

Fuyuhiko Takata “Cut Pieces”

Duration : 9/9 (Sat.) - 10/8 (Sun.), 2023

Opening Reception : 9/9 (Sat.) 6-8pm

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

*Closed on Mon., Tue. and National Holidays

*Artist, Fuyuhiko Takata will be present at the opening reception on 9/9, Sat. 6-8pm. The exhibition opens at noon before the reception.

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

WAITINGROOM (Tokyo) is pleased to present “Cut Pieces,” a solo exhibition by Fuyuhiko Takata from September 9 (Sat) to October 8 (Sun), 2023.

Drawing on fairy tales and myths as a base material, Takata creates video works that deal with themes such as gender, sexuality, loneliness, narcissism, and trauma in a transgressive manner. In addition to his latest work *Cut Suits*, this exhibition will feature the Japanese premiere of *The Butterfly Dream*, which attracted much attention at the NADA Miami 2022 art fair held in the US late last year, as well as his recent work, *Dangling Training*.

In recent years, Takata has been working on a body of work that uses the male body as a motif while disrupting this image in a playful, ludic manner, something that this solo exhibition continues to build on and develop. In particular, his latest work for this exhibition, *Cut Suits*, depicts a performance given by multiple male models where the artist’s ideas are delegated and handed over to these six performers and documented with a large-scale photographic technique. In addition to displaying the actual props used in the performance, the exhibition will also experiment with a more spatial and sculptural approach, encompassing a more installation-like gesture where the images in the work seem to have spread to the exhibition space.



"Cut Suits" 2023 (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 Group exhibition “Storymakers in Contemporary Japanese Art” (2022, The Japan Foundation Sydney, Sydney), a solo exhibition “LOVE PHANTOM 2” (2021, WAITINGROOM, Tokyo), a Group exhibition “Lost in Translation” (2021, @KCUA, Kyoto), a Group exhibition “When It Waxes and Wanes” (2020, VBKÖ, Vienna), a solo exhibition “MAM Screen011: Fuyuhiko Takata” (2019, Mori Art Museum, Tokyo), solo exhibition “Dream Catcher” (2018, Alternative Space CORE, Hiroshima), solo exhibition “LOVE PHANTOM” (2017, Art Center Ongoing, Tokyo), solo exhibition “STORYTELLING” (2016, Kodama Gallery, Tokyo), group exhibition “MOT Annual 2016 Loose Lips Save Ships” (2016, Museum of Contemporary Art Tokyo, Tokyo), and many others.

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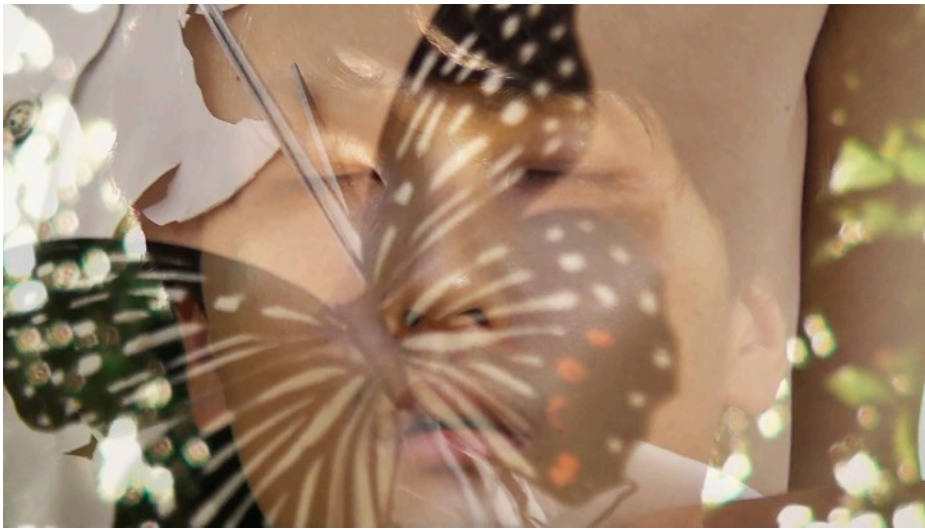
A glimpse through a tear in the cloth

A young man is taking a nap in the shade of a tree, and in his dream, a chimera of a butterfly and a pair of scissors appears. The butterfly flits around the young man, and as soon as it flaps its wings, it moves the scissors and cuts through the young man's clothes. *The Butterfly Dream*, which recalls the old Chinese tale by Zhuangzi, also makes references to Yoko Ono's *Cut Piece*. This work, in which the assembled audience members take turns one by one to cut off the artist's clothes with a pair of scissors, is well known as one of the earliest examples in the history of performance art that questioned the desire to "see/be seen," and the problem of being active/passive.

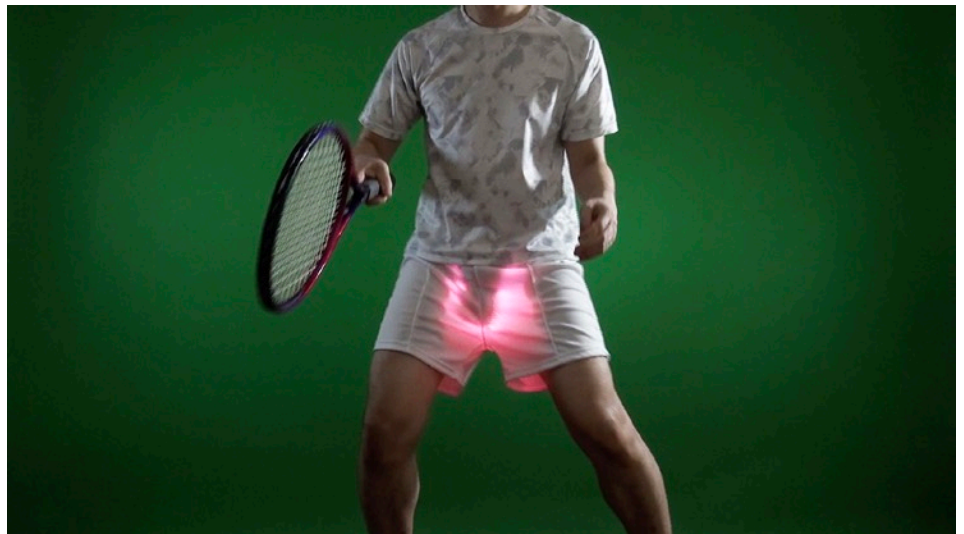
The fantastical stories of male subjects depicted in *The Butterfly Dream* are continued in Takata's latest work *Cut Suits*, where men dressed like salarymen happily cut up each other's suits and shirts with the pairs of scissors in their hands. While this seems to be an allusion to an eroticized glimpse of men in suits, it is also a kind of liberation from the social norms surrounding Japanese conceptions of masculinity.

As Takata himself says, "the theme of my work begins with the question of seeing/being seen," and it is this desire to see/be seen, with both its pleasurable and violent aspects, that is at the root of his work. A constant presence within the works presented at this exhibition are elements that seem to be contradictory, such as passivity and action, pleasure and violence, or sadism and masochism, which exist alongside each other in an act such as "cutting (with scissors) and being cut (with scissors)." While there is a certain sense of discomfort that comes with watching Takata's works, there is also a kind of helpless fascination that stems from how the viewer becomes aware of the hidden character or nature of human beings related to pleasure and madness — as if one had caught a glimpse of what lies beyond a tear in the cloth — while at the same time realizing that these feelings also clearly reside within us.

At past exhibitions and screenings, most of Takata's work has been presented only as video pieces, with little attention paid to the storyboard-like elements of the drawings, or the sculptural appeal of the props that actually appear in his works. This time, in addition to these exhibits, Takata will also present sculptural pieces using multiple monitors and video installations, where the images in his works seem to spread to the exhibition space in an experimental deployment. This will be Fuyuhiko Takata's second exhibition at WAITINGROOM, and his first solo exhibition as an artist in two years.



"The Butterfly Dream" 2022 (video still)



"Dangling Training" 2021 (video still)

Fuyuhiko Takata

1987 Born in Hiroshima, Japan
 2007 Graduated from Bigakko School
 2011 Tokyo Zokei University, Bachelor's degree, Photography
 2013 Tokyo University of the Arts, Master's degree, Oil Painting
 2017 Tokyo University of the Arts, Ph.D., Oil Painting
 Currently lives and works in Chiba

SOLO EXHIBITION

2021 *LOVE PHANTOM 2*, WAITINGROOM, Tokyo, Japan
 2019 *MAM Screen011: Takata Fuyuhiko*, MORI ART MUSEUM, Tokyo, Japan
 2018 *Dream Catcher*, Alternative Space CORE, Hiroshima, Japan
 2017 *LOVE PHANTOM*, Art Center Ongoing, Tokyo, Japan
 2016 *STORYTELLING*, Kodama Gallery, Tokyo, Japan
 2014 *MY FANTASIA II*, Art Center Ongoing, Tokyo, Japan
 2013 *MY FANTASIA*, Kodama Gallery, Kyoto, Japan
 2012 *VENUS ANAL TRAP*, Art Center Ongoing, Tokyo, Japan



"NADA Miami 2022" (2022, Ice Palace Studio, Miami, US) installation view
 Photo by Teri Romkey

SELECTED GROUP EXHIBITIONS

2023 *MAD SPRING*, Kanda & Oliveira, Chiba, Japan
Unmanned Arc (Study: Osaka Kansai International Art Festival 2023 Exhibition Program), Grand Front Osaka Umekita SHIP Hall, Osaka, Japan
 2022 *Storymakers in Contemporary Japanese Art*, The Japan Foundation Sydney, Sydney, Australia
Exercise in Unlocking Heteronormativity, part II, UltraSuperNew Gallery, Tokyo, Japan
 2021 *Lost in Translation*, @KCUA, Kyoto, Japan
shelter - Art Collection by HIMEMOTO, Susaki Machikado Gallery / Former Miura House, Kochi, Japan
EMAF (European Media Art Festival), ONLINE
Emotional Rescue – Mitsuhiro Ikeda, Fuyuhiko Takata, Wisut Ponnimit, AL, Tokyo, Japan
 2020 *When It Waxes and Wanes*, VBKÖ, Vienna, Austria
 2019 *Impossible Human*, TAV GALLERY, Tokyo, Japan
 2018 *TERATOTERA Festival 2018*, Around JR Mitaka Station, Tokyo, Japan
 2017 *SPRING FEVER*, Komagome SOKO, Tokyo, Japan
 2016 *MOT Annual 2016 Loose Lips Save Ships*, Museum of Contemporary Art Tokyo, Tokyo, Japan
 2015 *Super Body Maniac*, Kodama Gallery, Tokyo, Japan
 現在幽霊画展, TAV GALLERY, Tokyo, Japan
 2014 *Drawing03 – preference -*, Shibutani Garou, Tokyo, Japan
 2013 *II TENKI group show with Japanese artists*, WILLEM BAARS PROJECT, Amsterdam, Netherlands
Memento Mori: Eros & Thanatos, Shirokane Art Complex, Tokyo, Japan
 2011 *EMERGING/MASTER 1 – AIDA Makoto: Be it Art or not Art*, Tokyo Wonder Site Hongo, Tokyo
 2010 *NEO NEW WAVE*, island, Chiba, Japan

SELECTED SCREENINGS

2022 *"Festival of the Fantastic" Fairy-Tale Video Art by Fuyuhiko Takata: Screening + Conversation with Fuyuhiko Takata*, Kanagawa University, Minato Mirai Campus, Kanagawa, Japan
1970s - 2010s: A Vein of Japanese "Camp" Michio Okabe + Fuyuhiko Takata, Goethe-Institut Tokyo, Tokyo, Japan
Fringe! Queer Film & Arts Fest Presents, Fringe! Shorts: The Wondrous Worlds of Fuyuhiko Takata, RICH MIX, London, UK
Queer East Film Festival, Barbican Cinema 2, London, UK
 2018 *Bodyscapes: new film and video from Japan*, Fabrica, Brighton, UK etc.
 2016 *The National Film Theater Okutama – The Scream of the Forest -*, The National Museum of Art Okutama, Tokyo, Japan
 2011 *TERATOTERA Festival 2011 -post-*, Kichijoji Baus Theater, Tokyo, Japan

OTHER PROJECTS

2018 [theatrical productions in collaboration with Satoko Ichihara (Q)] *"CHITEIYOUSEI"*, Waseda Dorama-kan Theatre, Tokyo, Japan
 2017 [theatrical productions in collaboration with Satoko Ichihara (Q)] *"CHITEIYOUSEI"*, SCOOL, Tokyo, Japan
 2015 [art project about dance and video / screening / talk] *BONUS The Second Super Connect Creation "Afternoon of a Faun"*, Vacant, Tokyo, Japan

CATALOGUES

Storymakers in Contemporary Japanese Art Exhibition Catalogue, The Japan foundation, 20 October 2022

Our Feardom of Expression and Internalization of Censorship, ARTIST'S GUILD/NPO Arts Commons Tokyo, May 2016

ARTICLES

Léon Kruijswijk, *BODY POLITICS: ON MASCULINITY Volime1*, KING KONG Magazine, March 2023, pp.70-79

Shiho Nakamura "Difficult to understand? Can I just enjoy it? Contemporary art video works, in fact, can be this interesting!", *Precious*, Shogakukan, January 2023, p.288

Harrison Jacobs "The Beat Booths at NADA Miami 2022", *ARTnews*, Art Media, LLC, 1 December 2022, <https://www.artnews.com/list/art-news/market/nada-miami-2022-best-booths-1234648715/fuyuhiko-takata-at-waitingroom/>

Rechel Summer Small "Astroturf and Nostalgia Are on Display at the 20th Edition of NADA Miami", *Cultured Mag*, Cultured Magazine, 1 December 2022, <https://www.culturedmag.com/article/2022/12/01/nada-art-fair-2022-miami>

Junya Yamamine "Music can be heard. Fuyuhiko Takata solo exhibition "LOVE PHANTOM 2" reviewed by Junya Yamamine", *web Bijutsu Techo*, Culture Convenience Club, 14 December 2021, <https://bijutsutecho.com/magazine/review/24720>

Shiho Nakamura "Interview with artist Fuyuhiko Takata: 'I think there is a fundamental, almost frightening, "laughter" that turns one's very existence upside down.'", *Tokyo Art Beat*, Art Beat, Inc., 27 November 2021, https://www.tokyoartbeat.com/articles/-/fuyuhiko_takata_interview

Yasuhiro Arai "The impossibility of "translation" leads us to the future. Exhibition review by Yasuhiro Arai "Lost in Translation", *web Bijutsu Techo*, Culture Convenience Club, 21 October 2021, <https://bijutsutecho.com/magazine/review/24693>

Miwa Taguchi [interviewer], Ichiro Fukano [moderator], Mei Fujita [text] "In Search of the Ideal Ridiculousness, Take 40: Fuyuhiko Takata's Love of Imperfection Hidden in Straight Sexual Expression", *MUUSEO SQUARE*, Muuseo Inc., 8 April 2020, <https://muuseo.com/square/articles/1315>

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

Taisuke Shimanuki [interviewer], Satoko Ichihara [text] "Beyond the hassle of self-consciousness and conflict.", *Bijutsu Techo*, No.1072, Bijutsu Shuppan Sha, October 2018 special issue, p.76

Chie Sumiyoshi "Selfie Reveals Hesitation and Embarrassment", *Art Collectors*, No.109, Seikatsu no Tomo Sha, April 2018, p.28

Andrew Maerke "[Review] Fuyuhiko Takata KODAMA GALLERY" *ARTFORUM*, September 2016, p.385 / <https://www.artforum.com/print/reviews/201607/fuyuhiko-takata-63058>

"My Favorite Art" Special Feature: Makoto Aida, *POPEYE*, No.836, Magazine House, December 2016, p.107

Ren Fukuzumi "The Body of Anarchism", *Bijutsu Techo*, No.1038, Bijutsu Shuppan Sha, July 2016, p.176

Tamaki Sugihara [edit] "SPECIAL FEATURE: MOT Annual 2016 Loose Lips Save Ships—Art and Self-Regulation, as Told by the Organizers and Participating Artists", *Bijutsu Techo*, No.1037, Bijutsu Shuppan Sha, June 2016, p.107

"Curated Showdown of New Generation Artists!! Ryuta Ushiro (Chim↑Pom) x Yohei Kurose (*CHAOS**LOUNGE)", *Bijutsu Techo*, No.1021, Bijutsu Shuppan Sha, May 2015, p.35

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

PUBLIC COLLECTION

HBC Global Art Collection
Takahashi Ryutaro Collection
The Taguchi Art Collection
Jean Pigozzi Collection
S-HOUSE Museum

ARTIST WEBSITE

<http://fuyuhikotakata.com>

***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

*Closed on Mon. Tue. and National Holidays

Tel : +81-3-6304-1010 email: info@waitingroom.jp

Website : <http://waitingroom.jp>