



KENGO KITO
鬼頭健吾

TEAM TOKYO WONDER SITE EMERGING ARTISTS ON MEZANINE

04

展覧会	会場	トーキョーワンダーサイト渋谷 150-0041 東京都渋谷区神南1-19-8 電話:03-3463-0603(代表) / FAX:03-3463-0605 Email: info@tokyo-ws.org URL: http://www.tokyo-ws.org
	会期	2006年3月17日(金)→4月12日(水)
	主催	トーキョーワンダーサイト
	企画	トーキョーワンダーサイト
	協力	ギャラリー小柳

カタログ	発行人	今村有策
	編集人	家村佳代子
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	デザイン	寺井恵司
	印刷・製本	株式会社 帆風

このカタログは本展覧会に際して作られました。

Exhibition	Venue	Tokyo Wonder Site Shibuya 150-0041 1-19-8 Jinnan, Shibuya-ku, Tokyo, Japan TEL: 03-3463-0603 / FAX: 03-3463-0605 Email: info@tokyo-ws.org URL: http://www.tokyo-ws.org
	Period	March 17 (Fri) →April 12 (Wed), 2006
	Organized by	Tokyo Wonder Site
	Curated by	Tokyo Wonder Site
	Cooperation by	Gallery Koyanagi

Catalogue	Publisher	Yusaku Imamura
	Editor	Kayoko Imamura
	Translation	Andreas Stuhlmann
	Design	Keiji Terai
	Printed and Bound by	VANFU, Inc.

This catalog was made of the occasion of this exhibition.

How to catch the fly?	トキョーワンダーサイト館長/東京都参与 今村有策
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How to catch the fly?

The polar opposite of monumental and spectacular constructions, the architecture of the 1990s that followed the eclecticism of the postmodern era was pursuing non-linear, somewhat weakish structures. The ideal at the time was a generative system in which coming into being, disappearing, and coming up again would be a continuous cycle, as symbolized by Plato's chora. In other words, architects were attempting to reconstruct the framework of the actual environment that surrounds us. In history, the geometry innate in living matter had been explored frequently, but this time the hunt was after something else: a different, delicate kind of life support and creation system. The pursuit of such a system then made dramatic progress thanks to the advent of computers, but at some point a shift took place toward a merely formalistic interest while employing the latest computer graphics technology.

Kengo Kito and Kouichi Tabata seem to have found in their works very simple answers to such fundamental issues, even without employing complicated calculations and procedures. The spaces Kito sets up are supported by fragile structures, and in a way exude an archaically serene, almost nostalgic air. It's not only the cheap-looking gadgetry and materials Kito utilizes, but the sight of his proposed constructions as a whole that generates this feeling. Even when standing right in front of one of Kouichi Tabata's constructions and trying to grasp its character, on the other hand, this usually turns out to be an attempt to scoop up something too slippery to catch. As impossible it is to claw hold of, as difficult it is to build by laying bricks. The only way to get hold of it is to carefully capture its atmosphere. This effect is certainly not unlike that of writing as an act to create an entity that captures blank space.

Yusaku Imamura
Director, Tokyo Wonder Site
Counselor on Special Issues to the Governor, Tokyo Metropolitan Government

STATEMENT

鬼頭健吾 KENGO KITO

私がこれまでに用いてきたフラフープ、モール、チェーン、糸、鏡などの素材は、今日、日常において当たり前のように目にするものです。こうしたありふれた既製品に手を加え、組み合わせて、平面、立体、映像、インスタレーションと多様な形式で作品を制作・発表しています。私が作品に対し常にイメージしているのは、細胞分裂を繰り返し無限に増殖していく微生物のようなある部分を基点として派生していき、中心性が存在しないものです。色の構造体は、色輪ゴムを幾つもつなげ、両端をテグスで引っ張り壁や天井、床に固定して空間全体に張り巡らせた作品です。意識としては空間に鋭い線を引いていく行為です。線を引いていくと、それは線というよりも色そのものが浮いているという感覚になっていきます。色だけで構成された浮遊している都市のようなどとも軽い構造体です。

The hula-hoops, laces, chains, threads, mirrors and other things I've been using in my works are all common sights in daily life. I play around with such ordinary ready-made articles and assemble them into works of a broad range of formats such as two- and three-dimensional objects, videos or installations. What I'm basically having in mind are acentric images comparable to microorganisms infinitely reproduced through repeated cell division. The color patterns I'm showing here were created by connecting numerous rubber bands, stringing them across the entire room, and fixing the ends to the ceiling, floor and walls with nylon strings. The idea behind that is the act of drawing sharp lines in a certain space. The result is an extremely light construction of a variety of colors – rather than the actual strings – that seem to be suspended in the room, comparable to a floating city composed of nothing but colors.



❶ *the structure of color*
rubber band, gut
2006
©Riichi Yamaguchi

❷ *quasar*
motor, mirror, cloth, wood, video, projector
2004

❸ *star burst*
shampoo, motor, glass, water
2004
©Tetsuo Ito

❹ *untitled*
hula hoop
2005

PROFILE

Kengo Kito

1977 Born in Aichi, Japan
2001 Graduated from Nagoya University of Fine Arts and Music (painting)
2003 Completed Postgraduate Studies, Kyoto City University of Arts (painting)

Solo Exhibitions

2004 Kenji Taki Gallery, Aichi
"quasar" Gallery Koyanagi, Tokyo
"cosmic dust" Kenji Taki Gallery, Tokyo
2003 "grains" mori yu gallery, Kyoto
1999 "star maker" art space dot, Aichi

個展

2004 ケンジタキ ギャラリー、愛知
「quasar」ギャラリー小柳、東京
「cosmic dust」ケンジタキ ギャラリー、東京
2003 「粒」mori yu gallery、京都
1999 「star maker」art space dot、愛知

グループ展

2006 「鬼頭健吾+田橋浩一」トーキョーワンダーサイト渋谷、東京
「march」ケンジタキギャラリー、愛知
「VOCA展2006 現代美術の展望—新しい平面の作家たち」上野の森美術館、東京
「食と現代美術 part 2—美食同源」BankART 1929 Yokohama、神奈川
「鬼頭健吾+ロバート・プラット」ギャラリー小柳、東京
2005 「ベリー・ベリー・ヒューマン」豊田市美術館、愛知
2004 「日本新進作家 vol.3 新花論」東京都写真美術館、東京
2003 「黒の庭(春)」mori yu gallery、京都
2002 「snow white」同時代ギャラリー、京都（企画 長谷川祐子）
「Garden」ギャラリーSUZUKI、京都（企画 長谷川祐子）
「Accretion Disk」mori yu gallery、京都
2001 「現代美術名古屋2001」名古屋市民ギャラリー矢田、愛知
1999 「コスミック フレーバー」art space dot、愛知

その他

2003 京都市立芸術大学制作展 奨励賞
1999 - 2001 自主運営スペースdotの設立、運営に携わる

パブリックコレクション

豊田市美術館、愛知
ヴァンジ彫刻庭園美術館、静岡

Solo Exhibitions

2004 Kenji Taki Gallery, Aichi
"quasar" Gallery Koyanagi, Tokyo
"cosmic dust" Kenji Taki Gallery, Tokyo
2003 "grains" mori yu gallery, Kyoto
1999 "star maker" art space dot, Aichi

Group Exhibitions

2006 "Kengo Kito+Kouichi Tabata" Tokyo Wonder Site Shibuya, Tokyo
"march" Kenji Taki Gallery, Aichi
"VOCA 2006 - The Vision of Contemporary Art" Ueno Royal Museum, Tokyo
"Food and Contemporary Art part 2" BankART 1929 Yokohama, Kanagawa
"Kengo Kito + Robert Platt" Gallery Koyanagi, Tokyo

2005 "very very human" Toyota Municipal Museum of Art, Aichi
2004 "On Flowering Images; Contemporary Japanese Photography" Tokyo Metropolitan Museum of Photography, Tokyo
2003 "jardin" noir mori yu gallery, Kyoto
2002 "snow white" Dohjidai gallery, Kyoto (curated by Yuko Hasegawa)
"Garden" Gallery SUZUKI, Kyoto (curated by Yuko Hasegawa)
"Accretion Disk" mori yu gallery, Kyoto
2001 "Contemporary Art NAGOYA 2001" Nagoya Citizens' Gallery Yada, Aichi
1999 "cosmic flavor" art space dot, Aichi

Other

2003 Kyoto City University of Arts Encouragement Prize
1999-2001 Established artist run space dot as one of the members

Public Collection

Toyota Municipal Museum of Art, Aichi
The Vangi Sculpture Garden Museum, Shizuoka