

PRESS RELEASE

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ユアサエボシ

Yuta Nakamura | Ebosi Yuasa

Object Lessons



## GALLERY KOYANAGI

Gallery Koyanagi is pleased to present "Object Lessons," a two-person exhibition by Yuta Nakamura and Ebosi Yuasa from January 28 to March 31, 2023.

Yuta Nakamura was born in Tokyo in 1983 and currently lives and works in Kyoto. He is interested in modern Japanese craft culture, and conducts academic research of ceramics and tiles from the perspective of 'craft associated with the folk and architectural,' and produces artworks deriving from this knowledge. Nakamura's exquisite installations consists of combination of primary source materials such as ceramic shards, old books, and postcards collected through meticulous research, and objects created by Nakamura's own hands to reflect the reinterpreted historical facts and the state of culture as seen through his own unique eyes.

Ebosi Yuasa was born in Chiba Prefecture in 1983. Influenced by Surrealism, which he learned about through the writings of a Surrealist Tatsuhiro Shibusawa (1928–1987), Yuasa mimics himself as "Yebosi Yuasa (1924–62)," a fictional painter born in the Taisho era (1912–26), and creates works that celebrate the atmosphere of the paintings of the past surrealist creators such as Ichiro Fukuzawa and Kikuji Yamashita. The paintings thus created are applied to the fictional Yebosi Yuasa's painting career, disguising the artist's life as it might have existed at the time.

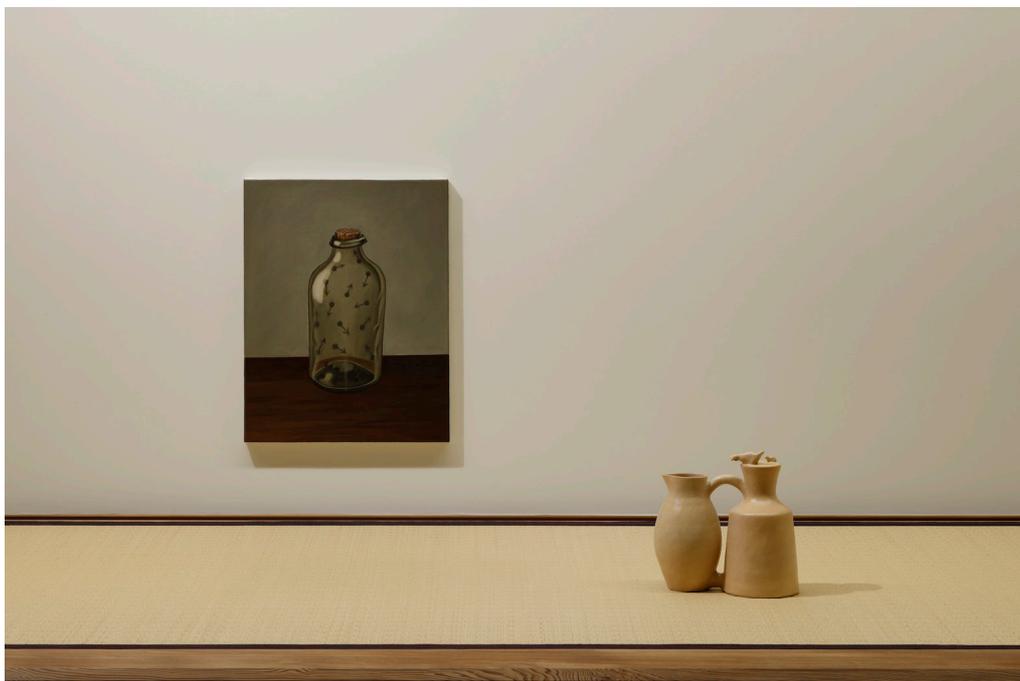
Nakamura and Yuasa have seemingly contrasting styles, but both are interested in the culture and customs of the Taisho, prewar, and postwar periods. The two artists, who are the same age, hit it off and began to visit antique bookstores and antique markets in search of a theme for their exhibition. At one antiquarian bookstore, they came across a reprint of "Tanki-manroku (records of salons to show obsessive curiosities, published in 1824–25)", which Nakamura had been looking for. In the late Edo period (c.1790–1850), Bakin Kyokutei and other enthusiasts of the time brought curious old books, paintings, and other antiquities to the "Tanki-kai (salons to show obsessive curiosities)" to discuss and comment on them. Being intrigued by the "Tanki-manroku" that illustrated the "Tanki-kai", Nakamura and Yuasa began to examine what "Tanki-narumono (something that is obsessively curious)" could be for each of them.

For Nakamura, the "Tanki-narumono (abbreviated as 'obsessive curiosities')" is something to be admired, but it is also something to be examined objectively, taking a step back. Until now, Nakamura intentionally focused on things that are often overlooked in history, and has created works that unravel new aspects of history as a mediator, so to speak. In this exhibition, Nakamura will present ceramic works that reference aesthetic objects from various periods and cultures, using literature he has researched as a source material. Please come and see Yuta Nakamura's new ceramic creations, which cross ancient Inca bell jars, Meiji-era (1868–1912) utility staggered vases, and even illustrations from Uexküll and Kriszat's "A Foray into the Worlds of Animals and Humans" (1934).

Yuasa, on the other hand, felt an overwhelming sense of familiarity with the obsessive curiosities, and the same air of surrealism that the imaginary Yebosi Yuasa portrays. Yuasa, who presented still life paintings for the first time at the "still life" exhibition at Gallery Koyanagi the year before last, will be presenting all still life paintings in this exhibition as well. After encountering "Tanki-manroku," Yuasa continued to go to antique markets and collect curious objects. Yuasa has been working mainly from illustrations of objects from the period in which the fictional Yuasa lived, but this time, in addition to these works, Yuasa will present works that he drew while confronting actual objects.

In this exhibition, Yuta Nakamura and Ebosi Yuasa will showcase their own personal impressions of the "Tanki-narumono," the obsessive curiosities. Please enjoy Nakamura's and Yuasa's experiment of "Object Lessons," a light-hearted play on the theme of history.

Press image

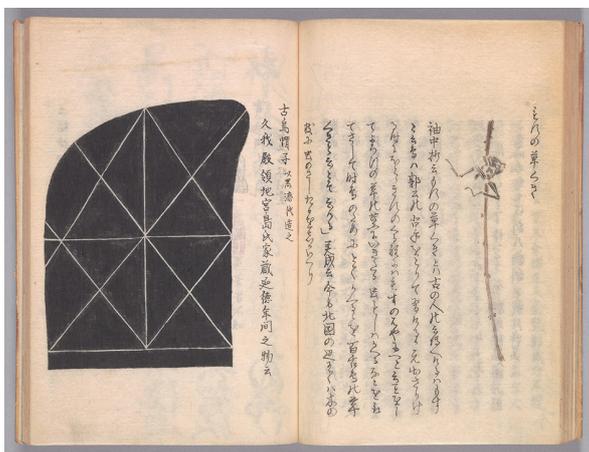


Caption / Credit Line:

Ebosi Yuasa, *Sealed Bottle*, 2022 (Left) / Yuta Nakamura, *Chick Jug*, 2022 (Right)

© Yuta Nakamura / Ebosi Yuasa / Courtesy of Gallery Koyanagi

Photo: Keizo Kioku



“Tanki-manroku”, 1824-25,

National Diet Library Digital Collections



Ebosi Yuasa (Left), Yuta Nakamura (Right),  
On the Kanda book town street

Yuta Nakamura

Born in Tokyo in 1983. He now resides in Kyoto. Nakamura received his PhD in Art from Kyoto Seika University in 2011. Associate Professor, Department of Fine Arts, Kyoto Seika University. Nakamura is engaged in academic research and production in the area of tiles and ceramics, from a viewpoint of craft associated with the folk and architectural, coming up with hypotheses based on published research and fieldwork observations to produce his own experimental sculptural objects, as part of his inquiries into marginal art-craft culture from the modern period onward. Recent exhibitions include "17th Istanbul Biennial" held at Barın Han, Istanbul, Turkey in 2022. "Listening with Eyes and Looking with Ears | NAKAMURA Yuta feels his way to Kawai Kanjiro" held at The National Museum of Modern Art, Kyoto in 2022. "BANBUTSU SHISEI | Born from all things: A special blend by Yuta Nakamura" held at Shiseido Gallery, Tokyo in 2022. "Round Persimmon, Dried Persimmon" held at Takamatsu Art Museum, Kagawa in 2021. "What's in the Vase?" held at The National Museum of Modern Art, Kyoto in 2020. "MAM Research 007: Sodeisha - The Dawn of Contemporary Japanese Ceramics" held at Mori Art Museum in 2019. "Japan Rhine Stone, Luehdorfia japonica Line" held at Minokamo City Museum, Gifu in 2018. "Willow Festival Little Willow Festival" held at Gallery Koyanagi, Tokyo in 2017. "Aichi Triennale 2016" held at Aichi Prefectural Museum of Art in 2016. "20th Biennale of Sydney" held at Carriageworks in 2016. "The 8th Asia Pacific Triennial of Contemporary Art" held at Queensland Art Gallery & Gallery of Modern Art in 2015. "Roppongi Crossing 2013: OUT OF DOUBT" held at Mori Art Museum, Tokyo in 2013. He is co-author of "Out of MINGEI" (Seikosha, 2019). "Out of Mingei: Romantic Eyes" (Seikosha, 2022).

<http://nakamurayuta.jp/>

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Ebosi Yuasa

Born in Chiba in 1983 and currently resides in Chiba, Japan. In 2005, Ebosi Yuasa graduated Toyo University majoring in Economics. After graduation, Yuasa worked at a finance company but it went bankrupt, so he decided to become a painter and entered art school. He started taking on a life mimicking a fictional third-rate painter born in the Taisho era named Yebosi Yuasa (1924-1987) and creates works celebrating the atmosphere of surrealism of the time. Yuasa meticulously crafted the life of Yebosi Yuasa and applies his works to the painting career of this fictional artist. Yuasa has been exhibiting at museum exhibitions including "There Is No Boundaries Here. /?", Takamatsu Art Museum, Kagawa (2022), "Mode Surreal: A Crazy Love for Wearing", Tokyo Metropolitan Teien Art Museum, Tokyo (2022), "Shell Art Award Artists Selection", The National Art Center, Tokyo (2018) and "The 20th Exhibition of the Taro Okamoto Award for Contemporary Art", Taro Okamoto Museum of Art, Kawasaki, Kanagawa (2017).

# GALLERY KOYANAGI

## Information

Yuta Nakamura | Ebosi Yuasa : Object Lessons

Saturday, January 28 – Friday, March 31, 2023

Opening hours: 12:00 – 19:00

Closed on Sundays, Mondays and National Holidays

Gallery Koyanagi

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Press inquiry: please contact us to [mail@gallerykoyanagi.com](mailto:mail@gallerykoyanagi.com) for further information.

\*Dates and contents may be subject to change due to Covid-19. Please check our website for further updates.

# GALLERY KOYANAGI

Yuta Nakamura

- 1983 Born in Tokyo, Japan  
2011 D. Arts, Kyoto Seika University  
2016 Program of Overseas Study for Upcoming Artists (Short-term: Sydney), Agency for Cultural Affairs, Japan  
Present Lives and works in Kyoto. Associate Professor, Department of Fine Arts, Kyoto Seika University

## Selected Exhibitions

- 2023 "Object Lessons", Gallery Koyanagi, Tokyo [Ebosi Yuasa + Yuta Nakamura]  
2022 17th Istanbul Biennial, Barın Han, Istanbul, Turkey  
"Eyes on TOHOKU 1930-1945", Iwate Museum of Art, Fukushima Prefectural Museum of Art, Tokyo Station Gallery [Yosuke Jikuhara + Yuta Nakamura]  
"Listening with Eyes and Looking with Ears | NAKAMURA Yuta feels his way to Kawai Kanjiro", The National Museum of Modern Art, Kyoto  
"BANBUTSU SHISEI | Born from all things: A special blend by Yuta Nakamura", Shiseido Gallery, Tokyo  
2021 "New ways to grow: Artists Envision a Post-Covid World", The University Art Museum, Tokyo University of the Arts, Tokyo  
"Round Persimmon, Dried Persimmon", Takamatsu Art Museum, Kagawa  
"Tiles, Small Shrine and Tourism, Season 8", Shimogyo Diver Citizen Center, Kyoto [Ken Tanimoto + Yuta Nakamura]  
"THE POWER OF ORIGIN", The Japan Folk Crafts Museum, Osaka [Yosuke Jikuhara + Yuta Nakamura]  
2020 "What's in the Vase?", The National Museum of Modern Art, Kyoto  
"Out of Mingei: Akita snow sleigh, Bruno Taut and Tokushi Katsudaira", Akita University of Art Gallery Biyong Point, Akita [Yosuke Jikuhara + Yuta Nakamura]  
2019 "YAMBARU ART FESTIVAL 2019-2020", Former Shioya Elementary School, Okinawa [Ken Tanimoto + Yuta Nakamura]  
"in number, new world / number of the whole world", Ashiya City Museum of Art & History, Hyogo  
"The Ecology of Expression: Remaking Our Relations with the World", Arts Maebashi, Gunma  
"Tiles, Small Shrine and Tourism, Season 6", Hiroshima City Museum of Contemporary Art, Hiroshima [Ken Tanimoto + Yuta Nakamura]  
"MAM Research 007: Sodeisha—The Dawn of Contemporary Japanese Ceramics", Mori Art Museum, Tokyo  
"An Encouragement of Tatsukichi Fujii's Handicrafts", Nomura Tailor, Kyoto [APP ARTS STUDIO]  
2018 "Ishiguro Munemaro and his Yase Toyo Kiln: New Discoveries after 50 Years", Kyoto Seika University Gallery Fleur, Kyoto

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- “Japan Rhine Stone, Luehdorfia japonica Line”, Minokamo City Museum, Gifu  
“Aspirations: 8 Doors”, Kyoto Seika University Gallery Fleur, Kyoto  
“Out of Mingei”, Seikosha, Kyoto [Yosuke Jikuhara + Yuta Nakamura]  
“20th DOMANI: The Art of Tomorrow”, The National Art Center, Tokyo  
2017 “Willow Festival Little Willow Festival”, Gallery Koyanagi, Tokyo  
“Asia Corridor Contemporary Art Exhibition”, Kyoto Art Center, Kyoto  
“Tile and Botanical Garden: Tourism of Tropical Plants”, Higashiyama Botanical Garden, Aichi  
2016 Setouchi Triennale 2016, Takamijima, Kagawa [APP ARTS STUDIO]  
Aichi Triennale 2016, Aichi Prefectural Museum of Art, Aichi  
20th Biennale of Sydney, Carriageworks, Sydney, Australia  
2015 The 8th Asia Pacific Triennial of Contemporary Art, Gallery of Modern Art, Brisbane, Australia  
“Unknown City: Inside Out”, Kyoto Seika University Gallery Fleur, Kyoto  
2014 “Tiles, Small Shrine and Tourism”, Gallery PARC, Kyoto [also in 2015, 2016, 2018]  
2013 “Roppongi Crossing 2013: OUT OF DOUBT”, Mori Art Museum, Tokyo

## Selected Publications

- 2022 “Out of Mingei: Romantic Eyes”, Seikosha [with Yosuke Jikuhara]  
“A Collector with Eyes Modestly Cast Down”, *ECONOMIES OF MINGEI : THEASTER GATES*  
2018-2019, The Obayashi Foundation 2021  
“The Teacup of Frolicking Animals,” *Eureka* 772, Seidosha  
“What did Yuta Nakamura see in Saburo Hasegawa? Focusing on ‘Gannobichoku ’ and  
Woodblocks Made from Kamaboko Fish Cake Boards,” *Journal of the Society for Arts and  
Anthropology arts/ 37*, Society for Arts and Anthropology [with Tadashi Hattori]  
2020 “Making Kamaboko Abstract,” *in number, new world*, Ashiya City Museum of Art & History  
*Out of Mingei: Akita Snow Sleigh, Bruno Taut and Tokushi Katsudaira*, Akita University of Art, Arts  
Center Akita  
“While the Clay Is Soft,” *MAM Research 007: Sodeisha — The Dawn of Contemporary Japanese Ceramics*,  
Mori Art Museum 2019  
“Getemono or haikara?” *The Ecology of Expression: Remaking Our Relations with the World*, Sayusha  
“Vines and Fences,” *Hanatsubaki*, winter issue, Shiseido  
*Out of Mingei*, Seikosha [with Yosuke Jikuhara]  
*Japan Rhine Stone, Luehdorfia japonica Line*, Minokamo City Museum  
2018 “Recreation of Life,” *Newsletter of the National Museum of Modern Art, Tokyo* 629, The National  
Museum of Modern Art, Tokyo.  
“Morse's Hand Games,” *20th DOMANI: The Art of Tomorrow*, The National Art Center, Tokyo

# GALLERY KOYANAGI

Ebosi Yuasa

- 1983 Born in Chiba, Japan.
- 2005 Graduated from the economics department, Toyo University.  
Started working at a commodity futures trading company, which went bankrupt half a year later.  
That was the turning point to decide to become an artist.
- 2008 Graduated from the painting course, Toyo Institute of Art and Design.

## Solo Exhibitions

- 2019 "Spectral Intrusions", Akio Nagasawa Gallery Aoyama, Tokyo  
"Meditations on Equestrian Feats", Ginza Tsutaya Books Art Wall Gallery, Tokyo  
"Prapagon Horse", Eukaryote, Tokyo
- 2014 "TWS-Emerging 2014: Newspaper Collage Project", Tokyo Wonder Site Shibuya, Tokyo
- 2013 GEISAI#19 Gabriel Ritter Prize "Ebosi Yuasa Solo Exhibition", Hidari Zingaro, Tokyo

## Group Exhibitions

- 2023 "Yuta Nakamura | Ebosi Yuasa: Object Lessons", Gallery Koyanagi, Tokyo  
"Yambaru Art Festival 2022-2023", Ogimi Former Shioya Primary School, Okinawa  
"Collection Exhibition 4th Term 2022: Using Materials in Various Ways to Create Artworks",  
Takamatsu Art Museum, Kagawa
- 2022 "Alter Ego", Noblesse Collection, Seoul, Korea  
"Paprika", Each Modern, Taipei, Taiwan  
"VOCA (The Vision of Contemporary Art) 2022", Ueno Royal Museum, Tokyo  
"ACT (Artists Contemporary TOKAS) Vol. 4: Approach to Alternative Image", Tokyo Arts and  
Space, Tokyo  
"Takamatsu Art Annual vol. 10: There Is No Boundaries Here. /?",  
Takamatsu Art Museum, Kagawa  
"Mode Surreal: A Crazy Love for Wearing", Tokyo Metropolitan Teien Art Museum, Tokyo
- 2021 "Still Life", Gallery Koyanagi, Tokyo
- 2020 "Deep Forest", Yoshiaki Inoue Gallery, Osaka  
"3331 Art Fair 2020", 3331 Arts Chiyoda, Tokyo
- 2019 "Collectors' Collective Vol.1", Medel Gallery Shu, Tokyo  
"Mr. I Exhibition: Today's Art 2020 All First Time", Fukuzawa Ichiro Memorial Gallery,  
Tomioka City Museum, Gunma  
"Tokyo Independent 2019", The University Art Museum, Tokyo University of the Arts, Tokyo  
"The Premium Heisei Show", The Blank Gallery, Tokyo
- 2018 "Shell Art Award Artists Selection", The National Art Center, Tokyo  
"Healthcare of Purplume University Attached Museum", Umetsu Hall, Hitachiota City Local  
Museum, Ibaraki

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- "Multi Shutter", Eukaryote, Tokyo  
"Rokko Meets Art 2018", Mt. Rokko, Hyogo  
"Barrak Independents", Barrak, Okinawa  
2017 "Open Call for Art Project Ideas 2017", Hiroshima City Museum of Contemporary Art, Hiroshima  
"Ground under", Sezon Art Gallery, Tokyo  
"Nakanojo Biennale 2017", Nakanojo-machi, Gunma  
"The 7th New Artist Exhibition Secondary Screening Presentation", Kawaguchi Art Galley Atlia, Saitama  
"The 20th Exhibition of the Taro Okamoto Award for Contemporary Art", Taro Okamoto Museum of Art, Kawasaki, Kanagawa  
2016 "Independent Tagboat Art Fes", Hulic Hall, Tokyo  
2015 "Shibuya Eggs Sayonara City Hall", Shibuya Ward Office, Tokyo  
"Joint Exhibition", Chiba City Culture Center, Chiba  
"The 11th Sekai Painting Grand Prize", Tokyo Metropolitan Art Museum, Tokyo  
2014 "Chiyoda Art Festival 3331 Independents", 3331 Arts Chiyoda, Tokyo  
2013 "Shell Art Award 2013", The National Art Center, Tokyo  
"GEISAI#19", Tokyo Metropolitan Industrial Trade Center, Tokyo  
"Asian Age 3", The Artcomplex Center of Tokyo, Tokyo  
"The 9th Sekai Painting Grand Prize", Tokyo Metropolitan Art Museum, Tokyo  
"Tagboat at Bunkamura", Bunkamura Gallery, Tokyo  
"Tagboat Award in Taipei", Art Space Kin Gyo Koo Kan, Taipei, Taiwan  
"Tokyo Wonder Wall Award 2013", Museum of Contemporary Art Tokyo, Tokyo  
"The 8th Tagboat Award", Ikejiri Institute of Design, Tokyo

## Public Collection

Takamatsu Art Museum, Kagawa

## Awards

- 2018 The 10th Koji Kinutani Award  
2017 Acryl Gouache Biennale 2016, Fine work  
2015 The 13th Chiba City Arts Rookie Award  
2013 The 28th Holbein Scholarship  
GEISAI#19, Gabriel Ritter Prize  
The 9th Sekai Painting Grand Prize, Supporting Company Prize  
The 8th Tagboat Award, Satoru Aoyama Prize

**Biography of a fictional mediocre painter, Yebosi Yuasa**

**1924**

Born in Fusa-cho, now non-existing district called Higashi-Katsushika in Chiba, as the eldest son of Kouji and Kazue Yuasa, and was named Hiroyuki Yuasa.

One of his relatives is Kumesaku Yuasa.

**1933 at 9**

His parents took him to see the Hagenbeck Circus in Ueno.

**1938 at 14**

Finished his education at Fusa High Elementary School.

He set his heart to becoming an artist.

**1940 at 16**

Applied to apprenticeship with the illustrator Hidetsune Kobayashi, but was turned down due to his feeble health.

Began working at a sign maker in Tokyo.

Decided to join the Ichiro Fukuzawa Art Institute after seeing its applicant guidelines, that he read in the article of the Nikkan Bijyutsu Journal.

Was greatly inspired by Max Ernst's catalog *The Hundred Headless Woman*.

Produced artworks collaging cutouts from artist books and magazines, in imitation of Ernst.

Discovered his allergy to volatile oil such as turpentine. He painted with a mask covering his nose and mouth in the studio.

**1941 at 17**

Fukuzawa's institute closed due to his arrest under suspicion of breaking the Maintenance of Public Order Act.

Yuasa concentrated on being a sign maker.

**1943 at 19**

Met Kikuji Yamashita, who was looking after Fukuzawa's institute. Assisted Yamashita with his artwork [The Disintegration of America](#).

Made collage works using illustrations from *Shonen Club*, a magazine enjoyed by children during the war. (The paint was rationed in wartime, so poor artists couldn't paint as they wished. Yuasa too made collages instead of paintings.)

**1944 at 20**

Undergone a physical examination for conscription but was rejected due to hernia.

**1945 at 21**

Made a living gaining cash from the soldiers of US Occupation Forces, by painting portraits on roof tiles.

(Portrait painters of the time used nicknames to maintain anonymity. Yuasa was named Yebosi because his hair was always standing up like an eboshi hat, worn by the court nobles. He kept the name Yebosi Yuasa as his artist name.)

Was influenced by the Occupation Forces' American culture.

**1947 at 23**

Joined the painter association Zenei Bijyutsu-Kai (Japan Avant-garde Artists' Club) formed by Kikuji Yamashita and Ryosaku Takayama.

Exhibited at the 1st Avant-Garde Exhibition. Shown every year until the 4th in 1950.

Obtained a painting job called "nuriya" from Kouji Kata, an acquaintance from the Fukuzawa Institute, to color the paintings for the picture story show.

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## 1950 at 26

Was deeply impressed by the American exhibition held in Nishinomiya, near Kobe. Made a resolution to visit the US in the future.

## 1951 at 27

Left the Zenei Bijyutsu-Kai being tired of its political rhetoric.

## 1953 at 29

Exhibited at the 1st Nippon Exhibition.

## 1956 at 32

Visited New York. Produced artworks and made living by washing dishes at a restaurant. Bought newspaper and magazines every day with intension of using them in his art.

Met and became friends with Kenzo Okada and Toko Shinoda.

Encountered acrylic paint and started to use it ever since.

## 1958 at 34

Returned to Japan due to relapse of hernia. Met Minoru Oda in Hawaii on the way back.

Produced artworks utilizing materials purchased in the US such as magazine articles.

Named his own painting "Americanized Displacement Style" with a hint of self-mockery.

(He developed his original style under the influence of Surrealism at Fukuzawa Institute, Occupation Forces' American culture, and the reportage painting from the Zenei Bijyutsu-Kai.)

## 1959 at 35

Married Yasuyo Ishijima. A woman of 2 years younger, she was introduced to him by Mr & Mrs Kikuji Yamashita.

## 1962 at 38

The eldest son Akio was born.

## 1964 at 40

Exhibited Knight at the 8th Shell Art Award, and received an honorable mention.

## 1965 at 41

Held solo exhibition at Kyobashi's rental gallery. Developed "Black picture story show" series together with Magician.

Met Minoru Oda again. Shunsuke Tsurumi visited the show with him and named the series "Black picture story show".

Started to work as a watchman due to poverty, undergoing depression after the Olympics.

## 1979 at 55

As of the 5<sup>th</sup> Hitohito Exhibition, he began to withdraw from the world and rarely presented works, immersing himself in production.

## 1985 at 61

His atelier completely burnt down. Suffered severe burn injured when trying to rescue his artworks and materials.

## 1987 at 63

Passed away following the subsequent complication from the burn he has suffered in the fire.