

PARCEL

DDD hotel 1F,
2-2-1
Nihonbashi-Bakurocho,
Chuo-ku, Tokyo

parcel

Maruka bldg 2F,
2-2-14
Nihonbashi-Bakurocho,
Chuo-ku, Tokyo

Comfortable
hole, bye 2023 7.1 Sat-
8.6 Sun
Opening Reception:
2023.6.30
18:00-21:00

Lila de
Magalhaes

Urara
Tsuchiya

parcel
maruka 2F 2-2-14
Nihonbashi Bakurocho, Chuo-ku, Tokyo

Wed-Sun 14:00-19:00
Mon, Tue, Holidays

contact@parceltokyo.jp
parceltokyo.jp

[PRESS RELEASE]

Duo Exhibition

“Comfortable hole, bye”

Artists:

Lila de Magalhaes

Urara Tsuchiya

July 1. Sat – August 6. Sun, 2023

Opening reception June 30. Fri, 2023
18:00-21:00

Open Wed-Sun 14:00-19:00
Closed on Mon, Tue, National Holidays
Maruka bldg. 2F, 2-2-14 Nihonbashi-Bakurocho,
Chuo-ku, Tokyo

Press images :

<https://xfs.jp/fgM2Xm>

parcel is pleased to present "Comfortable hole, bye," a two-person exhibition by Lila de Magalhaes and Urara Tsuchiya, opening July 1. Lila de Magalhaes, based in Los Angeles, creates fantastical and playful works of art through textile paintings using delicate embroidery, ceramics, wool, and video. Tsuchiya has been based in Glasgow, where she has been actively presenting humorous ceramic works with motifs, videos, and performance pieces. Having developed a friendship at an art school in Glasgow and meeting again last year during a residency in Mexico, the two artists will hold their first long-awaited exhibition together in Tokyo. Although their bases of activities, techniques, and styles are different, their works are described as "joy with a touch of color," and each of them expresses joy of life, desire, and fantastic playfulness. We hope you will take this opportunity to view them.

There's always that moment *right* when a social code gets broken. When a tongue-in-cheek repartee suddenly spurs a flash of aggression. When the anticipation of a punchline melts into embarrassment because the joke just keeps on going. When initial pangs of repulsion give way to rushes of perverse curiosity. You can't always pinpoint it in real time, but once that threshold is crossed, it can't be unfelt. What exactly is going on in these moments, when expected acts become unacceptable, when the normative slips into the taboo? Maybe they're the result of us making impulsive decisions, or choosing to not make them at all. When we submit to social entropy, we unburden ourselves of the weight of propriety. Sometimes lingering in that brokenness can feel pretty good.

This exhibition swims in and out of these kinds of moments, seeking and permeating boundaries of behavioral logic with both the frisson of anxiety and the long, slow release of relief. An array of ceramic objects and fabric works

展覧会、及び作家については：contact@parceltokyo.jp 担当：谷本 / 田中

For further information on the artist or the exhibition please contact us at : contact@parceltokyo.jp ATTN: Tanimoto / Tanaka

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consistently stages events towing the line between the ordinary and extraordinary...only to ecstatically override those lines in an orgiastic, dreamy fervor.



Shipwreck, 2022 glazed ceramic, by Urara Tsuchiya

A kind of steamy glee emanates from Tsuchiya's shiny pastel vessels, where nude figures flow through liquid pools and channels, wantonly communing with very cute animals. The figures nestle among seals, dolphins, dogs, pigs, otters, bears, and each other. Are these the behaviors of lovers or friends? Each category feels equally absurd, both too much and yet not enough to describe these particular forms of clumsy, fleshy togetherness. Not all the beings' affections are equally distributed, though—in one case, a femme figure sequesters herself away from the group, gazing into a device that she holds aloft at eye level. She seems content, but her isolation throws up a warning...don't be that girl

who takes selfies at the orgy! They'll tell you the world doesn't revolve around you, but in these moments of pure pleasure-seeking, it can really feel like it does.

On De Magalhaes's slabs of blood red, domestic dramas play out between women and worms. More so than most animals, worms tend to signify an effortless state of earthly being. Their simple, segmented anatomies are all function and sensation, devoid of human-like cares, doubts, and attempts at self-defeat. Here, though, that mindlessness is anything but. These worms are people, too...pressurized, claustrophobic, inhibited. We become voyeurs to familial moments wrought with an interspecies unease from which we can't easily escape. Several fabric works provide something of an antidote: pierced through with soft, glistening holes, layers of silk reveal dyed cotton bed sheets behind. Worm-like swoops and squiggles reappear, but this time they're cradled in what looks like the softest, warmest goop. A woman reclines as a winged creature extracts a worm from her mouth. The worms are in her; she and they are one. With this, we get a taste of what we imagine worms feel all the time: the sublimity of melding with your surroundings, the comfort and freedom of submerging in a substrate that's in you, on you, and outside you, everywhere all at once.



Interior (Can't find the sun switch), 2022 glazed ceramic by Lila de Magalhaes / Courtesy of the artist and Deli gallery, New York, Mexico City

Among all the works in this show are invitations to bask in guilty pleasures, sometimes encumbered by no guilt at all. Relationships among humans, animals, and even elemental forces unfurl at their own speeds, according to their own rules. Reflecting on these affinities, who's to say that any styles of being could be considered unnatural at all? It's something often defined in distinction not to nature itself, but to what's been *naturalized*—what's been socially codified as acceptable to the status quo. But as this exhibition attests, creativity both on and of earth has countless ways to defy our manufactured social codes. And when those codes are broken, let's not rush to fix them.

Text by Jeanne Dreskin

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BIO

Lila de Magalhaes

(b. 1986 Rio de Janeiro, Brazil) lives and works in Los Angeles. Known for working with embroidered textiles, ceramics, wool and video, Lila de Magalhaes' practice draws its unique pictorial language from a variety of sources. These include everything from her unconventional education at Waldorf schools in Switzerland to the illustrations of children's books, Japanese textile design, and European Symbolism, among other things. Playful, erotic, and optically opulent, her meticulously crafted works are populated by a host of ethereal, fluid bodies— human, animal, insect, fairy, angel and otherwise— which infernally frolic with the absorbing, richly detailed abandon of a Brueghel painting.

De Magalhaes holds an MFA from the University of Southern California and a BA from Glasgow School of Art in Glasgow. Her recent solo and two-person exhibitions include Palace of Errors, Deli Gallery, NY; Soup of the Night, Matthew Brown, LA; Cupid of Chaos, Ghebaly Gallery, LA; A Soft Flea, Mutt. R, LA; Remote Control, Abode, LA; Exhibition (10), SPF15, San Diego; and Motorfruit, Blood Gallery, NY. She has appeared as well in numerous group exhibitions, including Porch Gallery, Ojai; Company Gallery, NY; Freedman Fitzpatrick, LA; François Ghebaly, LA; ltd los angeles, LA; Steve Turner, LA, PANE Project, Milan; Julius Caesar, Chicago; and 356 Mission, LA.



Urara Tsuchiya

(b. 1979 Chiba, Japan) lives and works in Glasgow. Her works encompass various mediums including ceramics, performances, and videos. Tsuchiya is renowned for her hand-painted ceramics with explicit motifs, which explore the space between surrealism and the ordinary, as well as humor and strangeness. In her art, Tsuchiya plays with boundaries between different concepts, such as animal/human and adult/baby, to create unusual and humorous effects. She employs costumes, poetry, and home cooking as props to construct alternative environments and forms of behavior while pushing the viewer to navigate their own physical and personal boundaries.

Tsuchiya holds an MFA from Glasgow School of Art and has studied Fine Art at Goldsmiths University in London. Her works have been displayed at notable exhibitions such as Frieze London (UK), Glasgow International (UK), Trade Gallery (UK), and Union Pacific (UK). She is set to showcase upcoming exhibitions at Ada Projects (IT) and a group show at Vestfossen Kunstlaboratorium (NO).

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CV

リラ・デ・マガリャエス | Lila de Magalhaes

1986年 リオ・デ・ジャネイロ 生まれ
ロサンゼルス 在住

Born 1986 in Rio de Janeiro
Lives and works in Los Angeles

学歴 Education

2013 MFA, University of Southern California, Los Angeles, CA
2008 BFA, The Glasgow School of Art, Glasgow, UK

2013 南カリフォルニア大学修士課程修了
2008 グラスゴー芸術大学卒業

個展 / 二人展 Solo / Two Person Exhibition

2023 Deli Gallery, New York (forthcoming)
2023 *Comfortable hole, bye*, parcel, Tokyo, JP
2021 *Soup of the Night*, Matthew Brown Gallery, Los Angeles, CA
2020 *Spank the Sky*, Lulu, Mexico City, Mexico
2019 *Palace of Errors*, Deli Gallery, New York
Cupid of Chaos, Francois Ghebaly Gallery, Los Angeles, CA
2017 *Remote Control*, Adobe, Los Angeles, CA
2016 *Broilmarie*, with Brigham Baker, UP STATE, Zurich, CH
2015 *Motorfruit*, with Nevine Mahmoud, Blood Gallery, New York, NY
2014 *These Little Services*, Los Angeles, CA
Sealed and Punctured, with Barak Zemer, Private Island, Los Angeles, CA
2012 *Séance On*, with Emma McKay, Intermedia, Glasgow, UK
2010 *Insert Tiara*, with Michael White, SWG3 Studio Warehouse, Glasgow, UK
Can't You See I'm Thinking?, with Aimee Campbell, Glasgow International, The Duchy, Glasgow, UK
2008 *New Work Scotland*, Collective Gallery, Edinburgh, UK
Gorge Yourself, with Carolyn Barrett, 111 Argyle Street, Glasgow, UK

主なグループ展 Selected Group Exhibitions

2022 *The Entelechians*, Ruschman Gallery, Chicago, IL
Recent Sculpture, Matthew Brown Gallery, Los Angeles, CA
What Lies Under the Tree, Peana, Mexico City, Mexico
2021 *Center of the Core*, Deli Gallery, Brooklyn, NY
HU, Real Pain Fine Arts, Los Angeles, CA
2020 *Celebration*, INSECT, Los Angeles, CA
From the Xmas Tree of Lucy Bull, From the Desk of Lucy Bull, Los Angeles, CA
2019 *Lararium*, Deli Gallery, Brooklyn, NY
2018 *Coalescence*, Museo de Angra do Heroismo, Azores
Liquid Dreams, Francois Ghebaly Gallery, Los Angeles, CA
Altered, Company Gallery, New York
After Curfew, Freedman Fitzpatrick, Los Angeles, CA
2017 *A Soft Flea*, Mutt.r, Los Angeles, CA
Apocalypse Summer, ltd los angeles, Los Angeles, CA
Top Five Buddy Cop Films, Steve Turner, Los Angeles, CA

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- 2016 *Bubble Tea*, PANE Project, Milan, IT
Beloved In the Landscape, Belle Air, Essen, DE
Kult of Konsciousness, SPF15, Fringe Miami, Miami, FL
Tall Tales, Touchstones Rochedale, Glasgow and Manchester, UK
Tall Tales, Freud Museum, London, UK

土屋 麗 | Urara Tsuchiya

1979 年日本生まれ
スコットランド、グラスゴー在住

Born 1979, Japan
Lives and works in Glasgow, Scotland

学歴 Education

- 2012 MFA, at Glasgow School of Art, UK
2007 BA, Fine Art Goldsmiths University, London, UK
2012 グラスゴー芸術大学修士課程修了
2007 ロンドン大学ゴールドスミス校芸術学部卒業

主な個展 Selected Solo Exhibitions

- 2021 *Throwing Caution to the Wind*, Galerie Lefebvre & Fils, Paris, France
Auntie Urara's Blabber Mouth, PAOS, Guadalajara, Mexico
2020 *Warm Drizzle*, Galleri Golsa, Oslo, Norway
Home Bound, Ada Project, Rome, Italy
2019 Frieze London, solo presentation
2018 Liste Art Fair in Basel, solo presentation
Girls Club, Glasgow International Hotel Contemporary, Green Park, London
2017 Press Comisioned performance DRAF, London (September)
TRADE gallery, Nottingham (solo show)
Kevin Space, Vienna (solo show)
2016 Room Service, Union Pacific, London
Chataux Double Wide, collaboration with Zoe Williams, GI festival
2015 *You have been selected*, Embassy Gallery, Edinburgh, Scotland

主なグループ展 Selected Group Exhibitions

- 2023 *Comfortable hole, bye*, parcel, Tokyo, Japan
2022 *Pornotopia Revised*, Kunsthalle Exnergasse Kex, WUK, Vienna, Austria
On Being an Angel (with Motoko Ishibashi), Ritsuki Fujisaki Gallery, Tokyo, Japan
2021 *Homeplace*, V.O. Curations, London, UK
Assholes (with Motoko Ishibashi / Yuto Kondo), V.O Curations, London, UK
2020 *Der Abscheuliche Kuss*, Kunstverein Dresden, Dresden, Germany
2018 *If you can't stand the heat*, Roaming Projects, London, UK
2017 *LIT*, Group show at Union Pacific Queer Art(ists) Now Presented by And What? Queer Arts Festival and Pilot
2016 *Chataux Double Wide*, collaboration with Zoe Williams, GI festival, Glasgow, Scotland, UK
2015 *Neo-pagan Witch Bitch*, curated by France-lise and Lucy Stein, Evelyn Yard, London, UK

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Eternal Bronzer, The Penarth Centre, London, UK

Atlantis Dinner with Paul Kindersley, Lotus land, Cambridge

2014 *Chew Crew*, Transition Gallery, London, UK

受賞歴 Grants and Awards

2022 Ceramica Suro, Mexico

2019 Villa Lena, Italy

2018 Ishoken Ceramic Design Centre, Japan

2016 Shonibare Studio, London, UK

2015 Hospitalfield House, Arbroath, Scotland

2014 CCA, Glasgow, Scotland

Embassy of Foreign Artists, Geneva, Switzerland

About the gallery : www.parceltokyo.jp

PARCEL は、2019 年 6 月、東京 日本橋馬喰町の DDD HOTEL の一角に開廊。元は立体駐車場だった特徴的な空間にて、現代美術を軸にカルチャーを横断するプログラムを形成。国内外の幅広い作家を紹介しています。

長年ギャラリー業に従事してきた佐藤拓がディレクターを、アートコレクティブ SIDE CORE の一員、高須 咲恵がプログラム・アドバイザーを務めます。

2022 年 2 月には、PARCEL の裏側に位置する「まるかビル」2F に 2 つ目の拠点、parcel が開廊。

PARCEL/parcel は両スペースを通して、時代に対して多角的なメッセージを発信しながら、商業ギャラリーとプロジェクトスペースの特性を併せ持った存在とプログラム構成を目指しています。

PARCEL opened its doors in June 2019 in the East side of Tokyo Japan. In its distinctive space, a former parking lot in a hotel, PARCEL aims to create a program that transcends various cultures with its focus centered on contemporary art, introducing a wide range of artists from both Japan and abroad. Taku Sato, who has been in the gallery business in Tokyo for many years, is the current gallery director, alongside with Sakie Takasu, a member of the art collective SIDE CORE, as the program advisor. In February 2022, “parcel” opened as an annex on the second floor of a gallery complex located behind PARCEL. Through both spaces, PARCEL/parcel aims to send out multifaceted messages which rise in such an era, while creating a list of exhibitions and events which portray the characteristics of the gallery. A combination of a commercial gallery and a project space.

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