



PP_FS #11, 2015, Paper Bag ©Motohiro Tomii, Courtesy of Yumiko Chiba Associates

Motohiro Tomii *connecting images*

February 1 (Wed) - March 11 (Sat), 2017

Venue : Yumiko Chiba Associates viewing room shinjuku

Park Grace Shinjuku Bldg., 206,

4-32-6 Nishi-Shinjuku, Shinjuku-ku, Tokyo 160-0023

*Closed on Sundays, Mondays, National Holidays

Talk Event : February 10 (Fri) 18:00 – 19:30 *Booking required

Motohiro Tomii & Futoshi Hoshino

(Kanazawa College of Art, Aesthetics/Study of Culture and Representation)

Opening Reception : February 10 (Fri) 19:30 – 20:30

*Please be aware that the above events will not take place on the first day of the exhibition.

Yumiko Chiba Associates viewing room shinjuku will present a solo exhibition, *connecting images*, from February 1 (Wed), 2017.

Motohiro Tomii has tried to establish a concept of sculpture, using ready-made articles as materials. He changes the function, condition, and definition of the material itself into something new by his work and presents it as a completely different object right before our eyes. He strips all the meaning from the material, and simultaneously produces an independent work in its true meaning by completing it with only the physical function of the material, without relying on narrative, image, or forms. He has been seeking a new possibility for sculpture, not sticking to material, moving away from the conventional image of "sculpture" in its long history. His attitude is revealed in his representative works such as the daily "Kyo-no-Chokoku [Today's Sculpture]" series on Twitter, sculpture series where plural materials are combined, and works using printed materials.

Tomii stayed in New York in 2015, granted a fellowship of the Japanese Government Overseas study program for artist by the Agency of Japan Cultural Affairs, Japan. This experience over one year strongly shook the very nature of his question "what is a sculpture?".

This exhibition will present Tomii's new works he made in New York as his first solo exhibition after coming back to Japan. His expression has developed toward more structural, approaching materials with further confidence. Thus his practice will keep advancing.

In conjunction with the exhibition, a talk event is scheduled with the artist and Futoshi Hoshino from Kanazawa College of Art (Aesthetics/Study of Culture and Representation).



■ Artist Statement

These couple of years I have been making works, using things, which would pile up if being left, such as paper bags, vinyl bags, envelopes, letter papers I obtained as they somehow interested me, and packages of the goods I bought. I started this, following my intuition, "this may be right". I had been quite careful in choosing materials until then and been strict about dealing with them once I picked up them. I was a "serious artist", so to speak. Such seriousness was a lot to do with my nature, which could not be easily changed, but nowadays I do not need to hold on to the "serious manner" just like that. At that time, I started using paper bags as it seemed to me good that I act on my intuition without being small-minded.

The following is what I thought about my "working" as above:

It is not special to separate an object from its original use and take it as a material for an artwork. Looking at assemblage and collage in art history, moreover, handicraft in a drawing class or a TV program, the objects used in them claim their "vested right" for being materials. They wear an air that it is natural to be used in many times and scenes related to representation. In a place of representation, I wanted to create a work from an object, being as far as possible from "effective area of materials" inspired by the object. I knew, however, it is fairly contradict to the representation related to objects.

Roles and images (meaning purpose to achieve and mission to expect) clinging to objects, and appearances demonstrating them - I call them "Various A" for the time being. "Various A" is transformed without removing and makes another shape "Various B", then this moves to another phase "Various C". So, there is "C" in which "A" and "B" get blurred in parallel. Although my work "C" exists as incomprehensible, it should become something, being somehow allowed to be there.

I keep working on objects, planning to induce them to something as the above. This could be called "making works", but here I want to call it "connecting images" for the time being.

That's all. It may sound a well-worn message in the art scene, but I would still find it interesting. Then, I should do it as my intuition tells.

Motohiro Tomii
November 2016

■ Talk Event

February 10 (Fri), 2017, 18:00-19:30

Venue : Yumiko Chiba Associates viewing room shinjuku

Motohiro Tomii & Futoshi Hoshino (Lecturer, Kanazawa College of Art, Aesthetics/Study of Culture and Representation)

*Admission free, Booking required, Seating capacity: 20

*For booking, send an email with your name, address, and telephone number to event@ycassociates.co.jp

*If you do not receive a reply from the gallery, please contact us during gallery hours.

Futoshi Hoshino

Born 1983. Lecturer, Kanazawa College of Art (Aesthetics/Study of Culture and Representation).

PhD., Graduate School of Arts and Sciences, The University of Tokyo.

Selected writing: "The Sublime and the Uncanny" (Co-authorship/editorship, 2016, UTCP), Writings of contemporary art include: "Yuki Okumura: Jun Yang" (2013, Bigaku-Shuppan), "Contemporary Art Theory" (Co-authorship, 2013, Eos Art Books) and "Curation no Genzai [Present State of Curation], (Co-authorship, 2015, Film Art).



■ Opening Reception

February 10 (Fri), 2017, 19:30-20:30

Venue : Yumiko Chiba Associates viewing room shinjuku

■ Other Information

Motohiro Tomii is participating in Contemporary Art Experimental Exhibition *Perspectives (1)* held by the Intermediatheque Department, the University Museum, the University of Tokyo (UMUT).

Contemporary Art Experimental Exhibition *Perspectives (1)*

January 24 (Tue) - March 26 (Sun), 2017

Venue: Intermediatheque 3F, HOMAGE (KITTE 2-3F, 2-7-2 Marunouchi, Chiyoda-ku, Tokyo)

Discussion Event

March 3 (Fri), 2017

18:00- (Doors open at 17:45; expected to end at 19:30)

“Comparing Scientific Research and Artistic Expression 1 (Three-Dimensional Works)”

with Hajime Matsubara, Affiliate Associate Professor, Intermediatheque Dept., UMUT / Ethology
Ayato Fujiwara / Shio Imai / Motohiro Tomii / Toshimasa Kikuchi

Venue: Intermediatheque 2F, Lecture Theatre ACADEMIA

(Access: JR lines and Tokyo Metro Marunouchi line Tokyo Station. Direct access from the Marunouchi Underground Pathway)

■ Motohiro Tomii - Artist Profile

1973 Born in Niigata, Japan
1999 M.F.A., Fine Arts (Sculpture), Musashino Art University
2000 Awarded Grand Prize at the 4th Art Kobo
2015 Stayed in New York, granted a fellowship of the Japanese Government Overseas study program for artist by the Agency of Japan Cultural Affairs, Japan

[Selected Solo Exhibitions]

2015 *Composition for Clay*, Yumiko Chiba Associates, Tokyo, Japan
2014 *SHOW-CASE project No.1 : 'three erasers'* Keio University Art Center, Tokyo, Japan
daily composition, Art Center Ongoing, Tokyo, Japan
Fabric Town in Nihonbashi, NICA, Tokyo, Japan
SHOW-CASE project No.0 : Blind Composition, Keio University Art Center, Tokyo, Japan
2013 *Straight Lines and Circumferences*, switch point, Tokyo, Japan
combine' -still-, Yumiko Chiba Associates, Tokyo, Japan
2011 *Placing Colors and Shapes*, Radi-um von Röntgenwerke AG, Tokyo, Japan
2010 *The requirements to make*, The Art Gallery Kanazawa College of Art, Kanazawa, Japan
catch as catch can, GENDAI HEIGHTS Gallery DEN, Tokyo, Japan
STACK, NADiff a/p/a/r/t, Tokyo, Japan

[Selected Group Exhibitions]

2015-16 *Artist File 2015 - Next Doors: Contemporary Art in Japan and Korea*, The National Art Center, Tokyo, Japan/National Museum of Modern and Contemporary Art, Korea



- 2015 *Measuring: This much, That much, How much?*, 21_21 DESIGN SIGHT, Tokyo
Edition Works Prints & Originals, GALLERY SPEAK FOR, Tokyo
Bunka Institute in Gunma, Maebashi, Gunma, Japan
- 2014 *quadruple track*, GENDAI HEIGHTS Gallery Den, Tokyo, Japan
The Yanase Villa Art Education Project 'Away Game', The Yanase Villa, Saitama, Japan
Yukai, GENDAI HEIGHTS, Tokyo, Japan
Twentieth Anniversary Special MOT Collection Contacts, Museum of Contemporary Art Tokyo, Tokyo, Japan
Drawing03 – preference, Shibuya Garo, Tokyo, Japan
Michikusa, Gendai Heights, Tokyo, Japan
4th Exhibition AGAIN-ST Sculpture is (not) Ornaments, Tohoku University of Art And Design Gallery, Yamagata, Japan
Twentieth Anniversary Special MOT Collection Chronicle 1995-, Museum of Contemporary Art Tokyo, Collection Gallery, Tokyo, Japan
Takeo Paper Show 2014 Subtle, TOLOT, Tokyo, Japan
Shirakawa Yoshio dada, dada, da, Arts Maebashi, Gunma, Japan
Niigata Creation: Museum in Motion, Niigata City Art Museum, Niigata, Japan
- 2013-14 *MOT Collection part2 Acts of Sculpture-Use, Capture, Create*, Museum of Contemporary Art Tokyo, Collection Gallery, Tokyo, Japan
- 2013 *"railroad siding 2013"*, Former Tokorozawa School Lunch Center Number Two, Saitama
Omnilogue: Your Voice is Mine, Nus Museum, Singapore
- 2012 *Water and Land – Niigata Art Festival*, Niigata City, Niigata, Japan
- 2011 *Re-Modernologio phase2: Observation and notation*, Aomori Contemporary Art Centre, Aomori, Japan
CATCH THE LIGHT, Nagoya Boston Museum of Fine Arts, Tokyo, Japan
Yokohama Triennale 'Our Magic Hour' How much of the world can we know?, Yokohama Museum of Art, NYK-Waterfront Warehouse (BankART Studio NYK) and the surrounding areas, Kanagawa, Japan
MOT Annual 2011 Nearest Faraway, Museum of Contemporary Art Tokyo, Tokyo, Japan
- 2009 *Metamorphosis – Objects Today - Exhibition vol.2 Motohiro Tomii x Nobuhiro Nakanishi 'Transmutable Objects'*, Gallery aM, Tokyo, Japan

[Public Collection]

Museum of Contemporary Art Tokyo

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

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Opening Hours: 12:00 - 19:00 (Closed on Sundays, Mondays, National Holidays)