



White Rainbow

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General Enquiries

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Exhibition dates

29 April – 20 June 2015

Opening Hours

Tues–Fri 12:00–18:00
Sat 12:00–17:00
& by appointment

Artists

Masaya Chiba

Chim↑Pom

hyslom

Hidemi Nishida

Ryohei Usui

Yui Yaegashi

Event

Reality Check

Artist talk by Chim↑Pom

By The Japan Foundation, London

Wednesday 29 April 2015, 6:45pm

Free Word Lecture Theatre

60 Farringdon Road

London EC1R 3GA

Image

Chim↑Pom

It's the Wall World, 2014

Scene from video

Asian Art Biennale Bangladesh

Bangladesh Shilpakala Academy,

Bangladesh

©Chim↑Pom

Courtesy of the artist and MUJIN-

TO Production, Tokyo

Press Enquiry

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by the mountain path



White Rainbow is pleased to present *by the mountain path*, an exhibition that will bring to London work by some of the most exciting emerging artists based in Japan. Guest curator, **Ellen Mara De Wachter**, has selected six artists and collectives, none of whom have ever exhibited in London before, including: **Masaya Chiba**, **Chim↑Pom**, **hyslom**, **Hidemi Nishida**, **Ryohei Usui** and **Yui Yaegashi**. Exhibiting the work of these artists together will reflect the diverse range of contemporary art in Japan.

Two artist collectives are involved in the exhibition, tapping into a Japanese heritage of artists coming together and co-authoring work. The first, Chim↑Pom, are the winners of the overall prize at this year's Prudential Eye Awards (Singapore). They will present their ongoing project; *It's the Wall World*, an installation in which a jigsaw puzzle becomes a motif to highlight existing borders: nations and territories, private and public, legal and illegal, or historical and social situations. With parts of the jigsaw already exchanged with sites in Bangladesh and Japan, Chim↑Pom will add further pieces from locations in the UK. The site-specific nature of second collective hyslom's practice is central to their thinking; much of their work revolves around a particular location, a bare tract of land being prepared for a housing development.

An engagement with the after-effects of industrial and urban development can also be seen in the work of Ryohei Usui and Hidemi Nishida. Hidemi Nishida will present *scan_01_5.jul.2014_fin*; a long mural of prints consisting of one-to-one scale scans on the site of a decommissioned railway. These relics of the local mining industry recall a past landscape under redevelopment. Hinting at the significance of the disregarded is Ryohei Usui's *Portrait of Encountered Things* which renders discarded drinks bottles in heavy-weight glass. His work alludes to the crucial meaning taken on by these objects in extreme situations such as after the 2011 earthquake and tsunami in Japan.

A third strand includes works by two painters who create architectures in the studio and within the picture plane. Masaya Chiba's ongoing series, *Crying Face* (2008–) features a balaclava-shaped head on a stick with water fed from a hose pouring from its eyes. This phantasmagoric subject is depicted in front of mountain landscapes the artist has never visited, but only seen in photographs. In contrast to this are Yui Yaegashi's small 'abstraction' paintings that bring a tranquil, structural presence to the void of the gallery wall. Painting only in straight lines, her processes derive from



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Chim↑Pom
It's the Wall World, 2014
Scene from video
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Bangladesh Shilpakala Academy,
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analysing textile patterns and allude to an urban environment of roads, mappings and territories.

Taking its name from a haiku by one of the most famous poets in Japanese history, Bashō; *by the mountain path* will provide a fresh outlook on how art is viewed today. The first step in curating the exhibition was a research trip to Japan, undertaken by De Wachter in September 2014. The title of the show alludes to this journey and the exhibition itself brings together works by artists she discovered on her trip.

Curator Ellen Mara De Wachter explains:

‘Roland Barthes (the French literary and cultural theorist) writes about the particularity of haiku, saying that it eschews description and definition, and ‘diminishes to the point of pure and sole designation’. It is this act of designation (rather than any attempts at definition or description) that I privilege in this exhibition.. It gives me great pleasure to channel Bashō and simply to invite you to see.’

By the mountain path offers an opportunity for a non-Japanese curator to bring a fresh perspective to the variety of art being made in Japan currently. Rather than presenting these works as the definitive idea of contemporary Japanese art, the exhibition aims to show its audience that Japan’s arts scene is as diverse and dynamic as that of any country today.

Note to Editors

Ellen Mara De Wachter is an independent curator and writer based in London. After working at the British Museum and the Barbican Art Gallery, she joined the Zabludowicz Collection as Curator of exhibitions, commissions and projects in 2007 where she specialised in working with emerging artists to develop their practice through discussion, curating and writing. In 2012 she initiated the Collection’s Invites Programme, which offers unrepresented artists based in the UK their first solo show. In 2013-15 she was Curator of Public Collection Development at the Contemporary Art Society, where she was responsible for CAS’s acquisitions scheme for museums across the UK. De Wachter is a Visiting Lecturer in Sculpture at the Royal College of art and a regular contributor to frieze magazine.