

Frieze New York

May 3-6, 2018

Stand | **SP31**

Keiji UEMATSU



ARARIO GALLERY

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Keiji Uematsu (b.1947, Kobe, Japan), a representative of Japanese conceptual art with over 50 years of experience, has identified and developed a philosophical connection between body and object, object and space, or everything. As Uematsu once stated, "My desire is to create a work in which the lack of a single element will cause the entire structure, the invisible existence of things and their relationships, to collapse like a cosmos." With the focus of exploring visible and invisible relationships, the artist is presenting his radical conceptual creations through photographs, drawings, and installations.

Spotlight presentation of Frieze New York will showcase selected photographs from the 1970's, a set of drawings, and installation work. For the artist's oeuvre, photograph can be the most significant media to present his idea. Particularly, the photographs from the 1970's to early 80's are the key works that root from the "act of seeing" matters, integrating the relationship between the idea of 'seeing' and 'acting' between humans and nature (or objects). The works begin with the corporeal experience of space through physical gesture, which is then documented through visual medium. These works demonstrate the artist's early interest in force, such as gravity, attraction, and centrifugal force, as the artist's body becomes a horizontal structure that is pulled down by gravity (gravity affects standing figure on direction of y-axis), or a body that props up matter (wood) that is being pulled down by gravity.

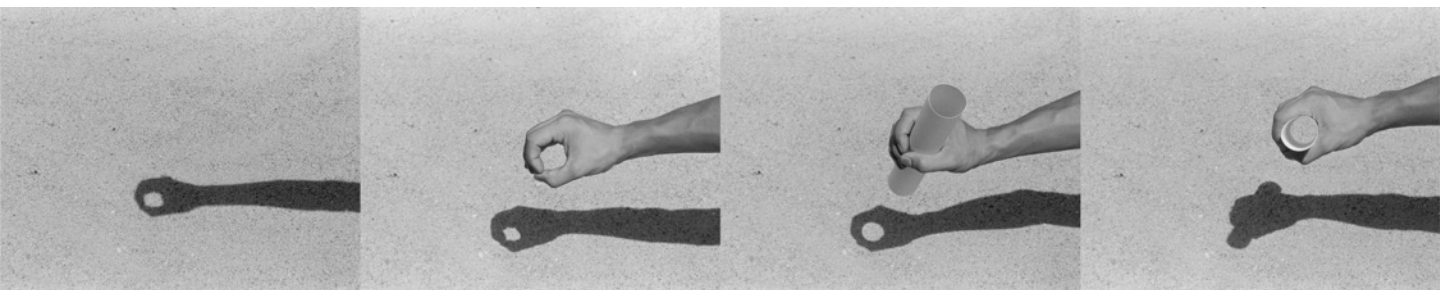
In Uematsu's *Measuring* (2018/1975) and *Hand-Grasp I* (2016/1976), the artist's visual play with "shadow" leads us to understand his own vocabulary of "act of seeing." In many of the series, the shadow is considered as a tool of "measure," "grasp," and "look" and is often used as his main concept. Furthermore, the "shadow" made by certain physical acts with materials such as nail and paper not only depicts the different reactions to the body, material, and nature, but also evokes Uematsu's thoughts on how to connect visible objects with the invisible world.

Comprising of 23 drawings with installation work, *Situation-Glass/Wood/Stone* (2018/1980) highlights Uematsu's innovative expertise as a "sculptor." Since a drawing is a vivid representation before the realization of a three-dimensional art work, each work portrays various imagination to manage diverse materials (such as wood, cloth, iron, strings, and stone) in a limited space by emphasizing on the natural forces and its relations. Presented at International Cultureel Centrum, (I.C.C), Antwerpen and Cultuur-en ontmoetingscentrum De Warande, Turnhout, Belgium in 1980, *Situation-Glass/Wood/Stone* will be showcased again. Based on the drawing in 1980, the work depicts the great stability between the contrasting materials while maintaining the forces of "gravity." As Tsukasa Ikegami (curator of Otani Memorial Art Museum, Japan) stressed about his sculptural expression, Uematsu's installation work also attempts to provide a dramatic experiences through the creation of this certain kind of tension.

Keiji Uematsu graduated from the department of Fine Arts, Kobe University in 1960, and moved to Dusseldorf, Germany in 1975. Following the year, he become the very first Japanese artist showcasing his works at Moderna Museet, Stockholm, and rapidly participated in exhibitions through Europe and Japan. Uematsu has held solo exhibitions at numerous art institutions including *Invisible Force and Seeing*, Kunstlerverein Malkasten (Dusseldorf, Germany, 2016); *Invisible Force*, ARARIO GALLERY (Seoul/Cheonan, Korea, 2015); *The Garden of Time*, Otani Memorial Art Museum (Nishinomiya, Japan, 2006); *Eyes under physical consideration, photographs, video and films, 1972-2003*, Kitakyushu Municipal Museum of Art (Fukuoka, Japan, 2003); *It's possible-Skulpturen und Zeichnungen*, Siegburg Stadtmuseum (Siegburg, Germany, 1994); and *Installation Axis-Latitude-Longitude, P.S.1* (New York, USA, 1980). Selected group exhibitions include The National Museum of Art (Osaka, Japan, 2018); Museum of Fine Art, Houston (Houston, USA, 2015); Meisterwerke der Kunsthalle Bremen (Weserburg, Germany, 2009); and Japanese Pavilion, *XLIII Esposizione internazionale d'Arte*, La Biennale di Venezia (Venice, Italy, 1988). His works are in the collection of the Hyogo Prefectural Museum of Art, Japan; The National Museum of Art, Osaka, Japan; Fondation Cartier pour l'art contemporain, Paris, France; Moderna Musset, Stockholm, Sweden; Kunsthalle Bremen, Germany; The Museum of Fine Arts, Houston, USA; Busan Museum of Art, Busan, Korea; Museum of Modern Art, New York, USA among many others.



Measuring, 2018(1975)
Gelatin silver print
15.3 x 20.0 inches | 39 x 51 cm
4 sheets, each
AP1 (Edition of 4)



Hand - Grasp I, 2016(1976)

Gelatin silver print

15.7 x 19.8 inches | 40.0 x 50.5 cm

4 sheets, each

Edition 4/4

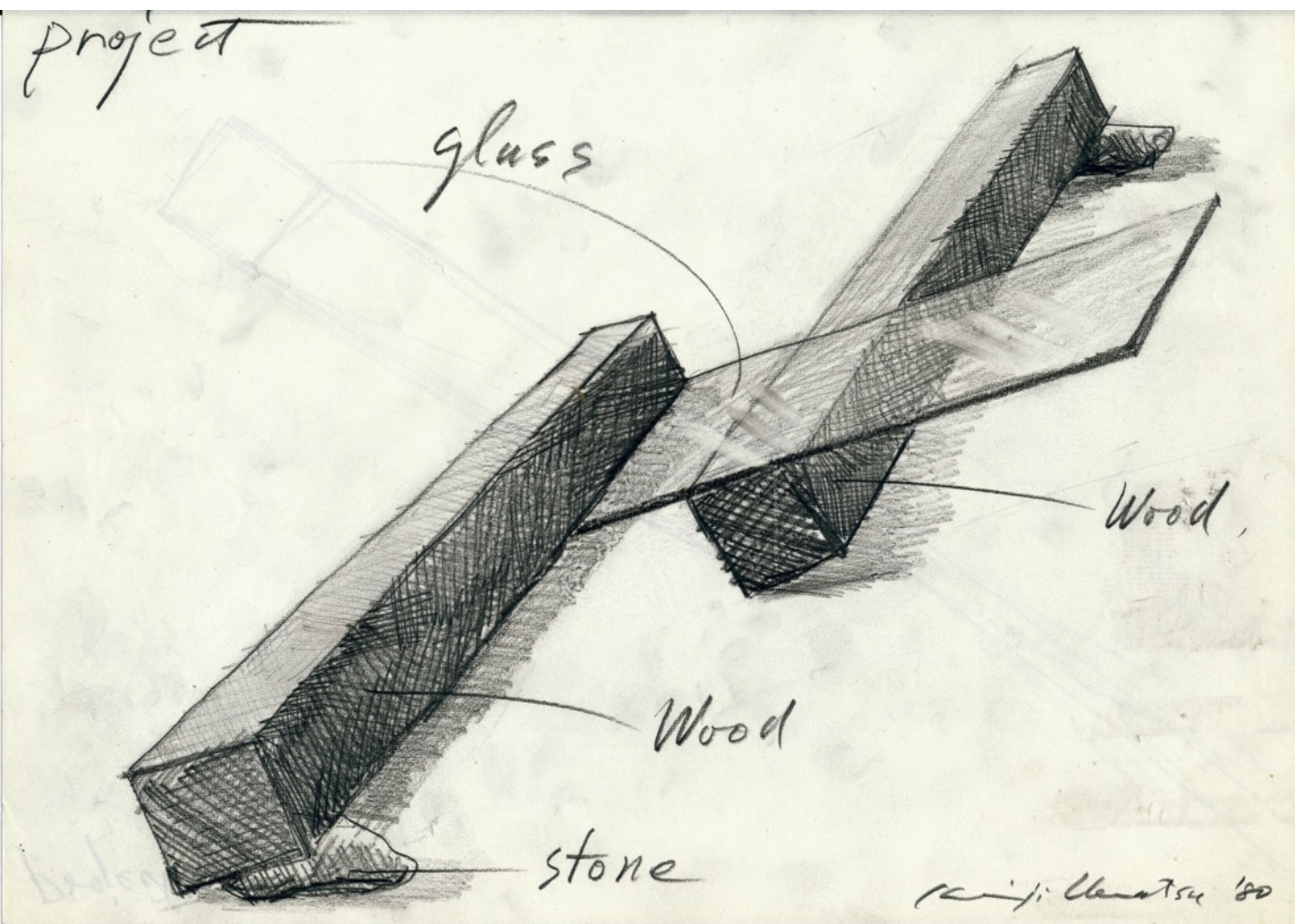


Situation-Glass/Wood/Stone, 1980

Wood, glass, 2 stones, Total dimension variable
11.81 x 11.81 x 98.42 inches | 30 x 30 x 250 cm (wood)
78 ¾ x 31 ½ x ½ inches | 200 x 80 x 1.5 cm (glass)

Presented at International Cultureel Centrum, (I.C.C), Antwerpen, Belgium and Cultuur-en ontmoetingscentrum De Warande, Turnhout, Belgium

Situation-Glass/Wood/Stone will be recreated for the Frieze New York 2018.



Drawing

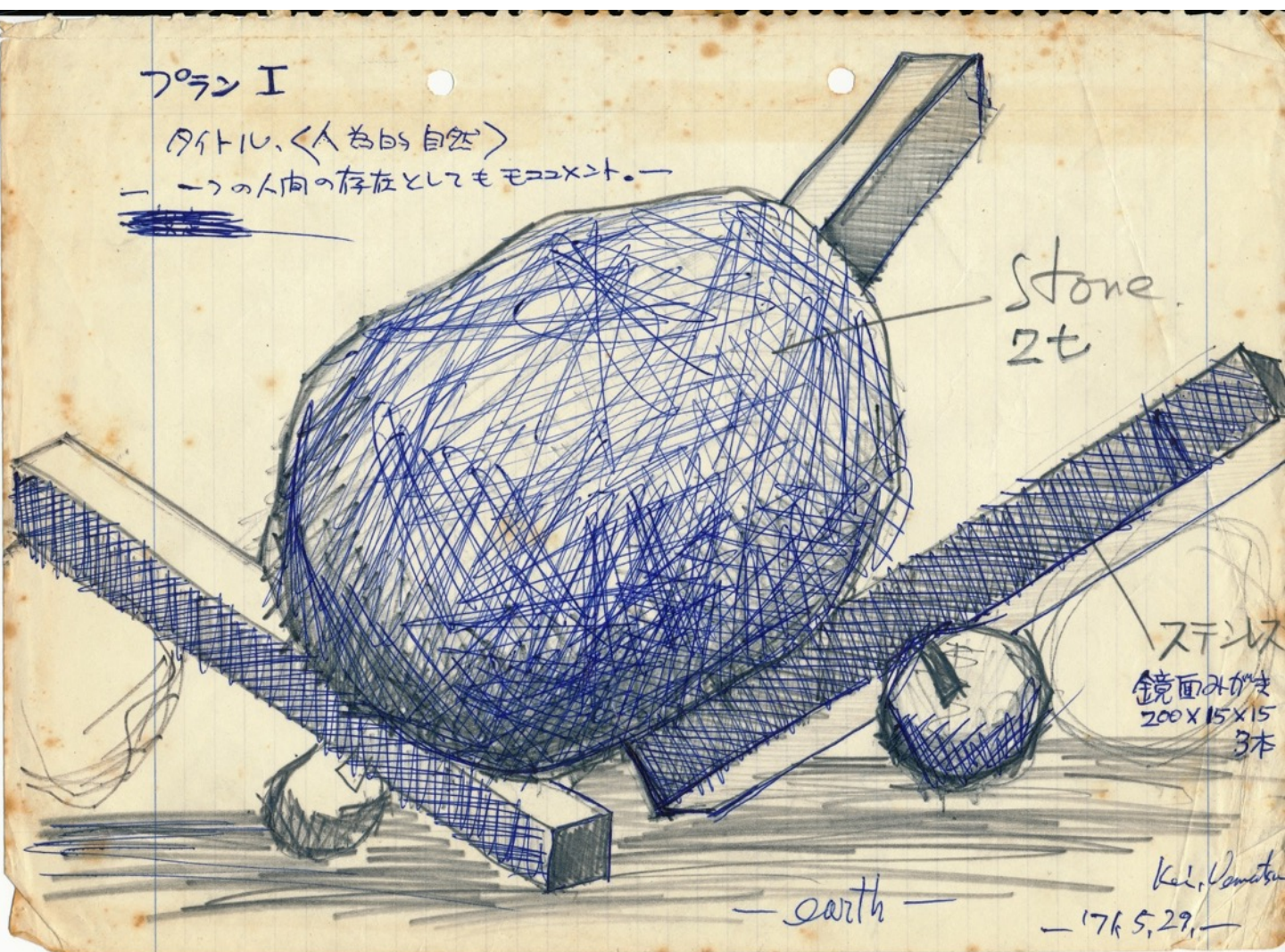
1980

Pencil on paper

8.2 x 11.6 inches | 14.4 x 17.4 inches with frame

20.9 x 29.7 cm | 36.6 x 44.2 cm with frame

Presented as the installation work *Situation-Glass/Wood/Stone* in 1980



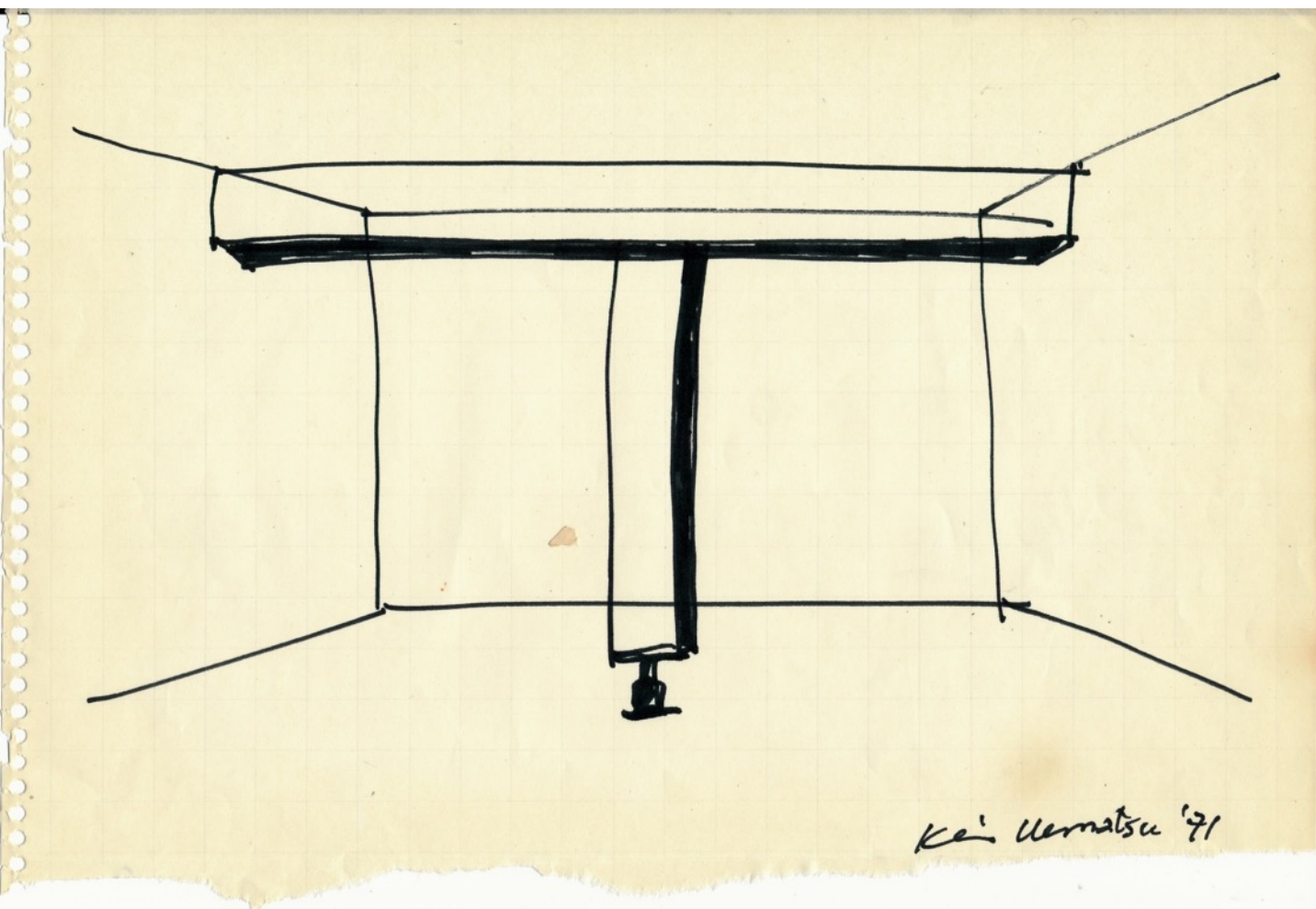
Drawing, 1971

Pencil, color pencil on paper

7.4 x 10.0 inches | 14.4 x 17.4 inches with frame

19.0 x 25.5 cm | 36.6 x 44.2 cm with frame

Presented as the installation work *Untitled* at Kobe University, Kobe, Japan, 1971



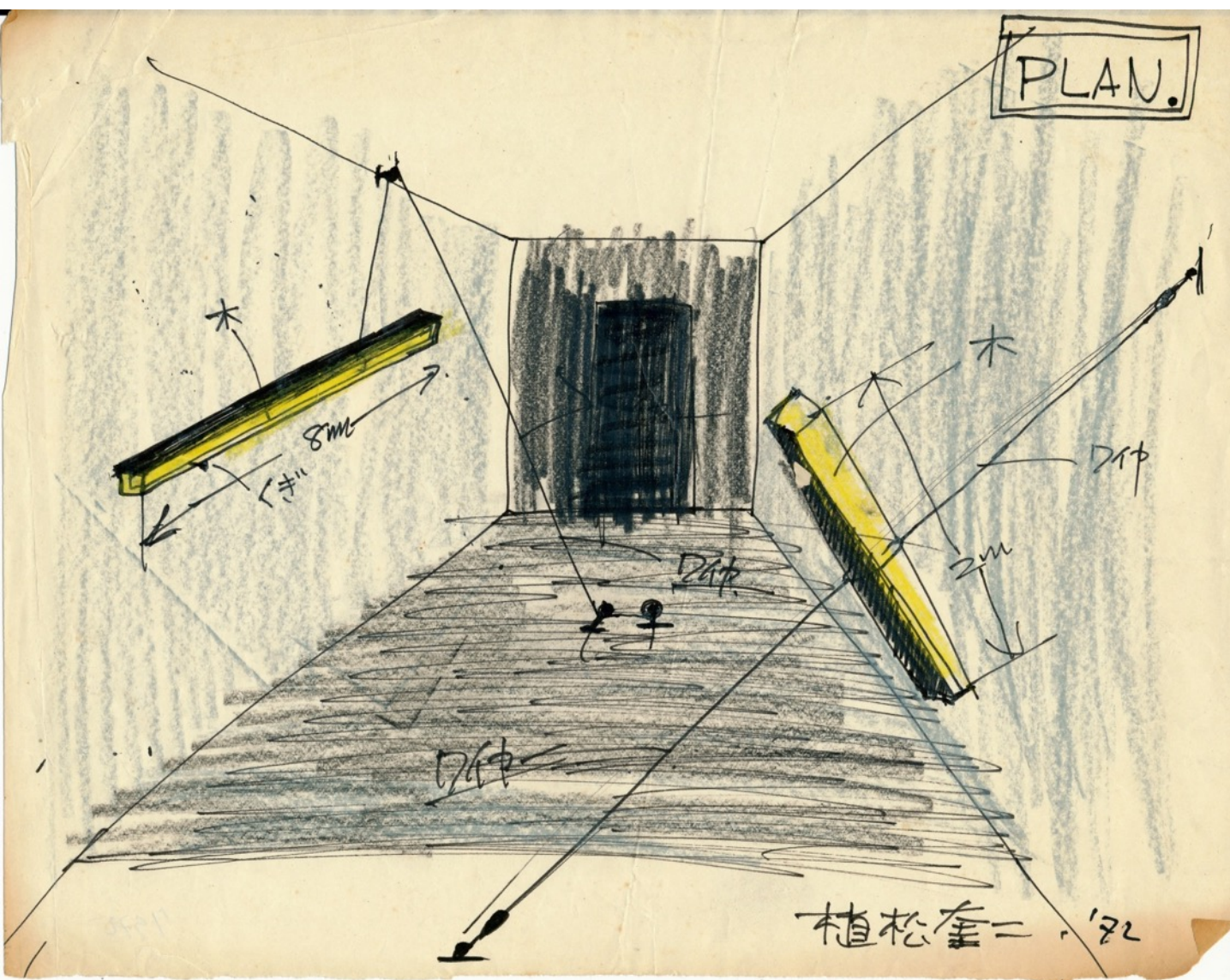
Drawing, 1971

Color pencil on paper

6.9 x 10.1 inches | 14.4 x 17.4 inches with frame

17.7 x 25.8 cm | 36.6 x 44.2 cm with frame

Presented as the installation work *Cutting* at Galerie 16, Kyoto, Japan, 1971



Drawing, 1972

Pencil, color pencil on paper

8.0 x 10.2 inches | 14.4 x 17.4 inches with frame

20.5 x 26.0 cm | 36.6 x 44.2 cm with frame

Presented as the installation work Construction of Space at Kyoto Municipal Museum of Art, Kyoto, Japan, 1972



Drawing, 1972

Pencil, color pencil on paper

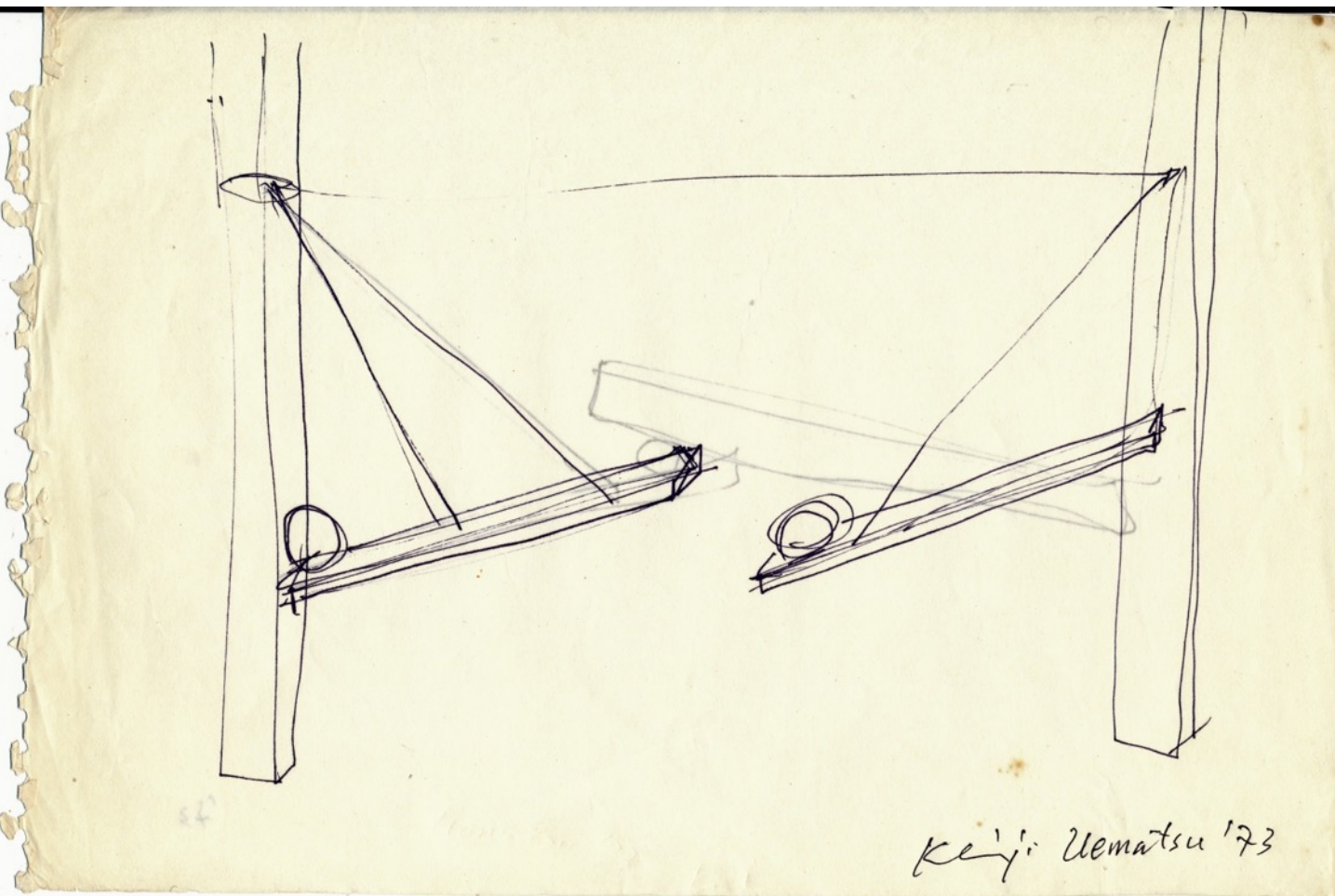
11.7 x 9.4 inches | 17.4 x 14.4 inches with frame

29.8 x 24.1 cm | 44.2 x 36.6 cm with frame

Presented as the installation work *Cutting* at Dusseldorf Kunsthalle, Dusseldorf, Germany, 1977



Cutting at Dusseldorf Kunsthalle, Dusseldorf, Germany, 1977



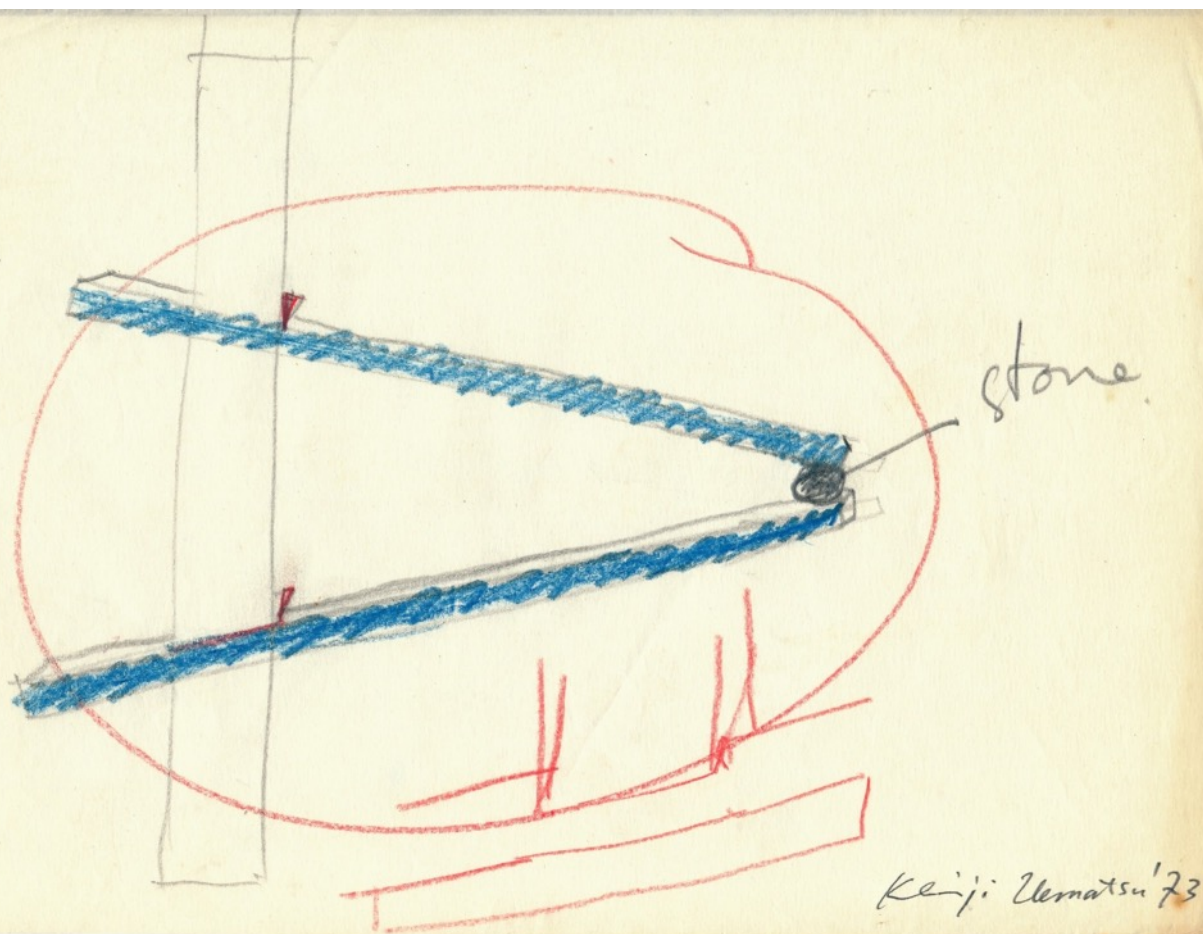
Drawing, 1973

Pencil, color pencil on paper

7.0 x 10.5 inches | 14.4 x 17.4 inches with frame

17.8 x 26.7 cm | 36.6 x 44.2 cm with frame

Presented as *Cause for Action* at Galerie 16, Kyoto, Japan, 1973



Drawing, 1973

Pencil, color pencil on paper

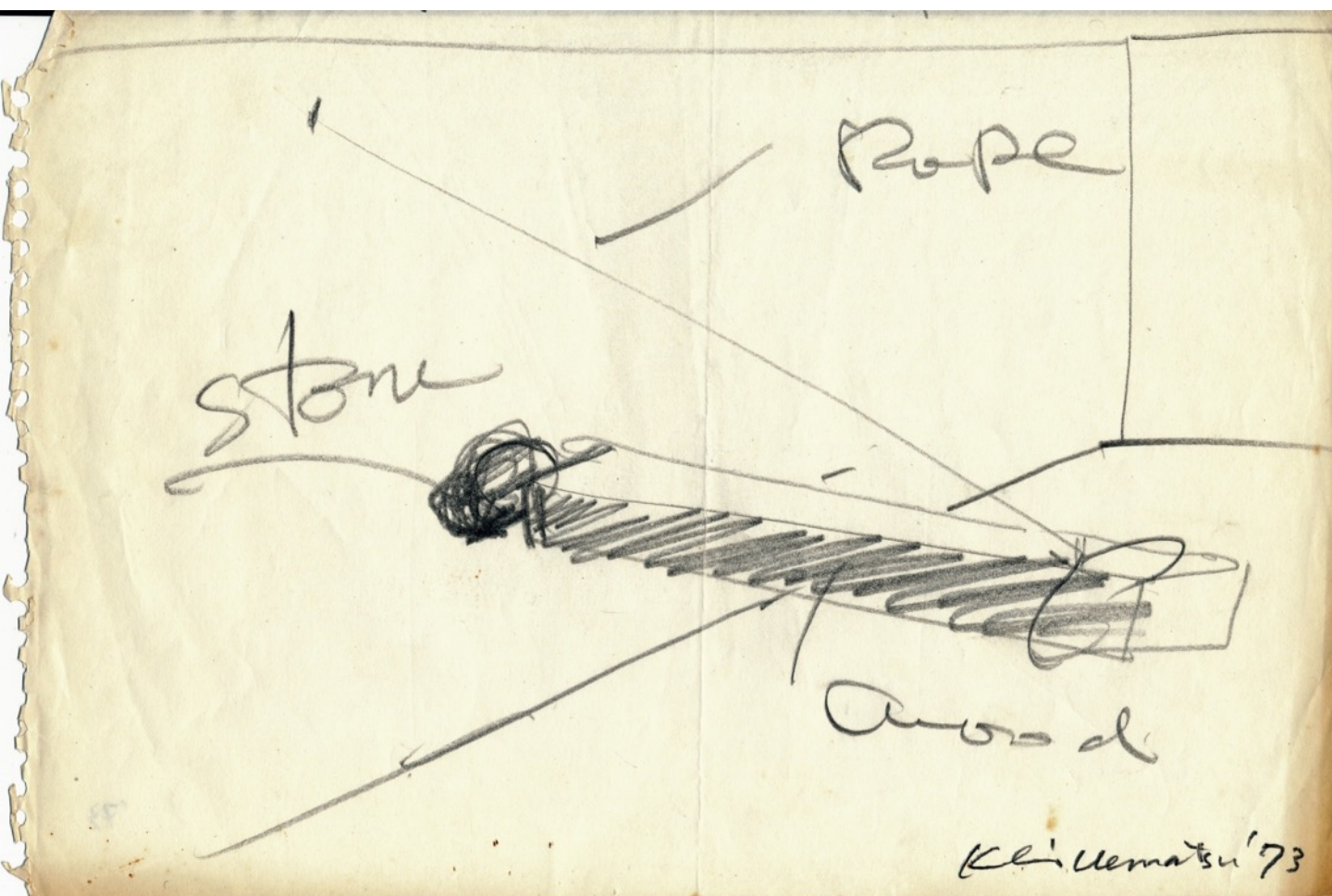
6.9 x 10.5 inches | 14.4 x 17.4 inches with frame

17.7 x 26.8 cm | 36.6 x 44.2 cm with frame

Presented as *Interval-Two Stones* at Maki Gallery, Tokyo, Japan, 1975



Interval-Two Stones at Maki Gallery, Tokyo, Japan, 1975



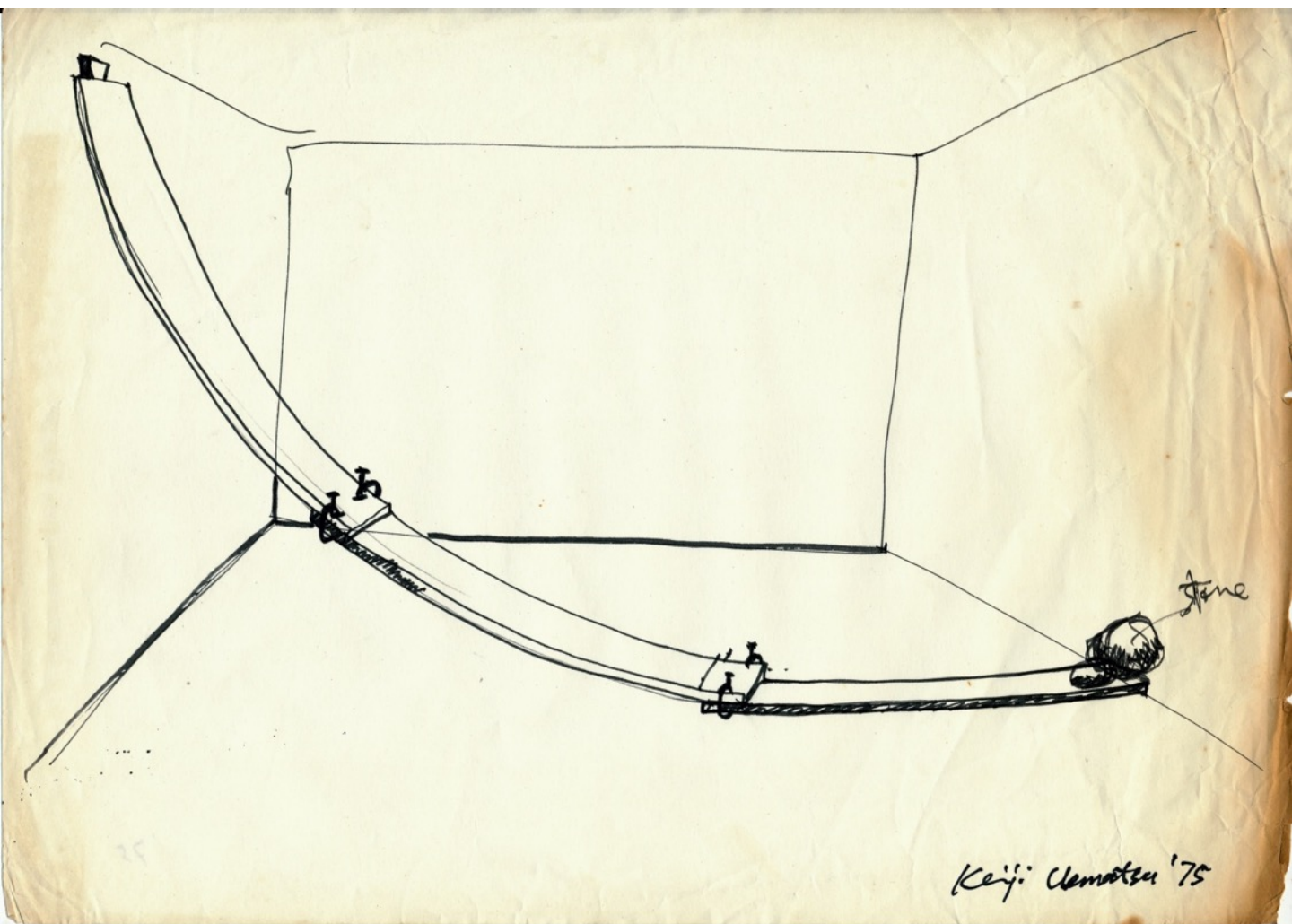
Drawing, 1973

Pencil, color pencil on paper

7.0 x 10.5 inches | 14.4 x 17.4 inches with frame

17.8 x 26.8 cm | 36.6 x 44.2 cm with frame

Presented as *Untitled* at Museum of Modern Art Hyogo, Kobe, Japan, 1973



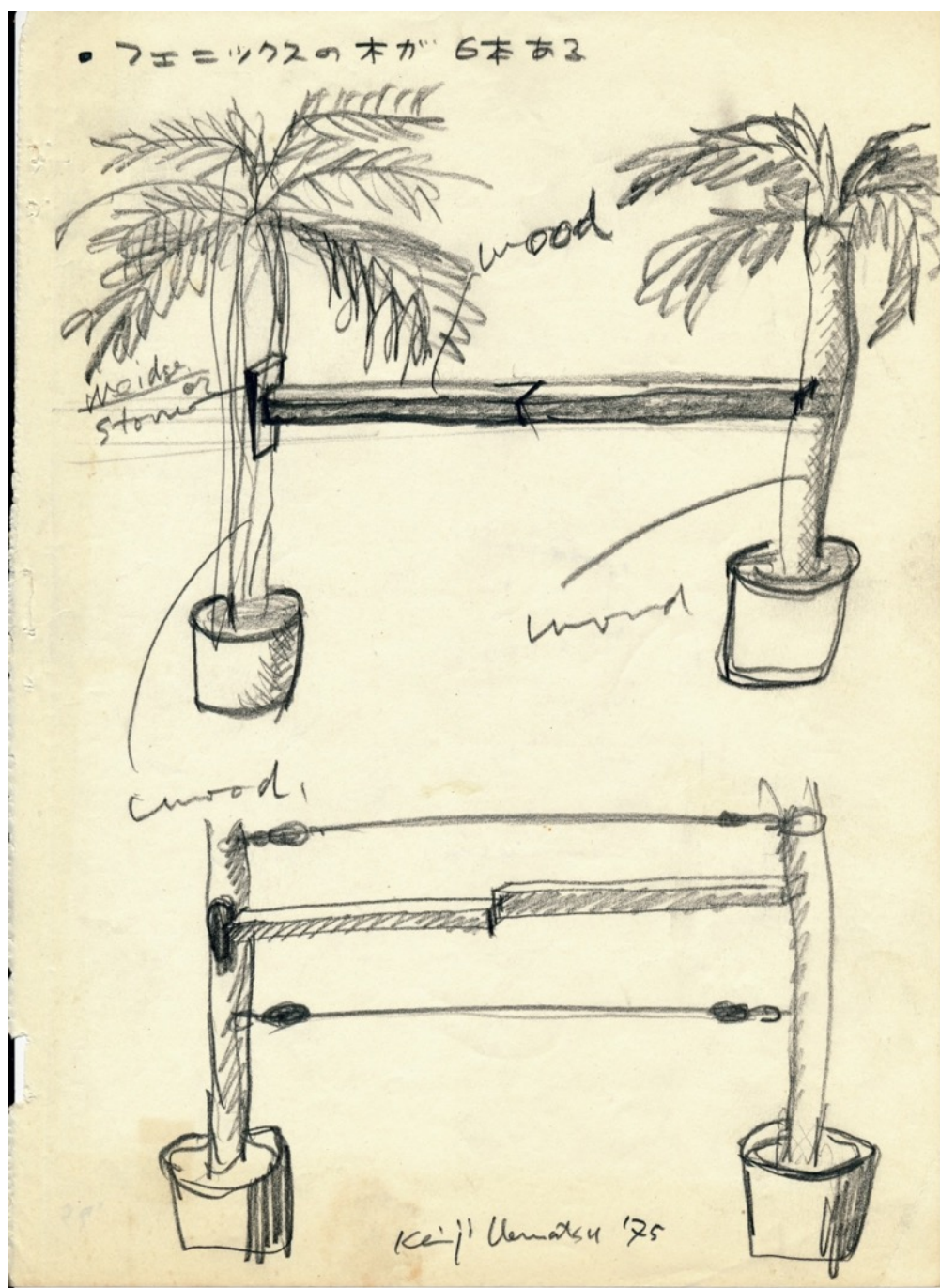
Drawing, 1975

Pencil, color pencil on paper

8.2 x 11.6 inches | 14.4 x 17.4 inches with frame

21.0 x 29.5 cm | 36.6 x 44.2 cm with frame

Presented as *Untitled_Range-Three Boards* at Museum of Modern Art Hyogo, Kobe, Japan, 1973



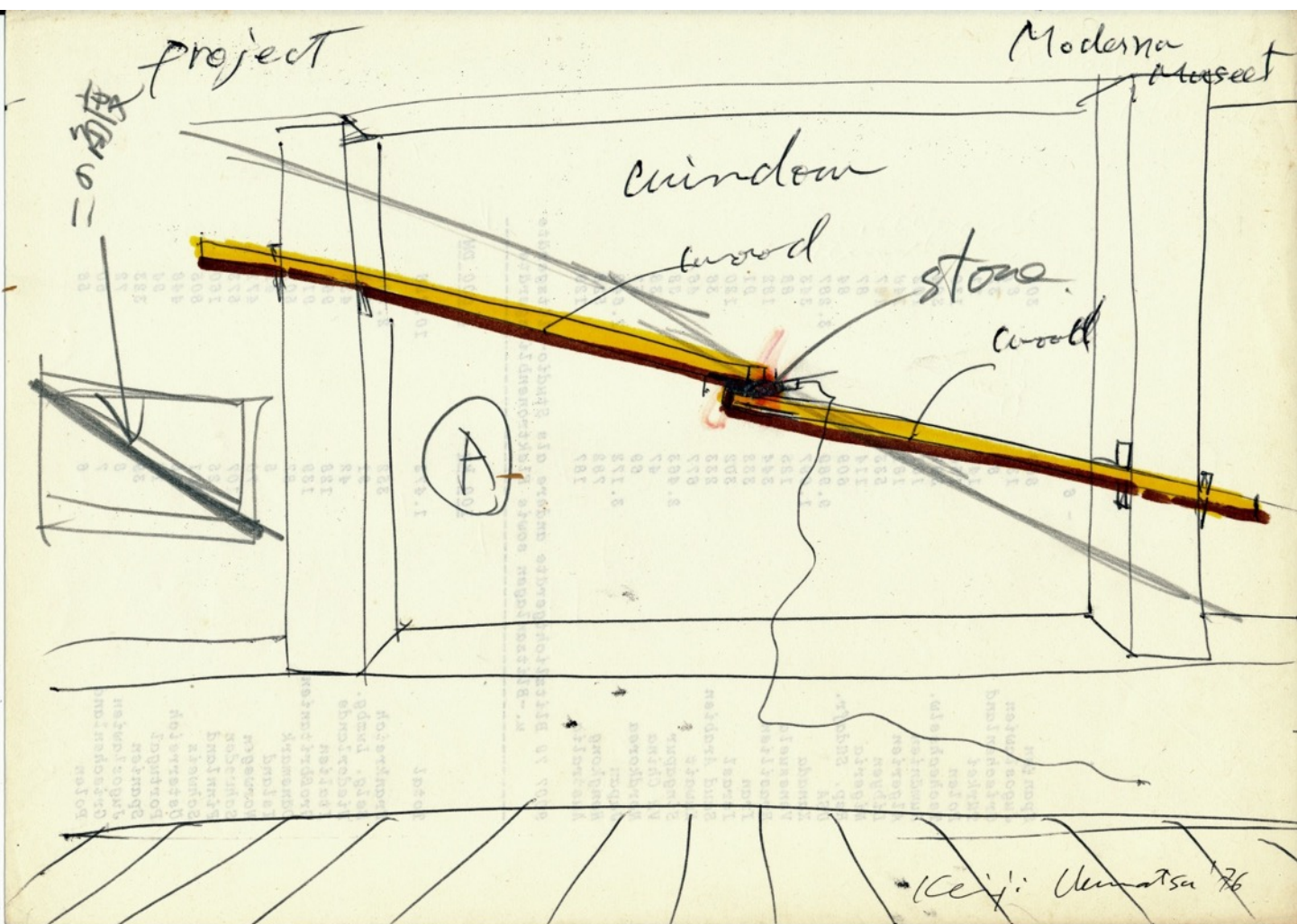
Drawing, 1975

Pencil, color pencil on paper

10.5 x 7.6 inches | 17.4 x 14.4 inches with frame

26.9 x 19.5 cm | 44.2 x 36.6 cm with frame

Presented as *Between Tree and Tree* at Museum of Modern Art Hyogo, Kobe, Japan, 1975



Drawing, 1976

Pencil, color pencil on paper

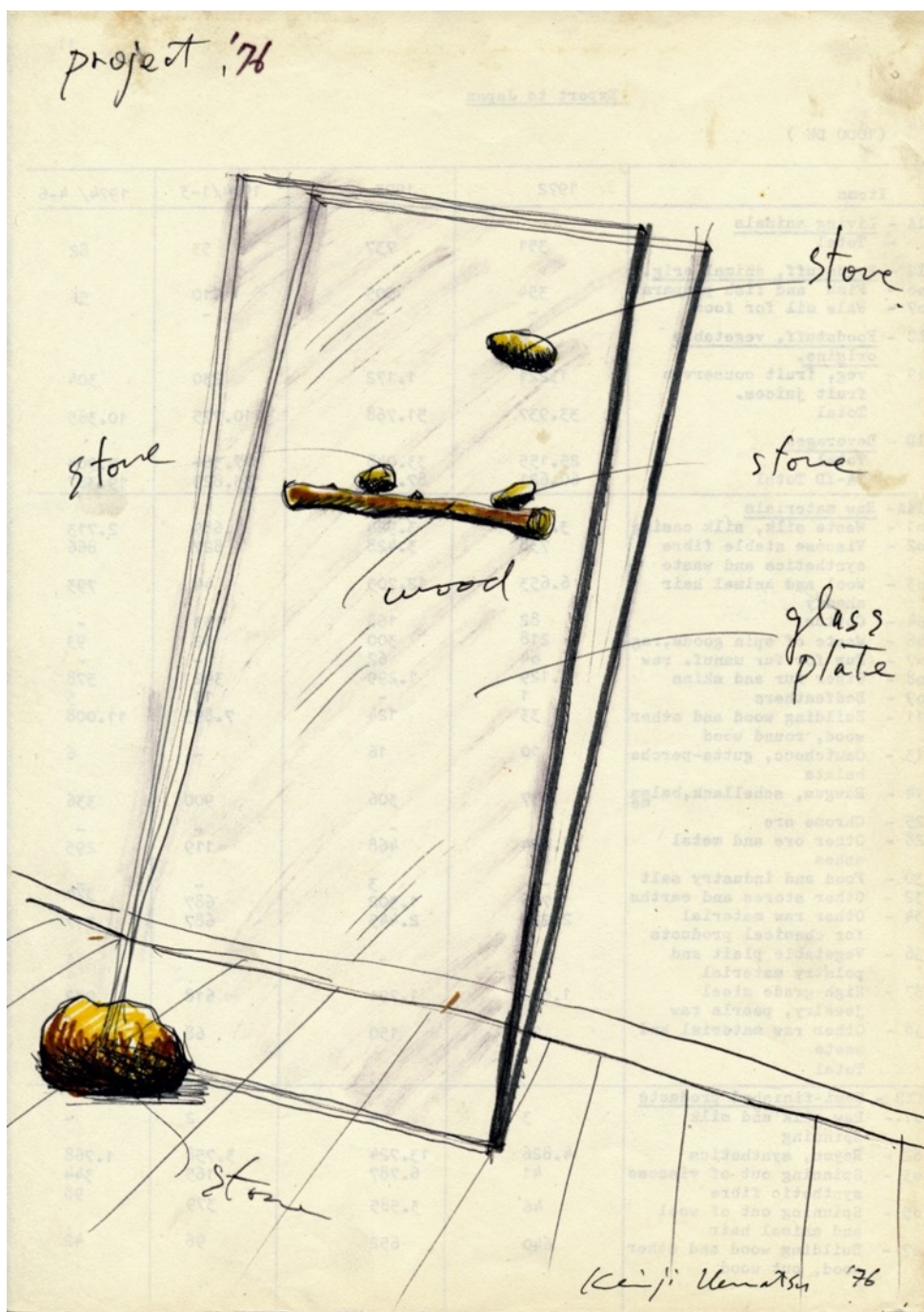
8.2 x 11.6 inches | 14.4 x 17.4 inches with frame

21.0 x 29.5 cm | 36.6 x 44.2 cm with frame

Presented as *Interval-Two Stones* at Hetzler+Keller Galerie, Stuttgart, Germany, 1977



Interval-Two Stones at Hetzler+Keller Galerie, Stuttgart, Germany, 1977



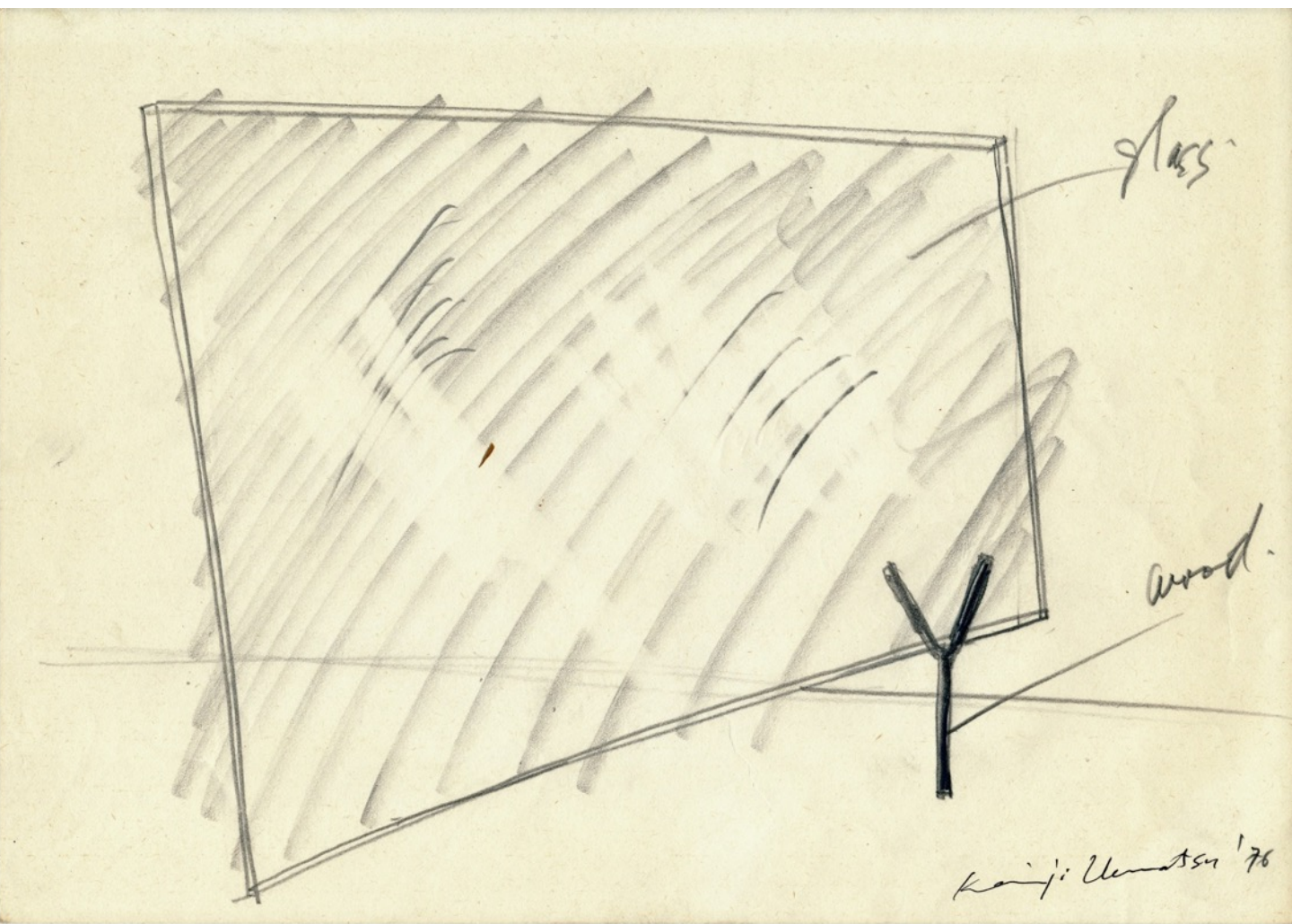
Drawing, 1976

Pencil, color pencil on paper

11.6 x 8.2 inches | 17.4 x 14.4 inches with frame

29.6 x 20.9 cm | 44.2 x 36.6 cm with frame

Presented as *Between Glass and Glass-Stone-Wood* at Studio, Dusseldorf, Germany, 1976



Drawing, 1976

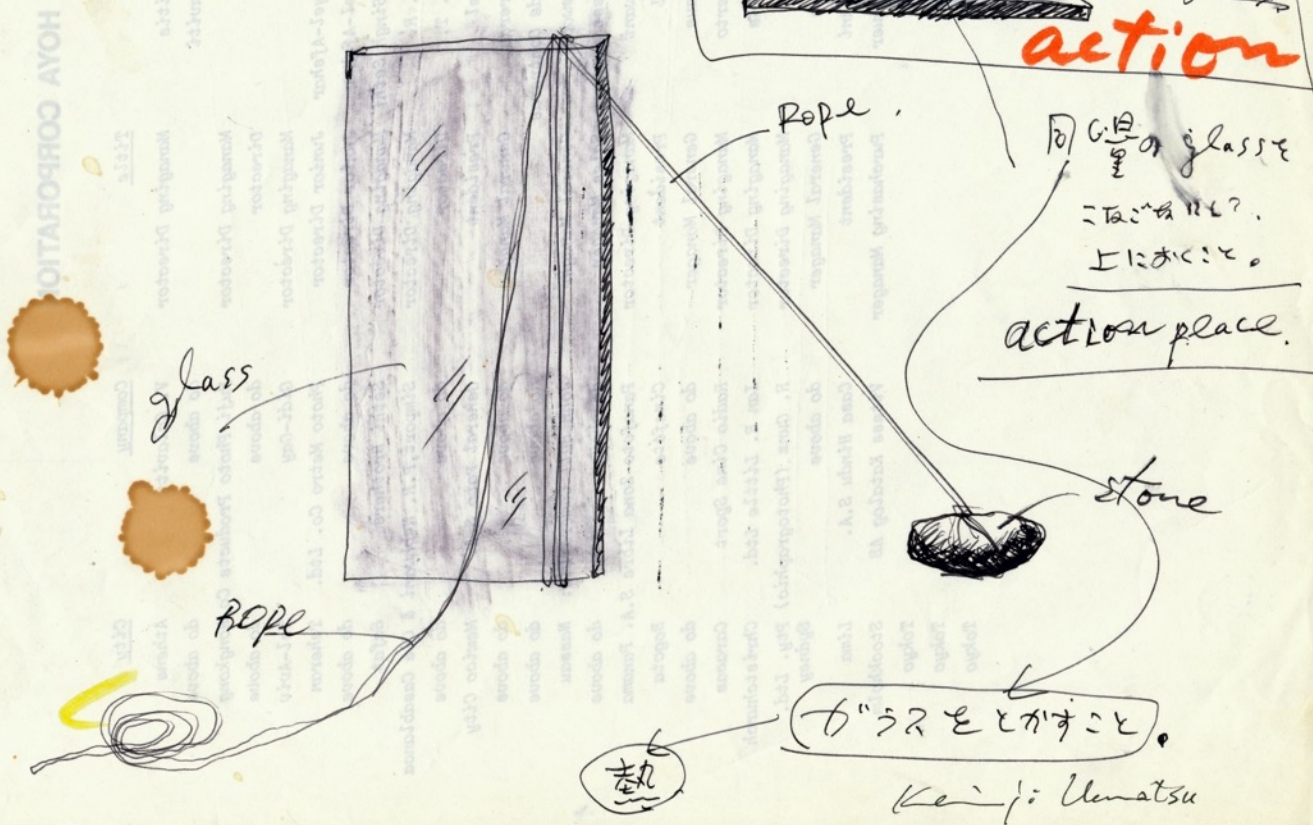
Pencil, color pencil on paper

8.2 x 11.6 inches | 14.4 x 17.4 inches with frame

21.0 x 29.7 cm | 36.6 x 44.2 cm with frame

Presented as *Standing Glass* at Hetzler+Keller Galerie, Stuttgart, Germany, 1977

glass, 26. Sept '76
Museum Wiesbaden Project.



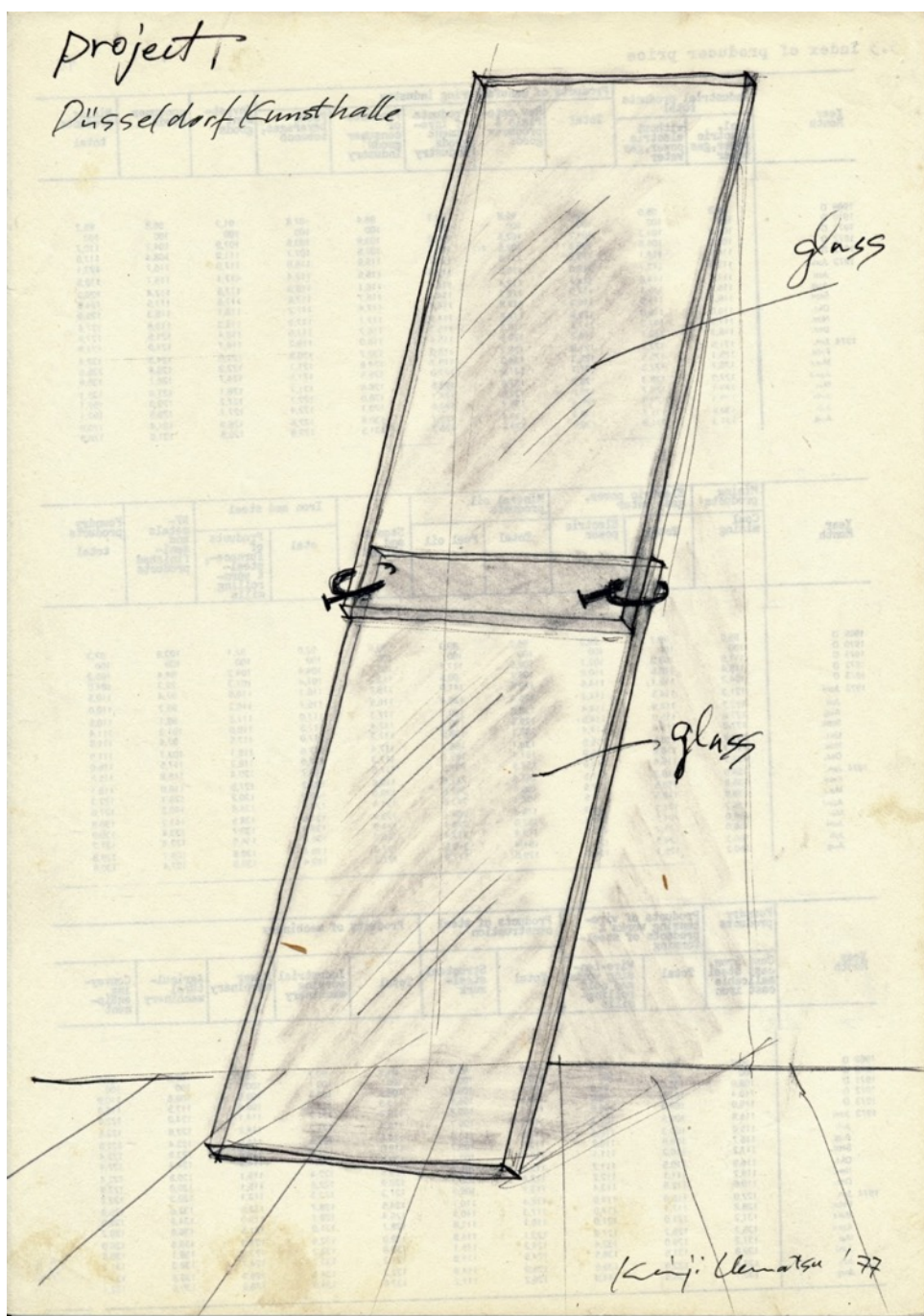
Drawing, 1976

Pencil, color pencil on paper

8.2 x 11.6 inches | 14.4 x 17.4 inches with frame

21.0 x 29.7 cm | 36.6 x 44.2 cm with frame

Presented as *Situation-Glass/Stone, Rope* at Moderna Museet, Stockholm, Sweden, 1976



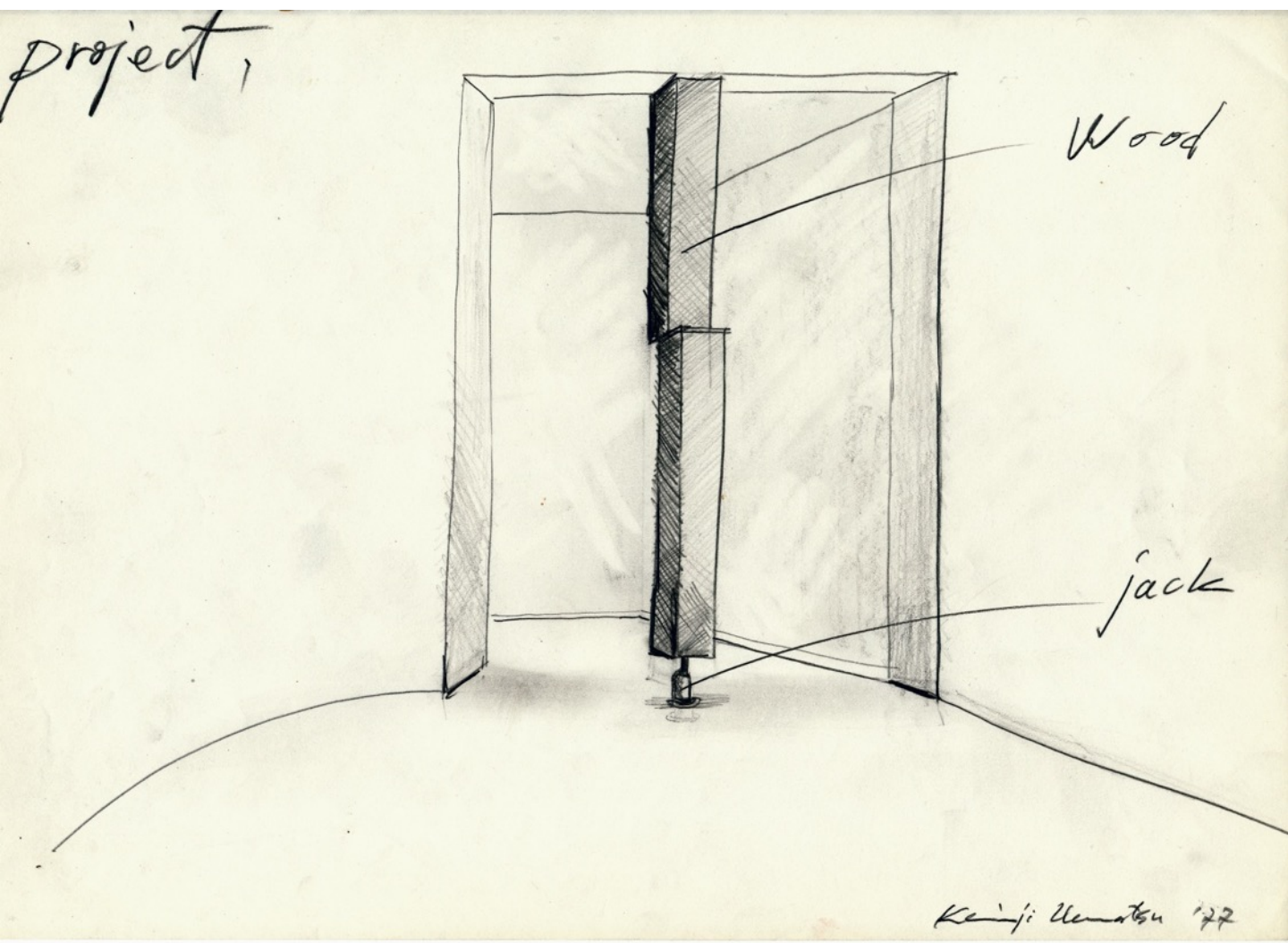
Drawing, 1977

Pencil, color pencil on paper

11.6 x 8.2 inches | 17.4 x 14.4 inches with frame

29.5 x 20.9 cm | 44.2 x 36.6 cm with frame

Presented as *Range-Glass* at Moderna Museet, Stockholm, Sweden, 1976



Drawing, 1977

Pencil, color pencil on paper

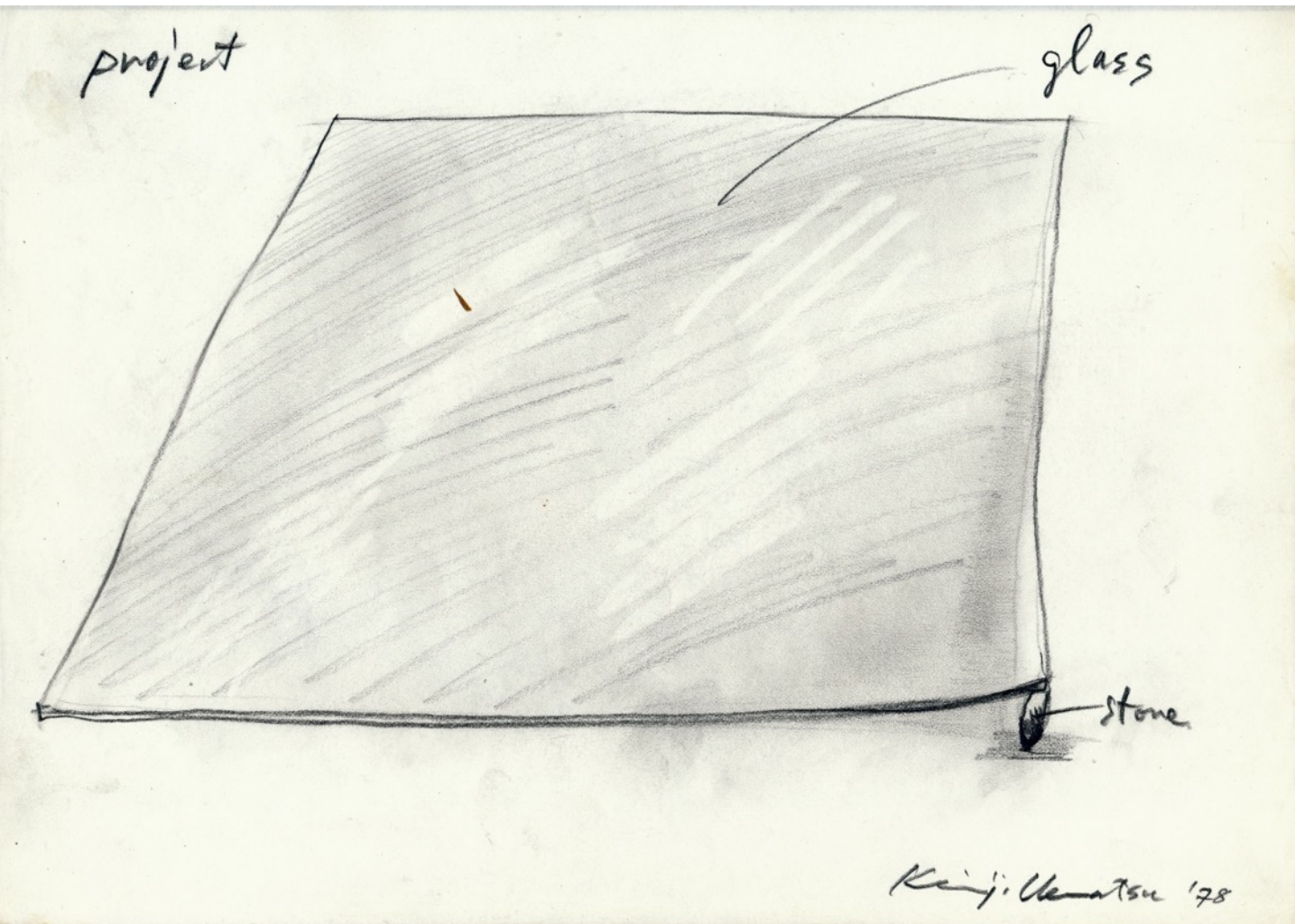
8.4 x 11.9 inches | 14.4 x 17.4 inches with frame

21.5 x 30.4 cm | 36.6 x 44.2 cm with frame

Presented as *Cutting* at Museum of Modern Art Wakayama, Wakayama, Japan, 1972;
Kobe City Museum of Nanban art, Kobe, Japan, 1975



Cutting at Kobe City Museum of Nanban art, Kobe, Japan, 1975



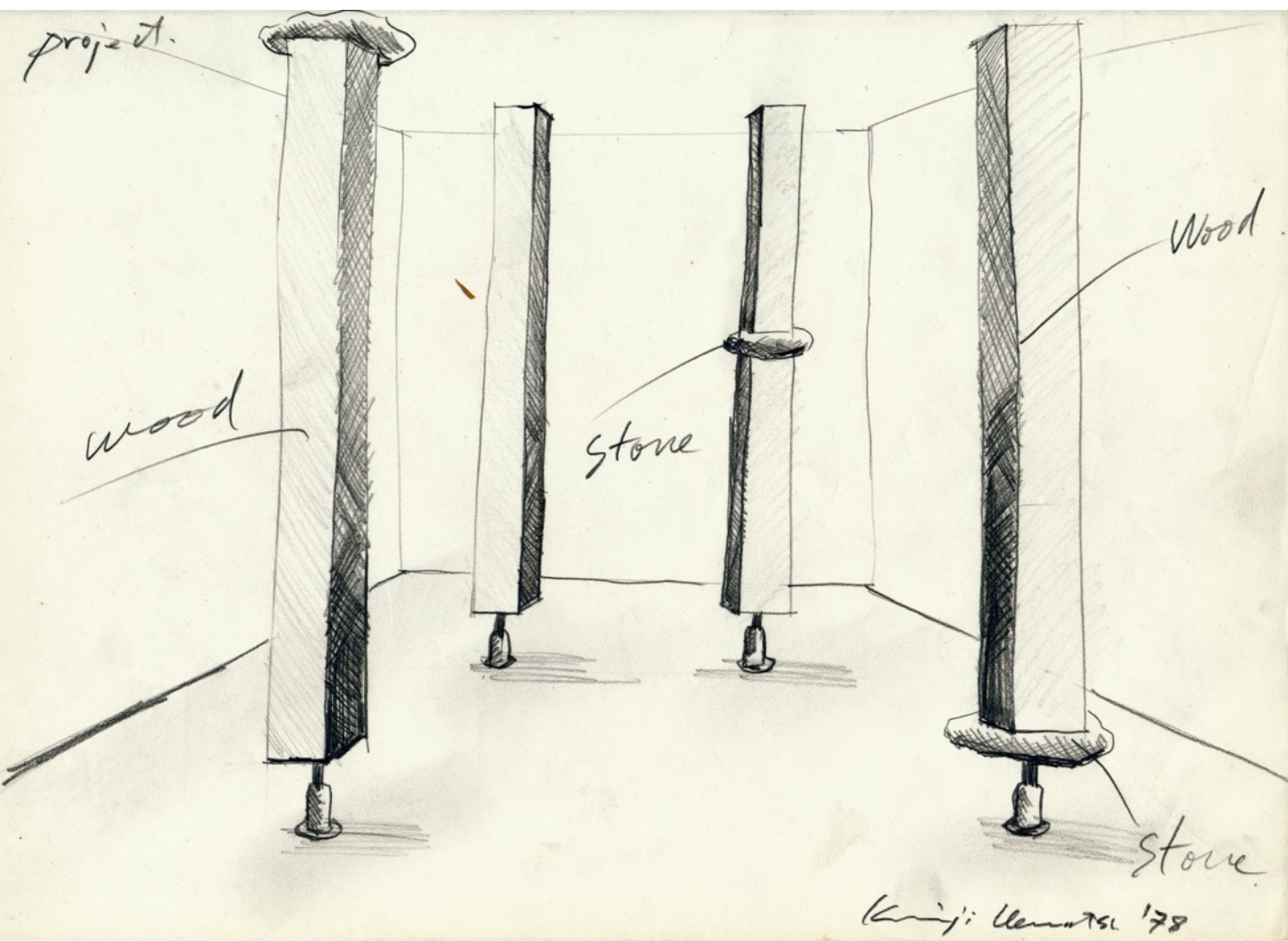
Drawing, 1978

Pencil, color pencil on paper

8.4 x 11.9 inches | 14.4 x 17.4 inches with frame

21.5 x 30.4 cm | 36.6 x 44.2 cm with frame

Presented as *One Plate and One Stone* at Studio, Dusseldorf, Germany, 1976



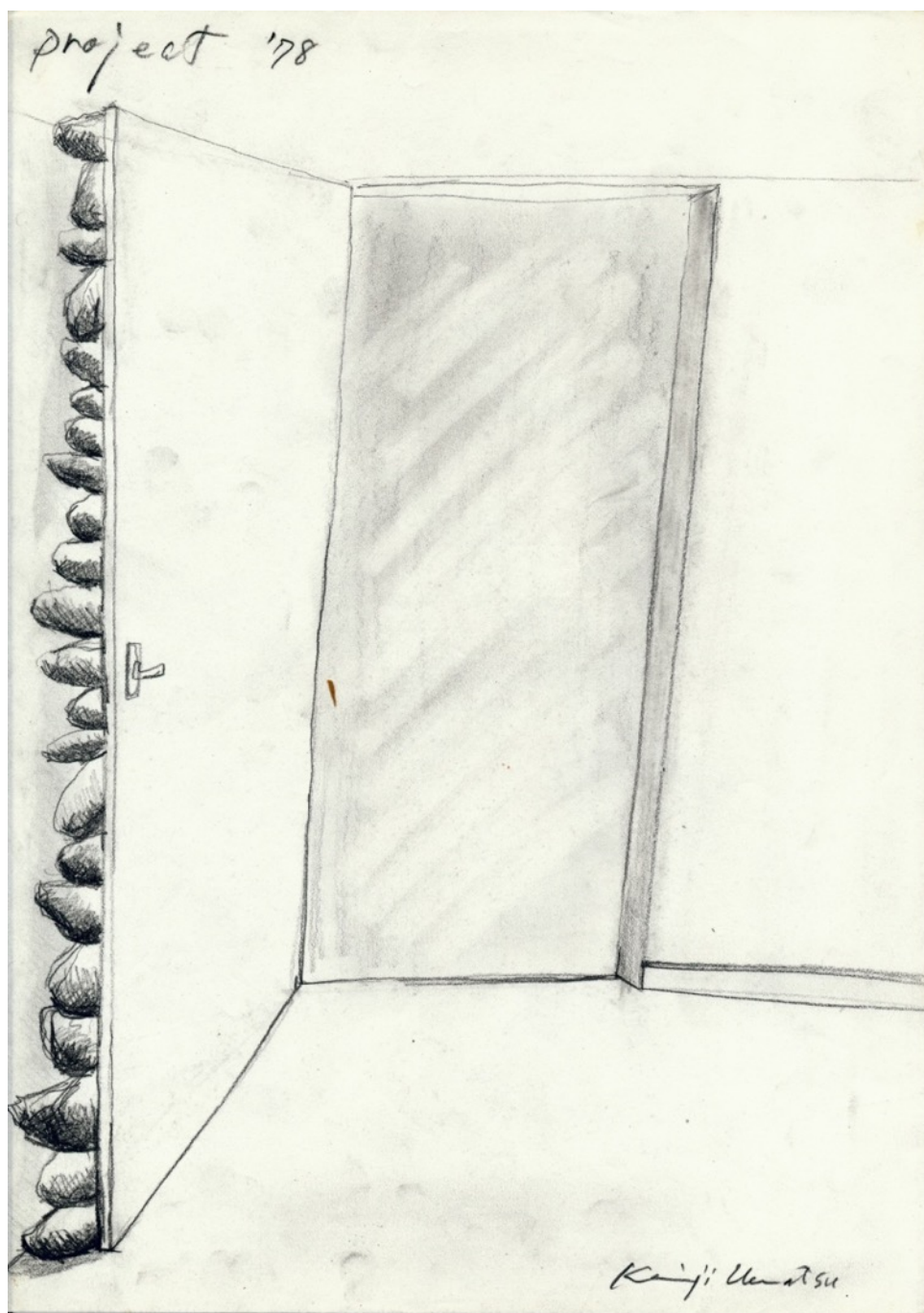
Drawing, 1978

Pencil, color pencil on paper

8.4 x 11.9 inches | 14.4 x 17.4 inches with frame

21.5 x 30.4 cm | 36.6 x 44.2 cm with frame

Presented as *Situation-Interval* at New Reform, Aalst, Belgium, 1977



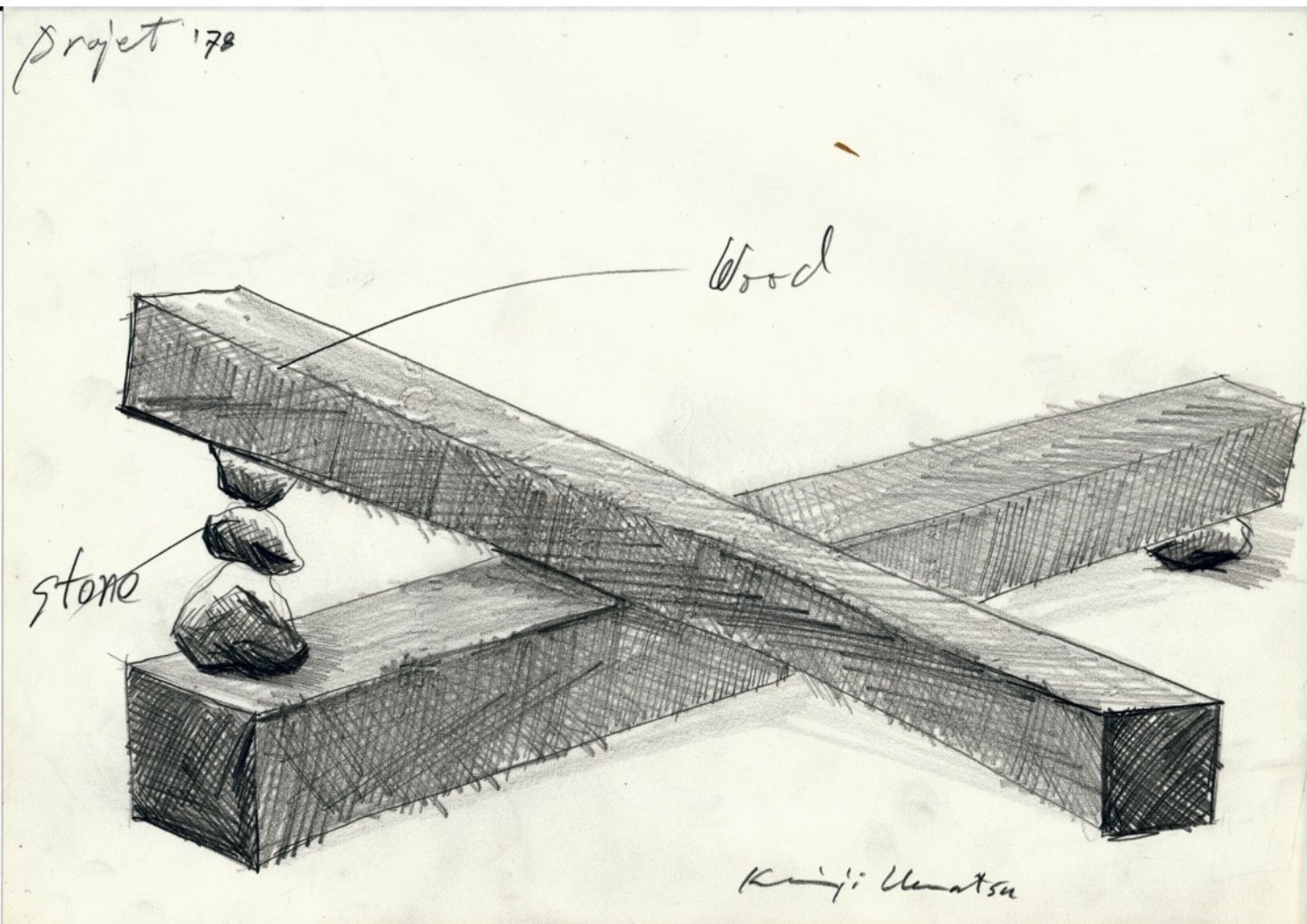
Drawing, 1978

Pencil, color pencil on paper

11.6 x 8.2 inches | 17.4 x 14.4 inches with frame

29.7 x 21.0 cm | 44.2 x 36.6 cm with frame

Presented as *Situation-Glass and Stone* at Galerie Loehrl, Monchenbladbach, Germany, 1981



Drawing, 1978

Pencil, color pencil on paper

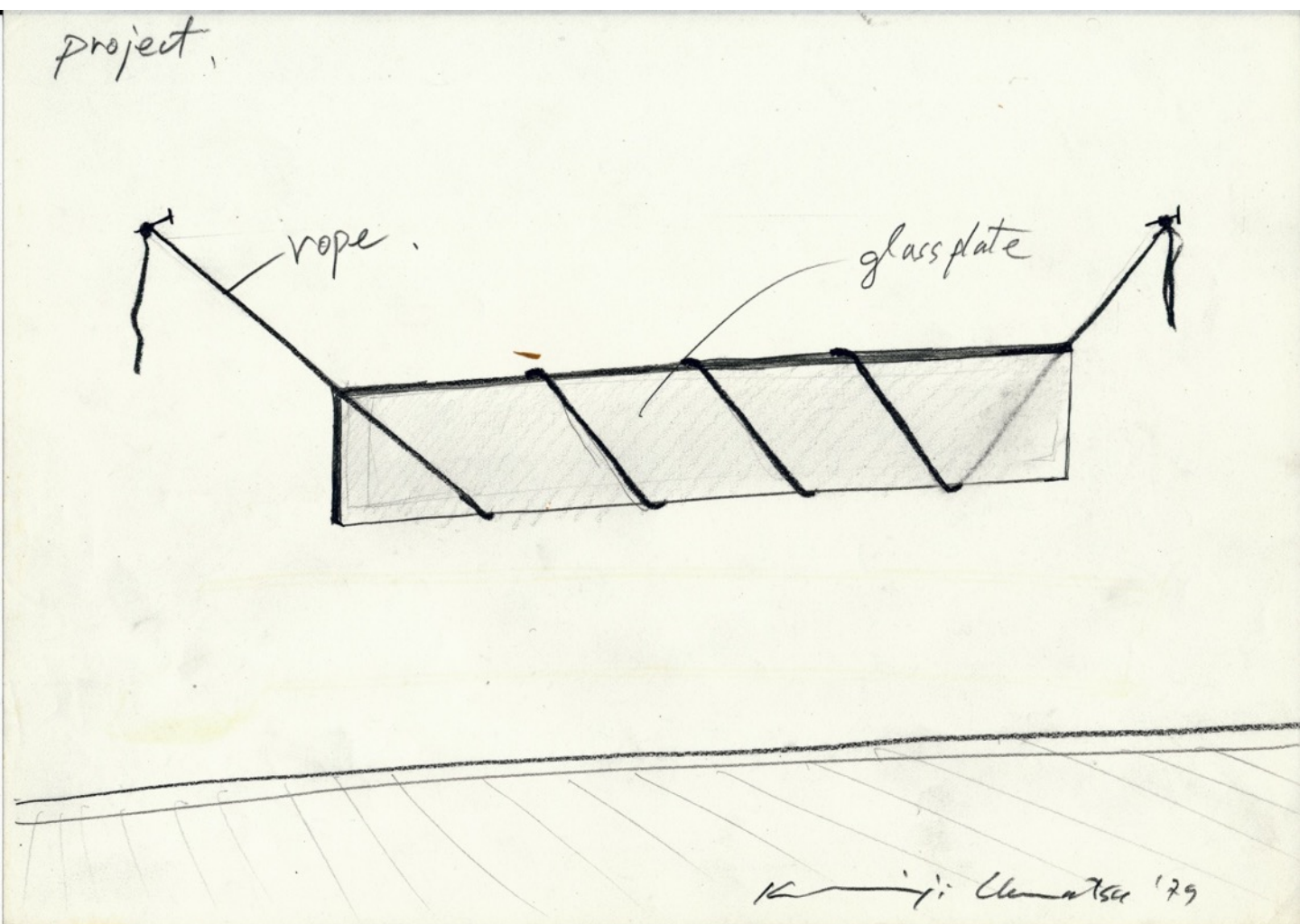
8.2 x 11.6 inches | 14.4 x 17.4 inches with frame

20.9 x 29.7 cm | 36.6 x 44.2 cm with frame

Presented as *Three Stones* at Heidelberger Kunstverein, Heidelberg, Germany, 1979



Three Stones at Heidelberger Kunstverein, Heidelberg, Germany, 1979



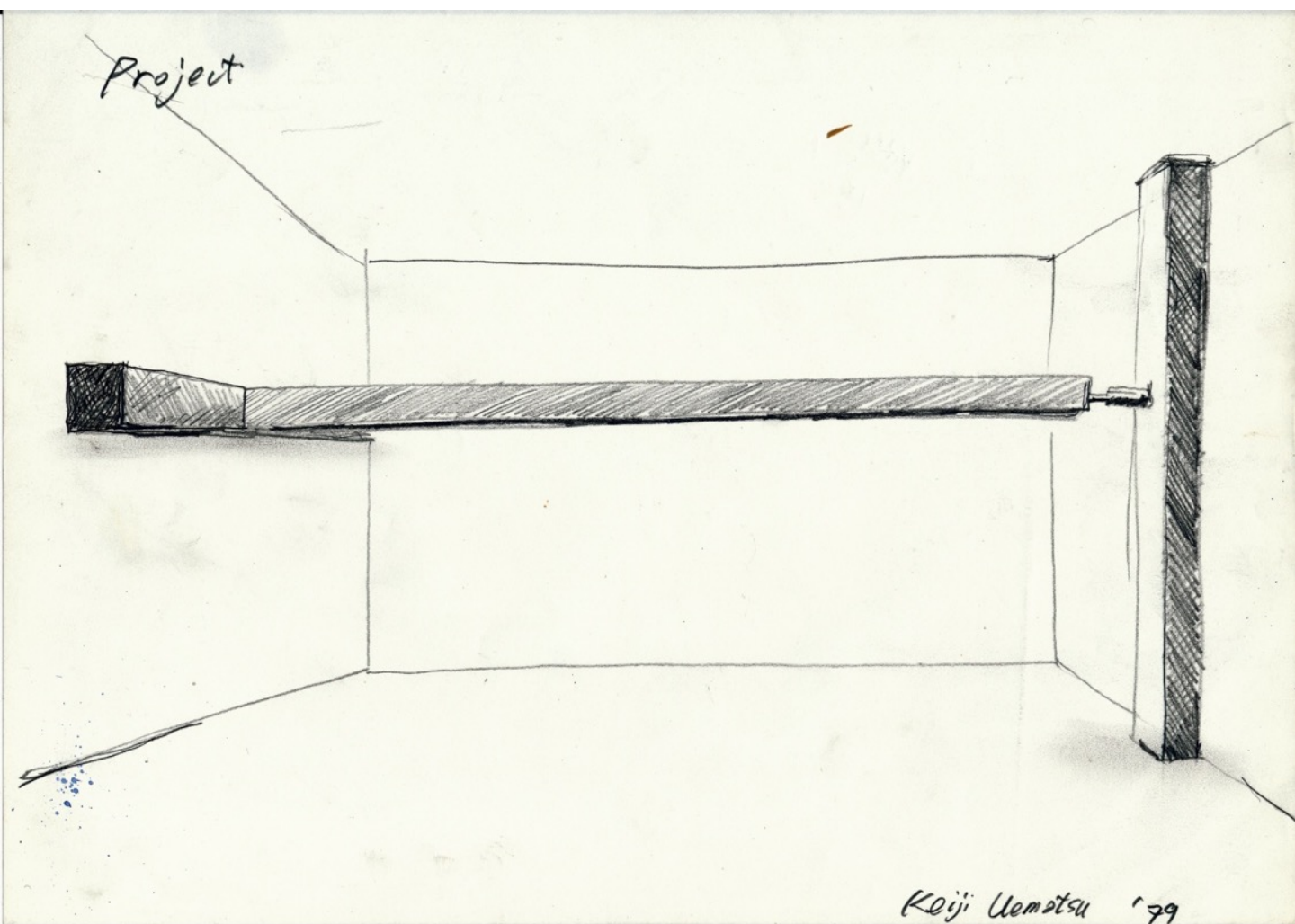
Drawing, 1979

Pencil, color pencil on paper

8.2 x 11.6 inches | 14.4 x 17.4 inches with frame

21.0 x 29.7 cm | 36.6 x 44.2 cm with frame

Presented as *Swirl-neon* at Maki Gallery, Tokyo, Japan, 1975



Drawing, 1979

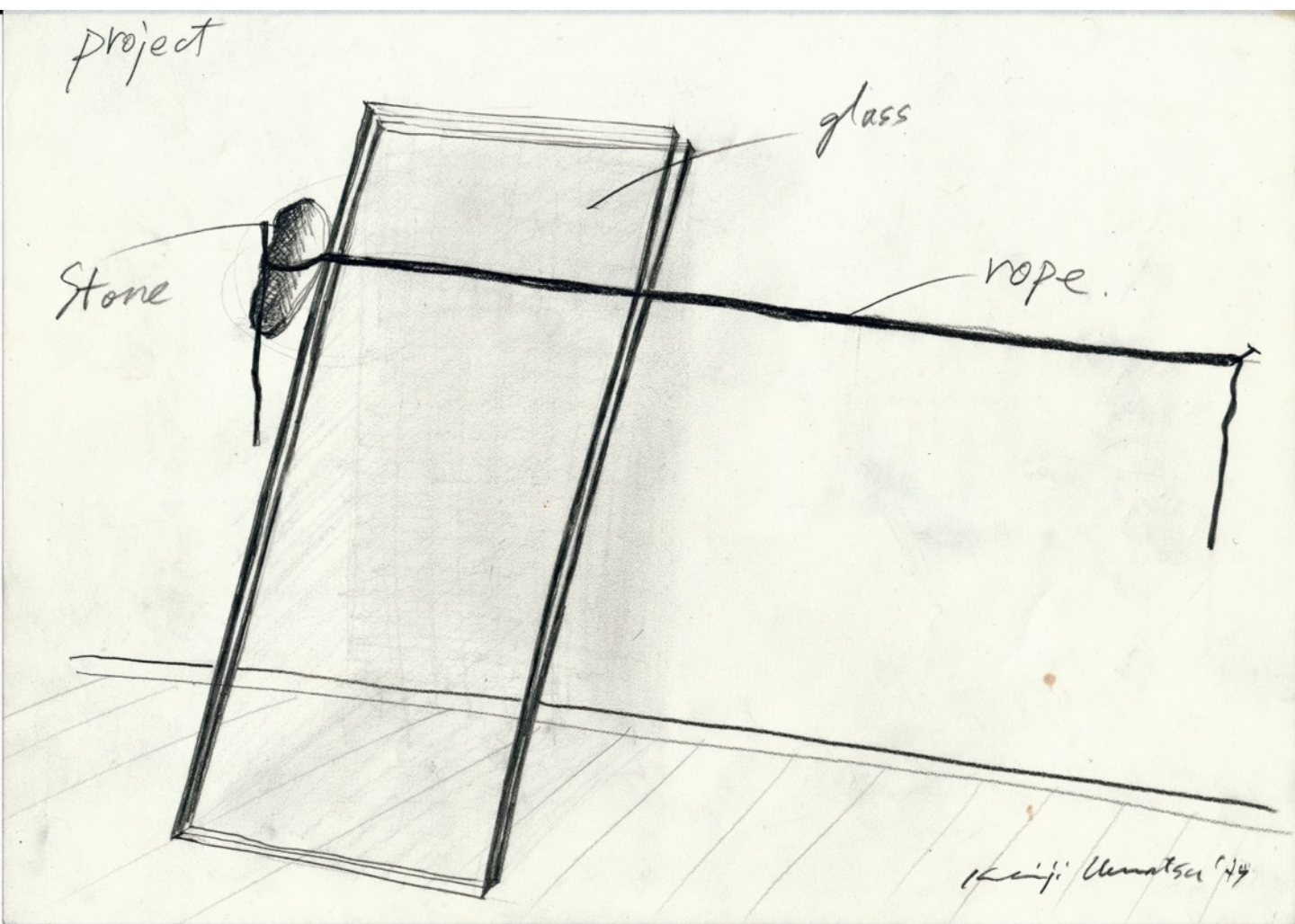
Pencil, color pencil on paper

8.2 x 11.6 inches | 14.4 x 17.4 inches with frame

21.0 x 29.7 cm | 36.6 x 44.2 cm with frame

Presented as *Axis-Latitude-Longitude I* at P.S.1, New York, USA





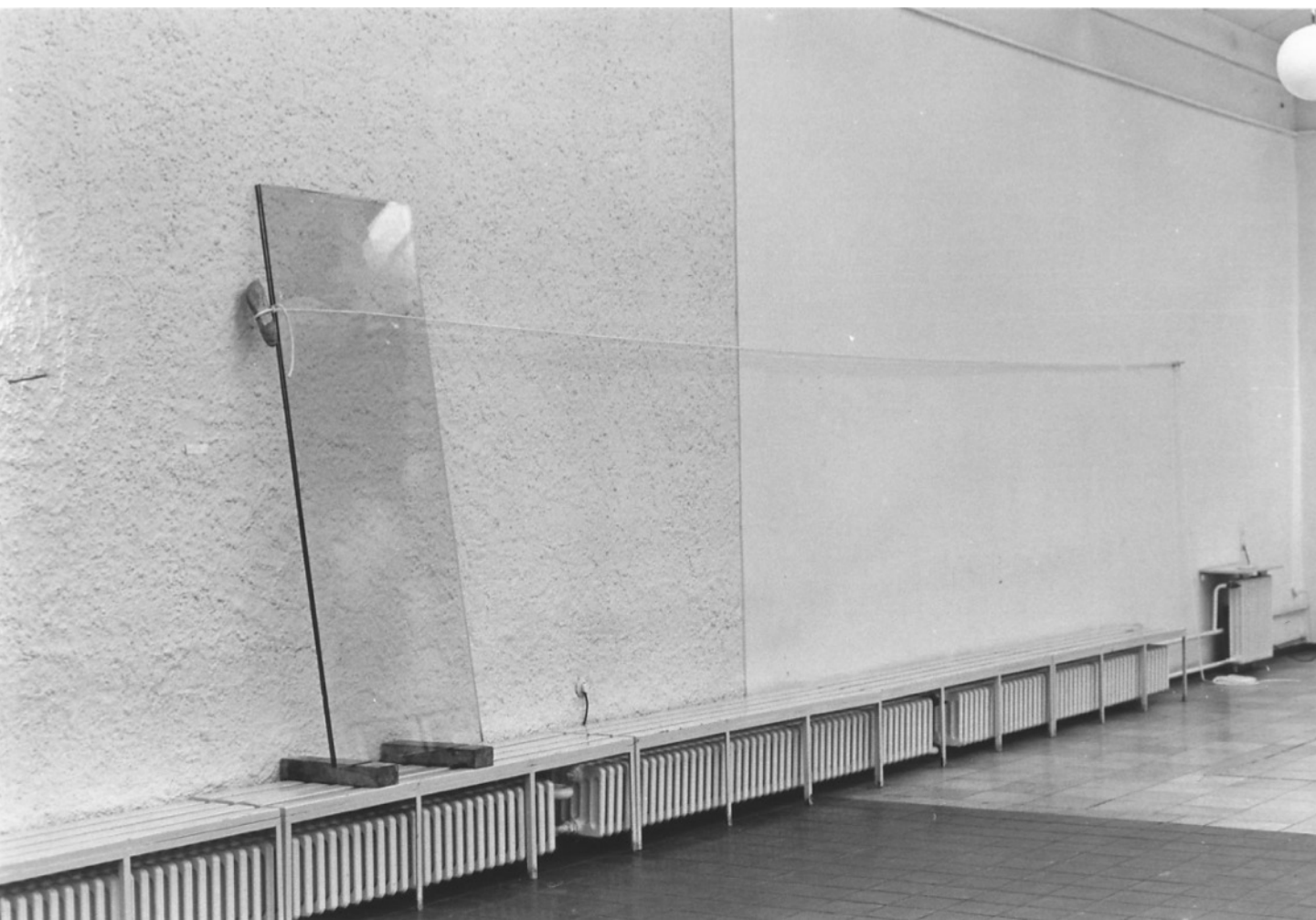
Drawing, 1979

Pencil, color pencil on paper

8.2 x 11.6 inches | 14.4 x 17.4 inches with frame

21.0 x 29.7 cm | 36.6 x 44.2 cm with frame

Presented as *Between Glass and Glass-Rope-Stone* at Heidelberger Kunstverein, Heidelberg, Germany, 1979



Between Glass and Glass-Rope-Stone at Heidelberger Kunstverein, Heidelberg, Germany, 1979



What I want to do is to make visible existence, visible connections and visible relations appear more clearly.

And to cause non-visible existence, non-visible connections and non-visible relations to appear.

And to cause visible existence, visible connections and visible relations not to appear.

What shall I now do with the works (cosmos) which denies man understanding and where these three relations comprised antinomies?

How and what shall I discover in the world?

Shall I find a new meaning in the world?

How to shape relations between people?

These are questions which deeply concern me.

Invisible things in photograph of Keiji Uematsu -from memos by the artist-

Shinichi Hanada | Curator, Kiakyushu Municipal Museum of Art

When we look at art works, could we be completely innocent? That is, could it be possible that our hearts are completely opened concentrating only on “feeling”? When we look at art works, in many cases, we are “considering” the works; we are considering “invisible” things behind the “visible” things. We are “considering” still more, if we are looking at work in an art museum and a gallery, which urges us look at art works that are made to “be considered” rather than “be felt”, or looking at art works which we have never seen before. To help us consider, we listen to the author talk, read statement and explanations or purchase some books.

When seeing the work by Keiji Uematsu, his photos, films, videos, sculptures or installation, we are considering “visible things” and “invisible things”. All of Uematsu’s work is related to the consideration of “visible things” and “invisible things.” [...]

In this essay, I will speak about two “invisible” things. One if the words of the artist, and the other is the response of people today to Uematsu’s work. The latter comes from the episode of preparing this exhibition; however this essay mainly focuses on the former, the writings of the artist.

I had the opportunity of getting copies of the artist’s memos during the preparation of this exhibition. However, we cannot specify when these memos were written, but we can learn about the background of his art works and his concept, and these memos will be very helpful to our considering his art works.

The order of the memos which are introduced in this essay are arranged by the author to make the process of this thinking clear.

First of all, considers the following phrases which have appeared without exception repeatedly in the writings about Uematsu’s activity.

What I want to do is to make visible existence, visible connections and visible relations appear more clearly. And to cause non-visible existence, non-visible connections and non-visible relations to appear. And to cause visible existence, visible connections and visible relations not to appear.

This statement is repeatedly quoted as when describing the direction of his own activity. Its sentence is brief and clear. However, it seems that there were many artists who had a similar concept to this statement, especially in the 1960s and 1970s.

The point which distinguishes one artist from others is “how to realize that concept.” I think, in case of Uematsu the character of his art work is “immediacy”. I will talk about that at the end of this essay.

To return to the memos, the three lines statement I quoted above is continued by following sentences.

The important for me is how I can have the relations to the world (including the universe) beyond human understanding with three concept, what can I discover of new significance in the world, and how can I create the relation between a person and person

Three Uematsu tells us there are two things which are “important things” for him. One is how to have relations to the world beyond human understanding, and another is how to create the relation between a person and person. The former, we can see within his art works. For example, in the following memos;

For example, I consider what is the meaning of ancient mysterious things such as the dolmen, the menhir, stone circle, pyramid, huge drawing on the ground in Peru, South America which are beyond human understanding.

This memo gives us examples of Uematsu’s interest in things which are beyond human understanding. However to think about the other interests “how to create the relation between a person and a person”, it seems that we have to enlarge our view. It is an interesting issue, and I suspend it here, then introduce the consideration of the artist on “looking”.

The memo on “shadow” shows that the background of his art work is reconsidering “looking”. In the exhibition, there are many works including “shadow” as a material for reconsidering “looking”;

- *No shadow without light.*
- *No shadow without light, and without a object*
- *A shadow surely fell in the opposite of light*
- *The shadow is always three-dimensional*
- *Can we imagine the substance of a thing by the shadow?*
- *It is possible to be shadowless under the light?*
- *Can we look at a thing with no light?*
- *Can we know the distance of the thing and showdown by the depth of a shadow?*
- *Where is the shadow of the earth made?*
- *What is the shadow of the moon?*
- *What is it to recognize existence of a thing by the shadow?*
- *What is the difference between a shadow and shade?*
- *What is it to interrupt light? [...]*

Uematsu made these questions about a shadow following the example of Mr. Yusuke Nakahara’s book “A myth of seeing” (filmart-sha, 1972), notes for the chapter “painters of shadow and mystery” (pp. 157-168) in which Mr. Nakahara enumerated various questions about conceptual art.

Many work related with “shadow” were made, which were based on the reflections of the above and reconsidering “looking”. In many of the works related “shadow”, the artist (or his shadow) appears and carries out “the act”. Uematsu mentioned the following acts as “the acts we can do with a finger”.

- *To see, to look*
- *To measure*
- *To write*
- *To handle*
- *To grasp*
- *To erase*
- *To draw*

And then, other memo such as:

- *To see a thing -> to point finger*
- *To measure length*
- *To measure quantity*
- *To count a number*
- *To measure height*
- *To make an angle*
- *To draw*

Thus, many of the works related with “shadow” were made to reconsider “looking” through the above “acts”. The following is a memo based more on the works.

- *The shadow of a finger points at a certain things, and an actual finger points at other thing.*
- *The shadow of a finger points at the shadow of a certain thing, and an actual finger points at other thing.*
- *The shadow of a finger points at the shadow of a certain thing, and an actual finger points at the shadow of other thing.*

Many of works related to “shadow”, such as “Seeing IV”, can be seen to have been produced on the basis of this law.

Besides, the “shadow”, Uematsu produced various trials in connection with “force”, “balance”, and “relation” in photograph work. As well as a “shadow”, various trials are performed with a certain physical act. However, he worked not only with his body but also other materials, or not only in photograph but also other media, such as the installation works constructed with woods, stones and rope.

The following memo refers to this point.

Photography is merely one medium of expression in art for me. I choose my material (eg. sculpture, film, photography etc.), according to what I aim to express on the occasion. I use photography, when I can most properly and directly express the aim.

Based on this memo, we can draw a comparison between the photographic works and installation works. It might help to show the position of the photograph among Uematsu works. For example, "Horizontal position" and "Cutting", "Vertical position" and "Situation-Vertical space", "Interval-Three stones" and "Interval-Two stones", "Board/Man/Rope" and "Cause for Action". The relevance of each pair can be pointed out easily in regard to composition or how to combine materials.

The following memo can be seen in relation to these works.

For example, one stone exists. With what is the existence realized? It is exactly that the existence of a stone exists as a certain relation. One stone falls downward. I do now want to make it end easily, it is the cause of terrestrial gravity or universal gravitation. To connect the relation of a thing and a thing and the relation of a thing and myself in the existence of common life.

According to this memo, art works I mentioned above are able to be seen as various trials "to connect the relation of a thing and a thing and the relation a thing and myself in the existence of common life". And we can point out that installation works are to connect "the relation of a thing and a thing", photographs are to connect "the relation of a thing and myself".

I cite another pair of works this time in different media. They are "Hand-Half and half I" and "Three iron plates and three, glass plates". The former photographic work is to connect "the relation of a thing and my self" and the latter installation work to connect "the relation of a thing and a thing". But these differ from the previous example of comparison. These two works are compared not by the point of "force" and "balance" but the point of the consideration to "That which looks the same apparently and differs in fact".

The following memo is of value for reference to this point.

For example, I cannot recognize as my own discovery the geocentric theory or the heliocentric theory presented by Copernicus, Galileo Galilei and others; that is obvious.

To draw a line on a paper, a pencil is moved from the left to the right.

To draw a line on a paper, a paper is moved from the right to the left.

These two lines look the same apparently, but differ completely. In this point, what is thing the relation between seeing and an act?

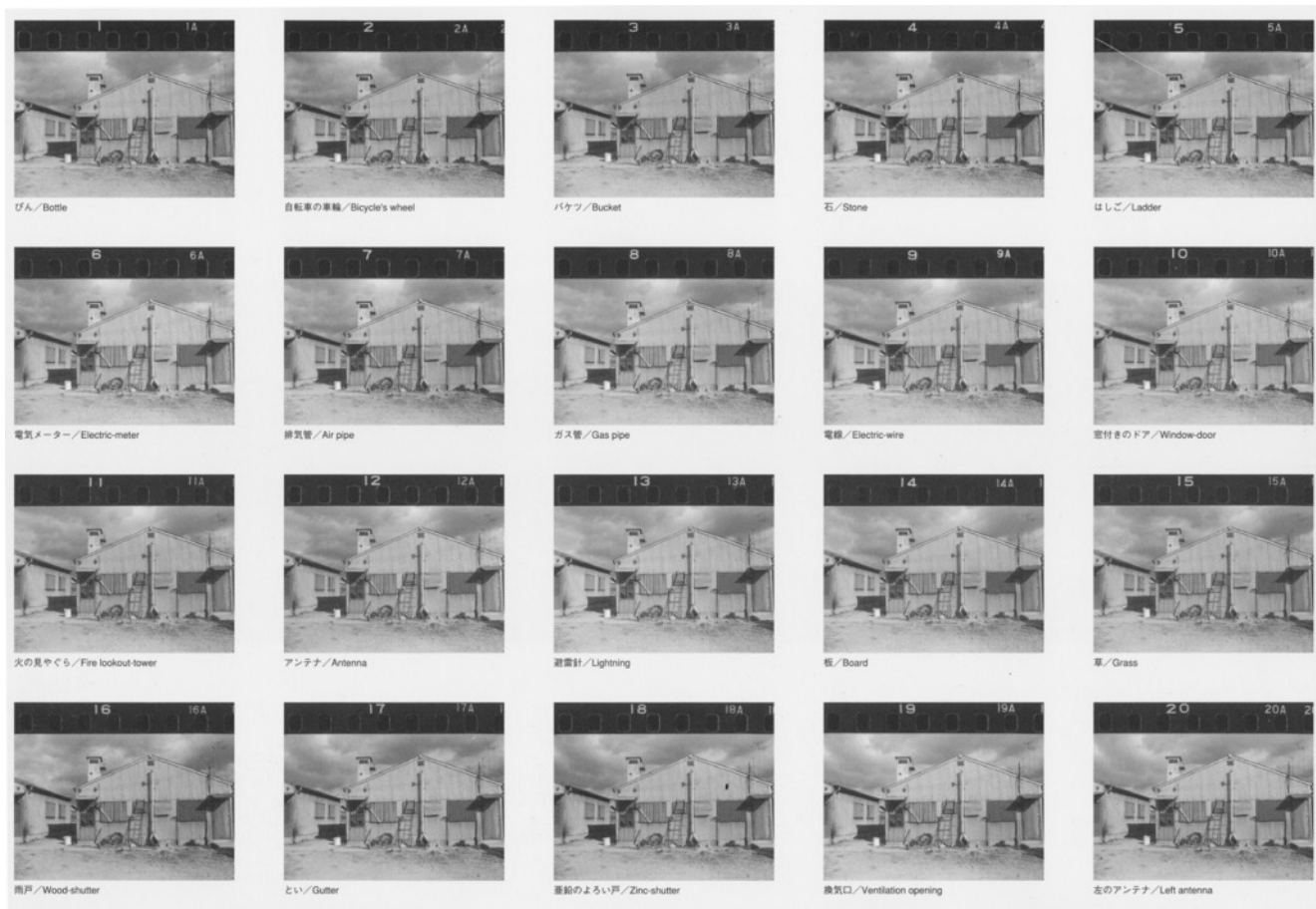
"That which looks the same apparently and differs in fact" is investigated with various material and media. Among the various works, "Seeing-Landscape" is the most important in considering "the relation between seeing and an act".

This work consists of 20 photographic sheets of a certain landscape with the same composition form the same position. In each sheet, the shutter was released looking at different thing in the scenery one by one, and the title of each sheet indicates the object which he was looking at.

In almost all the other photographs, the artist himself appears as a photographic subject, but only in this works there is no figure of the artist. Furthermore, even if we look at the photograph carefully, we are not sure whether the photographer of this work is Uematsu or not.

In this work, "the relation of a thing and my self" is carried out not by "pushing" or "pointing", but through "looking at". Since the artist looked at a different things for each sheet, so he must have a different relation for each sheet. But how can we distinguish between 20 sheets? Can we recognize the relation of an object and the artist "reflected" or "not reflected"? The following memo is for this work which is the most conceptual piece among the work in our exhibition.

I see things, I see a book, I see a cigarette, I see a watch, I see a stone, I see a dictionary,... I see the world "look". I am not aware of seeing these things. I see what my eyes catch. When I am aware of looking at things, my conscious works to eliminate and to select what to look at and what not to look at. However, the camera's eye catches everything equally and thoroughly. Even if I watched one point in the lens to take a picture, the photograph wouldn't emphasize the point. Does that mean I didn't see the point?



Seeing - Landscape, 1974

The problem this work brings to us can be considered from various viewpoint. For example, what is the difference between the optics of the human eye and one of the camera? While we are looking at art works, do we see the works or see the title or see the title of both? What is the relation of form and word? And so on... In any case, it is fruitful to consider what the “invisible thing” is the “visible thing” in art works.

in the first half of this essay, I mentioned two “invisible” things which should be reflected on in this essay in regard to Uematsu’s photographs; one is the words of the artist himself, and the other is the response of people today which I now will record relating some episode about the installation and preparation for this exhibition. [...]

And I also have never encountered any writings in regards to Uematsu’s photographs mentioning theses delightful aspects I have voiced above. I experienced much delight during the preparation of this exhibition and realized these aspects should not be treated lightly. “Immediacy” which I recognized as the character of Uematsu’s work is the first half of this essay is shown in the immediacy of people’s reactions to his works as related above.

In the first half of this essay, I suspended this issue “how to create the relation between a person and person”. For I think this issue can not be argued only by focusing on the image of his art work. We must enlarge our view point to consider how people face and react the works themselves. I noticed, during the publication of our exhibition, I experienced Uematsu’s work also by communicating with other people. Continuously, I’d like to take notice of “how to create the relation between a person and a person” during the period of the exhibition.

Keiji UEAMATSU

1947 Born in Kobe, Japan

Currently lives and works in both Osaka and Dusseldorf

EDUCATION

1969 B.F.A. Kobe University, Kobe, Japan

SELECTED SOLO EXHIBITIONS

- 2017 *Invisible Gravity*, Gallery Nomart, Osaka, Japan
- 2016 *Seeing / Measuring / ...*, Galerie Baudoin Lebon, Paris, France
Invisible Force, Simon Lee Gallery, London, UK
Invisible Force and Seeing, Kunstlerverein Malkasten, Dusseldorf, Germany
- 2015 *Invisible Force*, ARARIO GALLERY, Seoul, Korea; ARARIO GALLERY, Cheonan, Korea
Invisible Force, Galerie 16, Kyoto, Japan
Invisible Force, Yumiko Chiba Associates viewing room, Tokyo, Japan
- 2014 *Frieze Masters, Solo Presentation*, London, UK
- 2012 *Gravity. Anti gravity Axis gravity and anti-gravity axis*, Gallery Nomart, Osaka, Japan
Keiji Uematsu and Vladimir Skoda, Galerie Baudoin Lebon, Paris, France
- 2009 *Keiji Uematsu*, Gallery Nomart, Osaka, Japan
- 2007 *Keiji Uematsu*, Gallery Nomart, Osaka, Japan
- 2006 *The Garden of Time*, Otani Memorial Art Museum, Nishinomiya, Japan
- 2005 *Axis-Latitude-Longitude*, Künstlerverein Malkasten, Dusseldorf, Germany
- 2003 *Inclination of the Earth's Axis*, Aomori Contemporary Art Center, Aomori, Japan
Axis-Latitude-Longitude, Waßermann Galerie, Munich, Germany
Eyes under physical consideration, photographs, video and films, 1972-2003, Kitakyushu Municipal Museum of Art, Fukuoka, Japan
- 1997 *Behind the Perception*, Otani Memorial Art Museum, Nishinomiya City, Japan
- 1994 *It's possible-Skulpturen und Zeichnungen*, Siegburg Stadtmuseum, Siegburg, Germany
- 1992 *Keiji Uematsu - Ursula Blickle Stiftung*, Kraichtal-Unteröwisheim, Germany
- 1981 *Installation and Photo*, Osaka Prefectural Contemporary Art Center, Osaka, Japan
- 1980 *Installation Axis-Latitude-Longitude*, P.S.1, New York, USA
- 1979 *Skulpture, Foto*, Heidelberger Kunstverein, Heidelberg, Germany
- 1977 *Keiji Uematsu*, Galerie Max Hetzler - Stuttgart, Stuttgart, Germany
- 1976 *Skulptur-Foto-Video-Film*, Moderna Museet, Stockholm, Sweden
Keiji Uematsu. Skulptur, foto, film, video, Moderna Museet, Stockholm, Sweden

SELECTED GROUP EXHIBITIONS

- 2019 *Radicalism in the Wilderness: Japanese Artists in the Global 1960s*, Japan Society, New York, USA (upcoming)
- 2018 *Travelers:Stepping into the Unknown*, The national Museum of Art, Osaka, Japan
- 2017 *Out of Real*, Hyogo Prefectural Museum of Art, Hyogo, Japan
Voice of Asia (West Bund Space Opening Exhibition), ARARIO GALLERY, Shanghai, China
- 2015 *For a New World to Come : Experiments in Japanese Art and Photography, 1968-1979*, Museum of Fine Art, Houston; traveled to Grey Art Gallery, NY(Sep11-Dec5,2015),and Japan Society, NY (Oct9,2015-Jan 11,2016)
- 2014 *In-between, Keiji Uematsu /Nobuko Watanabe*, Galerie Baudoin Lebon, Paris, France
Keiji Uematsu / Nobuko Watanabe, Chateau la maison du Moussel, Andresy, France
Artevida (Política), MAM, Museu de Arte Moderna Rio de Janeiro, Rio de Janeiro, Brazil
4 X 4, Stephen Friedman Gallery, London, UK
Image and Matter in Japanese Photography from the 1970s, Marianne Boesky Gallery, New York, USA
Printemps de Haute, Abbaye St André, Centre d'art contemporain Meymac, Meymac, France
- 2013 *The Gallery Shinanobashi Collection*, Hyogo Prefectural Museum of Art, Kobe, Japan
- 2011 *parallel space-time*, Galerie Baudoin Lebon, Paris, France
- 2010 *Collection 2 - Focus on Recent Acquisitions*, National Museum of Art Osaka, Osaka, Japan
- 2009 *Noble Gäste*, Meisterwerke der Kunsthalle Bremen, Weserburg; Museum für moderne Kunst, Bremen, Germany
- 2008 *Yearning for what is floating, Color spring into the space*, Galerie Baudoin Lebon, Paris, France
- 2007 *24/7, Die 24 Stunden des Tages*, arteversum, Dusseldorf, Germany
- 2004 *6 Artists / articulation 2004*, Art Court Gallery, Osaka, Japan
Ask for II, Waßermann Galerie, Munich, Germany

- 2000 *Times are changing - Auf dem Wege! Aus dem 20. Jahrhundert!* , Kunsthalle Bremen, Bremen, Germany
1999 *Nakahara Teijiro Prize Exhibition*, Asahigawa Sculpture Museum, Asahigawa, Japan
1997 *GRAVITY - Axis of Contemporary Art*, The National Museum of Art, Osaka, Japan
1994 *Art in Kansai 1950's-70's*, Hyogo Prefectural Museum of Modern Art, Kobe, Japan
1990 *Von der Natur in der Kunst*, Wiener Festwochen, Messepalast Wien
1988 *Figurationen*, Flottmann-Hallen, Herne, Germany
XLIII Esposizione internazionale d'Arte, La Biennale di Venezia, Venice, Italy
1985 *Sculptures*, First Approach For A Park, Fondation Cartier pour l'art contemporain, Paris, France
Der Baum in Mythologie Kunstgeschichte und Gegenwartkunst, Heidelberger Kunstverein, Heidelberg, Germany
1983 *Kunsthalle Düsseldorf Standort Düsseldorf (I)*, Kunsthalle Düsseldorf, Düsseldorf Send message, Germany
Kunst mit Photographie - Die Sammlung Dr. Rolf H. Krauss, Kölnischer Kunstverein, Cologne, Germany
Montevideo Diagonale, Kattendijkdok Westkaai, Antwerp, Belgium
Kunst mit Photographie - Die Sammlung Dr. Rolf H. Krauss , Neue Nationalgalerie, Berlin, Germany
1980 Group Show , Galerie Max Hetzler - Stuttgart, Stuttgart (closed, 1983), Germany
1977 Kunsthalle Düsseldorf Ausschnitte 1 - Kunsthalle Düsseldorf, Düsseldorf Send message, Germany
1976 *Monika Baumgartl, John Hilliard, Klaus Rinke, Keiji Uematsu* , Galerie Max Hetzler, Stuttgart, Germany

AWARDS

- 2013 The 38th Nakahara Teijiro Prize
2010 The Kobe city Cultural Prize
1999 The 6th Asago 2001 Outdoor Sculpture in Tataragi '99, Grand Prize
1998 The 22nd Iue Culture Prize
1997 The 28th Nakahara Teijiro Excellent Prize
The 17th Exhibition of Contemporary Japanese Sculpture, Ube-Industry.Ltd, Prize
Museum of Modern Art, Hyogo, Prize
1996 The 23rd Open Air Sculpture of Nagano City, Prize
1995 The 16th Exhibition of Contemporary Japanese Sculpture, Ube-Industry.Ltd, Prize
1993 The 15th Exhibition of Contemporary Japanese Sculpture, Ube-Industry.Ltd, Prize
Museum of Modern Art, Kanagawa Prize
1990 The 12th Contemporary Sculpture Exhibition, Grand Prize
1974 The Kobe City Cultural Encouragement Prize
1973 The 8th Japan Art Festival Excellent Prize

SELECTED PUBLIC COLLECTIONS

- Hyogo Prefectural Museum of Art, Japan
Otani Memorial Art Museum Nishinomiya City, Japan
The National Museum of Art, Osaka, Japan
The Museum of Modern, Kamakura and Hayama, Japan
Ohara Museum, Japan
Kitakyushu Municipal Museum of Art, Japan
Kyoto Municipal Museum of Art, Japan
Asahikawa Sculpture Museum, Japan
Aichi Prefectural Library, Japan
Fondation Cartier pour l'art contemporain, Paris, France
Moderna Musset, Stockholm, Sweden
Staditsche Galerie im Lenbachhaus, Munich, Germany
Kunsthalle Bremen, Germany
Munich Airport, Munich, Germany
Staditsche Museum Wiesbaden, Germany
The Museum of Fine Arts, Houston, USA
Busan Museum of Art, Busan, Korea
Museum of Modern Art, New York, USA
Daimler Art Collection, Germany

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Keiji UEMATSU (B.1947, JAPAN)

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