



彫刻家のペインティング

上野友幸 | アーティスト

彫刻というのは素材、そして重力との戦いの歴史であった。石や木をどこまで自在に操り、重力に抗うようなバランスや薄さを達成出来るのかを無数の彫刻家達が挑んできた。この個展での主な展示作品となるroundtableは円の直径が120cmの合板に塗料を垂らしては回転させたものだ。平面的でありながら、それは重力や遠心力を可視化させている。壁に設置された円盤は上から塗料が細くかけ流され、中心を通った線は下まで達しており、その線は時計のように一周約60本になっている。2色の塗料が交互にかけられることで、その融合した部分が明白になっている。これは平面的であり絵画的であるが、築山有城は画家ではない。画家は描きたいイメージに向かってキャンバスに色を重ねていくが、築山は筆を取らないし、描きたいイメージがある訳ではない。むしろ、どうなるのか彼自身が見たいという衝動が制作の根底にある。鑑賞者は流れたそのラインを目で追う。そして想像する、どのようにしてそれが制作されたのかを。それは絵画の物語を読み取ろうとする古典的な鑑賞方法に似ている。しかしここで鑑賞者はその物語の主役であり、作家の視点を持つことになる。

多くのアーティストは素材が何か分からなくなるまで加工し、そして手垢(手作り感)を残さない仕上げをするが、築山は作品を通して素材を見せる。合板は下地によって覆い隠されることもなく、二つの原色が木肌の表面を直接走っている。しかしそれは素材に強い興味を持つ彫刻家のフェティシズムなのだ。円形のペインティングというのも四角いペインティングと比較してかなり稀である。それでも築山は好んで円形の支持体を使う。本人曰く、四角形には上下(天地)左右がある。しかし円形にそれはなく、展示するときも傾きがないというところに興味がある、と。それは冒頭に述べた彫刻家が重力と戦ってきたことに関係しているのかもしれない。きっと築山は制作する際、ずっと重力や空間を意識してきたのであろう。

築山有城と私の出会いは約半年前。ドイツで活動する私が一時帰国の間だけ使用できる制作場所を求めて、彼が理事を務めるC.A.P.(芸術と計画会議)/KOBE STUDIO Y3にメールしたことがきっかけだった。その後、何度もメールでやりとりしたが、毎度相手のことを想った優しい返答が来た。そして遂に許可が下り、私は帰国して初めて直接本人にお会いした。館内と工作室を案内してくれた後、築山個人の道具も使って良いと申し出があった。その1ヶ月後、彼の個展と講演会が神戸の甲南大学で開催された。展覧会名は「放り投げて、決める」。作品の配置を決める際、学生たちに相談したところ、紙飛行機を学生たちが一斉に飛ばして、それぞれが壁に当たった箇所に展示することになり、それがタイトルにもなったそうだ。

築山は相手の意見や立場をととても尊重する。素材も尊重する。彼は素材と対話し、展覧会では鑑賞者にもその対話に入ってもらい、それぞれの考えを伺っているようだ。

上野友幸

1982年神戸市生まれ。アーティスト。東京芸術大学大学院先端芸術表現修了、ベルリン芸術大学デザイン科アートアンドメディア、マイスター。第6回モスクワ・ビエンナーレ(2018)、Galerie Martin Mertens個展(2022)、VOCA展/上野の森美術館(2023)など、主に自然素材を扱った作品を国内外で発表している。

Painting by a sculptor

Tomoyuki Ueno | Artist

Sculpture has a history of struggling with materials and gravity. Countless sculptors have challenged how freely they can manipulate stone and wood to achieve a balance and thinness that defies gravity. The series called *round table*, which will be the main work in this solo exhibition, is a plywood circle with a diameter of 120cm that was rotated after being painted and repeated that process of painting and rotating. Although it is two-dimensional, it makes gravity and centrifugal force visible. The disk on the wall is covered with thin drips of paint from above, and lines running through the center of the disk reach down to the bottom, making approximately 60 lines all the way around, like a clock. By alternately applying two colors of paint, the fused parts are clear and visible. This is two-dimensional and pictorial, but Yuki Tsukiyama is not a painter. Painters put colors on the canvas toward the image they want to paint, but Tsukiyama does not pick up his brush and does not have an image he wants to paint. Rather, at the root of his creation is the urge to see what happens for himself. The viewers will follow the flowing line with their eyes. And they will imagine how it was made. It resembles the classical appreciation method of trying to read the story of a painting. Here, however, the viewer is the main character of the story and has the point of view of the artist.

Many artists process the material until they cannot tell what it is and finish it so that it doesn't leave marks (a "handmade feeling"); however, Tsukiyama shows the material through his work. The plywood is not covered by the substrate, and the two primary colors run directly on the surface of the wood. Yet that is the fetishism of a sculptor with a strong interest in materials. Circular paintings are also quite rare compared with square paintings. Nevertheless, Tsukiyama prefers to use circular supports. According to him, a square has a top and bottom (up and down) and left and right. However, he said that he is interested in the fact that a circle has no such things and that it does not tilt when exhibited. This may be related to the fact that the sculptor mentioned at the beginning has fought against gravity. Tsukiyama must have always been conscious of gravity and space when creating his works.

Yuki Tsukiyama and I met about half a year ago when I was looking for a temporary workspace to use during my visit to Japan away from my studio and working base in Germany. I decided to reach out to C.A.P. (The Conference on Art and Art Project)/KOBE STUDIO Y3, where he serves as a board member. We exchanged several emails, and his responses were kind and always showed how considerate and thoughtful he was toward other people. Permission was finally granted, and I met him in person for the first time after returning to Japan. After showing me around the museum and workshop, Tsukiyama offered to let me use his personal tools. A month later, his solo exhibition and lecture were held at Konan University in Kobe. The name of the exhibition was "Throw it and decide." After the discussion with the students when deciding on the placement of the work, it was decided that the students would fly paper airplanes all at once and display them where they would hit the wall, and that became the title of the exhibition.

Tsukiyama respects the opinions and positions of other people very much. He also respects the material. He discusses with the materials, and at the exhibition space, he invites the visitors to participate in the discussion and listen to their thoughts.

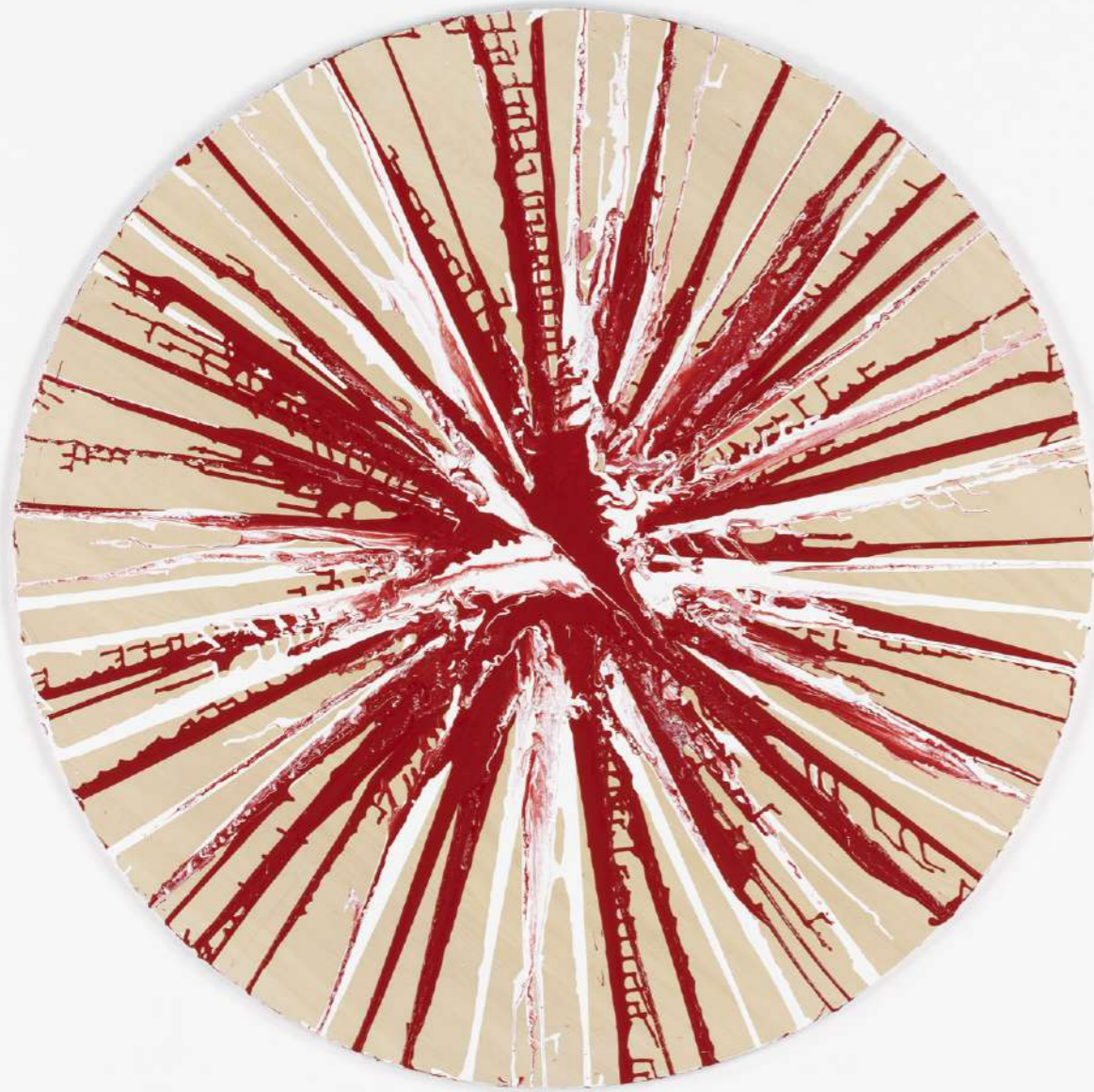
Tomoyuki Ueno

Born in Kobe in 1982. Artist, M.F.A., Tokyo University of the Arts, Department of Inter-Media Art. Meister, Berlin University of the Arts, Department of Art and Media. He works mainly with natural materials and has exhibited nationally and internationally, such as at the 6th Moscow Biennale (2018), Galerie Martin Mertens (2022), and VOCA/The Ueno Royal Museum (2023).

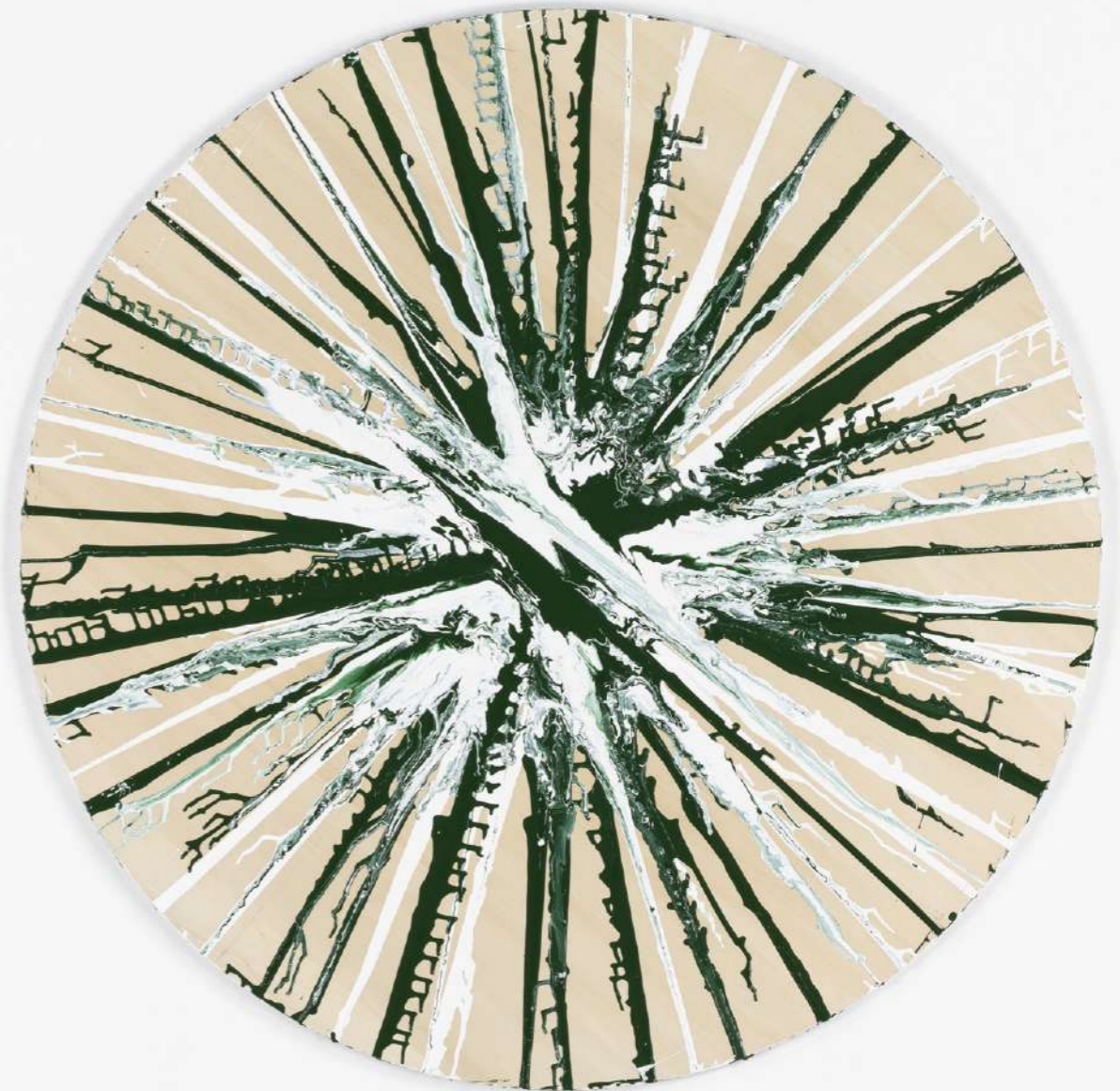




round table 00
2022
paint on plywood | $\phi 1200 \times 25$ mm



round table 01
2023
paint on plywood | $\phi 1200 \times 20$ mm



round table 02
2023
paint on plywood | $\phi 1200 \times 20$ mm



round table 03
2023
paint on plywood | $\phi 1200 \times 20$ mm



round table 05
2023
paint on plywood | $\phi 1200 \times 20$ mm



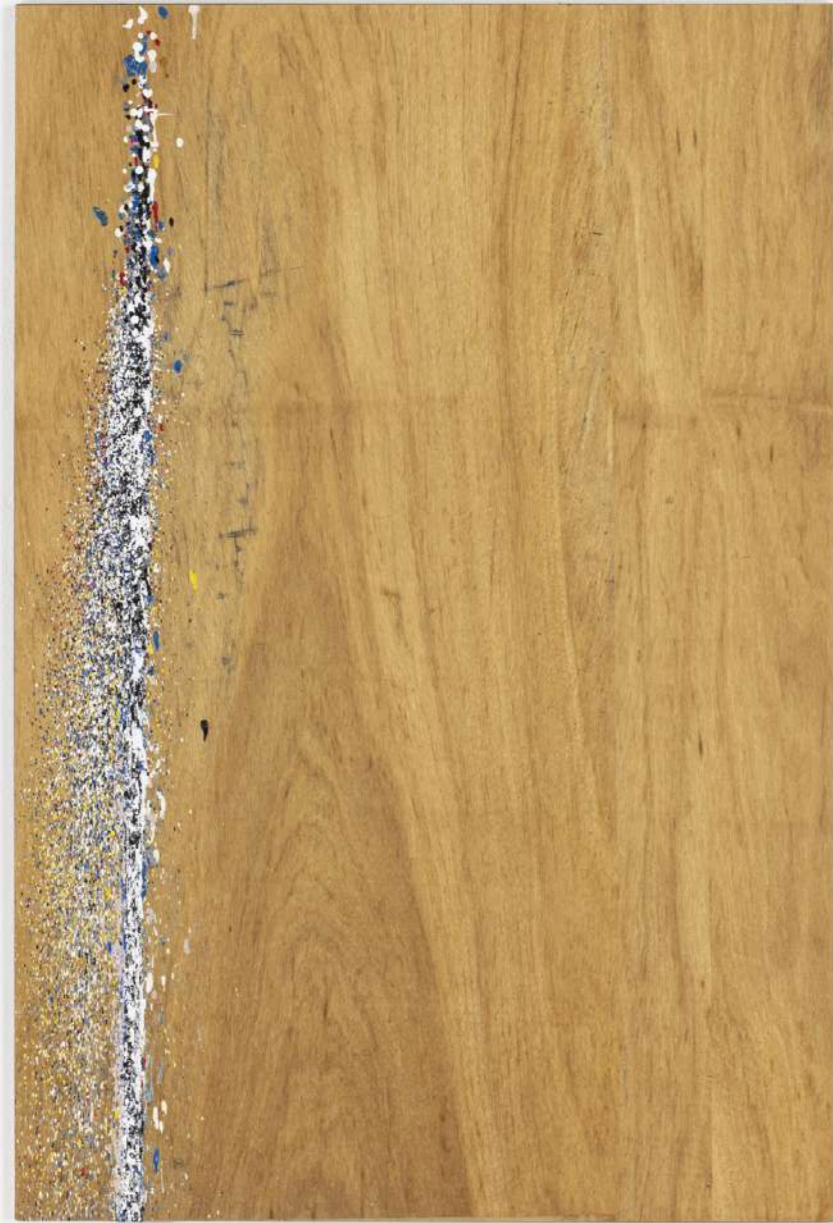
round table 04
2023
paint on plywood | $\phi 1200 \times 20$ mm



round table 06
2023
paint on plywood | $\phi 1200 \times 20$ mm



round table 07
2023
paint on plywood | $\phi 1200 \times 20$ mm



wall manners 01
2023
paint on plywood | 1230 × 830 × 15 mm



wall manners 02
2023
paint on plywood | 365 × 1120 × 20 mm



wall manners 05
2023
paint on plywood | 1120 × 366 × 15 mm



floor manners 05
2023
paint on plywood | 910 × 360 × 5 mm



wall manners 04
2023
paint on plywood | 900 × 23.5 × 10 mm



floor manners 04
2023
paint on plywood | 460 × 300 × 15 mm



wall manners 03
2023
paint on plywood | 350 × 370 × 20 mm



floor manners 03
2023
paint on plywood | 205 × 255 × 20 mm

築山有城

兵庫県在住
1976 兵庫県神戸市生まれ
2000 京都造形芸術大学芸術学部美術科彫刻コース卒業
2009- C.A.P.(芸術と計画会議)の理事を務める

主な個展

2023 Exhibition 2023 | TEZUKAYAMA GALLERY
2022 放り投げて、決める | 甲南大学内 ギャラリーパンセ, 神戸
Exhibition 2022 | TEZUKAYAMA GALLERY
2021 Exhibition 2021 | TEZUKAYAMA GALLERY
2020 Exhibition 2020 | TEZUKAYAMA GALLERY
築山有城 ドローイング展「I am still awake」| KOBE STUDIO Y3, 神戸
2019 Exhibition 2019 | TEZUKAYAMA GALLERY
2018 アトリエ美術館vol.22 「life-long learning」| 枚方市立御殿山
生涯学習美術センター, 大阪
Exhibition 2018 | TEZUKAYAMA GALLERY
Diver | ギャラリー島田, 神戸
2017 Exhibition 2017 | TEZUKAYAMA GALLERY
VOLTA NY | Pier 90, ニューヨーク
ラウンダバウト / roundabout | LOKO GALLERY, 東京
2016 39/40 | TEZUKAYAMA GALLERY
小さな紙のデイリー | KOBE STUDIO Y3, 神戸

主なグループ展, その他

2023 30-40 | KOBE STUDIO Y3, 神戸
2022 Lifting the Lid II | Oriel Y Bont University of South Wales, UK
奈良・町家の芸術祭はならあと 2021 | 旧いわい洋品店, 奈良
2021 六甲ミーツ・アート 芸術散歩 2021(C.A.P. のメンバーとして参加)
グランドホテル六甲スカイヴィラ迎賓館, 神戸
2020 歳末ルンルン | ギャラリーサイハテ, 神戸
六甲ミーツ・アート 芸術散歩 2020 (C.A.P. のメンバーとして参加)
グランドホテル六甲スカイヴィラ迎賓館, 神戸
Lifting the Lid | Art Spot Korin, 京都
バインド! | KOBE STUDIO Y3, 神戸
2019 C.A.P. 25周年企画「私と私たち」展 | KOBE STUDIO Y3, 神戸
さんにな アートフェア | 築山スタジオ, 神戸
CITY AS NATURE FESTIVAL | 千鳥文化, 大阪
ART in PARK HOTEL TOKYO 2019 | パークホテル東京, 東京
3331 ART FAIR 2019 | 3331 Arts Chiyoda, 東京
C.A.P.のCAP展 | KOBE STUDIO Y3, 神戸
2018 ART TAIPEI 2018 | 台北世界貿易センター, 台湾
RE: FOCUS vol.3 | TEZUKAYAMA GALLERY
2017 Drawing Exhibition 2017 | KOBE STUDIO Y3, 神戸
原田の森ギャラリー リニューアルオープン展
兵庫県立美術館王子分館 原田の森ギャラリー, 兵庫
2016 See Saw Seeds—4つのアートコミュニティを繋げる試み | Tashkeel, ドバイ
ART OSAKA 2016 | ホテルグランヴィア大阪, 大阪

Yuki Tsukiyama

Lives and works in Hyogo
1976 Born in Kobe, Japan
2000 Kyoto University of Art and Design B.A.
2009- A member of trustees of The Conference on Art and Art Projects

Selected Solo Exhibitions

2023 Exhibition 2023 | TEZUKAYAMA GALLERY
2022 Throw and decide | Galerie Pensee, Kobe
Exhibition 2022 | TEZUKAYAMA GALLERY
2021 Exhibition 2021 | TEZUKAYAMA GALLERY
2020 Exhibition 2020 | TEZUKAYAMA GALLERY
Yuki Tsukiyama Drawing Exhibition "I am still awake"
KOBE STUDIO Y3, Kobe
Exhibition 2019 | TEZUKAYAMA GALLERY
2018 Atelier Museum vol.22 'life-long learning'
Hirakata City Gotenyama Lifelong Learning Art Center, Osaka
Exhibition 2018 | TEZUKAYAMA GALLERY
Diver | Gallery Shimada, Kobe
Exhibition 2017 | TEZUKAYAMA GALLERY
VOLTA NY | Pier 90, New York
roundabout | LOKO GALLERY, Tokyo
2016 39/40 | TEZUKAYAMA GALLERY
Daily of small paper | KOBE STUDIO Y3, Kobe

Selected Group Exhibitions...etc,

2023 30-40 | KOBE STUDIO Y3, Kobe
2022 Lifting the Lid II | Oriel Y Bont University of South Wales, UK
2022 Nara Machiya Art Festival HANARART 2021 | Former Iwai Clothing Shop, Nara
2021 Rokko Meets Art 2021 (participated as a member of C.A.P.)
Grand Hotel Rokko Skyvilla, Kobe
2020 Saimatsu run run | Gallery Saihate, Kobe
Rokko Meets Art 2020 (participated as a member of C.A.P.)
Grand Hotel Rokko Skyvilla, Kobe
Lifting the Lid | Art Spot Korin, Kyoto
BIND! | KOBE STUDIO Y3, Kobe
2019 C.A.P. 25th Anniversary Exhibition: Watashi & Watashitachi
KOBE STUDIO Y3, Kobe
Sannin Art Fair | Tsukiyama Studio, Kobe
CITY AS NATURE FESTIVAL | Chidori Bunka, Osaka
ART in PARK HOTEL TOKYO 2019 | PARK HOTEL TOKYO, Tokyo
3331 ART FAIR 2019 | 3331 Arts Chiyoda, Tokyo
C.A.P.'s CAP SHOW | KOBE STUDIO Y3, Kobe
2018 ART TAIPEI 2018 | Taipei World Trade Center, Taiwan
RE: FOCUS vol.3 | TEZUKAYAMA GALLERY
2017 Drawing Exhibition 2017 | KOBE STUDIO Y3, Kobe
Exhibition of open after renovation
Hyogo Prefectural Museum of Art Oji Branch Haradanomori Gallery, Hyogo
2016 See Saw Seeds: An Experiment Connecting Four Art Communities
Tashkeel, Dubai
ART OSAKA 2016 | Hotel Granvia Osaka, Osaka



photo by Mai Kawamoto

築山有城 | Yuki Tsukiyama

Exhibition 2023

2023.6.30-7.29

Yuki Tsukiyama | Exhibition 2023
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