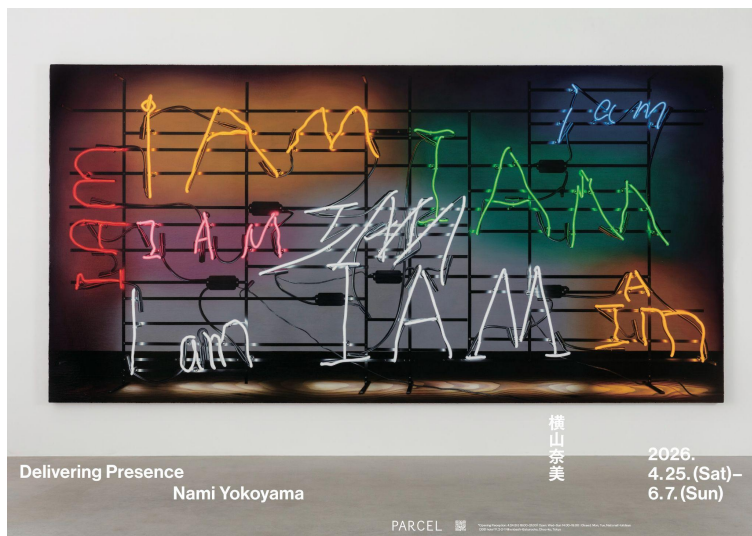




PRESS RELEASE

Delivering PresenceA Solo Exhibition by:
横山奈美 | Nami Yokoyama

2026 年 4 月 25 日(土) – 6 月 7 日(日)

オープニング・レセプション:
4 月 24 日(金) 18:00-21:00

月・火・祝日 休廊 | Closed: Mon, Tue, National Holidays

At PARCEL: 東京都中央区日本橋馬喰町 2-2-1 DDD HOTEL 1F
DDD HOTEL1F, 2-2-1 Nihonbashi-Bakurocho, Chuo-ku, Tokyo, Japan

[English follows]

この度、PARCEL では、横山奈美による個展「Delivering Presence」を開催いたします。

横山奈美の作品制作は、西洋由来の「油彩画」という形式に対する歴史的な距離感と、それに伴う「叶わぬ憧れ」や「劣等感」という情動的起点を、絵画という装置を通じていかに解体・再構築し得るかという問いに貫かれてきました。初期の「The First Object」シリーズにおいて、消費され廃棄されるトイレットペーパーの芯などを精緻な写実技法で描いた実践は、捨てられる運命にある物から機能的な意味を解放し、ただそこに存在するという佇まいへと転換することで、既存の価値体系を揺さぶりながら描くことの必然性を見つめ直す試みでもありました。

2016 年より展開される「Neon」シリーズでは、発光するガラス管の背後に隠された配電線やフレームを克明に描写することで、構造を支える「見えない存在」の可視化を試みました。これは、自己を被写体に投影する内省的な自画像としての性格を持ちながらも、光の背後にある物質的な緊張関係を暴き出す脱構築的なアプローチであったと言えます。

しかし、相次ぐ社会の動乱や未曾有のパンデミックは、個人の自省に閉じた思考を揺さぶり、自律的な絵画のあり方に再考を迫りました。かつての自己探求は、世界との断絶を経験することで「他者といかに繋がるか」という切実な必然性へと転じ、その関心は自己の境界を越えて、他者の存在を分かち合うための開かれた表現へと向かいます。

横山の作品は内省的な自己探求から「誰かがそこにいる」という確かな手応えを他者と分かち合うより開かれた表現へと変わり、近年の「Shape of Your Words」シリーズで探求してきた「他者の筆跡のトレース」は、作家自身の問いに友人が応じる新作「Shape of Your Response」へと進化しました。ここで言葉は、辞書的な意味を剥奪され、ネオンという「身体」を与えられることで、翻訳不可能な他者の痕跡へと変容します。

さらに本展では、自身の年齢の数だけ型取りを反復する錫（すず）の新作インスタレーションも発表します。反復の過程で輪郭を喪失していく錫の物質性は、世界へ拡散し定義を曖昧にしていくなかに「言葉」のありようと共鳴し、作家自身の有限な「命の時間」と他者の存在を接続するメタファーとして機能します。

横山の作品に通底しているのは、目に見える形の背後にある存在や関係性へと目を向ける姿勢です。ネオンという物質的な構造、あるいは言葉という痕跡を手がかりにしながら、作品はその背後にある身体や気配へと意識が向けられています。

内省的な問いから出発した横山の制作は、次第に他者の存在を受け入れ、その関係性を見つめる方向へと広がりつつあります。見過ごされがちな対象や言葉を丁寧に描きとめることで、そこに潜む存在を画面に描き留め、それを鑑賞者の元へと届けること。

本展タイトル「Delivering Presence」は、そうした横山の実践を象徴する言葉でもあります。

Delivering Presence / Nami Yokoyama

「あなたや私、見知らぬ誰かの存在を、どうしたら確かに感じられるだろう」この問いが、私の制作の出発点です。もし私たちが、遠く離れた誰かの存在を、会ったこともない誰かの存在を、自分自身の存在を感じると同じように、本当に感じることであったなら、お互いを傷つけ合うことがいかに愚かなことなのかかわかるかもしれない。その仮説をもとに、私は「存在を届ける（Delivering Presence）」という行為を続けています。

私の作品において、英語はもはや特定の誰かのための言語ではなく、あらゆる背景を持つ人々が交差するための器です。世界中に広まり、本来の定義が曖昧になった言葉たちのかたちをなぞるとき、それらは固定された意味を離れ、言葉を書いたその人自身が浮かび上がります。本展で並ぶ「I am」や「Here」を描いた絵画、そして私が「where」と問い、友人が「here」と応じた新作「Shape of Your Response」は、単なる情報のやり取りではありません。言葉が意味を脱ぎ捨ててかたちとして出現するとき、そこには翻訳を超えた、誰かの存在そのものが現れます。

この存在を届けるという試みは、私自身の身体を通じても行われます。自身の年齢分だけ型取りを繰り返す錫のインスタレーションは、私の命の時間を直接的に切り出す試みです。柔らかい錫が型取りのたびに輪郭をばやけさせ、やがて人の形を失っていくプロセスは、世界中に広がり輪郭を広げていく言葉のありようとも重なります。

これらの作品が、不確かな存在を他者へと橋渡しする一つの方法として、あなたと、私と、誰かの存在を繋ぐ、実体を持った対話の場となることを願っています。

— 横山奈美



Shape of Your Words [in Shanghai, 2024/11/26-11/28], 2026
oil on hemp canvas, H200 x W400 cm, Photo by Tamotsu Kido

PARCEL is pleased to present ***Delivering Presence***, a solo exhibition by Nami Yokoyama.

Yokoyama's artistic practice has been consistently driven by an inquiry into how the apparatus of painting can deconstruct and reconstruct the historical distance she feels toward the Western tradition of "oil painting," alongside the emotional catalysts of "unrequited longing" and "inferiority". In her early series, *The First Object*, she employed meticulous realist techniques to depict items destined for disposal, such as toilet paper cores. The series is an attempt to liberate such things from the functional purpose that had defined their value, converting them into presences that simply exist. In doing so, the work subverts existing systems of value while reflecting on the very necessity of painting.

The *Neon* series, developed from 2016 onward, sought to make visible the "unseen presences" that support a structure. Electrical wiring and frames concealed behind luminous glass tubing are rendered with painstaking attention to detail. While bearing the qualities of an introspective self-portrait in which reflections of herself can be seen on the subject, this work can also be understood as a deconstructive approach that lays bare the material tensions existing behind the light.

However, social turbulence and an unprecedented pandemic that followed in quick succession disrupted the inward focus of Yokoyama's thinking, compelling her to reconsider the role of autonomous painting. What had once been a journey of self-inquiry was transformed, through the experience of social isolation from the world, into a pressing need to ask "how might we connect with others". This shift carried Yokoyama's works beyond the boundaries of the self, toward an open form of expression which made room for the presence of others.

Moving from introspective self-inquiry toward a more open expression, one carried by the awareness that "someone is here," Yokoyama embarks on a new series by "tracing another's handwriting" in the *Shape of Your Words*. This recent series evolved into the new work *Shape of Your Response*, in which a friend replies to a question posed by the artist. Words are stripped of their dictionary meanings and given a "body" in neon form, turning into a mark that carries another person's presence beyond the bounds of language.

This exhibition also introduces a new installation made of tin. Each year of the artist's life is marked by a single cast taken from the one before. The materiality of tin gradually losing its shape through repetition resonates with the nature of "words" as they spread through the world and become more vague in their definitions. The work also serves as a metaphor that bridges the artist's own finite "life-time" with the presence of others.

Running through all of Yokoyama's work is a disposition toward the presences and relationships that lie behind visible form. Taking the material structure of neon and the words as markings as a point of departure, her works direct our attention toward the physical form and presence that exist behind them.

Departing from introspective questioning, Yokoyama's practice has gradually expanded in the direction of taking in the presence of others and embracing those relationships. By carefully attending to overlooked subjects and words, Yokoyama captures the latent presence within each subject on to her painting to share with the viewers.

The exhibition title *Delivering Presence* speaks directly to the heart of Yokoyama's practice.

Delivering Presence / Nami Yokoyama

"How can we truly feel the presence of you, and me, and someone we've never met?" This question forms the starting point of my practice. If we could truly feel the presence of someone far away—someone we've never even met—just as we feel our own, maybe we would all see how foolish it is to hurt one another. This premise underlies my ongoing act of "Delivering Presence."

In my work, English is no longer a language belonging to any particular person; it becomes a vessel through which people of all backgrounds may meet. When I trace the outline of words that have spread across the world and its meaning blurred over time, those words slip free from their fixed definition, and the person who wrote them begins to emerge. The paintings of "I am" and "Here" presented in this exhibition, alongside the new work "Shape of Your Response" in which I posed the question "where" and a friend replied "here," cannot be reduced to the exchange of information. When a word sheds its meaning and appears as pure form, what emerges goes beyond translation, as the presence of another person.

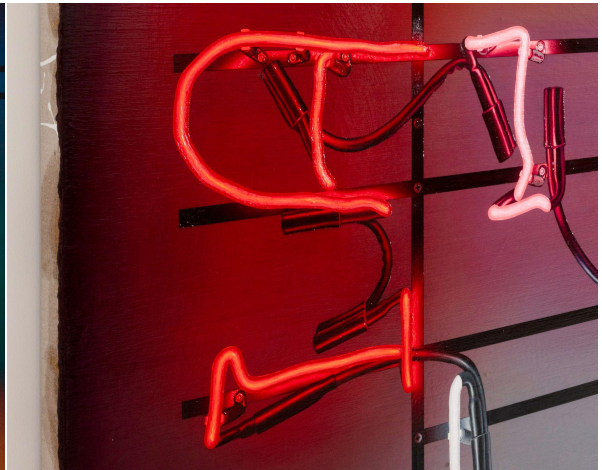
This act of delivering presence is also carried out through my own body. The tin installation, where a cast sculpture is made for every year of my life, is a direct attempt of making the time I have lived physically present. With each casting made from the previous year, the soft tin loses its shape, blurring until the human form dissolves. This process resonates with the nature of words as they spread through the world, their contours expanding and dissolving.

My hope is that these works offer a way of delivering wavering presence to others, becoming a site of tangible encounter that binds your existence, mine, and that of a stranger.

— Nami Yokoyama



Detail from Shape of Your Words [in Shanghai, 2024/11/26-11/28], 2026, Photo by Tamotsu Kido



Detail from Shape of Your Words [in Shanghai, 2024/11/26-11/28], 2026, Photo by Tamotsu Kido

About the Artist:

横山奈美 | Nami Yokoyama

横山 奈美（1986 年、岐阜県生）2012 年愛知県立芸術大学大学院美術研究科油画領域修了。トイレットペーパーの芯やフライドチキンの骨、お菓子のパッケージなど、生活の中で消費され捨てられる物を描く「The first object」シリーズや、ネオンをモチーフにガラス管や背後に存在する配電線、フレームまで克明に描く「ネオン」シリーズなどで知られる。近年では、出会った人々に書いてもらった筆跡をネオン管で再現し、画面に描く「Shape of Your Words」を制作している。ものを見て描くという行為を通し、人やものに与えられた役割や制度を再考している。

Nami Yokoyama (b. 1986, Gifu) completed her MFA in Oil Painting at Aichi Prefectural University of the Arts in 2012. She currently serves as an Associate Professor at the same university. She is known for works painted with meticulous oil painting techniques to shed light on the "invisible existences" of everyday life. Her practice includes The first object series, which depicts items consumed and discarded in everyday life, and the Neon series, in which she vividly renders neon signs down to the details of glass tubes, wiring, and frames that exist behind them. In recent years, she has been producing Shape of Your Words, a series in which she recreates the handwriting of people she has encountered using neon tubes and translates them onto the canvas. Through the act of observing and painting, she re-examines the roles and systems imposed upon people and objects.

主な個展 / Selected solo exhibitions

- 2024 *Remembering Someone in the Distance*, Kenji Taki Gallery Roppongi, Tokyo, Japan
- 2021 *Artist in Museum AiM Vol.11 YOKOYAMA Nami: forever, Atelier*, The Museum of Fine Arts, Gifu, Japan
- 2019 *Aperto 10 Nami Yokoyama: Memories of Love and Me*, 1st Century Museum of Contemporary Art, Kanazawa, Japan

主なグループ展 / Selected group exhibitions

- 2024 *LOVE Fashion: In Search of Myself*, The National Museum of Modern Art, Kyoto, Japan
- Lines —Aligning your consciousness with the flow*, 21st Century Museum of Contemporary Art, Kanazawa, Japan
- 2023 *Special Reopening Exhibition: Before/After*, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
- 2022 *Roppongi Crossing 2022: Coming & Going*, Mori Art Museum, Tokyo, Japan

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。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、コマーシャル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 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. 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.