

Yuko KOKUBUN

Work and live in Tokyo, JAPAN.
Born in Chiba, Japan in 1982.

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<Education>

- 2010 Tokyo University of the Arts Master's course artistic anatomy laboratory graduation
Master's thesis "Design the circus costumes. -Collage of the metamorphose creatures-"
- 2008 Tokyo University of the Arts Oil Painting Department graduation
- 2004 Tama Art University Faculty of Fine Arts Modeling representation Department dropout

<Solo Exhibitions>

- 2019 Paranoia syndrome, TS4312, Tokyo, JAPAN
- 2017 *Brave New World*, TS4312, Tokyo, JAPAN
- 2016 *Melting Island*, Gallery Hinoki, Tokyo, JAPAN
- 2012 *MISSING SURVIVOR*, Gallery Hinoki, Tokyo, JAPAN

<Group Exhibitions (selected)>

- 2018 *Art in PARK HOTEL TOKYO* 2018, Kazuki Gallery, Tokyo, JAPAN
Gekka no Kajitsu-so, Kazuki Gallery, Tokyo, JAPAN
- 2015 *New Arts Prospect from Japan*, ashok Jain Gallery, NYC, US
- 2014 *East-West Art Award 2014*, La Galleria, London, UK
Celeste Prize 2014 finalist Exhibition, Assab One, Milan, Italy
- 2013 *East-West Art Award 2013*, La Galleria, London, UK
The 16th Taro Okamoto Award for Contemporary Art Exhibition, Taro Okamoto museum, Kanagawa, JAPAN
- 2012 *Exhibition masters of the future in Art-Shopping 2012*, CARROUSEL du Louvre, Paris, France
- 2010 *BINABI Exhibition*, Mori Arts Center Gallery, Tokyo, JAPAN
EYE OF GYRE, Omotesando GYRE, Tokyo, JAPAN
- 2009 *Artistic anatomy Exhibition vol.3*, Tokyo National University of the Arts Ueno school sites, Tokyo, JAPAN
Artistic anatomy Exhibition vol.2, Gallery LE DECO, Tokyo, JAPAN
EYE OF GYRE, Omotesando GYRE, Tokyo, JAPAN
- 2008 *Artistic anatomy Exhibition vol.1*, Tokyo National University of the Arts Ueno school sites, Tokyo, JAPAN
DISCOVERY 2008, Seika gallery & KEY gallery, Tokyo, JAPAN
- 2005 *Sustainable Art Project*, Kojima old elementary school, Tokyo, JAPAN

<Stage, performances>

- 2013 *The 16th Taro Okamoto Award for Contemporary Art Exhibition*, Taro Okamoto museum, Kanagawa, JAPAN
- 2007 *Ukulele from the telephone office*, Jujoh cafe Gallery Ritoruko, Tokyo, JAPAN / Appearance
MORSE, Kimura old stone factory, Gunma, JAPAN / Production, Screenplay, Costume (WAP participation work)
- 2006 *OMATSURI*, Ashio Station, Tochigi, JAPAN / Production, Costume (WAP participation work)
- 2005 *Yellow elevator*, studio IWATO, Tokyo, JAPAN / Appearance
- 2004 *Cellar*, studio SAI, Tokyo, JAPAN / Production, Screenplay, Appearance
※The WAP: Watarase Art Project

<Awards>

- 2013 The 16th Taro Okamoto Award for Contemporary Art Prize
East-West Art Award 2013 Contemporary- II 2nd Place Category Prize

<Artist-in-residences>

- 2014 EWAAC summer work shop, Luton, UK

<Open studio>

- 2019 KODAI OPEN STUDIO, Studio KODAI, Ibaraki
- 2018 OPEN STUDIO at JINDE "Under water Parade", Restaurant JINDE, Chiba

<Curation>

2016 KENPOKU ART 2016, Ibaraki, JAPAN (Curatorial assistant)

<Lectures and presentations>

2016 Atomi University, Tokyo / Jul. Dec.

<Press and publications>

2016 Interview, "Hittachi vol.82" 19p, Sep.

2014 Interview, The Mitsubishi Art Gate Program 22nd Auction catalog"

2013 The 16nd Taro Okamoto Award catalog"

2002 Movie "Ashigara-san" Illustration of poster and catalogs

[Statement]

With the concept of entertainmentized "Earth/Earth Theater," dramas occur among humans/organisms or living things themselves are replaced with theatrical interpretation and applied to a painting.

The method adopted as a substitute for theatrical visual arts is the collage-like appearance (pasting and layering of meaning/meaningless) on circus. Every shape of a chopped living creature is reconstructed to be represented as an idol, and arranged as an object alone or in a narrow space like a stage. The chopping action in these works is a type of autopsy. By removing a meaning from individual parts, observing the possibility of a shape, and reconstructing only shape and color things as a part of stylistic beauty that was built into classical arts, crafts, and religious arts, it glorifies the shape itself, released from the meaning or the role. This anatomical collage is an act of quoting the mechanism of circus developed through festiveness which affirms the existence of all on the stage by combining various races and cultures freely, and affirms the interplay of play and life which is contained in this world.

I processed the mesh-like pattern often found in the background of works onto mass-produced processed leathers, animal skins, or agricultural nets; after being scanned into a PC, the pattern is repeated with image processing software, changing the rhythm pattern, and adjusting colors.

There are two reasons for this.

The first is to clarify the "visual texture" that perceptual psychologist James Gibson identified. This world continues a wide variety of "texture" such as land, water, trees, concrete, and living creatures, and we are in a series of those materials. That texture, more specifically, the nested and existing texture makes it easy to visually understand the situation encompassing us like the womb.

The second is to compare the process that the pattern of the living creature's skin has produced, copied repeatedly and moved away from the original, but still similar to the evolution of organisms or life tradition.

The human desire that controls nature and life will keep continuing with developing science and technology.

By presenting the dramaturgy of the earth, I would like to change the perception of "life/organisms" by human subjectivity and review the way of human existence.

[Paranoia concerto] Solo exhibition statement

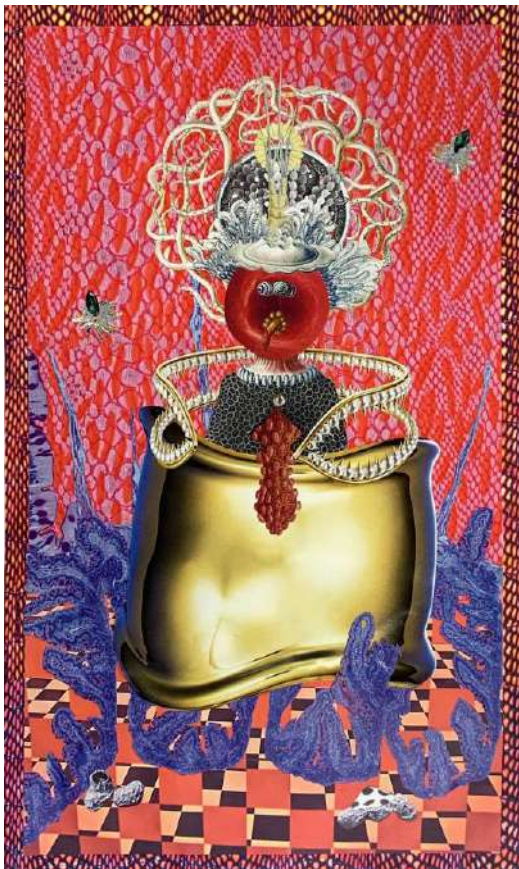
Paranoia is one of the psychiatric disorders characterized by suffering from anxiety, or fear through excessive stress having a delusion such as victimization where others always criticize oneself, or an exaggeration that one is different from the others, or love. Other than having a delusion, it is characterized by personality and vocational abilities that are not different from those of ordinary people; moreover, paranoia is not just a pathological abnormality but is hidden under all human consciousness.

People encounter uncontrollable feelings such as anxiety, fear, jealousy, anger, desire, or inferiority while interacting with others. The uncontrollable feelings may use theatrical methods of voice, words, expressions, and gestures as a weapon, and make the other have invisible blood. And I am not an exception but it is a piece of puzzle that makes me have the invisible blood.

People are living with hurt and suffering; they are pierced with various mental holes, wanting those holes to be filled, but gouging the wound deeper or wider. If the mind has a shape, I wonder whether anyone could have an intact/innocent mind as they are born.

Stress with strength forces our nerves to travel the gray zone between normal and abnormal. I wonder if that abnormality spreads like the butterfly-effect, and if those affects spread from one individual to an organization, which is a set of individuals, or even a country which is a set of organizations. It is like today's Japan.

Our fragile drama, wandering between the stress of pianissimo and fortissimo, plays today a humorous, serious, cruel, overwhelming melody, perfect in its unsaved, creepy, and beautiful paranoia.



This is a series inspired by the drama "Urikotoba" (a monologue by an actress) of Hideki NODA, a stage producer and writer. The chaotic situation of the mind and body of a person going insane by a psychiatric disorder is partitioned in each scene and each of them is displayed with a painting and a newly written short story.

The story completes by a visitor's going around in the exhibit room.

This work is a highlight scene of the drama. It expresses that the main character, who is confined to bed by the peaking psychiatric disorder, has some persons fight within the brain under the schizophrenia's influence and no longer realizes the reality and the identity.

Paranoia syndrome
Collage, pen on paper
36 x19.5 cm
2019



The garden of annunciation
Collage, pen on paper
18 x18 cm
2019

"Something" located in the center with black-and-white dots has two balls. That expresses twins with the history of having killed one of the two as a cursed child in past Japan. Patterned dresses expressed pagans in the history of the dress and ornaments of Western Europe, and the color composition of this painting arranges the meaning of the color of the religious painting of Christianity; the conceived person in patterned dress is put on the artificial red object of the symbol of affection and the blue of a holy color is located in heaven and earth, so it expresses that artifacts and the natural environment, which are not humans, protect the life of a person regarded as a pagan. It expresses the state of the present age and near future in which various religions coexist.



The garden of mimicry
Collage, pen on paper
24 x19.5 cm
2019

The things with distorted shape combine, and beautiful green ores fall serially from the central hole. It expresses that an irregularity of a community people build and the beauty of the crystals are not proportional to each other. People try to make something, leaving relations with others, such as lovers, a family, and a company, awkward. What is made there may be beautiful objectively but be fragile; just as it is born, it falls to the ground and is dissolved in a puddle.

[Paranoia concerto]



Ore bride
Collage, pen on paper
28 x 19.5 cm
2019

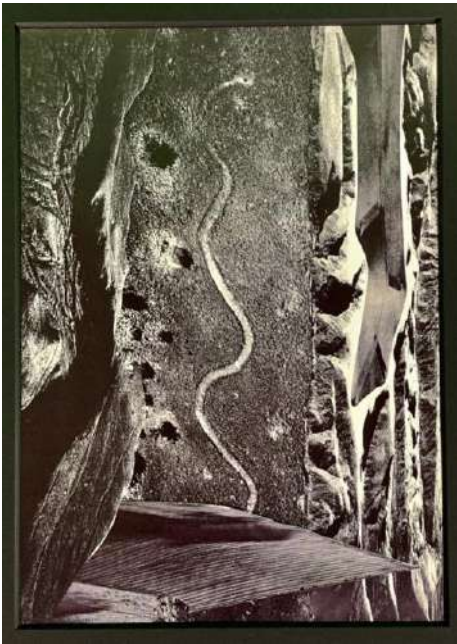


Movement and restraint
Collage, pen on paper
39.6 x 25 cm
2019

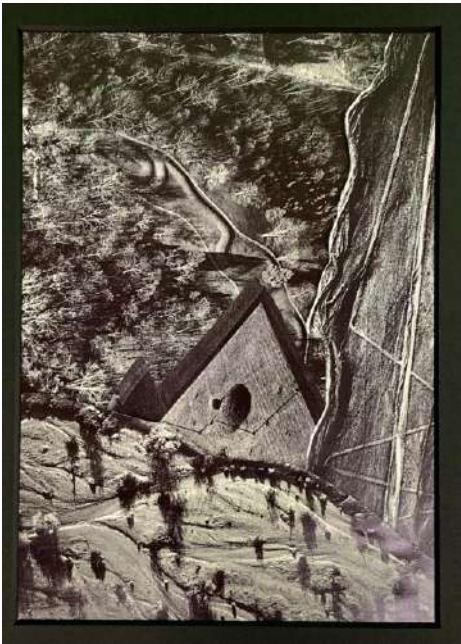


Paranoia statue
Collage, pen on paper
20.3 x 13.6 cm
2019

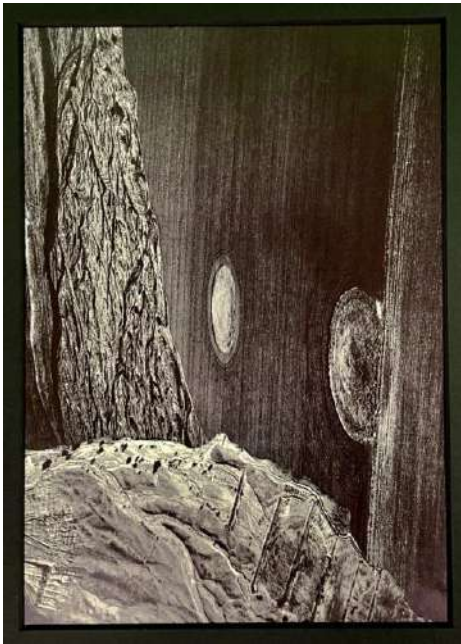
[Paranoia concerto]



Nobody's in the playground
24 x X 17 cm
Collage on paper
2019



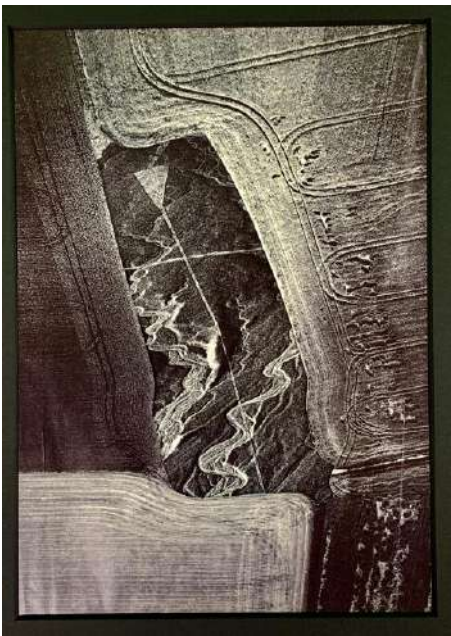
Nobody's in the playground
24 x X 17 cm
Collage on paper
2019



Nobody's in the playground
24 x X 17 cm
Collage on paper
2019



Nobody's in the playground
24 x X 17 cm
Collage on paper
2019



Nobody's in the playground
24 x X 17 cm
Collage on paper
2019



Nobody's in the playground
24 x X 17 cm
Collage on paper
2019

[Paranoia concerto]



Nobody's in the playground
17 x X 24 cm
Collage on paper
2019



Nobody's in the playground
17 x X 24 cm
Collage on paper
2019



Untitled
12.7 x X 15.4 cm
Acrylic, pen, pencil, watercolor, collage on paper
2019

[Brave New World] Solo exhibition



Scean1:

Four buildings monitoring each other
Acrylic, oil on canvas
53 x 92 cm
2017



Scean2:

Flight object collision
Acrylic, oil on canvas
40 x 40 cm
2017



Scean3:

Demolishing the structure creates a golden waterfall
Acrylic, oil on canvas
53 x 92 cm
2017

Scean4: Release of animals and plants



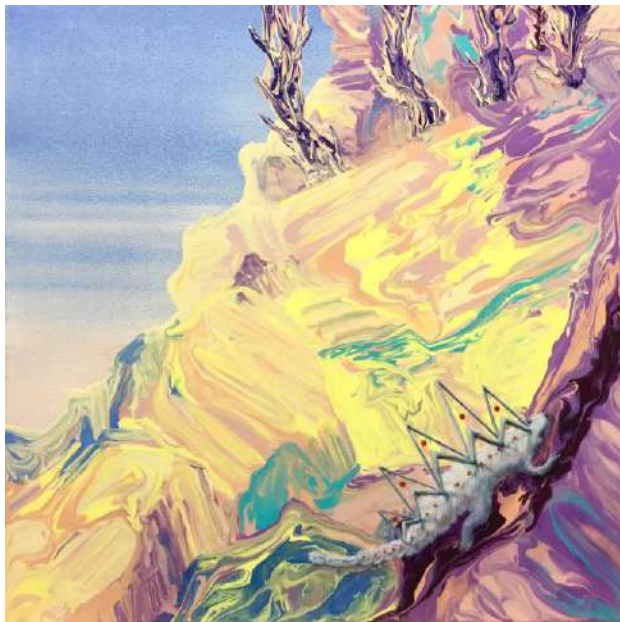
Fuyu-ei -Floating and swimming-
Acrylic, oil on canvas
18.5 x 60 cm
2017

This is a series created with inspiration from the dystopia novel "Brave New World" written by Aldous Huxley.

The story describes the earth, in which a new ecological system was made by a crustal movement after the artificial things supervising each other are collapsed by a natural disaster. Many living things with a new physical action suitable for the environment teem there.

The time-axis of the nine paintings is "night, early morning, sunrise, daytime", and the color design of each work shows a time slot. The planar forcefulness of Japanese painters like Jakuchu Ito and Kuniyoshi Utagawa is used in its composition, and three-dimensional drawing of European drawings is adopted, therefore cultures of drawing are mixed.

Scean4: Release of animals and plants



*Those lurking in the rocks where the
morning light hits*
Acrylic, oil on canvas
40 x 40 cm
2017



Music by twin birds
Acrylic, oil on canvas
40 x 40 cm
2017



Dance with dead trees
Acrylic, oil on canvas
40 x 40 cm
2017



Drifting
Acrylic, oil on canvas
40 x 40 cm
2017



Cannis Demens change everything to the morning
Leather(cow), oil, pen, UV direct sign print, grommet and wire
119×125cm over / Dimensions variable (wire installation)
2013

The drawn character with a grotesque appearance is made combining parts of various plants and animals like a puzzle. "Canis demens" of the title is the word a philosopher, Keizaburo MARUYAMA, used in the sense of "mad dog." A person who can bring an about-face in the world (the stranger) may be regarded as a person to watch out for like a mad dog, even as a person who should be excluded, by everyday people. However, the world becomes abundant by accepting the stranger, and that will make the world dawn.

Using the nature of the "festivity" the stage has, the glorification of the life that any lives of living things should be affirmable regardless of their appearance is shown.



Rehearsal of closed monocular

Leather(cow), oil, pen, UV direct sign print, grommet and wire
 115×108cm over / Dimensions variable (wire installation)
 2013



The nectar of drunkenness is in the midday

Leather(cow), oil, pen, UV direct sign print, grommet and wire
 108×122cm over / Dimensions variable (wire installation)
 2013



Sofia never sleeps

Leather(cow), oil, pen, UV direct sign print, grommet and wire
 120×134cm over / Dimensions variable (wire installation)
 2013



Hercules culture nursery apparatus I
-The champion eats the star-
 Acrylic, oil and pen on paper
 67cm×25cm
 2013



Hercules culture nursery apparatus II
-The soldier became armor-
 Acrylic, oil and pen on paper
 67cm×25cm
 2013



Hercules culture nursery apparatus III
-Words of pleasure are in the box-
 Acrylic, oil and pen on paper
 67cm×25cm
 2013



Hercules culture nursery apparatus IV
-The game carries wings to the sky-
 Acrylic, oil and pen on paper
 67cm×25cm
 2013



Defect Interrogation

Leather(cow), oil, pen, UV direct
sign print, Grommet, wire
66.5×53cm
2013



Possessed nuclear dress

Leather(cow), oil, pen, UV direct
sign print, Grommet, wire
66.5×53cm
2013



Nursery equipment

Leather(cow), oil, pen, UV direct
sign print, Grommet, wire
66.5×53cm
2013



Pulse trap

Leather(cow), oil, pen, UV direct
sign print, Grommet, wire
66.5×53cm
2013



Makunouchi Fireplace

Leather(cow), oil, pen, UV direct
sign print, Grommet, wire
66.5×53cm
2013



Malus hyphae II

Leather(cow), oil, pen, UV direct
sign print, Grommet, wire
66.5×53cm
2013



Balance bird on mistletoe
Acrylic, Water color, pen and pencil on paper
31.8 × 22.8cm
2013



Balance bird on mistletoe
Collage, digital print on paper
31.8 × 22.8cm
2013



Corset
Digital collage
2019



Leaf worm
Digital collage
2019



Under water parade
Acrylic, oil on canvas
131 x 193 cm 2018



Melting land
Acrylic, oil on canvas
40 x 40 cm 2018



Melting land
Acrylic, oil on canvas
40 x 40 cm 2018



Melting land
Oil on canvas
20 x 20 cm 2015



Melting land
Oil on canvas
20 x 20 cm 2015



Kasen-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2010



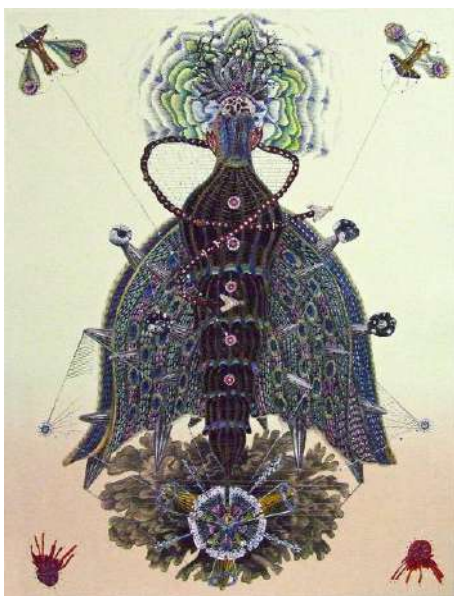
Kakyu-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2010



Hohtoh-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2011



Ujoh-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2012



Heiyoh-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2012



Houka-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2011



Yohkaku-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2009



Yujun-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2009



Kanjoh-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2012



Hasoh-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2009



Hadatsu-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2010



Kabu-ran

Water color, pen, pencil, colored
pencil and collage on paper
40 x 30cm
2009