

Takashi Horisaki: #InstaBonsai Kaiten Kuru Kuru
September 6-11, 2023

**Takashi Horisaki: #InstaBonsai Kaiten Kuru Kuru
SPRING/BREAK Art Show 2023: '!WILD CARD!' Exhibition**

[625 Madison Avenue New York, NY 10022](https://www.springbreakartshow.com/)

First Look | Wednesday, Sept 6th, 11AM - 5PM

Opening Night | Wednesday, Sept 6th, 5PM - 8PM

Regular Show Days | Thursday, Sept 7th - Monday, Sept 11th, 11AM - 7PM

Art Fair Info: <https://www.springbreakartshow.com/>

Tickets: <https://springbreakartshow.eventbrite.com>

Artwork E Sales: <https://springbreakartfair.com/>

<http://takashihorisaki.com>

Instagram: [@socialdress](https://www.instagram.com/socialdress)

#InstaBonsai #takashihorisaki #springbreakartshow



Takashi Horisaki, #InstaBonsai Kaiten Kuru Kuru, 2023, glazed ceramics, turntables, lights, Ikea shelving

#InstaBonsai Kaiten Kuru Kuru is a sculptural installation that continues Horisaki's ongoing *#InstaBonsai* series. Set within a sweeping greenscreen studio setting, the installation combines Horisaki's Instagram-inspired playfully irreverent ceramic bonsai with prefabricated Ikea shelving and electronic turntables used for photographing commercial items on Instagram, TikTok, and Facebook Videos. Like previous iterations of the *#Instabonsai* series, *#InstaBonsai Kaiten Kuru Kuru* addresses histories of display and promotion developed alongside the commodification of flora since the colonial era. With a focus on contemporary techniques of display specific to the social media era expanded to monumental proportions, however, *#InstaBonsai Kaiten Kuru Kuru* considers how social media manipulates questions of scale, materiality, and desire. Using readymade consumer-oriented ceramic supplies while touching on themes of reproduction, ornament, dimensionality, and orientalism through the lens of an adamantly handmade sensibility, Horisaki considers how the physicality of social media production—represented here by the photo studio and photography's frontal nature—shifts the materiality, impact, and meaning of cultural circulation.



Initially inspired by the variety of forms that “bonsai” took under the hashtag *#bonsai* on Instagram, *#InstaBonsai* is a series of ceramic cactus planters, sculptures, photographs, Instagram posts, postcards, and drawing that consider the circulation of images and culture in the age of social media. Bonsai as a form were initially codified in the early 20th century, as a result of being featured as “traditional” cultural products (adapted from Chinese horticultural techniques) in nineteenth century Japanese pavilions at the earliest World’s Fairs. Their forms and presentation are thus intimately tied to cultural politics and colonial trade much as the circulation of tropical indoor plants was promoted by European industrial fair presentations and the trade in cacti has been accelerated by social media nomadic lifestyle images. How do the pressures of social



media in late-stage capitalism reshape our ideas of traditions and cultural appropriation/adaptation? And how does the material difference between different physical media—Instagram images, printed photographs, ceramic sculptures, emails, physical postcards, etc—further inflect the new iterations that emerge?

BIO

TAKASHI HORISAKI is a sculptor and community-based artist living in New York. His practice explores the relationship of architecture, the built

environment, and material culture to issues of social inequality, community-building, migration, identity, and cultural circulation. His work has been exhibited internationally at venues including New Orleans’s Prospect.1 Biennial (2008), the Incheon Women Artists Biennale, Korea (2009), the Contemporary Art Museum St. Louis (2012), and Seoul Art Space Geumcheon (2012). He has received commissions from organizations including Sculpture Center, NY; Socrates Sculpture Park, NY; the Queens Museum of Art, NY; Recess SoHo and the Storefront for Art and Architecture, NY. His work has also been shown at venues including Space 776 (NY, 2022); NJCU Visual Arts Gallery (Jersey City, 2022); Impact 11 (Hong Kong, 2021); SPRING/BREAK Art Show (2020, 2017, 2016, 2012); Azumatei Project (Kanagawa, 2020); Komagome Soko (Tokyo, 2019); BankArt 1929’s R16 Studio (Yokohama, 2018); Spring/Break Art Show’s BKLYN IMMERSIVE (NY,

2017), Abrons Arts Center Gallery (NY, 2013, 2011); the Deutsches Hygiene-Museum, Dresden, Germany (2008); and Flux Factory Inc., Queens (2006, 2007). Horisaki's work has been discussed in such publications as *ArtNews*, *Artsy*, *Art in America*, *Artforum*, *ArtReview*, *The New York Times*, the *Brooklyn Rail*, the *Huffington Post*, *Hyperallergic*, NPR's *Studio 360*, the Goethe-Institut's *Humbolt Magazine*, *The News Hour with Jim Lehrer*, the *NEA Arts Magazine*, the *Art21 Blog* and *Bijutsu Techō*. Horisaki holds an MFA from Washington University in St. Louis, a BFA from Loyola University in New Orleans, and a BA in Art History from Waseda University.

ABOUT SPRING/BREAK Art Show

SPRING/BREAK Art Show is NYC and LA's curator-driven art fair during Armory Arts Week and Frieze Arts Week Los Angeles. With over 120 curatorial projects, 150 curators and 400+ artists, SPRING/BREAK is a destination for art enthusiasts to experience contemporary art by established and emerging artists.

Our mission is to provide free exhibition space to independent curators during an international arts week. Guest Passes help our initiative to continue SPRING/BREAK and support independent curatorial visions. We appreciate your support.

The art fair is a curated exhibition around a central theme. The 2023 theme of SPRING/BREAK Art Show New York City is **WILD CARD**.

Please join us for an exciting week as we reconsider our location in the former offices of Ralph Lauren's HQ at 625 Madison Avenue.

Special Projects, programming and events will be announced on our website as confirmed. To purchase artwork and more information, visit www.springbreakartfair.com