



YUMIKO CHIBA ASSOCIATES

Kiaf SEOUL

Booth A85
Yumiko Chiba Associates

Wonho LEE
Teppei KANEUJI
Mina KATSUKI
Hayaki NISHIGAKI
Chihiro MORI

Seoul COEX Hall A, B, Grand Ballroom, The Platz
513, Yeongdong-daero, Gangnam-gu, Seoul

Thursday 4 September – Sunday 7 September, 2025
VIP: Wednesday 3 September, 2025

Wonho LEE was born in Suncheon, Korea in 1972. Lee 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. Lee currently lives and works in Seoul. Lee's 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); let's stay us in unknown, Brigitte March gallery, Stuttgart, Germany (2022); Habitat, Open space Block's, Seongnam (2023). Selected group exhibitions include: ARTIST FILE 2015, National Art Center, Tokyo, Japan/ travel to National Museum of Modern and Contemporary Art Korea, Seoul, South Korea (2015); The square, National Museum of Modern and Contemporary Art Korea, Seoul (2019); Collecting for all, Seoul Museum of Art, Seoul (2020); Vibration in a Polyhedral Labyrinth, Asia Culture Center, Gwangju (2022); New Acquisition, Jeonnam Museum of Art, Gwangyang (2023); Where will our whip be headed? Spaceheem, Busan (2024); Sculpture today, University of Seoul Red Brick Gallery, Seoul (2024); Our enchanting paradise, Culture Station Seoul 284, Seoul, South Korea (2025). 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. Lee's work can be found in public collections including National Museum of Modern and Contemporary Art, Korea; Seoul Museum of Art, Seoul; Museum of Contemporary Art Busan, Korea; Jeonnam Museum of Art, Korea; Songeun Art Foundation, Seoul; Staatsgalerie Stuttgart, Stuttgart, Germany; Ditzingen City Culture Department, Ditzingen, Germany.

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. Kaneuji graduated with MA in sculpture from Kyoto City University of Arts in 2003. Kaneuji 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'. Kaneuji's other major solo exhibitions include: Cubed Liquid, Metallic Memory, Kyoto Art Center (2014); Teppei Kaneuji's 'ZONES', Marugame Genichiro-Inokuma Museum of Contemporary Art (2016); Eraser Forest, 21st Century Museum of Contemporary Art, Kanazawa (2020). 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 2024, Hermès invites Kaneuji to make an installation for its window display to cerebrate the fall season at Hermès Maison in Shanghai. This year in relate to Osaka-Kansai Expo, his outdoor sculpture is featured at the Expo site in the program of Study: Osaka Kansai International Art Festival 2025. Kaneuji will be included in a group exhibition 'House of Pikachu: Art, Anime, and Pop Culture' at Asia Society Texas Center, Houston, USA from October 17, 2025 – March 15, 2026.

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.

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 CampII-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 bay. Today like every other, I will ground my body and confront paint.

Hayaki NISHIGAKI plans and manages the Kyoto Sento Arts Festival to redefine the significance of art festivals through public baths and the surrounding environment, runs art transportation after succeeding AKABO's mini truck, and creates ink paintings of Godzilla, as a vessel of the Japanese as a defeated nation, using traditional Japanese methods such as shan shui and enso, crossing domains to pursue the possibility of expression.

Nishigaki works and leads a shared studio "STUDIOHAIDENBAN" in Fushimi, Kyoto since 2015. In recent years, participated in Artist-in-Residence program in Qatar, NY, and Tainan as well as holding solo shows at Ronin Gallery in NY and wamono art in Hong Kong. Recently joined Expo 2025 Osaka (Osaka, Japan) for the Qatar Pavilion.

Nishigaki states as follows : The multi-ending of movies, anime and games. The characters eternally kept alive as elementary school students. What of the idol groups that reincarnate over and over again? It seems that with the end of the high economic



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growth, a sense of remaining in the same time was born in the Japanese. And this world perspective has now become the identity of the Japanese. Some people enjoy this as an escape from stress, others contrast it with reality and treat it as a social problem, and I describe it as a utopia, an endless loop with no end in sight.

Selected corporate collections include 2019 UNIVERSAL MUSIC JAPAN (Tokyo) ; DMG MORI CO.,LTD. ; MITSUBISHI ESTATE CO.,LTD. (Tokyo) ; GO inc. (Tokyo) ; RYOBI HOLDINGS Co., Ltd. (Okayama).

Chihiro MORI was born in Osaka in 1978. Completed MA in Department of Painting at Kyoto City University of Arts, Graduate school of Arts in 2005. Currently lives and works in Tokyo.

Incorporating fragments picked up through observation of the city from Mori's unique perspective, she uses various techniques, including painting, drawing, sculpture, animation, photography, and installation. Her works are anarchic and humanistic, with the coexistence of disquiet and beauty, raw cruelty and fun. Her major solo exhibitions include "omoide in my head", Toyota Municipal Museum of Art (2017) and others. Awarded VOCA award in 2011. In 2007, she was selected as one of the artists to create the "Tokyo 2020 Official Art Poster."

Mori's works are included in numerous public collections including Toyota Municipal Museum of Art, Aichi ; The National Museum of Art, Osaka ; Museum of Contemporary Art Tokyo, Tokyo ; Minneapolis Institute of Art, Minneapolis.

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