



YUMIKO CHIBA ASSOCIATES



Teppei KANEUJI, *Ghost in the Liquid Room (lenticular) #9*, 2014



Booth F14 A

(shared booth with ULTERIOR, NY)

APRIL 11TH - APRIL 14TH

Thursday, April 11: 7:00 PM - 10:00 PM (Invitation Only)

Friday, April 12: 11:00 AM - 7:00 PM

Saturday, April 13: 11:00 AM - 7:00 PM

Sunday, April 14: 12:00 PM - 6:00 PM

Teppei KANEUJI
Motohiro TOMII

Nobuhiro NAKANISHI
Takuma UEMATSU

On the occasion of the 2019 Dallas Art Fair, Yumiko Chiba Associates, in collaboration with Ulterior Gallery, is proud to introduce to the Dallas / Fort Worth audience works by a significant group of emerging and mid-career Japanese artists. Some of these artists live or have lived in the United States, while others have been based in Japan throughout their career.

The artists that Yumiko Chiba Associates will present at the Dallas Art Fair are contemporary, actively exhibiting Japanese artists from Japan and the U.S. The exhibition aims to demonstrate a connection between Japanese esthetics of the past and a more transcultural, contemporary sensibility informed by the artistic explorations undertaken by the seven artists. The works on view will suggest the ways in which historical traditions inflect the practice of contemporary artists and how the ambiguous notion of Japanese “identity” influences their visual vocabulary. These reverberating cross-currents and references will also reveal the sometimes subtle connections in the disparate work of these seven artists, who are based in different cities—New York, Tokyo, Osaka, and Kyoto.

Yumiko Chiba Associates will exhibit work by: **Teppei Kaneuji** (born in Kyoto, Japan; lives and works in Kyoto), **Nobuhiro Nakanishi** (born in Fukuoka, Japan; lives and works in Osaka), **Motohiro Tomii** (born in Niigata, Japan; lives and works in Tokyo), and **Takuma Uematsu** (born in Kanazawa, Japan; lives and works in Osaka).

Ulterior Gallery will exhibit work by: **Nobutaka Aozaki** (born in Kagoshima, Japan; lives and works in New York, NY), **Takashi Kunitani** (born in Shiga, Japan; lives and works in Kyoto), and **Carrie Yamaoka** (born in Glen Cove, NY; lives and works in New York, NY).



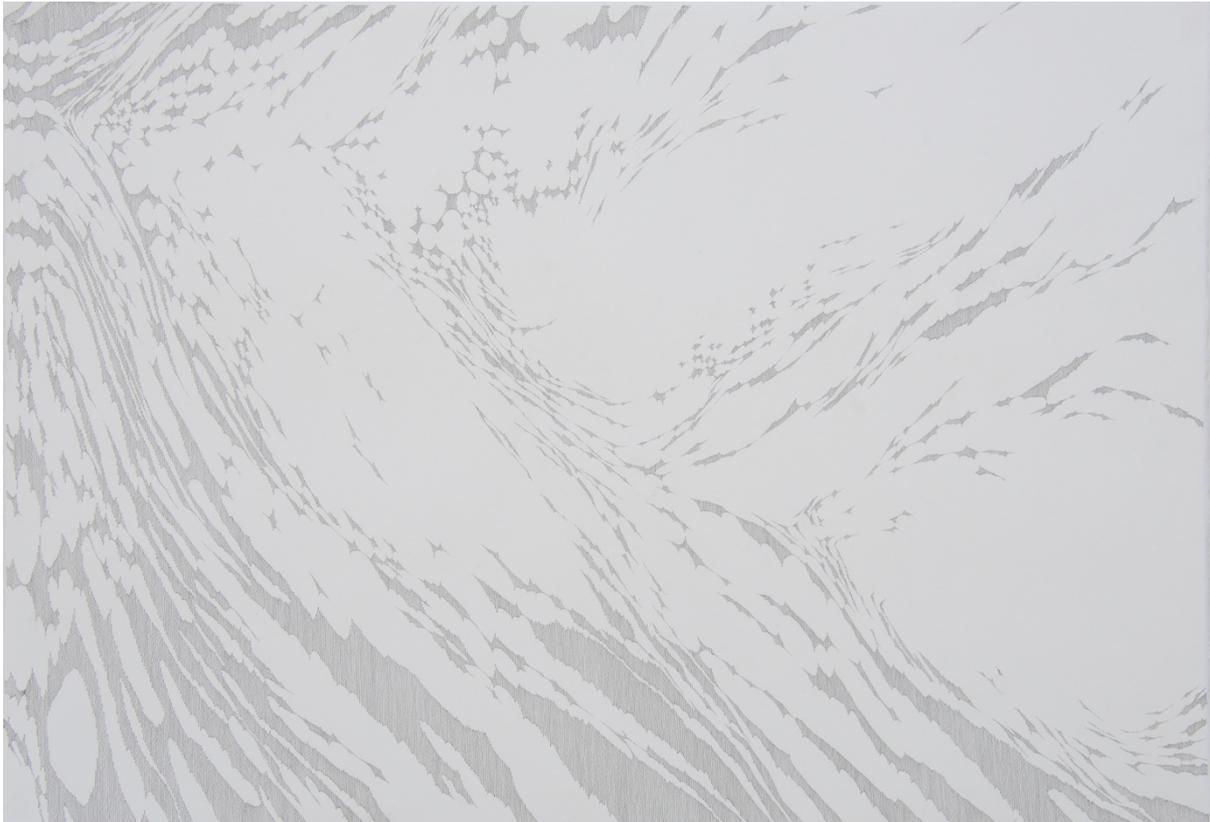
Teppei KANEUJI
Ghost in the Liquid Room (lenticular) #13, 2016
30 x 120.3 x 30 cm
Lenticular sheets, reflective sheets on wooden panel, Unique

Teppei Kaneuji (1978-)

- 1978 Born in Kyoto, Japan
- 2003 Masters degree in Sculpture, Kyoto City University of Arts
- 2001 Graduated from Kyoto City University of Arts, Major in Sculpture, Exchange program at Royal College of Art, London

Lives and works in Kyoto

Teppei Kaneuji uses objects in his surroundings as materials to make his work; he 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. 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.



Nobuhiro Nakanishi
***Strip Drawing-Eclipse3*, 2013**
sheet: 63.5(H) x 91.5 (W) cm
framed: 71.5 x 99.5 x 4.8 cm
pencil on paper, Unique

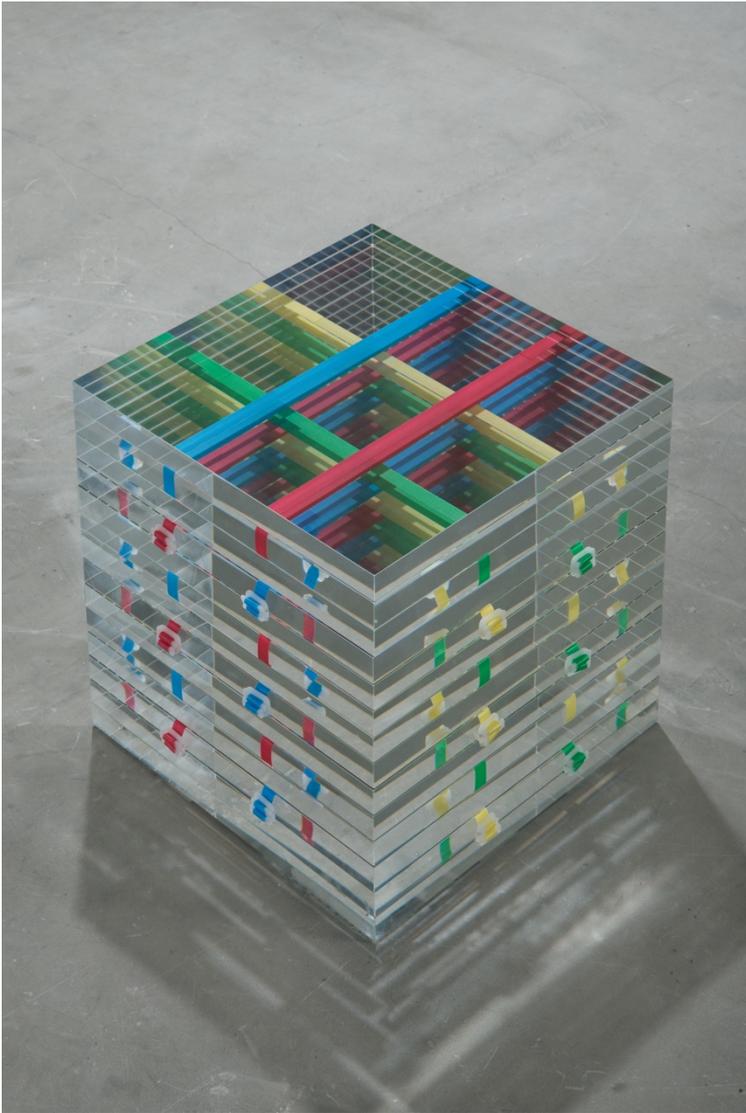
Nobuhiro Nakanishi (1976-)

1976 Born in Fukuoka
1999 BA, Fine Art Sculpture, Tokyo Zokei University
2002 MA, Fine Art Sculpture, Kyoto City University of Art

Lives and works in Osaka, Japan

Nakanishi continued to work in a style different from what has traditionally been understood as sculpture making, which involved representing images of humans or objects three dimensionally using media like wood, stone, clay or metal, while also distancing himself away from weight, gravity and the materiality of media related to sculpture. His expression that deals with antithetical ideas of existence and absence, the material and the nonmaterial, or the visible and the invisible generates in space visually imperceptible senses and conceptual territories such as consciousness and thoughts or memories and time to invite us into a mysterious experience.

'Stripe Drawing' consists of countless vertical lines that are drawn free hand by the artist. Those lines and interval blank spaces between the lines are assembled together to make a certain figure - sometimes reflection of filling lights in the forests and sometimes water vapor in foggy sceneries. The figure and the ground are fused together without the boundaries between them. When especially the stripes are drawn on mirrors, they bring about not only the horizontal expansion of space but also the expansion of the depth and the background, leading viewers into the world that lies beyond the drawn lines.



Motohiro Tomii
board band board #2, 2014
polypropylene band, acrylic board
42 x 40 x 40 cm
Unique

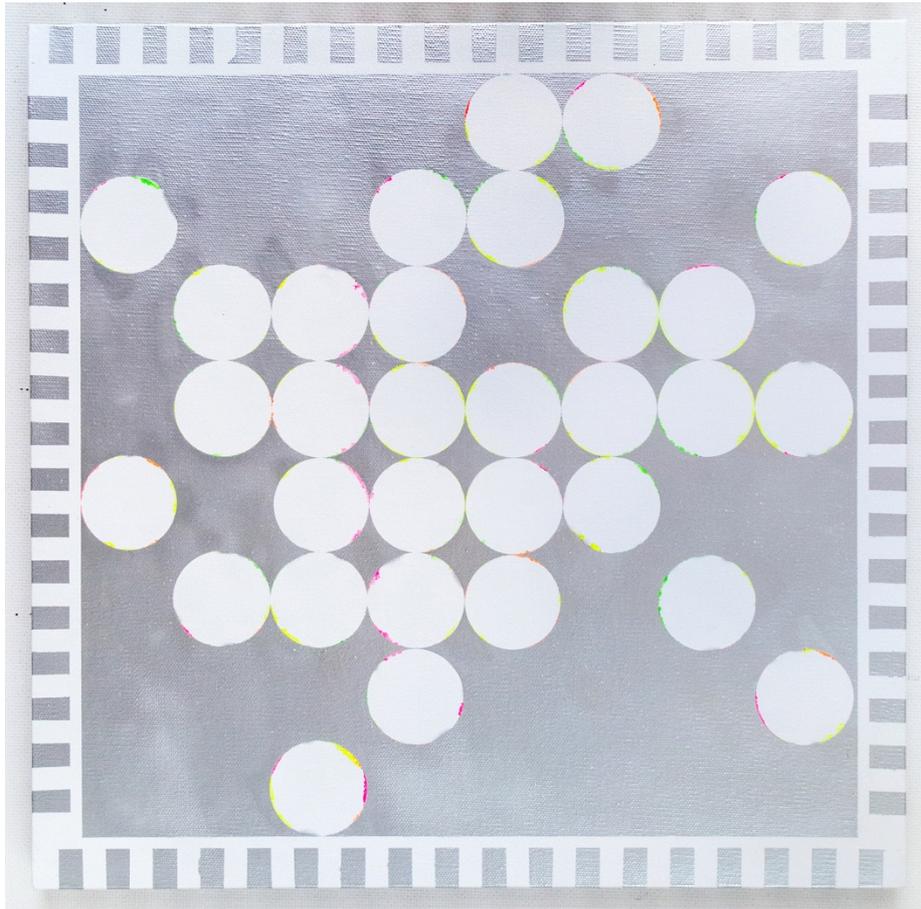
Motohiro Tomii (1973-)

1973 Born in Niigata, Japan
1999 M.A., Fine Arts (Sculpture), Musashino Art University

Lives and works in Tokyo

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
situation I, 2019
45 x 45 x 1.1 cm
Acrylic lacquer, canvas, Unique

Takuma Uematsu (1977-)

1977 Born in Kanazawa, Japan
2000 B.A., Kansai University

Lives and works in Osaka, Japan

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.

'Situation' is the most recent work series by Uematsu – depicts the passage of time and ever-changing situations in playing with Othello.