

Fuyuhiko Takata, *LOVE PHANTOM 2*

Duration : 1/30 (Sat.) - 3/7 (Sun.), 2021

*There is no opening reception for this exhibition.

*We are open on Wed.-Sat. 12-7pm / Sun. 12-5pm

*Closed on Mon. Tue. and National Holidays

*Due to the spread of the COVID-19 infection, there is a possibility that the duration of the exhibition and opening hours may be changed. We will announce the latest information on our website and SNS. We thank you for your understanding.

Venue : WAITINGROOM (1F-2-14-2 Suido, Bunkyo-ku, Tokyo 112-0005, JAPAN)

Tokyo, Japan – WAITINGROOM is pleased to announce a solo exhibition by Fuyuhiko Takata, *LOVE PHANTOM 2*, through January 30th to March 7th, 2021. Takata creates pop and humorous video works that deal with diverse themes and images such as religion, mythology, fairy tales, sex, gender, narcissism, and trauma. Most of his works are shot in the artist's small apartment, and are characterized by a handmade feel and the occasional erotic expression. The seemingly absurd stories raise various questions about human society. In this exhibition, we will be showing his new video "The Princess and the Magic Birds" which focuses on the sexuality of adolescent boys, as well as two other new works and two related older works, for a total of five video works.



"The Princess and the Magic Birds", 2020-2021, video still

About the artist, Fuyuhiko TAKATA

Born in 1987 in Hiroshima, currently lives and works in Chiba. He completed the doctoral course in oil painting at the Tokyo University of the Arts in 2017. His recent exhibitions include a solo exhibition "MAM Screen011: Fuyuhiko Takata" (2019, Mori Art Museum, Tokyo), group exhibition "Impossible Human" (2019, TAV GALLERY, Tokyo), solo exhibition "Dream Catcher" (2018, Alternative Space CORE, Hiroshima), solo exhibition "LOVE PHANTOM" (2017, Art Center Ongoing, Tokyo), group exhibition "SPRING FEVER" (2017, KOMAGOME SOKO, Tokyo), solo exhibition "STORYTELLING" (2016, Kodama Gallery, Tokyo), group exhibition "MOT Annual 2016 Loose Lips Save Ships" (2016, Museum of Contemporary Art Tokyo, Tokyo), group exhibition "Super Body Maniac" (2015, Kodama Gallery, Tokyo), solo exhibition "MY FANTASIA II" (2014, Art Center Ongoing, Tokyo), solo exhibition "MY FANTASIA" (2013, Kodama Gallery, Kyoto), group exhibition "II TENKI group show with Japanese artists" (2013, WILLEM BAARS PROJECT, Amsterdam), group exhibition "EMERGING/MASTER 1 – AIDA Makoto: Be it Art or not Art" (2011, Tokyo Wonder Site Hongo, Tokyo) and many others.

Fuyuhiko Takata's "Song of praise for life/Sex" under the spread of COVID-19 infection by Daisuke Miyatsu (Art Collector)

The destruction and rebirth by an artist dressed as Susanoo-no-Mikoto, who considers the Japan islands to be a soaring penis facing the Pacific Ocean, recalls the recovery from the Great East Japan Earthquake, from the work "JAPAN ERECTION" (2010). Not to mention "Cambrian Explosion" (2016) and "Dream Catcher" (2018), which suggest the endorsement of various gender differences and the collapse of prehistoric male chauvinism and systems, Fuyuhiko Takata's works do not forbid straightforward sexual expression or the use of motifs reminiscent of genitalia, and while they are sometimes slapstick (*1), they also contain a sharp criticism of the spirit of the times behind them.

In the year 2020, when the spread of COVID-19 has forced us to rethink our conventional values, Takata has produced new works such as "The Princess and the Magic Birds" (2020-2021) and "1001 seconds" (2020). With these works, Takata will present "LOVE PHANTOM 2", his first solo exhibition in two years at WAITINGROOM.

First of all, I would like to introduce "1001 seconds," which symbolizes this exhibition. This work is based on the motif of Narcissus, a beautiful boy in Greek mythology who falls in love with his reflection in the water without knowing it is him, and finally loses his life. This tragic tale, which is the origin of the word narcissism (*2), meaning self-love and denial of others, reminds us of the distorted self-polarization through social networking services and selfies reflected on the mirror surface of smartphones, and even of ethnocentrism (*3), such as the trade friction between the U.S. and China and anti-immigration accelerated by the COVID-19 disaster.

The title, on the other hand, suggests the influence of "One Thousand and One Second Stories" (1923), a masterpiece by the novelist, Taruho Inagaki (1900-1977)(*4). In "Sense A and V" (1954), in which he discusses shonen-ai (love for boys), Taruho argues that sense A(*5) is "that small room isolated from the outside, a place where human beings should regain their original self there"(*6). He said, "In childhood, we are interested in the parts of our own bodies (i.e., the anus and buttocks), using enemas, rubber and metal medical devices as intermediaries, however, they are usually lonely, so they need a mirror, imaginary or real. Engaging in this mirror is called narcissism"(*7), also mentioning the acute "self-affirming" function of the A-sense.

Takata once used ink stains on his buttocks to create the video work "STORYTELLING" (2014), and performing the Rorschach test(*8) to maximize the unconscious in a "place where one should regain the self" may have been a foreshadowing of the work "1001 seconds".

In the second half of the work "1001 seconds", the scene changes abruptly with an explosive sound reminiscent of farting. This is the moment when we, who are watching the screen, come back to ourselves. It is as if the trigger that brings Narcissus back from the temptation of death after being seduced by his own beauty, or awakens us from our "exile to our home" under a declared state of emergency. However, as exemplified by the Roland Fart Master(*9) who served King Henry II (1133-1189) of England in the 13th century, and the "Farting Wife"(*10) who brings happiness in Japanese folklore, farting is not only an act of excretion, but also has the potential to be sublimated into a celebration or even an art form. From these things, it can be said that sense A has "an interest in intelligence, which has developed into a cousin of the arts and sciences"(*11).

On the other hand, "Love Phantom" (2017), a video sketch-like work, reminds me of the relationship between Shinichi Izumi, the main character of the manga "PARASYTE" (serialized from 1988 to 1995)(*12), and the parasitic creature Miggy. Because of its simplicity of expression, the work strongly suggests a "symbiosis with COVID-19" based on Timothy Bloxam Morton's (1968-)(*13) idea that "(the COVID-19) is an ambivalent entity that may be both a friend and a killer".

What runs through the works mentioned above is the presence of a powerful "Song of praise for life" lurking behind the seemingly nonsensical laughter. This is because Takata's works loudly proclaim the "Eros and Thanatos" (sex/life and death, the emotion of living and the impulse of death) that reside in each individual, which cannot be understood from the number of infected people and deaths that are updated daily like a digital counter.

At the time of writing, I have only been informed that "The Princess and the Magic Birds" (2020-2021) is a work that deals with adolescent sexuality. How will he portray the "monster" of secondary sexual characteristics in the body? I would like to look forward to the opening of the exhibition.



"1001seconds", 2020, video still



"Love Phantom", 2017, video still

[Notes on the above text contributed by Mr. Miyatsu]

*1: Originating from silent films, it refers to comedies characterized by violent movements, exaggerated acting, and paroxysmal developments.

*2: A psychoanalytic term for the state of loving oneself or seeing oneself as a sexual object.

*3: Self-ethnicity and own cultural centralism. An attitude or way of thinking that sets absolute standards for the ethnic group or culture to which one belongs and judges or rejects other cultures as inferior.

*4: From the end of the Taisho era to the 1970s, he was a novelist who published a number of works on such themes as “model boy,” “celestial preference,” “desire to be an aviator,” and “abstraction of boy love. The novelist and critic, Tatsuhiko Shibusawa (1928-1987), highly praised “A-Sense and V-Sense,” in which he regarded man as a single tube from the mouth to the anus, as his own unique unified theory of eros.

Reference: Seigo Matsuoka “Taruho Inagaki – One Thousand One-Second Story”, October 29th, 2003, <https://1000ya.isis.ne.jp/0879.html>

*5: Taruho Inagaki wrote about the A-sense (anus), the V-sense (vagina), and the P-sense (penis) in his book “A-Sense and V-Sense. In it, he says of each “The V is self-limiting as sex, but the A is not. Herein lies the inherent anguish of the V sense, which is burdened with the burden of reproduction, and the fatal misery of the A sense, which is never neglected except during defecation. So, what is P-sense? There is no such thing. This is because the V sense is separate from the A sense, and the further flip side of this V sense is none other than the P sense”.

*6: Taruho Inagaki “A sense and V sense”, “One Thousand One-Second Story”, 1969, Shincho Publication, p.382

*7: Excerpted and summarized by the author from “A-Sense and V-Sense”, p.392 of “One Thousand and One Second Stories”, above.

*8: A psychological test devised by Hermann Rorschach (1884-1922), a Swiss psychiatrist, in 1921. In this method, the subject is shown an ink stain and asked to describe what he or she imagines, and the thought process of the subject is estimated by analyzing the content.

*9: A fart master was a performer who was active from ancient times to the Middle Ages, using farts to create various rhythms and pitches. At the time, they were as prized as minstrels and harpists, and in medieval Ireland they were known as Bryghtoil.

Reference: William Langland, “The Vision of Piers the Plowman”, 2018, Hard Press

*10: On the way to take his wife back to his parents’ house after being accused of farting too loudly, she farted to help a stranded freighter and people who were having trouble harvesting persimmons, and got some clothes and a horse. (There are many other variations.) Similar stories have been told in Yamagata, Akita, Saitama, Oita and other places.

Reference: Junichi Nomura, Miyoko Matsutani, supervision “The Second Collection of Japanese Folk Tales to Tell for the Future (4) careless wife” 2002, Sakuhinsha

*11: “A-Sense and V-Sense”, p.392 of “One Thousand and One Second Stories” above

*12: This manga by Hitoshi Iwaaki, serialized in “Morning extra issue” and “Monthly Afternoon”, depicts the strange fate of Shinichi Izumi, a high school student who lives in harmony with a mysterious parasitic creature called Miggy that has come from outer space.

*13: American thinker and professor at Rice University. From his research on food and expression in British Romantic literature, he gradually approached environmental thought, and is now known as one of the advocates of Object-Oriented-Ontology. He is the author of “The Poetics of Spice”(2000), “Ecology Without Nature”(2007), “The Ecological Thought”(2010).

*14: The following is a reference and partial citation.

“The COVID-19 is not an “enemy”. A philosopher’s theory of “symbiosis” with viruses”, Forbes JAPAN, April 18th, 2020, <https://forbesjapan.com/articles/detail/33797>



“Dream Catcher”, 2018, video still (reference image)



“Cambrian Explosion”, 2016, video still (reference image)

Fuyuhiko Takata

Born in 1987 in Hiroshima
Currently lives and works in Chiba

EDUCATION

2017 Tokyo University of the Arts, Ph.D
2013 Tokyo University of the Arts, MFA
2011 Tokyo Zokei University, BFA

SOLO EXHIBITIONS

2019 MAM Screen011: Takata Fuyuhiko, MORI ART MUSEUM, Tokyo
2018 Dream Catcher, Alternative Space CORE, Hiroshima
2017 LOVE PHANTOM, Art Center Ongoing, Tokyo
2016 STORYTELLING, Kodama Gallery, Tokyo
2014 MY FANTASIA II, Art Center Ongoing, Tokyo
2013 MY FANTASIA, Kodama Gallery, Kyoto
2012 VENUS ANAL TRAP, Art Center Ongoing, Tokyo

GROUP EXHIBITIONS

2019 Impossible Human, TAV GALLERY, Tokyo
2018 TERATOTERA Festival 2018, Around JR Mitaka Station, Tokyo
2017 SPRING FEVER, Komagome SOKO, Tokyo
2016 MOT Annual 2016 Loose Lips Save Ships, Museum of Contemporary Art Tokyo, Tokyo
2015 Super Body Maniac, Kodama Gallery, Tokyo
2014 Drawing03 – preference -, Shibutani Garou, Tokyo
2013 II TENKI group show with Japanese artists, WILLEM BAARS PROJECT, Amsterdam
Memento Mori: Eros & Thanatos, Shirokane Art Complex, Tokyo
2011 EMERGING/MASTER 1 – AIDA Makoto: Be it Art or not Art, Tokyo Wonder Site Hongo, Tokyo
2010 NEO NEW WAVE, island, Chiba

SELECTED SCREENINGS

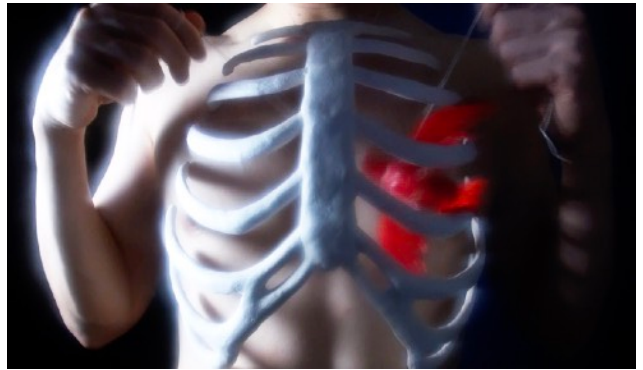
2018 Bodyscapes:new film and video from Japan, Fabrica
2016 The National Film Theater Okutama – The Scream of the Forest -, The National Museum of Art Okutama, Tokyo
2011 TERATOTERA Festival, Kichijoji – Kichijoji Baus Theater, Tokyo

OTHER PROJECTS

2018 Play “CHITEIYOUSEI”, collaboration work with Satoko Ichihara (Q), Waseda Dorama-kan Theatre, Tokyo
2017 Play “CHITEIYOUSEI”, collaboration work with Satoko Ichihara (Q), SCOOL, Tokyo
2015 BONUS The Second Super Connect Creation, Afternoon of a Faun, Vacant, Tokyo

CATALOGUES

Our Feardom of Expression and Internalization of Censorship, ARTIST'S GUILD/NPO Arts Commons Tokyo



“Self-portrait as a Red Bird”, 2020, video still



“Afternoon of a Faun” 2015-16, video still (reference image)

ARTICLE

Miwa Taguchi+Ichiro Fukano, "In Search of the Ideal Ridiculousness, Take 40: Fuyuhiko Takata's Love of Imperfection Hidden in Straight Sexual Expression" INTERVIEW, MUUSEO SQUARE, Apr. 8 2020, <https://muuseo.com/square/articles/1315>

Daisuke Miyatsu, "A sharp critical spirit for the times hidden in slapstick expressions focusing on sex.", REVIEW, Art Collectors, No.128, Nov. 2019, Seikatsu no Tomo Sha

Taisuke Shimanuki (interviewer), text "Beyond the hassle of self-consciousness and conflict." A Conversation with Satoko ICHIHARA (playwright), Bijutsu Techo, Oct. 2018, p.76, Bijutsu Shuppan Sha

Chie Sumiyoshi, "Selfie Reveals 'Hiding and Heartache'", REVIEW, Art Collectors, No.109, Apr. 2018, p.28, Seikatsu no Tomo Sha

Andrew Maerke, REVIEW, ARTFORUM, Sep. 2016, p.385

My Favorite Art Feature / Makoto Aida's Introduction Article, POPEYE, No.836, Dec. 2016, p.107, Magazine House

Ren Fukuzumi, "The Body of Anarchism", REVIEW, Bijutsu Techo, No.1038, Jul. 2016, p.76, Bijutsu Shuppan Sha

Meiro Koizumi+Yasuto Masumoto+Hikaru Fujii tripartite talk "Contemporary Art Practice" Bijutsu Techo, No.1037, Jun. 2016, p.107, Bijutsu Shuppan Sha

Ryuta Ushiro+Yohei Kurose "Japanese Art at the Forefront!", Bijutsu Techo, No.1021, May 2015, p.35, Bijutsu Shuppan Sha

"A Vision Born from a Six-Mat Room", Bijutsu Techo, No.998, Jan. 2014, ART NAVI p.9, Bijutsu Shuppan Sha

ARTIST WEBSITE

<http://fuyuhikotakata.com>



"Exercises for new sexual organs", 2019, video still, reference figures

***Inquiry about the exhibition and artist**

WAITINGROOM (Owner & Director: Tomoko Ashikawa)

Address: 1F-2-14-2 Suido, Bunkyo-ku, Tokyo 112-0005

Hours: Wed. to Sat. 12-7pm Sun. 12-5pm

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Website : <http://waitingroom.jp>

***Notes on the exhibition and its duration**

The exhibition period may be changed depending on the social situation related to the spread of the COVID-19.

Please check our gallery website and SNS for the latest information.