



YUMIKO CHIBA ASSOCIATES



Mina KATSUKI, 0:38:14, 2023

Kiaf SEOUL

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

September 6, 2023

13:00 - 20:00 (VIP, Press Opening)

September 7, 2023

11:00 - 19:30 (VIP, Preview)

13:00 - 19:30 (General Admission)

September 8 - 9, 2023

11:00 - 19:30 (VIP, Preview, General Admission)

September 10, 2023

11:00 - 17:00 (VIP, Preview, General Admission)

Booth A24 Yumiko Chiba Associates

David SHRIGLEY | Teppei KANEUJI | Wonho LEE | Mina KATSUKI

Yumiko Chiba Associates is pleased to present works by **David SHRIGLEY, Teppei KANEUJI, Wonho LEE, and Mina KATSUKI** for Kiaf SEOUL 2023.

David SHRIGLEY was born in 1968 in Macclesfield, UK. He is based in Brighton, UK.

In addition to his witty drawings, paintings, and sculptures, Shrigley has stepped far beyond the contemporary art world to expand his audience through a plethora of public art works, numerous books, satirical cartoon series in magazines, music videos, animations, and the sale of merchandise. Shrigley's work is shot through with dark humor, and the pithy phrases he combines with his simple images are not only funny, but occasionally tinged with sadness too. The deadpan ennui that suffuses Shrigley's work sets it apart from the kind of seriousness conventionally associated with art, yet at the same time, it could rightly be described as expanding the boundaries of art.

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, Kaneuji 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 is an artist who assembles complex collages of multifarious images and objects to fashion multilayered sculptures and installations. 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'.

Since 2011 Kaneuji has also actively pursued work in theatre stage design, in an effort to expand on the concepts, systems of modeling, and spatial qualities of his different series. In 2019 Kaneuji joined with theatre company chelfitsch to present 'Eraser Mountain' at the ROHM Theatre Kyoto, and in 2020 collaborated with the 21st Century Museum of Contemporary Art, Kanazawa in the production of a museum version, 'Eraser Forest.'

In recent years Kaneuji's practice has thus moved beyond the confines of museum and gallery to involve audiences in all kinds of ways, in larger spaces. 'POOOPOOO' is the new series which expands his recent endeavors even further, progressing them into the painterly space. Printed on thick or uneven materials, the new works here are of complex stratified construction, entwining matter and image, solid and smooth. Flowing into these spaces and mingling there are materials such as paints and photos, plus miscellaneous images, foreign objects and even fiction, forming what could be described as painting as a visual state or environment physically encircling the viewer with a sculptural, relief-like spatiality and substance, by interpreting painting as material.

Kaneuji says as follows about his new series; The row of "p"s and "o"s in the title start off correctly tracing the steps to make a work, then halfway through, turn into meaningless fiction. Photo, on, phenomenon, oil, paint, of, picture, object, panel, over, pour, or, print, opposite, planet, optimize, paper... Photo, picture as liquid. From "oil on photo" and "photo of photo" to "photo on oil" and "photo of picture of photo of picture." I think of these works not as paintings but sculptures that craft spaces from collage. Forming temporary units, spaces, histories, groups, values that then scatter and change into other things. I take what appeared to be a single, closed thing, dismantle it, and seeing the thing itself as material make spaces within its layers to create room for foreign objects and fiction to insinuate themselves.

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.

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). Selected group exhibitions include: *New Acquisition*, Jeonnam Museum of Art, Gwangyang (2023), *Vibration in a Polyhedral Labyrinth*, Asia Culture Center, Gwangju, South Korea (2022), *Collecting for all*, Seoul Museum of Art, Seoul, South Korea (2020), *The square*, National Museum of

Modern and Contemporary Art Korea, Seoul, South Korea (2019), ARTIST FILE 2015, National Art Center, Tokyo, Japan/ travel to National Museum of Modern and Contemporary Art Korea, Seoul, South Korea (2015).

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.

Mina KATSUKI was born in Fukuoka, Japan, 1989. Based in Kitakyushu and Kyoto. Received M.F.A. in painting, Kyoto University of Art and Design, 2016. Katsuki blends over 200 shades of blue herself, and abides by her minimal rule of "one stroke" to produce a work of paint as its main subject. Awarded the TWW prize at Tokyo Wonderwall 2015, selected for the 3rd Contemporary Art Foundation, SHU UEMURA prize at a.a.t.m 2016, and selected for the 32nd Holbein Scholarship. Selected solo exhibitions include: 241-294 Chroma at Fukuzumi Gallery, Osaka, Japan (2018), From one stroke at WINWIN ART, Taiwan (2019), From one stroke 2 at Iori Machiya Stay, Kyoto, Japan, and satellite exhibition of ARTISTS' FAIR KYOTO 2020 (2020), From one stroke, Yumiko Chiba Associates, Tokyo, Japan (2023).

Katsuki has also participated in various Artist-in-Residences overseas such as the Sasaran International Art Festival 2017, Malaysia, International Art Camp II -2018, Indonesia, and Hanoi Art Connecting 2019, Vietnam. Selected corporate collections include DMG MORI CO., LTD., OCA TOKYO (MITSUBISHI ESTATE Co., Ltd.), Chishima Real Estate Co., Ltd., ASTON MARTIN OSAKA (Hakko LR Co., Ltd.), UNIVERSAL MUSIC JAPAN (UNIVERSAL MUSIC LLC), and more.

Katsuki's distinctive technique involves taking an implement of her own design consisting of a narrow board with bristles attached, and using it to draw out single strokes of blue pigment from a large quantity deposited on the canvas. The product of delicate, painstaking preparations to arrange paint on canvas, followed by a single action, her paintings emerge from an emphasis on confronting the substance of pigment and canvas by engaging with her own physical self and spirit, regulating her breathing as she works. Though the completed paintings are abstract images accomplished with a large dollop of paint and a single act, they brim with a luminous, meditative quality akin to the sight of a mystical light descending to the depths of a fathomless ocean.

Katsuki states; My paintings are artwork for looking at paint. In order to present the paint's existence, I adopt a method of finishing in "one stroke", minimising expressing my emotions or the act of depicting during production. At the moment of stretching out the mountainous amount of paint in front of me, I try to put the paint under my control, but the paint retaliates as if to be alive. Paints have all the freedom to become anything upon the white canvas, and to me that is extremely inarticulate. Through competing with something so inarticulate hundreds and hundreds of times, I realised that the seasons, the temperature, or the light of the moment, all travel through my body and appear as traces in the paint. To touch on the things inside daily life through the body and through paint, and to continue doing so is important to me. Because I too, want to see the landscape that those before us saw, each mastering their own paths and reaching their truth in life, that was built day by day. Today like every other, I will ground my body and confront paint.

For sales enquiries and further details please contact: info@ycassociates.co.jp



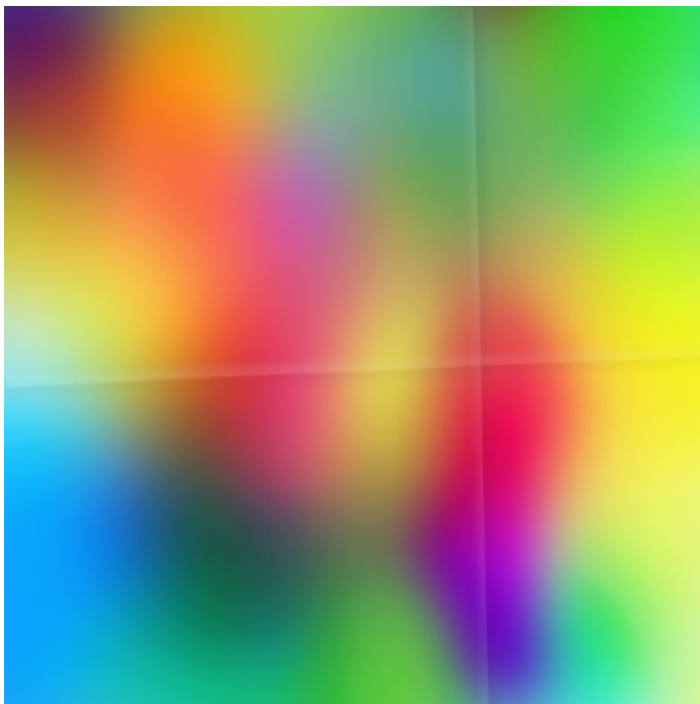
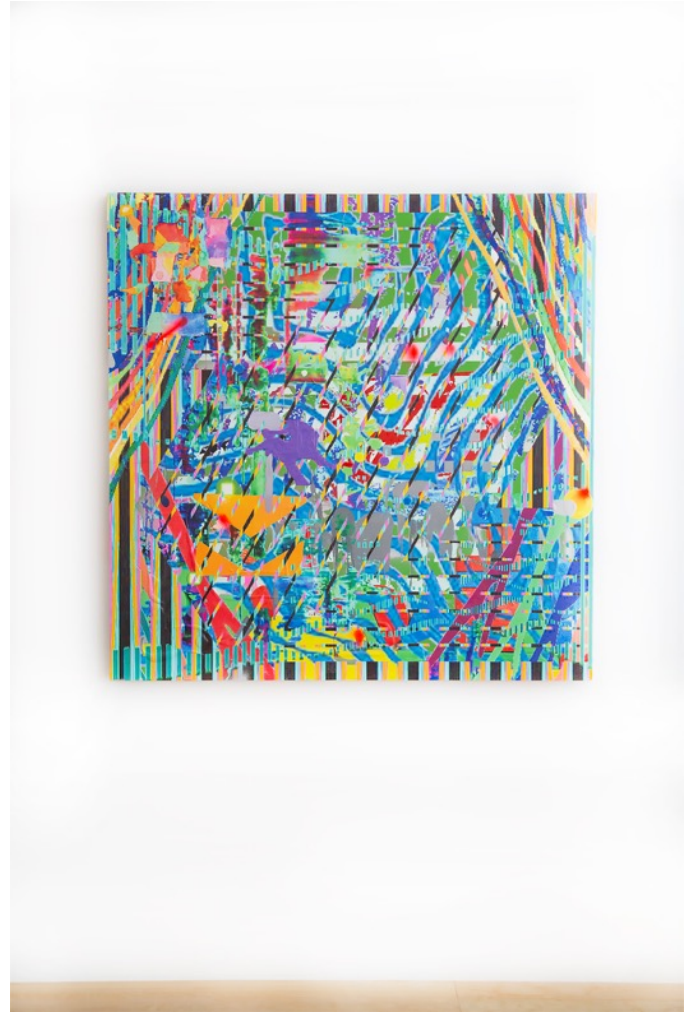
Social Media Instagram: [@yumikochibaassociates](https://www.instagram.com/@yumikochibaassociates)

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Top left: David SHRIGLEY, Untitled, 2023/ Top right: Teppei KANEUJI, POOOPOOO#20, 2023/
Wonho LEE, between looking and seeing_sitting man II, 2023