



Untitled (head#81) 2024

楠、塗料、缶、新聞紙、水性ウレタン、合板、鉄
Camphorwood, paint, cans, newspaper,
water-based urethane paints, plywood and iron
H111 × W106 × D55 cm
Head: H36.5 × W35 × D23.5 cm
Unique

YT-24-026-S

In his recent works, Takayama adopts cats as motifs and chooses curving black wires for the pedestal instead of a typical pedestal for sculpted heads. In this first attempt, the pedestal, shaped in forms that appear too unstable to support the sculptures, takes on designs resembling onomatopoeic expressions in Japanese *kana* (such as *pyon* and *piyu*), frequently seen in "manga" or "anime". Nowadays, the production of contemporary sculpture offers a variety of options, including digital technology. Nevertheless, Takayama boldly applies traditional materials and techniques of woodcarving to challenge the concepts of traditional sculpture.

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楠、塗料、缶、新聞紙、水性ウレタン、合板
Camphorwood, paint, cans, newspaper,
water-based urethane paints and plywood
H160 × W51 × D39 cm
Head: H40 × W38 × D28.5 cm
Unique

YT-24-031-S

The frequent appearance of cats in Takayama's recent works is based on numerous incidents in which he perceived sounds in a grassy field as coming from a cat, sensed a cat's presence in the shadows, or saw the figure of a cat that seemed to flash by in the background even while he was looking at a person before him. These works reflect Takayama's ideas, stemming from these experiences, that the coincidence of feelings and memories at the time has a great influence on "seeing," and that this is linked to the formation of image. Interest in the difference between "seeing" and "perceiving," and exploration of the deviation arising in expression of this difference in physical forms, are embodied in his wooden sculptured works.

Instead of a typical, traditional pedestal for sculpted heads, he has created one that also functions as a box for stowing and transporting the sculptures.

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YT-24-031-S



YOSUKE Takayama (b.1980)

Yosuke Takayama has constantly utilized wood as his main material, while also making some use of unusual materials such as coffee cans and newspaper. Taking himself, close friends, people he met by chance, and animals as his models, he has produced many colorful and unique sculptured heads that are abstractions of everyday life from his distinctive perspective. Apart from these sculptures, he has been producing relief carvings emphasizing frontal views and wood-block prints that are self-portraits. He is additionally pursuing new possibilities for sculpture expression in the present, including exploration of new types of pedestals in sculptured works. With a relic of the dynamic action sculpted by a chainsaw and the liquid to apply in the process, his artwork reserves an accumulation of various memories, time, and ethos when he confronts with the materials.

Takayama's works are included in public collections at the Aichi Prefectural Museum of Art, Japan. His major solo exhibitions include *Return* (ANOMALY, Tokyo, 2024), *Open Studio 66 Yosuke Takayama* (Fuchu Art Museum, Tokyo, 2015), and *UNDER 35* (BankART studio NYK, Kanagawa, Japan, 2015). He has participated in group exhibitions such as *3rd PATinKyoto Print Art Triennale in Kyoto 2022* (Kyoto City KYOCERA Museum of Art, Kyoto, 2022), *Encounter – Infinite Variety of Faces* (Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, Japan, 2021), *COLLECTION+ The act leaves a trace* (ARTS MAEBASHI, Gunma, Japan, 2016), and more.



Yosuke Takayama solo exhibition "Return" Installation views at ANOMALY, Tokyo, 2024-2025