

北山善夫

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北山善夫

これからスライドを写す前にわたしの美術家としての履歴を言いたいと思います。今やっている作品に至った重要な問題があるからです。

幼児期における落書のような絵から学校教育における美術学習を経て石膏デッサン、油絵、彫塑、エッチング、水墨画を学習し、職業で着物に描いていた友禅の絵柄、これに関しては美術の問題としての意識は低かったのですが、色彩の問題に関して結果としては重要な学習になりました。二次元と三次元の表現の在り方と、写実から抽象に至る表現法を学び、そして頂点を過ぎていたモノ派を真似たり、コンセプチュアル・アートを学習しました。つまり多くの人が辿った道で西洋文化の眼差しを持つように西洋美術史を足早に学習したわけです。またこれらのことは、18世紀以降の日本の美術の辿った道と重なるわけです。一つ一つのジャンルにとどまることが出来ず、学習の結果として現代美術に至ったのです。

本当の意味で美術に気が付き興味を持ち始めたのは、現代美術を知ってやり始めたときからです。気が付き興味を持ち始めた時には既に美術は始まっており、模倣とエビゴウネンは破壊されるべき私の世界の壁となっていたのです。それらの学習から新しい表現に至るきっかけになったのは、私の子どもの絵に接したこと、彼らと生活を伴にすることが出来たからです。それはいつも今を生きている感動であり、我々の生の全体像に関わる、まだ踏み込まれていない未来という状況が横たわっているという感動でありました

彼らの言語生活は彼らの世界の在り方とダイナミックに結びついていることを知りました。物は言葉と別れずに一つのところに居り、物と言葉と私が出会う位置に私を戻してくれました。美術史は既に私を取り囲んで流れておりましたが、私にとっての美術はそこから始まったと言っていいと思います。ヘッケルの生物発生基本原則に「固体発生は系統発生を繰り返す」ということがあります、ひとりの作家の美術史も同じ発生の原則、系統学習を経て個別化に至り始まらざる

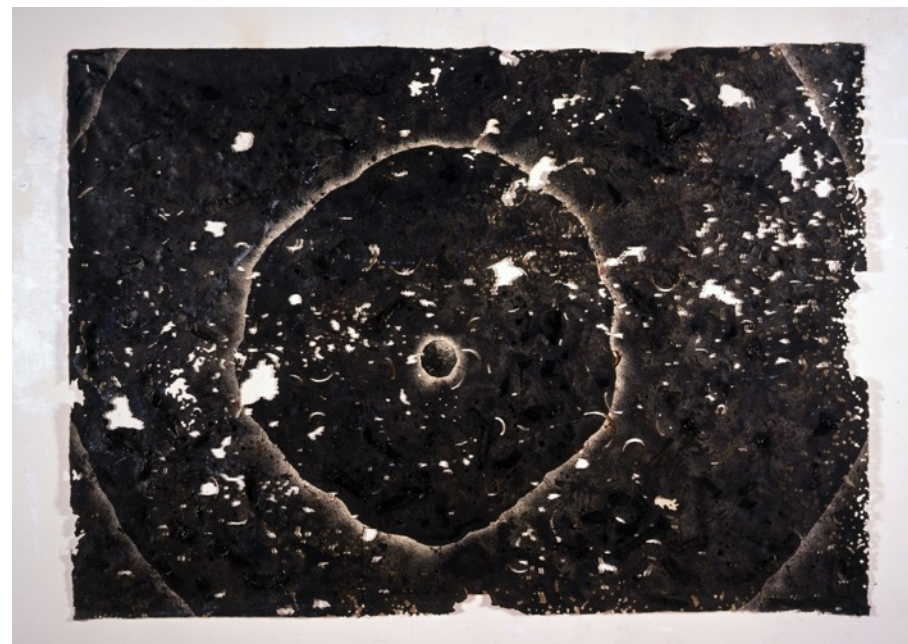
を得なかったのです。それはながい系統発生の繰り返しの果てに一人の人間が出来上がるのと同じことなのです。

まず私は過去の学習としての私の美術を断ち切り、ただの線を描こうとすることから始めました。すべての人間がかつて描いたほとんど落書のような絵です。しかし幼児のような天真爛漫な線はそこにはありません。描いているとき誰かに見られているような気がし、よい線を描こう、線らしい線を描こうという気持ちが自然と働いてしまいます。系統学習を重ねながら私と世界の間を掴み取ってしまい、私という自己をひたすら作ってきた結果、私と世界は相対化する相手となってしまったのです。私は既に幼児に戻る事が出来ず、大人になってしまっていることをその線から確認しました。

線だけではどうしても作品として成立しません。しかしそこには何かがありました。紛れもないその時の自分でした。そう思ったときに画面に描かれた線を素直に見続けることが出来ました。線はとび跳ねたり彼方の空間に消えたり、静かに縦や横、手前に軽く進んだりします。あるいは柔らかい線に見えたり強い線をイメージしたりしました。そういった落書のような線を一本ずつ様々な線にイメージし頭のなかで物質の線に見立てました。鉄の線や、木の枝の線、そして竹の線になっていったのです。

線描を下絵として少し離れたその真上にレリーフの上絵を施しました。素材となった物は道端に落ちていた物や、既に日常の用を持った身近にあった物でした。下絵は幼児的な生まれたての無意識的な絵、上絵は大人としての意識的な絵と言えます。ここにきて初めてこれまで学習という形で学びとってきた系統学習と、私の仕事としてやっていた友禅における色彩等の伝統的な学習が一つになるのです。つまり同一画面上の系統発生的絵画と言えます。そしてその後も作品は系統的に段階的に発展していきます。

四角い画面が角を丸くした四辺形に変わってきます。四角い画面がまだ既成の美術の約束事のように思えたからです。地が上絵に近寄ってきます。そうすると上



生まれた時から目の前にあった。

It's been right front of me since the day I was born.

Indian ink and acrylic on Torinoko Japanese paper, 152×213cm, 1990



Work in progress at Artist's studio

絵は大きくなり始め壁と床に別れ、別れた上絵は床のうえに落ちます。まだ下絵はあります。しかし落ちて上絵は下絵の指し示すものから自由になり、上絵は下絵なしで自立を目指します。もう上絵は下絵を必要とせず、それ自身から始まり、形と色を自由に持ち始めます。画面の拘束を離れた上絵は私の過去という枠から未来へ飛び立ったと言えましょう。飛び立った上絵は床に降り立ったとき時間の経過とともに徐々に重さを持ち始め、線で囲まれた画面の集積ではなく、木の重さを持った素材としての面から始まるのです。壁にとまった上絵は色彩と空間を伴った三次元の立体になっていきます。最初は一塊の構造物であったのが、だんだん大きくなることに連れて竹の太い線を丸ごと使用し、中心から爆発するように外側に向けて飛び散る形態になっていきます。また、竹や紙の線と面の集合体の量であるため軽量で、量的な存在感は薄れ、反比例して作品を構成している仕事量、つまり時間量が表現の表に現われてくるのです。軽量化は浮遊感を伴い、いつしか天井からワイヤーで吊され空中に場所を移していきます。

物理的な条件にとっても壁や床でない空中はもっとも容積の大きな空間と言えましょう。実体としてはとらえ所のない場所と言えます。勿論壁や床、天井で囲われた空間ではありますがそれは抽象に近いところだとも言えます。作品は囲いから離れ空間そのものの中に迷いこんでいくのです。しかも重力を伴う重圧感はなく空間の密度は高くなっていきます。重力からの解放は置かれる場所との関係が薄れ、具体的な場から絵空事とでしか表現しようのない抽象の場へ轉移します。その場は絵画と言えましょう。

大きな画面にボツンと非常に小さな絵を描きました。場所を示す影がないため絵は画面の膨大な空間の中に浮いています。その時の何枚かの絵のなかに星のような土の塊を描いたものもありました。その塊は点描で描かれ、点の集積が点の面の塊になったものです。その時この塊は絵のテーマになり、私の自我形成のテーマでもあったのを発見しました。その塊はいつのまにか同じ形の星のような短線の集積の塊を持つようにな

り、時間がたって現在のような三重の丸の塊の絵になりました。そして面面全体が短い線で覆われ余白がなくなつた時、絵の世界は画面を覆い尽くそうとする一つの秩序によって閉じられてしまったのです。

閉じられたものは開けなくては新しい世界は始まりません。ですから線香に火をつけ面面全体にばらまき無数の小さな穴を開け、また直接火をつけ大きな穴を作りました。

画面全体を何日もかけて白から黒に埋めた作業は鬱屈した時の集積ですが、最後に火で一部無にすることはある意味で自己の部分解放と言えます。

絵画のテーマは最初から述べておりますように、自己が世界を獲得する図であります。私が生まれたとき世界はもう既に始まっておりました。それが真っ白な空間の画面だと言えます。画面に私が登場したとき私は画面のなかの点でしかなかったし、点からしか始まらないのです。点の営みは線となり、面となり量塊となっていくでしょう。いつしか画面全体を自我が覆うようになると画面の中で組替えが始まり、整理され部分部分のものが統一されていきます。ある一個の塊の自己が自己実現された時、その塊の内と外が見えてきて、塊としての自己の場ははっきりしてきます。そしてその場はまた自己に取り込まれて少しずつ大きな自己になっていくのだと思うのです。その繰り返しが人間の生涯であり、私の生涯でもあります。

まず作品の形態は点から点、点から線、線から面、面から量とそれらばらばらの集合は統一し一塊になります。その塊は膨張します。膨張が頂点に達すると今度は収縮するという一定のフォルム形成のリズムを持ちます。そしてこのリズムは意図したものでなく、必然になされるものであります。このリズムはフォルムが出来る、ある決められた法則のような気がするのです。私の形作ろうとする意図は途中参加したにもかかわらず、もう始まってしまっている世界の動こうとする方向と同じではないかとも思うのです。

パブリックアートの現在：愛知芸術センターモニュメント・プロジェクト展
TALK FORUM [PART III] パブリックアートの近未来
現代美術の前線からパブリックアートを問う
1992年11月13日 レクチャーより



Work in progress at Artist's studio



Installation view, 1992

「他文化との遭遇展」カッセル ユニバーサルシティーK18 (ハン・ミュンデン、ドイツ)
“Begegnung Mit Den Anderenn”, Kassel University K18 (Hann Munden, Germany)

YOSHIO KITAYAMA

I would like to tell you a little about my personal history as an artist before showing slides of my works, because important issues, which led me to my current work, are to be found there.

I started drawing, or rather scribbling, in my childhood, but studied fine arts such as oil painting, sculpture, plaster bust sketching, etching, and *suiboku-ga* (Japanese ink painting) at school. Then I worked as a *yu-zen* kimono patterner. Though I did not see kimono patterns quite as fine art, the experience gave me some useful lessons on questions of colour. It also taught me to express myself in two and three dimensions, and to proceed from realism to abstraction. I imitated works of the "mono" group, now past its peak, and studied conceptual art. In other words, I hurried through lessons on the history of Western art like many before me to gain some insight into Western culture. My experience thus parallels the way in which Japanese fine arts have developed since the eighteenth century. Without dwelling too long on any one, we have passed on to modern art.

It was not until I reached modern art that I really started to become aware of, and feel an interest in, fine arts. And by the time I became aware of them, the fine art movement was already in existence. Imitations and epigones had entered my world, and become a wall to be torn down. It was seeing pictures by my children and living together with them that enabled me to discover a new style of expression that differed from my previous studies and lessons. I was struck by the feeling that we were always living the present moment and that an undiscovered tomorrow was waiting to come into our lives. I came to realize that their verbal everyday life is dynamically connected with how they perceive their world. Objects stay in one place and are inseparable from words, and this brought me to a point where I could

encounter objects, words and myself all together.

Although I had always been immersed in the history of fine art, my art really started from that point. Haeckel says, in his theory about the basic principles of biological generation, that "the generation of an individual always follows that of a prototype." I think this applies equally to the artist. He can achieve individuality only after systematic study, just as a man is generated only after many repetitions of the prototype.

At first, I tried to shut out everything I had learned previously, and I started to draw just simple lines. These were just scribbles that might have been made by anybody. Nevertheless the lines in my pictures were not those of an innocent child. I felt I was being watched by someone, and that I was being guided to draw good and natural lines. The pristine relationship between the world and me had been spoiled by my systematic training. Now, as I tried hard to establish myself as an individual artist, I realized that the world and I had become equal partners. I was an adult and could never return to my childhood.

Lines alone can never be a work of art. But I could see something in them. Myself of that moment was expressed in those lines. I could gaze at them vacantly and innocently. The lines could jump, vanish into a far away space, or move vertically, horizontally or forwards in silence. I could also imagine a softness or strength in the lines. I could imagine these scribbled lines to be made of certain materials, and so they became lines made of iron, twigs, or bamboo.

I did an upper relief painting above a lower line drawing. I used materials such as objects abandoned by the roadside, anything that came to hand. The line drawing underneath was the unconscious work of an innocent child; the upper painting represented the conscious work of an adult.



いつのころから

Somewhere Down the Line

132×93×23cm, 1979

鳥ノ子紙、鉛筆、フェルトペン、木、竹、枝、水彩絵具、ビニール巻針金
Torinoko Japanese Pencil, Charcoal, Felt pen, Wood, Bamboo, Twig, Watercolor, Wire on Vinyl

Finally, my systematic training and my traditional study of the colours of the *yu-zen* were integrated for the first time in my life. The various systems, which had been generated, appeared together on a single surface. My work has been evolving in this way ever since.

I gradually rounded off the edges of my square canvas, because that shape seemed to be merely a preconception of the fine arts. The lower line drawing drew close to the upper, and the upper got bigger and spread onto walls and the floor. Then some separated parts of the upper fell onto the floor. Although the line drawing continued to be, the fallen upper drawing became free of the line drawing, and even totally independent of it. The upper did not need the lower any more, and started to take on freely its own original form and colours.

I feel that the upper took off from my past background towards the future. When this upper part lands on a floor, it gains weight as time passes by. It does not consist of lines any more. It is more like a material with the weight of a tree, while the upper drawing, which landed on the wall, becomes a solid object, coloured and with space inside it. It was merely a structure at first, but becomes a form with a thick bamboo trunk, seeming to explode in pieces towards the outside. Since it is a collective form made of bamboo and paper, it is very light with a less massive appearance. The time spent on a work is inversely proportional to its volume. The light form imparts a sense of floating, and changes its place in the air when hung from a thread.

When it comes to physical properties, the air has a much greater capacity than spaces on walls or floors. It is a void space difficult to perceive as having any tangible existence. Of course it is still surrounded by wall, floor, and ceiling, but I think it is a place very close to abstraction. My work wanders through the air, free from restriction. Without the pressure of gravity, space becomes denser. Release

from gravity makes the relationship between work and place vague, and in turn makes it easy to move from concrete space to abstract and imaginative space. That space could also be said to be a picture.

I painted a tiny picture on a big canvas. Since it has no shadow, it seems to be floating in a massive space on the canvas. In some pictures of that time I painted a sort of star shape like a lump of earth. This lump was painted in dots, and the accumulation of the dots became a mass of surfaces of the dot. I discovered that this lump was not only the theme of my painting, but also that of the development of my own self. The mass started to have the same accumulation of star-shaped short lines. Then it became a picture of a mass with three concentric circles. When the picture was covered with these short lines leaving no empty spaces, the world of the picture was closed according to one order of things.

A new world cannot be started without opening the closed. So I lit a mosquito-coil and scattered pieces of it onto the picture in order to make innumerable small holes, and I also set fire to the picture directly to make big holes. It took me several days work to fill the whole white area with black colour. I found self-liberation to some extent in setting fire to the canvas and making holes in this way.

The theme of my pictures is to show how my self develops its own world, as I stated at the beginning. When I was born, the world already existed. I see it as a blank canvas. When I appeared on the canvas, I was just a dot. I could begin only from that dot. The dot would become a line, a surface, then a mass. Once the canvas becomes covered with my own self, the canvas starts to recompose itself, adjust itself and parts of it integrate with one another. When one of these "lumps" of my self achieves self-realization, then it becomes possible to see inside and outside of it, and its place becomes clear. Then it is taken back into

my self and becomes part of a larger self. This repetitive process is both my life and the life of man.

The form of my work moves from a dot to a dot, from a dot to a line, from a line to a surface, and from a surface to a mass, then those scattered aspects are integrated into a mass. The mass expands. When the expansion reached its peak, then it starts to shrink. Form has such a rhythm. This rhythm is not intentional: it just happens naturally. I feel the rhythm is a programmed rule of form. In spite of the fact that I came into the world, with my intention to create, after the world had already begun, I feel that my work moves in the same direction as the world.

Now I would like to show you some slides closely connected with place, but also related to today's theme: Public Art.



Installation view, 2015

「北山善夫展 大声で笑い歌い、時には泣き」東近江市立八日市文化芸術会館 (滋賀)
"Yoshio Kitayama, Laughing and Singing Loudly, and Sometimes Crying", Yokaichi Arts and Cultural Center (Shiga)



あちらからも こちらからも

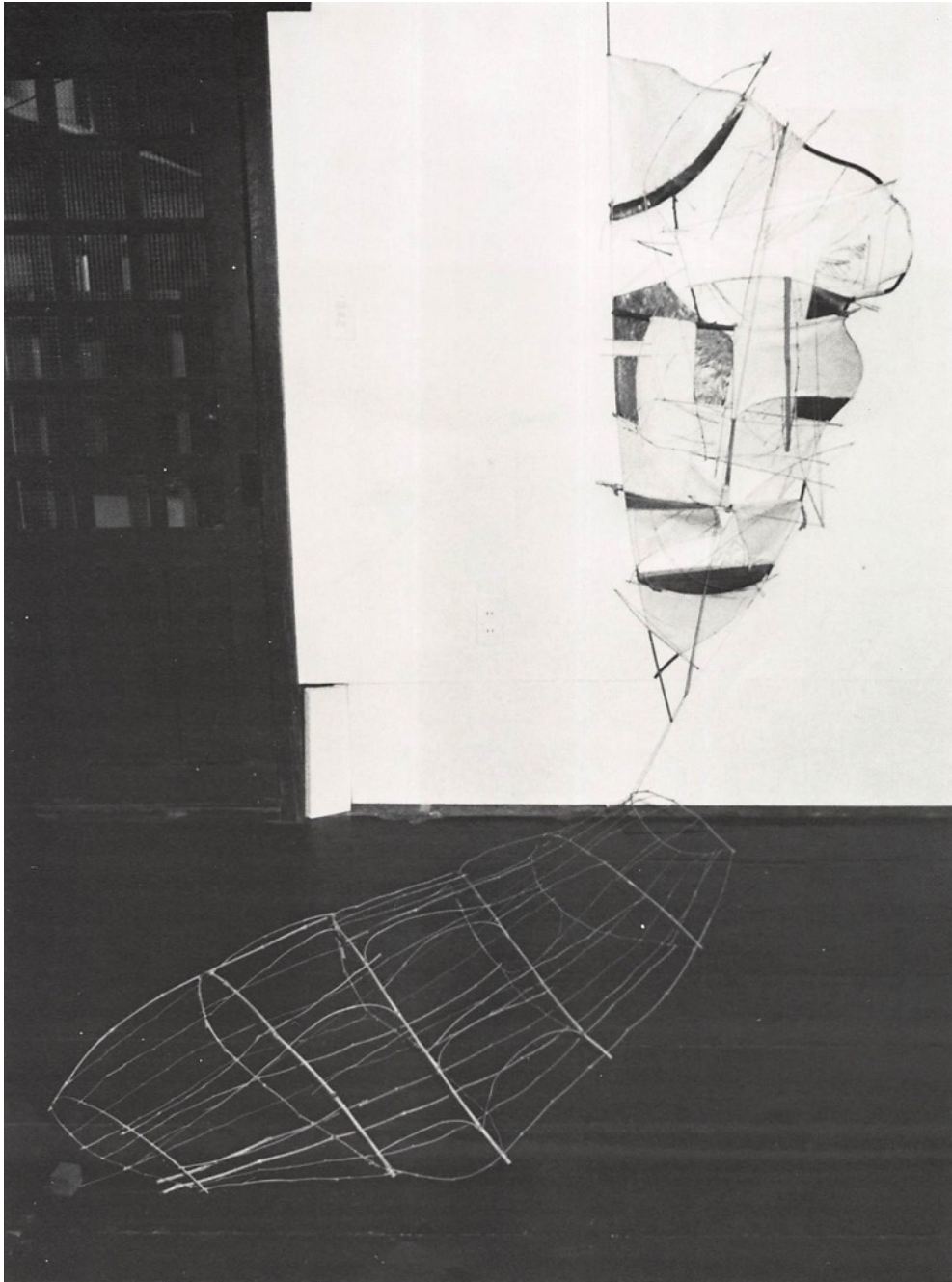
From All Anothers

麻紙、鉛筆、フェルトペン、ボールペン、竹、鉄、
布、小枝、ビニール巻針金、糸、銅棒、水彩絵具

Hemp paper, Pencil, Felt pen, Ballpoint pen,
Bamboo, Iron, Cloth, Twig, Wire on vinyl,
Thread, Copper rod, Watercolor

Year 1979

work size 132x90x26cm



あるいは
Perhaps

竹、紙、鉛、真鍮、糸、鉄
Bamboo, Paper, Wood, Lead, Brass, Yarn, Iron

Year 1980
work size 240x210x185cm



いまこそ

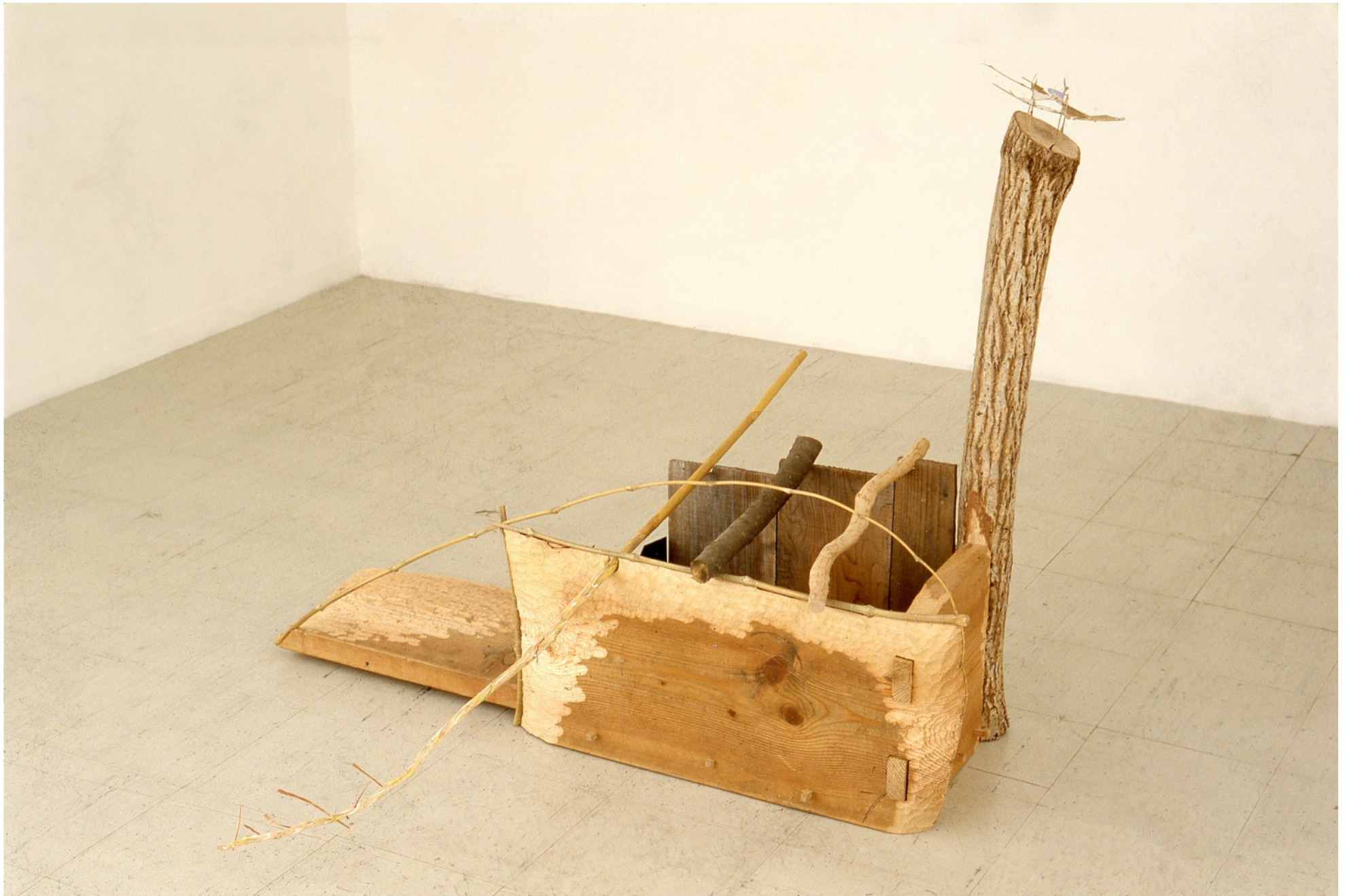
It's Now or Never

木、紙、布、竹、革

Wood, Paper, Cloth, Bamboo, Leather

Year 1981

work size 72x49x36cm



それが世界の全部 / It's Whole of the World

木、鉄、銅、竹、紙 / Wood, Iron, Copper, Bamboo, Paper / 1983 / work size 132x168x116cm



もともと

From the Beginning

竹、木、紙、革

Bamboo, Wood, Paper, Leather

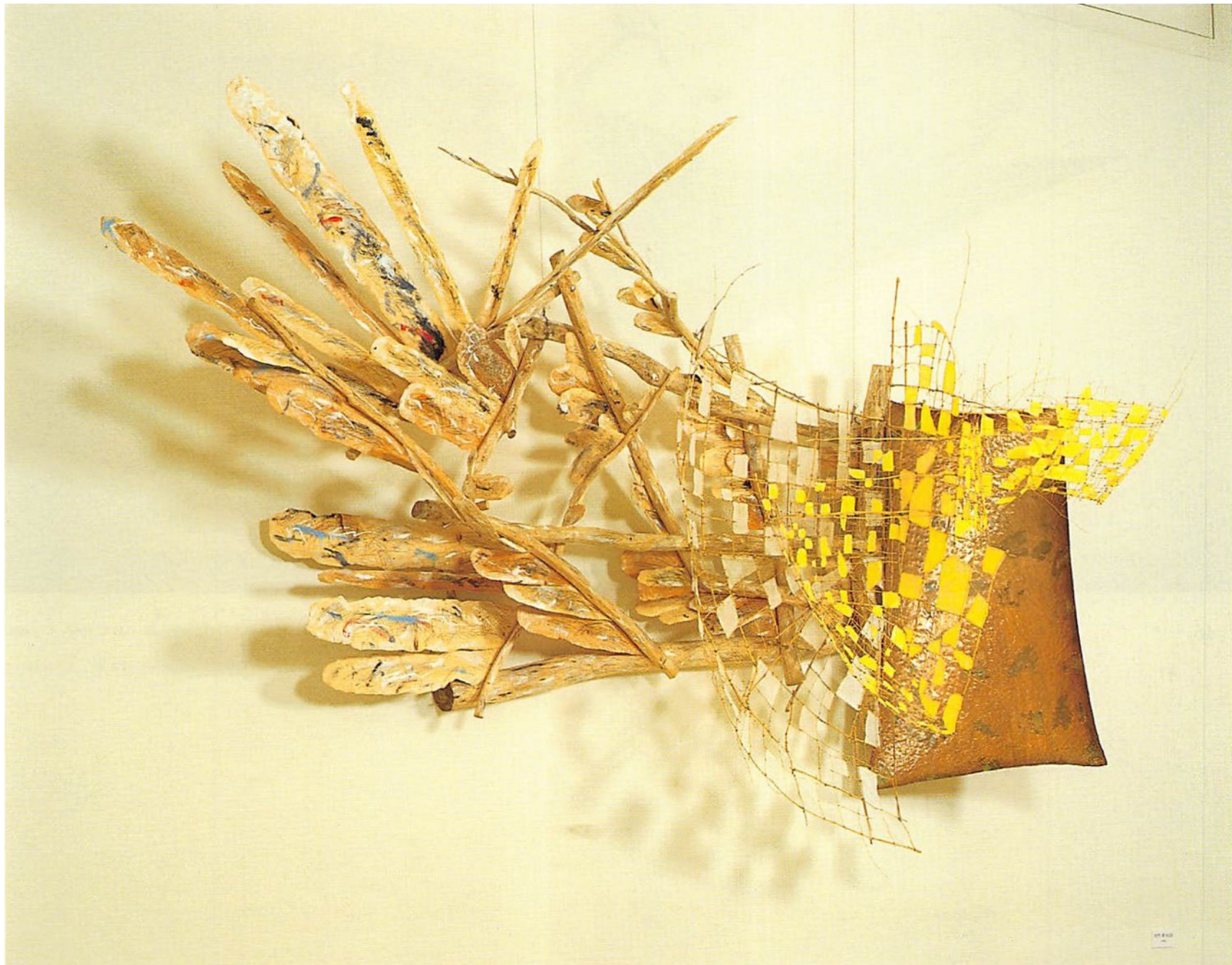
Year 1983

work size 188x140x160cm



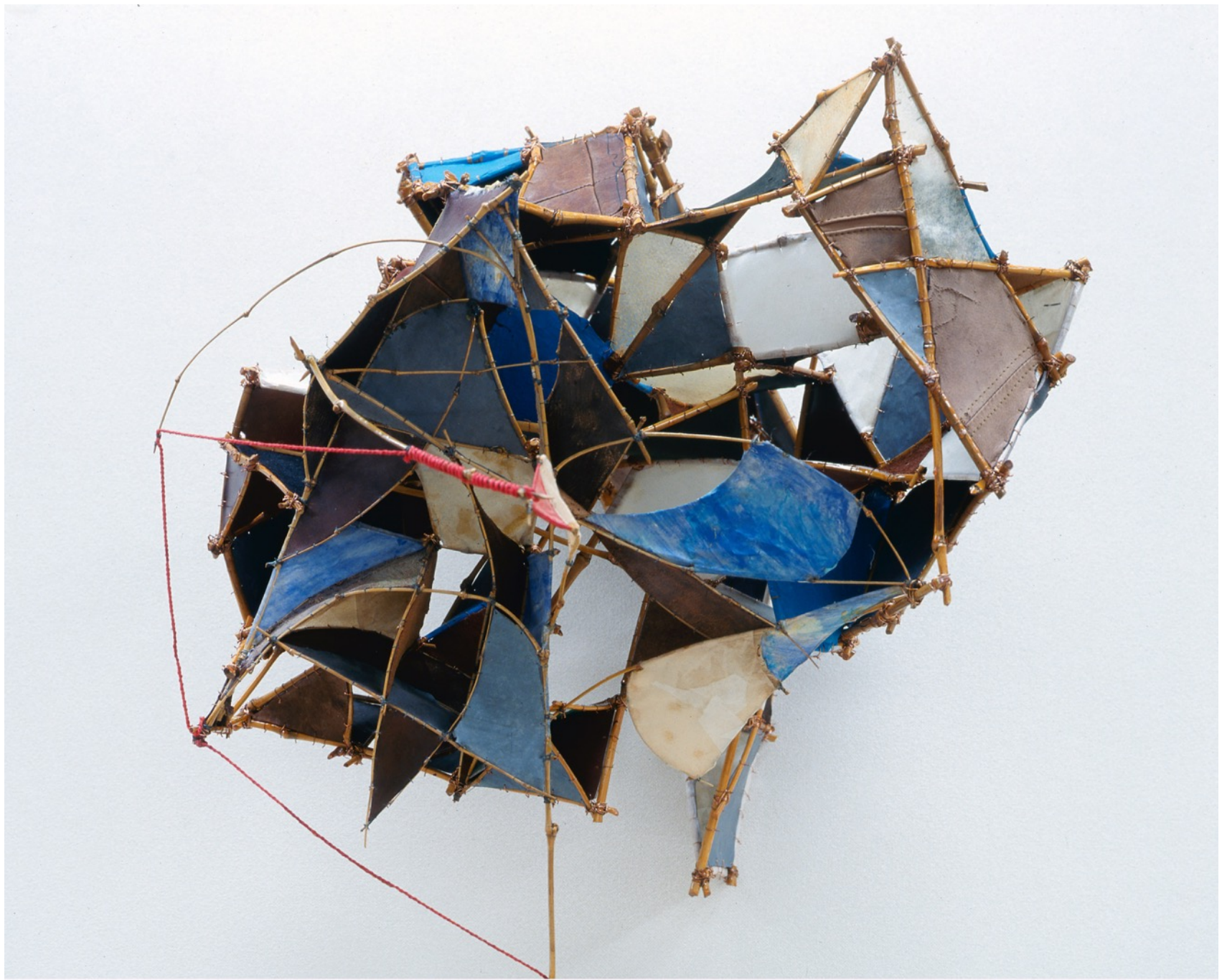
飽くことを知らない / Be Insatiable

鉄、真鍮、銅、鉛、木 / Iron, Brass, Copper, Lead, Wood / 1983 / work size 125x155x273cm



大声で笑い歌い、時には泣き / Now He Sing a Song and Laughs in a Loud Voice, Now He Cries

竹、木、銅、紙 / Bamboo, Wood, Copper, Paper / 1983 / work size 251x415x180cm



それぞれの体験が / Each Experience

竹、紙、鉛、糸 / Bamboo, Paper, Leather, Lead, Strings / 1991-94 / work size 60x51x52cm



慢性肝臓炎

Chronic Nephritis

竹、紙、銅線、アクリル絵具

Bamboo, Paper, Copper cable, Acrylic

Year 1992-1999

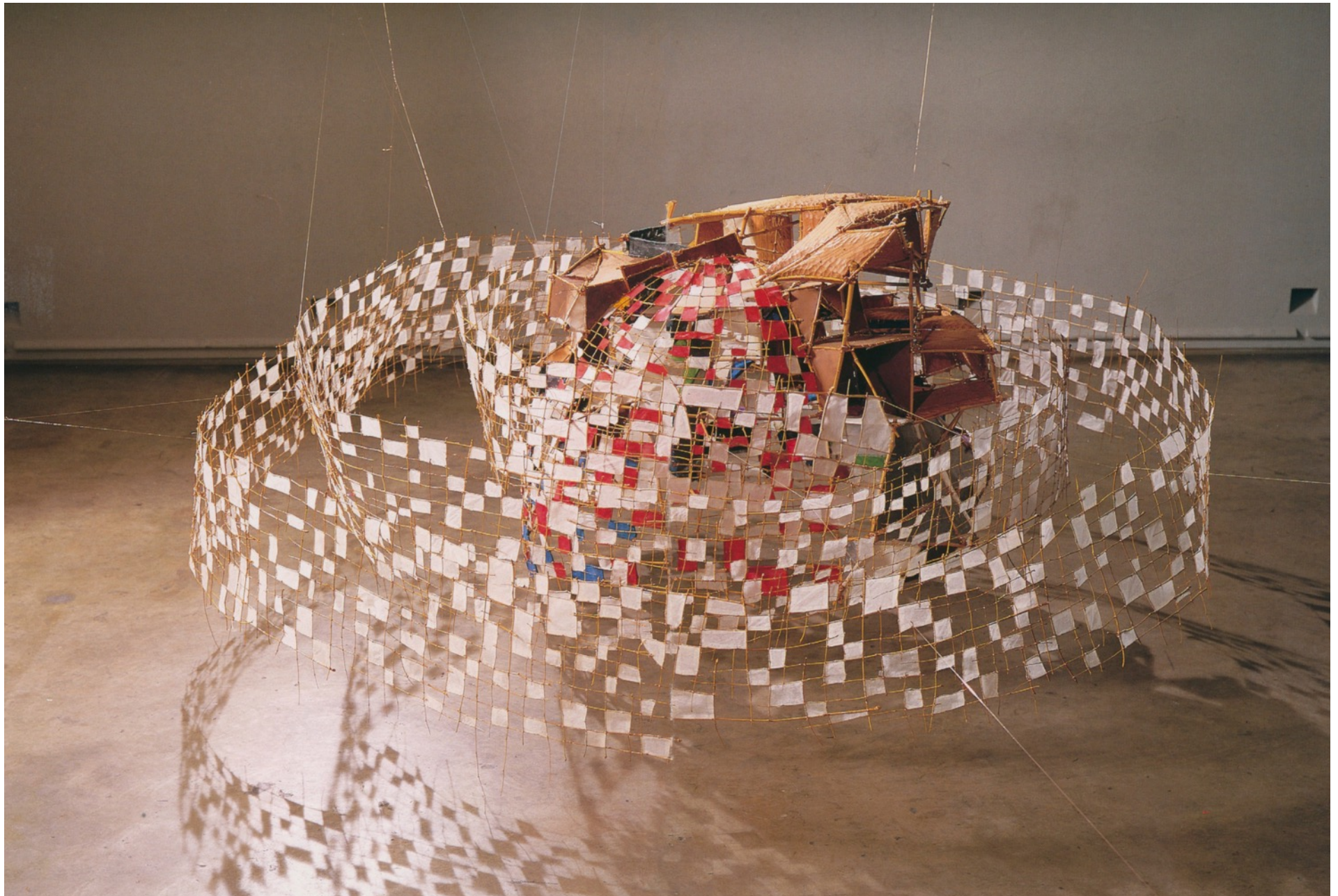
work size 108x115x48cm



いつもせめてこれぐらいは / This Much, at Least, at All Times...

竹、木、革、紙、銅 / Bamboo, Wood, Leather, Paper, Copper

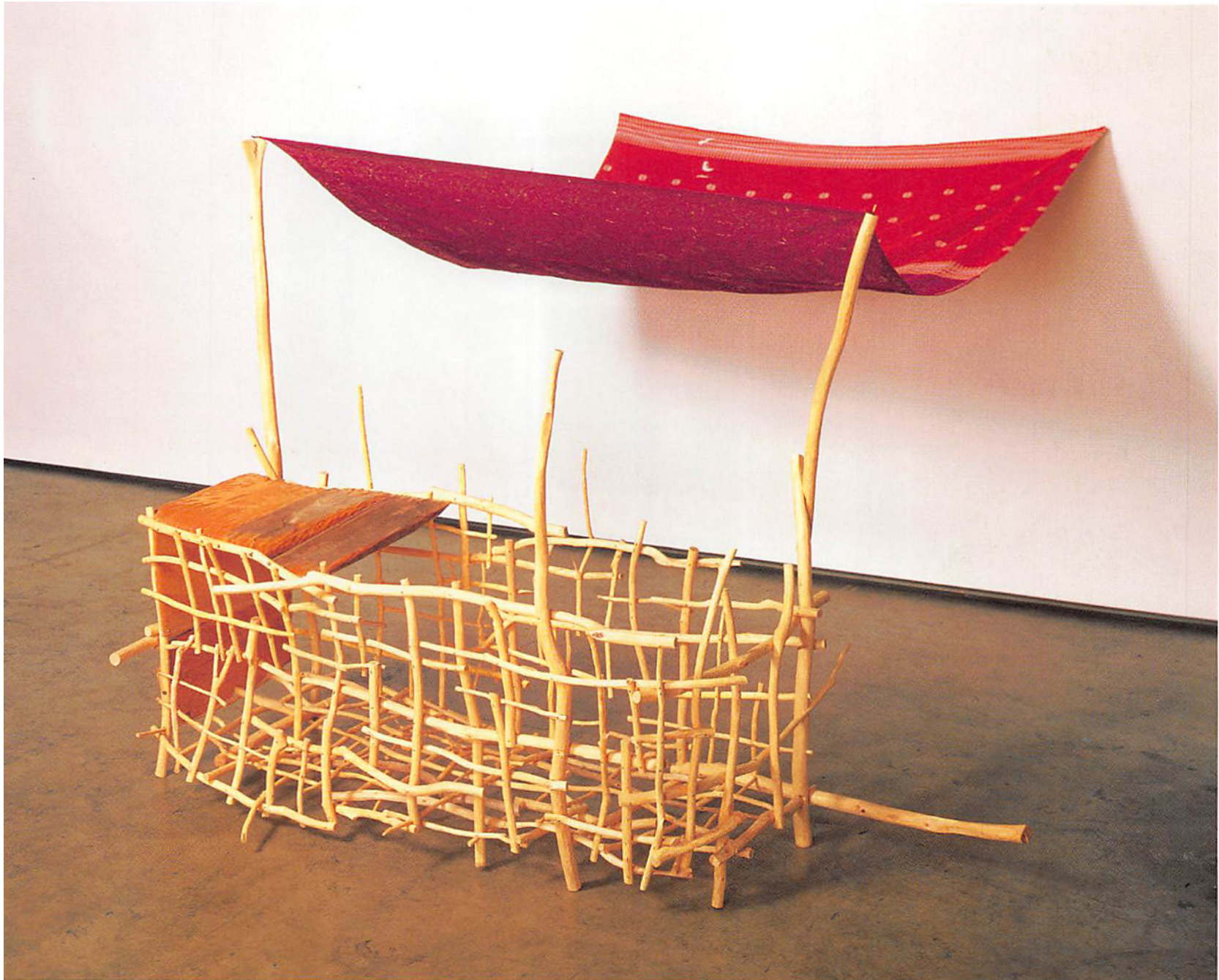
Year 1985, work size 230x360x112cm



宙腰で眺める / Watch in a Half-Sitting

竹、木、紙、革、鉛 / Bamboo, Wood, Paper, Leather, Lead

Year 1987 - 1989. work size 92x450x460cm



ききわけのいい顔 / A Docile Face

木、布 / Wood, Cloth / 1987 / work size 150x210x268cm



何かとてもこわいもの
Something Very Fearful

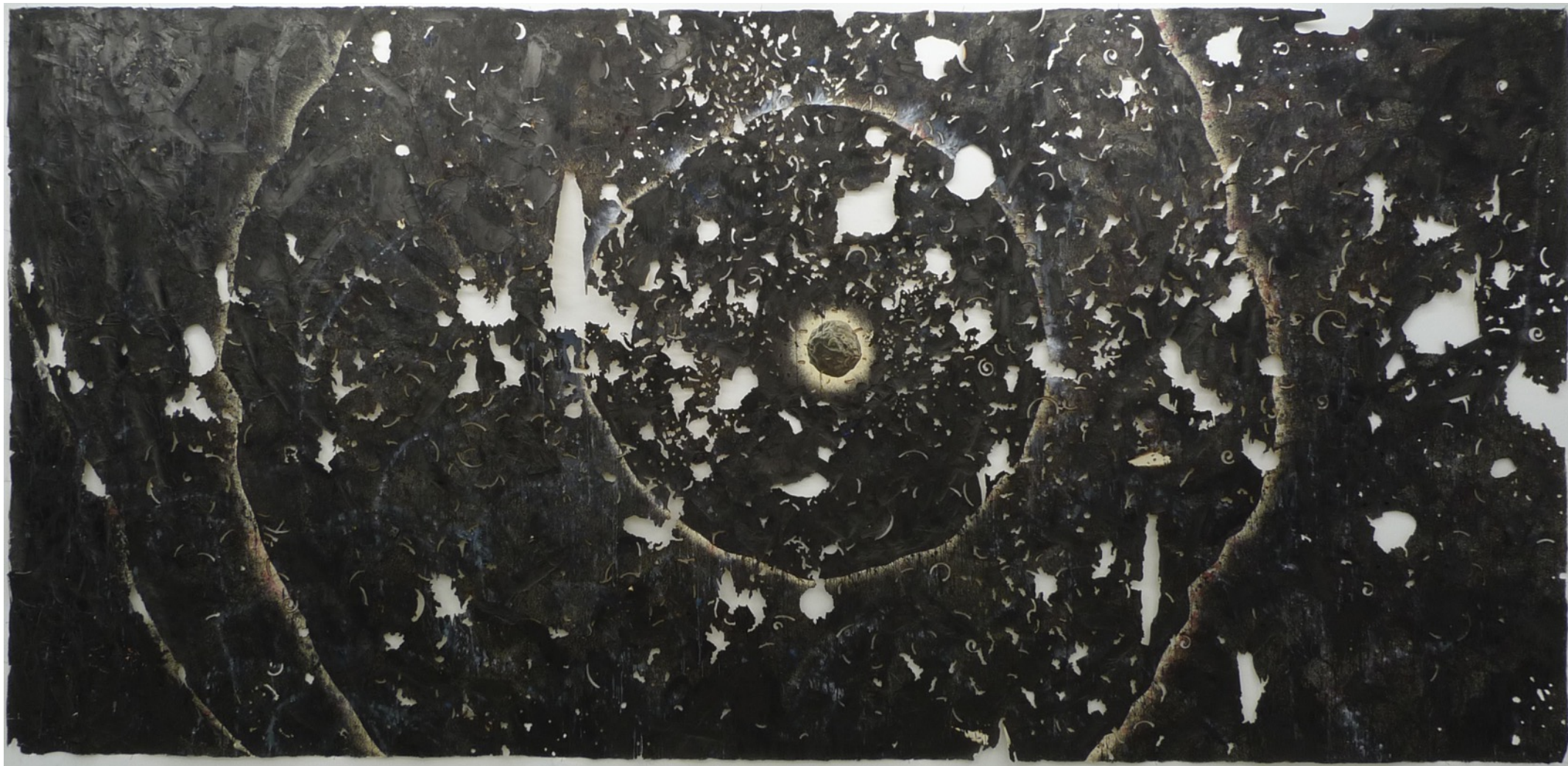
木、竹
Wood, Bamboo

Year 1987
work size 88x82x36cm



「それらは私の記憶にとどけと呼ばれた。」 / “There were summoned to reach my memory.”

竹、紙、銅、銅ワイヤー / Bamboo, Paper, Copper, Copper wire / 1991 / work size 340x450x310cm



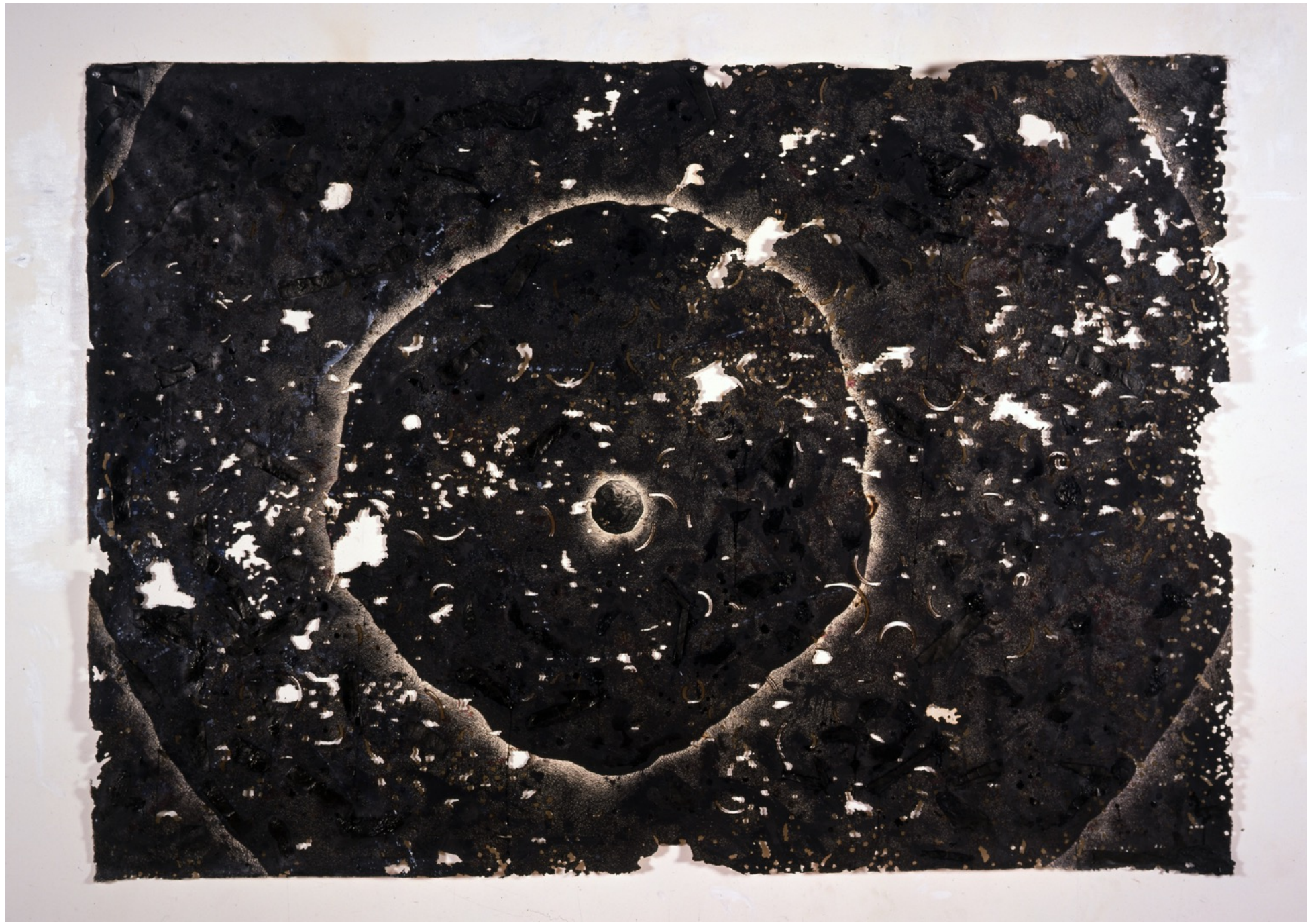
小さいと言い換えてもよいのではないか

In other words, we can say this "small"

Indian ink, Acrylic, Fire, Heat on Torinoko Japanese Paper, 212.5×442cm, 1989



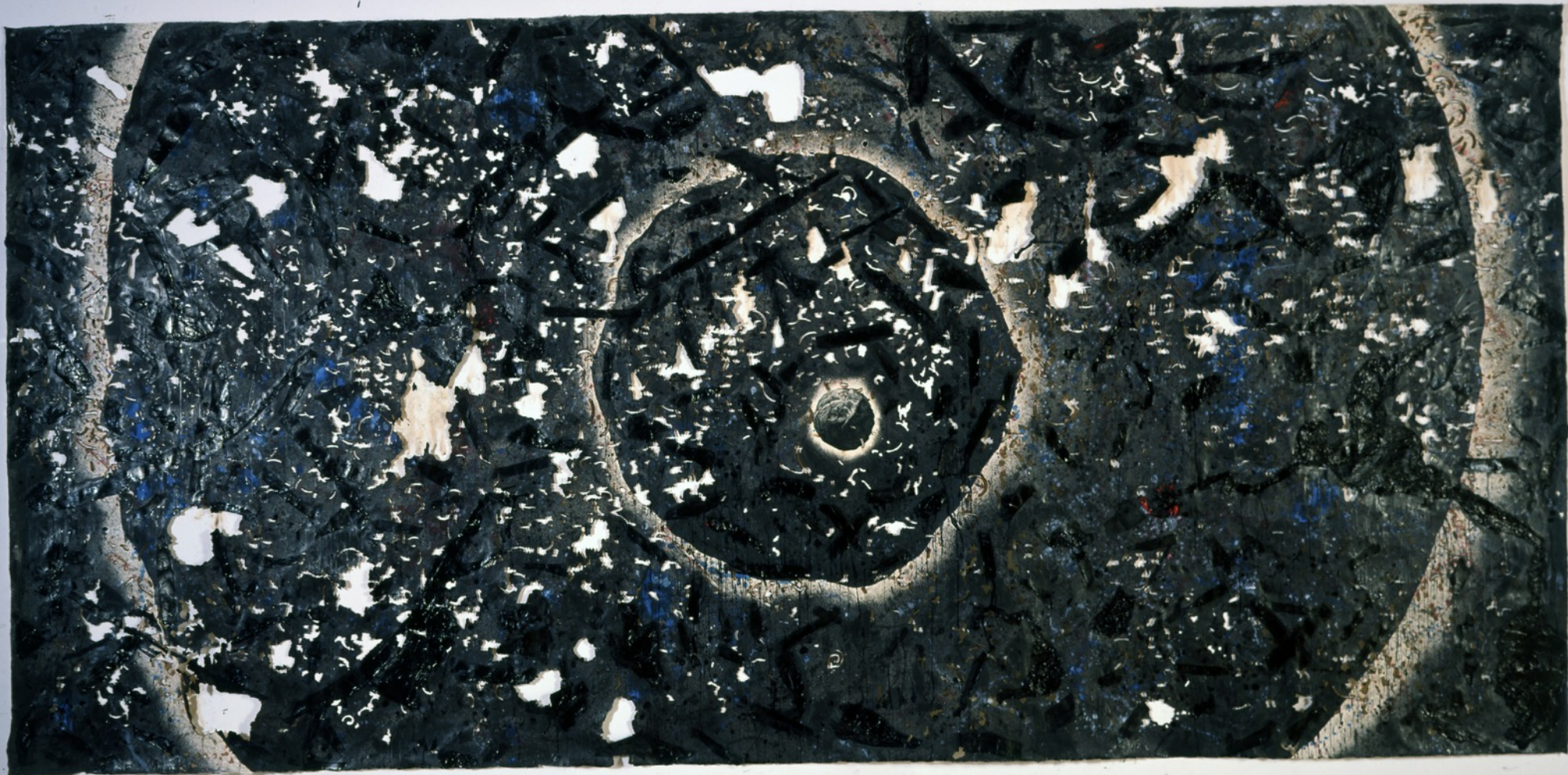
小さいと言い換えてもよいのではないか
In other words, we can say this "small" (Details)



生まれた時から目の前にあった。

It's been right front of me since the day I was born.

Indian ink, Acrylic, Fire, Heat on Torinoko Japanese paper, 152×213cm, 1990



すべてがあらわになっている

Everything is revealed

Indian ink, acrylic, fire, heat on Torinoko Japanese paper, 212.5×442cm, 1990



彼女は今しがた絶った。

She Has Just Left.

Indian ink, acrylic, fire, heat on Torinoko Japanese paper, 361×858cm, 1992



Installation view, 1992

「他文化との遭遇展」カッセル ユニバーサルシティ-K18 (ハン・ミュンデン、ドイツ)

“Begegnung Mit Den Anderenn”, Kassel University K18 (Hann Munden, Germany)



人は死ぬとどこへ行くのか
Where do we go after death?

Ink on Torinoko Japanese paper / 213×153cm / 2003



微笑から癩癩までの幅

The Distance from a Faint Smile to a Fit of Anger

Ink on Torinoko Japanese paper / work size 224×160cm / image size 212×151cm / 2014



あなたは死産児であった。

You Were a Stillborn Baby.

ink on Torinoko Japanese paper / work size 226 × 166 cm / image size 212 × 152 cm / 2013



冷え切った図

A Freezing Cold Painting

ink on Torinoko Japanese paper / work size 220 × 161 cm / image size 213 × 152 cm / 2014



ここは何故あるのか

What is the reason of the existence of this world?

ink on Torinoko Japanese paper / work size 226 × 160.5 cm / image size 212 × 152 cm / 2015



怒涛

Surge

ink on Torinoko Japanese paper / work size 226 × 160.5 cm / 2015-2017



私に歴史が突如としてやって来た

The history comes to me suddenly

ink on Torinoko Japanese paper / work size 223.5 × 161 cm / 2001



剥奪

Plunder

ink on Torinoko Japanese paper / work size 223.5 × 161 cm / 2004



支配

Domination

ink on Torinoko Japanese paper / work size 223.5 × 161 cm / 2004



死、死、死

Death, Death, Death

ink on Torinoko Japanese paper, 154×214cm, 2004 - 2007



図像の誕生

Birth of an Icon

ink on Torinoko Japanese paper, 153×214cm, 2007



歴史は死者がつくった。

History is written by the dead.

ink on Torinoko Japanese paper, 211×276cm, 2001-2010



Making process of "History is written by the dead."
2001-2010





完全無欠の廃棄

Absolute Destruction

ink on Torinoko Japanese paper / work size 220 × 161 cm / 2012



主題の喪失 3

Lost of Subject 3

鳥の子紙にインク

ink on Torinokoshi paper

Year 2010

work size 44.7 × 37 cm

Frame size 51.5 × 43.4 × 3.5 cm



缺乏

Deficiency

鳥の子紙にインク

ink on Torinokoshi paper

Year 2010

work size 43.8 × 34.1 cm

Frame size 50.2 × 40.4 × 3.5 cm



人権

Human rights

鳥の子紙にインク

ink on Torinokoshi paper

Year 2010

work size 54.2 × 40 cm

Frame size 60.8 × 46.4 × 3.5 cm



おお、と英雄は語り始めた
Oh, the Hero Speaks

鳥の子紙にインク

ink on Torinokoshi paper

Year 2012

work size 48.4 × 34.6 cm

Frame size 54.8 × 41.3 × 3.5 cm



死ななくて 生はならず
You cannot live without dying

鳥の子紙にインク
ink on Torinokoshi paper
Year 2012
work size 48.6 × 34.3 cm
Frame size 54.8 × 40.9 × 3.5 cm



Installation view at MEM, Tokyo, 2014



Installation view at MEM, Tokyo, 2014



Installation view, 2015

「北山善夫展 大声で笑い歌い、時には泣き」東近江市立八日市文化芸術会館 (滋賀)

"Yoshio Kitayama, Laughing and Singing Loudly, and Sometimes Crying", Yokaichi Arts and Cultural Center (Shiga)



Installation view, 2015

「北山善夫展 大声で笑い歌い、時には泣き」東近江市立八日市文化芸術会館 (滋賀)

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Installation view, 2015

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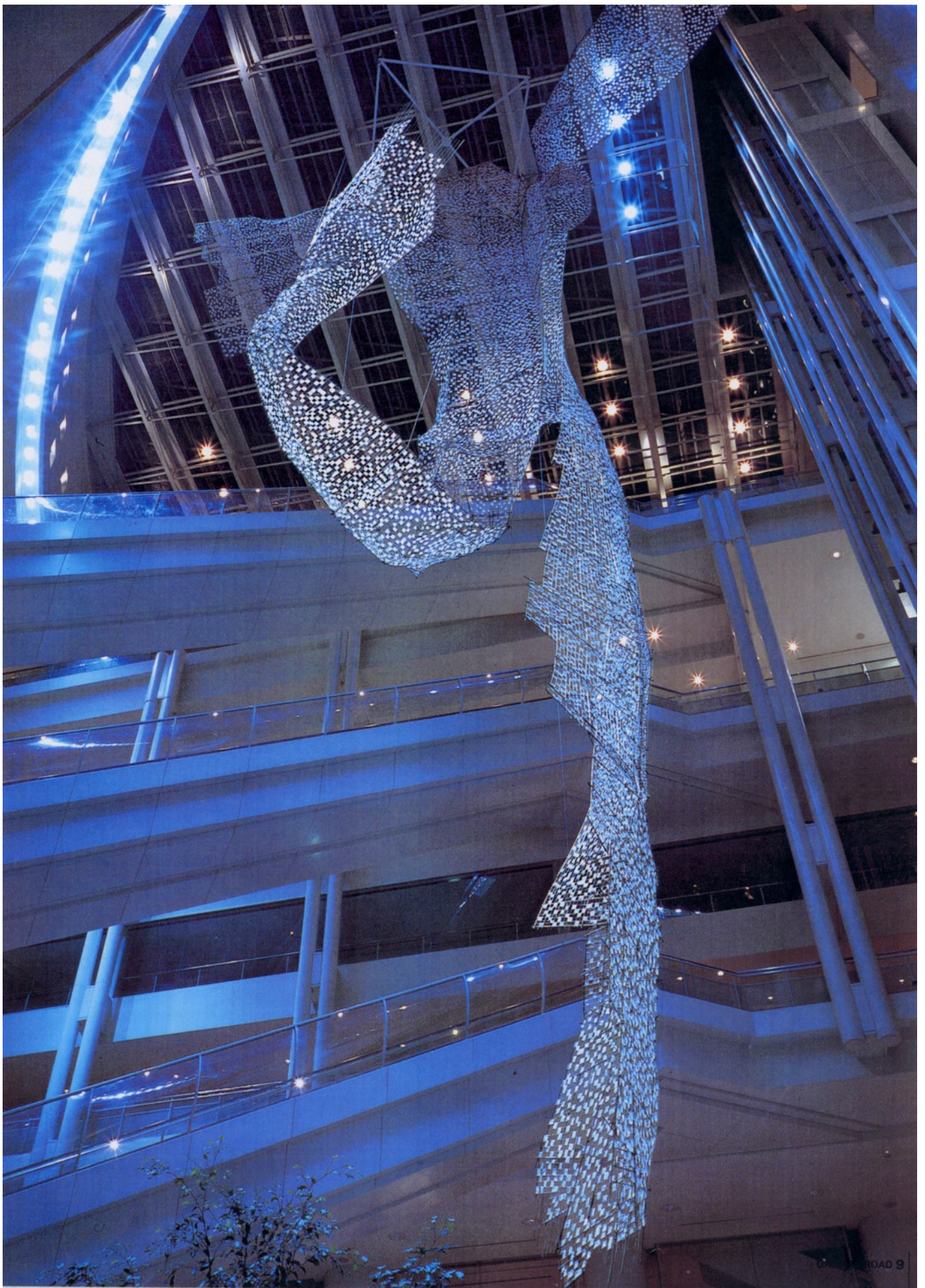
"Yoshio Kitayama, Laughing and Singing Loudly, and Sometimes Crying", Yokaichi Arts and Cultural Center (Shiga)



一つの始まりから膨大な時が刻まれました。

A Beginning Brought Enormous Time

bamboo, Japanese paper, copper, acrylic / 16×8.5×12m / weight 700kg
Santen Pharmaceutical Col., Ltd, Reserch laboratory, Nara, Japan / 1996



私。(あなた) / Me. (You)

Glass fiber rod, Glass paper, Copper wire / 35×16×14m / weight 750kg
Aichi Arts Center, Nagoya, Japan / 1992



人類 / Mankind

bamboo, Japanese paper / 15×12m
Park Hyatt Shanghai, Shanghai World Financial Center. 2008

From 'Point' to 'Something Yet Unknown'

Arata Tani (Art Critic)

It was in 1981 when I took notice of the artist Yoshio Kitayama, not so long ago, since after he gained reputation in the Kinki District. Tracing back his biography, the year he first held exhibitions by himself and with others was 1979. In fact, as mentioned later, when he began to create works was ten years before then.

Those in the earlier days around 1970 were indeed interesting, yet, they were never commented on publicly. Thus, the 1970's was the period when he was scarcely known.

The one-man exhibition in 1979 was held at the former Utsubo Gallery, Osaka, where he did one-man exhibitions every year until 1982. While, the principal group exhibition he participated in was The Kyoto Independent Exhibition to which he submitted works from 1979 to 1981. It is possible to mention that he gradually became to attract public attention through these exhibitions. The one-man exhibition held at Gallery 16, Kyoto, in 1981, practically created a sensation, and since after then, he began to be popular in the Kanto District too.

In those days, I was nominated as the commissioner for The Japanese Pavilion in The 40th Biennale Venezia, and was entering the time to select artists for the exhibition. On that occasion, I gladly accepted the timely offer to meet Kitayama at his atelier at Nagaokakyo, Kyoto, and became acquainted with him and his works from the early period. I still remember the day when I went to his house by his car viewing bamboo thickets on the left of the road. He seemed as if he was feeling a slight concern about his positive artistic attitude backed up with his strong will.

Kitayama gave me a vivid impression that he was so different from other numerous artists. In those days, the Japanese art scene was just about to enter the age of new wave, when works showing a trend toward the neo-expressionism appeared.

In this sense, generally speaking, his works were never irrelevant to the situation of the age, yet, he did not put into words common ideas of the trend. Also, I remember that he never talked much about new schools, styles, nor artists. What he concerned was not the trend but his original expression. Consequently, it was extremely the essential kind, that inquiring into a sort of stage before the so-called expression was achieved. At his atelier, there were many difficult books, for example those of philosophy. Perhaps, his point of view aiming at an essential stage was based upon such readings. In addition, it is imagined that because he assumed an attitude to have doubts about and to escape from academic artistic education, creative language was not the principal axis of his communication. The difference of types between him and the others could be recognized from these points which should be considered as no defects but distinctive features of his expression.

Another disparity of artistic origins that made Kitayama contrast to other artists was that he

longly earned a living by dyeing work of *Yuzen* prints until he could establish himself as an artist. Indeed, coloring on cloths and papers laying stress on permeability of paints let us remind *Yuzen* prints, while, simply speaking, fantastic colors of his works were suggestive of his deep experience in traditional crafts.

Of course, it is apparent from his interest in contemporary art for achieving his original expression, which evoked from his early years while being engaged in such a job, that he always was dissatisfied with mere craftsmanship. However it was true, he could not be independent of tradition. When it is a deed not just to hand down something but 'to destruct' attitudinally and conceptually its basis, tradition acquires the power to survive. It is presumed that he began to create artworks as substitutions, since he was unable to find such a tradition in the world he worked. Eventually, he could not but challenge 'the true deed' instead of that substitutional.

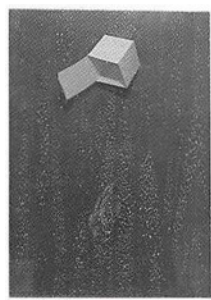
'The Falling Stone' and 'The Floating Space': Kitayama started to present works in 1969. Unfortunately, they are not included in this exhibition, yet, in that which will be held at The Prefectural Center of Contemporary Art, Osaka, in early next year, those of the earliest period and the three-dimensional ones created before 1972 shall be shown to public. They were never commented on, and were secretly kept at his atelier for a long time. I had a chance to see a part of them, and straightforwardly thought that they were interesting. Therefore, I advised him to have an opportunity to retrospect those early. Dates when they were created are clarified, while, their titles are unknown. Hence, let me describe them briefly by giving them numbers.

* No.1 (1969);

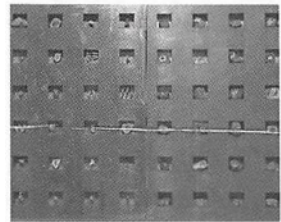
Upon a flat copper plate as smooth as mirror, a small stone is depicted with acrylic paints. The stone seems as if it is floating upon the mirrorlike surface. At first, Kitayama tried to find a certain kind of stone at quarries, although, it ended in vain, and painted the one selected randomly. Despite of its representation applying the expression of two-dimensional illusion, what he wished to paint was 'the eternally falling image.'

* No.2 (1970);

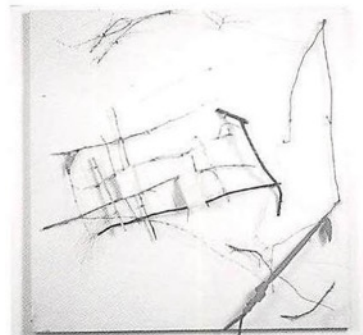
Following the concept of "No.1," this work consists of real stones and copper plates. Upon the mirrorlike surface are dents in two rows, which are divided into boxes by smaller copper plates. In the boxes are arranged real stones so that they may break the dividing plates. It also assumed the image of 'falling stone,' while, what Kitayama aimed at was the concept of 'the locus of continually changing time.'



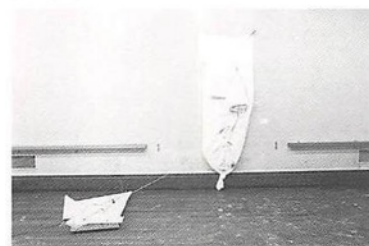
No.1 (1969年)



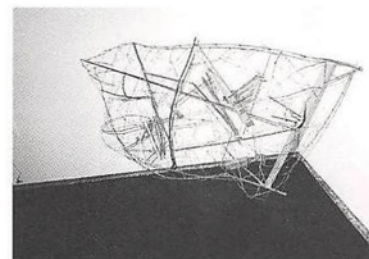
No.4 (1972年)



出所 (1979年)



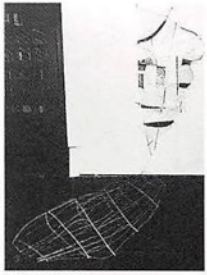
よみひとしらす (1980年)



ひらがな (1980年)

* No.3 (1971);

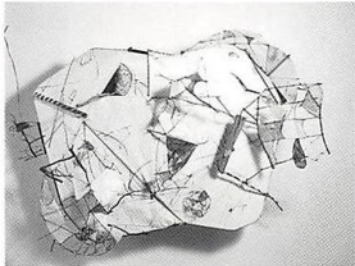
As for this work, tens of boxes are orderly attached to the surface of a large copper plate as same as those of “No.1” and “No.2.” Most of the boxes are indented, on the other hand, others are projected. In each of them, a stone is fixed, of which some are breaking them. In this case, stones became the media, and yielded the related ideas ‘to be involved’ and ‘to stick out.’ Moreover, because the indented boxes hold ‘positive (visible)’ stones and those projected embrace ‘negative (hidden)’ ones, images visually at the same time significantly interrelate.



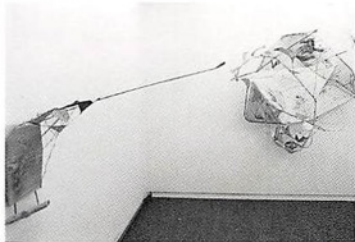
あるいは (1980年)

* No.4 (1972);

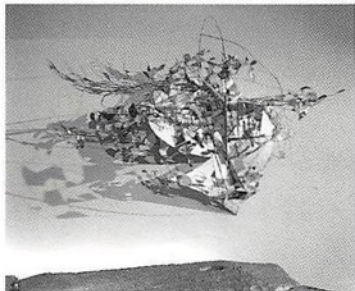
Hereupon, the mirrorlike copper plate is doubled. Likewise “No.3,” there are orderly arranged boxes upon them. They are all indented, in which are small stones and objects that seem pieces of stones. With careful observation, it is noticed that some stones are collaged together, while, images of them are depicted by points with pencil. These are all esquisses of various images of the motif ‘stone.’ Simply saying, the different methods are recognition of the relation between the two-dimensional representation (objects expressed by points) and the real existence (stones). If we direct our attention to the point that Kitayama collaged real stones, the methods may be considered as his intention to seek for an absolute relation (accordance) between the representation (drawn points) and the object. Inside the closed space of mirrorlike copper plates, ‘the two-dimensional representation’ and ‘the real existence,’ and ‘the representation’ and ‘the object,’ confront each other, and are isolated from the external world. The situation may be compared to a thick book, for instance a dictionary, of which inside is scooped out to hide a treasure, that tells a story beyond our imagination.



匂 (1979-80年)



あらわでないものから、あらわなるものへ (1981年)



高い見くせない (1982年)

In an extreme sense, Kitayama’s concept was possibly condensed in these earliest four works. Those that came to public notice since after the 1970’s were obviously different from the experimental ones in the early days, still, the sign of his concept could be found in the latter.

“No.1” was the first work in which Kitayama tried to express ‘the floating sense’ by two-dimensional images. “No.2” represented the consciously noticed continually changing time, and his intentional avoidance of reducing representation from a fixed viewpoint. From it was developed those later composed of multiplying elements which transcended the time. “No.3” was never independent of phenomenology and the issue of project/indent (positive/negative, or figure/subject) of the late postmodern age. Nevertheless, he did not handle the very issue in the light of artistic style



複雑なる型き果点 (1988年)

but replaced it in the category of semantics, in order to let the relations entangle. From this point, it is definite that he stood outside the academic artistic education. Consequently, “No.4” was ‘the infinite quest’ united with the danger to fall into the impossibility of expression, yet, he was already trying to move his viewpoint to the outside of the work. Thus, as if a story was reduced to the real world when closing a book, the infinite quest was objectified, in other words, was set outside. Indeed, an interesting idea was inquired in this period.

Simple Line And The Birth of Three-dimensional Surface By ‘Mitate (Supposition)’: Besides the aforesaid four works and those of the rapidly progressed expression in the late 1970’s, there was nothing to make special mention of Kitayama’s career in the 1970’s. The only notable activities were presentations in group exhibitions, concours held in Kyoto, and The Kyoto Independent Exhibition. Just as it was an age when aimless experiments were practiced, he himself was also involved in such a trend.

In those days, Kitayama was facing the fundamentals of representation. According to him, “...I started to break the border of conventional art, and to draw simple line...”⁽¹⁾ From the beginning, he was a talented artisan. Therefore, as he drew lines and painted colors, he could not but be free from craftsmanship. While, however he worked in the daytime in the splendid world of *Yuzen* prints full of colors and patterns, he spent his leisure in contemporary art, since he was being skeptical about his life as a craftsman.

‘Simple line’ is easy to mention but difficult to practice. In addition, artistic education and experience get in the way when artists try to draw it. The trend toward ‘surface’ of the post-illusionism in the 1970’s yielded simple line that restrained the artists’ self-expression, at the same time, it was the evidence of representation and the style consisted of such numberless lines.

Kitayama even had doubts about experiential rules of the trend. That is, he sought for the origin of representation from the most essential viewpoint. For this reason, it was no accident that he was strongly interested in pure lines of paintings by children, and challenged to deny the whole of his lines based upon experience. Such a deed was his counterattack against not the post-illusionism but, more to say, ‘the pre-illusionism.’ However it was never a new method, as a result, his search touched the point which was lost in the situation of the age. Just as *graffiti* of Cy Twombly rapidly became worthy of notice in the neo-expressionism, it is probable, that Kitayama’s expression was also given a space to fit in the situation in the light

irrelevant to his own will.

At first, lines that seemed to be intentionally apart from experience and technical achievement were drawn upon veneer boards and those covered with paper. On the assumption that the very kind of lines were attained, there are noticed Kitayama's unique creative ideas when we consider why he next worked on three-dimensional surfaces. To be concrete, as he handled lines, he conceived a world which transcended them. It is a matter of course that lines are creative elements, nevertheless, he discovered something more, 'an organic movement,' in them. "... lines fly around, disappear in the space far away, and serenely drift lengthwise and breadthwise, and to the front. I also experimented to express their soft and strong images..."⁽²⁾

When Kitayama drew lines in neutral space so that their existence was represented, he called forth a deep artistic sense. Yet, how much they were embraced by the kind of sense, their representation (feature) reflected on his imagination was never transmitted to the viewers as they were. This dilemma presumably dominated his works for a while in the 1970's. The earliest ones created around 1970 kept silent of the dilemma. In a sense, they were even conceptual.

In order to break the dilemma, Kitayama made 'a peculiar turn.' That is, he applied the idea of '*mitate* (supposition)', which had been the traditional, and the conceptual mediacy in the Japanese art history. Continuously after the aforesaid words, he referred to as follows. "... in my mind, I developed various images from doodlelike lines, and supposed them as those depicting substantial things. Hereupon, they became lines of iron, wood, and bamboo..."⁽³⁾ This was the birth of three-dimensional surfaces from such doodlelike lines.

Sometimes, images born from the idea of '*mitate* (supposition)' acquired reality which overwhelmed that of the supposed sources, and extended interpretations of them. In addition to *Ukiyoe* prints, in the world of Haiku (seventeen-syllabled poem), there is an excellent example of '*mitate* (supposition)' namely *tsukeai*, the use of a series of words that breaks construction of meaning of those preceding. If he unconsciously had a notion of the very idea, there was a clear distinction between him and other artists of the neo-expressionism. Richness of words used in titles of works, and 'expression of place (installation),' as mentioned later, seen in a certain piece or plural works, may prove that he was indeed independent of the general trend, and was essentially so.

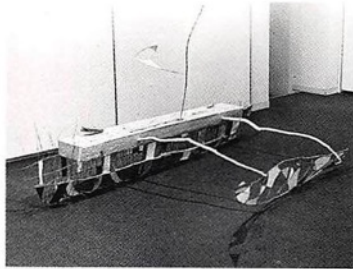
For certain, "source" (1979), the earliest among the installational works, clarified his origin. Lines with many spaces among them, which at a glance represented something, were never the kind that strongly appealed their existence. They attract our eyes to accents in the space. What constructed upon the accents without being afraid of deviating from them, seemingly tracing them, were substantial lines (of wood, bamboo, iron, and etc.). They were all 'found objects' collected near Kitayama's atelier. Moreover, it is considered that 'shadow lines' projected by lighting them were intended. In "From The Other Side and This Side" (1979), the linearly composed lines were more enhanced their substantial expression by giving them complicated elements, such as curves, breaks, and crosses. Thus, a rich flying taste positively lacking unification was noticed in it.

Although, in these works were strongly felt the impression that they were three-dimensional surfaces made upon those two-dimensional. They were maintaining the square form. While, in "It Is Not Known Who Composed" (1980), the very form was deconstructed. Also, it was seen the shift from the wall to the floor. In the installation of cloths hung on the wall was yet left the square form, on the other hand, the lower part was tied and laced. Hence, the two-dimensionality of cloth and its substantial feature that it could be tied/laced were balanced, and as if a part of it sprouted and grown, the three-dimensional surface hung on the wall was connected to the object on the floor. Because the two were firmly tied with a line, it was obvious that the object derived from the wall. In this sense, lines proved that the former on the floor was the result of the latter on the wall.

Still, since the work was covered with cloth and paper, it rather seemed that the space was filled. However the softness of materials was noticed, it was a work somewhat objective. While, regarding "A Hiragana (The Japanese Syllabary)" (1980) installed on the corner of the wall and the floor, it was a sculpture more void yet constructive. Here, all elements which dominated the style of painting were abandoned, and linear frames of wood, bamboo, and iron, were applied. Of course, to be exact, two-dimensional elements of paper and vinyl were used. It was *signe* at the same time *trauma* (a wound that eternally remains) of its origin, the painting. That is, its two-dimensional elements were limited to the utmost, and were situated outside its construction.

"Perhaps" (1980) was 'perhaps (the other side)' of "It Is Not Known Who Composed." It relied upon the relations between the three-dimensional surface on the wall and the object

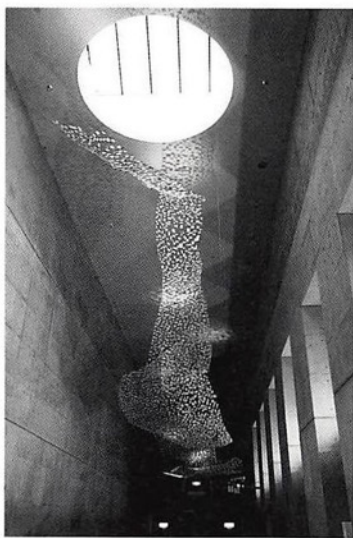
on the floor, and their connection. The former was made of not cloth but paper, and was painted in spots. It was a sculpture composed only of frames, as same as “A Hiragana (The Japanese Syllabary).” The work is ‘substitution’ of “Anonymous,” in which were partly ‘replaced’ elements of “A Hiragana (The Japanese Syllabary),” and ‘suggested’ Kitayama’s later development of colorful spots. His works were all proliferous, and were linked in a series so that the previous ones could be ‘the sources of *mitate* (supposition).’



君の知ったこっちゃない (1960年)



まずどう始めたらよいのだろう (1983年)



その時から始まった (1990年)

“A Phrase” (1979-1980) was the most superior among the earliest works in the period of three-dimensional surfaces. The deconstruction of square form was already practiced until then, yet, works were based on characteristics of materials, and the method of substitution and replacement were rather conceptual, on the other hand, in “A Phrase,” the reformed frames (spatially extensive and expanded) and the constructed substantial elements were beautifully in harmony. The effects of lines of *grafitti* and colors of substantial lines and surfaces were wonderful too. They were arranged to be complicately interrelated, with an intention to break the border between the support and the constructed.

The viewers will never overlook the slender substantial lines on the left, and ‘colorfully spotted surface developed upon the constructive frame’ on the both sides. Indeed, they were ‘phrases’ of the work, which were situated as the solid substantial construction, while, they suggested themselves as infinite space, ‘terminals floating in the linguistic sea’ in a semantic sense. Simply saying, they could be regarded as independent sprouts of amebas signifying the birth of a new life of the next generation. Thus, it is possible to accept the work as not the objective existence but ‘a phenomenological form involving vanity.’

As Kitayama reached this stage, he became to present extensive space in his works. Even in those small, there was seen his viewpoint to express infinite space in them. Examples of small works were “Latent Things Put Into An Appearance” (1981) and “It Appears To Change Without Cessation” (1981). While the former was the independent sprouts of amebas still recognized as trauma of painting (a board painted on its surface), for certain, the latter was the representation of the constructed elements, in which the support already disappeared. Most of the small series were freely installed, regardless of the height of walls, as if denying conventional presentation of works. Yet, they were never arranged at random, and no other work took more account of the method installation than these. The whole space was the issue despite of their small size, in other words, they played the role

of ‘phrases (verses)’ in the entire space, being related to each other. Those of larger sizes are apt to be concerned, but we must take notice that his true value is apparently expressed in such smaller ones.

The Multiplying Floating Works and “I (i.e. You)”:

With aforementioned as principal structure, thereafter, Kitayama’s works began to develop in rich variety. Likewise those abovesaid, generally, they became huge, and so, required larger exhibiting spaces. “Things As It Should Be” (1981), “Performance” (1981), “Let’s Make Culture” (1982), and the grand work presented in Biennale Venezia “Beyond Description” (1982), were those of huge scale freely extended from the wall to the floor and in the space. As their frames were enlarged, colors were expressed diversely by expressionate dynamic touch. While, it must be noted that he still left elaborately made surfaces in some works, such as “Performance,” regardless of their hugeness. The wood frame of this work was carved to give accents here and there. To adhere to and to show details which seemed to be unnecessary for those large were apparently his characteristics. Of course, there were some, for instance “Minuteness And Solid Black Spot” (1988), that did not assume such traces. As for him who abandoned organic conditions, it was the special kind that had to do with pure painting, quite different from three-dimensional works created since after then. Excluding these recent examples, those typical in which remained traces of his handwork originated in the intentionally carved rectangular timbers of “It Is None Of Your Business” (1980) composed of boatlike form installed on the floor.

The place Kitayama chose to develop his works after being freed from the wall and experimented on the floor was the ceiling. “Well, How Should I Start To Do It?” (1983, hung from the ceiling of the facade of Sogetsu Kaikan) was the first among such works, of which longest part measured 18.5m. Due to parts of white paper and spotted pattern, its appearance was simple compared to those three-dimensional worked on until then, while, it was more open and seemed to be light. In a sense, its construction was so natural as if metaphorizing the move of the air.

By hanging works from the ceiling, Kitayama grew familiar with handling the space in larger scale, and began to present many three-dimensional works of floating taste as if swaying to the wind. “Someone Fading Away” (1983) and “The Word In Touch” (1986) were the typical.

Thereafter, he developed a series of works, such as "What Are You Reading?" (1987, exhibited at Shufunotomosha Bldg., Tokyo) and "It Begun Since After Then" (1990, exhibited at Asics Institute of Human Engineering). As for "Me (i.e. You)" (1992), he strengthened the structure with glass rods and glass papers, owing to its hugeness.

In parallel with these installations of large space, Kitayama sought for 'the core.' In a creative sense, his inquiry was aimed at 'the core and its derivation.' Such a viewpoint was noticed in three-dimensional works consisted of small pieces of copper and lead, "Watch In A Half-sitting" (1987-1989) of which outer parts made of multiplying elements, and the central parts (the core) of "They Were Called 'Reach To My Memories'" (1991, exhibited at The India Triennale). The same was true in those of larger size, for instance "How About A Candy?" (1987).

The examples of 'creations of the core' may be considered as Kitayama's expression of sense of uneasiness about his artistic achievements, moreover, it is possible to regard them as representation of his struggle to overcome the essential issue that overwhelms creation. The shift from painting to three-dimensional works in the late 1970's was obviously an unique development of style compared to that general, yet, supposing that it was the progress made within the field of art, his second main point in the latter half of the 1980's was the inquiry into 'I myself (the existence of an artist).' That is, it was to question the existence of 'I who have been representing (the artist),' and ultimately, 'who I am.' As he sought for what was called 'I myself,' consequently, he attained the paradoxical stage of 'I myself as the whole of others.' The aforementioned "I (i.e. You)" is a grand work in which was expressed 'I myself' at the same time the theme 'I myself as a created thing' (4) with reason. Figuratively speaking, it was the evolution from autonomy to heteronomy in the world of *zen*. As he reached such a stage, he again secured 'the pure viewpoint/spirit,' in order to directly appeal to the contemporary world by assimilating a range of environmental and historical/memorable human elements. In his wonderful essay "The Urban Wind Is The People," (5) it is described the new stage he recently attained.

The work presented in this exhibition, that possibly commemorates Kitayama's fresh mental attitude, is "To Whom I Cannot Name Yet" (1993), as large as 325cm in height and 960/560cm in width. With the exception of partly used lead plates, it is principally composed of raw pig hide. For certain, the visual effect of this translucent material may give us a new vivid impression.

Of course, what is most important about the work is that we can enter inside it just as returning into the womb. While, it may be considered as 'the expanded core.' In the past, 'the core' which floated in paintings full of empty spaces was expressed as condensation to the limit, or explosion, the reactionary image against it.

If we retrospect Kitayama's works, it is possible to find the origin of 'core' in 'point' found in those earliest, which, thereafter, was developed into substantial existence, and turned into the image of core/rock/star in the late 1980's. Eventually, it was expressed in the recent work "She Has Left For Her Way Just Before" (1992, exhibited in "Encountering The Others" held at Kassel) as many holes in the whole space. Here, we enter inside the image of which motif is the core (the point). Comparing the work with the earlier three-dimensional ones, it is assumably said that if those before and "Always Completely Amazed" (another large work presented at Kassel) were the search for multiplying irregular tubelike forms, "She Has Left For Her Way Just Before" was that for the inside of revolving tubes. Hence, his *mitate* (supposition) was topologically evolved from the outside to the inside.

The fact that "I (i.e. You)" is of human form, and in Kitayama's recent works, such as "The Passage Of All Things Is Not Excuse" (1992) and "Possibly" (1992), are noticed those of parts of human body, perhaps, is related to his deeds to break the shell of represented mere 'I myself,' and again to go in the quest of a greater issue, that is, human existence, in the ocean of otherness. This is associated with the viewpoint that 'the last nature is mankind (human consciousness/body).' (6) It is never imagined that to assume human figure as the motif is directly related to the issue of 'nature' namely consciousness/body, yet, at least, he apparently is seeking for the theme that transcends the field of art, or the repetition of various styles.

(English Translation by Yuko Hashimoto, Curator)

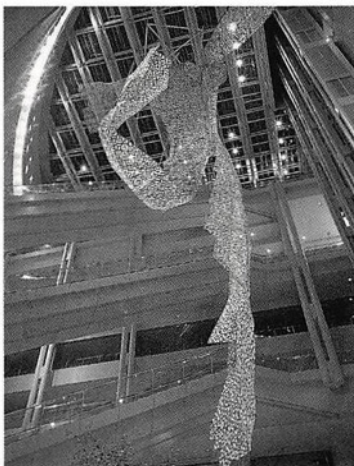
Notes:

(1)-(4) extracted from "The Present Stage of Public Art," reported in "TALK FORUM; PART II,"

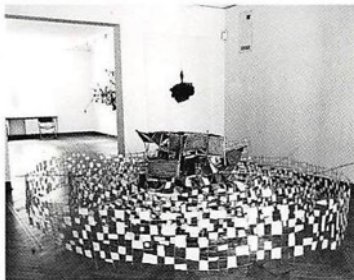
1993, Aichi Art Center

(5) "GALLERY ROAD," 1993, Yokohama Portside Urban Planning Conference

(6) "The Present Stage of Public Art," op. ci



「私」 (1992年)



「目で眺める」 (1987-89年)

Yoshio Kitayama

- 1948 Born in Shiga, Japan
- 1983 Awarded Gold Medal Prize, "The 2nd Asian Art Biennale Bangladesh"
- 1985 Received an International Visitors Program grant from USIS (The Department of State, USA)
- 1987 Received Gran Prix, Club Med First Asian Arts Festival, Club Méditerranée, Bali
- 1992 Received Encouragement Award for Promising Artist by the TAKASHIMAYA Cultural Foundation
- Awarded Japan Arts Grand Prix by the Shincho Foundation
- Received Shiga Prefectural Encouragement Award
- 1999 Awarded Tokyo Station Gallery Prize, "Prospect of Contemporary Japanese Painting"
- 2011 Received Kyoto Prefecture Cultural Contribution Award

Lives and works in Kameoka, Kyoto, Japan

Solo Exhibitions

- 1979 "Yoshio Kitayama" Utsubo Gallery (Osaka) [also '80, '81, '82]
- "Yoshio Kitayama" Gallery Iteza (Kyoto) [also '80]
- 1981 "Yoshio Kitayama" Galerie 16 (Kyoto) [also '83, '86]
- 1982 Muramatsu gallery (Tokyo) [also '84, '87, '90]
- 1983 "Yoshio Kitayama" Sogetsu Gallery (Tokyo)
- "Yoshio Kitayama" Geneva Municipal Artists Space (Geneva, Switzerland)
- 1984 "Yoshio Kitayama" Gallery UEDA (Tokyo) [also '85, '87]
- "Yoshio Kitayama" Ten Gallery (Fukuoka)
- 1988 "Yoshio Kitayama" Henri Gallery (Washington D.C., USA)
- "Yoshio Kitayama" Galerie pes Leusden (Berlin, Germany)
- 1989 "Yoshio Kitayama" Galeery Kasahara (Osaka) [also '91]
- "Yoshio Kitayama" Kunsthall Brandts klaedefabrik (Odense, Denmark)
- 1990 "Yoshio Kitayama" Gallery Ueda SC (Tokyo)
- 1993 "Contemporary Artists' Series: Yoshio Kitayama", Kanagawa Prefectural Gallery
- 1994 "Today's Artist No.27, Yoshio Kitayama" Osaka Contemporary Art Center (Osaka)
- 1997 "Yoshio Kitayama –The Birth of Picture–", INAX gallery (Tokyo)

- 1999 "Zu Kaiga Yoshio Kitayama", Toyota Municipal Museum of Art (Aichi)
- 2000 "Flow-Birth-Death Yoshio Kitayama", Nagoya University of Art Gallery BE (Aichi)
- 2003 "At This School, Meirin", Kyoto Art Center
- "Yoshio Kitayama -eternal-", Outenin (Osaka)
- 2004 "Yoshio Kitayama, 'The Kotoage of Picture'", INAX gallery (Tokyo)
- 2007 "Yoshio Kitayama ICONOGRAPHY –HISTORY–", MEM (Osaka)
- 2010 "Yoshio Kitayama, New works" "Early works", MEM (Osaka)
- 2012 "Yoshio Kitayama, The picture of living / dying", MEM (Tokyo)
- 2013 "Yoshio Kitayama, Subject to Live", Mizunoki museum of Art, Kameoka (Kyoto)
- 2014 "Yoshio Kitayama, 'universe' works", MEM (Tokyo)
- 2015 "Yoshio Kitayama, Laughing and Singing Loudly, and Sometimes Crying", Yokaichi Arts and Cultural Center (Shiga)

Group Exhibitions

- 1979 "Kyoto Independent Exhibition", Kyoto Municipal Museum of Art [also '80, '81]
- "The 14th Contemporary Art Exhibition of Japan", Tokyo Municipal Museum of Art Kyoto Municipal Museum of Art
- 1980 "Drawing Exhibition", Kobe City Gallery (Hyogo)
- "International IMPACT ART Festival '80", Kyoto Municipal Museum of Art
- 1981 "Collage Exhibition", Gallery Petit-Formes (Osaka)
- "Kobe Contemporary Art Exhibition '81", Gallery Portico (Kobe)
- 1982 "40th La Biennale di Venezia" Japan Pavilion (Venice, Italy)
- "Carnegie International", Carnegie Institute (Pittsburgh, USA)
- "ART and/or CRAFT", MRO Hall (Kanazawa)
- "Wood and Paper Works '82", Gallery Ueda – Warehouse (Tokyo)
- "The 18th Artist Today '82 –November Steps", Yokohama Civic Art gallery (Kanagawa)
- "The 1st Contemporary Sculpture Exhibition", Takanawa Prince Hotel (Tokyo)
- 1983 "Contemporary Paper Work –Korea and Japan", National Museum of Contemporary Art (Seoul, Korea), Kyoto Municipal Museum of Art
- "Five Contemporary Japanese Artists" Kunsthalle (Dusseldorf, West Germany)
- "Un Regard sur l'Art Japonais d'Aujourd'hui, Musée d'Art et d'Historie (Geneva, Switzerland)
- "A panorama of Contemporary Art in Japan –Sculpture–", The Museum of Modern Art, Toyama

	"Art Now", Isetan Museum of Art (Tokyo)		"Art for Touching", Yurakucho Art Forum (Tokyo)
	"Osaka Contemporary Art Fair", Osaka Municipal Contemporary Art Center		"The Suntry Prize '88", Suntory Museum of Art (Tokyo) [also '89]
	"The New Generation of Contemporary Artists", Mie Prefectural Art Museum	1989	"Japanese-French hall Posters Exhibition", Yurakucho Art Forum (Tokyo)
	"2 nd Asian Art Biennale Bangladesh 1983" Bangladesh National Museum (Dhaka, Bangladesh)	1990	"The Human Neck...", Masuda Studio (Tokyo) [also '91, '93]
1984	"Art Now '84", Hyogo Prefectural Museum of Modern Art [also '85, '90]		"Sculptures, beyond Gravity", Nerima Art Museum (Tokyo)
	"Bangladesh Biennial Commemorative Exhibition", Fukuoka Art Museum		"Chicago International Art Exhibition 1990" (Chicago, USA)
	"Sculpture Today-Wood and Paper", Gifu Prefectural Art Museum		"The 4 th New Art From The Mediterranean and Japan Toyama Now '90", The Museum of Modern Art, Toyama
	"Invitational Exhibition '84", Kyoto Municipal Museum of Art		"Four Modern Artists: Toyoharu Miyazaki, Yoshio Kitayama, Hideki Kimura, Yuji Noda", The Museum of Modern Art, Wakayama
	"The 20 th Artist Today", Yokohama Municipal Gallery (Kanagawa)		"Paper Story Beautiful Delicate Molding", Meguro Art Museum (Tokyo)
	"Asobi no Collection", Gallery Ueda (Tokyo)		"Art Now-The 80's of the kansai district-", Hyogo prefectural Modern Museum 1991
1985	"Contemporary Art", Seibu Hall (Otsu, Shiga)		"The world of the box", Contemporary Art gallery, Art Tower Mito (Ibaraki)
	"New Space 5", Gallery 16 (Kyoto)		"7 th Triennale India 1991", Lalit Kala Akademi (New Delhi, India)
	"Contemporary Sculpture in Japan – Wood", Kanagawa Prefectural Gallery, (Yokohama, Kanagawa)		"A current of Contemporary Art in Japan-Sculpture", The Museum of Modern Art, Toyama
	"2 nd Asian Art Show", Fukuoka Art Museum		"Begegnung Mit Den Anderenn", Kassel University K18 Hann Munden (Germany)
	"Wooden Works", Hokkaido Asahikawa Museum of Art	1992	"The 28 th Artist Today Exhibition –The Emission into the Modernity", Yokohama citizen gallery (Kanagawa)
	"Christmas Show", Golden Gallery (San Francisco, USA)		"Public Art Now", Aichi Arts Center
1986	"Art Garden #1", Spiral Garden (Tokyo)	1993	"Materials-Emerging Visions", Masuda Studio, Masuda Studio 2 Seihouan (Tokyo) [also '94~'97]
	"Tsukashin Annual '86-Hanging", Tsukashin Hall (Amagasaki, Hyogo)	1994	"8 th Triennale India 1994", International Artist Camp (Jaipur, India)
	"A Scene of Contemporary Japanese Art 3, The New Generation", Miyagi Prefectural Museum of Fine Art		"Light & Shadow Japanese Artist in Space 1994", North Dakota Museum of Art (Dakota, USA)
	"Contemporary Art – The pioneers to the present", Takanawa Art Museum (Tokyo), Tsukashin Hall (Amagasaki, Hyogo)		"Japan: The Nature of Now", Spirit Square Center for Arts and Education, Knight Gallery (North Carolina, USA)
	"'86 Seoul Contemporary Asian Art Show" The National Museum of Contemporary Art (Korea)	1995	"Japanese Culture: The Fifty Postwar Years", Meguro Museum of Art (Tokyo), Hiroshima City Museum of Contemporary Art, Hyogo prefectural Museum of Modern Art, Fukuoka prefectural museum of art
	"The Artists for Tomorrow" Ginza Yokyo Hall (Tokyo)		"Circulating Currents-Japanese and Korean Art-", Aichi prefecture Museum of Art, Nagoya City Art Museum (Aichi)
	"Kanagawa, Art – a Dialogue on Peace", Ohkurayama Memorial Hall (Yokohama, Kanagawa)		"The World of Paper", The National Museum of Art, Osaka
1987	"First Club Med Asian Festival" (Bali, Indonesia)	1996	"Box the universe", Galerie Tokyo Humanite (Tokyo)
	"Obuse-kei", Obusedo (Nagano)		"50 Commissioned Wroks on the Theme 'Hiroshima", Hiroshima City Museum of Contemporary Art
	"Kitayama and Kenmochi Exhibit", Ochanomizu Square (Tokyo)		
1988	"The 2 nd International Biennale Exhibition of paper Art", Leopold Hoesch Museum der Stadt (Duren, West Germany)		
	"Art Kite", Goethe Institute Osaka, Miyagi Prefectural Museum of Fine Art, Mie Prefectural Art Museum, and then traveling around the world		

1997	“Japanese Contemporary Art Exhibition”, National Museum of Contemporary Art (Korea)	2011	“Play / Pray”, Toyota Municipal Museum of Art (Aichi)
1999	“Back and Forth-12 Yoshio Kitayama 1979-1983”, Galerie 16 (Kyoto)		“Charity Auction of Benefit the Reconstruction after the Great East Japan Earthquake: Art of Our Time”, Tokyo Art Club (Tokyo)
	“Forms in Paper” Nerima Museum of Art (Tokyo)	2012	“The Link Between Words and Art: An Homage to Nakahara Yusuke”, Gallery Yamaki Fine Art (Kobe, Hyogo)
	“Yoshio Kitayama, Sueharu Fukami”, Seikando (Kyoto)	2013	“Chaos and Cosmos”, The Museum of Modern Art, Shiga
	“Bijutukan no Natsuyasumi – Sorewa Muimina Sensaku”, Ashiya City Museum of Art & History (Hyogo)	2016	“Ecce Homo: The Human Images in Contemporary Art”, The National Museum of Art, Osaka
	“The 30 th Anniversary Exhibition: Forms in Nature”, The Hakone Open-Air Museum, Kanagawa		“Painting, not flat”, Toyota Municipal Museum of Art (Aichi)
2000	“Echigo tsumari Art Triennale 2000” (Niigata)		“Selected Works in Wood from the Museum Collection 1”, Hokkaido Asahikawa Museum of Art
	“Metamorphosis-Analyzing the paper”, Busan Metropolitan Art Museum, Korea		“The Universe and Art”, Mori Art Museum (Tokyo)
	“Art and Society: Earthquake” Taro Okamoto Museum of Art, Kawasaki (Kanagawa)	2017	“Creative Drawings”, Kyoto Seika University Gallery Fleur (Kyoto)
2001	“Think About, The Life-Yoshio Kitayama and Junior High School Students”, Itami City Museum of Art (Hyogo)		
2002	“Commemorating the 10 th Anniversary of Takashimaya, Cultural Foundation Takashimaya Art Award Exhibition”, Nihonbashi Takashimaya (Tokyo, etc.)		
	“Selected Works from the Collection curated by Yoshio Kitayama”, Toyota Municipal Museum of Art (Aichi)		
	“The Wonderland of Paper”, Gunma Museum of Art, Tatebayashi		
2003	“Party” CAP House (Hyogo)		
2004	“11 th Asian Art Biennale Bangladesh 2003”, Shilpakala Academy National Art Gallery (Dhaka, Bangladesh)		
	“Ningen wo Tsukutte Kudasai”, Nagoya Citizens Gallery Yada (Aichi)		
2005	“Michio Fukuoka × Yoshio Kitayama “To die and to love”, Gallery Hosokawa (Osaka)		
	“Why am I here? Yoshio Kitayama and Toshihiko Mitsuya”, Gallery Yuragi (Kyoto)		
2006	“Contemporary Forms – Life & Art: The Forms of Intoxication”, Higashihiroshima City Museum of Art (Hiroshima)		
	“The Child”, Toyota Municipal Museum of Art (Aichi)		
2007	“The Body Sings of Life”, Marugame Genichiro-Inokuma Museum of contemporary Art (Kagawa)		
	“UCHU-MIEZU” Toyota Municipal Museum of Art (Aichi)		
	“Visionaries, works on paper”, MEM (Osaka)		
2010	“Contemporary Art of China and Japan”, Busan City Museum of Art (Busan, Korea)		
	“Setouchi International Art Festival 2010”, (Ogijima, Takamatsu, Kagawa)		
	“The 4 th Beijing International Art Biennale”, National Art Museum of China (Beijing)		

Permanent Collections

Hokkaido Asahikawa Museum of Art
 Ohara Museum of Art (Okayama)
 Suntory Museum of Art (Tokyo)
 The Museum of Modern Art, Shiga
 Sogetsu Art Museum (Tokyo)
 The Museum of Modern Art, Wakayama
 Aichi Prefectural Museum of Art
 Nagoya City Art Museum (Aichi)
 Toyota Municipal Museum of Art (Aichi)
 Hiroshima City Museum of Contemporary Art
 Kanagawa Prefectural Gallery
 The National Museum of Art, Osaka
 Fukuoka Art Museum
 Takamatsu City Museum of Art (Kagawa)
 East Japan Railway Culture Foundation (Tokyo)
 Club Méditerranée, Bali
 Lalit Kala Akademi (New Delhi, India)

Public Art Commissions

ASICS Institute of Sport Science, Kobe (Hyogo)

Aichi Arts Center (Aichi)

Mie Center for the Arts (Tsu, Mie)

TENBIN Village Cultural Studies Center (Gokasho town, Shiga)

Santen Pharmaceutical Co., Ltd., Research and Laboratory (Nara)

Park Hyatt Shanghai, Shanghai World Financial Center (Shanghai)

Tsutaya Electrics, Futako Tamagawa Rise (Tokyo)