

Kazuharu Enami Solo Exhibition
- Having been a shallow dream -

7th – 25th May 2026

【Open】 11:00 【Close】 19:00

【Closing days】 Tue & Wed

【Archived the exhibition】

Introduction

I had seen a preying woman image in a photograph book, I don't clearly remember where the photo had been taken in, that showed me pieces of people's life in the region. Dry land, many farm animals, small flowers, a person who painting her house wall and others, turning a lot of pages, I saw the rich emotional life in this region and at the end of it, I faced that women. Closing eyes and prostrating herself, the women preyed in the photo. She appeared very pure, without calculating, and I was deeply moved by how clear and beautiful a human being can be when she prays from the depths of her own heart. I have never been able to forget her.

The person who showed me the photograph book was just Kazuharu Enami. He found it while he had studied abroad, Italia, he was 43 years old, near the end of his stay there. I knew that Emami was an oil painter but after studying art in Italy—the homeland of oil painting—for one year, he let go of oil paintings. He said that discovering this book made him change his paintings.

We all live in lands shaped by their own environments, cultures, and histories. Wherever we are from, these elements bring us both benefits and hardships. It is not easy for people to notice that what feels “ordinary” to them is, in fact, something unique to their land and culture. However, once we are given such an opportunity, scenes from our daily lives—things that may seem boring or unremarkable—are shifted dramatically. Due to the photographs teaching him the brilliant life in an environment like sand blowing, he focused on the field he was born in. As a result, his painting style were changed, and he began using various materials given by fields and cultures of his home country, Japan, to create his works.

From the ordinary to sacred, twenty artworks by Kazuharu Enami have now arrived at my gallery. They may make you feel familiar, but we can't find the same things around us, it seems possible to find these, but it's not. So, there are atmospheres like nostalgic illusions in the art. As I looked at them one by one, I naturally remembered the beauty of the above woman. I felt that same beauty in Emami's art, it is clear, deep and very quiet. Intuitively, I realized that his art is just like 'prayer' in itself. When a human prays from the deepest inner space—perhaps there is the origin of his mentality and spirit—his abstract world could expand endlessly. And when we try to think about such profound things using language, we easily reach the limits of what words can express. It is like gazing toward infinity, it may have always no shapes, or like receiving endless sunlight with own two hands. I feel that such 'wordless things' flow quietly at the deepest core of Enami's art.

KUJIRANO HONE GALLERY

Mikiko Iida, 2026.

K U J I R A N O H O N E G A L L E R Y

About Kazuharu Enami

Kazuharu Enami, a Japanese painter, was born in 1952 in Hyogo Prefecture. He lives and works in Yamanashi Prefecture.

He uses acrylic paint, pastels, sumi (black ink), pigments, diatomaceous earth, wall clay, fabric, putty, and other materials to create his artworks.

Before beginning a work, he does not have a fixed final image in mind. He mixes various materials on the support and, at times, shaves or washes them away, gradually creating his distinctive textures. When colors, shapes, or lines naturally emerge on the surface, he captures the images they evoke in his mind and deepens them to become motifs.

This process is like creating existence out of nothing. The “existences” that arise from Enami’s work can appear only as forms shaped by his experiences, senses, insights, thoughts, and all that he has accumulated throughout his life. For Enami, painting is an act of revealing his truly life. In this way, his art naturally has a one and only style, and it is expressed in a highly fascinating manner.

Enami’s main form of work is tableau paintings using wooden panels as supports. In recent years, he has also produced a series of drawings on paper, enriching the surfaces with pen lines.

He began exhibiting his work in 1981. Since 1991, his primary exhibition format has been solo exhibitions. He has continued to present his work in galleries throughout various locations in Japan, and the “Kazuharu Enami Solo Exhibition 2026” currently being held marks the 128th edition of his solo exhibitions.

He is also a member of Kokugakai, an association of Japanese artists founded in 1918. (The sentence by Mikiko Iida)

【Main galleries】

Harper's Mill (Kofu,Yamanashi) / Gallery So (Ginza,Tokyo) / Gallery Create Raku(Kyoto) / Yamaguchi Gallery(Chiba) / KUJIRANO HONE GALLERY(Chiba) / ART GALLERY HAFU(Niigata) / MATSUYA GINZA(Department gallery,Tokyo) / Hankyu Department Store Umeda(Department gallery, Osaka)

【Public collections】

Yamanashi Prefectural Museum of Art / Yamanashi Prefectural University / Yamanashi Eiwa University / Cultural Division of Yamanashi Prefecture / Cultural Division of Kobe city / Naniwa City Hall

From Artist Statement

I usually use the Fifty Sounds Table of the Japanese syllabary (*1) when writing sentences on my smartphone. However, I had never really paid attention to Iroha Uta (*2), another Japanese syllabary that also functions as a poem and is no longer commonly used today.

Recently, I reread Iroha Uta, and I was surprised by how quietly profound the poem is. I strongly felt a sense of transience and a deep philosophy rooted in the Japanese spirit.

Ui no okuyama kefu koyete, asaki yumemiji yoimo sezu (*3)

I felt that this verse expressed a conclusion to what I have long been thinking.

That is, we should not seek to paint skillfully, pursue fame, or aim to be in high demand as artists, nor should we become full of ourselves. We should continue painting until intentional acts themselves fade away. This, to me, is exactly the path of a painter's life.

(This is my opinion.)

I would be very pleased if you would visit my exhibition.

By Kazuharu Enami

* (1) Fifty Sounds Table of the Japanese syllabary:

The main system of Japanese syllabary used today. It is arranged vertically according to vowels and horizontally according to consonants.

* (2) Iroha Uta:

A poem composed of 47 kana characters, each appearing only once. The author is unknown. It is believed to have been created between the late 10th and mid-11th centuries.

* (3) Ui no okuyama kefu koyete, asaki yumemiji yoimo sezu (有為の奥山 今日越えて 浅き夢見し 酔いもせず):

This is the latter half of Iroha Uta. Its meaning is not clearly defined, but it is generally understood as expressing a sense of impermanence rooted in Buddhist philosophy.



Releasing a bird

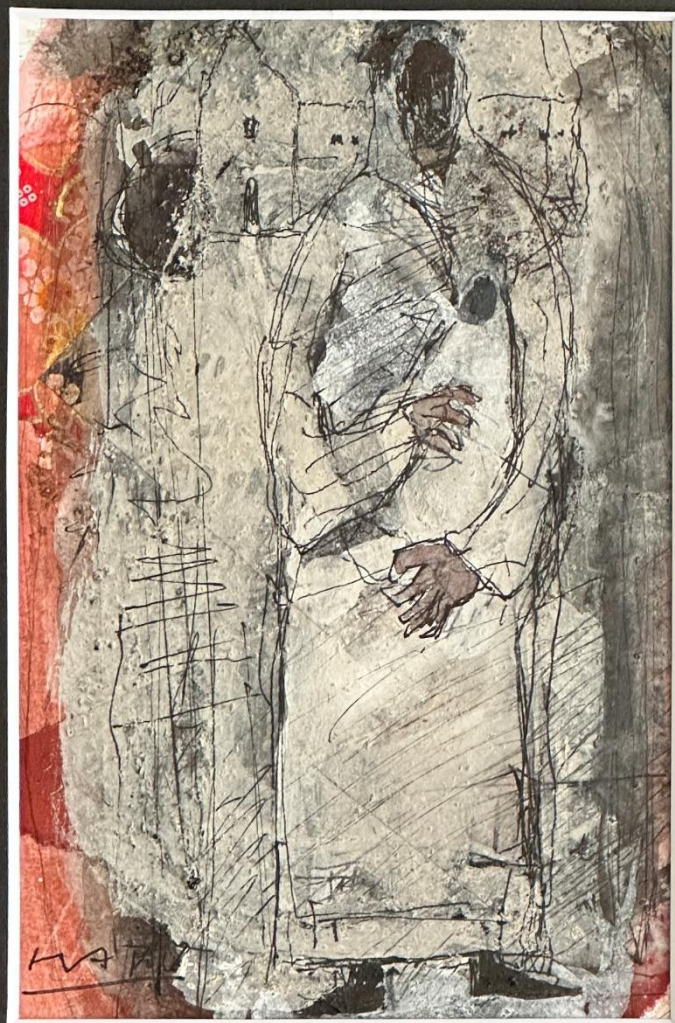
【Artist】 Kazuharu Enami

【Year】 2026

【Size】 23×17cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

※Private Collection



It's my life

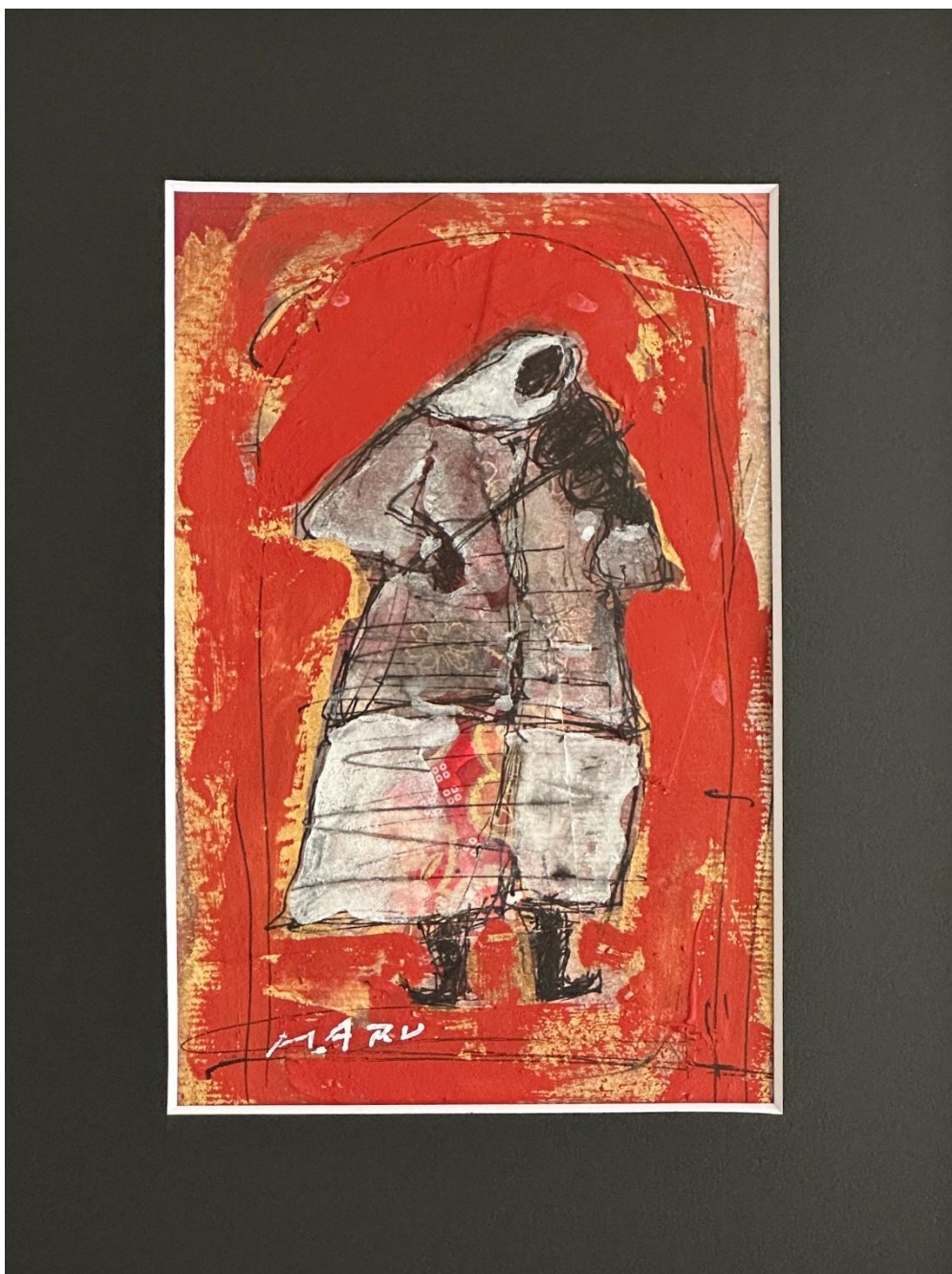
【Artist】 Kazuharu Enami

【Year】 2026

【Size】 20×13cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

KUJIRANOHONE GALLERY



Ballada

【Artist】 Kazuharu Enami

【Year】 2026

【Size】 20×13cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

※Private Collection

KUJIRANOHONE GALLERY



Gallop

【Artist】 Kazuharu Enami

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KUJIRANOHONE GALLERY



Finale

【Artist】 Kazuharu Enami

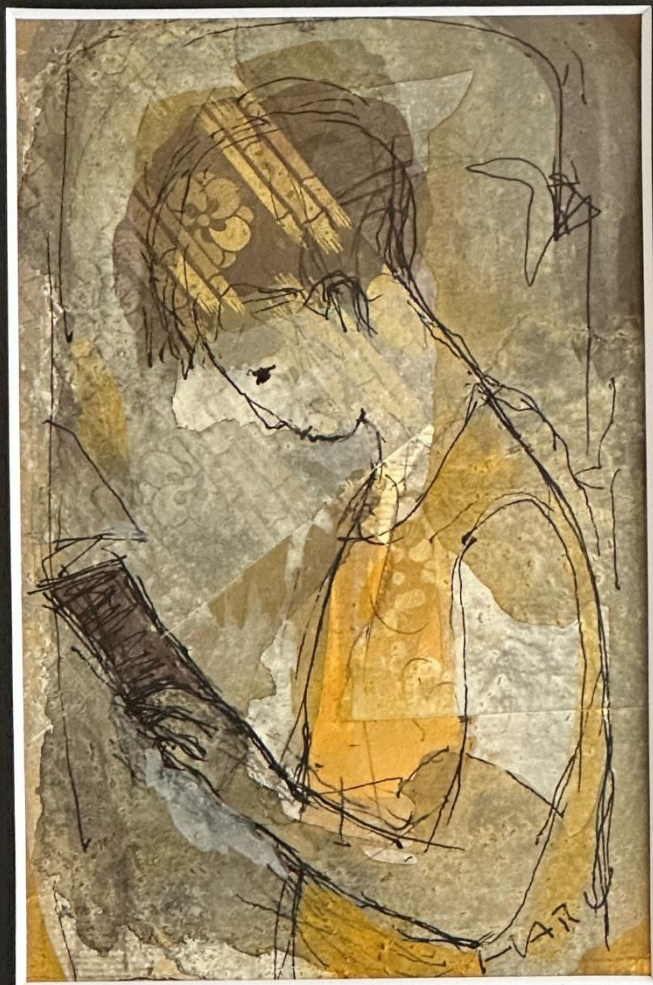
【Year】 2026

【Size】 20×13cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

※Private Collection

KUJIRANOHONE GALLERY



Incoming call

【Artist】 Kazuharu Enami

【Year】 2026

【Size】 20×13cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

※Private Collection

KUJIRANOHONE GALLERY



Wintering

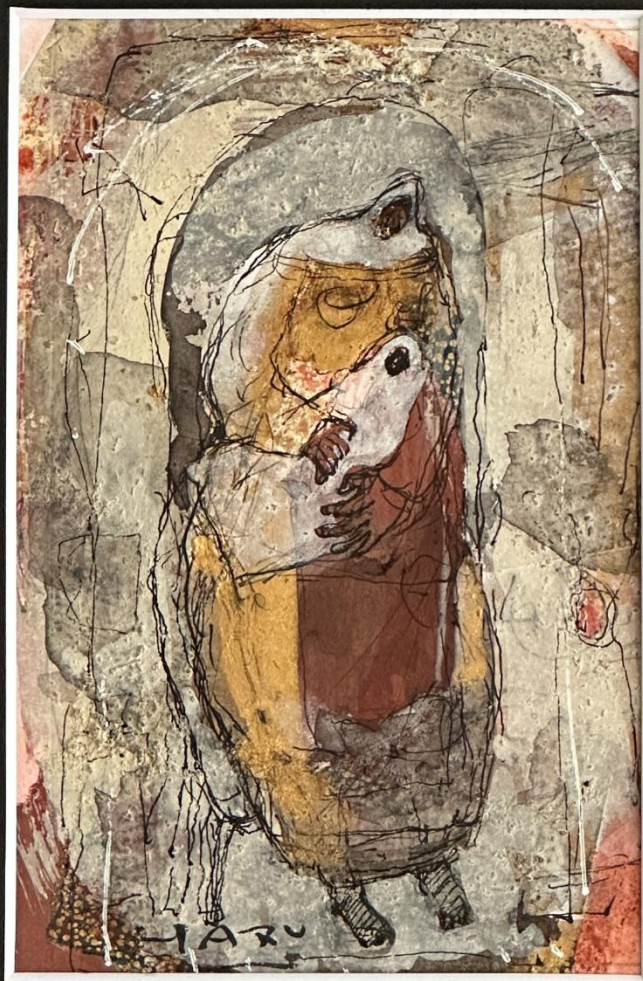
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【Year】 2026

【Size】 20×13cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

※Private Collection



Mother and Child

【Artist】 Kazuharu Enami

【Year】 2026

【Size】 20×13cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

KUJIRANOHONE GALLERY



Nostalgia -Rokkakudo-

【Artist】 Kazuharu Enami

【Year】 2026

【Size】 20×13cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

※Private Collection

KUJIRANOHONE GALLERY



Harp

【Artist】 Kazuharu Enami

【Year】 2026

【Size】 20×13cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

KUJIRANOHONE GALLERY



There's tomorrow

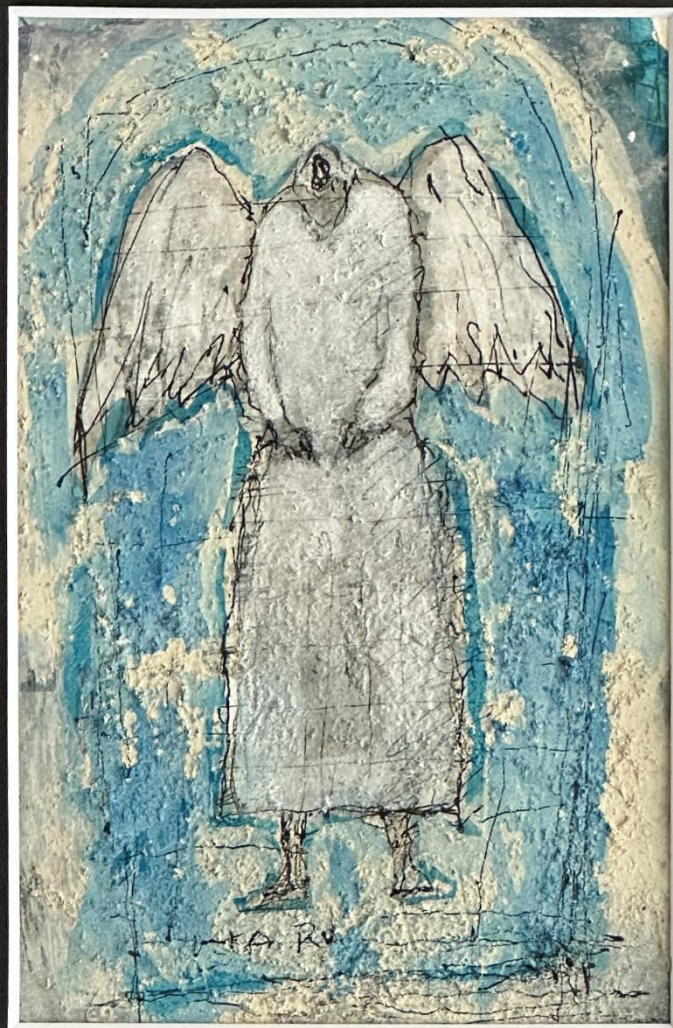
【Artist】 Kazuharu Enami

【Year】 2026

【Size】 20×13cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

KUJIRANOHONE GALLERY



A figure of good luck

【Artist】 Kazuharu Enami

【Year】 2026

【Size】 20×13cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

※Private Collection

KUJIRANOHONE GALLERY



A sonata

【Artist】 Kazuharu Enami

【Year】 2026

【Size】 22×15cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

※Private Collection

KUJIRANOHONE GALLERY



A musician's journey

【Artist】 Kazuharu Enami

【Year】 2026

【Size】 22×15cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

KUJIRANOHONE GALLERY



Cathedral -Sicilia-

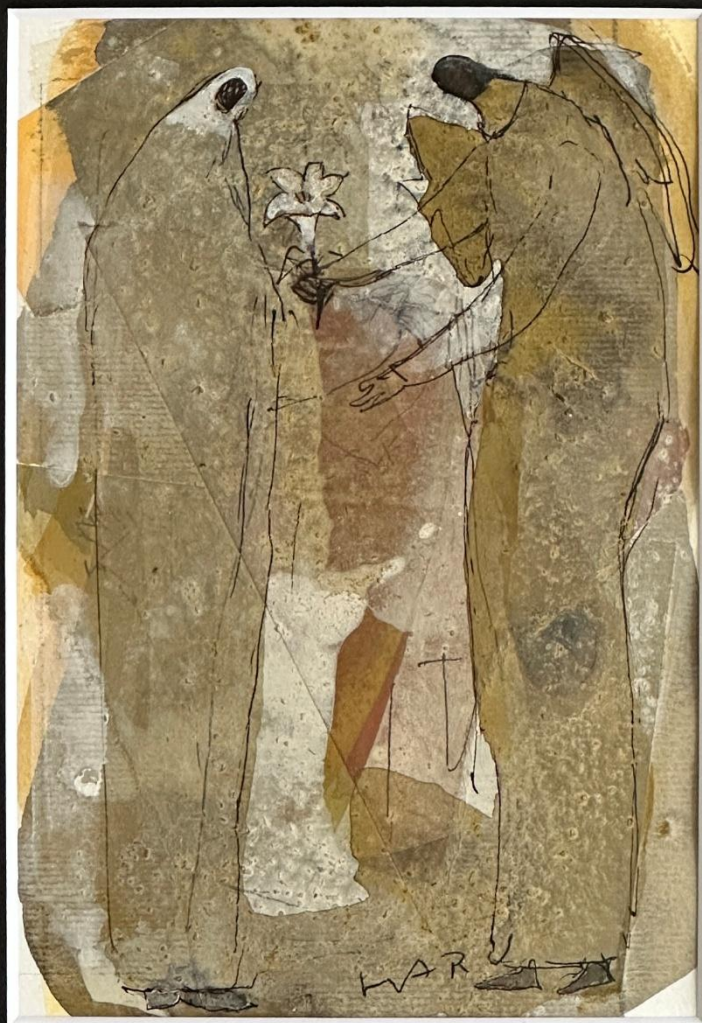
【Artist】 Kazuharu Enami

【Year】 2026

【Size】 22×15cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

KUJIRANO HONE GALLERY



Promise

【Artist】 Kazuharu Enami

【Year】 2026

【Size】 22×15cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

※Private Collection

KUJIRANOHONE GALLERY



Summer girl

【Artist】 Kazuharu Enami

【Year】 2026

【Size】 22×15cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

※Private Collection

KUJIRANOHONE GALLERY



A nomadic family

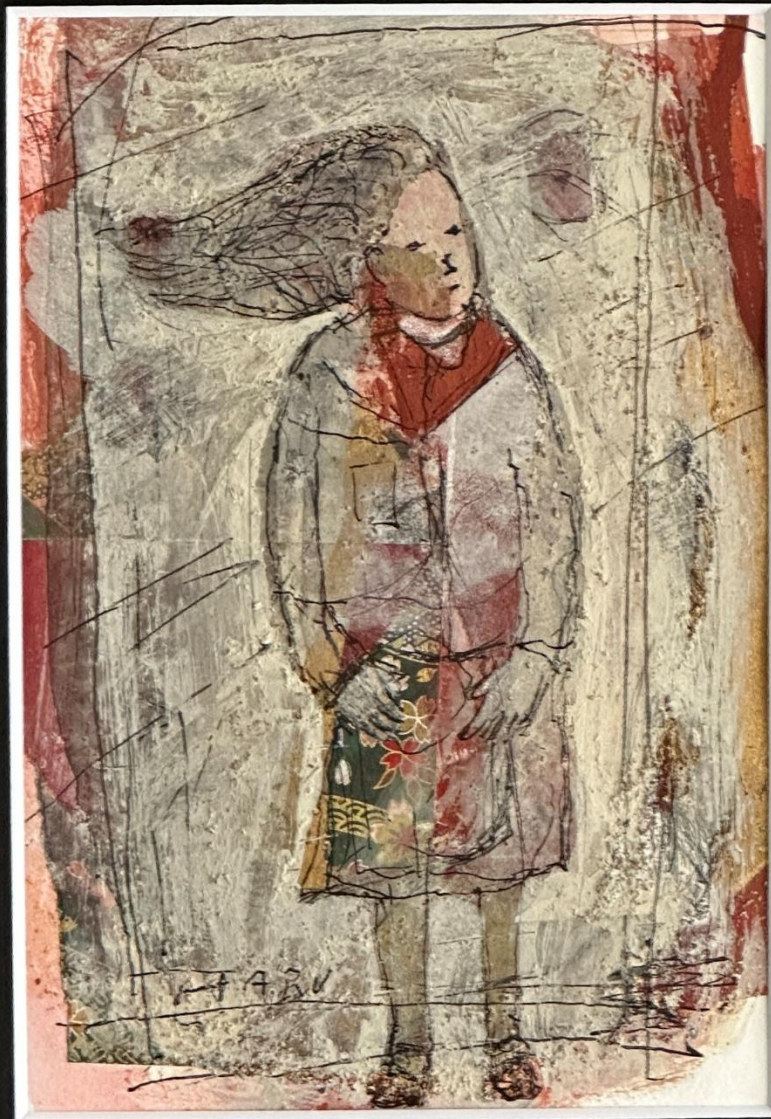
【Artist】 Kazuharu Enami

【Year】 2026

【Size】 22×15cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

KUJIRANOHONE GALLERY



A brewing storm

【Artist】 Kazuharu Enami

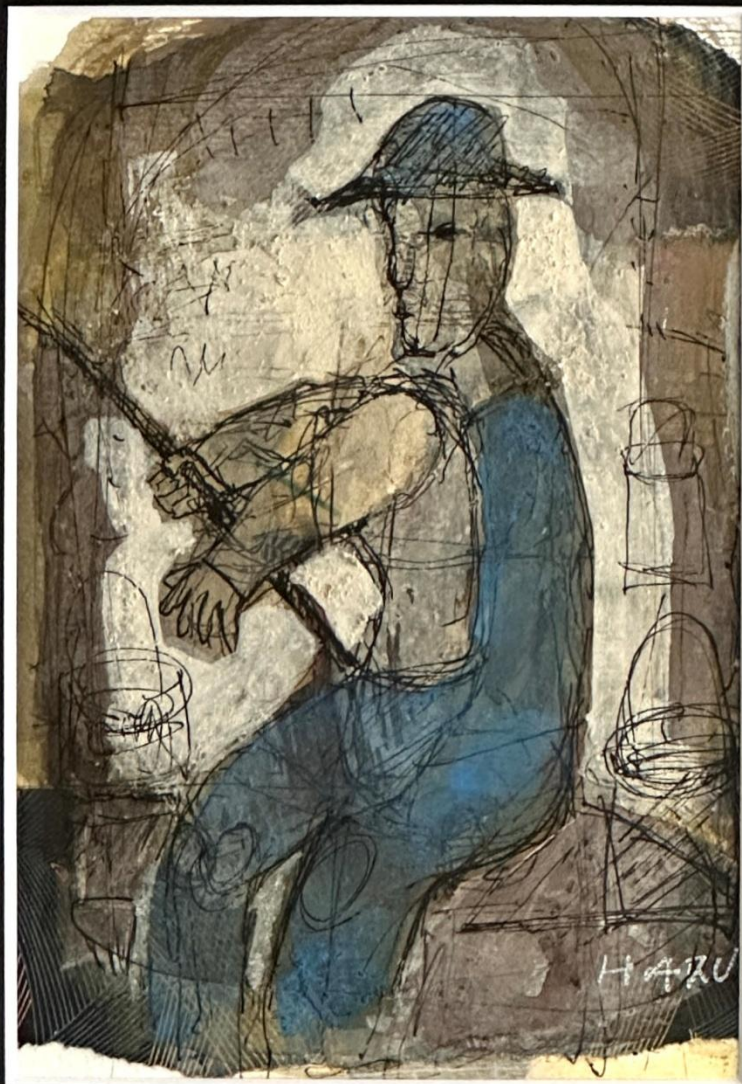
【Year】 2026

【Size】 22×15cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

※Private Collection

KUJIRANOHONE GALLERY



A man who enjoys his holiday

【Artist】 Kazuharu Enami

【Year】 2026

【Size】 22×15cm

【Materials】 Paper / Chiyogami, earthen, Sumi, pigment, glue, acrylics, pastel, etc.

KUJIRANOHONE GALLERY