

温泉大作戦 The Final

Arthur Marie / Cooper Jacoby / 金山 永明 / 野沢 裕

ゲストギャラリー: Whistle, Seoul and Fitzpatrick Gallery, Paris

ホストギャラリー: KAYOKOYUKI, Tokyo

2024.4.7 (日) - 21 (日)

オープニングレセプション: 4.7 (日), 2-5pm



温泉大作戦とは？

温泉大作戦は、各都市のギャラリーとの展示プロジェクトと温泉旅行でのコンファレンスに参加するハイブリッドなイベントです。本イベントは、志を同じくするギャラリスト同士のコラボレーションと協力のスピリットが集結し東京の現代アート界の独自の文脈を友好的に紹介することを目指しています。温泉大作戦は、これまでに世界中で開催されたイベント、ミルウォーキー国際芸術祭、パラマウントランチ、コンド、オキドキ、フレンド・オブ・ア・フレンド、ヴィラ・プロジェクト（ヴィラ・ワルシャワ、ヴィラ・レイキャヴィック、ヴィラ・トロント）や非営利イニシアティブであるNADA（New Art Dealers Alliance）、パリス・インターナショナル、そしてギャラリーで組織された一般社団法人日本現代美術商協会やIGA（International Galleries Alliance）にインスパイアされました。

企画：ローゼン・ジェフリー&美沙子 コブラ

協賛：Cafe Sunday、Capsule、Separate Bath and Toilet、uruotte、加賀美健、SCHMATZ

旅行代理店：JTB メディアスポンサー：Contemporary Art Library 宿泊：大野屋"

Onsen Confidential the Final

Arthur Marie, Cooper Jacoby, Eimei Kaneyama, Yutaka Nozawa

Guest galleries: Whistle, Seoul and Fitzpatrick Gallery, Paris

Host gallery: KAYOKOYUKI, Tokyo

April 7 - 21, 2024

Opening Reception: April 7, 2-5pm



What is Onsen Confidential?

Onsen Confidential is a hybrid city-wide gallery share and natural hot spring retreat / conference. The project is meant to bring together like-minded gallerists in a spirit of collaboration and cooperation and to provide a friendly introduction to the unique context of the contemporary art world of Tokyo. Onsen Confidential was inspired by precedents such as the Milwaukee International, Paramount Ranch, Condo, OKEY DOKEY, Friend of a Friend, the Villa Projects (Villa Warsaw, Villa Reykjavik and Villa Toronto), non-profit initiatives such as NADA (New Art Dealers Alliance) and Paris Internationale and gallery organizations such as CADAN (Contemporary Art Dealers Association Nippon) and the IGA (International Galleries Alliance).

Initiated by Jeffrey and Misako Rosen, COBRA

Special support by Ken Kagami, Cafe Sunday, Capsule, Separate Bath and Toilet, uruotte, SCHMATZ

Travel agent: JTB Media sponsor: Contemporary art Library

Whistle

Onsen Confidential

Eimei Kaneyama

7 April — 21 April, 2024

Eimei Kaneyama

**b. 1981, Japan
Lives and works in Seoul**

Eimei Kaneyama is a third-generation Korean Japanese who has been based in Seoul since 2013 after completing his studies in the United States. The artist considers himself to be working somewhere between representation and abstract painting; starting with an unknown shape, he draws based on memories associated with scenes, events, and articles casually encountered in his day-to-day life. In his practice of drawing and painting, Kaneyama's point of departure remains a constant question of identity, one that is closely tied to personal histories across borders, and the social phenomena that follow in transference and settlement. The experienced changes may be revealed both directly and indirectly in the work titles. Often, the entanglement of color and shape in his work dissolves a particular directionality; at first glance, these dripping layers may seem spontaneous, but his paintings are much closer to a daily record than an act of abstracting improvisation.

For Onsen Confidential 2024, Whistle will present three of Kaneyama's paintings from different periods which examine trees as embodiments of human life. For Kaneyama, the curvatures of pine trees native to Korea embody the entangled complexities of Korean society, whereas the life cycles of vegetation mirror humanity's fragile yet resistant nature.

Eimei Kaneyama (b. 1981) studied Fine Art at the School of the Art Institute of Chicago, and currently lives and works in Seoul. He has held solo exhibitions *Future Days*, Whistle, Seoul (2023); *Water Sea Road*, Whistle, Seoul (2020); *BLACK, RED, WHITE*, Art Major, Seoul (2019); *OTTO*, Whistle, Seoul (2017), and *DIDITAGAIN*, alter.ego, Seoul (2017); and has participated in group exhibitions at Atelier Aki, ONE AND J. Gallery, Common Center, Salon de H, among others. Kaneyama has collaborated with photographer Suguru RYUZAKI in publishing projects *HAND / TINTED POST X* (2019) and 二 + 三 (2017).



Dig
2024
Oil on canvas
168x111cm



Into Woods
2016
Oil on canvas
100.5x80.5cm



Life and Death
2011
Oil on canvas
41x32cm



Chaotzu
2022

Oil on canvas, stainless tacks, wood, wood stain and aluminum
131.5x93.5cm



P Door
2022
Oil on canvas, stainless tacks, wood, wood stain and aluminum
131.5x94cm

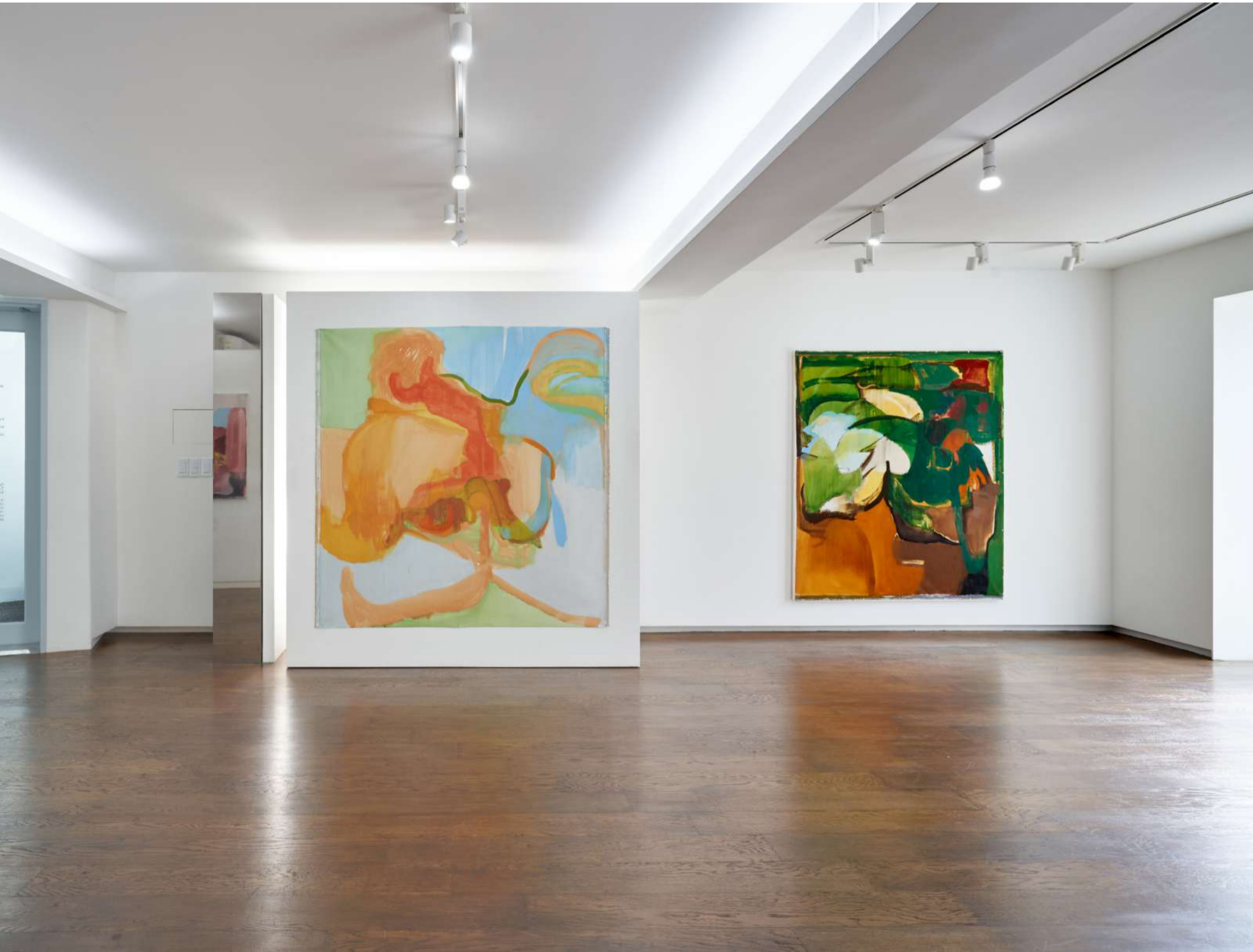


Heads to Tails

2023

Oil on canvas and stainless tacks

180.5x167cm



Installation view at *Future Days*, Whistle, Seoul, Korea, 2023

F I T Z P A T R I C K

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ARTHUR MARIE & COOPER JACOBY

Among the five pieces by Arthur Marie at the Kayokoyuki Gallery in Tokyo, only one bears a name: “Declassé”, the title to a portrait depicting a faceless body bleeding into its background. The clinical title may provide a framework for the surrounding artworks left “Untitled”. These paintings evoke a sense of a dust-covered European familiarity: Two “untitled” portraits reminiscent of the 19th-century bourgeoisie-encouraged painterly pursuit of likeness. A gradually abstract “untitled” interpretation of a somehow eerily common image depicting a leisurely stroll on a beach with an aura entrenched in the rigidity of napoleonic social etiquette. An “untitled” scene of dancing, perhaps.

Positioned between traditional portraiture and the character design for the zombies in *The Walking Dead*, «Declassé» sits in a space that challenges the ambition of portraiture: the acknowledgement of a body.

Cooper Jacoby’s «Ruminator (It is goodbye soon)» steel locker piece shares this intriguing connection with portraiture. The enigmatic structure engages the viewer in a dialogue. It suggests the presence of a body hidden behind the steel that is communicating with what it has been given: a 4-letter lock dial.

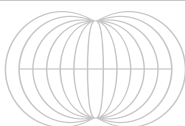
Arthur Marie’s catalog can be looked at as a construction of a vast contemporary typology. Within it, he meticulously examines the social role of nuance within self-representation and the portrayal of others in the historical narrative of image production. Through his “post-cliché” approach to painting, he seems not only to delve into optical nuances that define class thresholds, but the legibility of them - the ability to decode the nuance.

Cooper’s steel locker, adorned with a silicone cast of a cow stomach, hints at a rather omnivorous appetite, unable to classify altogether. By quite literally flipping its stomach inside out, perhaps to streamline consumption, the piece transforms into a reflective surface, talking back at the viewer in real-time, like a distorted mirror.

Cooper’s artistic oeuvre encapsulates the intricate interplay between everyday infrastructures and the human bodies they are designed to serve, delving into the fundamental inquiry: do we mold our surroundings, or do they, in turn, shape us? Through his work, he navigates the dialectical dance between these elements, probing the complex dynamics that define our interactions with our own architectures.

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YUTAKA NOZAWA

Yutaka Nozawa's works showcase distinctive and whimsical scenes, subtly transforming ordinary moments often overlooked. He constructs a minimalist realm where the perception of personal time becomes mysterious, invoking fragments of distant yet familiar memories through video, photography and sculptures — a personal record of the artist's recollections. Nozawa's pieces are laced with subtle surprises, such as the moment one glances at a clock pointing to 12:34. These surprises allow viewers to spontaneously discern various rules within his artwork, some- times surpassing the artist's original intent and connecting with individual memories touched by the art.

His works blur the boundaries between two-dimensional representation rooted in reality, three-dimensional installation space, and the manipulation of the flow of time. This blurring invites viewers into a world slightly askew from the ordinary, challenging the distinctions among artwork, space, and observer.

Nozawa expresses a desire for viewers to "wander back and forth" between his works. He carefully crafts a straightforward and unpretentious stage where neither narratives nor allegories are explicitly contained. Stepping into this exhibition space, a viewer's thoughts momentarily pause, suspended in the air. By oscillating between reality and fiction within Nozawa's curated environment, one may experience a spontaneous shift in their perception of daily life.

Yutaka Nozawa was born in 1983 in Shizuoka, Japan, and currently lives and works there accordingly. He received his B.F.A in Painting from Tokyo Zokei University and his M.F.A. in oil painting from the Tokyo National University of Art and Music. IED Madrid, master of Fine Art Photography

Nozawa has presented his work in: solo show "SANMYAKU" at void+, Tokyo, 2023; "bijyutsu jyoron4" at Fujieda, Shizuoka, 2022; "mind trail" at Soni, Nara, 2021; "Interplay" at The University Art Museum, Tokyo, 2022; solo show "L and Landscape" at TMMT Art Projects, Tokyo, 2019; solo show "≠" at KAYOKOYUKI, Tokyo, 2017; "Object manipulation" at statements, Tokyo, 2017; solo show "L" at UTRECHT, Tokyo, 2015 and solo show "→■←" at Intercambiador ACART, Madrid, 2014.



野沢 裕 YUTAKA NOZAWA , CANVAS CANVAS #05 2024, oil on canvas, c print , 30.5 x 25.4 cm, 30.5 x 25.4 cm