional Japanese craft and dyeing with synthetic fibers, plastics, and everyday materials to create a range of works from small sculptures to multi-layered expansive installations. She merges traditional and contemporary art-making techniques in forming images that examine how identity is constructed through migration and memory drawn from her experience as a transnational Japan-born adoptee of an Okinawan-American family. Her work addresses her multilayered identity by creating works that communicate the longing and forgetting aspects of an identity in the flux of belonging.



THE DRAWING ROOM CONTEMPORARY ART

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