

Takuro Tamayama (b.1990)

Drawing on familiar imagery, Tamayama creates installations that incorporate objects reminiscent of furniture and everyday items, as well as interior spaces, enhanced by vivid lighting and sound. Through minimalistic techniques that estrange the space or emphasize natural principles, his work evokes a sensory and perceptual response in the viewer.

www.anomaly.com/en/artist/takuro_tamayama



"PAST WORKS FLOORS" installation view at GASBON METABOLISM

Floor to Floor Lamp (Globe)

2024

Stainless steel, PMMA, led, color filter

H169×W128×D51 cm

H105×W241×D51 cm

Unique



The work is also available in green and orange versions.

Images for reference only

This work is a derivative of "Floor to Floor Lamp" (2021) which presented at the solo exhibition "Anything will slip off / If cut diagonally" (2021, ANOMALY).

Two globe lamps, drooping from floor to floor or from wall to floor, form a variable composition (or structure) unified by a single point of connection. Within a space supported by walls, floors, and ceilings, the work generates new visual landscapes by shifting the roles and meanings of each architectural element.



Floor to Floor Lamp (2021)



Floor to Floor Lamp (Small)

2025

Stainless steel, Lamp shade, LED light
H42×W28×D58 cm

Ed.1/5 +AP.1

This work was presented at the solo exhibition "Intervenues / Light and Table / Sound as Time / Hole" (2025, ANOMALY), which reconsiders the notion of "authorship" in the context of exhibition-making and artistic production. In accordance with the exhibition's concept, the installation and composition of the work were entrusted not to the artist himself, but to the judgment of installers and the exhibition director.

The piece is a derivative of "Floor to Floor Lamp" (2021). By reducing its scale, the work becomes lighter in mass, gaining flexibility in its form and presentation. The place where the light stands, and the direction in which it shines, may be the floor, the wall, or even the ceiling.

Floor to Floor Lamp (Small):
Installation Sequence



Instruction of "Floor to Floor Lamp (Small)"

This work can be installed on the wall, floor, or ceiling.
Shown here are installation views from a previous exhibition.

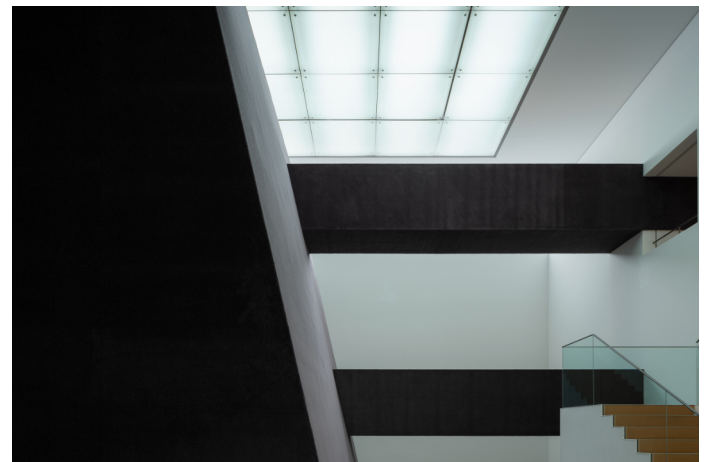
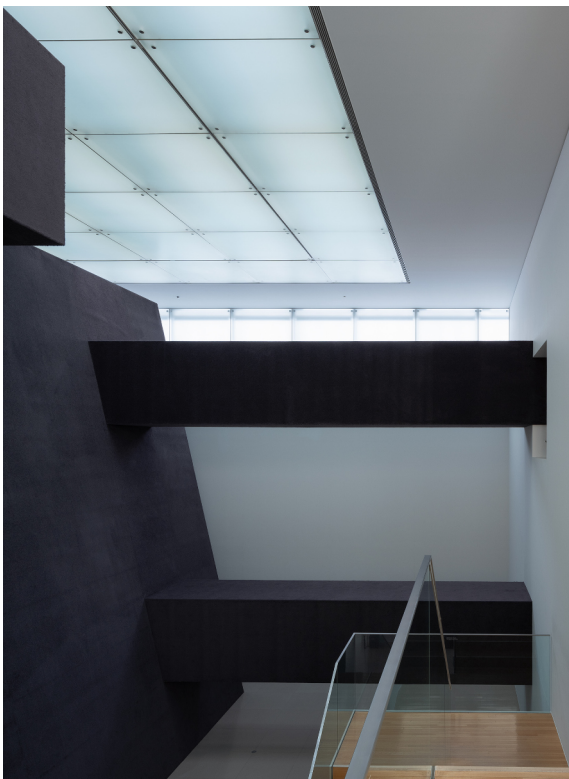
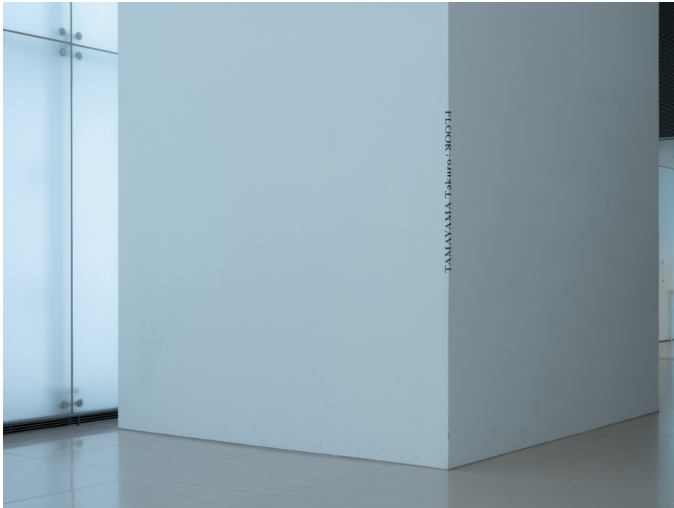


"SILP OFF" installation view at GALLERY SOPH.
Photo by Kohei Omachi



"Intervenies / Light and Table / Sound as Time / Hole" installation view at ANOMALY
Photo by Kohei Omachi





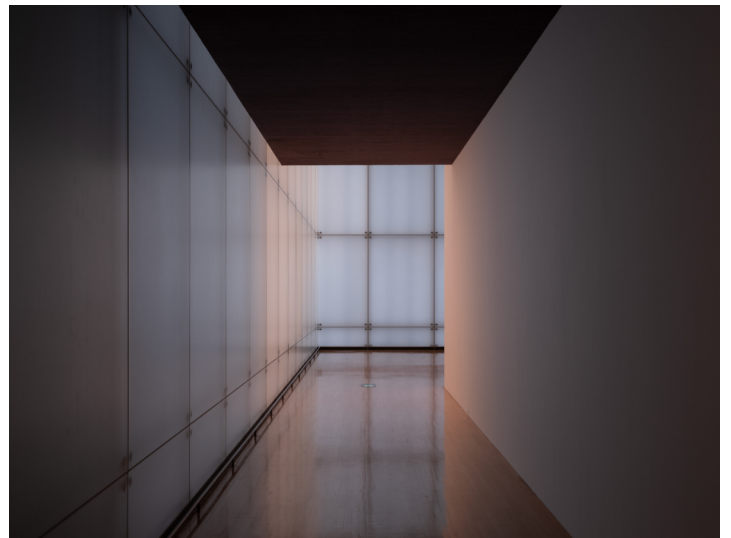
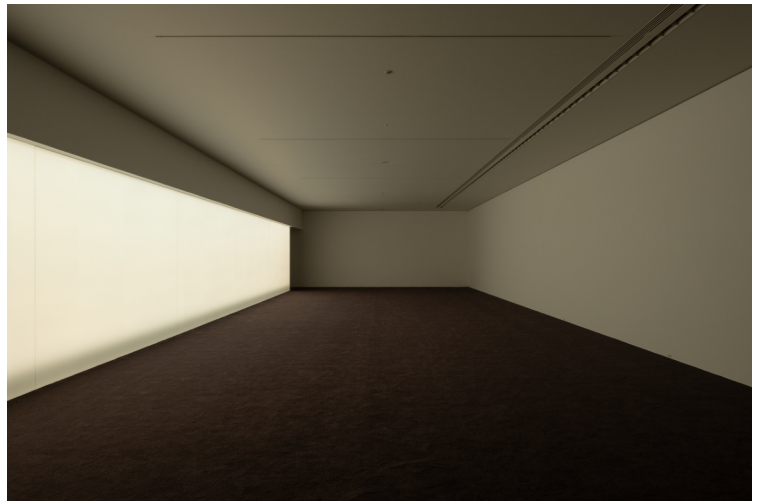
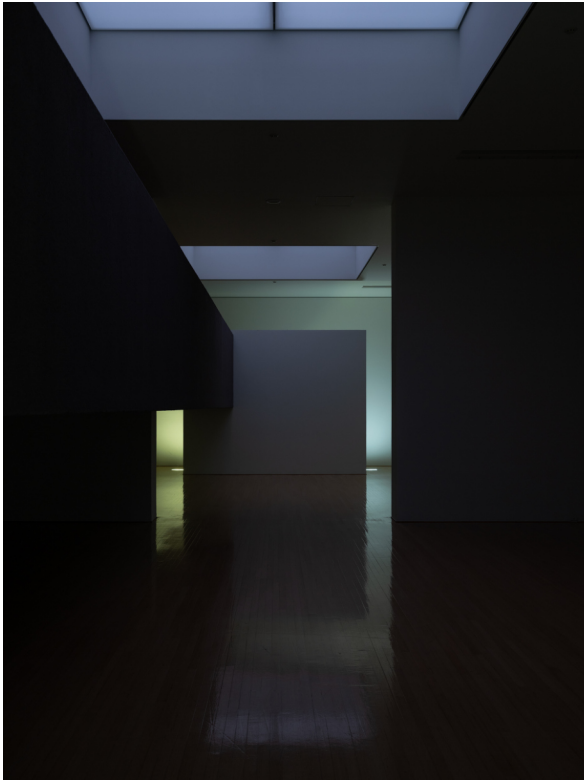
"Tamayama Takuro: FLOOR" installation view at Toyota Municipal Museum of Art, Aichi, 2025
Photo by Kohei Omachi

Tamayama Takuro: FLOOR (2025)
at Toyota Municipal Museum of Art

Takuro Tamayama's first solo exhibition at a museum was held in January 2025. The show featured a single large-scale installation, developed in collaboration with an architect and conceived specifically for the unique architectural space of the Toyota Municipal Museum of Art, designed by Yoshio Taniguchi. It offered a rare opportunity to experience a work that could only exist in that setting.

The exhibition space relied almost entirely on natural light, causing the viewing experience to shift with the seasons, weather, and changes in sunlight. In this environment, the familiar "scales" and "standards" we unconsciously rely on in daily life were temporarily suspended and restructured. Visitors were invited into an unfamiliar space that encouraged a reconsideration of their own perceptions and sense of existence within the flow of time and space.

By physically entering the work, viewers became immersed in Tamayama's constructed world, experiencing shifts in spatial awareness such as distance, balance, and orientation through their own bodies.



"Tamayama Takuro: FLOOR" installation view at Toyota Municipal Museum of Art, Aichi, 2025
Photo by Kohei Omachi

By inserting a massive structure into the architectural space of the museum, the work reconstructs the space itself.

Unlike conventional museum exhibitions, this piece positions the space as the main subject, leading the viewer's gaze to wander along the boundaries between structure and architecture.

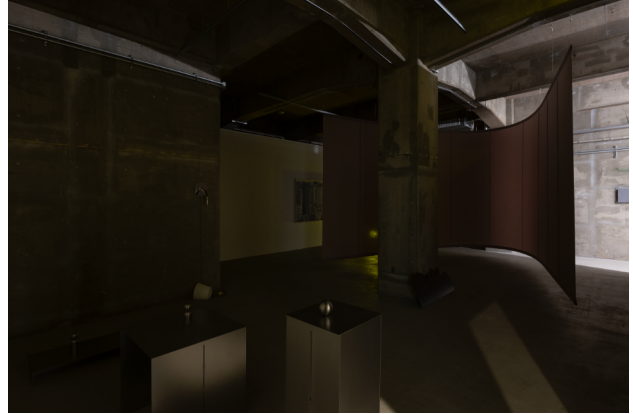
The exhibition space does not simply function as an "interior"; at times, it emerges as an "exterior"—a landscape in itself.

Ambient sounds recorded during the installation process are extended and replayed throughout the exhibition period, and the space is composed solely of natural light.

This allows the passage of time to become visible, transforming the experience into one that is not only visual but fully embodied.

Artwork and space, landscape and memory, appear on equal footing, gradually disturbing and dissolving the very contours of the act of "seeing."

-Takuro Tamayama



"Intervenues / Light and Table / Sound as Time / Hole" installation view at ANOMALY, 2025
Photo by Kohei Omachi

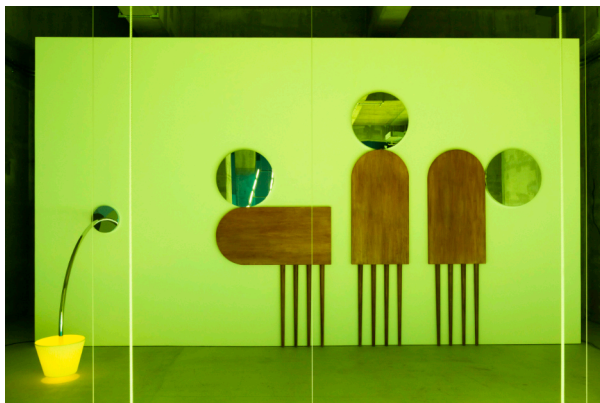
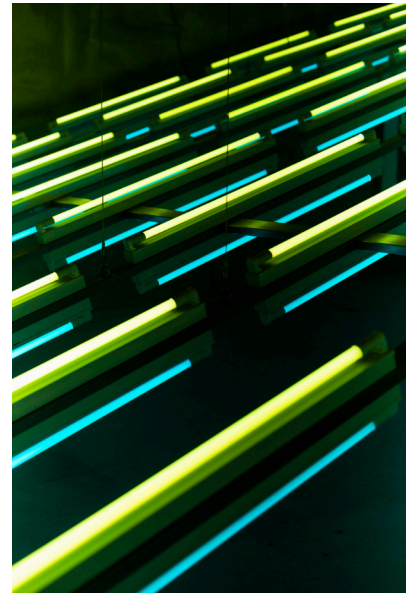
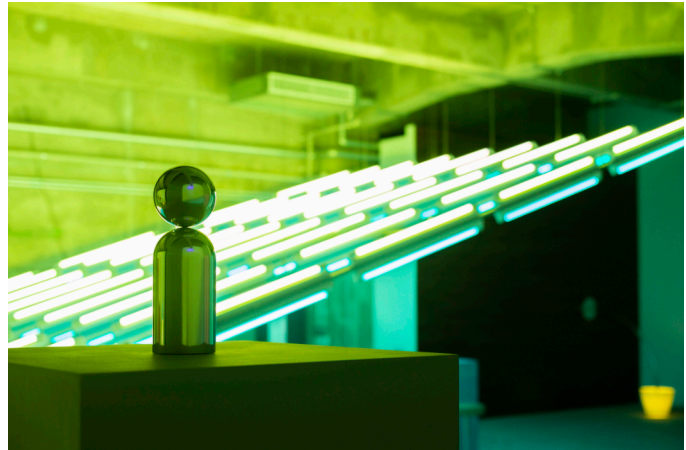
Intervenues / Light and Table / Sound as Time / Hole (2025)
at ANOMALY

At first glance, this exhibition may appear incomplete, but rather than the artist actively organizing the exhibition, he has attempted to complete it by incorporating the surrounding environment, the works (or objects), and the situation of the people involved as they are.

While Tamayama has previously constructed spaces with meticulous precision, determining the arrangement of works down to the millimeter, this time he has abandoned that thorough control and adopted a completely opposite approach.

Prompted by Tamayama's invitation, a mutual "intervention" between his exhibition and that of Kosuke Nagata, who was holding a concurrent solo exhibition in the adjacent space, took shape with works crossing into each other's display areas.

This exhibition structure intentionally embraces the influence of its surrounding environment and circumstances.



"Anything will slip off / If cut diagonally" view at ANOMALY, 2021
Photo by Kohei Omachi

Anything will slip off / If cut diagonally (2021)
at ANOMALY

Takuro Tamayama's first large-scale solo exhibition. Presented in parallel with his experimental online project "When I was born when I was born", the exhibition took place in a physical gallery space.

By subtly shifting physical laws such as gravity, Tamayama created analog installations that evoke a strange sense of familiarity while remaining unreal. A plate of spaghetti sliding off a tilted surface, a floor lamp protruding from a wall, and a solidified water surface slanted against the gallery's horizon—these works introduced subtle distortions to everyday perceptions.

Strongly colored, cinematic lighting heightened the immersive experience, transforming the gallery into a dislocated, undefined space.