

To paint is not to transcribe what is visible. It is to construct, from the ground up, the conditions under which a subject can exist within the picture plane.

Objects that have fulfilled their purpose have already ceased to be something. They continue, quietly, as presence alone. When function falls away, structure emerges more purely, and what remains appears weightless.

My painting stands on the premise of seeing.



Nothing stays, 2024,
2025, Oil on chalk
ground on panel, 567 ×
422 mm (22.3 × 16.6
inches)

ARTIST STATEMENT

To paint is not to transcribe what is visible. It is to construct, from the ground up, the conditions under which a subject can exist within the picture plane.

This attention extends to every point in the background. The texture of a wall, the circulation of light, the density of the air surrounding the subject, these are not atmosphere. They are the conditions that allow the subject to be there. Everything depicted is held within the same necessity.

Objects that have fulfilled their purpose have already ceased to be something. They continue, quietly, as presence alone. This is why the work turns towards what is broken, what is incomplete. When function falls away, structure emerges more purely, and what remains appears weightless.

In the process of tracing a motif, I mistake proximity for familiarity. Yet the closer I come, the more the object's own time—a time I cannot know—asserts itself, and the subject recedes.

The marks and fractures of a motif removed from its original place are understood as loss of role or function. More often than not, this is a judgment imposed from outside. Without knowing what

something once was, one cannot determine where it is broken. The days that continue within this ambiguity and silence carry a certain emptiness, yet they are entirely ordinary.

My painting stands on the premise of seeing.

BIOGRAPHY

Takahashi's painting practice centers on objects that have lost their original function—things that have served their purpose and remain only as presence. Her work constructs the conditions for a subject to exist within the picture plane, attending to every element with equal structural necessity.

Born in 2001, Fukushima Prefecture. BFA in Oil Painting, Musashino Art University, 2024. MFA in Oil Painting, Musashino Art University, 2026.

CV

EDUCATION

2024 Musashino Art University, Department of Oil Painting, Faculty of Fine Arts, BFA

2026 Musashino Art University, Graduate School of Fine Arts, Oil Painting Course, MFA

GROUP EXHIBITIONS (SELECTED)

2025 *The 34th Scholarship Art Exhibition*, Sato Museum of Art, Tokyo
Suwa Atsushi Lab Exhibition: LINGUA FRANCA, Chotei Gallery, Tokyo

2024 *Tranquility -Kanda Azusa and Takahashi Misaki Two-Person Exhibition-*, Flew Gallery, Tokyo
Suwa Atsushi Lab Exhibition: MELTING POT, Chotei Gallery, Tokyo
FIRST CONTACT, REIJINSHA GALLERY, Tokyo
Ouka Touri, Mononoaharewo, Fukuoka

2022 *The 9th Future Exhibition -Nichido Gallery University Student Support Program-*, Nichido Gallery, Tokyo
Spark Exhibition, Arai Gallery, Tokyo

AWARDS & GRANTS

2026 Musashino Art University, Excellence Award for MFA Thesis Exhibition

2025 The 34th Scholarship Art Exhibition (Sato Museum of Art): Namura Taiseido Award,
Matsuda Oil Paint Award, PIGMENT TOKYO Award
Sato International Cultural Scholarship Foundation, 34th Scholar

- 2024 Musashino Art University, BFA Graduation Exhibition Excellence Award and Mikumo Shonosuke Award
- 2022 Musashino Art University, Oil Painting Department Competition, Suwa Atsushi Award
Hanau Art Promotion Foundation, Realist Painter Development Grant
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