

The Triangle

Several long stories  
(2023)

Mixed media  
Dimensions variable

A Long Story (2023)

Music, nylon parka  
5 min. loop  
(headphone ver.),  
2 min. 30 sec. loop  
(speaker ver.)

- Music & Lyrics:  
Yonemura Yuto
- Female Vocals:  
Naruse Rin
- Male Vocals:  
Tsubakino Narumi
- Recording:  
Kurachi Tomonosuke  
Osawa Itsuhiro

## Yonemura Yuto: “BAROM” and/or several long stories

6/20–9/24,  
2023

① [Videos] of the Disallowed  
Exhibition Plan (2023)

Video 3 pieces  
5 min. loop each

② AGARUMAN (2018)

Limestone 4 pieces  
30.0 × 18.5 × 17.8 / 24.5 × 17.5 × 16.0  
31.4 × 17.0 × 17.0 / 36.8 × 29.3 × 20.0

③ P.R. (Lamborghini) (2023)

Painted Styrofoam, wood, iron  
91.0 × 184.0 × 1.8  
frame: 244.0 × 246.0 × 4.0

④ Gaaa Wiii (2023)

Resin-treated polystyrene foam, paint  
184.0 × 92.0 × 25.8 / 172.0 × 82.5 × 20.0  
148.5 × 81.5 × 20.1 / 107.0 × 92.0 × 90.0

⑤ First Lovers (2023)

Resin-treated polystyrene foam, paint  
242.0 × 185.0 × 194.0

⑥ Tactics for standing up (2023)

Soldered metal  
10.5 × 11.0 × 0.5

⑦ Dog fight (2022)

Resin (faux bronze)  
20.5 × 13.9 × 32.0

⑧ *Chokoku* there my head (in my  
monitor) (2023)

Chairs (preexisting), low table  
(original), monitor  
Dimensions variable

⑨ P.R. (Ferrari) (2023)

Painted Styrofoam, wood, iron Set of 2  
a) 118.0 × 331.0 × 1.8,  
frame: 280.0 × 472.5 × 6.0  
b) 160.0 × 315.0 × 94.5,  
frame: 280.0 × 410.0 × 75.0

⑩ [Banners] of the Disallowed  
Exhibition Plan (2023)

Pen drawings of exhibition plan  
on paper, enlarged onto mesh  
tarpaulin 3 pieces  
148.6 × 210.0 each

⑪ AGARUMAN (2018)

Limestone  
27.5 × 19.2 × 25.0

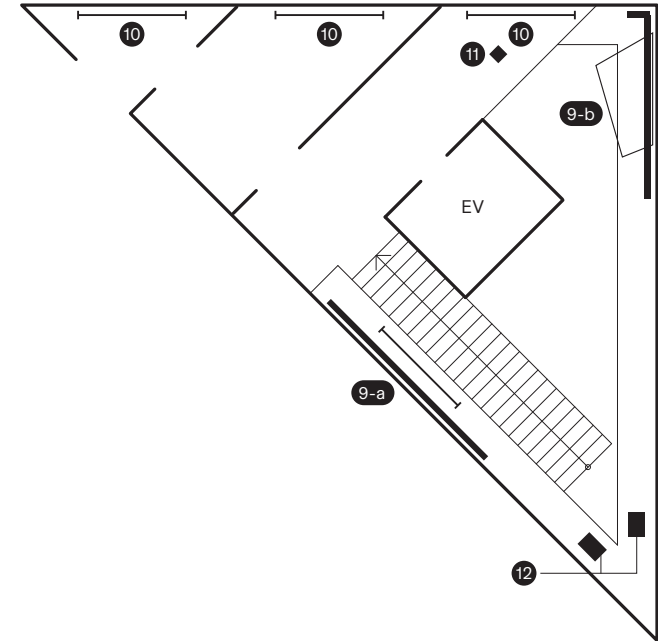
⑫ Two statues that were one, made  
for “BAROM’ and/or several long  
stories” (2023)

Polystyrene foam, paper clay Set of 2  
180.0 × 92.0 × 42.5 each

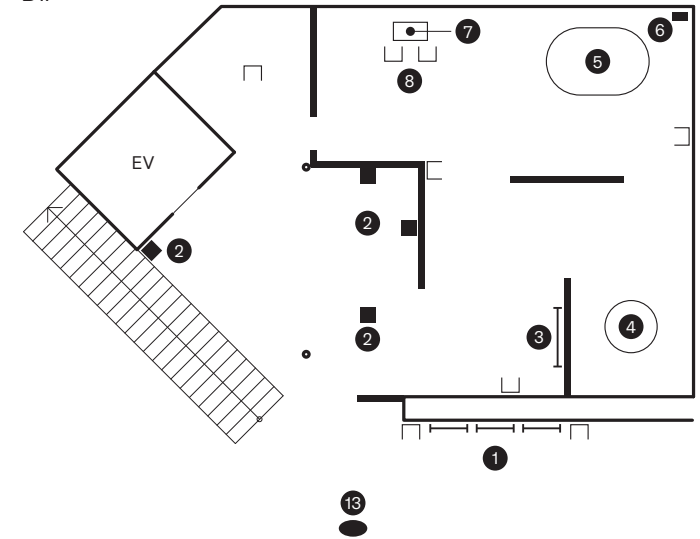
⑬ Dog made for “BAROM’ and/or  
several long stories” (2023)

Polystyrene foam, wood putty  
88.0 × 72.5 × 44.0

1F



B1F



# Yonemura Yuto: “BAROM” and/or several long stories

6/20-9/24,  
2023

## Several long stories

The exhibition itself forms one overall installation. It is an attempt to link the artist's personal stories with the long history of sculpture through sculptural objects and the layout of the space.

### A Long Story

This is a love song with music and lyrics by Yonemura Yuto. Love has always been an important theme for the artist and the song plays in the venue like something that runs throughout the “several long stories.” There are three versions: one sung by a male singer, one by a female singer, and another that is hummed. You can listen to them through the speakers or headphones. Yonemura also created a special parka printed with the lyrics, which a gallery attendant might be wearing.

### ① [Videos] of the Disallowed Exhibition Plan

In the top part of the wall that serves as the introduction to the exhibition are three monitors, each showing a drawing. These symmetrically composed, centrally structured drawings are the designs for a “disallowed” exhibition plan. The plans illustrate highly orthodox ways to show the works, but the actual exhibits are evidently curated according to different rules. Visitors are invited to view the works while remaining aware of these

### ② & ⑩ AGARUMAN

These stone sculptures are heads, based on superhumans and cyborgs (especially the heroes of 1960s

and 1970s TV shows) and apes and ape-men characters, while also referencing the heads of ancient Greek sculptures. The title derives from the Japanese pronunciation of agalma, the Ancient Greek word for sculpture, but combined with the English word “man” to form an entirely new term. Though these figures are decidedly not gods, they are sculpted out of stone, a material that has been used since ancient times as something that lasts semi-permanently. There are four pieces in the gallery on the basement floor and one by the elevator on the ground floor.

### ③ & ⑨ P.R. Series

This is a series of reliefs of sports cars. The title is a reference to “proper respect,” from which is derived “props,” an English slang word often used in hip hop. A common way of using the term is in a phrase like “Gotta get my props,” meaning you want to earn credit and respect.

Reliefs were once made to decorate temples and the residences of royalty and titled nobility, and often featured allegorical motifs like horsemen, chariots, and so on. Yonemura is here misappropriating that style and presenting only the veneer of status that does not lead to genuine props. There are two reliefs in the series on display: a Lamborghini in basement gallery and a Ferrari on the glass window of the ground floor.

“I don't even have a driver's license (though I want to get one soon) and don't really have much interest in cars,” Yonemura says. “But when I'm at a traffic light and a luxury car drives by, I inevitably look at the people inside. It's not because I want to ridicule them, I simply want

to see what kind of people would drive a car like that.”

### ④ Gaaa Wiii

The latest in a series, this set of faux bronze statues are made of polystyrene foam painted with resin and a bronze-colored paint. The four statues are based on figures that vary in terms of gender, attribute, and pose. The artist's approach here is a “remix” of sculptural techniques and styles, taking a method for stone and wood in which you make parallel notches and using it to sculpt polystyrene foam that resembles bronze.

“This ‘group’ of statues is arranged according to some kind of meaning on a plinth to become a single statue,” Yonemura says. “To talk of oneself is to be aware of the others who surround you, who are not you, and that is to think of ‘us’ like a group of statues.”

### ⑤ First Lovers

What seems to be two figures (presumably a man and a woman) are actually a single conjoined figure. An apparent homage to Rodin's The Kiss, the sculpture strikingly distills the artist's complex thoughts into a kind of pure movement. The paint resembles chrome plating but the unpainted, exposed parts of the polystyrene foam are intentionally left visible.

The artwork references various points of contention, not least the depiction of love in modern and avant-garde sculpture (from the Cubism to Cubo-Futurism, etc.), and the issue of the inner and outer in sculpture. All are what the artist calls “several long stories.”

### ⑥ Tactics for standing up

This work is a set of die-cast brass knuckles that the artist made himself in the shape of a gun. Brass knuckles are both one of the most suitable weapons for hand-to-hand combat and also the most vulnerable. Though shaped like a gun, the brass knuckles do not function like a firearm. But if worn, they make it seem like you have a gun.

Given his own vulnerability that he cannot hide, the artist treats brass knuckles as a metaphor for himself: you put them on and just about manage to make yourself look stronger. “I sometimes feel like I'm a weak person,” Yonemura says. “But there are times when I believe in myself.”

### ⑦ Dog fight

### ⑧ Dog made for “BAROM” and/or several long stories”

Yonemura's family once had a pet dog and he is an avowed dog person. Throughout history, humans have owned dogs as household pets or for hunting. We have projected emotions onto canines and developed the practice of dog breeding for the purposes of owning and selling them. In the artist's eyes, dogs truly are the most “expedient” animal for human beings and frequently appear in his work as the “overwhelming others” who, among all living creatures, enjoy the closest relationship with humans.

### ⑨ Chokoku there my head (in my monitor)

Two chairs for the gallery attendants are placed next to each other. A monitor hangs above the table in front of them, showing a sculpture

from the ground floor. Yonemura regards installation as the transformation of existing media like painting and sculpture. As such, he here conceives the gallery attendant's chairs and the attendants themselves as part of the installation and as something integrated into that altered structure.

The title of the work, which includes the Japanese word for “sculpture,” is intentionally nonsensical in English.

Gallery attendants move around the venue at regular intervals and may sit in these chairs or others elsewhere. Visitors are also welcome to sit in the chairs.

### ⑩ [Banners] of the Disallowed Exhibition Plan

These banners feature enlarged sketches of an exhibition plan drawn in pen on A3 sheets of paper. The plans are the same as those in the videos.

### ⑪ Two statues that were one, made for “BAROM” and/or several long stories”

The outline of conjoined male and female figures was cut out of a block of polystyrene foam, cut in half, and then placed as a pair with the cross sections facing out. The cross sections should nominally show the interior of the human body, but actually have no meaning in that regard. And though the backs of the heads are visible in the outline of the embracing couple, they have no faces. As such, they also have no facial expressions, but two stars are instead embedded in the head part of the cross sections.