

Yuko Kamei

# Platonic Obsession

7th - 22nd December, 2013  
XYZ collective, Tokyo, Japan  
Organized by Yuko Kamei  
Artists: Yuko Kamei, Hikaru Miyakawa

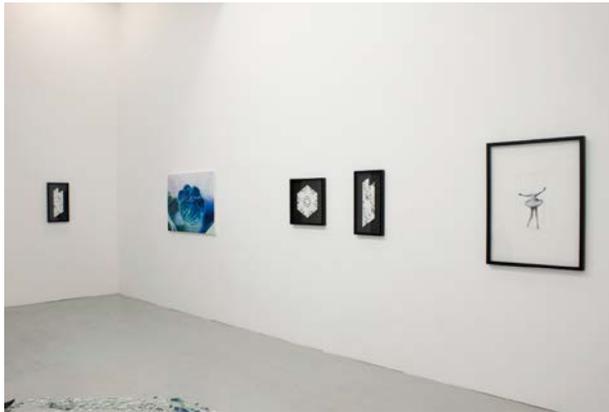
*Platonic obsession is the universe in cerebral space, a joy of the human mind.*

Platonic Obsession is a two-person exhibition which explores the interrelation between geometric concepts and the material world.

Geometry was born of the need for measuring land, and with the advancement of mathematics and scientific technologies, its laws and patterns have come to be recognized in plants, minerals and the human body.

Humans have seen authority in the symmetry and perpendicularity employed in urban architecture, and spiritual sacredness in circular shapes such as the mandala. Geometry also brings peace to both mind and body; symmetric balance of the body is seen as a sign of health in chiropractics, and a person with neurological disorder may achieve calmness while unconsciously drawing circles. It is as if we possess geometry internally on a microscopic level, recognize it macroscopically and then cast our bodies back into its structure.

Drawing classical ballet as an example, Yuko Kamei looks into the adaptation of geometric concepts in and around the human body, and Hikaru Miyakawa uses destruction as to reveal an object's essence.





*The Matter of Fact*, 30 x 30 cm, c-type print, 2013

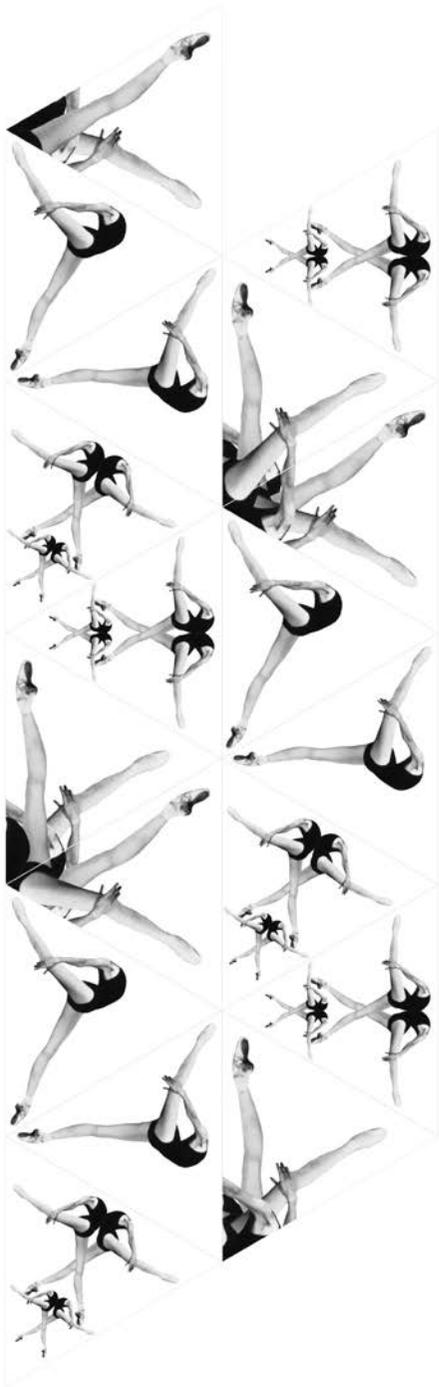
A traveler is walking towards a monument that stands over the horizon. It is approximately five kilometers away on a flat land. An hour later, he is standing at the bottom of the gigantic structure. He wonders whether it is the size, the perfect symmetry or the sleek surface that evokes the sublime. He remembers that a tetrahedron is the simplest, yet strongest structure, but never imagined in this scale. A while later, he realizes that it arises from a crevasse of an enormous rock. "This is a crystal after all." He is now absorbed into the abyss of time.



*La leçon de danse, 130 x 83 cm, lambda print, 2012*



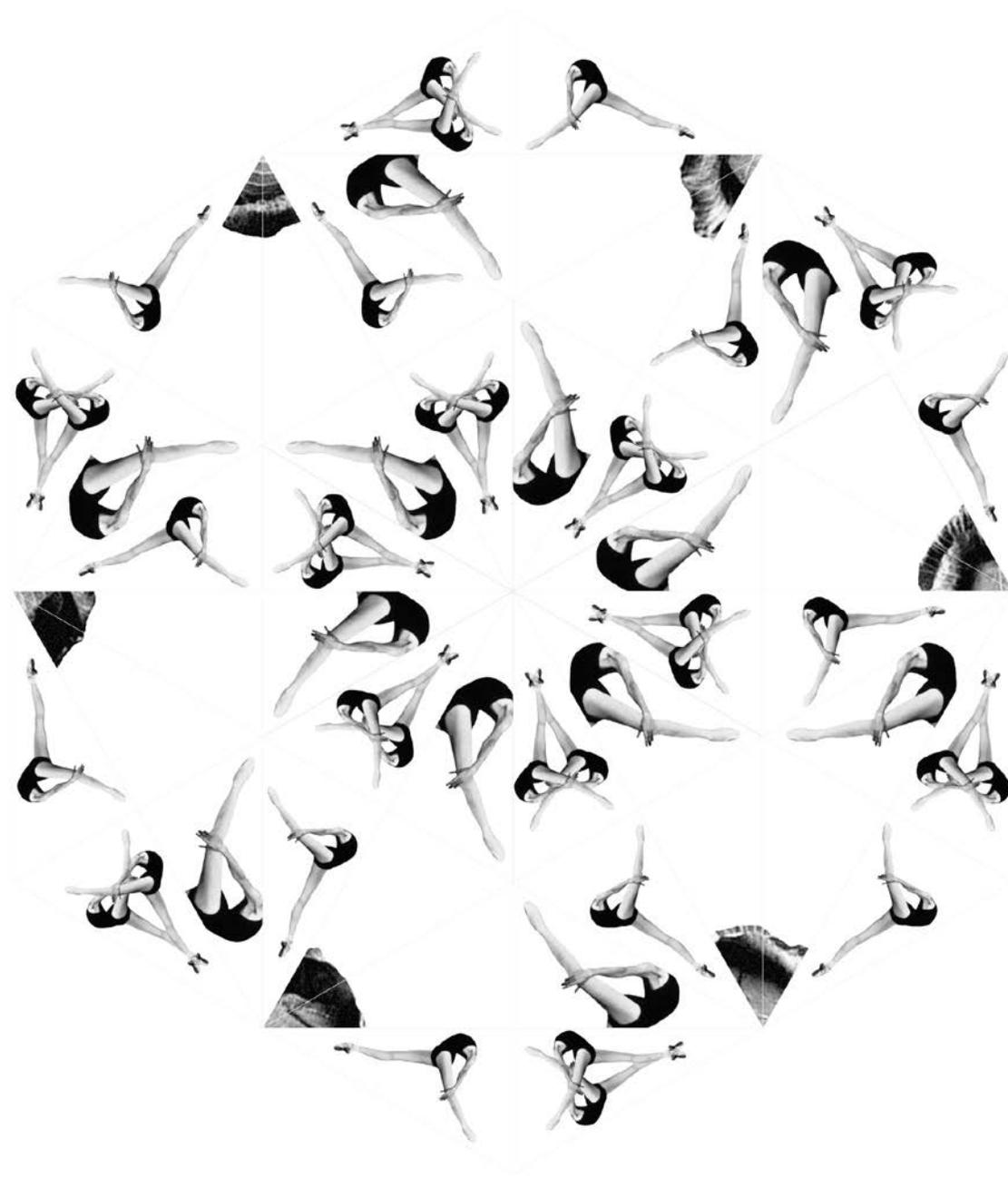
*La leçon de danse (triptych), 27 x 36 cm each, lambda print, 2012*



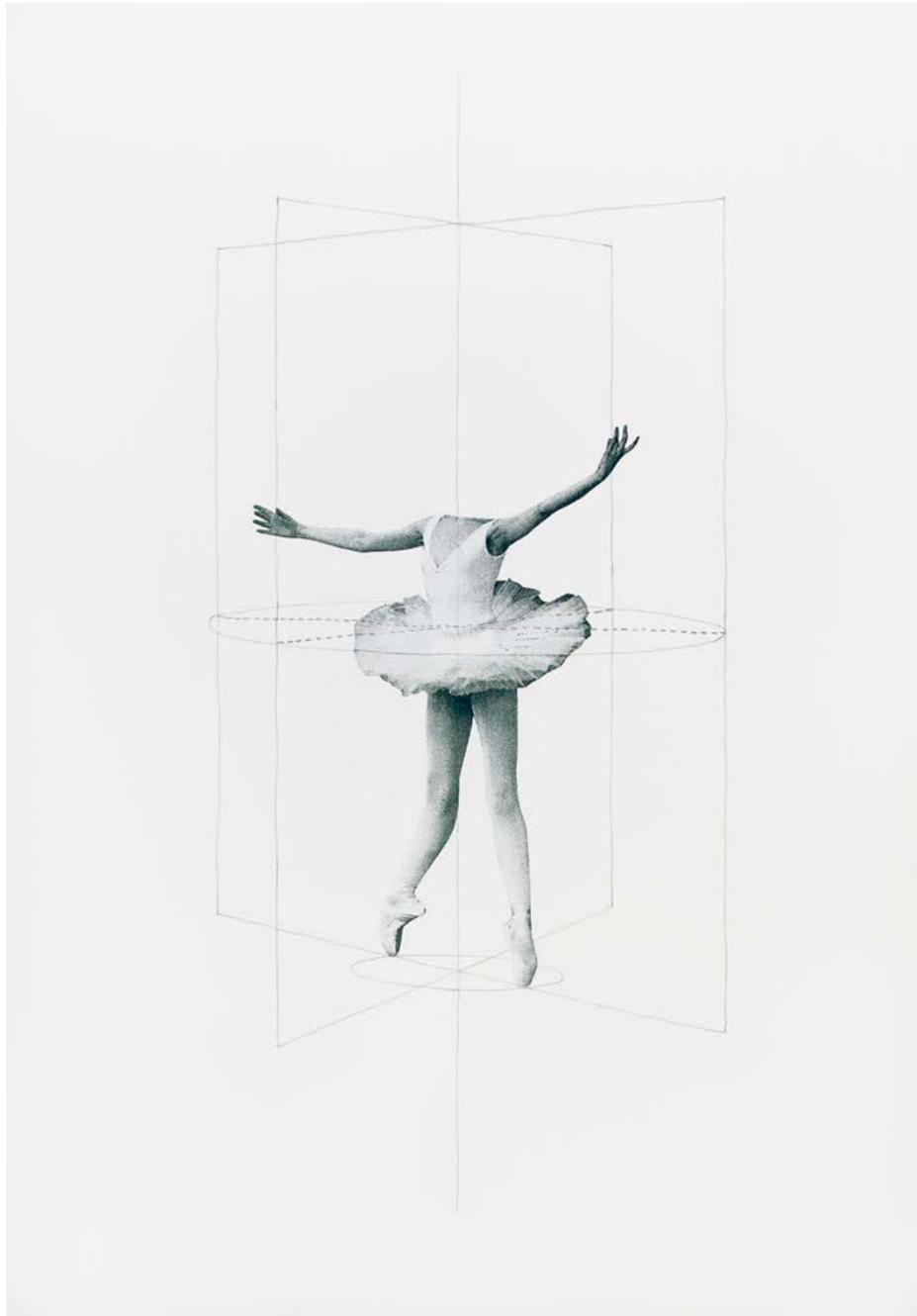
*Trihexalexagon II*, 42 x 13.2 cm, inkjet print, 2012



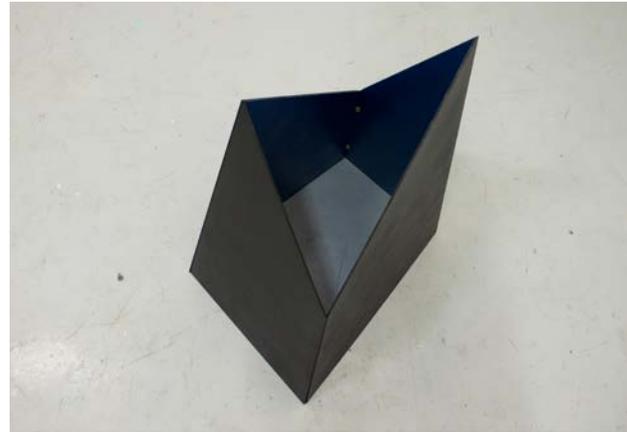
*Trihexaflexagon I*, 42 x 13.2 cm, inkjet print, 2012



*Tetradodecaflexagon I*, 31.7 x 26.5 cm , inkjet print, 2012



*The Shape of Enlightenment*, 50 x 35 cm, pencil, photocopy, acrylic on paper, 2010



*Geometric Crust - formed and elevated, 89 x 71 cm, MDF, acrylic, metal, 2013*

## Azamino Contemporary vol.3 ART meets DANCE 2012

20th October - 11th November, 2012

Yokohama Civic Art Gallery Azamino, Kanagawa, Japan

Organized by Yokohama Civic Art Gallery Azamino (Yokohama Arts Foundation)

Artists: Hiroaki Umeda, Yuko Kamei, Yukina Sakai, Ai Sasaki, Zan Yamashita

Art meets Dance 2012 is an curated exhibition by Yokohama Civic Art Gallery Azamino which focuses on various degrees of interaction between dance and art through the work of three dancer-choreographers and two visual artists.

I presented photographic pieces taken in the city and the suburb of Tokyo since 2008. Those works attempts to install dance-like physical abstraction into daily environments, and recite the moment back in a gallery space by using the mechanism of photography.

Also, being inspired by the exhibition theme, I created a performative photographic piece in the very exhibition space as an homage to post-modern dancers in 1960s and 1970s in New York who brought a human body in thinking proceses.





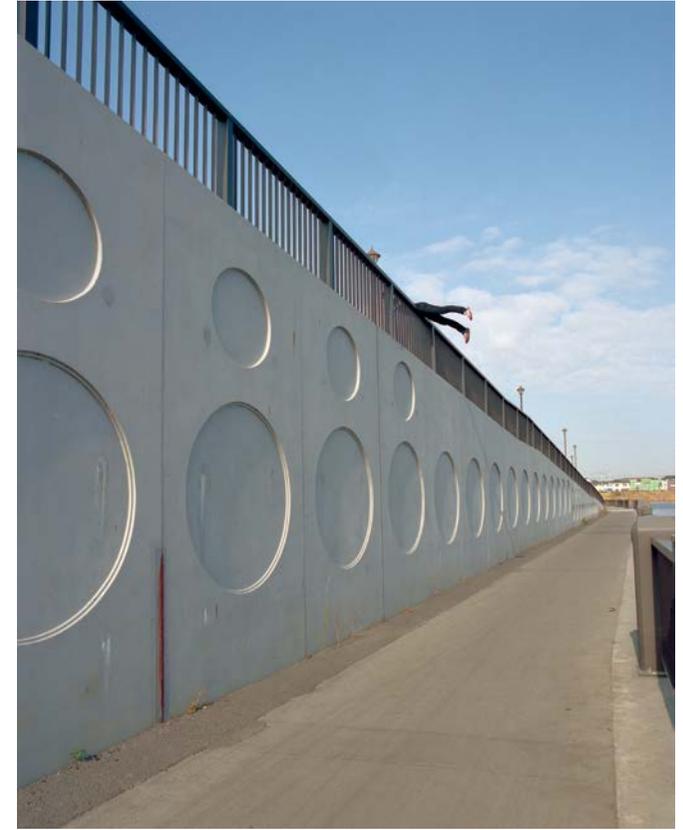
*A Heap of Soil*, 160 x 102 cm, c-type print, 2012



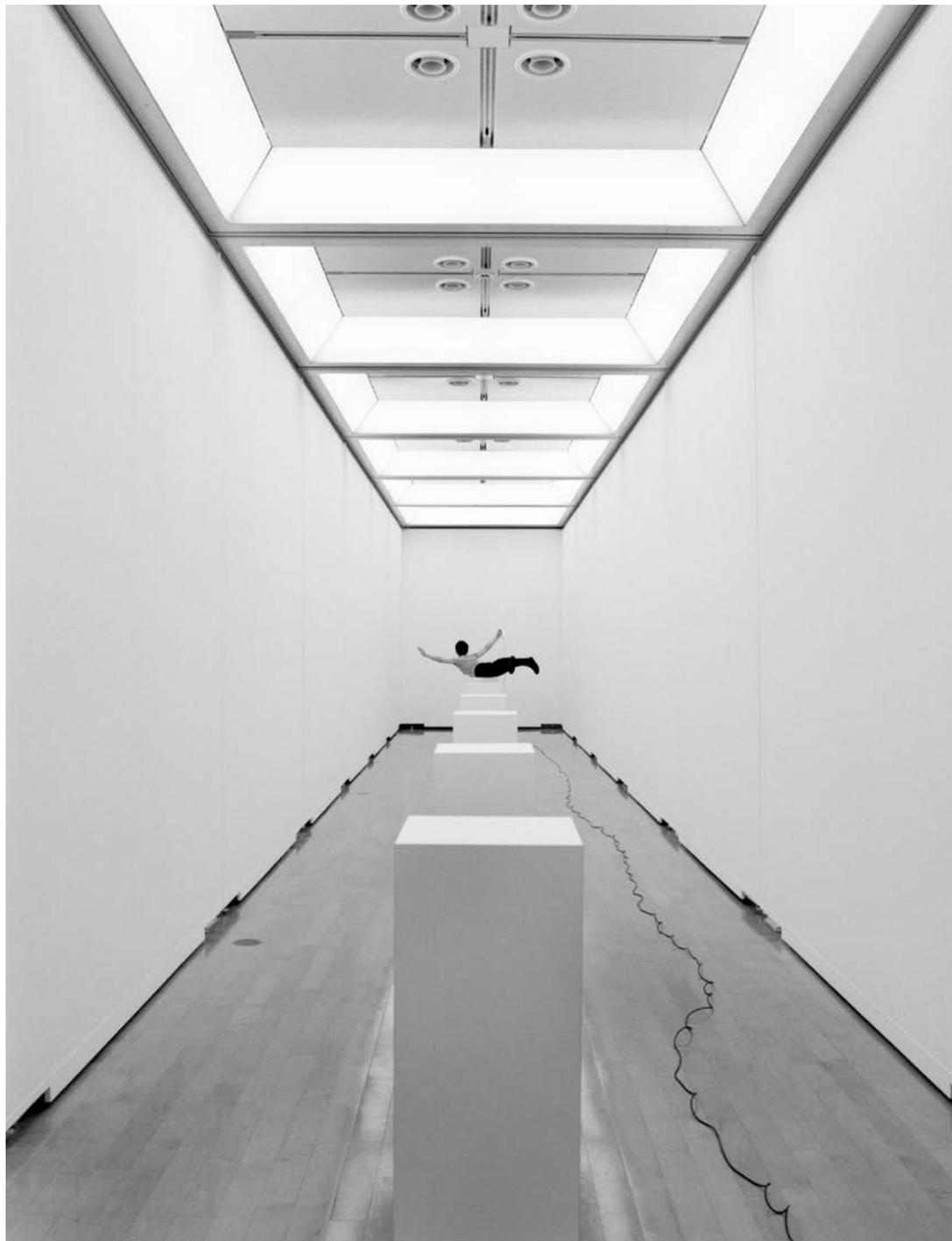
*untitled (fence) #1*, 64 x 80 cm, c-type print, 2009



*untitled (fence) #2*, 64 x 80 cm, c-type print, 2009



*untitled (fence) #3*, 64 x 80 cm, c-type print, 2010



*To Infinity and Beyond*, 154 x 120 cm, gelatin silver print, 2012

# The Distance Between the Necessary and the Good

20th - 29th July, 2012  
XYZ collective, Tokyo, Japan  
Organized by Yuko Kamei  
Artist: Yuko Kamei

Exhibition synopsis:

*Our scientific knowledge has turned our habitat into something bigger, heavier, and faster. Efficiency seems to be a grand agenda of mankind today, and we are supposed to behave rationally.*

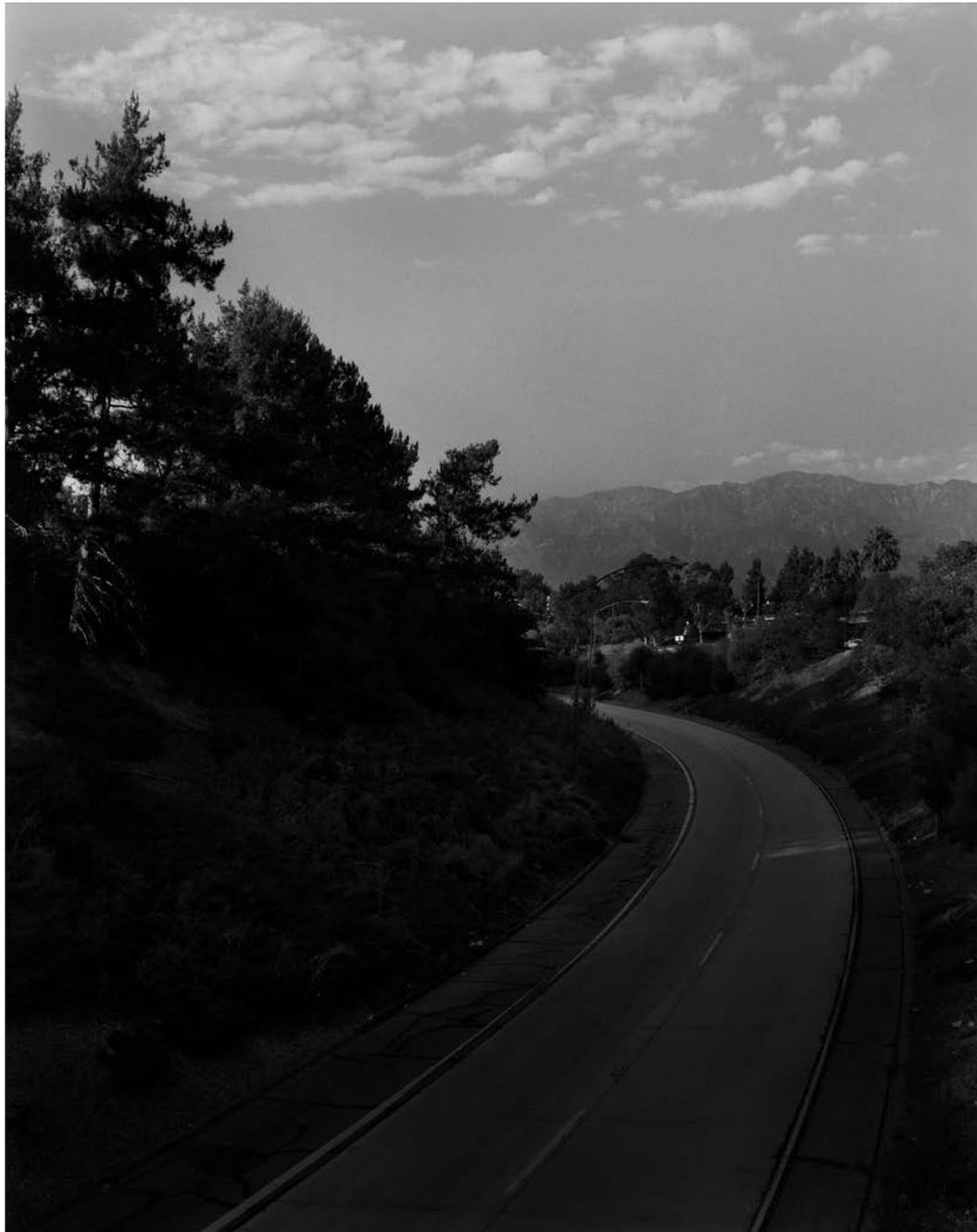
*Scientific thinking involves processing abstract ideas. Man sees logic in geometric figures, and forms conceptual thoughts around them. If a horizon was the first abstract shape perceived through his eyes, a loop of string may have stretched his logical thinking into the fourth dimension.*

*Science has brought numerous materials into our life. In the novel "Cat's Cradle" by Kurt Vonnegut, Dr. Felix Hoenikker created a substance named ice-nine, which crystalizes water below 45.8 C and thus froze the ocean on contact. The fictional material brought a suicidal end to the earth, but if it existed in reality we should have utilized it with a great caution, like atomic energy, to make something 'better'.*

*I imagine that the solidified sea water could make conceptually better skateboard wheels compared to polyurethane in order to translate the sliding sensation of surfing onto a concrete city surface.*

Yuko Kamei, July 2012





*Route I*, 112 x 87 cm, gelatin silver print, 2012

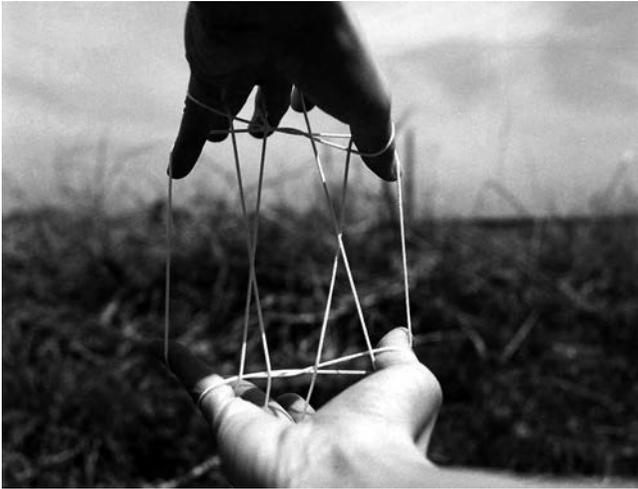


*Route II*, 88 x 71 cm, gelatin silver print, 2012



*Ice-nine*, approx. 6 x 3.5 cm each, thermoplastic polyolefin, 2012





*String Figures*, 25 x 33 cm each, gelatin silver print, 2012



*Tetrahedral Frame*, 67 x 88 cm, c-type print, 2012

## Play it mute in TOKYO STORY 2010, Tokyo Wonder Site Creator in Residence Open Studio

28th April - 28th May 2011

Tokyo Wonder Site Hongo, Tokyo, Japan

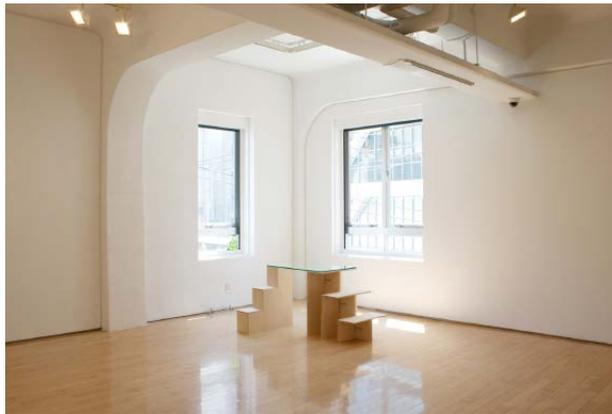
Organized by Tokyo Metropolitan Foundation for History and  
Culture, Tokyo Wonder Site

Artist: Yuko Kamei

The basic idea of this exhibition is to examine the given situation as  
a score to play.

Graphic notation in music provides players a latitude of  
interpretation. That is to say the composer values individual  
initiative and incorporates it into a piece of work. In the 1960s  
and the 1970s, dancers started to adapt the idea to choreography.  
The freest of it is the form of improvisational performance, which  
proceeds through seeing and listening to the given time and space.  
Once the situation has mapped out, what drives one to initiate the  
move is the mind of play.

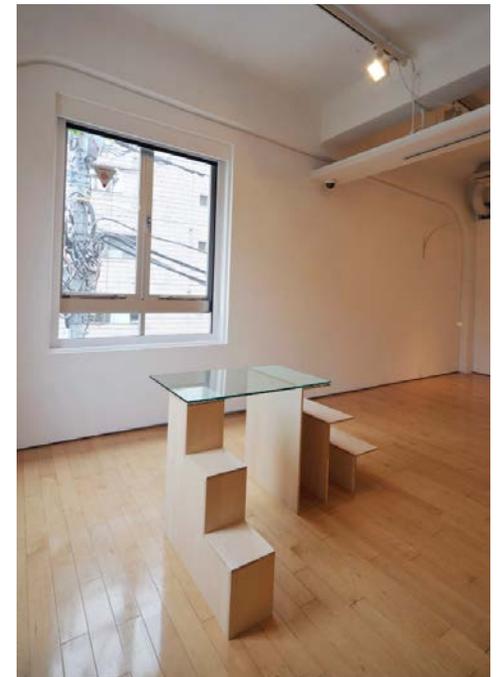
The key inspiration for this exhibition was the characteristics of  
the space which is the furthest room of the top floor of a three story  
building. Once stepping in, the two large windows at a corner of  
the room attracts an immediate attention, and a view from the  
relatively low windowsill triggers a slight vertigo. The wooden  
sculpture visualises such a movement of the mind, and a suspended  
sacrum reminds the delicate balance of internal body space. A wall  
drawing maps out a comprehensive perspective of the viewer's  
position in space, and a performance preserved in a photography  
sets the general mode of quiet contemplation.

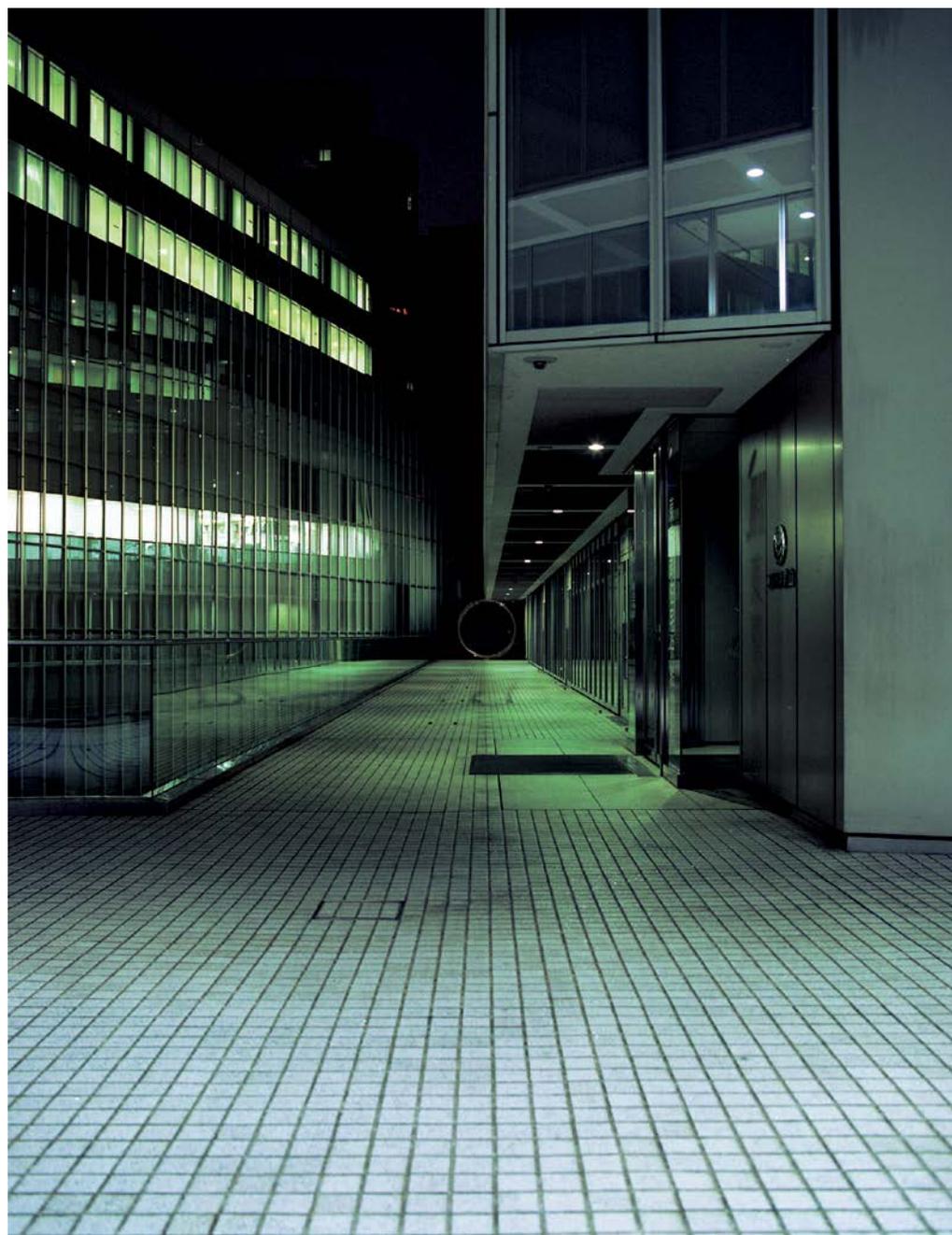




*Conditional possibility (overlook)*, 96 x 127 x 65 cm, plywood, plexiglas, metal, 2011

Photo: © Shigeo Muto

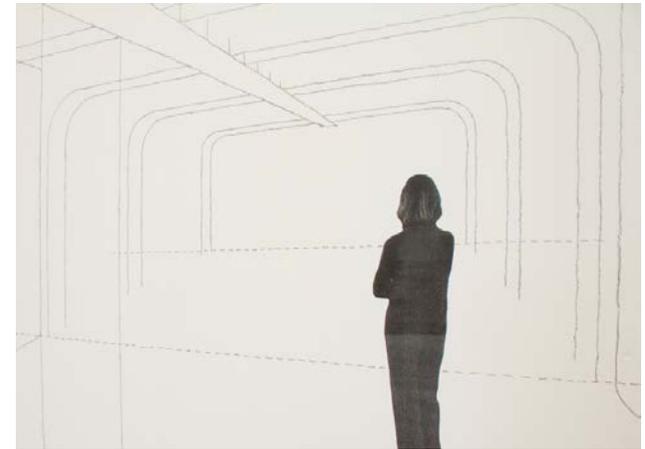




*The perfect circle*, 83 x 65 cm, c-type print, 2011



*TWS.H.3F.D*, approx. 284 x 240 cm, pencil and photocopy on wall, 2011





*Keystone*, approx. 52 x 140 x 7 cm (sacrum: 7 x 9.5 x 5 cm), modeling clay, wood, string, nail, 2011

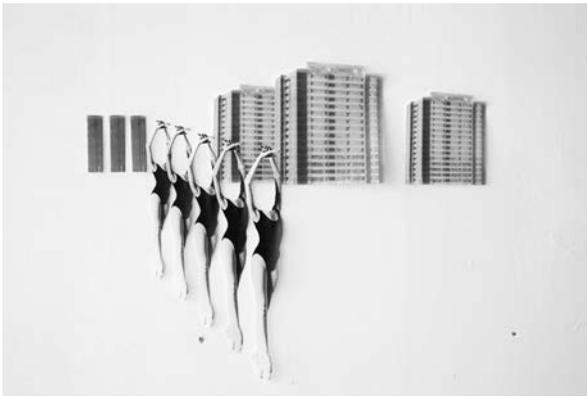
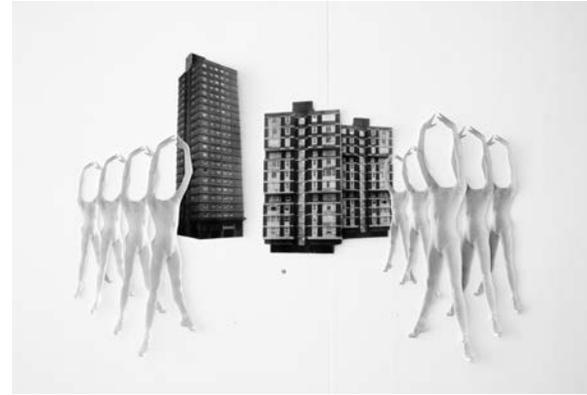
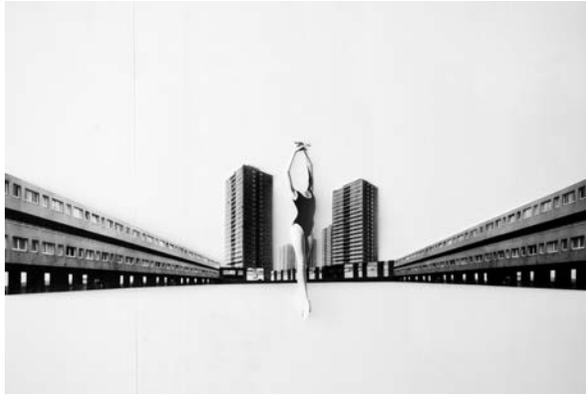
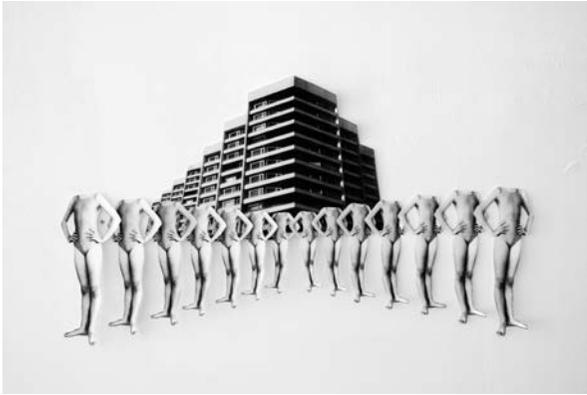
Works made during the residency



*Ready, 109 x 78 cm, pencil and photocopy on paper, 2011*



*A Child of Hope*, 35mm slide projection, dimensions variable, 2010



## Turning a space into a place, or vice versa

16th - 22nd July, 2009

Shinjuku Ganka Gallery

Organized by Shinjuku Ganka Gallery, Tokyo, Japan

Artist: Yuko Kamei

Have I been different if I grew up here? - This was the question came up in my mind when I first saw new suburban house pictures in property magazines. Most of them were in lovely pastel colours and the toned townscape looked spacious and well-organized than any other Japanese neighbourhood that I am familiar with.

Those new towns are the attempts to realise the 'ideal' living environment. Usually they are built on a vast plot of land such as former industrial sites or corporate leisure facilities, and everything, from streets to infrastructures, is constructed from a scratch. Houses have high ceilings, providing the feeling of light and space. Pavements are wide enough to accommodate any kinds of vehicles from buggies to wheelchairs. Sky is wide, and neatly trimmed trees decorate in between houses. CCTV cameras and security officers ensure the safety of residents. Everything is designed for an open and secure community. I wonder how such environment would affect the way we 'be'.

The body is a socio-cultural construction, and how we hold and move our body reflect the space we live in. The architecture and the cityscape are visible maps of our conception and organization of space, and we act there every day according to invisible social frameworks. The mode of being is observable in appearance and movement. We know how we should be, and realise the way we want to be.





*Brand New Town, Higashimurayama 1, Japan*  
70 x 56 cm, c-type print, 2009



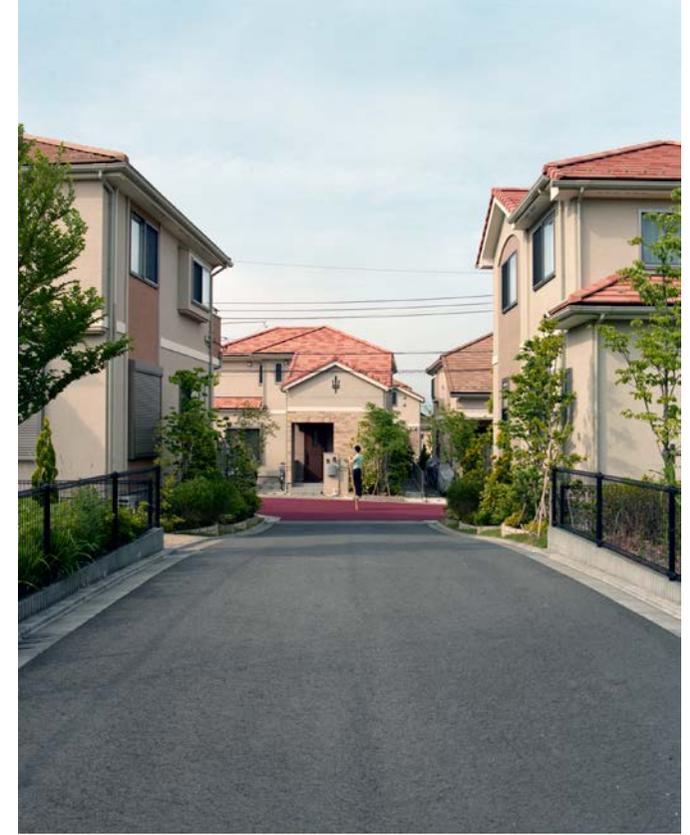
*Brand New Town, Mogusaen, Japan*  
70 x 56 cm, c-type print, 2009



*Brand New Town, Tsuruse, Japan*  
70 x 56 cm, c-type print, 2009



*Brand New Town, Higashimurayama 2, Japan*  
70 x 56 cm, c-type print, 2009



*Brand New Town, Hashimoto, Japan*  
70 x 56 cm, c-type print, 2009

## on concrete

Tokyo Wonder Site Emerging Artist Support Program 2008

21st March - 19th April, 2013

Tokyo Wonder Site Hongo, Tokyo, Japan

Organized by Tokyo Metropolitan Foundation for History and culture, Tokyo Wonder Site

Supported by British Council, Goethe-Institut Japan

Artists: Yuko Kamei, Sebastian Stumpf, Jörg Obergfell

This exhibition brings together three artists who operate in various settings of the urban realm. With unexpected yet pragmatic actions, each artist directs our attention to the physicality of a space and questions its meaning. Yuko Kamei's, Jörg Obergfell's and Sebastian Stumpf's images resonate the humour of early silent film, and illustrate their own unique poetry. Their interventions in front of the camera stimulate awareness of repetition and variation, of artistic pose and authentic movement.

The resulting videos and photographs could be described as performance documentations, however the emphasis is on the fact that the images are not merely recordings of artworks, but they are the actual works. They capture the key moments that carry the essence of the whole procedure. Accordingly, it is the viewer's attention that completes the sequence by going back and forth between the figure and the surrounding space both inside and outside the picture frame.





*in the grid\_#2*, 65 x 90 cm, silver gelatin print, 2008



*in the grid\_#3*, 65 x 90 cm, silver gelatin print, 2008



*in the grid\_#5*, 65 x 90 cm, silver gelatin print, 2008



*in the grid\_#6*, 65 x 90 cm, silver gelatin print, 2008



*in the grid\_#4*, 65 x 90 cm, silver gelatin print, 2008

**I am made up of a point and four lines.**

**The lines are so long that I reach to the ground.**

**They extend from the point down, filling up the space till they meet the surface.**

**The firmness of the ground courses back up to the point, pushing it up a tiny bit.**

**I extend the lines longer in order to maintain the contact.**

**The floor pushes me up.**

**I reach back, extending the space in between.**

**In the continual process of elongation, the space expands to its limit.**

**But this is not an effort, sweetheart.**

**Get the alignment, and you'll see the moment when everything comes to rest.**

**Breath in, breath out.**

**Now you are becoming the scene.**

(A text piece included in the exhibition catalogue 'on concrete', 2009)

# Yuko Kamei

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## Solo Exhibitions

- 2012 'The Distance Between the Necessary and the Good', XYZ collective, Tokyo, Japan
- 2009 'Turning a space into a place, or vice versa', Shinjuku Ganka Garou, Tokyo, Japan

## Group Exhibitions (Curated)

- 2013 Platonic Obsession, XYZ collective, Tokyo, Japan
- 2009 'on concrete', Tokyo Wonder Site Emerging Artist Support Program 2008, Tokyo Wonder Site Hongo, Tokyo, Japan

## Selected Group Exhibitions

- 2014 Bilder Wahl, The City Gallery Villingen-Schwenningen, Germany
- 2012 M nage   Trois, Enjoy Public Art Gallery, Wellington, New Zealand
- 2012 Azamino Contemporary vol.3, Art x Dance 2012, Yokohama Civic Art Gallery Azamino, Kanagawa, Japan
- 2011 Human Frames, Kunst im Tunnel, D sseldorf, Germany
- 2011 'Play it mute' in Tokyo Story 2011, Tokyo Wonder Site Hongo, Tokyo, Japan
- 2011 Human Frames, The Substation, Singapore
- 2010 Urban Visions\_Tokyo: Tokyo Mangekyo, Pasinger Fabrik, Munich, Germany
- 2008 Shinjuku Art Infinity vol. 5 & vol. 7, Marui City construction site, Tokyo, Japan
- 2008 'Hover Over', Session House Foyer, Tokyo, Japan
- 2007 Postgraduate MFA Exhibition, Goldsmiths, University of London, London, U.K.
- 2007 'The Perpetual Body', [PAM] selected screenings, Scope New York, New York
- 2006 Goldsmiths: MFA 2007 Survey, White Box, New York, N.Y.

## Workshops & Events

- 2014 AAA Tokyo Alliance satellite project "24 hours resistance presentation and other acts", Studio Aufheben, Tokyo, Japan
- 2013 ROME International Cafe vol.13, Creator's District Cue 702, Tokyo, Japan

## Lectures

- 2011 'The body as media' at the Graduate School of Film Producing, Tokyo, Japan, in the class of Associate Professor Dr. Sadakane, Media Studies
- 2009 'The body movement and the space of photography' at the Graduate School of Film Producing, Tokyo, Japan, in the class of Assistant Professor Dr. Hideyuki Sadakane, Media Studies
- 2008 'Body/Photography/Action', guest lecture at the Graduate School of Film Producing, Tokyo, Japan, in the class of Assistant Professor Dr. Hideyuki Sadakane, Media Studies

## Residency

- 4.2010-5.2011 Tokyo Wonder Site, Local Creator Residence Program

## Publication

- 2015 *HUNGRY Issue.3*, EINSTEIN STUDIO, Tokyo
- 2014 *HUNGRY Issue.2*, EINSTEIN STUDIO, Tokyo
- 2013 Interviews: Residency Artists in Tokyo, *Eloquence Magazine*, August 2013, p94-97
- 2011 *Notes Towards A Critique of Money*, Georgios Papadopoulos and Neda Firfova, Jan Van Eyck Academy, Maastricht
- 2008 Dancing About Architecture by Amelia Groom, *Big In Japan* (<http://biginjapan.com.au/2010/08/dancing-about-architecture/>)

## Grants & Awards

- 2010 Tokyo Wonder Site, Local Creator Residence Program, final exhibition grant for "Play it mute"
- 2008 Tokyo Wonder Site, Emerging Artist Support Program 2008, exhibition grant for "on concrete"
- 2008 Shinjuku Art Infinity vol.7, selection prize
- 2008 Shinjuku Art Infinity vol.5, selection prize

## Collections

- 2012 Private collection
- 2009 The City Gallery Villingen-Schwenningen, Germany

## Education

- 2007 MFA Fine Art, Goldsmiths, University of London, UK
- 2003 BA Dance Studies, Roehampton University, UK