



*super skill touch #120 (detail)*  
2022  
stainless steel | 414 × 436 × 57 mm





## 人間の淵をみせるということ

内田千恵 | 奈良・町家の芸術祭はならあと2021 キュレーター

私と作家・築山有城との出会いは、TEZUKAYAMA GALLERYのスタッフと作家としてだ。ここでの10年間、多数の展示を通して彼の作品には身近に関わってきた。2019年にギャラリーを退職し、フリーでの仕事を始めた1年目「奈良・町家の芸術祭はならあと(以下、略称『はならあと』)のキュレーターとしての活動を始めた私は、築山に翌年秋に開催される2年目の『はならあと2021』に参加して欲しくないかと恐縮ながらも依頼した。

環境問題がテーマであり作品の素材も自然素材を主体に作ってほしいこと、制作過程においても環境負荷をかけない制作方法であること、そして古い空き家・店舗が展覧会会場であるという制限があった。

声をかけた翌月には、新聞紙の断片を私に見せて「株価の欄の数値部分のみを手指でちぎり抜いて巨大なコラージュをつくろうと思う。」と話してくれ、「人間の淵を見せるような展示にしたい」と語ってくれた。自然素材である「紙」と道具も全く使わない自分自身の「手」のみで挑戦するという。

そこから、奈良県天理市の元商店である会場に何度も足を運んでくれ、築山は新聞をちぎる日々、私は、築山に必要なと言われた台紙、のりを協賛企業にかけあって素材を提供してもらった。その頃、新型コロナウイルスの状況が悪化し、秋開催で準備していたが、翌年の2月へ芸術祭が延期することになった。築山は、「だいたいようぶ、延期になって時間ができた分クオリティをアップするから」とさらっと答えた。そしてさらに数ヶ月経ち、会場の構成も決めた私たちに、追い打ちをかけるように元商店の会場が使えなくなったという連絡を受けた。真っ青になりながら築山に話すとき笑いながら「しょうがないなあ、新しい会場みつけてな」と言ってすんなりと受け入れてくれた。

ようやくみつかった新しい会場は、元々洋服店で、当時は装飾に相当のお金をかけたのであろうガラスのショーケースや照明があり、レトロな壁紙で飾られた広い空間。殺風景だった前の商店と雰囲気はがらっとかわり、新たに展示構成を再考察する必要があった。それに、広くなったスペースに小さな小さな数字の蓄積である新聞のコラージュを展示するには、作品量も想定以上に必要となり、気が遠くなるような時間に思えた。

作品の素材となるのは、毎日新聞の株価欄のページ1枚のみ。共催である奈良県庁で集めてもらっていた分では足りず、築山が大阪の毎日新聞社にかけあい、普通車3台分にいっぱい新聞を提供しても

らった。この10年間、人が倦厭するような反復行為も、笑ってしまうような非現実的なアイデアも創意工夫によって可能にする築山を見てきたが、目の前に積み上がる膨大な量の新聞を見た時、今回だけは間に合わないのではないかと不安がよぎった。しかし、その熱意や作品に向き合う姿が人を動かし、スタッフ、ボランティアと一緒に膨大な新聞を手分けして作業し、作品制作の下準備ができてきた。

予定していたよりも早く設営が終わり、完成した会場に入るとその空間は、空気が張り詰めるくらい完璧であった。新聞を手と指、そしてのりで貼ったようには全く見えない精密にコラージュされた作品がピタリと整列し、もはや元々の壁紙であるかのようにそれはそこにあった。築山が言っていた「人間の淵」という言葉が私の頭の中にスッと入ってきた。

この展示に関わった約1年4ヶ月毎日必ず移動途中であろうが、正月であろうが新聞を触り制作してきたという。数字が羅列するデジタル社会を暗示するような作品とは真逆をいくプリミティブな築山の制作行為は、破壊されつつある環境問題にも言及しており『はならあと』のテーマにもしっかりと向き合っていたのだ。

なんという作家なんだろう。『はならあと』を通して見えてきた築山は、様々な困難を力に換えて乗り越え、人が次々と集まってくる「人間力」をも備え、作家としてそういった能力を全て駆使して突き進んでいる姿だった。

今回は、ステンレススチールを素材にするという。それもまた廃材でもらってきたというのだ。もう新聞はみたくないとっていた彼が、また満面の笑顔で制作している姿が目に見えかぶ。



写真:長谷川朋也 | Photo: Tomoya Hasegawa

## Showing the edge of humanity

Chie Uchida | Curator of Nara Machiya Art Festival HANARART 2021

When I first met Yuki Tsukiyama, I was a staff of the Tezukayama Gallery and he was one of our representative artists. I have been involved closely with his works through several exhibitions for 10 years at the gallery. When I retired from the gallery and started as a freelance and became a curator of HANARART, I was afraid but asked Tsukiyama to participate in HANARART 2021, which was going to be held next autumn for a second year as a curator.

There were a few limitations... The theme had to be about environmental issues; the main materials had to be natural materials; and the venues were old abandoned houses and stores.

Next month, after I asked him about participation, he showed me a piece of newspaper and said, "I am thinking of making a huge collage by tearing out the numbers from the stock prices section by only using my hands." He continued, "I want to show the edge of humanity." He will try to exhibit with "paper" which is a natural material, and "hands" without any tools.

Since then, he visited to the venue in Tenri-city in Nara Prefecture continuously, which is an old store. And during the time he was tearing the newspaper, I was looking for cooperation companies to ask for the base paper and glue that Tsukiyama said he needed. At that time, the COVID-19 spread and the situation got worse, and we were preparing for the autumn, but the art festival was postponed until next February. However, Tsukiyama casually said, "It is okay. I will make sure to increase the quality of the work since I have more time now. " After spending a few months deciding on the structure of the exhibit, I received the news that we cannot use the venue anymore. I told to Tsukiyama about that with a pale face. He accepted it and said, "Well, there's no other way. Please find me a new venue." with some laughter.

The new venue that we found after a long search used to be an old clothing shop, and it seems like they spent a lot of money on the decor. It is a big space with glass showcases, lighting, and retro wall paper. We needed to rethink the exhibition plan since the last plan was for a dreary small store and it became this whole another venue. Furthermore, I thought it was a stupendous time because we needed more works than we simulated to make the exhibit filled with a collage of newspaper that is a chunk of iddy-biddy numbers.

The material that he could use was only one page of the stock numbers of the Mainichi Shimbun newspaper. The ones that the Nara Prefectural Government Office, which is a co-organizer of this festival, provided were not enough, so Tsukiyama went to ask The Mainichi Shimbun newspaper in Osaka and received the amount that could fill three normal sized cars. I have been watching him making it possible something like repeating the same thing again and again that people avoids or impossible and laughable ideas by his creativity in this ten years, however, I had an anxiety that this time cannot make it time when I saw the enormous amount of newspaper in front of myself. Thus, his enthusiasm and attitude towards his artwork moved people around him. Staff and volunteers got together and did the separation work of the newspaper and it was ready to be seated as his artwork. (prepared for the creation of the work.)

The set up was finished earlier than it was scheduled and the exhibit was so perfect and I felt the air was tense when I entered the venue. The work that was precisely collaged and did not look like it was being done by just hand, fingers, and glue were lined up and it looked like it was the wall paper that existed already.

The words "edge of humanity" that Tsukiyama said came into my head very smoothly.

During the time that he was involved with this exhibition for about one year and four months, he had been touching the newspaper and created the work even on New Year or on the train. The primitive act of creation of Tsukiyama goes the opposite way from the work that indicates the digital society with enumerated numbers and that is also referred to as environmental issues, which is the main theme of HANARART.

What an artist... Tsukiyama who I saw through the HANARART was a figure that he overcame a variety of difficulties and transformed them into power and even had social grace that gathered people around him and went forward with all of those abilities as an artist.

Apparently he is going to use stainless steel as a material for this solo exhibition. That is also what he received as some scraps. I can imagine him enjoying creating his work with a big smile on his face, who was saying he did not want to see the newspaper anymore.





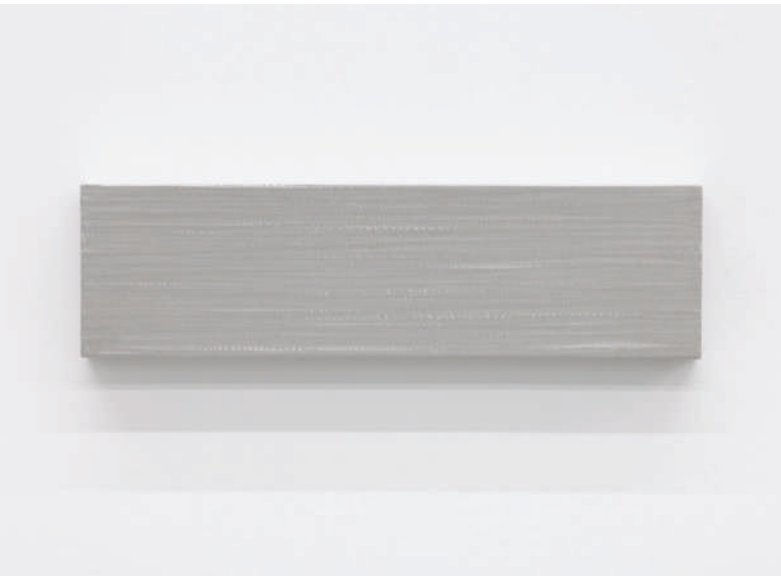




*super skill touch #36-09*  
2022  
stainless steel | 640 × 1165 × 56 mm



*super skill touch #120*  
2022  
stainless steel | 414 × 436 × 57 mm



*super skill touch #36-01*  
2022  
stainless steel | 151 × 541 × 56 mm

*super skill touch #36-02*  
2022  
stainless steel | 195 × 441 × 56 mm

*super skill touch #36-03*  
2022  
stainless steel | 255 × 507 × 56 mm

*super skill touch #36-04*  
2022  
stainless steel | 361 × 536 × 56 mm



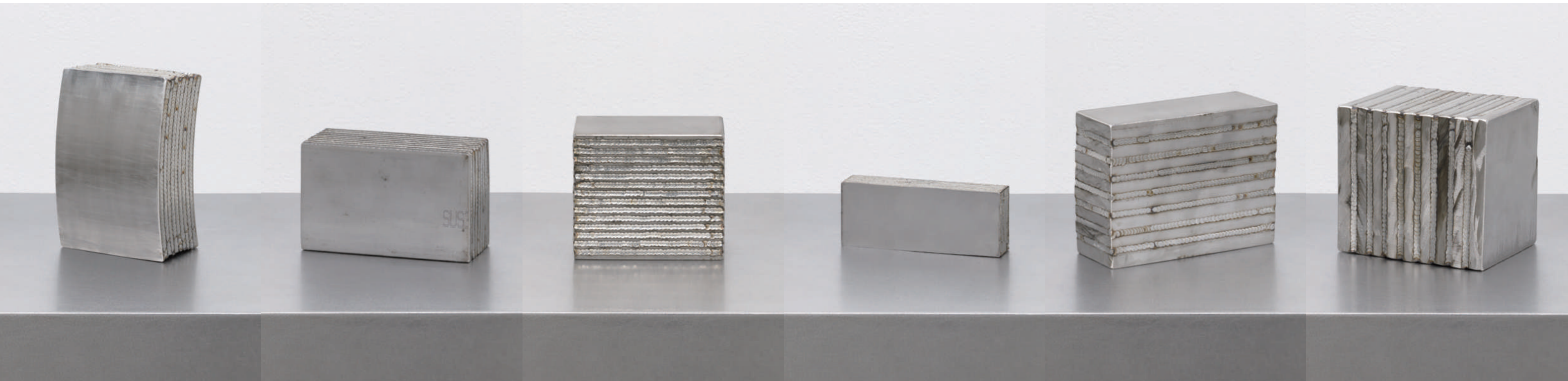


HEAVY METAL -032  
2022  
stainless steel | 50 × 563 × 74 mm



HEAVY METAL -4 × 50  
2022  
stainless steel | 80 × 80 × 50 mm





*HEAVY METAL -π*  
2022  
stainless steel | 122 × 80 × 48 mm

*HEAVY METAL -09*  
2022  
stainless steel | 49 × 118 × 73 mm

*HEAVY METAL -15*  
2022  
stainless steel | 84 × 100 × 61 mm

*untitled*  
2007  
stainless steel | 43 × 112 × 22 mm

*HEAVY METAL -08*  
2022  
stainless steel | 121 × 97 × 49 mm

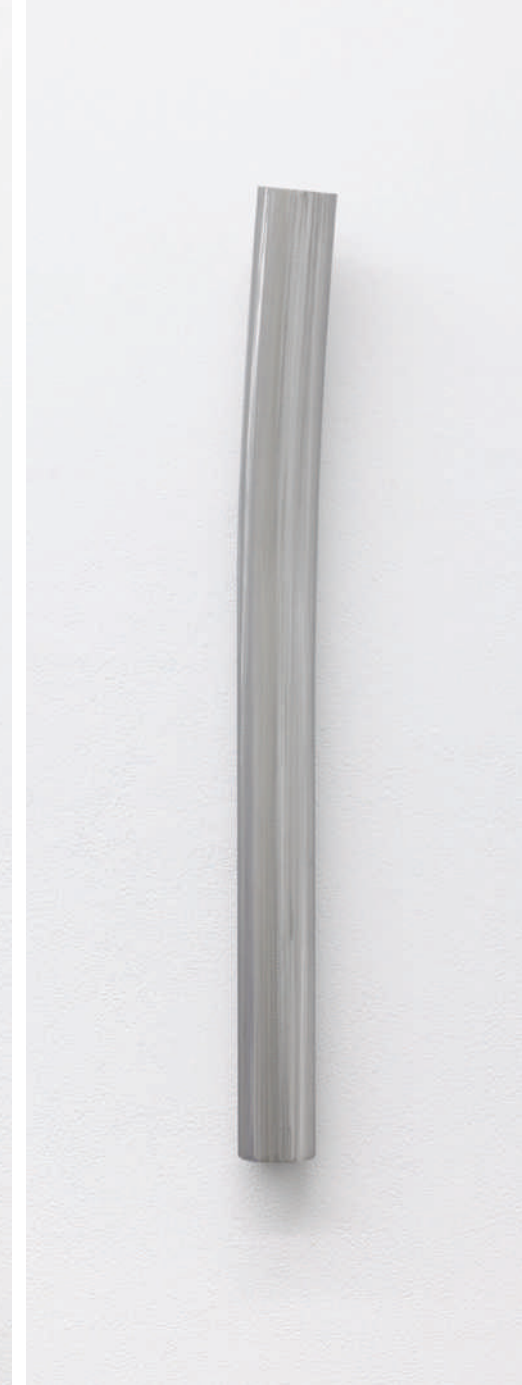
*HEAVY METAL -09*  
2022  
stainless steel | 109 × 99 × 82 mm



*super skill touch #36-05*  
2022  
stainless steel | 1385 ×  $\phi$ 60 mm



*super skill touch #36-06*  
2022  
stainless steel | 599 ×  $\phi$ 48 mm



*super skill touch #36-07*  
2022  
stainless steel | 599 ×  $\phi$ 48 mm



*super skill touch #36-08*  
2022  
stainless steel | 599 ×  $\phi$ 48 mm



void  
2007  
stainless steel | 420 × 420 × 140 mm



L→R

究無—stainless—  
2009  
stainless steel | 300 × 300 × 300 mm

究無—stainless—  
2009  
stainless steel | 160 × 160 × 160 mm

究無—stainless—  
2009  
stainless steel | 160 × 160 × 160 mm

究無—stainless—  
2009  
stainless steel | 300 × 300 × 300 mm



	築山有城
	兵庫県在住
1976	兵庫県神戸市生まれ
2000	京都造形芸術大学芸術学部美術科彫刻コース卒業
2009–	C.A.P.(芸術と計画会議)の理事を務める
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	主な個展
2022	Exhibition 2022   TEZUKAYAMA GALLERY
2021	Exhibition 2021   TEZUKAYAMA GALLERY
2020	Exhibition 2020   TEZUKAYAMA GALLERY 築山有城 ドローイング展「I am still awake」  KOBE STUDIO Y3, 神戸
2019	Exhibition 2019   TEZUKAYAMA GALLERY
2018	アトリエ美術館vol.22「life-long learning」  枚方市立御殿山 生涯学習美術センター, 大阪 Exhibition 2018   TEZUKAYAMA GALLERY Diver   ギャラリー島田, 神戸
2017	Exhibition 2017   TEZUKAYAMA GALLERY VOLTA NY   Pier 90, ニューヨーク ラウンダバウト / roundabout   LOKO GALLERY, 東京
2016	39/40   TEZUKAYAMA GALLERY 小さな紙のデイリー   KOBE STUDIO Y3, 神戸
2015	垂木フィクション   ギャラリーあしやシュレ 兵庫
2014	木が輝くとき   ギャラリー揺 京都
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	主なグループ展, その他
2022	奈良・町家の芸術祭はならあと 2021   旧いわい洋品店 奈良
2021	六甲ミーツ・アート 芸術散歩 2021(C.A.P. のメンバーとして参加) グランドホテル六甲スカイヴィラ迎賓館, 神戸
2020	歳末ルンルン   ギャラリーサイハテ, 神戸 六甲ミーツ・アート 芸術散歩 2020 (C.A.P. のメンバーとして参加) グランドホテル六甲スカイヴィラ迎賓館, 神戸 Lifting the Lid   Art Spot Korin, 京都 バインド!   KOBE STUDIO Y3, 神戸
2019	C.A.P. 25周年企画「私と私たち」展   KOBE STUDIO Y3, 神戸 さんにな アートフェア   築山スタジオ, 神戸 CITY AS NATURE FESTIVAL   千鳥文化, 大阪 ART in PARK HOTEL TOKYO 2019   パークホテル東京, 東京 3331 ART FAIR 2019   3331 Arts Chiyoda, 東京 C.A.P.のCAP展   KOBE STUDIO Y3, 神戸
2018	ART TAIPEI 2018   台北世界貿易センター, 台湾 RE: FOCUS vol.3   TEZUKAYAMA GALLERY
2017	Drawing Exhibition 2017   KOBE STUDIO Y3, 神戸 原田の森ギャラリー リニューアルオープン展 兵庫県立美術館王子分館 原田の森ギャラリー, 兵庫
2016	See Saw Seeds—4つのアートコミュニティを繋げる試み   Tashkeel, ドバイ ART OSAKA 2016   ホテルグランヴィア大阪, 大阪

	Yuki Tsukiyama
	Lives and works in Hyogo
1976	Born in Kobe, Japan
2000	Kyoto University of Art and Design B.A.
2009–	A member of trustees of The Conference on Art and Art Projects
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	Selected Solo Exhibitions
2022	Exhibition 2022   TEZUKAYAMA GALLERY
2021	Exhibition 2021   TEZUKAYAMA GALLERY
2020	Exhibition 2020   TEZUKAYAMA GALLERY Yuki Tsukiyama Drawing Exhibition "I am still awake" KOBE STUDIO Y3, Kobe
2019	Exhibition 2019   TEZUKAYAMA GALLERY
2018	Atelier Museum vol.22 'life-long learning' Hirakata City Gotenyama Lifelong Learning Art Center, Osaka Exhibition 2018   TEZUKAYAMA GALLERY Diver   Gallery Shimada, Kobe
2017	Exhibition 2017   TEZUKAYAMA GALLERY VOLTA NY   Pier 90, New York roundabout   LOKO GALLERY, Tokyo
2016	39/40   TEZUKAYAMA GALLERY Daily of small paper   KOBE STUDIO Y3, Kobe
2015	Taruki Fiction   GALLERY ASHIYA SCHULE, Hyogo
2014	When a Tree Shines   Gallery Yuragi, Kyoto
<hr/>	
	Selected Group Exhibitions...etc,
2022	Nara Machiya Art Festival HANARART 2021   Former Iwai Clothing Shop, Nara
2021	Rokko Meets Art 2021 (participated as a member of C.A.P.) Grand Hotel Rokko Skyvilla, Kobe
2020	Saimatsu run run   Gallery Saihate, Kobe Rokko Meets Art 2020 (participated as a member of C.A.P.) Grand Hotel Rokko Skyvilla, Kobe Lifting the Lid   Art Spot Korin, Kyoto BIND!   KOBE STUDIO Y3, Kobe
2019	C.A.P. 25th Anniversary Exhibition: Watashi & Watashitachi KOBE STUDIO Y3, Kobe Sannin Art Fair   Tsukiyama Studio, Kobe CITY AS NATURE FESTIVAL   Chidori Bunka, Osaka ART in PARK HOTEL TOKYO 2019   PARK HOTEL TOKYO, Tokyo 3331 ART FAIR 2019   3331 Arts Chiyoda, Tokyo C.A.P.'s CAP SHOW   KOBE STUDIO Y3, Kobe
2018	ART TAIPEI 2018   Taipei World Trade Center, Taiwan RE: FOCUS vol.3   TEZUKAYAMA GALLERY
2017	Drawing Exhibition 2017   KOBE STUDIO Y3, Kobe Exhibition of open after renovation Hyogo Prefectural Museum of Art Oji Branch Haradanomori Gallery, Hyogo
2016	See Saw Seeds: An Experiment Connecting Four Art Communities Tashkeel, Dubai ART OSAKA 2016   Hotel Granvia Osaka, Osaka



HEAVY METAL -4×50 (detail)  
2022 | stainless steel | 80×80×50 mm

## 築山有城 | Yuki Tsukiyama

### Exhibition 2022

2022.6.24–7.23

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