

SEMARANG GALLERY

MEGURU

a solo exhibition

KANOKO TAKAYA

25 JUL - 27 SEP 2026



MEGURU

a solo exhibition by
Kanoko Takaya

written by
Nimas Selu Yasmine

25 July - 27 September 2026

Apakah setiap keputusan yang kita ambil benar-benar dapat berdiri sendiri?

Kita mungkin menganggap bahwa setiap keputusan adalah akhir dari sebuah pertimbangan. Padahal, bisa jadi suatu keputusan dapat membuka pertimbangan yang sebelumnya tidak pernah muncul. Keputusan itu juga dapat menghadirkan pertanyaan baru, mengubah cara kita membaca situasi, lalu membawa kita pada pilihan-pilihan yang sebelumnya tidak pernah kita bayangkan. Jika demikian, maka sejauh mana sebuah keputusan memengaruhi keputusan-keputusan berikutnya? Bagaimana rangkaian keputusan tersebut akhirnya membentuk sesuatu yang utuh?

Dalam proses berkaryanya, Kanoko Takaya memulai setiap karya dengan sebuah sketsa. Sketsa tersebut kemudian berkembang seiring berbagai keputusan mengenai material, warna, dan komposisi yang diambil sepanjang proses penciptaan. Setiap keputusan membuka pertimbangan baru dan memengaruhi keputusan berikutnya. Perlahan, setiap unsur dalam karya menemukan keterkaitannya. Keseluruhan proses berlangsung secara bertahap hingga Kanoko merasa karya tersebut telah mencapai bentuk yang tepat.

Rangkaian keputusan selama proses penciptaan memperlihatkan bagaimana sebuah perkembangan dapat membuka arah bagi perkembangan berikutnya. Bentuk, material, warna, dan komposisi tumbuh melalui proses saling menyesuaikan. Keterkaitan dari tiap elemen itu membuka pembacaan baru terhadap keseluruhan karya, lalu menghadirkan pertimbangan baru untuk perkembangan selanjutnya. Melalui rangkaian hubungan tersebut, keseluruhan karya berkembang hingga seluruh unturnya menemukan keterkaitan yang terasa selaras.

Hubungan yang terus berkembang selama proses penciptaan tidak terlepas dari cara Kanoko memandang kehidupan. Bagi Kanoko, pertumbuhan, perubahan, dan keterkaitan antar elemen merupakan bagian dari siklus yang terus berlangsung. Pemahaman ini melandasi judul pameran, yakni *Meguru* (廻る). Dalam bahasa Jepang, kata *meguru* merujuk pada sesuatu yang terus berputar dan berulang. Perputaran tersebut hadir sebagai rangkaian pengalaman yang terus bergerak. Setiap pertemuan membuka hubungan baru, setiap keputusan menghadirkan kemungkinan yang lain, lalu seluruh

pengalaman itu kembali menjadi titik awal bagi perkembangan berikutnya. Gerak yang terus berulang ini membentuk cara Kanoko mengamati kehidupan maupun proses penciptaan. Sebuah karya tumbuh melalui hubungan-hubungan yang terus berkembang, sehingga setiap tahap selalu membawa susunan yang berbeda dari sebelumnya.

Dalam salah satu percakapan kami, Kanoko menyebut tubuh sebagai *utsuwa* (器), sebuah wadah yang menghubungkan manusia dengan sesuatu yang transenden. Bagi Kanoko, wadah menghadirkan ruang bagi sesuatu untuk bertumbuh, berproses, dan memperlihatkan keberadaannya. Cara pandang tersebut tumbuh bersama praktik berkaryanya. Karya pun menjadi tempat yang menampung berbagai kemungkinan selama proses penciptaan berlangsung. Sketsa menjadi titik awal ketika bentuk memperoleh volume, material menemukan perannya, dan warna menghadirkan relasi baru. Kanoko memberi waktu bagi seluruh unsur itu untuk berkembang bersama. Ia mengikuti arah yang muncul dari karya, mengamati apa yang hadir di hadapannya, lalu melanjutkan pekerjaannya ketika susunan yang terbentuk terasa semakin mendekati apa yang ia cari.

Cara bekerja itu menjelaskan mengapa Kanoko selalu memulai dari pengamatan. Sketsa menjadi ruang pertama untuk menjumpai berbagai kemungkinan, tetapi proses tersebut tidak berhenti di sana. Pengamatan terus berlangsung seiring perkembangan relasi di antara bentuk, material, warna, dan komposisi. Kadang suatu bentuk memunculkan kebutuhan akan warna tertentu. Pada kesempatan lain, justru warna menggeser keseimbangan komposisi dan mengubah keterkaitannya dengan unsur lain. Material pun dapat mengubah cara bentuk terbaca dalam keseluruhan karya. Keputusan-keputusan berikutnya lahir dari perubahan yang terus diamati hingga seluruh unsur akhirnya terasa selaras dalam susunan karya.

Cara Kanoko mengenali perkembangan sebuah karya juga memiliki kedekatan dengan penjelasannya mengenai *dekoboko* (凸凹). Dalam bahasa Jepang, *dekoboko* merujuk pada bentuk yang menonjol dan cekung. Dua bentuk dengan karakter berbeda dapat saling bertemu, menyesuaikan diri, lalu membangun relasi baru. Kanoko pernah menjelaskan gagasan ini melalui hubungan antar manusia. Misalnya saja, pada suatu perjumpaan ada pertemuan yang segera terasa akrab, ada pula yang memerlukan waktu hingga akhirnya menemukan kecocokan. Pengalaman itulah yang membantunya membaca dinamika di dalam karya. Bentuk, material, warna, dan komposisi masing-masing membawa karakternya sendiri, kemudian saling menyesuaikan selama proses berlangsung. Dari perubahan-perubahan yang terus terjadi, susunan karya perlahan menemukan bentuknya hingga seluruh unsur akhirnya menempati posisi yang terasa tepat.

Selama proses penciptaan, berbagai kemungkinan terus muncul seiring karya bertumbuh. Perubahan pada sebuah bentuk dapat menghadirkan relasi baru dengan material, warna, maupun komposisi yang kemudian mengubah susunan keseluruhannya. Pada satu tahap, sebuah bunga dapat hadir setelah bentuk selesai dibangun. Di tahap yang lain, perubahan warna menggeser keseimbangan komposisi, atau karakter material menghadirkan

pembacaan baru terhadap bentuk yang telah ada. Kanoko mengikuti perubahan-perubahan tersebut melalui pengamatan yang berlangsung secara berkesinambungan. Setiap perubahan menjadi bagian dari jalinan antar bentuk, material, warna, dan ruang hingga keseluruhannya mencapai susunan yang ia rasa telah tepat.

Jalinan yang terus terbentuk itu juga hadir dalam cara Kanoko melihat tubuh dan bunga. Ketertarikannya berawal dari pengamatan sederhana bahwa keduanya memiliki susunan yang saling berdekatan. Bunga bertumbuh dari sebuah pusat yang kemudian membentuk batang, kelopak, dan putik sebagai satu kesatuan. Tubuh manusia juga tersusun melalui hubungan antara kepala, badan, lengan, dan kaki yang saling membentuk keberadaannya. Pengamatan ini membawanya melihat bunga dan tubuh sebagai dua bentuk kehidupan yang sama-sama tumbuh serta membangun hubungan dengan dunia di sekitarnya. Karena itu, ketika bentuk-bentuk dalam karyanya mengingatkan kita pada bunga, organ, atau tubuh manusia, pengenalan tersebut terus berubah seiring pengalaman melihat yang bergerak mengikuti relasi antar elemen di dalam karya.

Pengalaman melihat itulah yang terbangun sepanjang pameran *Meguru* (巡る). Setiap karya menghadirkan susunan hubungan yang lahir melalui proses yang berbeda. Ada bentuk yang segera menarik perhatian, ada material yang perlahan mengubah cara kita membaca permukaan karya, ada pula warna yang mempertemukan berbagai unsur menjadi satu kesatuan. Perhatian kita dapat berpindah dari satu unsur ke unsur lainnya, lalu kembali lagi dengan pembacaan yang berbeda. Setiap perpindahan membuka hubungan baru yang memperkaya cara kita memahami karya. Dengan demikian, pengalaman melihat terus diperkaya oleh hubungan-hubungan yang terbentuk di dalamnya.

Lalu, apakah sebuah keputusan benar-benar dapat berdiri sendiri? Setelah mengikuti perjalanan karya-karya Kanoko Takaya, pertanyaan tersebut membuka cara lain dalam memahami sebuah proses. Keutuhan hadir melalui hubungan-hubungan yang perlahan menemukan susunannya seiring proses penciptaan. Bentuk, material, warna, ruang, dan pengalaman melihat saling memengaruhi hingga membentuk sebuah keseluruhan yang senantiasa terbuka terhadap kemungkinan pembacaan baru. Setiap pertemuan menjadi bagian dari perjalanan yang terus bergerak, sebagaimana kehidupan menemukan bentuknya melalui hubungan-hubungan yang terus terjalin.

Nimas Selu Yasmine

Can every decision we make truly stand on its own?

We may think of every decision as the end point of a process of deliberation. Yet a decision can also give rise to considerations that had never previously emerged. It may introduce new questions, change the way we read a situation, and lead us towards possibilities we had never imagined before. If this is the case, then to what extent does one decision shape those that follow? And how does this succession of decisions eventually come together to form a coherent whole?

In her artistic practice, Kanoko Takaya begins each work with a sketch. From there, the work develops through a series of decisions regarding material, colour, and composition made throughout the creative process. Each decision opens up new considerations and influences the next. Gradually, every element within the work begins to find its relationship with the others. The entire process unfolds step by step until Kanoko feels that the work has arrived at its appropriate form.

The succession of decisions made throughout the creative process reveals how one stage of development opens the way for the next. Form, material, colour, and composition evolve through a process of continuous adjustment. The relationships between these elements give rise to new ways of reading the work as a whole, which in turn generate further considerations for its continued development. Through this chain of relationships, the work gradually develops until all of its elements come together in a way that feels harmonious.

This evolving network of relationships within the creative process is inseparable from the way Kanoko understands life. For Kanoko, growth, change, and the interconnectedness of different elements are all part of an ongoing cycle. This understanding forms the basis of the exhibition title, *Meguru* (巡る). In Japanese, *meguru* refers to something that continues to circulate and return. This movement unfolds through an ongoing sequence of experiences. Every encounter opens up a new relationship, every decision gives rise to new possibilities, and each of these experiences, in turn, becomes the point of departure for further development. This continuous cycle shapes the way Kanoko observes both life

and the creative process. A work grows through relationships that continue to evolve, so that each stage always brings about a different configuration from the one before.

In one of our conversations, Kanoko described the body as *utsuwa* (器), a vessel that connects human beings with something transcendent. For Kanoko, a vessel creates a space in which something can grow, unfold, and reveal its existence. This way of understanding has developed alongside her artistic practice. The work itself becomes a place that holds the many possibilities that emerge throughout the creative process. The sketch serves as the point of departure, where form acquires volume, material begins to find its role, and colour gives rise to new relationships. Kanoko allows all of these elements the time to develop together. She follows the direction that emerges from the work, observes what unfolds before her, and continues working when the arrangement gradually feels closer to what she has been searching for.

This way of working explains why Kanoko always begins with observation. The sketch becomes the first space in which different possibilities are encountered, yet the process does not end there. Observation continues as the relationships between form, material, colour, and composition develop. At times, a particular form calls for a certain colour. On other occasions, it is colour that shifts the balance of the composition and changes its relationship with the other elements. Material, too, can transform the way a form is perceived within the work as a whole. Each subsequent decision emerges from these continually observed changes until every element finally comes together in a relationship that feels harmonious.

The way Kanoko recognises the development of a work also resonates with her explanation of *dekoboko* (凸凹). In Japanese, *dekoboko* refers to forms that are convex and concave. Two forms with different characteristics can come together, adjust to one another, and establish a new relationship. Kanoko once explained this idea through human relationships. Some encounters immediately feel familiar, while others take time before a sense of affinity gradually emerges. These experiences help her understand the dynamics within a work. Form, material, colour, and composition each possess their own character, then gradually adjust to one another throughout the process. Through these ongoing changes, the work slowly finds its form until every element eventually settles into a position that feels right.

Throughout the creative process, new possibilities continue to emerge as the work develops. A change in one form may create a new relationship with material, colour, or composition, which in turn transforms the overall arrangement. At one stage, a flower may appear only after the form has been established. At another, a change in colour shifts the balance of the composition, or the character of a material offers a new way of reading a form that already exists. Kanoko follows these changes through sustained observation. Each change becomes part of the evolving relationships between form, material, colour, and space until the work as a whole reaches an arrangement that she feels is right.

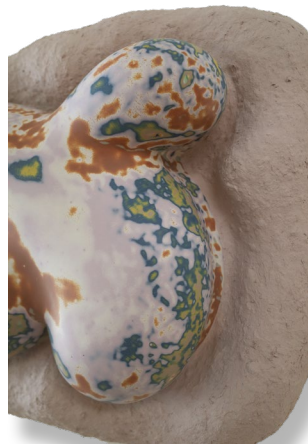
The relationships that continue to take shape also appear in the way Kanoko sees the body and the flower. Her interest began with a simple observation that the two share a closely related structure. A flower grows from a central point, from which the stem, petals, and pistil emerge as parts of a single whole. The human body is likewise formed through the relationship between the head, torso, arms, and legs, each contributing to its existence. This observation led her to see the flower and the body as two forms of life that both grow and establish relationships with the world around them. For this reason, when the forms in her work remind us of flowers, organs, or the human body, that recognition continues to shift as our experience of looking moves with the changing relationships between the elements within the work.

It is this experience of looking that unfolds throughout *Meguru* (巡る). Each work presents a different arrangement of relationships that has emerged through its own process. At times, a form immediately draws our attention. At others, a material gradually changes the way we read the surface of the work, or a colour brings different elements together as a whole. Our attention may move from one element to another, only to return again with a different reading. Each shift opens up a new relationship that enriches the way we understand the work. In this way, the experience of looking continues to be enriched by the relationships that emerge throughout the work.

So, can a decision ever truly stand on its own? Having followed the journey of Kanoko Takaya's works, this question opens up another way of understanding the creative process. Wholeness emerges through relationships that gradually find their arrangement over the course of creation. Form, material, colour, space, and the experience of looking continually shape one another, coming together as a whole that remains open to new possibilities of interpretation. Every encounter becomes part of a journey that continues to unfold, just as life finds its form through relationships that continue to develop.

Nimas Selu Yasmine





Cushioned Ground Inner Verge I (2026)

acrylic, paper, coconut fiber, gesso, gypsum, resin, epoxy on foam and wood
41 cm (H) x 41 cm (W) x 13 cm (D)

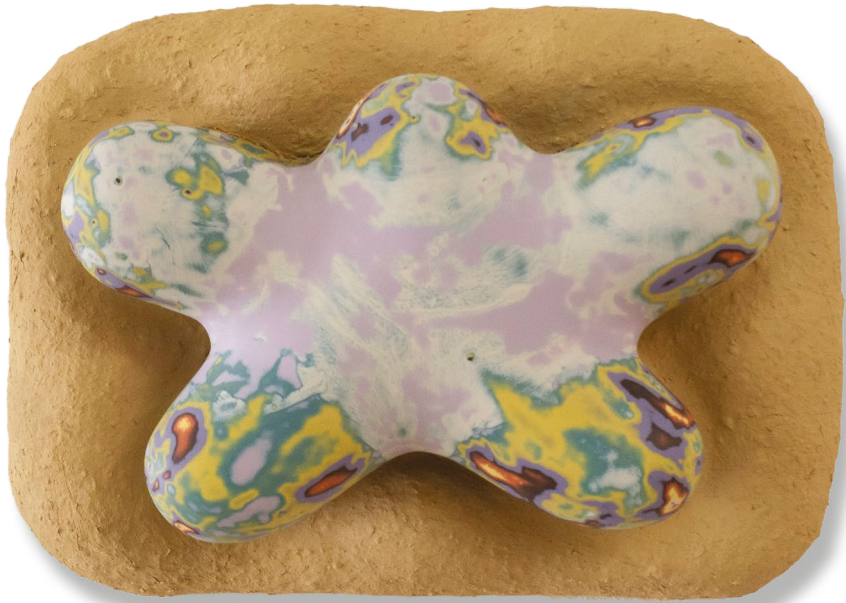
IDR 43.000.000



Cushioned Ground Island (2026)

acrylic, paper, coconut fiber, gesso, gypsum, resin, epoxy on foam and wood
41,5 cm (H) x 48,5 cm (W) x 13 cm (D)

IDR 43.000.000



Cushioned Ground Verge II (2026)

acrylic, paper, coconut fiber, gesso, gypsum, resin, epoxy on foam and wood
35 cm (H) x 48 cm (W) x 13 cm (D)

IDR 43.000.000

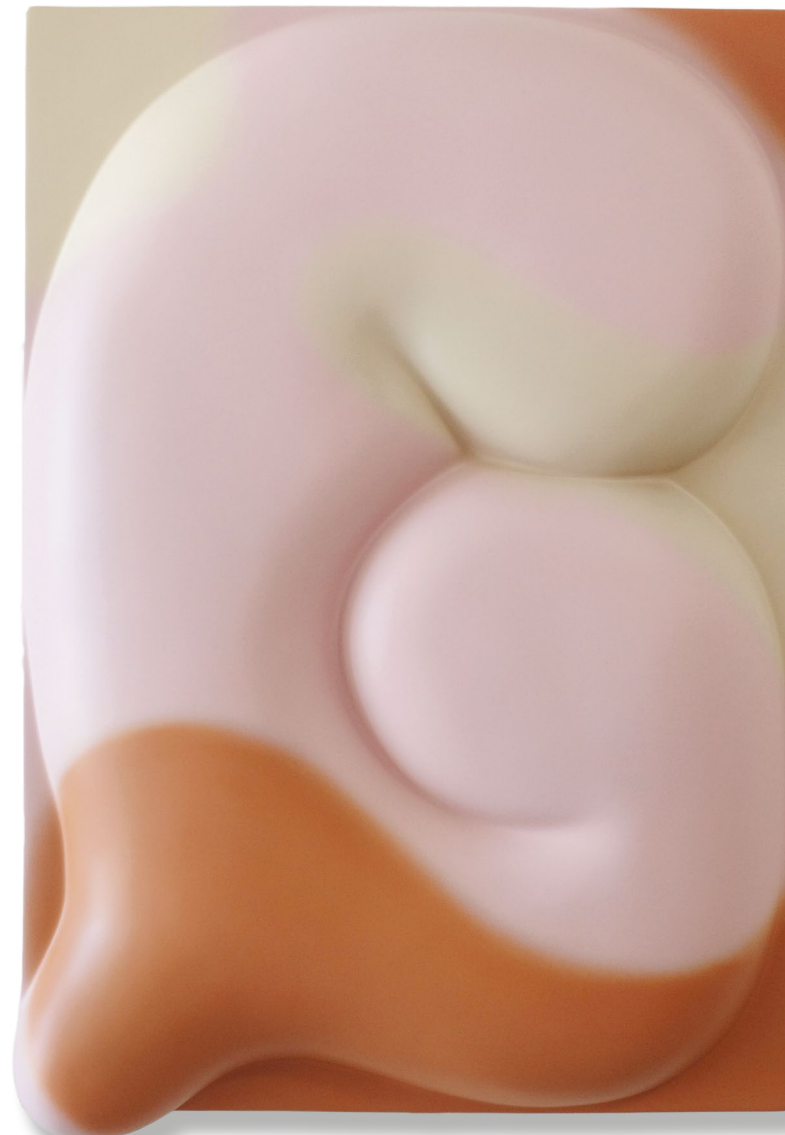




Maki Maki (2026)

foam, paper, fiberglass, acrylic on wood
107 cm (H) x 73,5 cm (W) x 14 cm (D)

IDR 58.000.000

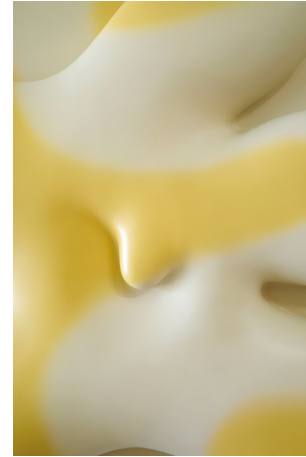


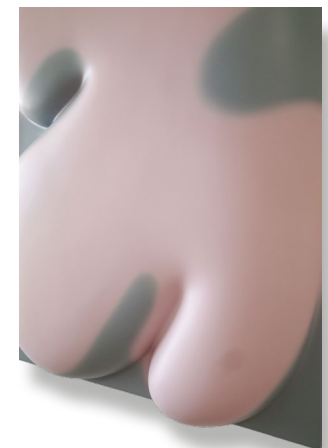


The Knot (2026)

foam, paper, fiberglass, acrylic on wood
86,5 cm (H) x 86,5 cm (W) x 13 cm (D)

IDR 60.000.000





Utsuroi (2026)

foam, paper, fiberglass, acrylic on wood
105 cm (H) x 73,5 cm (W) x 13,5 cm (D)

IDR 58.000.000



Uzu I (2026)

foam, paper, fiberglass, acrylic on wood
77 cm (H) x 77 cm (W) x 14 cm (D)

IDR 48.000.000

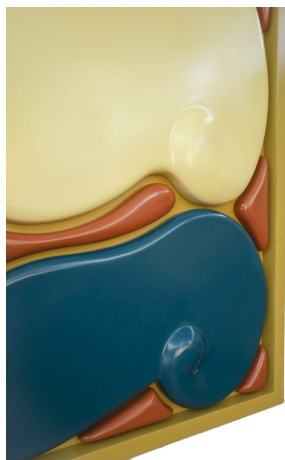




Uzu II (2026)

foam, paper, fiberglass, acrylic on wood
77 cm (H) x 77 cm (W) x 14 cm (D)

IDR 48.000.000

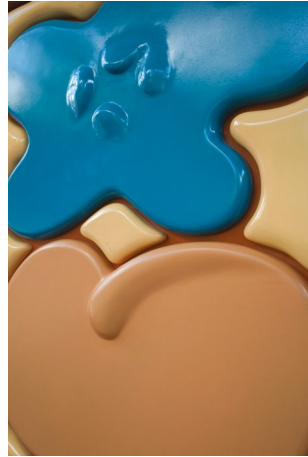


Interlock I (2026)

plywood, stone powder clay, and oil-based paint
79,5 cm (H) x 60 cm (W) x 4 cm (D)

IDR 38.000.000



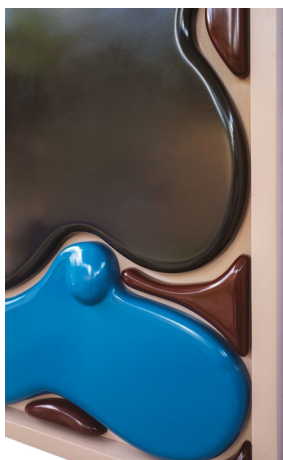


Interlock II (2026)

plywood, stone powder clay, and oil-based paint
79,5 cm (H) x 60 cm (W) x 4 cm (D)

IDR 38.000.000





Interlock III (2026)

plywood, stone powder clay, and oil-based paint
79.5 cm (H) x 60 cm (W) x 4 cm (D)

IDR 38.000.000





Clock Wise (2026)

acrylic, japanese clay, resin, putty, epoxy on stitched foam-filled canvas
23 x 23 x 8,5 cm

IDR 22.500.000



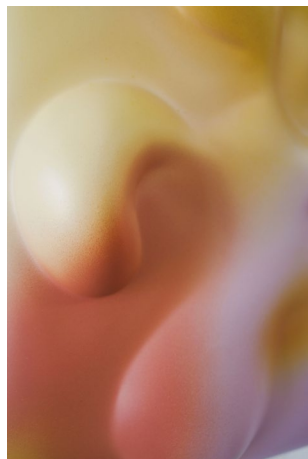


Nami Yama (2026)

acrylic, japanese clay, resin, putty, epoxy on stitched foam-filled canvas
16 x 27 x 8 cm

IDR 19.500.000





Saita (2026)

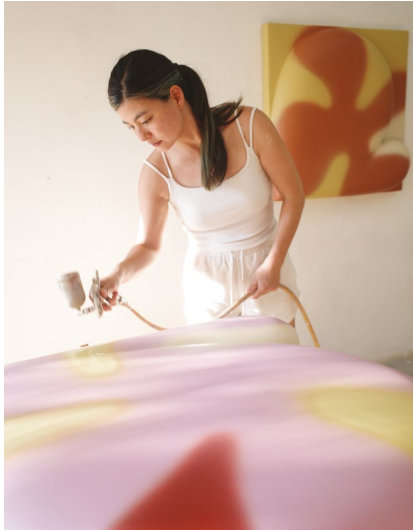
acrylic, japanese clay, resin, putty, epoxy on stitched foam-filled canvas
29 x 23 x 9 cm

IDR 27.000.000





KANOKO TAKAYA



Kanoko Takaya is an artist from Kyoto, Japan whose works explore the relationship between the human body, emotions, and self-discovery. She expresses these themes through the use of tactile and organic forms, as well as a vast exploration of materials.

In 2016, Kanoko moved to Bali, where she began to focus on introspection and discovering her inner self as an individual. In the process, she began using a variety of materials in her practice as a medium of self-expression. Her works attempt to transcend the boundaries of painting and sculpture by her endless experiments and unconventional use of techniques. Kanoko's works are characterized by curves and textures that evoke associations with the human body. As a result, her works often offer a sense of familiarity and intimacy to the audience.

At the core of her work is the pursuit of discovering the inner-self through intuitive expression and conscious decisions. By engaging with shapes, symbols and textures in habitual ways, she is free to create visual rhythms that convey her ever-changing state of mind. Kanoko's approach in her practice embraces her ability to be emotional yet rational with her artistic process.

SOLO EXHIBITION

- 2024 'Skin Ship' – Terada Art Complex II 4F, Loop Gallery, Tokyo, Japan
- 2023 'Te To Te' – Okyaku Gallery, Kochi, Japan
- 2022 'Kune Kune' – Semarang Gallery, Semarang, Indonesia
- 2021 'Naluri Arus: Instinct of the Current' – Artsphere Gallery, Jakarta, Indonesia
- 2014 'Lucky Indonesia' – H2O gallery, Kyoto, Japan

GROUP EXHIBITIONS

- 2026 'Cry Now' – Prestige Gallery, Singapore
'Art SG 2026' – Prestige Gallery, Singapore
'Gathering / Ground / Gesture' – Srisasanti Gallery, Jogja, Indonesia
- 2025 バグスクール2025: 'モーメント・スケープ' – Bug Art, Tokyo, Japan
'IN THE LOOP' – Frozen Foundation Meguro, The Loop Gallery Gallery, Tokyo, Japan
'TENGARA' – Ning Art Space, Yogyakarta, Indonesia
'In Her Hands' – Prestige Gallery, Singapore
'ENYU' – Haku, Kyoto, Japan

- 2024 'Tumbuh Rimpang' – Nonfrasa Gallery, Bali, Indonesia
Art Jakarta 2024 – Semarang Gallery, Jakarta, Indonesia
'ARTJOG 2024: Motif – Ramalan' – Jogja National Museum, Yogyakarta, Indonesia
Five Galleries Art Fair in Spiral – Tokyo, Japan
- 2023 'Auction of Fine Art' – Worthington's, Singapore
'Art Jakarta Garden' – Jakarta, Indonesia
'Broken White Project #19' – Ace House, Jogja, Indonesia
Printmaking collaboration with Devfto Printmaking Institute, Ubud, Bali, Indonesia
- 2022 'TITICARA' – ISA Art Gallery, Jakarta, Indonesia
'TITICARA' – Selasar Sunaryo Art Space, Bandung, Indonesia
- 2021 'Time Capsule' – CANS Gallery, Jakarta, Indonesia
'Take Me Back (to the Future)' – Project SUKU, Bali, Indonesia
'Nandur Srawung 8' – Taman Budaya Yogyakarta, Yogyakarta, Indonesia
'SENSING SENSATION' – Semarang Gallery, Semarang, Indonesia
'Project Mei Private Viewing' – Jakarta, Indonesia
- 2020 'Pegang – Pegang' – Titik Dua, Bali, Indonesia
'OPPO Art Jakarta Virtual 2020' – Bale Project, Bandung, Indonesia
'OPPO Art Jakarta Virtual 2020' – RUCI Art Space, Jakarta Indonesia
'ASMR Autonomous Sensory Meridian Response' – D Gallerie, Jakarta Indonesia
'Project Mei Virtual Exhibition' – Jakarta, Indonesia
'EQUIDISTANT' – Kohesi Initiatives, Jogjakarta, Indonesia
- 2019 'ARTSTARTUP100' – Daikanyama Hill Side Terrace F Building, Tokyo, Japan
'Pluralism' – Soup n'film, Jakarta, Indonesia
- 2018 'Main-Main with Kentaro Okawara' – Rumah23, Bali, Indonesia
'Sorry No Guestlist' – Anagra Gallery, Tokyo, Japan
- 2017 'Primitive Emotion' – Studio Eksotika, Bali, Indonesia
'23 Count Down Project' – Villa Rumah Dua Tiga, Bali, Indonesia
'Seed Of Memory' – Langgeng Art Foundation, Yogyakarta, Indonesia
'Bare Journal' – Cataodata, Bali, Indonesia
- 2016 'IMF Ubud International Festival' – ARMA Museum, Bali, Indonesia
'MASKS' – DIESEL ART GALLERY, Tokyo, Japan
'ABANDONED TREASURE' – House Bay Gallery, Yogyakarta, Indonesia
'GARA-GARA MOTIF' – ASP Gallery, Yogyakarta, Indonesia
'Macam-Macam Kanoko Takaya and Sigit Pamungkas' – H2O gallery, Kyoto, Japan
- 2015 'Surprise #9 Kriya Proudly Present' – Taman Budaya, Solo, Indonesia
'Gunungan International Mask & Puppets Festival' – Kota Baru Parahyangan, Bandung
- 2014 'ARTch! 持ち腐れと、誰が言った。展' – Tukur Buil, Kyoto, Japan
- 2013 'Creation 7 Kyoto Seika University' – Antenna Media, Kyoto, Japan

This publication was made in conjunction with

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written by
Nimas Selu Yasmine

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