



YUMIKO CHIBA ASSOCIATES



Mieko SHIOMI, *Bottled Music* (#6 *Frizon Twelvetones*, #9 *Ready to Blend Expressions*, #10 *Time-Capsules*, #12 *Sonic Palindrome - twin bottles*, #14 *Dream Inducer*), 1993

Art | Basel Hong Kong

Booth 3C20

Friday, March 29 - Sunday, March 31, 2019

Private View (by invitation only): **Wednesday, March 27, 2019 and Thursday, March 28, 2019**

Vernissage: **Thursday, March 28, 2019**

Teppei KANEUJI
Jiro TAKAMATSU
Motohiro TOMII

Mieko SHIOMI
Yuken TERUYA
Takuma UEMATSU

For Art Basel Hong Kong 2019, Yumiko Chiba Associates will present a selection of Japanese emerging and established artists. Coinciding with two-person's show of Mieko Shiomi (one of the prominent Fluxus members) and Takuma Uematsu at Yumiko Chiba Associates Tokyo in March 2019, the gallery booth will dedicate a collaboration space showing the works by the both artists including unseen new works. Another highlight includes new sculpture by Motohiro Tomii utilizing his celebrated acrylic board and origami paper, and a series of Teppei Kaneuji's 'Ghost in the Liquid Room' works that was shown at his recent successful solo exhibition "ZONES" at Marugame Genjiro-Inokuma Museum of Contemporary Art (MIMOCA), Japan in 2016.



Teppei KANEUJI
Ghost in the Liquid Room (Make-up Shadow) #2

2016
 Inkjet print on paper, wood, metal fittings
 211 x 176 x 41.5 cm
 Unique



Teppei KANEUJI
White Discharge (Figure/Army)

2012
 Plastic figures, gesso, wood
 70x43x44(H) cm
 Unique



Teppei KANEUJI
Ghost in the Liquid Room (Make-up Shadow/ Mobile) #8

2016
 Inkjet print on paper, wood, metal fittings
 140 x 123 x 1.2 cm
 Unique

Teppei Kaneuji (1978-)

Teppei Kaneuji uses objects in his surroundings as materials to make his work; he cut them out to rejoin them, a collage-like method that reinterprets existing contexts. Kaneuji has explored a methodology for his art production through connections with others and generated large-scale installations that enlivened a given environment in any sites available for him. An example of such works was a carousel located in outdoor. Kaneuji has also worked on stage art, which led to the public performance of a play that employed as its theme the very concept of his sculptural work titled *Tower* that was also its stage set. He is an artist who continues to create in an ever-expanding dimension.



Mieko SHIOMI
Events & Games 1963-1964

1964/2005
photograph, papers, plastic box
16.7 x 14 x 5 cm (box size)

Edition of 80



Mieko SHIOMI
Assorted Spices for Dinner & Daydreams

1995
wood, paper, plastic, glass, gelatin,
spices

16(H) x 5.5 x 5.5 cm (bottle)
21.5 x 12.8 x 9.5 cm (wood box)

Edition of 12

Mieko Shiomi (1938-)

Mieko Shiomi formed a *Group Ongaku* with Takehisa Kosugi and others while she was in university to play improvisational music or produce tape music. In the early sixties, she was introduced to Fluxus by Nam June Paik and went to New York where she participated in many Fluxus events. The range of her activities is wide and she has attempted mix-ups of various genres such as music, films, art, choreography, and others. In recent years, she has developed an interest in the electronic technology and has published chamber music that focused on the elements of language and sound as well as some theatrical pieces. Her performances join sound and visual elements with poetic ideas and an original method.



Jiro TAKAMATSU
Compound

1976
wooden stick, watercolor, paper
46.2 x 35.7cm (sheet)
48.0 x 37.5 x 3cm (framed)

Unique



Jiro TAKAMATSU
Guleesh

1976
pencil, bodycolor, Kent paper
35.6 x 49.0cm (sheet)
42.3 x 52.5 x 3cm (framed)

Unique

Jiro Takamatsu (1936-1998)

Jiro Takamatsu who is considered as a pioneer of Conceptual Art in Japan worked with a wide range of media from installation, painting sculpture, and mural to photography and film, which led him to develop various styles. Takamatsu canceled the functions and meaning of the materials he used and many of his works that bore abstract and anti-artistic touch urged people to think and became a thinking agent itself, which led to a successful creation of a new relationship between arts and the real world. Takamatsu is highly recognized around the globe as an artist that largely influenced the Conceptual Art movement in Japan.

Takamatsu's works are included in prominent collections internationally, such as Tate Modern; Solomon R. Guggenheim Museum; Dallas Museum of Art; The Museum of Modern Art, New York; Museum of Contemporary Art Tokyo. In 2017, "The Temperature of Sculpture", Takamatsu's first institutional solo exhibition outside of Japan was held at Henry Moore Institute in Leeds, England.



Yuken TERUYA
Notice-Forest (David Morris)

2014
paper bag, velvet
48(W) x 44-53(D) x 12(H) cm

Unique

Yuken Teruya (1973-)

Besides focusing directly on the theme of social issues primarily related to his native Okinawa, Yuken Teruya uses objects that are available in our daily life such as toilet-paper-roll tubes, shopping bags of clothing brands or fast food restaurants, and shoe boxes as materials of his work to utilize their significance for his artistic expressions, but he also shifts his viewpoint and alter his materials' original usage in order to dissimilate their meanings, thereby illustrating the issues that are normally overlooked or social frameworks as universal themes.

Teruya explains; In my *Notice-Forest* series, a tree stands inside either paper bags or shopping bags. While it seems like the bag is holding the fragile tree inside, the bag actually combines with the tension of the tree to hold the bag up. It is a microcosm of the initial tree's strength. The trees are "portraits," with each referencing a specific, existing tree from a photograph.



Motohiro TOMII
Gold Finger (124/77)

2019
plasterboard, plywood,
9548 drawing pins
140.4×88.7×4cm (panel size)
136.4×84.7×0.1cm (work size)

Unique



Motohiro TOMII
board paper board (half origami)

2019
acrylic board, half cut-off origami paper
45×45×42(H)cm

Unique

Motohiro Tomii (1973-)

Tomii's works are created with made-up articles such as pencils, hammers, and some trivial objects on a street, in which unsubstantial meaning and realistic elements in sight are composed, and they stand on their own, being only themselves. Those made-up articles evoke various meanings and definitions by themselves. Tomii changes the function, condition, and definition of the material itself into something new by his work and presents it as a completely different object. For him, creating artwork is "a quest for a quality of incomprehensibility."

Since 2008, Tomii has been holding this solo exhibition, "Special Exhibition = Permanent Collection Exhibition" at ARCUS Studio in Ibaraki, in which he carries out the experimental show that is not finished until the work rust away. Along with everyday-updated *Today's sculpture* series on Twitter (twitter.com/mtomii), Tomii works as a critic to consider the existing exhibition space or system.



Takuma UEMATSU
animal - palette II

2019
FRP, water color, caster
50 x 51 x 22 cm

Unique

Takuma Uematsu (1977-)

Takuma Uematsu uses natural materials such as crystals, coral, mounted animals as metaphors of relationships in society in order to question the value of life in the modern world. Uematsu presents to us the composition of the new world that is a diversified relationship.

With a theme of a relation between materiality of the body and life, Uematsu creates the installations in which various artificial materials and natural objects are freely combined, as well as the formed works with animals' shapes. They seem to be contrary each other at first, however their mutual fluid connection has given birth to novel images and expressed new possibility of life.

Uematsu's dynamic installation using agate and mirror was shown at Art Basel Hong Kong in 2013 at the Encounter section which was curated by Yuko Hasegawa.

