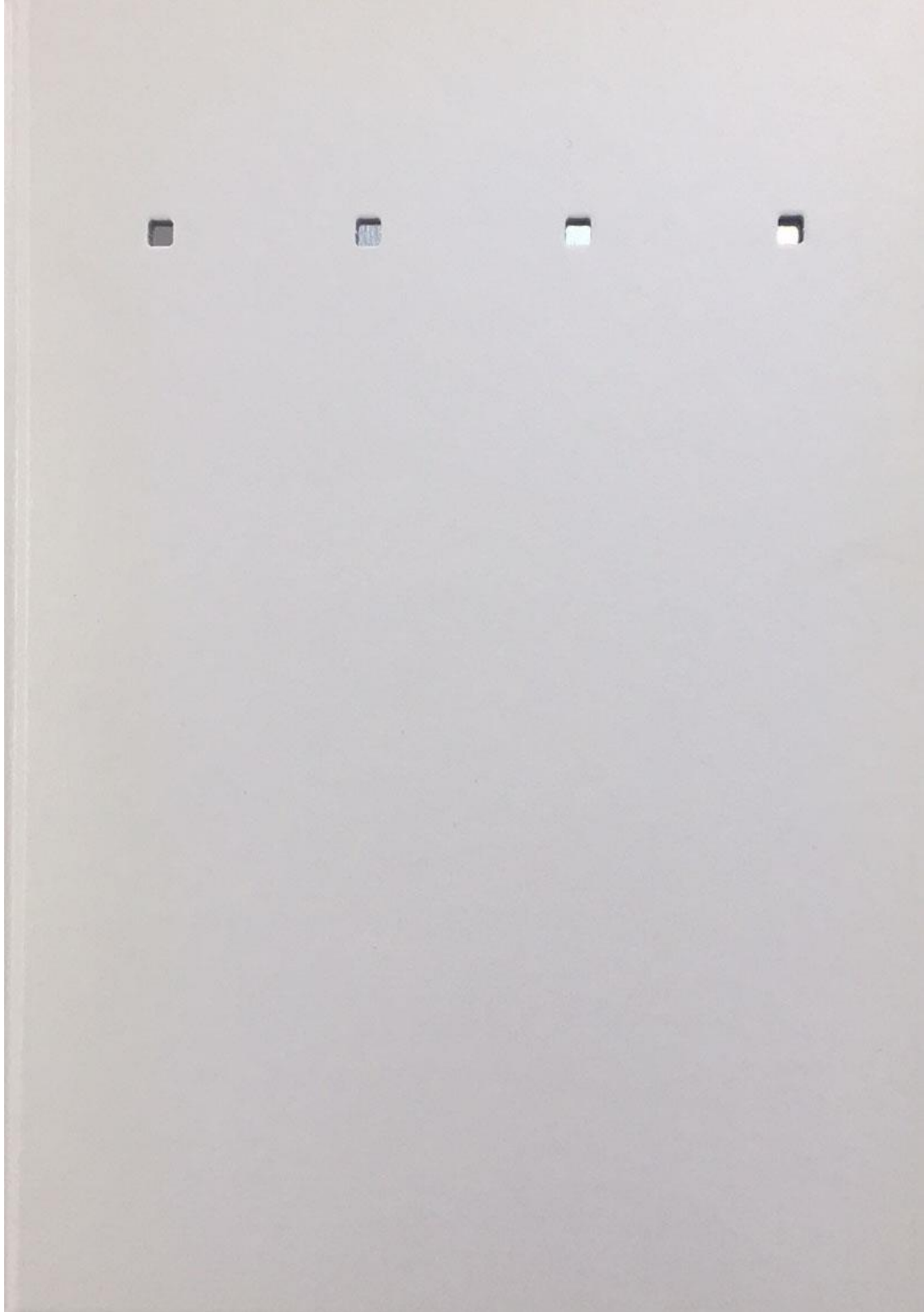


# Y K G

Yutaka Kikutake Gallery

6-6-9 2F Roppongi, Minato-ku, Tokyo 106-0032, Japan  
Tel: +81 (0)3 6447 0500 Mail: info@ykgallery.com  
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「Y K G」展覧会の展示 (参考図版)  
Exhibited at Gallery Kobayashi (reference plate)

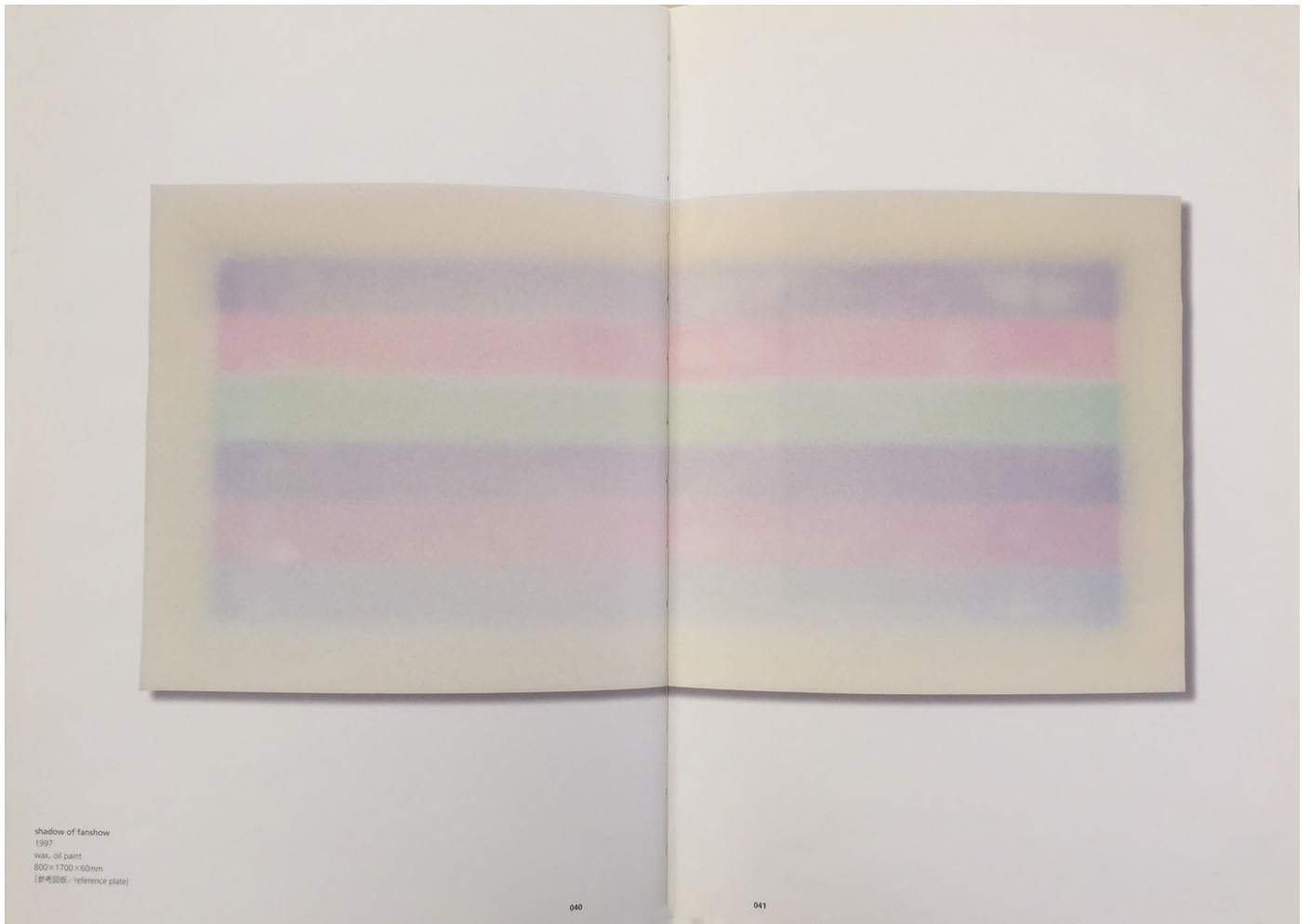
左: left  
maruyulate F  
1993  
wax  
1600×100mm

右: right  
maruyulate N  
1993  
wax  
800×650mm

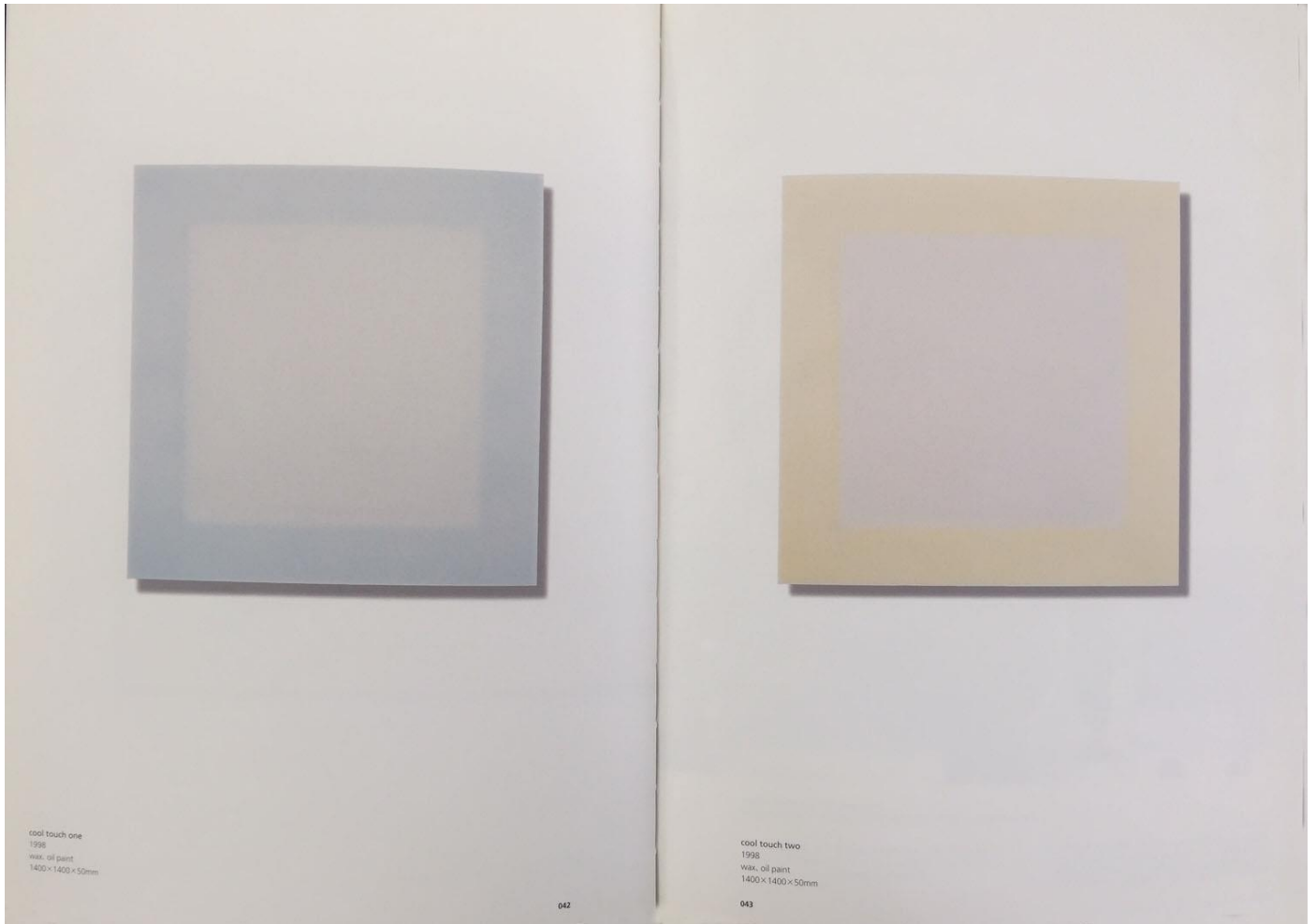
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shadow of fanshow  
1997  
ink, oil paint  
800x1700x50mm  
[参考図版 / reference plate]





mellow touch one  
 199  
 1397  
 w.k. oil paint  
 1650 x 50mm  
 140  
 【参考図版 / reference plate】



mellow touch mix 2000 installation  
 collaborate with "y+contact" at studio ebis, Tokyo (参考図版 / reference plate)

「ミニマルな空間に、白い洋服を纏ったモデルとホワイトワークスの作品を  
 調色させた「白を基調としたファッションショー」というコンセプトを元に、  
 曲山が東京コレクション2000年秋冬 (y+contact)の  
 空間プロデュースを担当。

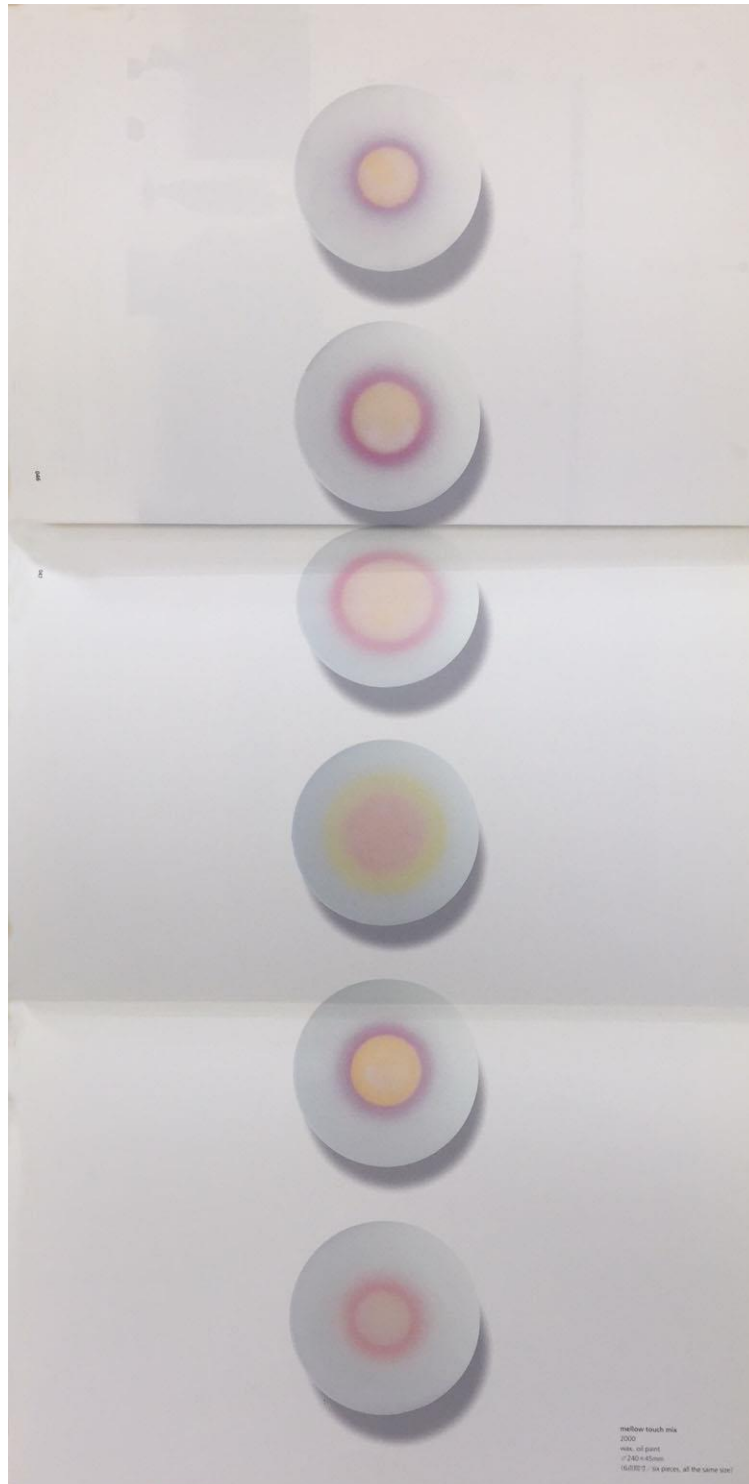
"A fashion show based on white. Harmonized a model wearing  
 white clothes with a white work in a minimal space."  
 Based on this concept, Mukayama produced the space  
 at the "Tokyo Collection 2000 A-W: y+contact."

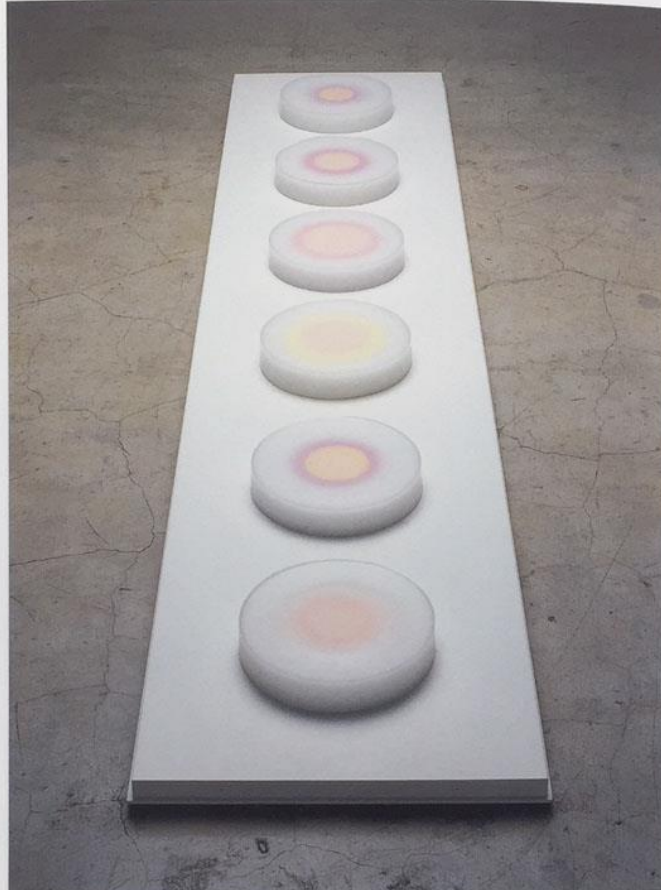


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mellow touch mix  
2000  
wax, oil paint  
※240×45mm (6点同寸/ six pieces, all the same size)



**向山喜章**  
MUKAIYAMA Kisho



<p>1968 大阪府に生まれる <b>個展</b></p> <p>1992 コバヤシ画廊 (東京) 以後'94 松山画廊 (東京)</p> <p>1994 ギャラリー・ラ・フェニーチェ (大阪)</p> <p>1995 Autumn-Winter collection/GALLERY 360' (東京)</p> <p>1997 Mellow touch/丸山画廊 Spring-Summer collection/GALLERY 360'</p> <p>1998 クリテリウム35-Cool touch/水戸芸術館 (茨城) Manyulates/DRIES VAN NOTEN (東京) Winter collection/GALLERY 360'</p> <p>2000 Mellow touch mix/STUDIO EBIS (東京)</p> <p><b>グループ展</b></p> <p>1996 One day one show/GALLERY 360' Sweethearts/GALLERY 360'</p> <p>1997 Kunst=Kapital/GALLERY 360' The locked room/ギャラリー-美道 (東京) Post cards &amp; Art T-shirts/GALLERY 360' A piece of my art 4/ギャラリー-美道</p> <p>1998 Permeability/GALERIA RASEN (東京)</p> <p>2000 Multiple unique works 'y+contact moving car (東京)</p> <p><b>プライベートコレクション</b></p> <p>1999 [Shadow of fanshow 1997] /大林組東京本社アートプロジェクト (東京)</p> <p>2000 [Mellow touch one /24 1997] /アベノフィス・ペーリングジャパン (東京) [Lappi 1996] /Zolva 1998 /HELYN D. GOLDENBERG (シカゴ)</p>	<p>1968 Born in Osaka <b>Solo Exhibitions</b></p> <p>1992 Gallery Kobayashi, Tokyo (also in 1994) Gallery Akiyama, Tokyo</p> <p>1994 Gallery La Fenice, Osaka</p> <p>1995 "Autumn - Winter Collection" GALLERY 360', Tokyo</p> <p>1997 "Mellow touch" Gallery Akiyama, Tokyo</p> <p>"Spring - Summer Collection" GALLERY 360', Tokyo</p> <p>1998 "Cool touch" CRITERIUM 35, Contemporary Art Center, ATM, Ibaraki</p> <p>"manyulates" DRIES VAN NOTEN, Tokyo</p> <p>"Winter Collection" GALLERY 360', Tokyo</p> <p>2000 "Mellow touch mix" STUDIO EBIS, Tokyo</p> <p><b>Group Exhibitions</b></p> <p>1996 "One day one show" GALLERY 360', Tokyo</p> <p>"Sweethearts" GALLERY 360', Tokyo</p> <p>1997 "Kunst=Kapital" GALLERY 360', Tokyo</p> <p>"The locked room" Gallery MYU, Tokyo</p> <p>"Post cards &amp; Art T-shirts" GALLERY 360', Tokyo</p> <p>"A piece of my art 4" Gallery MYU, Tokyo</p> <p>1998 "Permeability" GALERIA RASEN, Tokyo</p> <p>2000 "Multiple unique works" 'y+contact moving car, Tokyo</p> <p><b>Private Collections</b></p> <p>1999 "Shadow of fanshow 1997" Art Project for Chiyashi Corporation, Head Office, Tokyo</p> <p>2000 "Mellow touch one /24 1997" Avenis Behring Japan, Tokyo</p> <p>"Lappi 1996" "Zolva 1998" HELYN D. GOLDENBERG, Illinois, USA</p>
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077

白い塊に鎮まる未知数のカケラに闇の閃光を見る。型の内輪中央に配した幾何なカラーチャートが高温のワックスにつつまれる時、色彩はせむらかく解かれる。浮遊する領域と深層の彩。これらの境界線上に滑む不可思議な残像感。私が日常体験する予知夢の景色に似ている。目を閉じて、はじめて見えてくる天体のライン——私はこのひかみの視界を結果(\*)のようなものと認識しているが、白色ワックスに内包された見える領域と見えない領域を往き交う豊かな時空性こそ、何より大切なものとして捉え、制作している。今回の展示に当たり、これらの事をより体感できるよう同型異色の2組の作品が、同時に視野に触れるインスタレーションを試みた。紅色の月光が、大輪の線を結ぶ。

\* 結果—仏教用語で制限された区域のこと。僧の修行達成のために一定区域を区切り、始りになるもの出入りを禁ずること。又、その地域。

077

The glints of light in the dark can be seen from the unknown number of fragments that are motionless inside a sphere of white. When sharp color charts placed on the inner center of a mold are enveloped by melted wax, they dissolve into soft colors. The uncanny sense of an afterimage perceived from the boundary line between the floating sphere and the colors in the depth of the white wax is similar to the scene in my foresight dreams that I commonly experience. The line of a celestial body that can only be seen by closing my eyes —— I acknowledge this boundary of light as being something like a *kekkaï* (\*). I consider the rich nature of time and space contained inside the white wax that comes and goes between the visible and invisible spheres to be the most important thing. I create much of my work based on this thought. For this exhibition, in order for viewers to experience the above-mentioned bodily sensation, I have experimented with an installation that utilizes two series of works consisting of the same form but different colors. In this work, both series come into the viewer's field of vision. The rainbow-colored moonlight links the form to create a large circular line.

\* kekkaï: A category of Buddhism, a Buddhist word meaning a limited area, to prohibit the entrance of people that might disturb monks, a certain area is limited to the use of monks so that they may perform their ascetic practices.

maruyulate installation 1998  
 DRIES VAN NOTEN minami ayoyama shop, Tokyo  
 (参考図版 / reference plate)