



YUMIKO CHIBA ASSOCIATES



Teppei KANEUJI, *Teenage Fan Club #109, #110*, 2022

# Kiaf SEOUL

COEX 1F, Hall A&B, Grand Ballroom,  
513, Yeongdong-daero, Gangnam-gu, Seoul

VIP, PRESS Opening | September 2, 2022 (14:00 – 20:00)

General Admission | September 3-5, 2022 (11:00 – 19:30)  
September 6, 2022 (11:00 – 17:00)

## Booth B01

David SHRIGLEY | Motohiro TOMII | Teppei KANEUJI | Wonho LEE



Yumiko Chiba Associates is pleased to present works by **David SHRIGLEY**, **Motohiro TOMII**, **Teppei KANEUJI** and **Wonho LEE** for Kiaf SEOUL 2022.

**David Shrigley** was born in 1968 in Macclesfield, UK. He is based in Brighton, UK. Shrigley is best known for his distinctive drawing style and works that make satirical comments on everyday situations and human interactions. Whilst drawing is at the centre of his practice, the artist also works across an extensive range of media including sculpture, large-scale installation, animation, painting, photography and music. Shrigley was a Turner Prize nominee in 2013, following his major mid-career retrospective *Brain Activity* at Hayward Gallery in London. In September 2016 his monumental sculpture 'Really Good' was unveiled in Trafalgar Square in London for the Fourth Plinth Commission. From 2015 to 2018 the British Council-organised solo exhibition *Lose Your Mind* travelled to six venues, including Power Station of Art, Shanghai, China; Storage by Hyundai Card, Seoul, South Korea and Instituto-Cultural-Cabañas in Guadalajara, Mexico. In 2020, Shrigley was awarded an OBE, the Most Excellent Order of the British Empire, for services to Visual Arts. In the same year Shrigley was announced as Ruinart's *carte blanche* artist for 2020.

Shrigley's works are included in prominent collections internationally, including Museum of Modern Art, New York, USA; Art Institute of Chicago, Illinois, USA; Museum Ludwig, Cologne, Germany; Pinakothek der Moderne, Munich, Germany; Statens Museum for Kunst, Copenhagen, Denmark; Thyssen-Bornemisza Contemporary Art Foundation, Vienna, Austria; Scottish National Gallery of Modern Art, Edinburgh, Scotland; Tate, London, England; and The British Council, London, England; National Gallery of Victoria, Melbourne, Australia.

**Teppei Kaneuji** was born in 1978 in Kyoto, Japan where he currently lives and works. In 2001, while attending Kyoto City University of Arts, he studied at Royal College of Art (London) as an exchange student. He graduated with MA in sculpture from Kyoto City University of Arts in 2003. Kaneuji uses objects in his surroundings as materials to make his work; cuts 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, including outdoor. In 2009, Kaneuji had achieved his very first museum solo exhibition "Melting City / Empty Forest" at Yokohama Museum of Art when he was barely 30 years old. In 2013, China's leading contemporary art institution, Ullens Center for Contemporary Art held the artist's solo exhibition 'Towering Something'. The artist 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. Those plays include "We Can't Understand Each Other Like Household Appliances" (Produced by Owl Spot, 2011) and KAAT Kids Program 2015 "Yummy and Fun Play 'Wakatta-san's Cookies'" (2015-2016), KYOTO EXPERIMENT 2019 Chelfitsch & Tepei Kaneuji "Eraser Mountain" (2019), Chelfitsch & Tepei Kaneuji "Eraser Forest" (21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa, 2020), as well as theatrical piece "tower (THEATER)" at Kyoto Experiment (2017). Kaneuji continues to create in an ever-expanding dimension. The other notable solo exhibitions include *Endless, Nameless (Constructions)*, STPI, Singapore (2014); *ZONES*, Marugame Geniciro-Inokuma Museum of Contemporary Art, Kagawa, Japan (2016); *Eraser Forest*, 21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa, Ishikawa, Japan (2020). In 2020, Kaneuji had selected for the 2020-21 edition of *En/trance*, a series of projects of Japan Society New York which provides a platform for the presentation of contemporary visual arts for year-long periods. Kaneuji had introduced his new site-specific installation at their foyer garden.

Kaneuji's works are featured in prominent collections including KADIST, Paris/San Francisco; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Ullens Foundation Collection; Yokohama Museum of Art, Yokohama; Mori Art Museum, Tokyo; Museum of Contemporary Art, Tokyo; Hiroshima City Museum of Art, Hiroshima; Takamatsu City Museum of Art, Kagawa; The National Museum of Art,

Osaka; Toyota Municipal Museum of Art, Aichi; 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa.

**Motohiro Tomii** was born in Niigata, Japan in 1973. He graduated with M.F.A. in Sculpture from Musashino Art University in 1999. From 2015 to 2016, Tomii stayed in New York granted a fellowship of the Japanese Government Overseas study program for artist by the Agency of Japan Cultural Affairs, Japan. 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."

His recent exhibitions include MOT Annual 2011 Nearest Faraway, Museum of Contemporary Art Tokyo, Japan (2011); Yokohama Triennale 'Our Magic Hour' How much of the world can we know? , Yokohama Museum of Art, Kanagawa, Japan (2011); Omnilogue: Your Voice is Mine, Nus Museum, Singapore (2013); Niigata Creation: Museum in Motion, Niigata City Art Museum, Niigata, Japan (2014); Twentieth Anniversary Special MOT Collection Chronicle 1995- , Museum of Contemporary Art, Tokyo, Collection Gallery, Tokyo, Japan (2014); Measuring: This much, That much, How much? , 21\_21 DESIGN SIGHT, Tokyo, Japan (2015); Artist File 2015 – Next Doors: Contemporary Art in Japan and Korea, The National Art Center, Tokyo, Japan/The National Museum of Modern and Contemporary Art, Korea (2015–2016); MOMAT Collection, The National Museum of Modern Art, Tokyo, Tokyo, Japan (2021); Superimposed lines, Yumiko Chiba Associates viewing room shinjuku, Tokyo, Japan (2021). 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](https://twitter.com/mtomii)), Tomii works as a critic to consider the existing exhibition space or system.

Tomii's works are included in the permanent collections of the National Museum of Modern Art, Tokyo; Museum of Contemporary Art Tokyo; Niigata City Art Museum; and Nerima Art Museum, Tokyo.

**Wonho Lee** was born in Suncheon, Korea in 1972. He graduated with M.F.A in painting from Hongik University in 1999, and with Aufbaustudium from Staatliche Akademie der Bildenden Künste Stuttgart (State Academy of Fine Arts Stuttgart) in 2009. He currently lives and works in Seoul.

His notable recent solo exhibitions include I'm not there, Kimchongyung museum, Seoul (2014); Between looking and seeing, Brigitte March gallery, Stuttgart, Germany (2014); Rarities and Masterpieces story, Geumcheon Art Space PS 333, Seoul (2015); The weight of the vacuum, Yumiko Chiba Associates viewing room shinjuku, Tokyo (2017); I'm fine, as long as you are OK, KAIST research & art gallery, Seoul (2019); Episode of Mr. So- and- so, 523 Kunstdoc, Busan (2020); A thousand Thoughts, Zaha Museum, Seoul (2021).

In the group exhibition "ARTIST FILE 2015 Next Doors: Contemporary Art in Japan and Korea" at the National Art Center, Tokyo in 2015 (touring to National Museum of Modern and Contemporary Art Korea, Seoul), Lee presented a huge house made of corrugated cardboards. For this work titled "Floating real estate", Lee used corrugated cardboards which had actually been used as house for the homeless. To acquire them, Lee visited districts in Seoul and Tokyo where many homeless people lived and through price negotiations with them, purchased the corrugated cardboards that they lived in. In a capitalist society, a house is considered as a property, an indicator for the owner's degree of richness, and a symbol of wealth, as well as an object of admiration. However, when the homeless who did not possess such socially recognized houses exchanged their houses with cash to place economic value on them, they did not ask for a lot of money. It showed that for them, their houses did not represent assets but more essential values based on protection functions against the outside world, coldness, heat, etc. Lee questioned the concept of value that we hold; He tried to expose and visualize the human desire

represented in the idea of house, as well as superficial and vacant values that capitalist societies attached to it in addition to its essential function as place to live. Lee deconstructs values we normally cherish without questioning them, along with their definitions and reconstructs them into a totally different new dimension; attempts to make us aware of the essential concept that the difference reveals. His work questions anew the values that are enjoyed without any doubt by us who live in capitalist societies.

His work can be found in public collections including Seoul Museum of Art, Seoul; Songeun Art Foundation, Seoul; Staatsgalerie Stuttgart, Stuttgart, Germany; Ditzingen City Culture Department, Ditzingen, Germany.

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