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## Giving shapes to ideas

**Artists:** Norio Imai, Teppei Kaneuji, Kazuyo Kinoshita, Jiro Takamatsu, Atsuko Tanaka, Yasuko Watanabe

**Dates:** Saturday, March 3–Saturday, March 31, 2018

\*No opening reception will be held.

**Venue:** Yumiko Chiba Associates viewing room shinjuku

**Location:** Park Grace Shinjuku Bldg. #206, 4-32-6 Nishi-Shinjuku, Shinjuku-ku, Tokyo 160-0023

**Gallery Hours:** 12:00 –19:00

**Closed:** Sundays, Mondays, and national holidays

Yumiko Chiba Associates viewing room shinjuku is pleased to present an exhibition titled *Giving Shapes to Ideas* from Saturday, March 3, 2018.

The word 'drawing' comes from the verb 'to draw' which implies the action of drawing lines. In the world of design and architectonics the term was used to mean either the action of drafting or the plan that resulted from it. In fine art, it has generally been used as a synonym for 'rough sketch'. In either case, drawings were understood as preliminary sketches executed as part of a plan to produce a final work.

Everything that is created by the act of drawing lines can be considered as drawing. The drawings shown in our current exhibition were not executed with the purpose of realizing a final product. They appeared in this world as a result of each artist's attempt to cast in space invisible images that they envisioned in mind.

This attempt was about giving shapes to things, while grasping their essence abstractly. At the same time, it was also about leaving the evidence of their thinking. The drawings are the marks of such activities of theirs.

This exhibition will present how the artists, Norio Imai, Teppei Kaneuji, Kazuyo Kinoshita, Jiro Takamatsu,



Atsuko Tanaka, and Yasuko Watanabe gave shape to their thoughts through the act of drawing.

## ■Artists' profiles

### Norio Imai

Born in Osaka in 1946. A former member of the Gutai Art Association. Received the first prize of the 10th Shell Art Award in 1966, after which he has exhibited in domestic and international art shows. Has created public arts in front of Shin-Osaka Station and in Kansai Science City. Osaka Urban Environment Amenity Commended. The recent major shows include: *Japanese conceptual photography from the 70's* (Galerie Christophe Gaillard + Galerie 1900-2000, Paris, 2017); *Norio Imai Retrospective - TIME IN SQUARE* (Art Court Gallery, Osaka, 2016); *Norio Imai: White Event x moving images 1966-2016* (Yumiko Chiba Associates, Tokyo, 2016); *Performing for the Camera* (Tate Modern, London, 2016.) Books by Imai include: *Starting from White —My Notes on Art* published by Brain Center, Inc.; *Daily Portrait—A Quarter-Century/Memory Journal* published by Creative Studio Warp Co., Ltd; *On the table—Performance in Book* published by Kinohanasha Publishing Co., Ltd.; *NORIO IMAI* published by Axel and May Vervoordt Foundation; *Time Collection* published by Suisseisha.

### Teppeï Kaneuji

Born 1978 in Kyoto and lives and works in Kyoto. 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, where he currently works as an instructor. He collects everyday objects to create sculptures facilitating collage-like methodology, seeking new way of sculptural expression, using various medium such as painting, film and photography. His works has been shown in various domestic and international venues including solo exhibitions *Melting City / Empty Forest* (Yokohama Museum of Art, 2009); *Towering Something* (Ullens Center for Contemporary Art, 2013), *Cubed Liquid, Metallic Memory* (Kyoto Art Center, 2015) and *Teppeï Kaneuji's 'ZONES'* (Marugame Genichiro-Inokuma Museum of Contemporary Art, 2016). His works has been used for the covers of numerous books, while he has created stage arts for various plays such as *We Can't Understand Each Other Like Household Appliances* (Produced by Owl Spot) and KAAT Kids Program 2015 *Yummy and Fun Play 'Wakatta-san's Cookies*. He also created theatrical piece *TOWER (theater)* from his own film piece.

### Kazuyo Kinoshita

Born in Kobe in 1939. Graduated from the department of oil painting at Kyoto City University of Fine Arts in 1962. Started to participate in *Kyoto Independents Exhibition* from 1963. She acted in concert with the group named I established by Tatsuo Kawaguchi and Yoshimi Okuda in 1965. From around 1973, began exhibiting collages and drawings that were made using the medium of photography. In 1977, '77-D that she exhibited in the 13th *Contemporary Art Exhibition of Japan* was granted Hyogo Prefectural Museum of Modern Art Award. She achieved an international recognition and had a solo show in Heidelberg in West Germany in 1981. Went back to oil paintings from around 1982 to attempt compositions with bold brush strokes and bright colors. The way she recaptured time and space by the act of drawing in two-dimensional space stayed unchanged throughout her career. The recent group shows and solo shows include *Japanese conceptual photography from the 70's* (Galerie Christophe Gaillard + Galerie 1900-2000, Paris, 2017) and *In Search of Substantiality: Unifying the Absolute and the Relative* (Yumiko Chiba Associates, Tokyo, 2017.)

**Jiro Takamatsu**

Born in Tokyo in 1936. Received BFA at the Department of Painting at Tokyo University of the Arts, majoring in oil painting in 1958. In the same year, began participating in *Yomiuri Independent* from its tenth show. In 1962, he organized a performative event titled *Yamanote Line Festival* with Natsuyuki Nakanishi and Hiroshi Kawani, and in the following year formed an avant-garde art group named Hi-Red Center with Nakanishi and Genpei Akasegawa to organize many performative events. From the early series titled *Point* and *String* to the later *Shadow*, *Perspective*, *Wave*, *Slack*, *Oneness*, *Compound*, *Space in Two Dimensions*, and *Form*, his art presented various developments. Yet, his thoughts on substance, reality, language, and space stayed unchanged throughout his life and he kept working as if to prove the validity of his ideas, by which he largely influenced conceptual art in Japan until he died in 1998.

**Atsuko Tanaka**

Born in Osaka in 1932, died in Nara in 2005. Not satisfied with education of Kyoto City University of Arts, Tanaka went back to her former school, the Osaka Municipal Institute of Art in 1951, where she met Akira Kanayama. Several years later, she joined the Zero-kai Group, an art circle formed by Kanayama, Kazuo Shiraga, Saburo Murakami and others. In 1955, Tanaka became a member of the Gutai Art Association and presented *Bell* at the first Gutai Art Exhibition. Her *Electric Dress* was on show at the second Gutai Art Exhibition in 1956. She later made her high reputation as an avant-grade artist with such early works as them. Tanaka left Gutai in 1965, but continued to be engaged in creative activities. Her solo exhibitions include the ones at Ashiya City Museum of Art and History, the Museum of Contemporary Art Tokyo, the GAREY Art Gallery in the United States and at the Ikon Gallery in the United Kingdom.

**Yasuko Watanabe**

Born in Chiba prefecture in 1981. Received MFA from Graduate School of Art and Design at Musashino Art University, majoring in painting. In 2017, granted the 28th Gotoh Memorial Foundation Gotoh Cultural Award Fine Arts Division. She works in various media, but most notably in video, felt, and photography to create her arts, which she shows in exhibitions. Since the artist's first show, her subjects have been transportations in the outer space or encounters with the unknown, in which she overlapped a place in a distant location and the place of the present location, to develop her original world. In recent years, she has been actively involved in collaborative activities that often cross over different artistic genres, such as collaborative projects with artists of her generation, collaborations with dramas, or a talk with an astronomer as part of the program within her self-produced exhibition. Her major exhibitions include: *ART×ICHIHARA 2016 Spring* (IAAES, Chiba, 2016); *Fragments for unknown scenery* (Akibatamabi21, Tokyo, 2016); *When I come back home in the evening* (Milkyeast, Tokyo, 2016); *wow!signal* (GALLERY SIDE2, Tokyo, 2015); *The Camera Knows Everything* (HAGIWARA PROJECTS, Tokyo, 2015); *Paper Objects Festival* (Kalnciema Quarter, Riga, Latvia, 2014), *From the Ground* (Gallery SIDE2, Tokyo, 2013); and *Over the Rainbow* (Fuchu Art Museum, Tokyo, 2012.)

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For further information or images, please contact Yumiko Chiba Associates.

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