

I've been talking about V and R since the beginning. ...

Experiencing WATARI-UM at WATARI-UM, and imagining this world in this world, you think about yourself.

The resolution of the place is raised with the body, and make it multilayered.

- Yosuke Amemiya



Apple, 2023 Oil paint on apple wood, life-size (8cm×11.8cm×6.2cm)  
Collection of the artist

Next exhibition:

# Yosuke Amemiya | WATARI-UM, The Watari Museum of Art, which has not melted yet.

Exhibition Term: December 21 (Sat.), 2024 - March 30 (Sun.), 2025

Closed on Mondays (open on January 13 and February 24) and from December 30th to January 3rd  
Opening Hours: 11:00 - 19:00 Admission Fee: Adults 1,500 yen / Pair discount 2,600 yen / Student (high school to 25 years), Seniors (70 years and over), Visitors with disabilities, their caregiver (up to 1) with ID 1,300 yen / Children (elementary to junior high) 500 yen \*Ticket with signature is valid throughout the exhibition period with ID.

Organization: Yosuke Amemiya Exhibition Executive Committee [WATARI-UM, The Watari Museum of Contemporary Art, SNOW Contemporary, Reborn-Art Festival Executive Committee, AKIBA KIKAN Inc., Kimura Woodcraft Factory]

Venue: WATARI-UM, The Watari Museum of Contemporary Art  
3-7-6, Jingumae, Shibuya-ku, Tokyo 150-0001 Tel:03-3402-3001 Fax:03-3405-7714 Email:official@watarium.co.jp  
URL: <http://www.watarium.co.jp>



Installation view of "Apple Cycle / Cosmic Seed", Hiroasaki Museum of Contemporary Art, 2021 Photo:ToLoLo studio

In this exhibition, a glass table on which many sculptures of melted apples are placed, which also serves as a light box and can hold drawings and other objects, will be lit from the atrium directly above the sculptures. A video explaining "Why Amemiya is making melted apples = Universality 2.0," which has never been discussed in short before and is related to the title of this exhibition, will be shown on the table.



Drawing for the latest VR work, 2024

VR work that allows visitors to experience the latest video shot at WATARI-UM just before the opening of the exhibition.

Planned scenes include:

- Amemiya speaking/talking to
  - Painting diagrams and images on the window glass
  - Songs, musical instruments, and dance elements
  - Installation on the lower floor is involved
  - Scene featuring extras
  - Scenes where the fog machine makes almost everything invisible
  - All scenes with Japanese and English subtitles
- VR experience length will be 23 minutes.

[Yosuke Amemiya's first solo exhibition at a museum in Tokyo.](#)

[The earliest works from 25 years ago are shown for the first time since then.](#)

[A compilation of his VR works, centering on the latest VR work created at WATARI-UM.](#)

This exhibition features Yosuke Amemiya's latest VR work shot at WATARI-UM, and also provides an overview of the artist's signature works including the melted apple sculptures, the document video of "Ishinomaki Thirteen Minutes", a paper of "Perfectly Ordinary Stones, Carried For 1,300 Years."

Visitors will experience the latest VR work by wearing a head-mounted display (HMD). As Amemiya says "I'm still an amateur in VR, but I've been an expert in V and R for 25 years," he redefines the HMD as a device to transport viewers to "here other than somewhere," which should be designed to go to "somewhere other than here."

This new work is the culmination of a year of VR works that began at the Yamanashi Prefectural Museum of Art in the spring of 2024 and was presented at the Echigo-Tsumari Art Field, Kyoto Interchange, and other events held in rapid succession that same year.

Please pay attention to what kind of influence and chemical reaction the solo exhibition at WATARI-UM, which he used to visit when he was a college student who consciously started art, will have on the artist.

These images are for reference only. They may differ from the actual exhibition.

The title of this exhibition, "WATARI-UM, The Watari Museum of Art, which has not melted yet" is an attempt to gently summon a "continuation of the state before the melting," or the "past perfect tense" which is in fact what makes art after Duchamp as art. At the same time, this is an attempt to reveal that even the seemingly peaceful and indifferent daily life is in fact the "silence of where war has not yet occurred."



The exhibition will be organized to provide a partial but coherent view from the beginning to the present of my practice. The earliest works are from the early 2000s, and the most recent work, which do not exist as of this writing, is the VR work that will be shot here during the installation.

While using VR HMD (head-mounted display), which is supposed to be designed to casually transport the viewer to "somewhere other than here," the work rather brings the one back to "here other than somewhere," attempts to affirm this world itself, and, if it could reach blessing, "this world" and "this world" begin to run side by side in secrecy.

What is to be acquired there is not universality in the larger narrative, but a "new us" or "the phenomenon of us" or "universality 2.0" that is reconstituted by collecting parts that are suitable for universality. And how is their creation possible?

Whispering such a hypothesis to you who are reading this text now, is exactly my own artistic practice and what this exhibition attempts to do.

October 2024, Yosuke Amemiya

## Yosuke Amemiya

Currently based in Yamanashi, Japan. He was born in 1975 in Ibaraki. He graduated the Fine Art Course of Sandberg Institute (Amsterdam) with an M.A. degree with honors. His works consist of various mediums including drawings, sculptures, performances, and many more others. He participates in many exhibitions in Japan and abroad, including "Roppongi Crossing 2010: Can There Be Art?" (MORI ART MUSEUM), "Wiesbaden Biennale" (various parts of Wiesbaden city), "With the Soil: The World of "Agriculture" in Art from Millet, Van Gogh, Chu Asai to Contemporary Artists" (The Museum of Modern Art, Ibaraki, 2023), "AOMORI EARTH2019: AGROTOPIA -WHEN LIFE BECOMES ART THROUGH LOCAL AGRICULTURE" (Aomori Museum of Art). He also participates in art festivals including "Reborn-Art Festival 2021-22" and "Kunisaki Art Festival". He started Perfectly Ordinary Stones, Carried For 1,300 Years, which is an ongoing project that will continue during 2014-3314. Using common motifs such as apples, stones, and people, he offers the sensation of being transported to a different phase without notice, or an experience of stepping on the gas and brakes of perception at the same time, through his superb technique and unique storytelling style.



## Main works to be exhibited



A Sign of Nothing, 2000  
Mixed technique of tempera and oil paint on FRP,  
base Photo:Yasunori Tanioka

Sculptures on V and R in the earliest practice,  
including a work in which the surface of a  
stuffed bear is painted on the sculpture in the  
form of a stuffed bear.



Fruits (About Universality), 2020, 35x47x16cm, Oil  
paint on wood, stainless steel base  
Photo:Keizo Kioku

Assorted fruits with two paints on each one. Also shown is the very first  
apple which Amemiya created (a larger version of the rabbit apple from the  
lunch box), a tank and a birthday cake that appears to be made of clay.

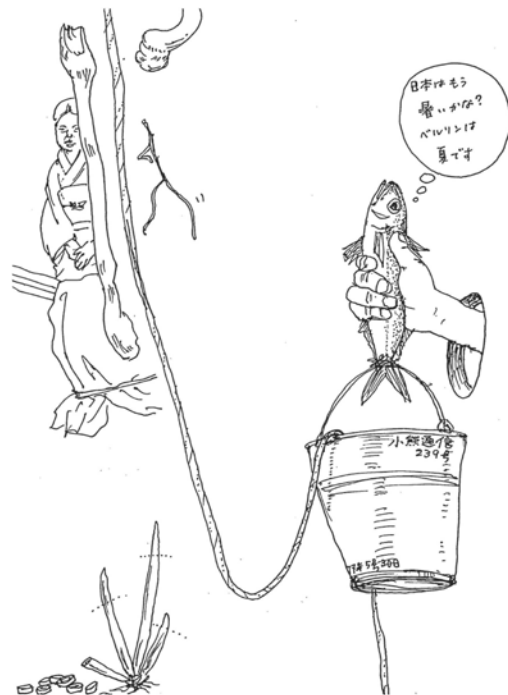


Entrance and exit to the "We 19 March, 2010 - We 4 July, 2010"  
exhibited in the "Roppongi Crossing 2010: Can There Be Art?"

The door from the elevator into the atrium is a locker  
door, which has frequently appeared as the entrance to  
the exhibition since 2007.

## Yosuke Amemiya Archive

FAX named as Bear Cub Journal,  
the documents which art documentalist left,  
oil paintings, drawings and more





Manuscripts for Final Work "Swan Song A" 01  
2019  
Watercolor, acrylic, colored pencil,  
ballpoint pen on paper  
179 x 127 cm



Performance in the exhibition "A Q & I"  
2023 BUG

**For the Swan Song (A public rehearsal toward the final work) by Yosuke Amemiya**  
**Every Saturday during the exhibition term, 17:00-18:00**

An artist's final artwork or writing is called a swan song, referring to the cries of a dying swan.

Those with a valid ticket to the Yosuke Amemiya exhibition are free to attend.

**Related events**

**Talk: Noi Sawaragi (Art critic) × Yosuke Amemiya**

**Talk after the last train before the first train "Flashback even though I am alive":  
Tetsuya Umeda (Artist) × Yosuke Amemiya**

**Live recording of the "Radio which has not melted yet" (YBS) etc.**

**CONTACT**

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**Official website: <http://www.watarium.co.jp/>**

Any updates or changes to the content will be published on the official website / SNS as soon as possible.