

Yuken Teruya:
WE BELONG HERE

Curated by Martin Craciun

May 25, 2020 - September 5, 2020

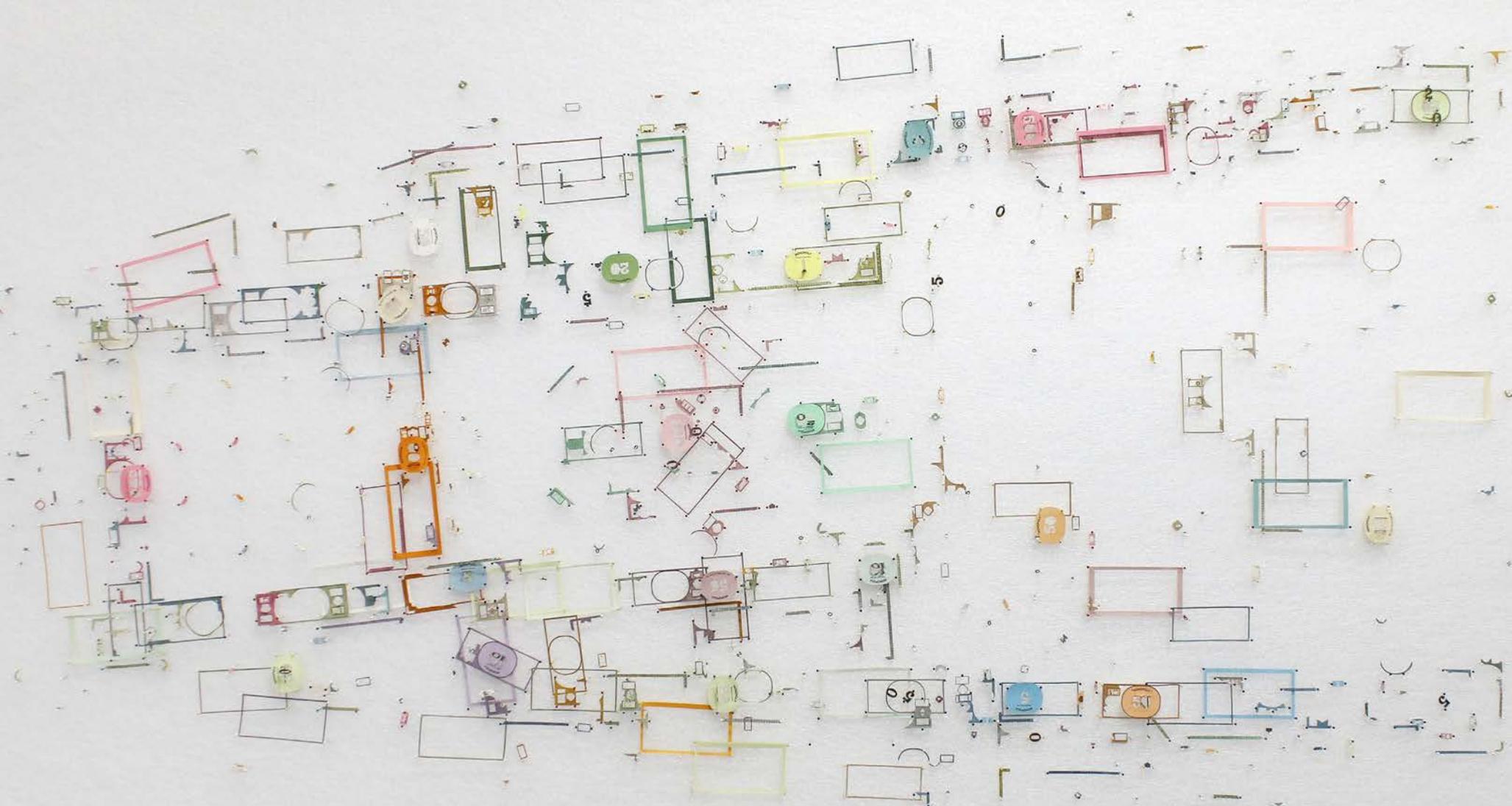


Yuken Teruya's (1973, Japan) first solo exhibition at Piero Atchugarry Gallery Miami can be described as a declaration of principles. The exhibition features an important new body of work, alongside several recent works never shown in the US before. With absolute mastery and precision Teruya proposes to us an open invitation to his world; one gifted with personal outlooks and powerful statements.

Whilst the exhibition acts as a welcoming space for active contemplation and reflection, it is through its title that the artist is openly implicating us in his project: ***WE BELONG HERE***. Yuken Teruya combines techniques and uses a mixture of various everyday materials to reflect on contemporary society. His personal research addresses themes such as consumer culture, globalization and the tangible environmental crisis.

WE BELONG HERE is not only a balancing act, but also a questioning of the various forms that western—now global society—has generated: depictions and rituals, buildings and signs, all interlaced and overloaded by different materials, scales, mediums and techniques. Yuken Teruya's survey pursues the idea that beauty and politics can help each other, and in this case in a significant manner.

Text by Martin Craciun, Curator



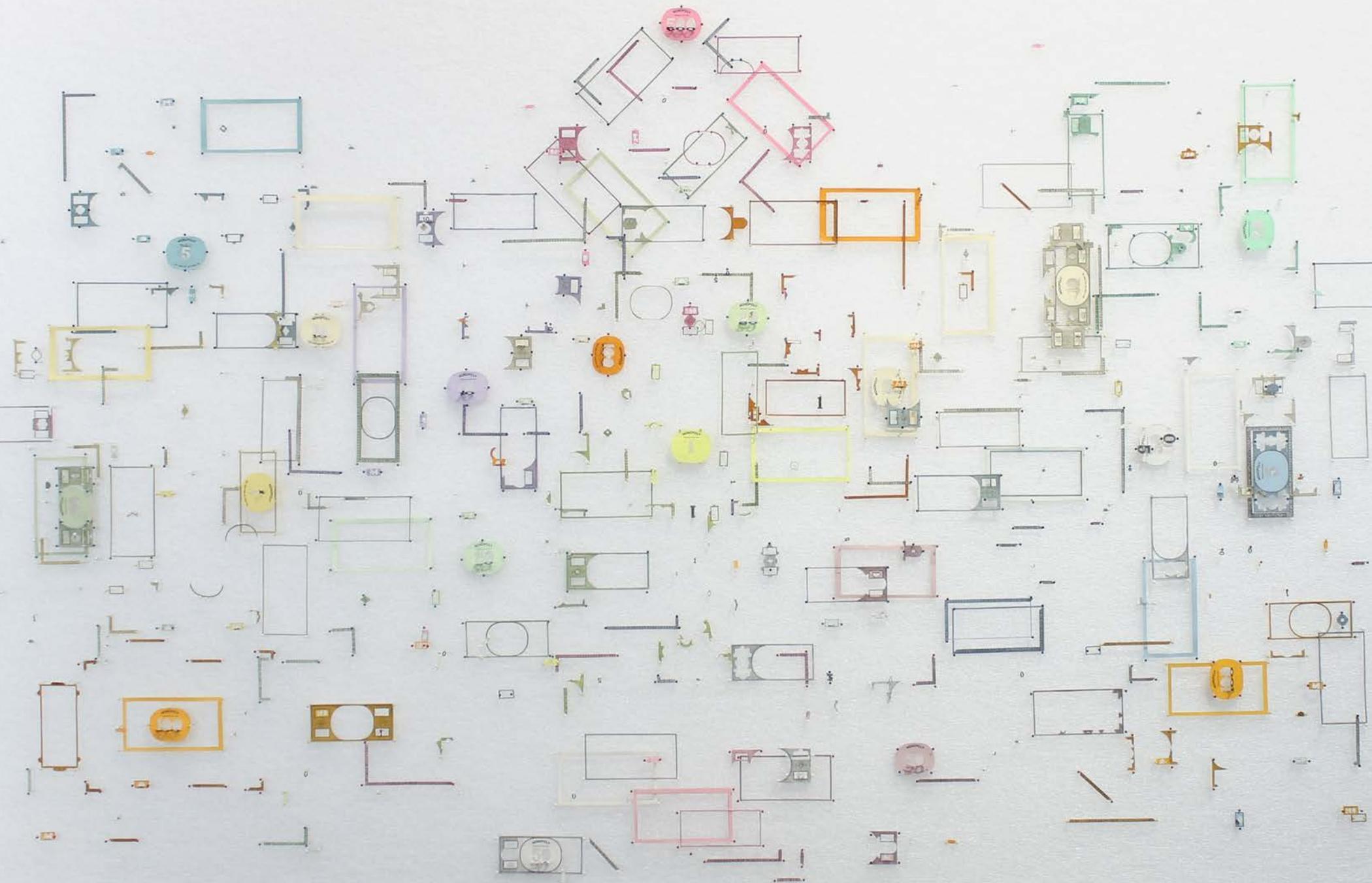
Yuken Teruya

Museum MONOPOLY #1, 2020

Foam, pins, monopoly money, plexiglass

121 x 200 x 13 cm

Reserved

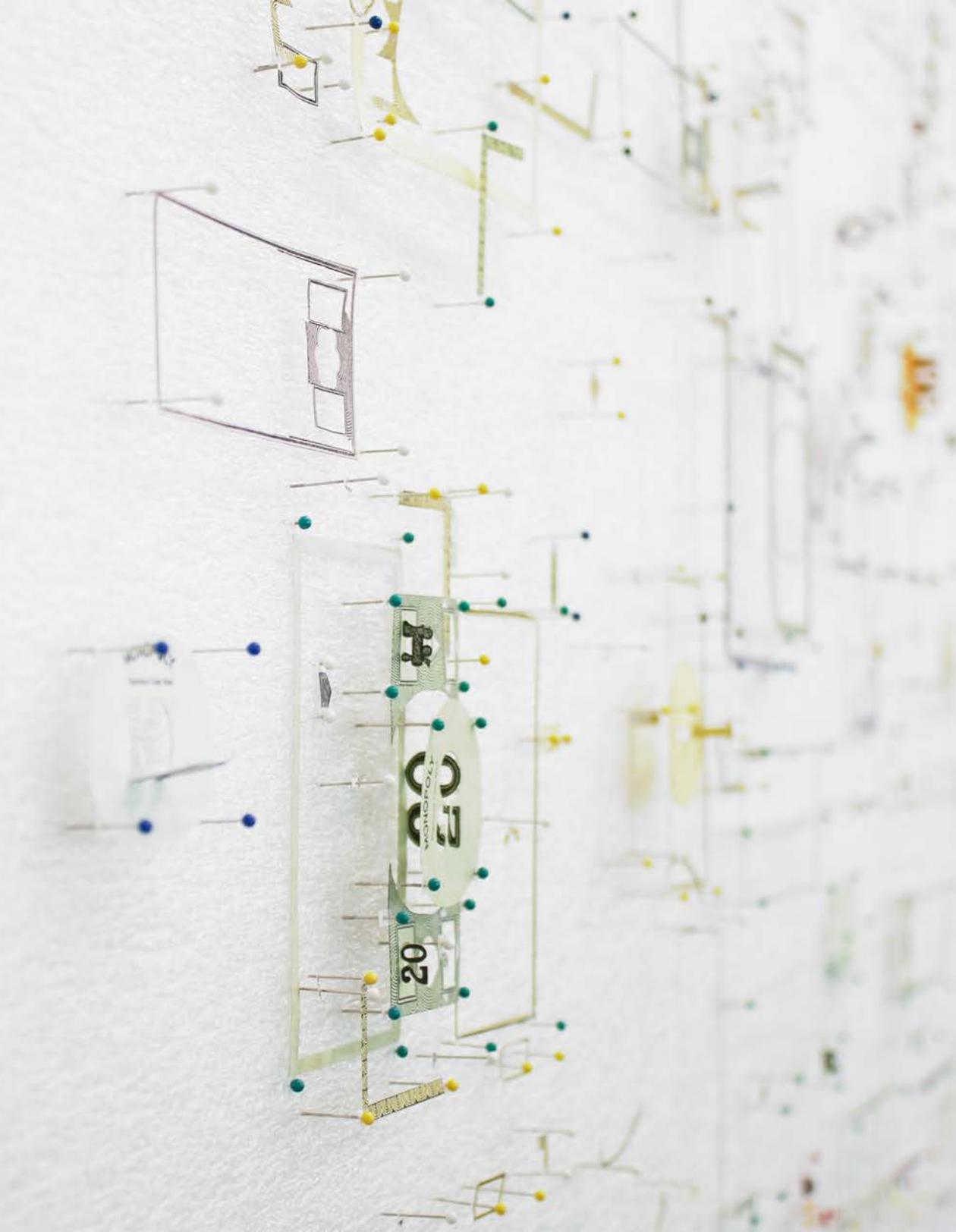


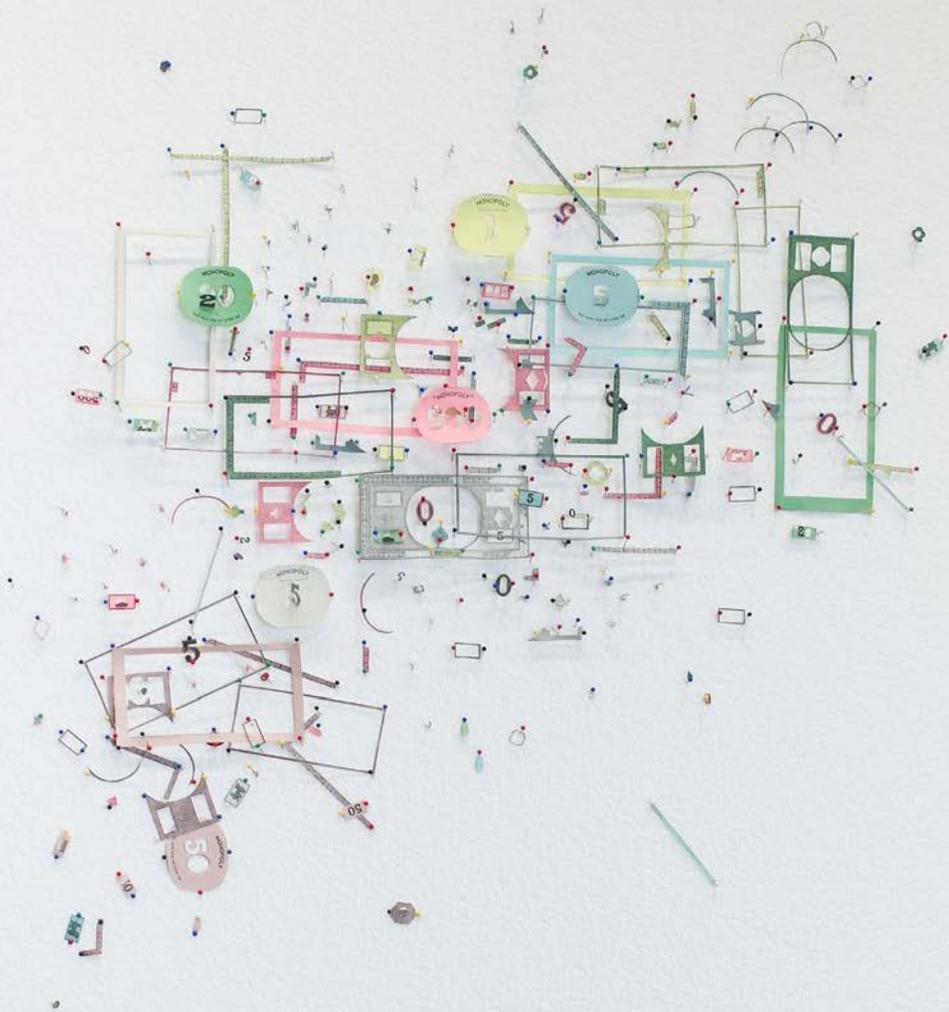
Yuken Teruya
Museum MONOPOLY #2, 2020

Yuken Teruya

Museum MONOPOLY #2 (detail), 2020
Foam, pins, monopoly money, plexiglass
121 x 200 x 13 cm

\$35,000





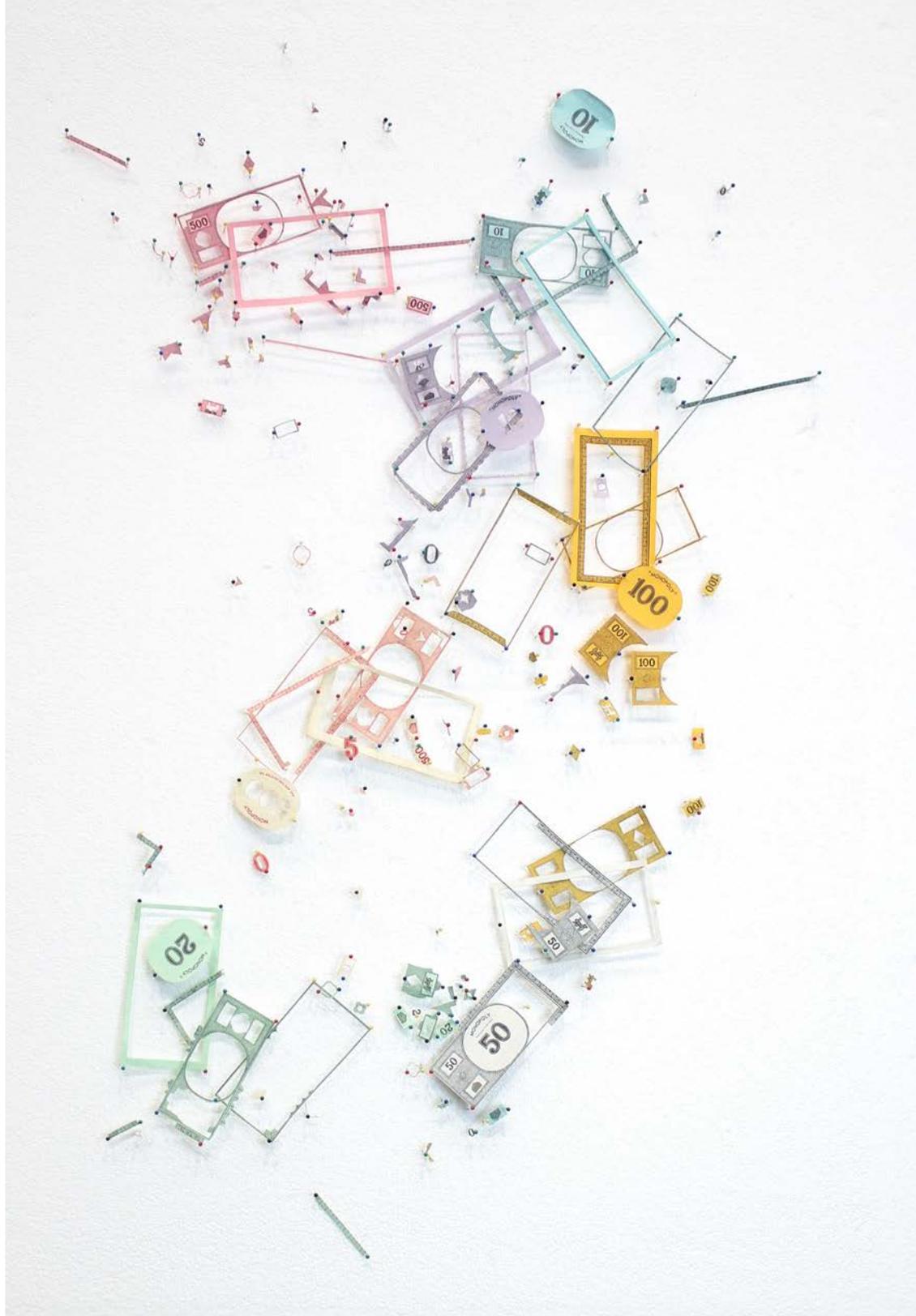
Yuken Teruya

MONOPOLY Dispersed #5, 2017

Foam, pins, monopoly money, plexiglass

91 x 61 x 11 cm

SOLD



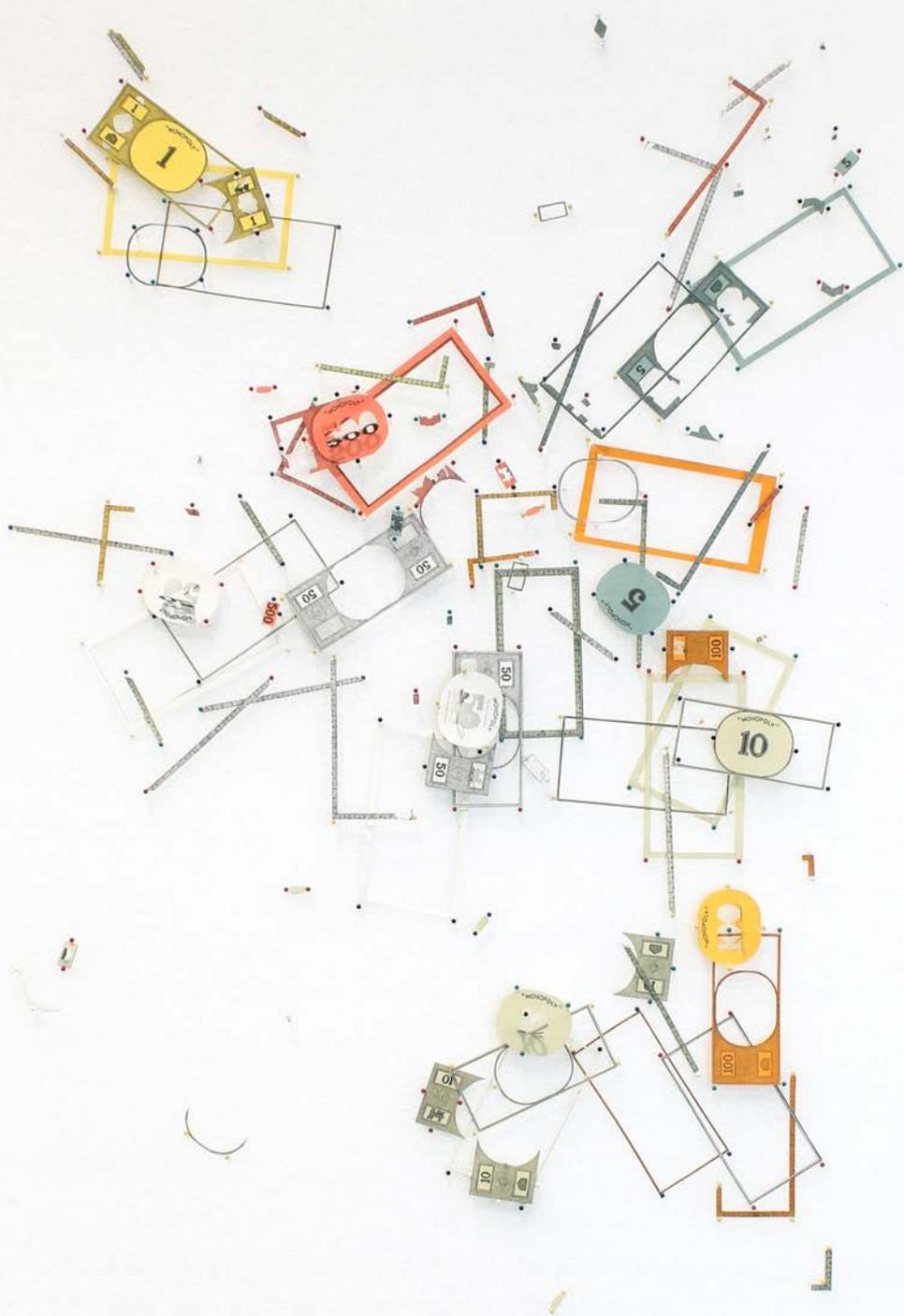
Yuken Teruya

MONOPOLY Dispersed #6, 2017

Foam, pins, monopoly money, plexiglass

91 x 61 x 11 cm

\$15,000



Yuken Teruya

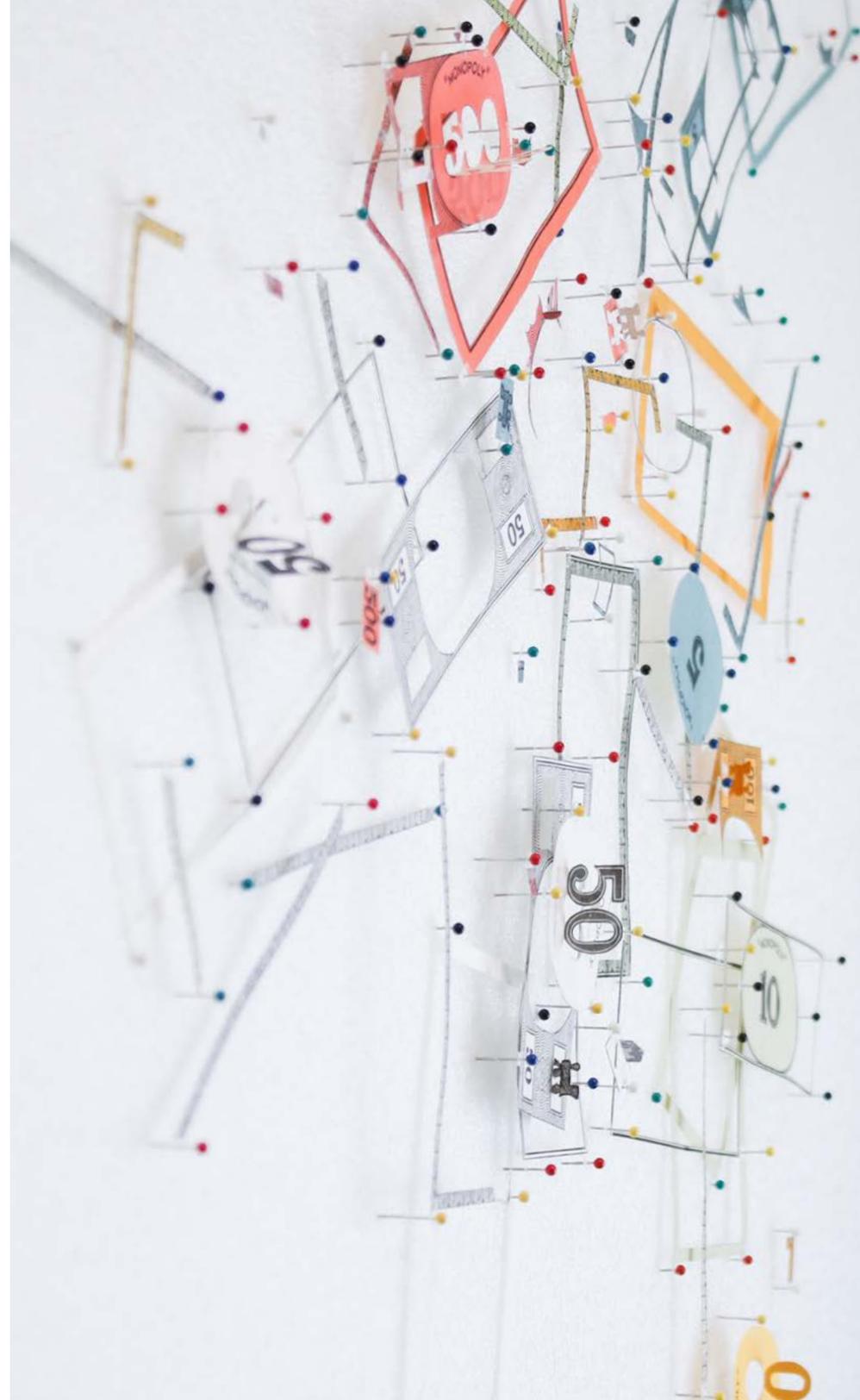
MONOPOLY Dispersed #14, 2017

Foam, pins, monopoly money, plexiglass

91 x 61 x 11 cm

SOLD

Yuken Teruya
MONOPOLY Dispersed #14 (detail), 2017





YUKEN TERUYA
WE BELONG HERE, 2020



Yuken Teruya
MONOPOLY Dispersed #16, 2020
Foam, pins, monopoly money, plexiglass
91 x 61 x 11 cm

SOLD

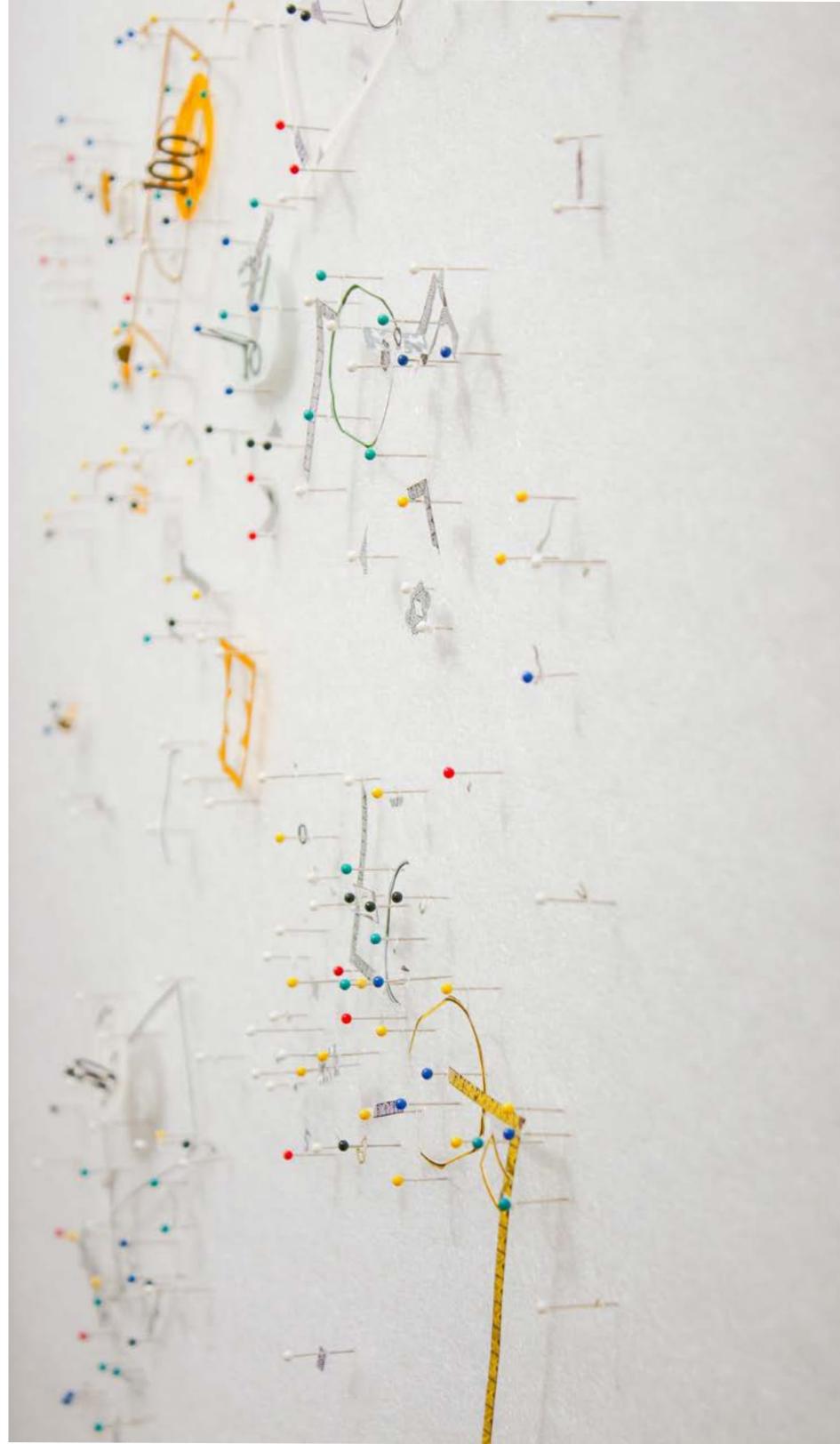


Yuken Teruya

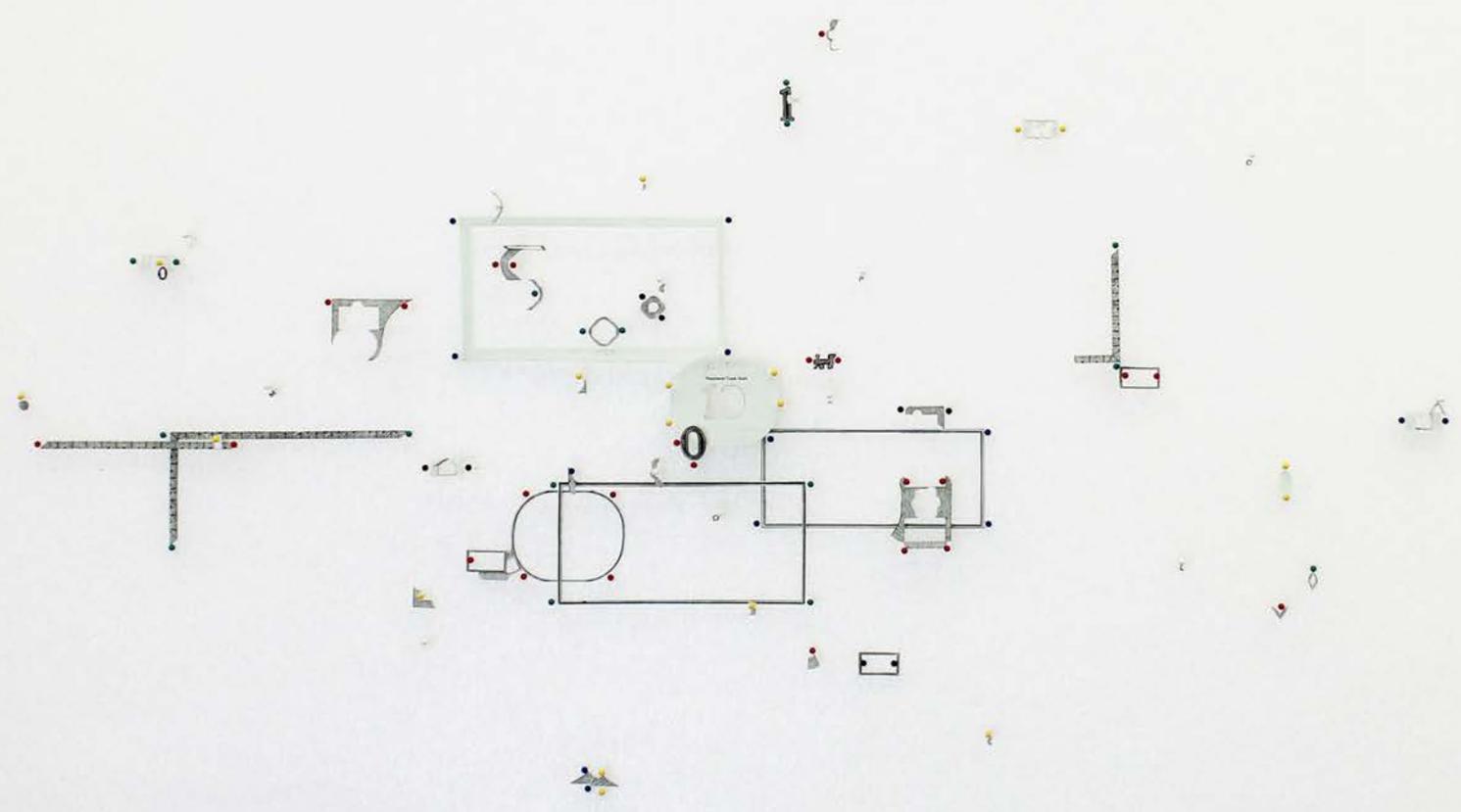
MONOPOLY Dispersed #15, 2020
Foam, pins, monopoly money, plexiglass
91 x 61 x 11 cm

\$15,000

Yuken Teruya
MONOPOLY Dispersed #15 (detail), 2020



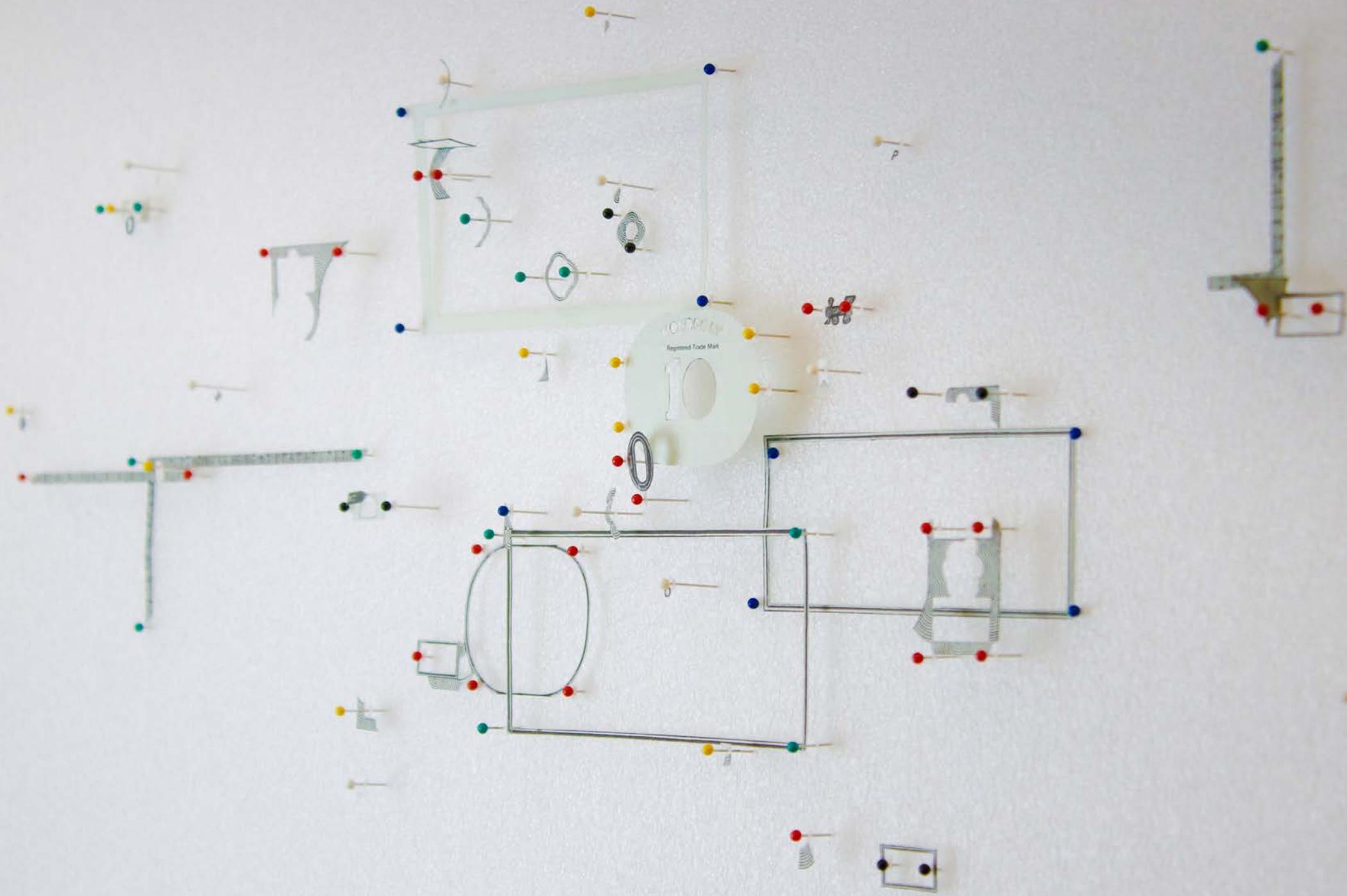
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Yuken Teruya

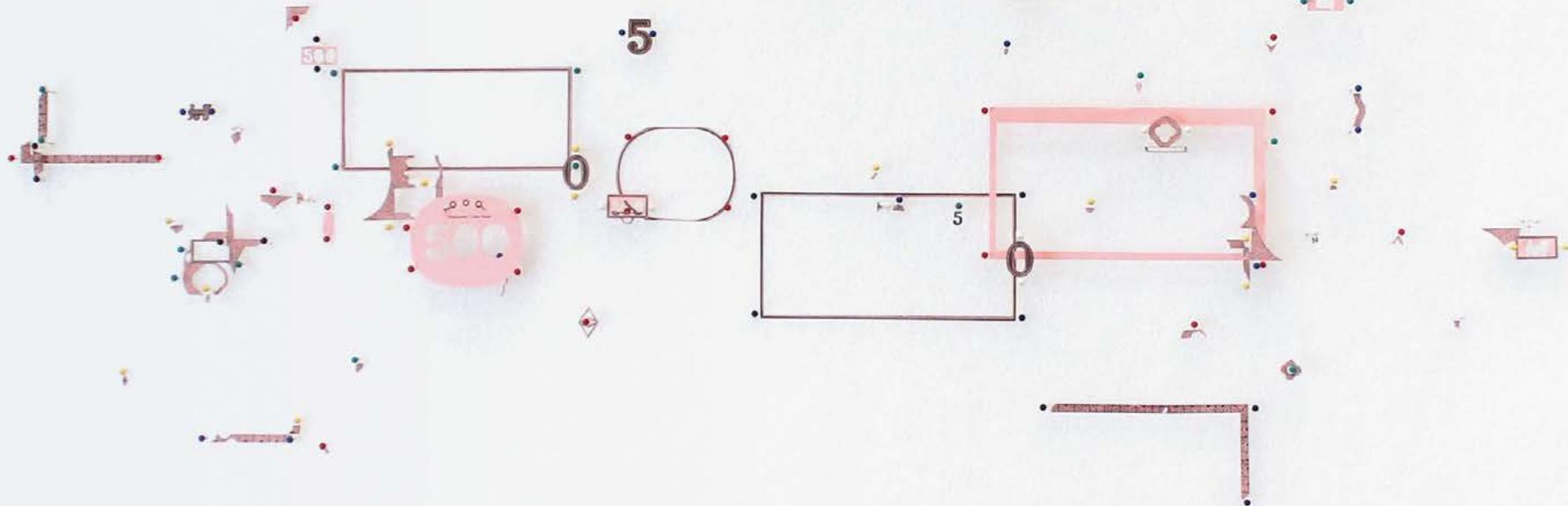
MONOPOLY Note Dispersed #2, 2020
Foam, pins, monopoly 10 note, plexiglass
61 x 91 x 9 cm

Reserved



Yuken Teruya

MONOPOLY Note Dispersed #2 (detail), 2020



Yuken Teruya

MONOPOLY Note Dispersed #1, 2020

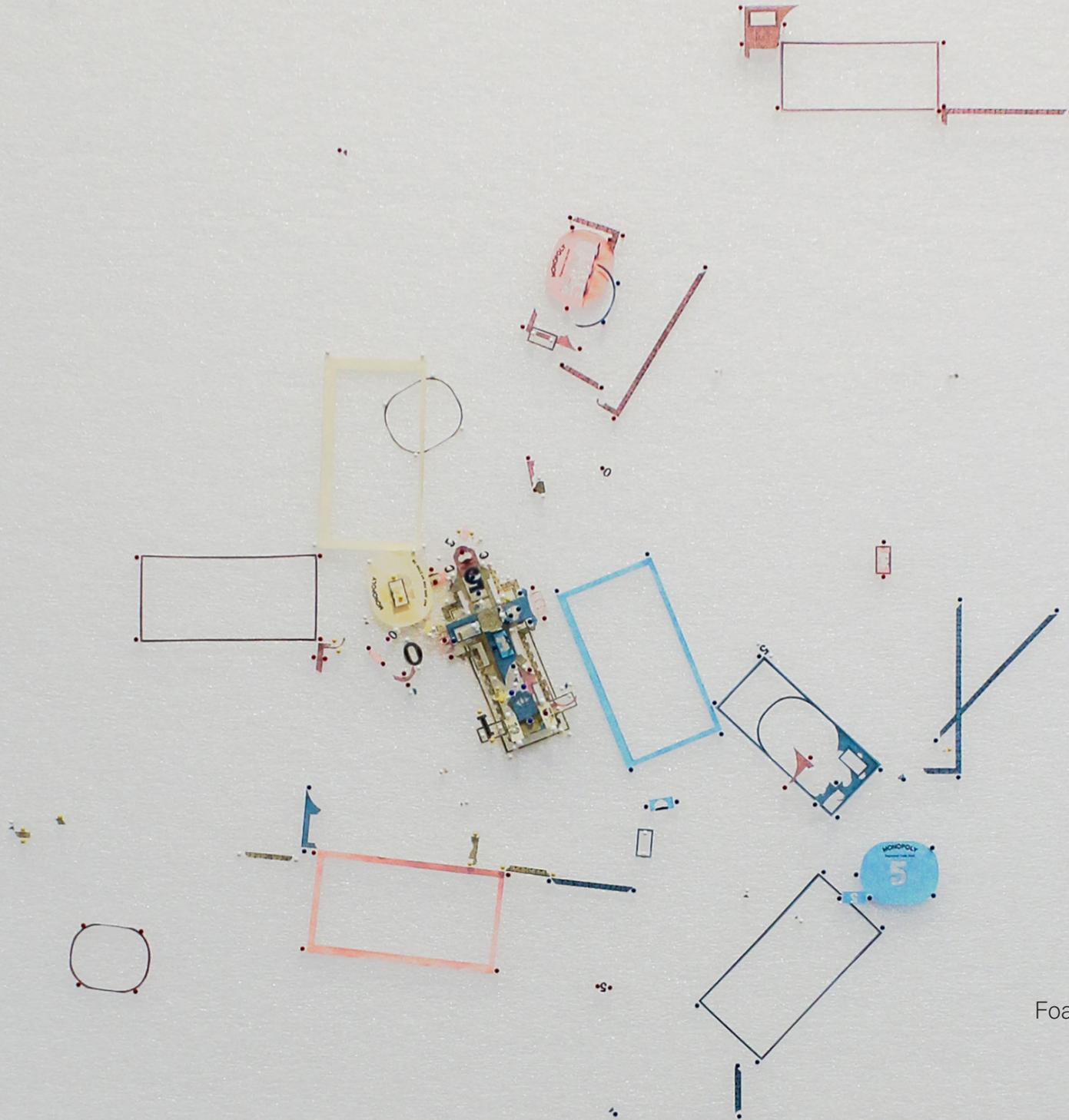
Foam, pins, monopoly 500 note, plexiglass

61 x 91 x 9 cm

\$15,000



Yuken Teruya
WE BELONG HERE, 2020



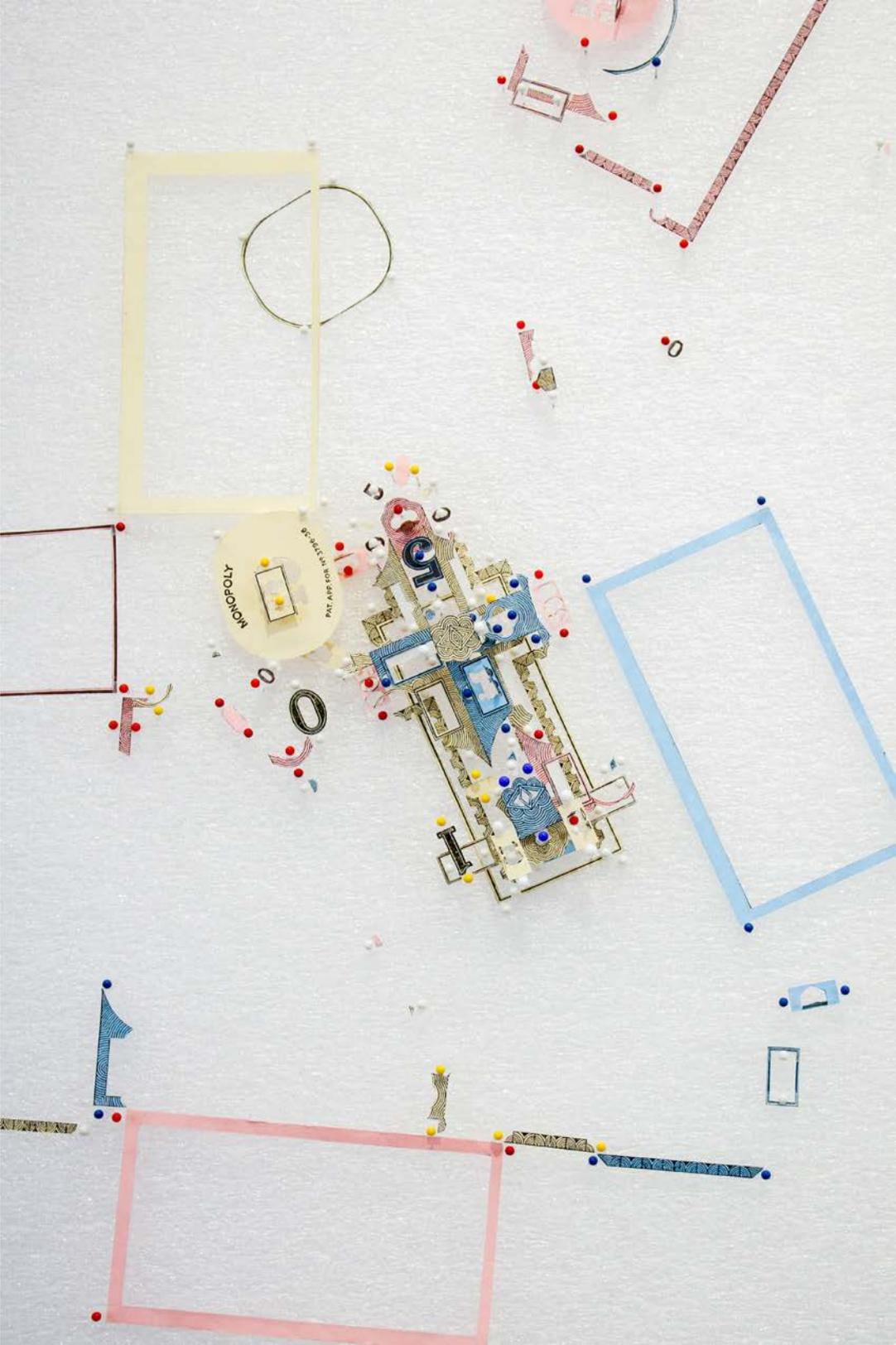
Yuken Teruya

MONOPOLY (Washington), 2020

Foam, pins, monopoly money, plexiglass

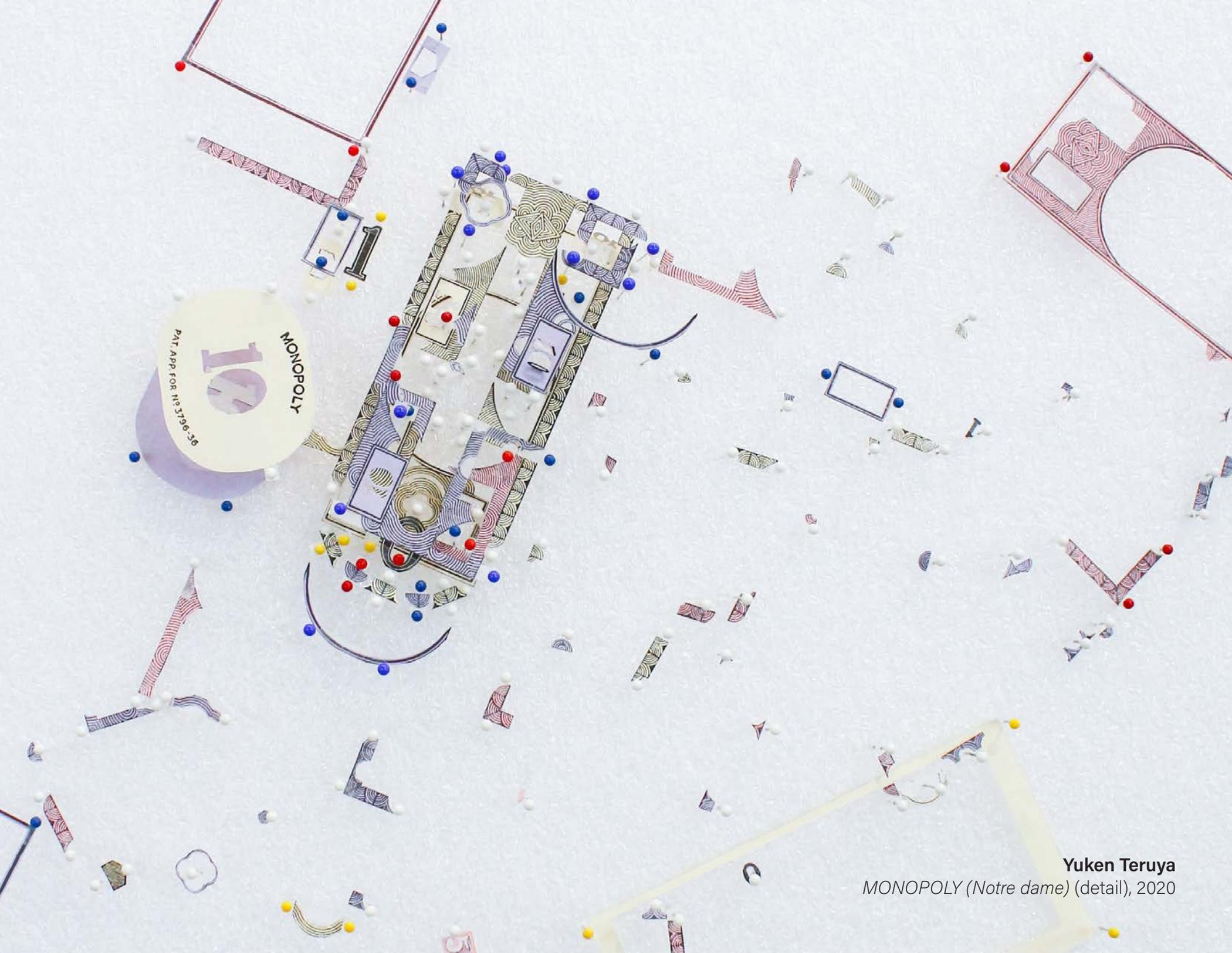
122 x 122 x 13 cm

\$25,000



Yuken Teruya

MONOPOLY (Washington) (detail), 2020



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10
MONOPOLY

Yuken Teruya
MONOPOLY (Notre dame) (detail), 2020

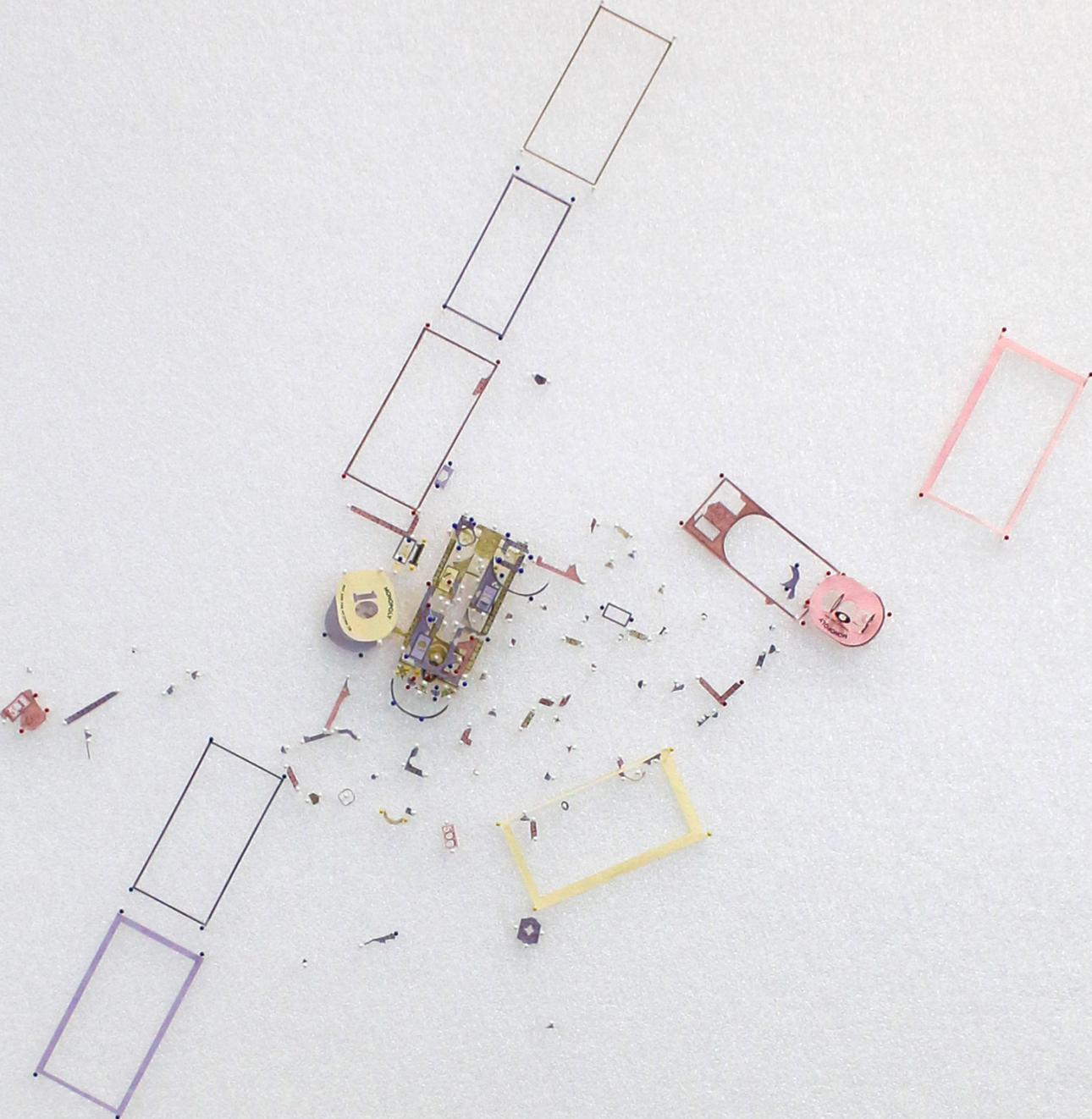
Yuken Teruya

MONOPOLY (Notre dame), 2020

Foam, pins, monopoly money, plexiglass

122 x 122 x 13 cm

\$25,000





Yuken Teruya

Made In USA, 2020

Foam, pins, monopoly money

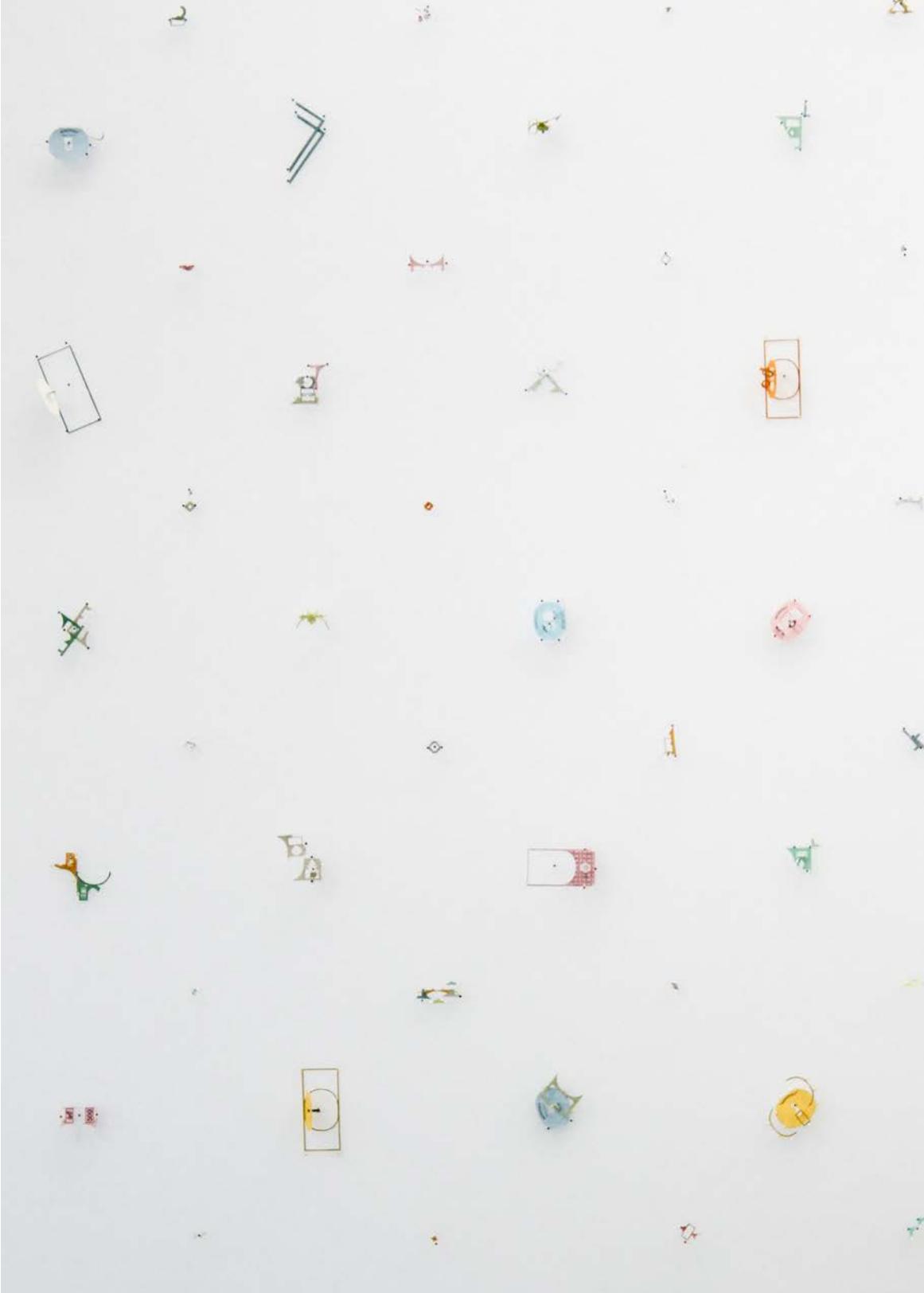
Six 48.25 x 96 in panels

\$30,000 Each, \$180,000



Yuken Teruya

Made In USA (detail), 2020



Yuken Teruya
Made In USA (detail), 2020

WE BELONG HERE

Yuken Teruya

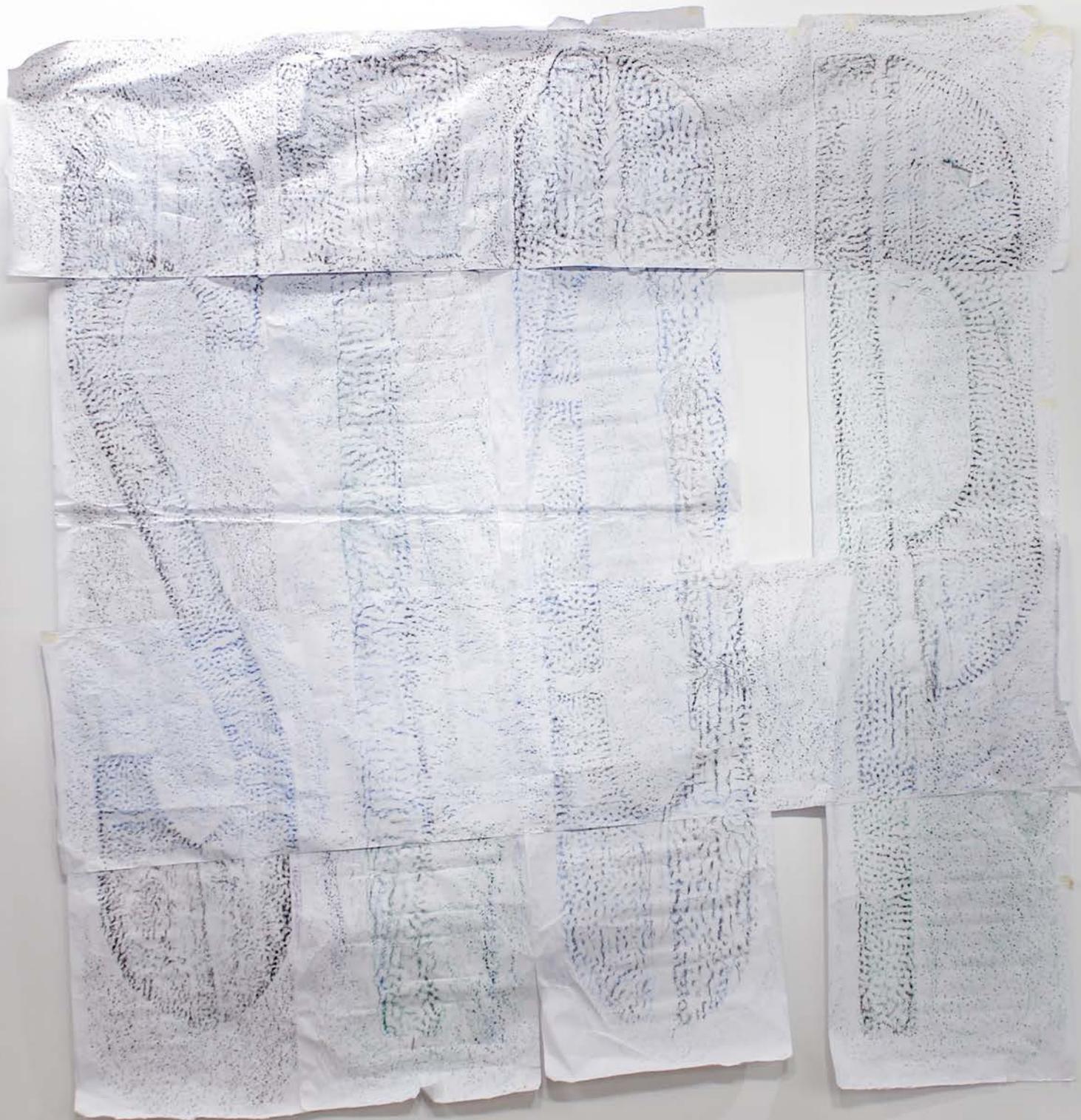
Yuken Teruya's (1973, Japan) first solo exhibition at Piero Atchugarry Gallery Miami can be described as a declaration of principles. The exhibition features an important new body of work, alongside several recent works never shown in the US before. With absolute mastery and precision Teruya proposes to us an open invitation to his world; one gifted with personal outlooks and powerful statements. Whilst the exhibition acts as a welcoming space for active contemplation and reflection, it is through its title that the artist is openly implicating us in his project: WE BELONG HERE. Yuken Teruya combines techniques and uses a mixture of various everyday materials to reflect on contemporary society. His personal research addresses themes such as consumer culture, globalization and the tangible environmental crisis.

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Martin Craciun



Yuken Teruya
WE BELONG HERE, 2020



Yuken Teruya
STOP, 2020
Street Frottage on paper
290 x 270 cm

\$18,000



Yuken Teruya
SLOW (detail), 2020
Street Frottage on paper
320 x 460 cm

\$25,000



Yuken Teruya
SLOW, 2020



Yuken Teruya

We Belong Here, 2020

7 Sneakers

Dimensions Variable

Ed. 1/5

\$12,000



Yuken Teruya
We Belong Here, 2020

Yuken Teruya

Cut down my trunk and make a boat, 2020

Discarded Christmas trees

Dimensions Variable

Ed. 1/5

\$20,000





Yuken Teruya

Cut down my trunk and make a boat, 2020



Yuken Teruya
Scarlet Birds, Crimson Sky, 2011
Bingata dye on linen
175 x 139 x 23 cm

\$40,000



Yuken Teruya

Billowing, 2013

Bingata dye on linen

169 x 138 x 21 cm

\$40,000



Yuken Teruya
My Vote Series, 2009



Yuken Teruya
My Vote series, 2009
Shoe box
35 x 25 x 15 cm

\$8,000



Yuken Teruya

My Vote series, 2009

Shoe box

35 x 25 x 15 cm

\$8,000



Yuken Teruya

Golden

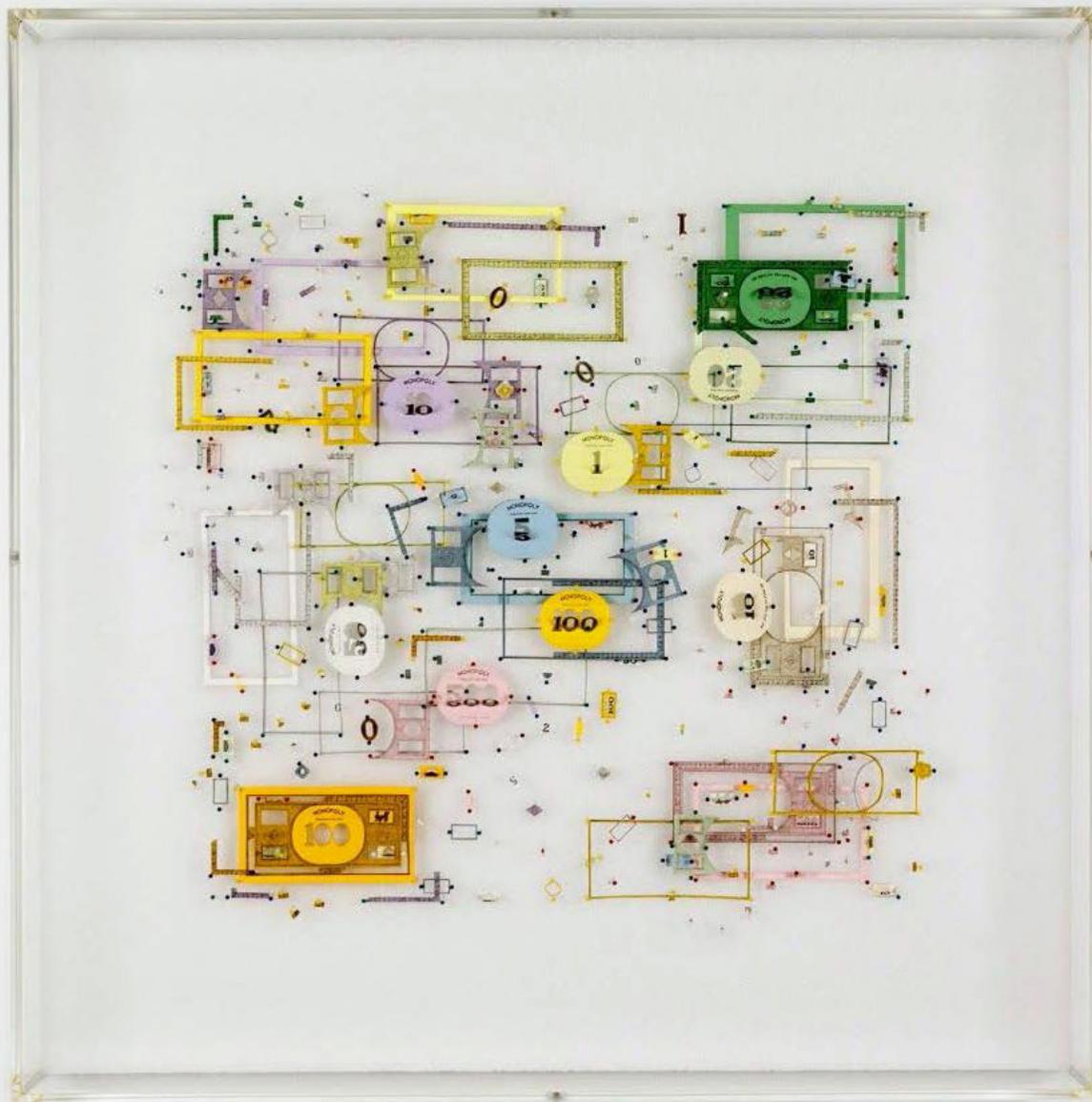
10.5 x 20 x 25 x 26 cm

\$14,000



Yuken Teruya
Golden Arch Parkway McDonalds (Brown), 2005
McDonald's paper bag and glue
12.7 x 17.8 x 28 cm

\$11,000



Yuken Teruya

Dispersed #11, 2019

Foam, pins, monopoly money, plexiglass

60 x 60 cm

\$12,500



Yuken Teruya
MONOPOLY (Notre dame) (detail), 2020

Yuken Teruya

Born in 1973 in Japan. Lives and works in Berlin.

Yuken Teruya is a Japanese born, Berlin based artist who creates artworks based on memories of his homeland Okinawa. His creations reflect on the untouched nature of his island, which he recreates in his paper bags' constellations and paper forest series.

Teruya uses discarded shopping bags from the main retails brands of frenetic Manhattan, as well as Dollar bills, Monopoly bills, toilet paper rolls and McDonald's bags.

The fascination toward nature -that has been present since the origins of Mankind- is expressed here through the use of discarded material, and this controversial choice creates a poetic yet twisted dynamic within the artworks.

It is interesting to note how the artist manages to unite oriental and occidental sensibilities: the art of paper making known as Washi was brought to Japan in 610 AD, and since then paper has been present in the everyday life in a multitude of uses from ikebana to origami, from furniture to toys.

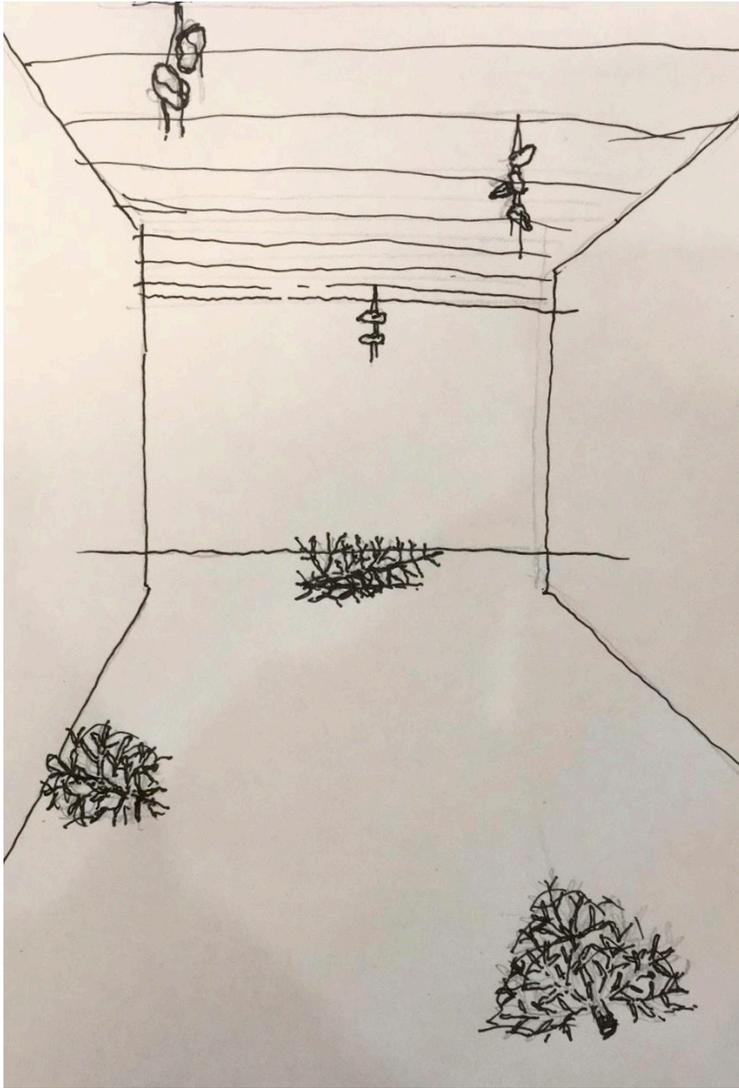


Yuken Teruya

Thus Teruya appropriates this familiar material yet chooses a commercially and mass produced kind for his work. In front of the artworks, one is confronted with symbols of obsessive consumption society merging with forms of tranquil nature, and the juxtaposition of images brings an intellectual tension to the viewer. More than that there is a continuous physical tension presented within the artworks themselves, as in order to exist the artist needs to anchor the tension in the roots of the trees after meticulously cutting out the silhouette from the upper side of the bag.

In addition to the profound grace of Yuken's artworks, there is also a strong social critique against the consumerist society and the creation of waste, which brings enormous environmental issues worldwide. Teruya's message is not only of denunciation but also of hope that people can find back the beauty of nature through his artworks, and hence appreciate and care for it.

Yuken Teruya received his BFA from Tama Art University, Tokyo in 1996, and his MFA from the School of Visual Arts, New York in 2001.



Yuken Teruya

Sketch for *WE BELONG HERE*, 2020

Solo Exhibitions

- 2020 *WE BELONG HERE*: Piero Atchugarry Gallery, Miami
- 2019 *My PlanB Is Maybe PlanA*: Dorothee Nilsson Gallery, Berlin
- 2018 *Lost Found Yuken Teruya*: Live Forever Art Foundation, Taichung
Yuken Teruya: Cutting Treason, Sugar Hill Children's Museum of Art & Storytelling, NY
- 2017 *Parade From Far Far Away, Yuken Teruya*: Gallery Okinawa, Okinawa
- 2016 *Yuken Teruya Monopoly*: Pippy Houldsworth Gallery, London
- 2015 *Yuken Teruya The Simple Truth*: Josée Bienvenu Gallery, New York, NY
- 2014 *Yuken Teruya On Okinawa, Collections from the past and the future*: Dahlem Ethnologica Museum/Asian Art Museum (Humboldt Lab Dahlem), Berlin, Germany
- 2013 *Yuken Teruya Cut n' Dry Vol.2*: Capsule, Tokyo, Japan
Yuken Teruya New Work: Pippy Houldsworth Gallery, London, UK
Yuken Teruya, Yumiko Chiba Associates Booth, Hong Kong Art Basel, Hong Kong
Area of Calm: Gallery Zero, Arts Maebashi, Maebashi, Gunma, Japan
- 2012 *Yuken Teruya Cut n' Dry Vol.1*: Capsule, Tokyo, Japan
Yuken Teruya Folded Reflections: Maki Fine Arts, Tokyo, Japan
Yuken Teruya Exhibition: Gallery Okinawa, Okinawa, Japan
- 2011 *Journey*: Shoshana Wayne Gallery, Santa Monica, CA
- 2010 *Earn a lot of money, no need send any letter, send money home first*:
 Josée Bienvenu Gallery, New York, NY
My Great Grandma Is USA: Ueno Royal Museum, Tokyo, Japan
- 2009 *Yuken Teruya Cut*: Gallery Okinawa, Okinawa, Japan
- 2007 *Free Fish*: Asia Society, New York, NY
Giving Tree Project: Murata & Friends Gallery, Berlin, Germany
Yuken Teruya/ 3D News: Shoshana Wayne Gallery, Santa Monica, CA
- 2006 *Waterborne Island*: Asahi Art Collaboration, Tokyo, Japan
Straight Flavor: Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
- 2005 Shoshana Wayne Gallery, Santa Monica, CA
Forest Inc.: Josée Bienvenu Gallery, New York, NY
Lost and Found: Gallery Sowaka, Kyoto, Japan
 Kunstverein Wiesbaden, Germany
- 2004 Diversworks, Houston, TX
 Voges + Partner, Frankfurt, Germany
- 2003 Murata & Friends Gallery, Berlin, Germany
 Elizabeth Leach Gallery, Portland, OR
- 2002 Shoshana Wayne Gallery, Santa Monica, CA
 K.S. Art, New York, NY
 The Aldrich Museum of Contemporary Arts, Ridgefield, CT
- 1995 Ann Gallery, Saitama, Japan

Group Exhibitions

- 2019 *Where We Now Stand-In Order to Map the Future*, Oct. 12 – April 12 2020,
21st Century Museum of Contemporary Art Kanazawa, Japan
KOUGEI Biennale, 21st Century Museum of Contemporary Art Kanazawa, Japan
Mediums of Exchange, Jan. 31 – March 30, Shirley Fiterman Art Center, Borough of
Manhattan Community
College, 81 Barclay St, New York, USA
Weavers of Worlds -A Century of Flux in Japanese Modern / MOT, Tokyo, Japan
- 2018 *12th Shanghai Biennale*, Art in an Age of Historical Ambivalence,
Power Station of Art, 10/11/2018 - 03/10/2019 Shanghai, China
Be there : OTA Fine ARTS, Tokyo, Japan
The History of Okinawa's fine art: Okinawa prefectural Museum and Art 23 Feb- 24 June
Okinawa, Japan
Daiwa Collection: Okinawa prefectural Museum and Art 23 Feb- 24 June Okinawa, Japan
Beyond Wonder - Perspective of Utopia, Nagoya University of the Arts, Arts and Design
Center, Aichi
- 2017 *Force of Nature*: March 8th – April, Mile End Art Pavilion, London
Japanext: Contemporary Visual Arts & Culture Since 1970, Pompidou-Metz, France
Yambaru Art, Okinawa, 2018 Okinawa, *A Reunion with the Sea:Tealism as Modern Asian
Thought*, Okinawa Prefectural Museum / Art Museum.
Contemporary Sublime: Annie Kammerer-Butrus and Yuken Teruya, Westoboud Gallery,
Georgia
7th Moscow International Biennale of Contemporary Art, Moscow
- 2016 *Permanent Collection*: Renwick Gallery, Washington, DC
Collection Exhibition: Okinawa Prefectural Museum & Art Museum, Omoromachi, Naha
City, Okinawa
Mot Collection: Museum of Contemporary Art, Tokyo
Force of Nature: Gallery Valérie Bach, Brussels, Belgium
Bingata! Only in Okinawa: The Textile Museum, The George Washington University
Museum Washington, DC
Suger Spin: Queensland Art Gallery, Gallery of Modern Art, Queensland, Australia
Cut Up/Cut Out: Bedford Art Gallery, Leshner Center for the Arts, CA
Pre-Fall, Skalitzer Str 76, Berlin, Germany
- 2015 *Gallery Collection*: Ota Fine Arts, Tokyo Japan
Living Locally Reconsidering Critical Regionalism: Arts Maebashi, Maebashi, Gunma,
Japan
Who interprets the world? 21st Century Museum of Contemporary Art, Kanazawa, Japan
OS-XX -Prelude to the operating systems of the future city: Tokyo Wonder Site hongo,
Tokyo, Japan
*TODAY IS THE DAY | Exhibition for the 70th Anniversary of the Atomic Bombing of
Hiroshima*: Art Gallery Miyauchi, Hatsuakaichi, Hiroshima, Japan
Dojima River Biennale 2015 Take Me To The River - currents of the contemporary:
Dojima River Forum, Osaka, Japan
Recent Acquisitions: A Selection 2013-2015: Arts Maebashi, Maebashi, Gunma, Japan
Nature Morte: Contemporary Artists Reinvalidate the Still Life: Hå gamle prestegard,
Stavanger, Norway
Social and art - post-war Okinawa Society and Art: Urasoe Art Museum, Urasoe,
Okinawa, Japan
Intersections/New Conjunctions: The United Nations Headquarters, New York, NY
Revolt: Aesthetics of Dissent and Disgust: Herbert F. Johnson Museum of Art, Cornell
University, Ithaca, New York
AND: 601Artspace, New York, NY
*Taguchi Hiroshi Art Collection | A Walk around the Contemporary Art World after
Paradigm Shift*: The Museum of Fine Arts, Gifu, Japan

Group Exhibitions

- 2015 *Go-Betweens: The World Seen Through Children*: Okinawa Prefectural Museum & Art Museum, Okinawa, Japan; The Museum of Art, Kochi, Kochi, Japan
We can make another future: Japanese art after 1989: Gallery of Modern Art (GOMA), Queensland, Australia
- 2014 *Go-Betweens: The World Seen Through Children*: Mori Art Museum, Tokyo, Japan; Nagoya City Museum, Nagoya, Japan
Chronicle 1995-: Museum of Contemporary Art Tokyo, Tokyo, Japan
Hand Made Real Art: Hajimari Art Center, Fukushima, Japan
 Collection: Okinawa Prefectural Museum & Art Museum, Okinawa, Japan
Asian Anarchy Alliance: Kuandu Museum of Fine Arts, Taipei, Taiwan
Tag-Ten: Matsumoto City Museum of Art, Nagano, Japan
SITE: Places of Memories, Spaces with Potential: Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
Paper: Saatchi Gallery, London, UK
Yuken Teruya + Plant/ Plant: The Plant's Time: Gallery Momogusa, Gifu, Japan
Ichihanari Art Project 2013: Ikei Island, Okinawa, Japan
Visions: For the world to come: Camp Talganie, Okinawa, Japan
- 2012 *Artists and the Disaster*: Contemporary Art Center, Art Tower Mito, Japan
The First Cut: Manchester City Galleries, Manchester, UK
Sky over My Head: Contemporary Art Museum, Kumamoto, Japan
Okinawa Art in New York: Nippon Club, New York, NY
Water and Land – Niigata Art Festival 2012: Niigata, Japan
All Our Relations: 18th Biennale of Sydney: Sydney, Australia
No Other Medicine: New York Studio Gallery, New York, NY
Paperless: Southeastern Center for Contemporary Art, Winston-Salem, NC
Do Not Destroy: Tree, Art and Jewish Thought: Contemporary Jewish Museum, San Francisco, CA
Journey to the West: Lalit Kala Academi Gallery, New Delhi, India
Double Vision: Contemporary Art from Japan: Moscow Museum of Modern Art, Moscow, Russia
Double Vision: Contemporary Art from Japan: Tikotin Museum of Japanese Art, Haifa, Israel
- 2011 *Within the Landscape/ The Landscape Within*: Emily Davis Gallery, Mary Schiller Myers School of Art, University of Akron, Ohio
The 4th Moscow Biennale: Moscow, Russia
City-Net Asia 2011: Seoul Museum of Art, Seoul, South Korea
Okinawa/ Taiwan: Maki Fine Arts, Tokyo, Japan
Secret Language of Flowers: Andipa Gallery, London, UK
GLOBAL NEW ART: Sompo Japan Museum of Art, Tokyo, Japan
- 2010 *Companion*: efa project space, New York, NY
Roppongi Crossing 2010: Mori Art Museum, Tokyo, Japan
Ties Over Time: Japanese Artists and America: US Ambassador's House, Tokyo
Making Nature: Rubicon Gallery, Dublin, Ireland
Popping Up: Hong Kong Arts Center, Hong Kong, China
Inaugural Show: Maki Fine Arts, Tokyo, Japan
Material / Immaterial: Shoshana Wayne Gallery, Santa Monica, CA
neoteny japan: contemporary artists after 1990's: The Museum of Art Ehime, Japan
- 2009 *Hanging in the Balance*: Pippy Houldsworth, London, UK
The Book Borrowers: Contemporary Artists Transforming the Book: Bellevue Arts Museum, Seattle, WA
Migration and Expression: Okinawa Prefectural Art Museum, Okinawa, Japan
Into Atomic Sunshine: Okinawa Prefectural Art Museum, Okinawa, Japan
Hundred Stories about Love: 21st Century Museum of Contemporary Art, Kanazawa, Japan
Forces of Nature: Danese Gallery, New York
The Tree: James Cohan Gallery, Shanghai, China
WALL ROCKETS: Contemporary Artists and Ed Ruscha: Albright-Knox Art Gallery, Buffalo, NY
Volcano Lovers From Iceland and Japan: Ise Cultural Foundation, New York, NY
On the Agenda of the Arts: New Commons: Tokyo wonder site Shibuya, Tokyo, Japan

Group Exhibitions

- 2008
- Cancelled, Erased and Removed*: Sean Kelly Gallery, New York, NY
Vested Interest: John Michael Kohler Arts Center, WI
Lu-Lu-Lu Landscape: How I see the world around me: Shizuoka Prefectural Museum, Shizuoka, Japan
Cut: Makings of Removal: Vincent Price Art Museum, CA
Okinawa Prised 1872-2008: The National Museum of Modern Art, Tokyo, Japan
Drawn in the clouds: Contemporary Asian Arts: Museum of Contemporary Art Kiasma, Helsinki, Finland
It's Getting Hot in Here: Akus Gallery at Eastern Connecticut State University, Willimantic, CT
Second Lives: remixing the ordinary: Museum of Arts & Design, New York, NY
WALL ROCKETS: Contemporary Artists and Ed Ruscha: The FLAG Art Foundation, New York
Into the Atomic Sunshine: Daikanyama Hillside Forum, Tokyo, Japan
Transformed: Contemporary Art Center of Virginia, VA
Art Scope 2007/2008 -Face of Existence: Hara Museum, Tokyo, Japan
When Lives Become Form: Dialogue with the Future? Brazil: Japan Museum of Modern Art, San Paulo, Brazil
It's Getting Hot in Here: Montserrat College of Art Museum, New Beverly, MA
Into the Atomic Sunshine: Puffin Room, New York
Im Gegenlicht -Scherenschnitt und Schattenbild: Museum Villa Rot, Burgrieden, Germany
Art Scope 2007/2008: Daimler Contemporary, Berlin, Germany
Attention to Detail: The FLAG Art Foundation, New York, NY
3-logy Triennial 2008: Imaginative Qualities of Actual Things: Price Arts Tower Center, Bartlesville, OK
- 2007
- The Shapes of Space*: Guggenheim Museum, New York, NY
Milk Crown and Mushroom Cloud: David Castillo Gallery, New York, NY
Making a Home: Japanese Contemporary Artists in New York: Japan Society, New York
Super PHAT: presented jointly by SVA and the SVA Japan Alumni Association, New York
Thermocline of Art - New Asian Waves: ZKMI Museum of Contemporary Art, Karlsruhe, Germany
Arte Povera Now and Then: Perspectives for a New Guerrilla Art: Ezzo Gallery, New York, NY
Trends of Okinawan Culture 1872-2007: Okinawa Prefectural Art Museum, Okinawa, Japan
Serendipitous-Tangents: Gallery FACTORY, Seoul, Korea
Un/Fair Trade: Neue Galerie Graz, Graz, Austria
Views of Water: From Monet and Taikan to the Present: Yokohama Museum of Art, Japan
- 2006
- Asian Pacific Triennial*: Queensland Art Gallery, Brisbane, Australia
Crafty: Bakalar Gallery at Mass Art, Boston, MA
Gardens: Toyota Municipal Art Museum, Aichi prefecture, Japan
Rapt! 20 contemporary artists from Japan: Object Gallery, Sydney and Gertrude Contemporary Art Space, Melbourne
12th Asian Art Biennale Bangladesh 2006: Dhaka, Bangladesh
Among the Trees: Visual Arts Center of New Jersey, Summit, NJ
The Present State of Contemporary Art: Utsunomiya Museum of Art, Saitama, Japan
Global: Westport Arts Gallery, CT
The dawn of meaning: B.T.A.P. (Beijing Tokyo Art Projects), Beijing, China
Asian Contemporary Art in Print: Singapore Tyler Print Institute, Singapore
New Acquisition: Ota Fine Art, Tokyo, Japan
- 2005
- Drawing: Six Perspectives*: Amelie A. Wallace Gallery, Old Westbury, NY
The Acceptance World: Laura Bartlett Gallery, London
Knock: Gallery Sowaka, Kyoto, Japan
7th Annual Altoids Curiously Strong Collection: New Museum, New York, NY
 Luckman Center Gallery, Los Angeles, CA / Soo Visual Arts, Minneapolis, MN
 Blue Star Art Complex, San Antonio, TX / Consolidated Works, Seattle, WA
Greater New York 2005: P.S.1, Contemporary Art Center, Queens, NY
Material Matters: Cornell University, Ithica, NY
Which way the tomorrow is?: Ota Fine Arts, Tokyo, Japan
Anyang Public Art Project: Anyang, Korea
Yokohama 2005: International Triennale of Contemporary Art: Yokohama, Japan
Paper Pushers: Richard L. Nelson Gallery, University of California, Davis, CA
Another Expo: Beyond the nation-state: White Box, New York, NY
Views from abroad: zeitgenössische Kunst aus Japan: Stadtgalerie Kiel, Germany

Group Exhibitions

- 2004 *Refrain; Korean, Balkan, Okinawa*: Total Museum of Contemporary Arts, Seoul Korea
So Weit Japan: Kunstallianz Berlin, Germany
Beginning Here: 101 Ways: Visual Arts Gallery, School of Visual Arts, New York
Simply Drawn: Luxe Gallery, New York, NY
 Allianz Berlin, Germany
Newpapers: CristineRose/Josée Bienvenu Gallery, NY
Initial Encounters: Arts Center of the Capital Region, Troy, NY
Knots 'n' Structure: Gallery Evan, NY
Dessins et des autres: Galerie Anne De Villepoix, Paris, France
Dessins et des autres: Galerie Catherine, Brussels, Belgium
Intense Focus: Elizabeth Leach Gallery, Portland, OR
Drawing Outloud: HDC Gallery, NY
A Stereoscopic Vision: Dumbo Arts Center, NY
Fuchu Biennale: Fuchu Art Museum, Tokyo, Japan
Pro Tsubo: Neue Galerie Landshut, Landshut, Germany
- 2003 *Internal Excess: Selections Fall 2003*: The Drawing Center, NY
Slab: University Gallery, Illinois State University, Normal, IL
Hello Franklin: Im n Il Gallery, New York
Better Homes and Gardens: Pennsylvania State University, PA
Group Show: Vogas + Partner Gallery, Frankfurt, Germany
Okinawan Contemporary Art: Naha Citizen's Art Gallery, Okinawa, Japan
White Meat & Sunlite: Wiensowski und Harvard Berlin, Berlin, Germany
The Broken Mirror: Midnight's Children: LeRoy Neiman Center Gallery, Columbia University, NY
TERRARIUM: Bronx River Art Center, Bronx, NY
Too Fresh: Nurture Art Gallery and Emerging Curator's Resource Center, NY
Schnipseljagd'-Paper Chase: Mullerdechiara, Berlin, Germany
- 2002 *VOCA: Vision of Contemporary Artists*: Ueno Royal Museum, Tokyo, Japan
Model World: The Aldrich Museum of Contemporary Arts, Ridgefield, CT
Art on Paper 2002: Weatherspoon Art Museum, Greensboro, NC
Paper Cuts: Islip Art Museum, East Islip, NY
Godzookie: Before and After: The Asian Art Initiative, Philadelphia, PA
- 2001 *Young horses: Curated by Andy Cannon*, The Jam Factory, London, England
Signature, Paper-bag and Self-Portrait: curated by Mihee Ahn, Im n iL Gallery, Brooklyn, NY
Retro Future Present: Magnifik Gallery, Brooklyn, NY
Plant Life: curated by Patrick Callery, K.S. Art, New York, NY
Hot Lunch: School of Visual Arts Soho Gallery, New York, NY
Interior Landscapes: Henry Street Settlement Abrons Art Gallery, New York, NY
I Love 01: curated by Yuken Teruya, Yasaiatake, Okinawa, Japan
Humble: curated by Gerald McCarthy, Gallery Korea, New York, NY
Bienaore: Maejima Art Center, Okinawa, Japan
- 2000 *A-Mail*: Hofer Galeriehaus, Hof, Germany
MFA Special Exhibition: School of Visual Arts Soho Gallery, New York, NY
Paper Works: School of Visual Arts West Side Gallery, New York, NY
- 1997 *Peace Message*: Tokyo, Japan
- 1996 *Tokyo Atopic Site: On Camp Off Base*: Tokyo Big Site, Tokyo, Japan
- 1995 *Chura*: Okinawa City Gallery, Okinawa, Japan

Awards

- 2010 Audience Award, Roppongi Crossing, Mori Art Museum, Tokyo, Japan
2007 Painters and Sculptors Grant Program Award, Joan Mitchell Foundation, NY
2006 Artist in Residence Award, Art Scope Daimler Chrysler Japan, Japan
2005 NYFA fellowship - Lily Auchincloss Fellow
2002 Vision of Contemporary Artists, Tokyo, Japan
Emerging Artist Award, The Aldrich Museum of Contemporary Arts, CT
2001 Skowhegan School of Painting and Sculpture Fellowship, Skowhegan, ME

Public Collections

The Rachofsky Collection, Dallas, USA
21st Century Museum of Contemporary Art, Kanazawa, Kanazawa, Japan
Altoids Collection, New Museum, New York, NY USA
Arts Maebashi, Maebashi, Japan
Charles Saatchi Collection, London, UK
Daiichi Seimei Museum, Tokyo, Japan
Daiwa Press, Hiroshima, Japan
Flag Art Foundation, New York, NY, USA
Guggenheim Museum, New York, NY, USA
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY USA
Hoffman Collection, Berlin, Germany
Mori Museum, Tokyo, Japan
Museum für Asiatische Kunst, Staatliche Museen zu Berlin, Berlin Germany
Museum of Contemporary Art Tokyo, Tokyo, Japan
The Museum of Modern Art, New York, NY, USA
Norton Collection, New York, NY, USA
Okinawa Prefectural Museum & Art Museum, Okinawa, Japan
Queensland Art Gallery, Queensland, Australia
Renwick Gallery, Smithsonian American Art Museum, Washington, D.C., USA
Sakima Art Museum, Okinawa, Japan
Seattle Art Museum, Seattle, Washington, USA
Takamatsu City Museum of Art, Takamatsu, Japan
Twigg Smith Collection, Honolulu, Hawaii, USA

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2017 *Japanorama: A New Vision on Art Since 1970*. Tokyo: Editions du Centre Pompidou-Metz, 2017
Stockholm art week: Konsten trivs bäst i industrilokaler: Clemens Poellinger, SvD 2017
JAPANSK PAPPERSKONST SOM SLUTER KRETSLOPPET, J O H A N N A B E R G S T R Ö M, 2017
2015 *Living Locally: Reconsidering Critical Regionalism*. Tokyo: Shokokusha Publishing Co., Ltd. Arts Maebashi, 30 Oct. 2015.
Trevor, Tom. *Dojima River Biennale 2015 Take Me To The River – currents of the contemporary*. Osaka: Dojima River Forum, 2015.
TODAY IS THE DAY: Exhibition for the 70th Anniversary of the Atomic Bombing of Hiroshima. Ed. Miharui Imai. Hiroshima: TODAY IS THE DAY FOUNDATION. The Miyauchi Art Foundation / ART GALLERY MIYAUCHI, 31 Aug. 2015.
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- 2014 Probe Bühne. Humboldt Lab Dahlem. Museen Dahlem, Berlin.
- 2013 Fukuoka, Shin-Ichi. "Special Feature: Dr. Fukuoka's New York State of Mind." *Signature*, 12 December 2013.
Petry, Michael. *Nature Morte: Contemporary artists reinvigorate the Still-Life tradition*. London: Thames & Hudson, 14 Oct. 2013.
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- 2005 Chin Lui, Diane. "Pushing the Envelope: UC Davis exhibit Leaves a Fascinating Paper Trail." Spotlight.
Schutte, Christoph. "Lichtensteins Zierfische." *FAZ*.
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- 2004 Coates, Jennifer. "Newspapers." *Time Out New York*.
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2000 Eggers, Dave. "Top Ten." *Artforum*, April.
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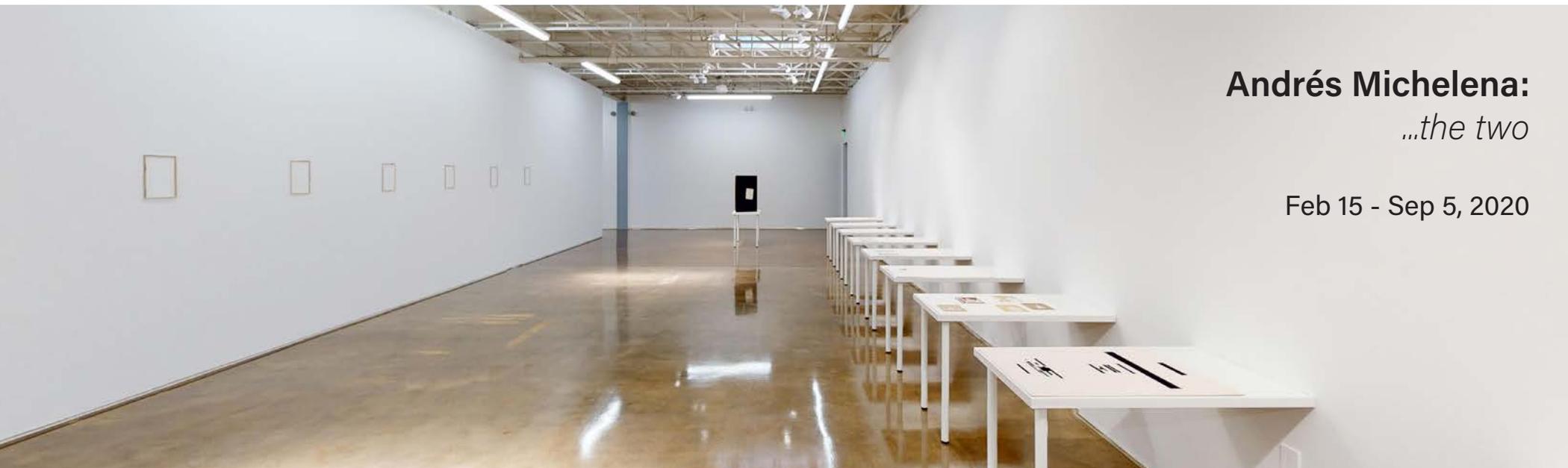
- 2015 Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, USA
2013 Okinawa Prefectural University of Arts, Graduate School of Ceramics, Okinawa, Japan
University of Washington, Seattle, USA
Western Washington University, Washington, USA
2011 Maryland Institute College of Arts, Baltimore, (Post Baccalaureate Program), USA
2010 Okinawa Prefectural University of Arts, Graduate School of Ceramics, Okinawa, Japan

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