

橫溝美由紀

YOKOMIZO Miyuki

Solo Exhibition

個展

水之記憶

Memories of Water: Intersecting Gazes

交錯的視線

Landscape

Open | 11:00–18:00 (Last entry 17:30)
Closed | Sun, Mon & Holidays
Admission | Free

26.6.30 Tue — 8.1 Sat



ICHION CONTEMPORARY

橫溝美由紀

出生於東京都。畢業於多摩美術大學雕塑學科，曾獲選為日本文化廳派遣藝術家海外研修員。自1990年代起，運用塑膠等日常生活中常見的人造材料，於日本國內外發表以時間、空間與光為重要元素的極簡裝置作品。近年來，她嘗試將裝置藝術轉化為平面繪畫作品，並結合裝置創作，探索並建構嶄新的風景與空間體驗。

主要展覽包括：「criterium 37」(水戶藝術館, 1998年)、「塑膠的時代」(埼玉縣立近代美術館, 2000年)、「傾斜的小屋」(東京都現代美術館, 2002年)、「被竊取的自然」(川村紀念美術館, 2003年)、「通往未來的迴路—日本新世代藝術家」(日本國際交流基金會巡迴展, 2004-2019年)、「Landscape—在柔和地平線的彼方」(Pola Museum Annex, 2021年)、「ABSTRACTION 抽象繪畫的覺醒與發展—從塞尚、野獸派、立體派至當代」(Artizon Museum, 2023年)等。



主要個展

2025 「landscape sukuimusubikiku」千總畫廊 Gallery 2 (京都, 日本)
2025 「Timeless Dialogue Miyuki Yokomizo + Oriental Art」大塚美術 (東京, 日本)
2023 「invisibility」銀座蔦屋書店 (東京, 日本)
2023 「still water」GALLERY 麟 (東京, 日本)
2023 「Shadow」Gallery Lee & Bae (釜山, 韓國)
2022 「Visible / Invisible」Double Square Gallery (台北, 台灣)
2022 「7lines—Yokomizo Miyuki」77gallery (東京, 日本)
2021 「Landscape—柔和地平線的彼方」Pola Museum Annex (東京, 日本)
2021 「Landscape—光的集積」MARUEIDO JAPAN (東京, 日本)
2021 「Yokomizo Miyuki」B. B. ART (台南, 台灣)
2020 「untitled 2020」MARUEIDO JAPAN (東京, 日本)
2019 「invisibility 2005→2019」MARUEIDO JAPAN (東京, 日本)
2019 「untitled, 2007-2019」ART OFFICE OZASA (京都, 日本)
2018 「crossing points—A Scene of Light」MARUEIDO JAPAN (東京, 日本)
2018 「crossing points—red cage」ART OFFICE OZASA (京都, 日本)
2018 「空形」Art Issue Projects (台北, 台灣)
2017 「synchronicity」18th Street Arts Center (洛杉磯, 美國)
2002 「Please Wash Away」Snug Harbor Cultural Center (紐約, 美國)
1998 「Criterium 37」水戶藝術館 (茨城, 日本)

主要聯展

2025 「BLOOMING TOWARDS THE SKY」Pola Museum Annex (東京, 日本)
2023 「ABSTRACTION 抽象繪畫的覺醒與發展」Artizon Museum (東京, 日本)
2004-2019 「通往未來的迴路—日本新世代藝術家」(世界巡迴展)
2008 「Mediations Biennale」MONA INNER SPACES (波茲南, 波蘭)
2006 「DOMANI『肩負明日的藝術家們』」損保日本東鄉青兒紀念美術館 (東京, 日本)
2003 「被竊取的自然」DIC 川村紀念美術館 (千葉, 日本)
2002 「傾斜的小屋—藝術家的證言 since 9.11」東京都現代美術館 (東京, 日本)
2000 「塑膠的時代: ART AND DESIGN」埼玉縣立近代美術館 (埼玉, 日本)

駐村計畫 (Artist-in-Residence)

2017 18th Street Arts Center (洛杉磯, 美國)
2004 Château de La Napoule (曼德琉—拉納普勒, 法國)
2004 青森國際藝術中心 (青森, 日本)
2003 台北國際藝術村 (台北, 台灣)
2001-2002 Snug Harbor Cultural Center (紐約, 美國)

典藏機構

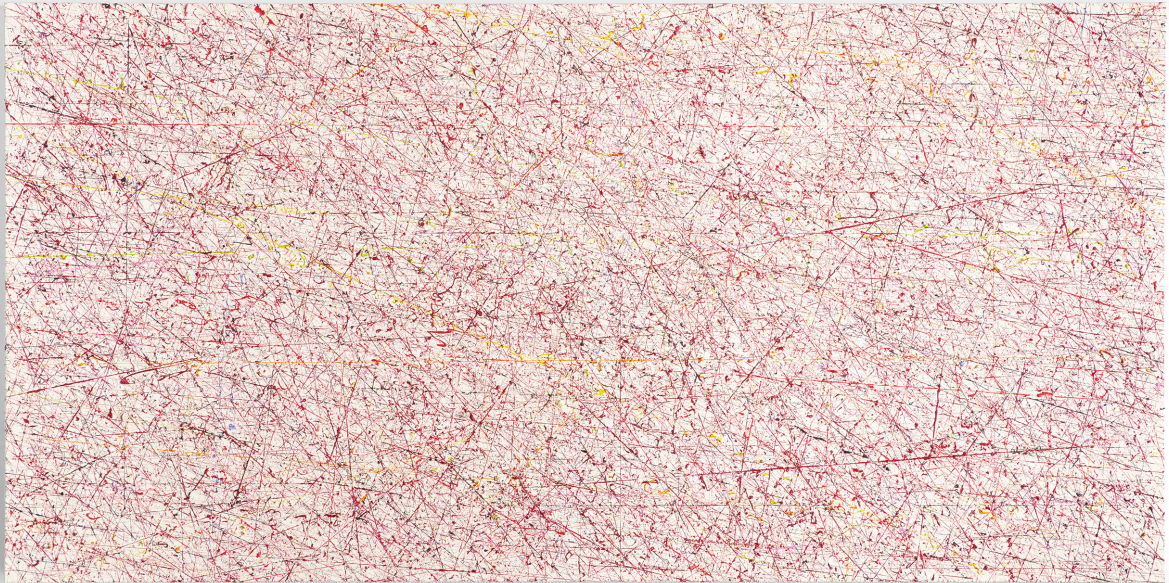
TODA BUILDING (東京, 日本)
虎之門之丘住宅塔 (東京, 日本)
羽田機場國際線 JAL 頭等艙貴賓室 (東京, 日本)
四季酒店京都 (京都, 日本)
島津製作所總部 (京都, 日本)
京都麗思卡爾頓酒店 (京都, 日本)
東京皇宮酒店 (東京, 日本)
Domain Mall (大型作品) (香港)
SKY PerfecTV! 東京媒體中心 (東京, 日本)
麻布第一公寓 (東京, 日本)
關西醫科大學附屬醫院 (大阪, 日本)
日本國際交流基金會 (Japan Foundation)

Landscape

水之記憶

Memories of Water: Intersecting Gazes

交錯的視線



所謂「Landscape(風景)」,並不僅僅指景色或自然風光,而是包含了構成空間的情境與環境,以及場所本身所承載的故事,是一種涵蓋多重視角的觀看方式。

它並非描繪具體的風景或特定的場所,而是蒐集世界的片段,並思考如何理解、詮釋與建構它們的過程。

這恰如將散落於夜空中的群星以線相連,重新編織成星座般細膩而微小的嘗試。

位於大阪市中心,夾於高樓之間的一處極為狹長的空間。

在那裡,我忽然看見了昔日長屋的殘影。

在向上延伸的建築之中,自然光灑落於各個樓層,時而停滯、時而流動,持續變化著自身的表情,展現出靜謐的景象。通往光的樓梯,伴隨著林立的摩天大樓向天空延伸;同時,也彷彿引領人向下潛入這座曾被稱為「水都」的城市深處,追尋那遙遠而深沉的水之記憶。

那些不確定而脆弱、微弱卻真實存在的事物;

那些難以捕捉、無法完全掌握,稍不留神便會錯失的存在。

我總是深深地被這些事物所吸引。

在「可見之物」與「不可見之物」之間往返穿梭時,每一件作品既保持自身的獨立性,同時又彼此鬆散地連結,並與觀者建立嶄新的關係。

那或許就像一道試圖解讀尚未被看見的地平線彼端的目光。

視覺其實是極其不確定且曖昧的存在。

然而,我認為正是「觀看」本身的不確定性,構成了表現最根本的可能性。

只為了那一道唯有在此時此地才能顯現的瞬間景象。

YOKOMIZO Miyuki

Born in Tokyo. Received a BFA from the Department of Sculpture at Tama Art University in 1994. Fellowship of the Agency of Cultural Affairs Program of Overseas Study for Upcoming Artists.

Since the 1990s, Yokomizo began presenting minimalistic installations in Japan and abroad that emphasize time, space, and light, using plastics and other familiar artificial objects. In recent years, she has been attempting to construct new landscapes by combining installation works and two-dimensional works that reimagine the installation space onto canvas.

Major exhibitions include *criterium 37* (Art Tower Mito, 1998), *Plastic Age: Art and Design* (Museum of Modern Art, Saitama, 1998), *Slanting House* (Museum of Contemporary Art Tokyo, 2002), *Purloined Nature* (Kawamura Memorial Museum of Art, 2003), *Passage to the Future: Art from a New Generation in Japan* organized by the Japan Foundation (World Touring Exhibition, 2004-2019), *Landscape: Over the Soft horizon* (Pola Museum Annex, 2021), *ABSTRACTION: The Genesis and Evolution of Abstract Painting Cézanne, Fauvism, Cubism and on to Today* (Artizon Museum, 2023), and among others.



Selected Solo Exhibitions

- 2025 *landscape — sukuimusubikiku*, CHISO GALLERY – gallery 2, Kyoto
- 2025 *Timeless Dialogue — Miyuki Yokomizo + Oriental Art*, Otsuka Fine Art, Tokyo
- 2023 *Invisibility*, Ginza Tsutaya Books, Tokyo
- 2023 *Still water*, Gallery Rin, Tokyo
- 2023 *Shadow*, LEE & BAE, Busan, South Korea
- 2022 *Visible / Invisible*, Double Square Gallery, Taipei, Taiwan
- 2022 *7 Lines — YOKOMIZO Miyuki*, 77 Gallery, Tokyo
- 2021 *Landscape: Over the Soft horizon*, Pola Museum Annex, Tokyo
- 2021 *Landscape: Gathering of the Light*, Marueido Japan, Tokyo
- 2021 *Yokomizo Miyuki*, B. B. ART, Tainan, Taiwan
- 2020 *Untitled 2020*, Marueido Japan, Tokyo
- 2019 *Invisibility 2005→2019*, Marueido Japan, Tokyo
- 2019 *Untitled, 2007–2019*, ART OFFICE OZASA, Kyoto
- 2018 *Crossing Points: A Scene of Light*, Marueido Japan, Tokyo
- 2018 *Crossing Points: Red Cage*, ART OFFICE OZASA, Kyoto
- 2018 *Invisible Shape*, Art Issue Projects, Taipei
- 2017 *Synchronicity*, 18th Street Arts Center, Los Angeles, USA
- 2002 *Please Wash Away*, Snug Harbor Cultural Center, New York, USA
- 1998 *Criterium 37*, Art Tower Mito, Ibaraki, Japan

Selected Group Exhibitions

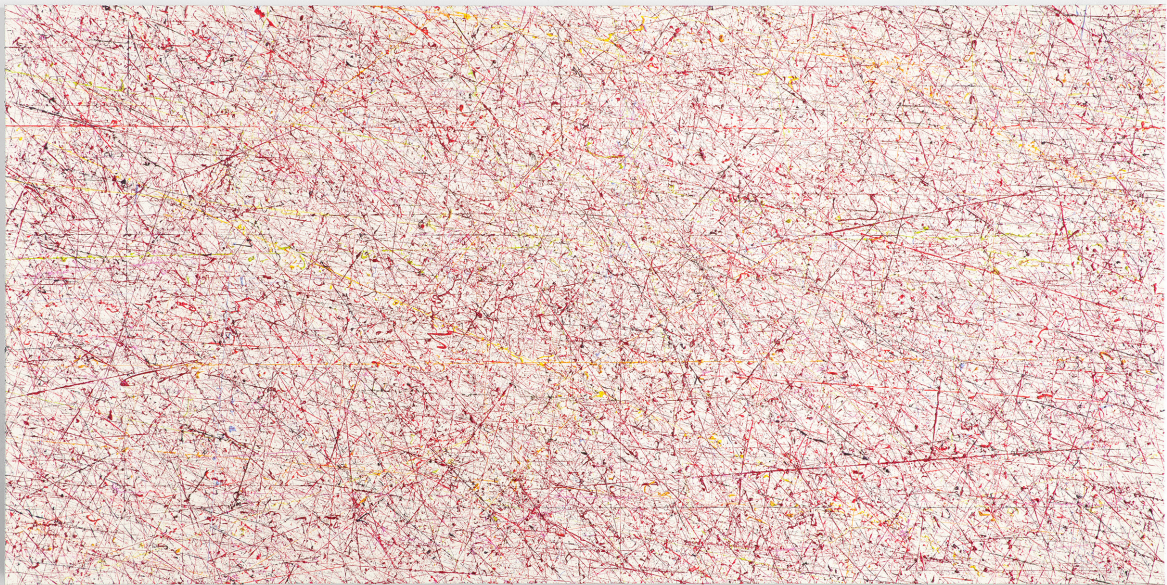
- 2025 *Blooming towards the sky*, Pola Museum Annex, Tokyo
- 2023 *ABSTRACTION: The Genesis and Evolution of Abstract Painting Cézanne, Fauvism, Cubism and on to Today*, Artizon Museum, Tokyo
- 2004–2019 *Passage to the Future: Art from a New Generation in Japan*, International traveling exhibition
- 2008 *Mediations Biennale, Mona Inner Spaces*, Poznan, Poland
- 2006 *DOMANI*, Seiji Togo Memorial Sompo Japan Museum of Art, Tokyo
- 2003 *Purloined Nature*, Kawamura Memorial DIC Museum of Art, Chiba, Japan
- 2002 *Slanting House / Statement by the Artists in Japan Since 9.11*, Museum of Contemporary Art Tokyo, Tokyo
- 2000 *Plastic Age — Art and Design*, The Museum of Modern Art, Saitama, Saitama, Japan

Artist Residencies

- 2017 18th Street Arts Center, Los Angeles, USA
- 2004 Château de La Napoule, Mandelieu-la-Napoule, France
- 2004 Aomori Contemporary Art Centre, Aomori, Japan
- 2003 Taipei Artist Village, Taipei, Taiwan
- 2001–2002 Snug Harbor Cultural Center, New York, USA

Collections

- TODA BUILDING, Tokyo
- Toranomon Hills Residential Tower, Tokyo
- JAL First Class Lounge, Tokyo International Airport [Haneda], Tokyo
- Four Seasons Hotel Kyoto, Kyoto
- Shimadzu Corporation, Kyoto
- The Ritz-Carlton, Kyoto, Kyoto
- Palace Hotel Tokyo, Tokyo
- Domain Mall, Hong Kong
- SKY PerfecTV! Tokyo Media Center, Tokyo
- Azabu Dai-Ichi Mansions, Tokyo
- Kansai Medical University Hospital, Osaka
- The Japan Foundation



Landscape — Memories of Water: Intersecting Gazes

“Landscape” is not merely scenery or a view. It is various perspectives that encompass the conditions and environment that shape a space, as well as the narratives held within a place. Rather than depicting a specific site, it is a mode of thought that asks how fragments of the world might be gathered, interpreted, and given form. It is also something like a small, quiet act of drawing lines between the scattered stars of the night sky and weaving them anew as constellations.

In the center of Osaka, the intimate architecture of ICHION CONTEMPORARY, wedged between buildings, called to mind the traces of the city’s former *nagaya* townhouses. Within this vertical space, the natural light entering each floor pools, lingers, and shifts, giving rise to a quiet “Landscape.” The stairway leading to the light seems to ascend toward the sky amid the cityscape, while at the same time descending into the memory of Osaka, once known as the City of Water.

Something that is uncertain and fragile, subtle but certainly exists.
Something that is difficult to perceive or grasp, so faint it almost slips from view.
I find myself drawn to such things.

Between the visible and the invisible, each work maintains its own autonomy while remaining loosely connected to the others, gradually forming new relationships with the viewer. Perhaps it is like a gaze directed toward what lies beyond the horizon.

The act of seeing is uncertain.
And yet, its uncertainty is where expression begins.

For “Landscape”— a fleeting sight that can come into being only there.

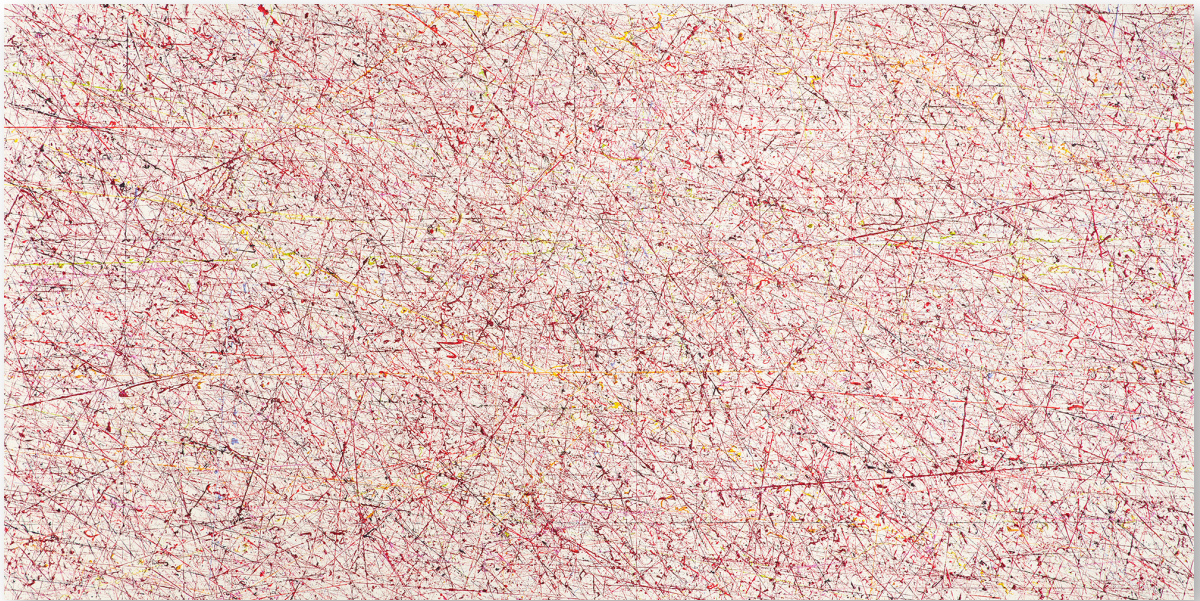
YOKOMIZO Miyuki



YOKOMIZO Miyuki
横溝 美由紀

line installation

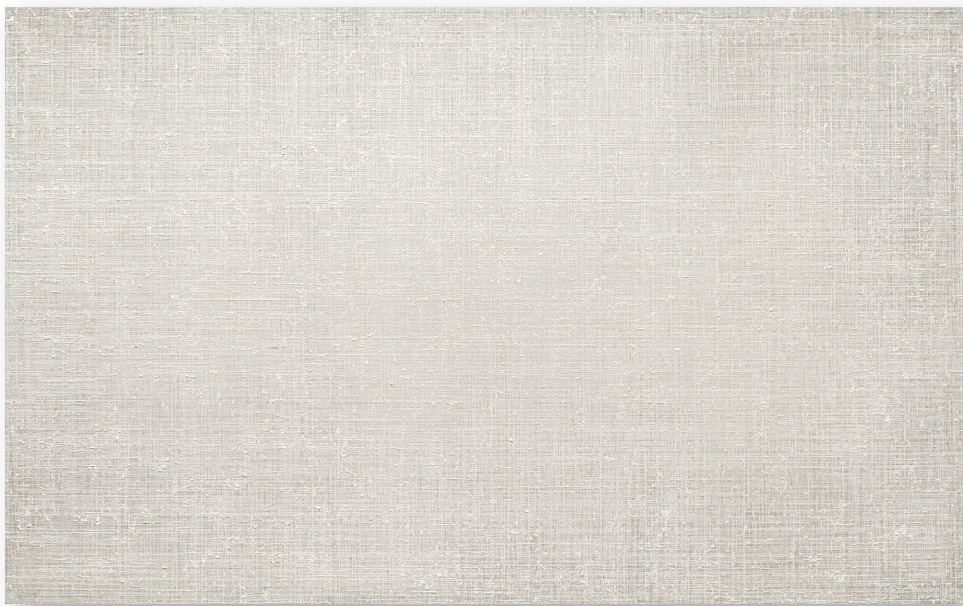
2026 / Carbon, silver leaf (Variable size)
碳纖維、銀箔 (尺寸可變)



YOKOMIZO Miyuki
横溝 美由紀

crossing M120.107.2025

2025 / Oil on canvas H970 x W1940mm
油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

veil M050.019.2016

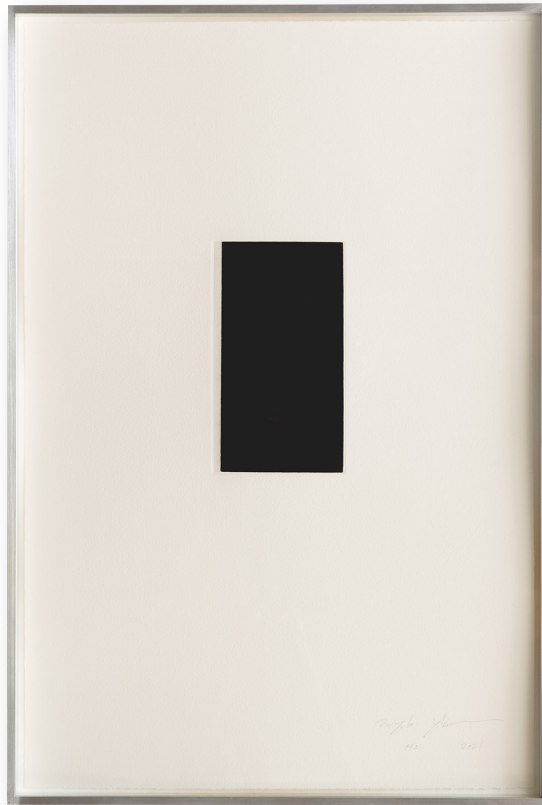
2016 / Oil on canvas H727 x W1167mm
油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

the line S015.001-005.2021

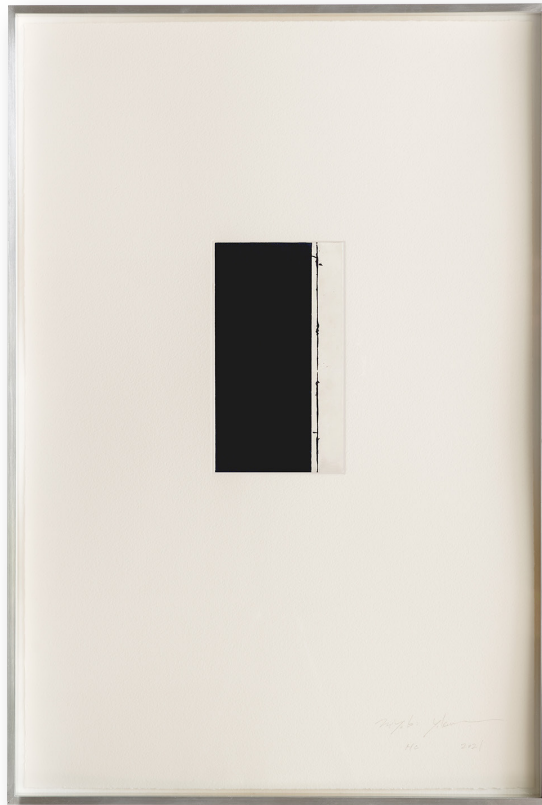
2021 / Oil on canvas and aluminum H662 x W662mm
油彩、畫布、鋁



YOKOMIZO Miyuki
横溝 美由紀

the side #1

2021 / Lift-ground etching, drypoint, Vélin d'Arches paper, aluminum frame H623 x W423mm
銅版畫、凹版畫、Vélin d'Arches 紙、鋁框



YOKOMIZO Miyuki
横溝 美由紀

the side #2

2021 / Lift-ground etching, drypoint, Vélin d'Arches paper, aluminum frame H623 x W423mm
銅版畫、凹版畫、Vélin d'Arches 紙



YOKOMIZO Miyuki
横溝 美由紀

the side #3

2021 / Lift-ground etching, drypoint, Vélin d'Arches paper, aluminum frame H623 x W423mm
銅版畫、凹版畫、Vélin d'Arches 紙、鋁框



YOKOMIZO Miyuki
横溝 美由紀

7 lines

2021 / Lift-ground etching, drypoint, Vélin d'Arches paper H600 x W400mm
銅版畫、凹版畫、Vélin d'Arches 紙



YOKOMIZO Miyuki
横溝 美由紀

line the line P080.005-006.2021-diptych

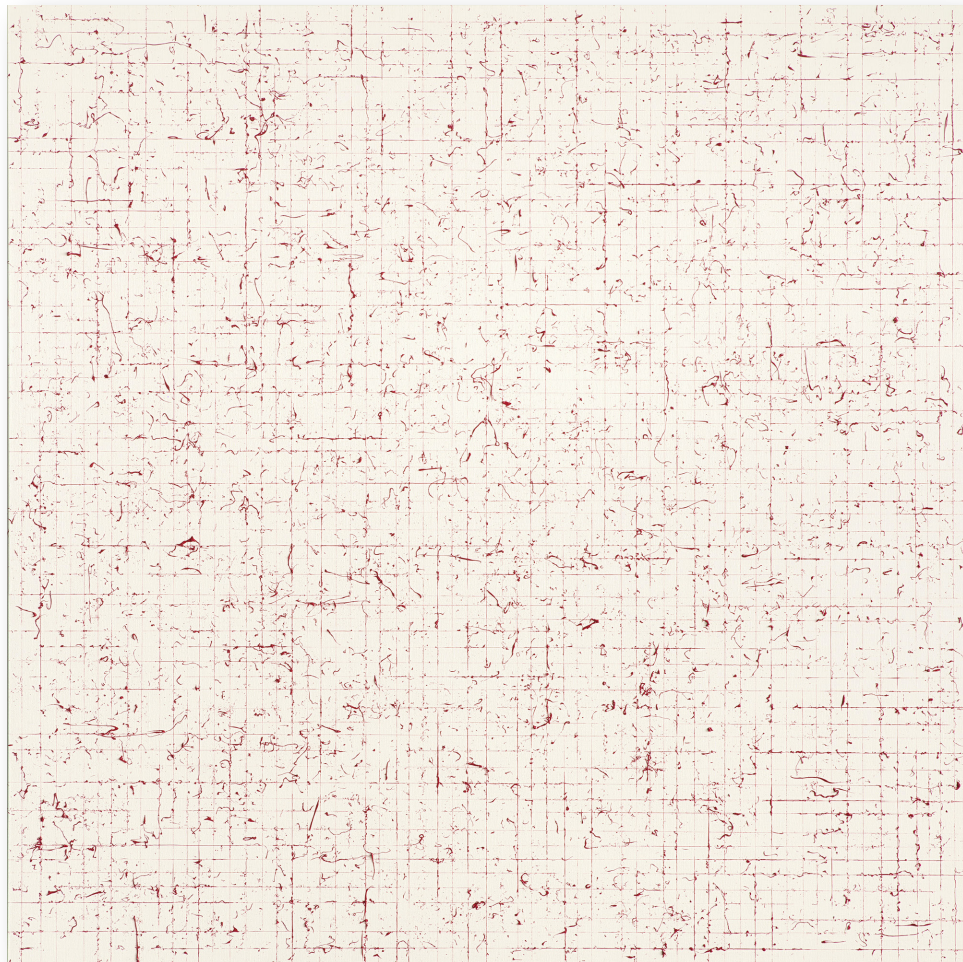
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油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

aero sculpture

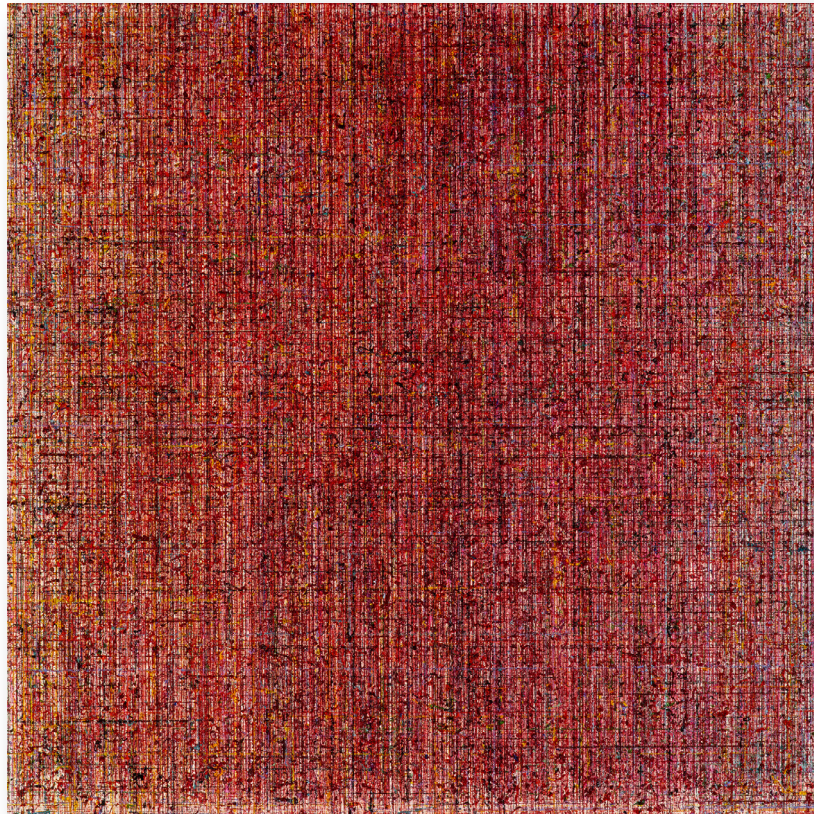
2026 / OPP tape, plastic sheet H126 x D6 x W126mm (Variable size)
OPP膠帶、塑膠片 (尺寸可變)



YOKOMIZO Miyuki
横溝 美由紀

grid S100.010.2025

2025 / Oil on canvas H1620 x W1620mm
油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

line S040.333.2023

2023 / Oil on canvas H1000 x W1000mm
油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

line installation

2026 / Carbon, silver leaf (Variable size)
碳纖維、銀箔 (尺寸可變)



YOKOMIZO Miyuki
横溝 美由紀

wrapped

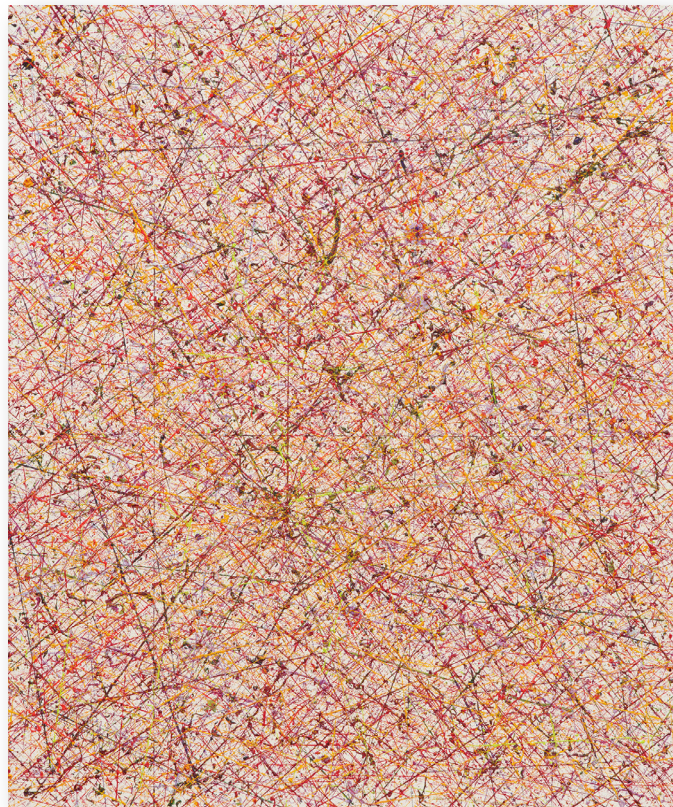
2022 / Tin leaf, wood H1820 x W910mm
錫箔、木材



YOKOMIZO Miyuki
横溝 美由紀

still water 006

2023 / Tin leaf on canvas and aluminum H541 x W738mm
錫箔、畫布、鋁



YOKOMIZO Miyuki
横溝 美由紀

crossing F020.088.2023

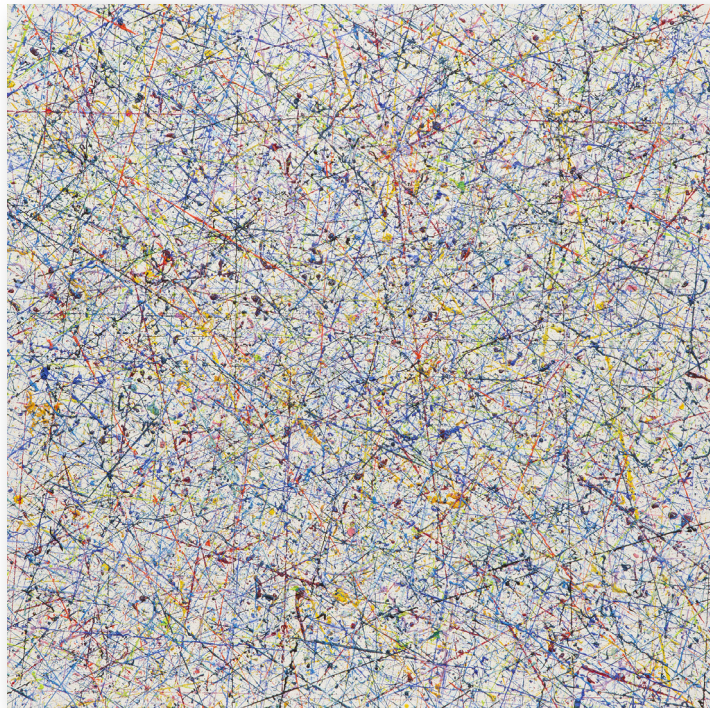
2023 / Oil on canvas H727 x W606mm
油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

crossing S010.091.2023

2023 / Oil on canvas H530 x W530mm
油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

crossing S010.092.2023

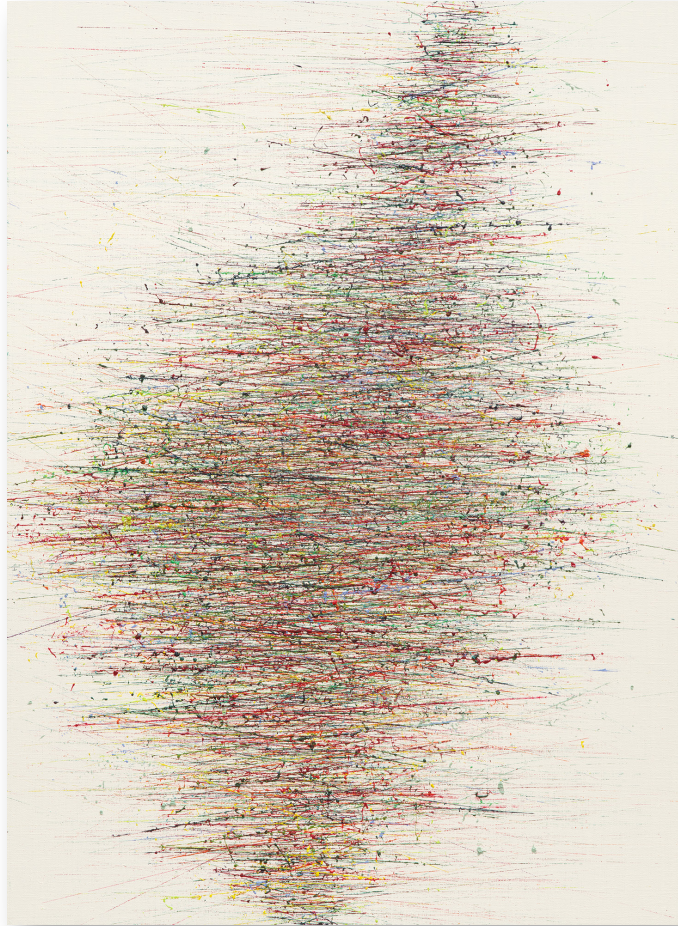
2023 / Oil on canvas H530 x W530mm
油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

landscape P020.015.2025

2025 / Oil on canvas H727 x W530mm
油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

landscape P020.021.2026

2026 / Oil on canvas H727 x W530mm
油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

line M012.388.2024

2024 / Oil on canvas H606 x W410mm
油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

line F010.389.2024

2024 / Oil on canvas H530 x W455mm
油彩、畫布



YOKOMIZO Miyuki
横溝 美由紀

line M012.390.2024

2024 / Oil on canvas H606 x W410mm
油彩、畫布