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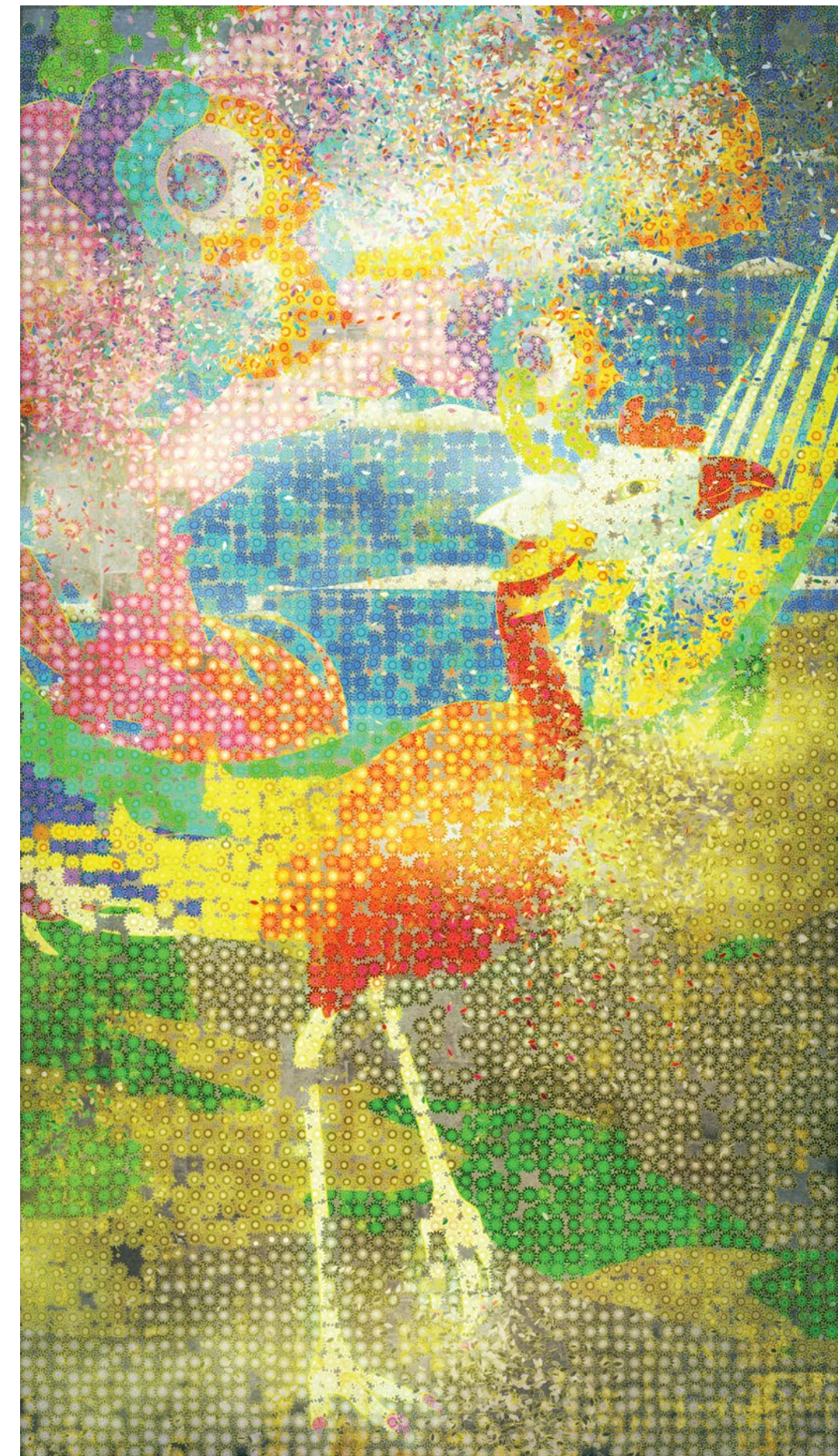
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M I A J A G A L L E R Y

Fleeting Time, Captured Moment



SUNFLOWER PHOENIX by teamLab

NAOYA HATAKEYAMA • TEAMLAB • YASUMASA MORIMURA

DECEMBER 13, 2018 – JANUARY 12, 2019

Miaja’s Note

In collaboration with Ikkan Art Gallery, we are proud to present “Fleeting Time, Captured Moment” by Naoya Hatakeyama, Yasumasa Morimura and teamLab.

This collaboration is a dream come true after years of friendship with Ikkan, ever since the first teamLab exhibition at his Gallery, for me, it was "love at first sight" when I saw these incredible works of Art.

Since then, I have followed teamLab's amazing artworks in almost every country; from Paris to Tokyo to Singapore, each of their Art Installations never failed to awake the childlike wonderment that lays within me, and win every one of us.

Inspired by nature and life cycles, beginnings and endings and the infinite movement of particles, these artworks tell stories that resonate in the depth of our human fabric.

Ikkan and I look forward to bringing you the world of teamLab as well as other established international artists. These works grace many museums, and we are delighted to offer you the opportunity bring one of these numbered editions into your own homes.

Isabelle Miaja
– Founder of MIAJA Gallery

Tribute to Singapore by Ikkan Sanada

Ikkan Art Gallery opened in Singapore in 2011 at Artspace@Helutrans at 39 Keppel Road, a magnificent white cube space provided to me by incredible support by Mr. Dick Chia of Helu-Trans, the foremost specialist of art logistic business in Asia.

As a result of my Singapore exhibition programmes, I discovered teamLab, then a virtually unknown art collective of digital age, and this encounter in 2012 has transformed my life ever since. teamLab has become my main passion and preoccupation, and my quest to introduce teamLab to the world art community has begun. Since then teamLab has been writing a new chapter of the art history, establishing themselves as a leader of new 'experience art' in all part of the world. I am so proud and honoured to be part of this journey.

I feel very fortunate to be able to collaborate with Isabelle Miaja. Even while I travel abroad for various projects of teamLab, I have now a permanent space where recent art editions by teamLab will be exhibited and available in Singapore under the care of new Miaja Gallery.

This exhibition which inaugurates the collaboration between Miaja Gallery and Ikkan Art features teamLab and two of my favourite international artists and friends, Yasumasa Morimura and Naoya Hatakeyama. This grouping of three great talents could never have happened without the passionate support from the artists, art collectors, friends and fans from Singapore. This exhibition is my personal tribute to the Singapore art community.

Ikkan Sanada
– Founder of Ikkan Art Gallery

Naoya Hatakeyama 01 – 04 **teamLab** 05 – 09 **Yasumasa Morimura** 10 – 12

Fleeting Time, Captured Moment

December 13, 2018 January 12, 2019

By Sophia Smith

In collaboration with Ikkan Art Gallery, MIAJA Gallery is proud to present “Fleeting Time, Captured Moment” exhibition at its new gallery location at the APS building, located near Robertson Quay, Singapore.

The exhibition features three celebrated Japanese artists; teamLab, Naoya Hatakeyama and Yasumasa Morimura. “Fleeting Time – Captured Moment” explores themes relating to nature, life cycles, and a study of time; passing from present to past and immortalized in Art.

teamLab's work explores the relationship between nature and humans in digital form. teamLab is a collective of ultra-technologists consisting of artists, programmers, scientists, mathematicians and architects who create Art that transcends boundaries.

In breathtaking digital works such as “Waves of Light”, computer-generated waves are expressed as a continuous body of water, after calculating hundreds and thousands of particles, creating a new experience between humans, nature and Art.

“The Slow Glass Series” by Naoya Hatakeyama focuses on landscapes and streets photographed through a glass plate covered with drops of water. With this technique, the image of the scenes behind the drops takes a new form that resembles a watercolour artwork, organically reproduced by nature; colours, shapes and reflections of light. The works can be read as a study of remembrance via the medium of photography.

Yasumasa Morimura's satirical style of embedding himself into iconic images from history, mass media and popular culture, also has a playful exploration of time. His works portray transformed protagonists such as Vincent Van Gogh and Johannes Vermeer's “The girl with the pearl earring”. He describes his style of reconstructing historically resonant images and bringing them back to life “like reconstituting freeze-dried tofu and serving it up again now”.

All three artists have mastered manipulation of forms and navigating Art into modern times. Their works, much like the subject matter itself, become a “captured moment” and a snapshot of our times, frozen in history.



SLOW GLASS, 2001
A set of 16 colour coupler prints mounted on aluminium, 90 x 120 cm each
Edition of 8



Selected Solo shows	2018	<i>Landscapes after Ruskin</i> : Redefining the Sublime, Grey Art Gallery, New York
	2016	<i>Cloven Landscape</i> : Sendai Mediatheque, Miyagi <i>Underground / Water</i> : Taka Ishii Gallery Photography Paris
	2013	<i>Blast</i> : Taka Ishii Gallery, Tokyo
	2012	<i>Natural Stories</i> : San Francisco Museum of Modern Art
	2011	<i>Terrils</i> : Coalface gallery, Gent, Belgium <i>Natural Stories</i> : Tokyo Metropolitan Museum of Photography, Huis Marseille, Amsterdam (2011-2012)
	2010	<i>Terrils</i> : Centre Historique Minier de Lewarde, France <i>Blast</i> : Caochangdi Photospring, Beijing <i>Tracing Lines / Yamate-Dori</i> : Taka Ishii Gallery, Tokyo <i>Scales</i> : Daiwa Anglo-Japanese Foundation, London
	2009	<i>Maquettes / Light</i> : Taka Ishii Gallery / Kyoto <i>Naoya Hatakeyama</i> : Les Rencontres d'Arles, France
	2008	<i>Ciel Tombé</i> : Taka Ishii Gallery
	2007	<i>HATAKEYAMA NAOYA Draftsman's Pencil</i> : The Museum of Modern Art, Kamakura <i>Scales</i> : The Octagonal Gallery, Canadian Centre for Architecture, Montreal

Naoya Hatakeyama

Japanese, born 1958

Naoya Hatakeyama was born in Iwate Prefecture, Japan. Hatakeyama, a student of Kiyoji Otsuji, completed graduate studies at Tsukuba University in 1984. Since then, Hatakeyama has been based in Tokyo, a city which has served as a model from which he has developed a body of work concerned largely with the relationship between nature, the city and photography. In addition to his participation in numerous solo and group exhibitions, Hatakeyama's photographs are found in public collections including the National Museum of Modern Art, Osaka; the National Museum of Modern Art, Tokyo; Tokyo Metropolitan Museum of Photography; the Museum of Fine Arts, Houston; Yale University Art Gallery, New Haven; the Swiss Foundation for Photography, Winterthur; la Maison Européenne de la Photographie, Paris; and the Victoria & Albert Museum, London.

Selected Group shows	2016	<i>Re-reading Henry F. Talbot's The Pencil of Nature: The Etymology of Photography</i> : The National Museum of Modern Art, Kyoto <i>Tsubaki-kai 2016—Shoshin (initial spirit)</i> : Shiseido Gallery (Tokyo) <i>Form of Landscape in Photographs by Shinzo Maeda and Japanese Contemporary Photographers</i> : Ashikaga Museum of Art, Tochigi <i>Japanese Photography from Postwar to Now</i> : San Francisco Museum of Modern Art
	2015	<i>Tsubaki-kai 2015—Shoshin (initial spirit)</i> : Shiseido Gallery (Tokyo) <i>The Marseillaise / fifteen years of collecting</i> : Huis Marseille, Amsterdam <i>In the Wake- Japanese Photographers Respond to 3/11</i> : Museum of Fine Arts Boston



The Slow Glass series was produced in residence in Milton Keynes/England in 2001, working outside of native Japan for the first time. This new oeuvre is readily discernible from Hatakeyama's earlier works. He photographed streets and landscapes through a glass plate covered with drops of water. The focus, however, is not on the scenery behind the glass, which dissolves into fuzzy colors and shapes like a watercolor painting, but on the water drops that rest on top of the picture similar to a relief and refract light. The landscapes behind the glass seem strangely unfamiliar and lost. As in all of Hatakeyama's works, the composition of the pictures is extremely precise. The title of the series goes back to a science-fiction story by Bob Shaw. It revolves around the invention of a special type of glass which retrieves scenes from the past. Slow Glass, then, can be read as a reflection on the nature of remembrance through the medium of photography.

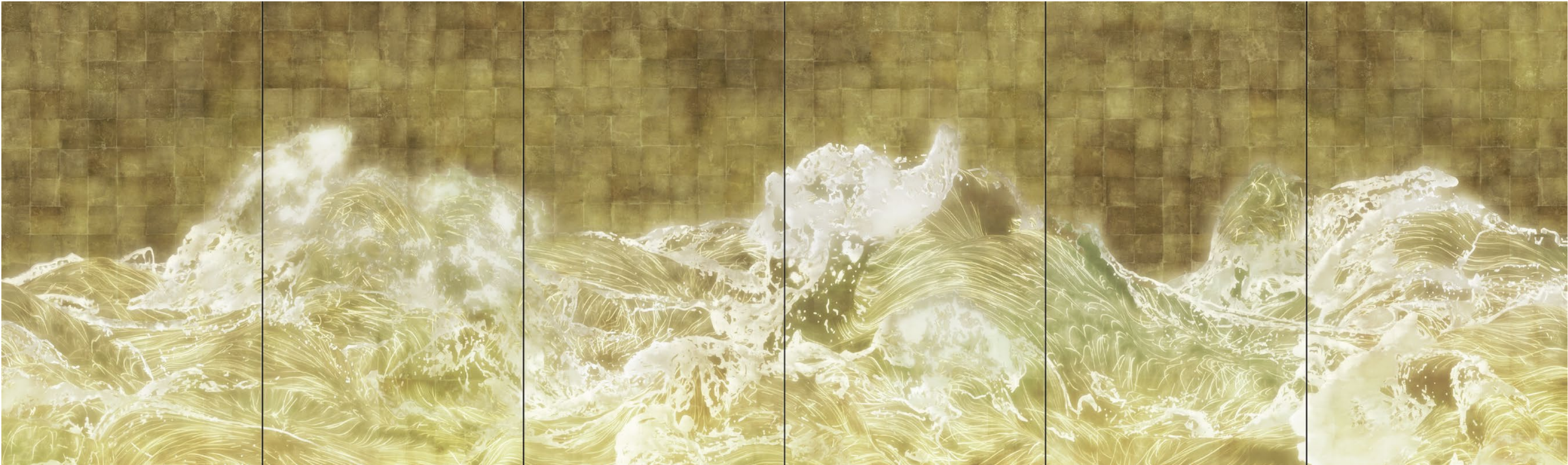




UNTITLED / OSAKA, 1998-1999
 Diptych, C-prints mounted on aluminium, 89 x 180 cm each
 Edition of 7

As part of Osaka redevelopment project, an old baseball stadium was demolished in 1999. While the demolition was delayed, a property company leased the stadium and used it to showcase various model homes from several home builders. The entire playing arena was transformed into a mini residential neighbourhood with fake streets, street lights and with cars parked outside homes. Houses were neatly arranged in rows, and lights were turned on to create the illusion of occupancy. Hatakeyama recorded this strange sight, then later again when the demolition happened. The juxtaposition of two photographs as a diptych created a surreal image in a big urban city.





WAVES OF LIGHT, 2018
Digital work, 6 channels, continuous loop, 108 x 366 x 15 cm, Edition of 4

teamLab

Art collective based in Tokyo. Formed in 2001.
Toshiyuki Inoko, Founder (born in 1977 in Tokushima, Japan)

teamLab is an art collective, an interdisciplinary group of ultratechnologists whose collaborative practice seeks to navigate the confluence of art, science, technology, design and the natural world. Various specialists such as artists, programmers, engineers, CG animators, mathematicians and architects form teamLab.

The collective aims to explore a new relationship between humans and nature, and between oneself and the world through art. Digital technology has allowed art to liberate itself from the physical and transcend boundaries. teamLab sees no boundary between humans and nature, and between oneself and the world; one is in the other and the other in one. Everything exists in a long, fragile yet miraculous, borderless continuity of life.

teamLab is represented by Ikkan Art Gallery, Pace Gallery and Martin Browne Contemporary.

The movement of waves in water is simulated in a computer - generated three - dimensional space. The water is expressed as a continuous body after calculating the interactions of hundreds of thousands of particles. To visualize the waves, the behavior of the particles of the water was then extracted and lines were drawn in relation to the movement of the particles. The wave created in a 3-D space is then turned into an artwork in accordance with what teamLab refers to as ultrasubjective space.

In premodern Japanese painting, oceans, rivers, and other bodies of water were expressed as a series of lines. These lines give the impression of life, as though water was a living entity. ▲

Selected Exhibitions 2018

- teamLab: Massless*: Amos Rex, Helsinki, Finland, Aug 30, 2018 – Jan 6, 2019
- Light Festival in Tadasu no Mori*: Shimogamo Shrine, Kyoto Art by teamLab, Aug 17 – Sept 2, 2018
- A Forest Where Gods Live*: Mifuneyama Rakuen, Takeo, Saga, Japan, July 19 – Oct 28, 2018
- Hiroshi Senju & teamLab Collaborative, Waterness*: Dojima River Forum, Osaka, July 14 – Sept 9, 2018
- teamLab Planets Tokyo*: Tokyo, July 7, 2018 – Oct 2020
- teamLab Borderless*: Mori Building Digital Art Museum, Tokyo, June 21, 2018 – (permanent)
- teamLab: Au-delà des limites*: La Grande Halle de La Villette, Paris, France, May 15 – Sept 9, 2018

2017

- Digital Light Canvas*: Marina Bay Sands, Singapore, Dec 22, 2017 – (permanent)
- NGV Triennial*: National Gallery of Victoria, Melbourne, Australia, Dec 15, 2017 - April 15, 2018
- Call & Response - Reinterpreting MOCA Jacksonville's Permanent Collection*: MOCA Jacksonville, Florida, USA, Oct 21, 2017 - April 1, 2018
- Enjoy – L'Arte Incontra Il Divertimento*: Chiostro del Bramante, Rome, Italy, Sep 23, 2017 – Feb 18, 2018

2017

- Infinite Dimensions in Digital Art and Beyond: The MixC Art* Shanghai, Shanghai, China, Sep 23, 2017 – Mar 22, 2018
- Enso in the Qing Dynasty Wall*: Temple, Beijing, China, Aug 26, 2017 - (permanent)
- teamLab: Graffiti Nature – Still Mountains and Movable Lakes*: Walker Art Center, Minneapolis, USA, May 20 – Sep 17, 2017
- Living Digital Forest and Future Park*: Pace Beijing, Beijing, China, May 20 - Nov 19, 2017
- Children's Biennale*: National Gallery Singapore, May 20 – Oct 8, 2017
- teamLab: Impermanent*: Ikkan Art Gallery, Singapore, May 12 – Jun 15, 2017
- What a Loving, and Beautiful World*: Museum of Anthropology at University of British Columbia, Vancouver, Canada, May 11 - Oct 9, 2017
- Universe of Water Particles on Bunkanomori Park*: Tokushima Prefectural 21st Century Cultural Information Center, Tokushima, Japan, Mar 20, 2017 – (permanent)
- Flowers and People, Cannot be Controlled but Live Together – A Whole Year per Hour*: Media Arts Gallery, Moody Center for the Arts, Houston, Texas, USA
- teamLab: Transcending Boundaries*: Pace London, London, UK, Jan 25 – Mar 11, 2017



IMPERMANENT LIFE, 2017
Digital Work, 4 channels, 10 min (loop), 121 x 274 x 15 cm, Edition of 8

In the background, cherry blossoms bloom and scatter, the cycle of life repeats. From the center of the background a circle is born which increases in size with a constant rhythm. Depending on the circle the light and darkness of the background world changes. ▲

Awards

- 2017 Asia Arts Award 2017, Asia Society India Centre
- 2015 TANC Asia Prize 2015, Outstanding Contribution Award
- 2014 Prix Ars Electronica 2014, Interactive Art, Honorary Mention
"Peace Can Be Realized Even Without Order"

- 2013 Unity Awards 2013 Best VizSim Project "teamLabBody"
- 2012 Lava Virtual ReVolution 2012, Architectural, Art and Culture Award "What a Loving, and Beautiful World"
- 2011 The 14th Japan Media Arts Festival, Recommended Works of Review Committee "100 Years Sea Animation Diorama" and "teamLab Hanger"
- 2008 The Minister of MIT Special Award "Spatial Calligraphy ZEN"
Asia Digital Art Award, Fukuoka, Japan Fukuoka Governor's Award
- 2007 The 10th Japan Media Arts Festival, Recommended Works of Review Committee "artface"

Public Collections

- Borusan Contemporary, Istanbul, Turkey: "Universe of Water Particles"
- Asian Art Museum of San Francisco, California, USA: "Life Survives by the Power of Life" & "Cold Life"
- The Asia Society Museum, New York, USA: "Life Survives by the Power of Life"
- Art Gallery of South Australia, Adelaide, Australia: "Ever Blossoming Life II – A Whole Year per Hour, Gold"
- Art Gallery of New South Wales, Sydney, Australia: "Flowers and People – Gold"

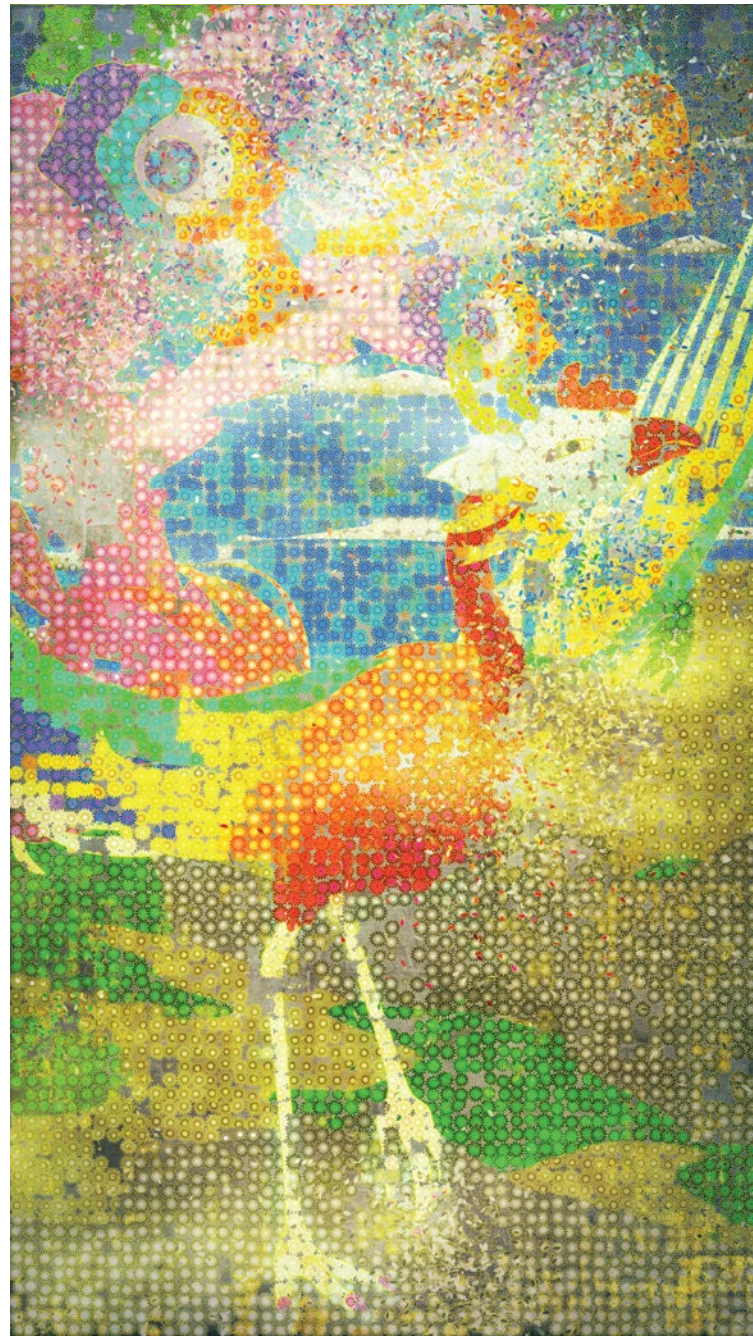
- National Museum of Singapore, Singapore: "The Story of the Forest"
- Mori Building Collection, Tokyo, Japan: "Four Seasons, a 1000 Years, Terraced Rice Fields - Tashibunoshō"
- National Gallery of Victoria, Melbourne, Australia: "Moving Creates Vortices and Vortices Create Movement"
- Amos Rex, Helsinki, Finland: "Enso"

FLEETING FLOWER SERIES

Everything exists on a fragile continuity of life that knows no boundaries and has continued for a long, long time. The image of a peacock appears in peony flowers and the phoenix appears in sunflowers. They are born and blossom as the flowers scatter. ▼



PEONY PEACOCK, 2017
Digital work, single channel, randomized video loop, 3 sequences,
5 min 20 secs, each, 145 x 83 x 8 cm, Edition of 10



SUNFLOWER PHOENIX, 2017
Digital work, single channel, randomized video loop, 3 sequences,
5 min 20 secs, each, 145 x 83 x 8 cm, Edition of 10



PORTRAIT (VAN GOGH), 1985
C-print, 120 x 100 cm, Edition of 10

Yasumasa Morimura

Japanese, born 1951

Since the early 1980s, Yasumasa Morimura has been embedding himself into iconic images appropriated from art history, mass media, and popular culture, producing photographs that simultaneously celebrate, satirize, and explore their enduring influence and the stories they convey. Humorously encapsulating his approach, he claims that by reconstructing historically resonant images, he "bring(s) them back to life as things of the present. A bit like reconstituting freeze-dried tofu and serving it up again to eat now." Like Cindy Sherman, to whom he is compared and by whom he is influenced, Morimura uses makeup, costuming, and prosthetics to transform himself into the protagonists he portrays, while providing visual cues that hint at his masquerade. Among his best-known series is "Daughter of Art History" (begun 1985) in which he recreates canonical works by such artists as Johannes Vermeer and Frida Kahlo.



TO MY LITTLE SISTER: FOR CINDY SHERMAN, 1998
Colour coupler print mounted on aluminium, 66 x 120 cm, Edition of 12

Selected Solo shows	2018	<i>My Chronicle 1985 - 2018</i> : ShugoArts, Tokyo <i>Yasumasa Morimura: Ego Obscura</i> : Japan Society, New York
	2017	<i>Yasumasa Morimura, The History of the Self-portrait</i> : Pushikin Museum, Moskow, Russia
	2016	<i>The Self-Portraits of Yasumasa Morimura: My Art, My Story, My History</i> , National Museum of Art, Osaka, Japan
	2014	<i>Las Meninas Renacen de Noche</i> : Travelled to Shiseido Gallery, Tokyo, Japan; Luhring Augustine, NY, USA; Galeria Juana de Aizpuru, Madrid, Spain <i>Yasumasa Morimura, Theater of the Self</i> : The Andy Warhol Museum, Pittsburgh, USA
	2013	<i>Yasumasa Morimura, Rembrandt Room Revisited</i> : Hara Museum, Tokyo, Japan
	2012	<i>Sagacho Archives Collection Plus, 4</i> , Sagacho archives, Tokyo <i>Self-Portraits as History of Art (extract)</i> : Miyanomori International Museum of Art, Sapporo <i>Moriennale</i> : Kitakyushu Municipal Museum of Art, Riverwalk Gallery, Kitakyushu, Japan <i>A Study of Yasumasa Morimura</i> : Mitsubishi-Jisho Artium, Fukuoka, Japan <i>Requiem for the XX Century, Self-Portraits in Motion</i> : Ikkan Art Gallery, Singapore

Selected Group shows	2018	<i>Starting Points, Japanese Art of the '80s</i> : 21st Century Museum of Contemporary Art, Ishikawa <i>Art on the Road – Three Traveling Exhibitions</i> : Hara Museum ARC, Gunma <i>Travelers, Stepping into the Unknown</i> : The National Museum of Art, Osaka <i>Takahashi Collection Face and Abstraction</i> : Kiyoharushirakaba Museum, Yamanashi <i>A display of Van Gogh-related works</i> : The National Museum of Modern Art, Kyoto <i>ShugoArts Show</i> , ShugoArts, Tokyo
	2017	<i>The Doraemon Exhibition Tokyo 2017</i> : Mori Arts Center Gallery, Tokyo <i>The Yebisu International Festival for Art & Alternative Visions 2017 "Multiple Future"</i> : Tokyo Photographic Art Museum, Tokyo <i>ShugoArts Show, From the 1980s to the 2010s</i> : ShugoArts, Tokyo
	2016	<i>Contemporary Artists vs. the Masters: Homage, Battle, Reclamation</i> , Brattleboro Museum and Art Center, Brattleboro, USA <i>Headshots</i> : Contemporary Photographic Portraiture, ClampArt, New York, USA
	2015	<i>PARASOPHIA</i> : Kyoto International Festival of Contemporary Culture 2015, The Museum of Kyoto, Kyoto, Japan <i>MOT Collection, Stage 3 Collection Becoming</i> : Museum of Contemporary Art Tokyo, Tokyo



VERMEER STUDY: LOOKING BACK (MIRROR), 2008
C-print mounted on canvas, 44.5 x 39 cm, Edition of 10

Selected Public Collections

Hara Museum of Contemporary Art, Tokyo
Hiroshima City Museum of Contemporary Art, Hiroshima
Contemporary Art Museum Kumamoto, Kumamoto
Naoshima Fukutake Art Museum Foundation, Kagawa
The National Museum of Art, Osaka
Museum of Contemporary Art Tokyo
The British Museum (London, UK)
Museum of Contemporary Art Chicago (Chicago, USA)
Museum of Contemporary Art, Los Angeles (Los Angeles, USA)
Museum of Modern Art (New York, USA)
National Gallery of Canada (Ottawa, Canada)
Whitney Museum of American Art (New York, USA)

Awards

2016	Osaka Cultural Award
2014	Dark Blue Ribbon Medal
2013	Award for Person of Cultural Merits of Kyoto Dark Blue Ribbon Medal
2012	Award for Person of Cultural Merits of Osaka Dark Blue Ribbon Medal
2011	Dark Blue Ribbon Medal 52th Mainichi Art Prize Kyoto Fine Arts Culture Award Photographic Society of Japan Award Purple Ribbon Medal
2008	Minister of Education, Culture, Sports, Science & Technology
2007	25th Kyoto Prefecture Cultural Award
2003	Oribe Award
2002	2002 Higashikawa Prize Japan inter-design Award
1990	Sakuya-Konohana Award