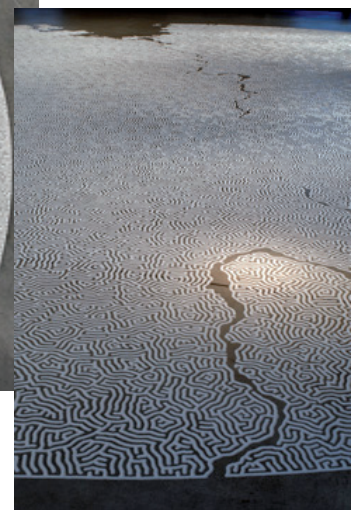


MOTOÏ YAMAMOTO





LABYRINTH, SEL / SALT, 2010
SALZ / KUNST-STATION ST. PETER, COLOGNE, GERMANY

«Labyrinth»

“Drawing a labyrinth with salt is like following a trace of my memory. Memories seem to change and vanish as time goes by; however, what I seek is to capture a frozen moment that cannot be attained through pictures or writings. What I look for at the end of the act of drawing could be a feeling of touching a precious memory.”

Que le motif soit un immense Labyrinthe, un Jardin flottant comme l'écume de mer, un tapis de feuilles, les œuvres de l'artiste japonais Motoi Yamamoto sont des dessins méditatifs d'une beauté saisissante. Depuis 1994, à même le sol, ces immenses dessins d'une blancheur éclatante sont réalisés avec du sel, son matériau unique. Entre ses mains les cristaux s'écoulent comme d'un sablier. L'artiste trace patiemment, comme il le ferait avec un pinceau, une ligne blanche ininterrompue et tournoyante à l'aide d'une poche à douille remplie de sel en un geste répétitif semblable aux mantras d'un moine en plein rituel de prière. Le choix du sel est hautement symbolique, traditionnellement source de vie et élément purificateur, il est utilisé au Japon dans les cérémonies célébrant la vie ou la mort. Éblouissante, éphémère, risquant d'être détruite au moindre faux-pas d'un visiteur distrait, chaque installation est une expérience métaphysique.

Né en 1966 à Onomichi au Japon, Motoi Yamamoto vit et travaille à Tokyo. Ses installations ont été montrées dans différents musées internationaux, The Hermitage State Museum, Saint Petersburg, Russia, Scottsdale Museum of Contemporary Art, Arizona, U.S.A, Bellevue Arts Museum, Washington, U.S.A., Seoul Museum of Art, Seoul, Korea ...et en 2013 à la Biennale de Melle.

Return to the Sea: Saltworks by Motoi Yamamoto

“ Drawing a labyrinth with salt is like following a trace of my memory. Memories seem to change and vanish as time goes by; however, what I seek is to capture a frozen moment that cannot be attained through pictures or writings. What I look for at the end of the act of drawing could be a feeling of touching a precious memory.”

Motoi Yamamoto

Japanese artist Motoi Yamamoto is something of a magician.

Although he does not utilize sleight of hand, he creates installations that encourage the mind to travel between astonishment and wonder. His medium is salt, yet the effect of his labors is transcendence. Not an easy feat.

The field of modern and contemporary art is crowded with artists who have worked with unconventional materials. Motoi Yamamoto uses salt to create mental maps, miniatures of the mind. Yet, in his case, he doesn't seem to choose materials merely for the sake of novelty or originality.

Motoi is known for working with salt, often in the form of temporary, intricate, large-scale installations. He has created projects throughout the world—Jerusalem, New York, Tokyo, Mexico City, Athens, Seoul, Hamburg, and Charleston, to name but a few places. Salt, a traditional symbol for purification and mourning in Japanese culture, is employed in funeral rituals as well as by sumo wrestlers before matches. It is frequently placed in small piles at the entrance to restaurants and other businesses to ward off evil spirits and to attract benevolent ones. Motoi forged a connection to the element while mourning the death of his sister, at twenty-four, from brain cancer, and began to create art out of salt in an effort to preserve his memories. His art radiates an intense beauty and tranquility, but also conveys something ineffable, yet endless.

Motoi views his installations as exercises that are at once futile yet necessary to his healing. An important aspect of the installation is the dismantling of his work at the end of each show and delivering the salt back to water, usually in collaboration with the public; hence, the title *Return to the Sea*.

He recognizes that salt is a vital part of many living things, and that this mineral could conceivably enter and leave multiple organisms throughout the planet over the span of time. Each grain of salt contains its own history and trajectory. Something so seemingly common becomes a metaphor for the evanescence and transience of human life.

Motoi's art might most productively be compared to the intricate sand mandalas created by Tibetan Buddhist monks. In both cases, the work is destroyed at the end of a predetermined interval and returned to a body of water thus enacting the circularity and ephemerality of life. Both are used to induce meditation and to access the deeper reaches of human consciousness. One important difference is that Motoi's work emanates from a powerful personal experience rather than a shared spiritual tradition.

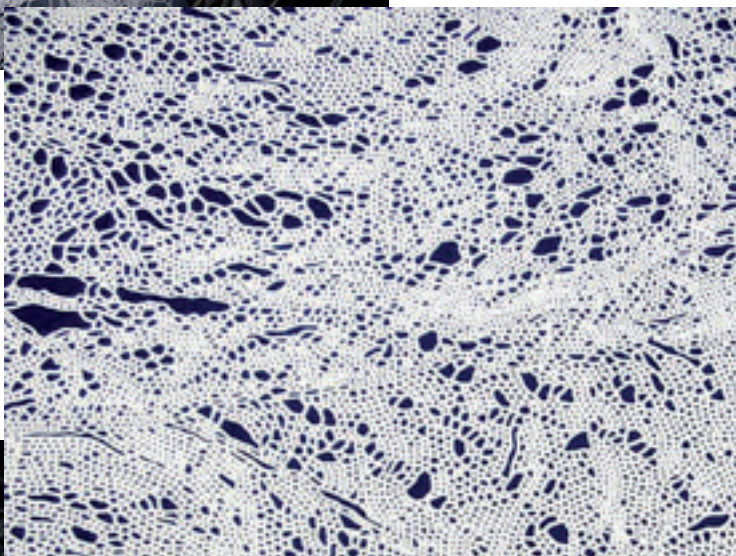
Salt has a very rich and noble history entwined with Japan's development as a world power. Knowing its myriad uses in Japanese culture makes it less of a common, everyday substance and more of a mercurial one. Its snow-white purity, combined with the uniformity of the grains, provides Yamamoto with a material at once literal and poetic—loaded with associational possibilities.

Motoi's artistic trajectory is full of innovations and surprises. His ability to adapt his concepts to the various configurations and idiosyncrasies of the galleries and exhibition spaces that have displayed his work itself serves as a source of inspiration. His subtle use of gradation and perspective may cloud the mind into thinking this could be a mountain range as seen from the air, or a typhoon out in the open ocean. The real power and magic of Motoi's work resides in the indeterminate space between what is and what might be.

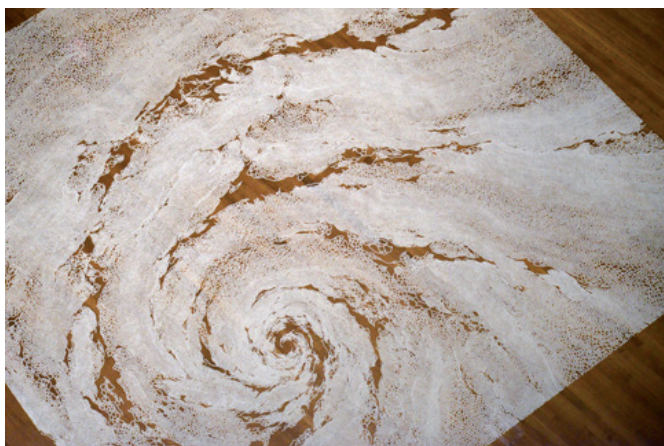
Motoi Yamamoto was born in Hiroshima, Japan, in 1966 and received his BA from Kanazawa College of Art in 1995..He was awarded the Philip Morris Art Award in 2002 as well as the Pollock-Krasner Foundation Grant in 2003. His installations had been exhibited in various countries all around the world The Hermitage State Museum, Saint Petersburg, Scottsdale Museum of Contemporary Art, Arizona, Seoul Museum of Art, Seoul , MoMa-PS1, New York.



FLOATING GARDEN, SEL / SALT, 2012
LABAND ART GALLERY, LOS ANGELES



FOREST OF BEYOND, SEL / SALT,
2012
THE WHITE FOREST
THE HAKONE OPEN-AIR MUSEUM,
KANAGAWA, JAPAN



FLOATING GARDEN, SEL / SALT, 2013
THE MINT MUSEUM, CHARLOTTE, NC, USA

MOTOÏ YAMAMOTO

Born in 1966 in Onomichi, Hiroshima, Japan.

EDUCATION

1995

- B.A. Kanazawa College of Art
- Now, stay in Kanazawa, Ishikawa, JAPAN

2002

- Prize ; Philip Morris Art Award 2002

2003

- Grant ; The Pollock-Krasner Foundation, Inc. New York

2010

- Grant ; Voyager + AIT scholarship program, Tokyo

SOLO EXHIBITIONS

2015

- Pola Museum Annex, Tokyo

2014

- Shaw Gallery, Salt Lake City, USA
- Westminster College, Salt Lake City, USA
- La (deuxième) Galerie Particulière, Paris

2013

- Inga Gallery, Tel Aviv
- Mikiko Sato Gallery, Hamburg

- Erunst Barlach Haus, Hamburg
- Monterey Museum of Art, Monterey, USA
- The Mint Museum, Charlotte, USA
- Setouchi City Museum, Okayama, Japan

2012

- Laband Art Gallery, Los Angeles, USA
- Halsey Institute of Contemporary Art, Charleston, USA

2011

- The Hakone Open-Air Museum, Kagnagawa, Japan

2010

- Art-O-Rama/L MD Gallery, Marseilles, France
- Kunst Station St. Peter, Cologne, Germany
- eN-arts, Kyoto, Japan

2009

- LMD Gallery, Paris, France
- Grosse Bleichen 34 , Hamburg, Germany
- Mikiko Sato Gallery, Hamburg, Germany

2006

- Ginza Komatsu Art Space, Tokyo, Japan

2005

- Ierimonti Gallery, Milan, Italy
- Nizayama Forest Art Museum, Toyama, Japan
- Art Gallery Artium, Fukuoka, Japan
- CAI, Comtenporary Art International, Hamburg

2002

- T.L.A.P, Tokyo, Japan

2001

- Akiyama Gallery, Tokyo, Japan
- Gallery K2, Ishikawa, Japan

2000

- Kojimachi Gallery, Tokyo, Japan
- 300DAYS Gallery, Tokyo, Japan
- Gallery G2, Fukui, Japan

1999

- Gallery Bellini Yokohama, Kanagawa, Japan
- Gallery LeDeco, Tokyo, Japan

1998

- Gallery Moe, Tokyo, Japan
- Gallery Arai, Shizuoka, Japan

1997

- Galerie Ando, Tokyo, Japan
- Gallrey Rasen, Toyama, Japan

1996

- Gallery Myu, Tokyo, Japan

1994

- Kanazawa Yomiuri Hall, Ishikawa, Japan

GROUP EXHIBITIONS

2014

- Kanazawa Toryoe Autumn / Kanazawa Nakamura Memorial Museum, Kanazawa
- Nuit Blanche / Hôtel de Ville de Paris, France

2013

- Mono no Aware -The Beauty of Things- / The Hermitage State Museum, Saint Petersburg, Russia
- Narrow Road to the Interior / Scottsdale Museum of Contemporary Art, Arizona, U.S.A.
- Two Billion Light-Years of Solitude / Kanazawa Art Gummi, Ishikawa
- Peace Meets Art! / Hiroshima Prefectural Museum, Hiroshima
- The 6th International Contemporary Art Biennale of Melle, France
- Biennale Online 2013
- Fieldwork from Periphery / Galerie Aube, Kyoto University of Art and Design, Kyoto, Japan

2012

- Making Mends / Bellevue Arts Museum, Wasington, U.S.A.

2011

- City-Net Asia 2011 / Seoul Museum of Art, Seoul, Korea
- Reliefs / Fondation Espace Ecureuil, Toulouse, France

2010

- MOT ANNUAL 2010; Neo-Ornamentalism from Japanese Contemporary Art / Museum of Contemporary Art Tokyo, Japan

2009

- Machiya-Junyu, Konichi - Soy sauce factory / Ishikawa, Japan
- Hundred Stories about Love, 21st Century Museum of Contemporary Art, Kanazawa, Japan
- Togo Murano x Motoi Yamamoto, Kanazawa Artgummi, Ishikawa, Japan
- Tanagokoro 9 / Radium-roentgenwerke, Tokyo, Japan

2008

- Conceptions take from / Funa-asobi, Ishikawa, Japan
- Landschaft / Radium-roentgen, Tokyo, Japan
- Text of Life, Ashikaga Museum of Art, Tochigi, Japan
- Brack, Whrite and Gray, MA2 Gallery, Tokyo, Japan

2007

- AIR Onomichi 2007, Hiroshima, Japan
- Force of Nature part 2, Sumter County Gallery of Art, SC, U.S.A.

2006

- Force of Nature, Van Every / Smith Gallery, Davidson College, NC, U.S.A.
- Force of Nature, Halsey Institute of Contemporary Art, Charleston, SC, U.S.A.
- C.A.R.K. 2006, Ishikawa International Salon, Kanazawa, Japan
- C.A.R.K. 2006, Maragopoulos, Patras, Greece
- The Library, Ashikaga Museum of Art, Tochigi & Tama Art University Museum, Tokyo, Japan

2005

- Rising Sun, Melting Moon -Contemporary Art from Japan-, The Israel Museum, Jerusalem

- hoch hinaus / Kunstmuseum Thun, Switzerland
- The Road not Taken'05 KYOTO / Gallery Sowaka, Kyoto, Japan

2004

- The Encounters in the 21st Century : Polyphony - Emerging Resonances / 21st Century Museum of Contemporary Art, Kanazawa, Japan
- Gwangju Biennale 2004 « Eco-Metoro Project » / Korea

2003

- The First Steps; Emerging Artist from Japan / P.S.1, New York
- Landschaft / rontgenwerke, Tokyo, Japan
- Mutated Zen / The Nunnury, London, UK
- r- espiri / Galleria Vittorio Emanuele, Milano, Italy

2002

- Philip Morris Art Award 2002 / Tokyo, Japan
- Corresponding sites : Four spaces-Four artists / Hamburg, Germany

2000

- Philip Morris Art Award 2000 / Ebisu Garden Place, Tokyo, Japan
- Installation / Garden of the Sculptures, Veracruz, Mexico

1999

- The World tour / Kanazawa citizen's art center, Ishikawa, Japan
- Standing in the Future / Telecom-center, Tokyo, Japan

1998

- The library Kanazawa / Kanazawa citizen's art center, Ishikawa, Japan
- Previous Opening Event, 21st Century Museum of Contemporary Art, Kanazawa, Japan

1997

- Hiroshima Art Competition / Hiroshima City Museum of Contemporary Art
- Art Exchange Society '97-'98 / Shinkiba Soko Gallery etc, Tokyo, Japan

1996

- Representation of Contemporary Art / Kanazawa citizen's art center, Japan

1995

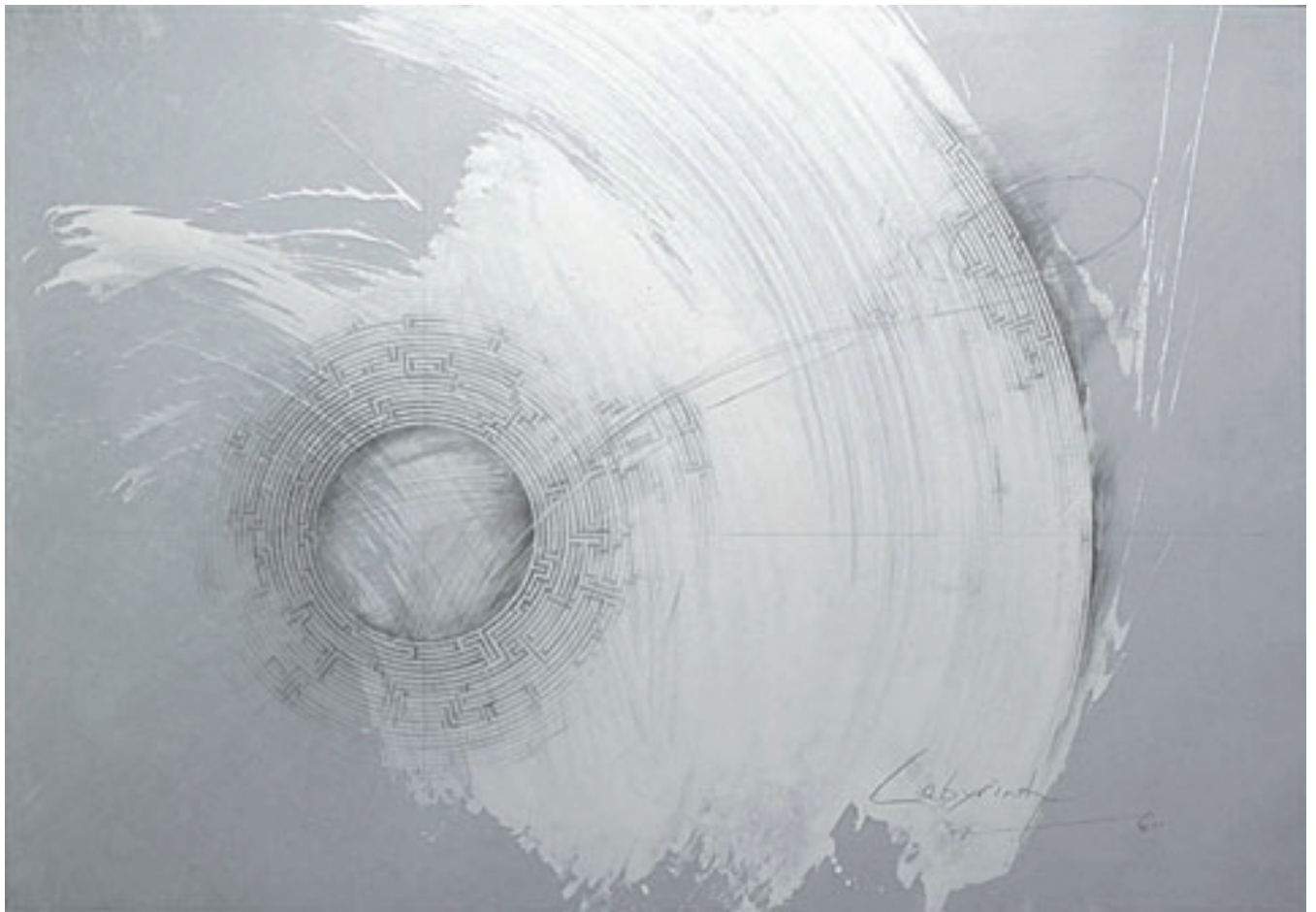
- Art Festival in Tsurugi '95 ('96- '97- '98) / Ishikawa, Japan

1994

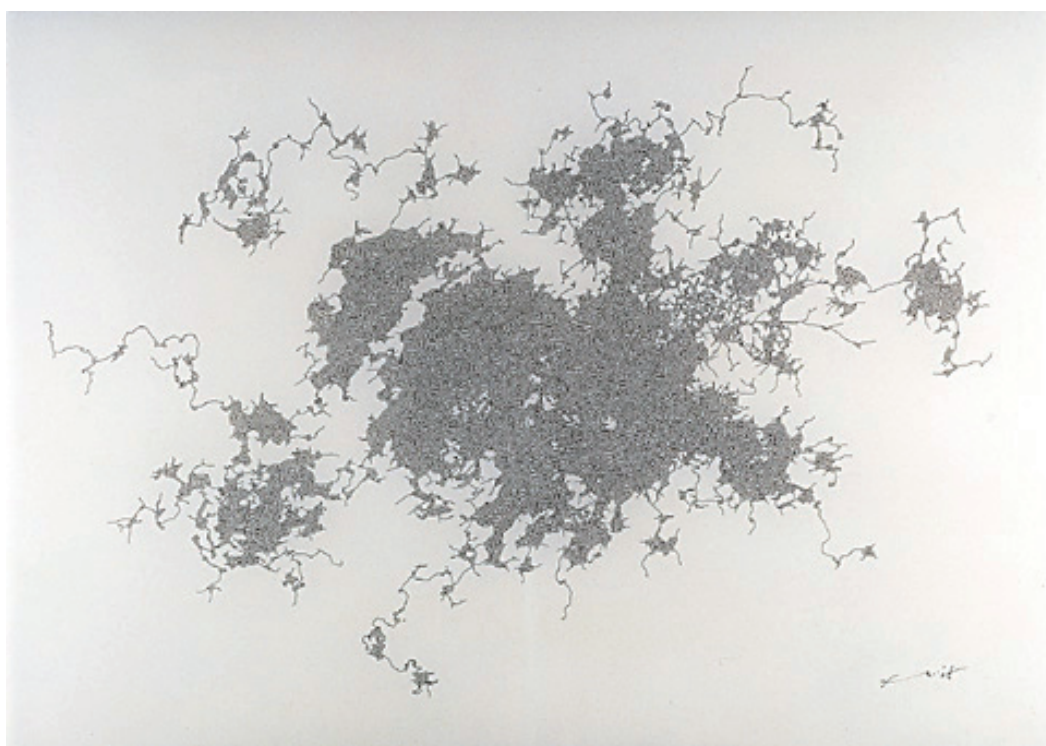
- The 20th France-Japan Contemporary Art Exhibition, L- Prize
- International Competition Tannan Art Festival '94 ('95 -'01) / Fukui, Japan

1992

- The 31th Hokuriku Chunichi Art Exhibition, Grand Prize / Ishikawa, Japan



LABYRINTH, TRACINGPAPER, PENCIL, ACRYLIC COLOR, 2013



LABYRINTH, TRACING PAPER, MARKER PEN, 2012
NIZAYAMA FOREST ART MUSEUM, TOYAMA, JAPAN

INFORMATIONS PRATIQUES

du mardi au samedi de 11h à 19h et sur rendez-vous

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