



ただ踊るだけ · Just Dance

Shuhei YAMADA Solo Exhibition

展期 Duration | 2024.5.18 (Sat.) - 2024.6.14 (Fri.)

開幕 Opening | 2024.5.18 (Sat.) 15:00

地點 Venue | 德鴻畫廊 Der-Horng Art Gallery

德鴻畫廊即將在2024年5月18日(六)至6月14日(五)期間舉辦山田周平的個展——**ただ踊るだけ · Just Dance**，開幕時間訂為5月18日(六)下午3點，誠摯地邀請大家共襄盛舉。

山田出生於1974年，目前以京都為據點，積極從事活動。2003年獲得寫真新世紀優秀獎，在東京、倫敦以及紐約等地舉辦個展，並在2013年被時任安迪·沃荷博物館(匹茲堡)館長的艾瑞克·席納(Eric Shiner)相中，成為當年軍械庫藝術展策展部門中唯一的日本人，引起各大媒體熱烈討論。

對虛無主義相當感興趣的山田，透過對現代社會的考察創作了許多作品。他所使用的媒材橫跨照片、影片、裝置藝術與平面設計等多個面向，但所有作品的共通點就是猶如俯瞰一般的銳利視角。山田的作品帶有諷刺意味，有時甚至顯得有些滑稽，但他以獨特的距離感捕捉各種事物及現象，在觀賞者的認知裡製造出微小的「偏差」，讓他們的心中產生疑問。

Der-Horng Art Gallery is pleased to announce that it will be holding “**ただ踊るだけ · Just Dance**”, a solo exhibition by Shuhei YAMADA, beginning on 18th of May, 2024. Opening will be hosted on Saturday, May 18th at 3pm. Sincerely, we invite everyone to attend this event.

Yamada, born in 1974, is currently based in Kyoto and actively engaged in artistic activities. He received the New Cosmos of Photography Excellence Award in 2003, has held solo exhibitions in Tokyo, London, and New York, and in 2013 was noticed by Eric Shiner, then director of the Andy Warhol Museum in Pittsburgh, becoming the only Japanese artist in the curatorial section of that year's Armory Show, which garnered significant media attention.

Deeply interested in nihilism, Yamada creates many works by exploring contemporary society. He works with a variety of media, including photography, video, installation art, and graphic design, but a common feature in his work is a sharp perspective, akin to an overhead view.



Romance, 2023, Silkscreen ink on paper,
H76 x W55.6 cm
Photo by Takeru Koroda, courtesy of ARTRO

主要個展包括ARTRO (京都/2024)、SOKYO ATSUMI (東京/2023)、Daiwa Anglo-Japanese Foundation (倫敦/2019)、AISHONANZUKA (香港/2017,16,14)、TheArmoryShow (紐約/2013)、CAPSULE (東京/2012)。



Photo by Yuji Imamura, courtesy of SOKYO ATSUMI

參與過的主要群展包括「KUROOBIANACONDA 05 SUKIYAKI」AISHONANZUKA (香港/2023)、「MIKADO2 My Baby Collection」TEZUKAYAMA GARELLY (大阪/2022)、「Positionalities」京都市立藝術大學藝廊@KUCA (京都/2022)、「Next World—做夢的力量 田口藝術收藏×磐城市美術館」磐城市美術館 (磐城市/2021)、「Unclear Nuclear」URANO (東京/2016)。2003年獲得寫真新世紀優秀獎。2017年參加ISCP駐村計畫 (紐約)。作品主要收藏者為田口藝術、G Foundation。

Yamada's works carry a sense of irony, sometimes even seeming a bit comical, but he captures various subjects and phenomena from a unique distance, creating slight "deviations" in viewers' perceptions that prompt them to question what they see.



Photo by Takeru Koroda, courtesy of
Kyoto City University of Arts

Major solo exhibitions include ARTRO (Kyoto/2024), SOKYO ATSUMI (Tokyo/2023), Daiwa Anglo-Japanese Foundation (London/2019), AISHONANZUKA (Hong Kong/2017, 2016, 2014), The Armory Show (New York/2013), and CAPSULE (Tokyo/2012).

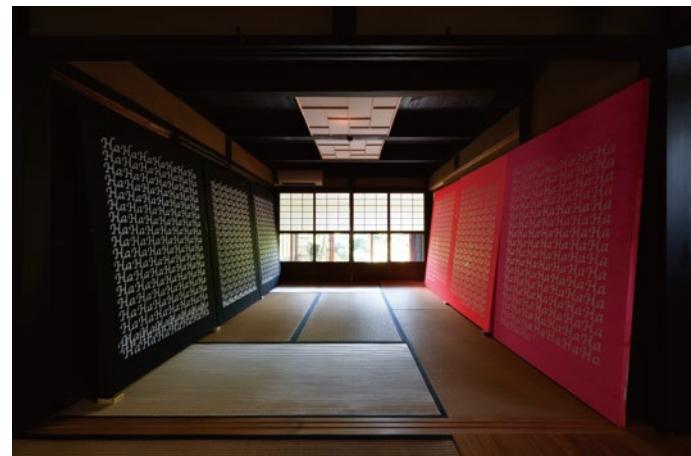


Photo by Masaki Tada

Key group exhibitions include "KUROOBIANACONDA 05 SUKIYAKI" at AISHONANZUKA (Hong Kong/2023), "MIKADO2 My Baby Collection" at TEZUKAYAMA GALLERY (Osaka/2022), "Positionalities" at Kyoto City University of Arts Gallery @KUCA (Kyoto/2022), "Next World: The Power of Dreaming, Taguchi Art Collection × Iwaki City Art Museum" at Iwaki City Art Museum (Iwaki/2021), and "Unclear Nuclear" at URANO (Tokyo/2016). He received the New Cosmos of Photography Excellence Award in 2003 and participated in the ISCP Residency Program (New York) in 2017. His works are held in the collections of Taguchi Art, the G Foundation, and others.

展覽介紹

ただ踊るだけ

文 | 山田周平

氣球隨風滾動，盲目且毫無目的，如同台上跳著舞的提線木偶，不知為何起舞，不知為何跳動，只是不斷的跳著。

藝術家山田周平透過展場內的物件，試圖以諷刺的方式傳達出自身對於現代社會的觀察與省思。在科技發達資訊爆炸的時代，人們往往被淹沒在信息氾濫的洪流中，在無法吸收過多資訊的狀態下，大眾開始變得隨波逐流搖擺不定。

展場內飄動的氣球，充斥著牆面的笑聲，究竟是跟著誰走？抑或是誰在發笑？空間內浮動的資訊，留下的是無限的空虛，以及隨之起舞的我們。



EYE f, 2024, Vinyl chloride,
φ30 cm



EYE e, 2024, Vinyl chloride,
φ30 cm

Exhibition Introduction

Just Dance

Text by Shuhei YAMADA

The balloon (EYES) rolls with the wind, blind and aimless, like a marionette dancing on stage, unaware of why it dances, unaware of why it moves—just endlessly dancing.

Artist Shuhei YAMADA uses objects within the exhibition space to convey his observations and reflections on modern society in a satirical manner. In an age of advanced technology and information overload, people often find themselves overwhelmed by a flood of data. Unable to process so much information, the public begins to drift with the currents, swaying unpredictably.

The balloons floating about and walls echoing with laughter adjective. Whose lead are they following? Or who is doing the laughing? The information in the space leaves behind infinite emptiness, along with us, dancing to its rhythm.



Bird crying, 2024, Silkscreen ink on cotton,
H145.5 x W97 cm

畫廊資訊 | Gallery Info

營業時間：星期一 ~ 星期六 | 11:00 - 19:00 / 休息日：星期日 & 國定假日

OPEN : MON - SAT | 11:00 - 19:00 / CLOSED : SUN & HOLIDAYS

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