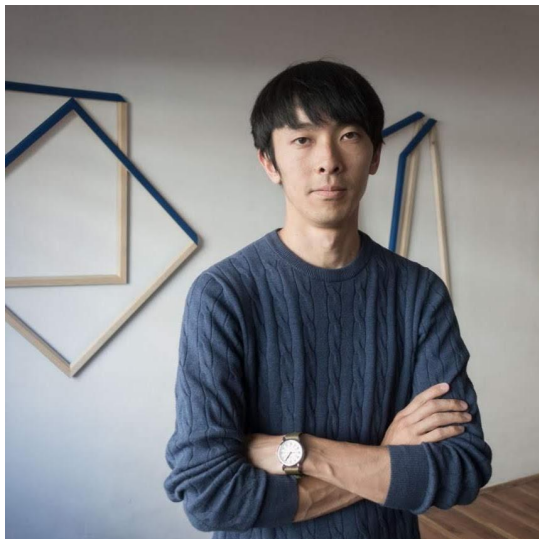




YUTARO AOKI



Yutaro Aoki 青木 悠太郎

Sculptor born in Shizuoka Prefecture in 1988. Graduated from Tokai University Graduate School of Art, Department of Plastic Arts in 2013. He is based in Mexico City for two years from 2018. He finds sculptural volume in formless phenomena such as small desires and circumstances in daily life, and visualizes them while giving new perspectives and values to space.

Major exhibitions include "New habits" (TS4312, Tokyo/2024), "MATSUMOTO Architecture + Art Festival" (Shitamachikaikan, Nagano/2023), "Business Trip Monologues #1" (GASBON METABOLISM, Yamanashi/2022), "Onsen Daisakusen" (Aoyama Meguro, Tokyo/2022), "double" (MONO.LOGUES, Tokyo / 2021), "Tokyo Nomadic Life" (art gallery closet, Tokyo/2021), "Quien sabe" (Itamuro Onsen Daikokuya, Tochigi/2020), "Puerta del cielo The Door in the Sky (Studio BlockM74, Mexico City/2019), "Madera para cosechar" (CASA EQUIS, Mexico City/2018) and "Oasis" (nap gallery, Tokyo/2017).



Distance

Solo Exhibition at msb gallery, Tokyo

04 September 2025 - 14 September 2025



Silla de confidente, 2025, Wood and hemp cord, 105×110×93cm

2025年5月、私は3週間メキシコのユカタン半島に滞在しました2年間住んだメキシコへの6年ぶりの再訪でしたが、メリダという街を訪れるのは初めてでした。特に記憶に残っているのは、日本とは質の異なる厳しい暑さです。日中の強い日差しは目を十分に開けられないほど眩しく、体力を奪い、乾燥した空気と相まって、外出は危険だと感じるほどでした。現地での生活リズムは日中の活動を抑え、気温が下がる夕方や夜に活発です。私自身も夜間の活動が自然と増え、この街の独特なリズムに溶け込んでいきました。

夜のメリダの街を歩いていると、不思議な形をした椅子に出会いました。街の至る所にあるその椅子「Silla de confidente（親友の椅子）」と呼ばれ、座る二人が向かい合うように配置されていました。この椅子の特徴は、対話を促しながらも、物理的な接触は許さないという点にあります。

この椅子の起源には諸説ありますが、ヨーロッパの「conversation chair」が元となり、メリダではある父親が、娘とその恋人の距離を保つために作らせたという言い伝えが残っています。このような背景からは、椅子が単なる機能的な家具ではなく、人の感情や関係性の歴史を内包していると考えられます。

私はこの椅子から、人と人との「距離」を再考するインスピレーションを得ました。たとえば電車内の座席選びが示すように、私たちは無意識のうちに他者との間に心理的・物理的な距離を測っています。この椅子のかたちの構成から、最小限の公共空間を再現することで、その距離を顕在化させようと考えました。

今回の作品では、二つの座面というシンプルな構造を用いて、椅子として快適な形を考え、そこに座る人々の関係性を彫刻します。友人同士が座ればリラックスした空間が生まれる一方、初対面の二人では緊張感が漂います。鑑賞者はこの椅子に座ることで、他者との関係性や、コミュニケーションのあり方を再認識するでしょう。これは、座る人自身の心理的变化を通じて、内在する距離感を掘り起こすことを目的としています。

従来の彫刻が素材を「彫り刻む」ことで形をつくり出すのに対し、この作品は人と人との関係性そのものを彫り進めるプロセスを表現します。見る者は、この椅子を通じて自身の人間関係における距離感や他者との関わりについて深く見つめ直すきっかけを得るでしょう。これは私たち自身の内面に問いかける対話的な彫刻です。

メリダでのこれらの出会いは、私にとって不思議な縁から始まっています。夜の街で出会った椅子だけでなく、日中の強い日差しが作り出す明暗のコントラストも、人々の生活に深く根ざした習慣に影響を与えていることを実感しました。私はこれらの滞在時の経験を、彫刻作品を通して表現します。



Silla de confidente, 2025, Wood and hemp cord, 105×110×93cm

In May 2025, I stayed for three weeks in the Yucatán Peninsula of Mexico. It was my first visit to Mérida, although I had lived in Mexico for two years, and this was my first visit to the city in six years. What stood out most was the intense heat, which was very different from that of Japan. The strong midday sunlight was so bright that it was almost impossible to open my eyes fully. The heat drained my energy, and the dry air made it feel dangerous to be outside. The local rhythm of life involved minimizing daytime activity and being more active in the evening or at night when the temperature dropped. Naturally, my own activities increased at night, and I gradually blended into the unique rhythm of the city.

While walking through Mérida at night, I encountered a chair of a strange shape. These chairs, found throughout the city, are called "silla de confidente" (the "confidant's chair"), and they are arranged so that two people sit facing each other. The unique feature of this chair is that it encourages conversation while preventing physical contact between the two people. There are various theories regarding the origins of this chair, but one popular story is that it was created by a father who had a chair made to keep his daughter and her lover at a certain distance. From this background, we can consider the chair not merely as a functional piece of furniture but as a piece of history that encapsulates human emotions and relationships.

This chair inspired me to rethink the concept of "distance" between people. For example, the way we choose our seats on a train reveals how we unconsciously measure psychological and physical distance with others. From the structure of this chair, I aimed to recreate a minimal public space that brings this distance to the forefront. In this work, I used a simple structure with two seats to design a comfortable form as a chair while sculpting the relationship between the people who sit in it. When friends sit together, a relaxed space is created, while a sense of tension arises when two strangers sit. Viewers will reexamine their own relationships and ways of communicating as they sit in this chair. The goal is to excavate the inherent sense of distance through the psychological changes that occur when people sit.

Unlike traditional sculpture, which creates form by "carving" the material, this work expresses the process of sculpting human relationships themselves. By interacting with the chair, viewers will gain an opportunity to deeply reconsider their own distance in relationships and the way they interact with others. This is a dialogical sculpture that invites an internal reflection on human connections.

The encounters I had in Mérida began through strange connections. Not only did I encounter the chair in the night streets, but I also realized how the contrast of light and shadow created by the intense midday sun deeply influenced the habits embedded in people's daily lives. I will express these experiences during my stay through a sculptural work.



Two pots, 2025, Wood, 15×30×7.5cm



Contrast, 2025, Wood, 36×60×4.5cm



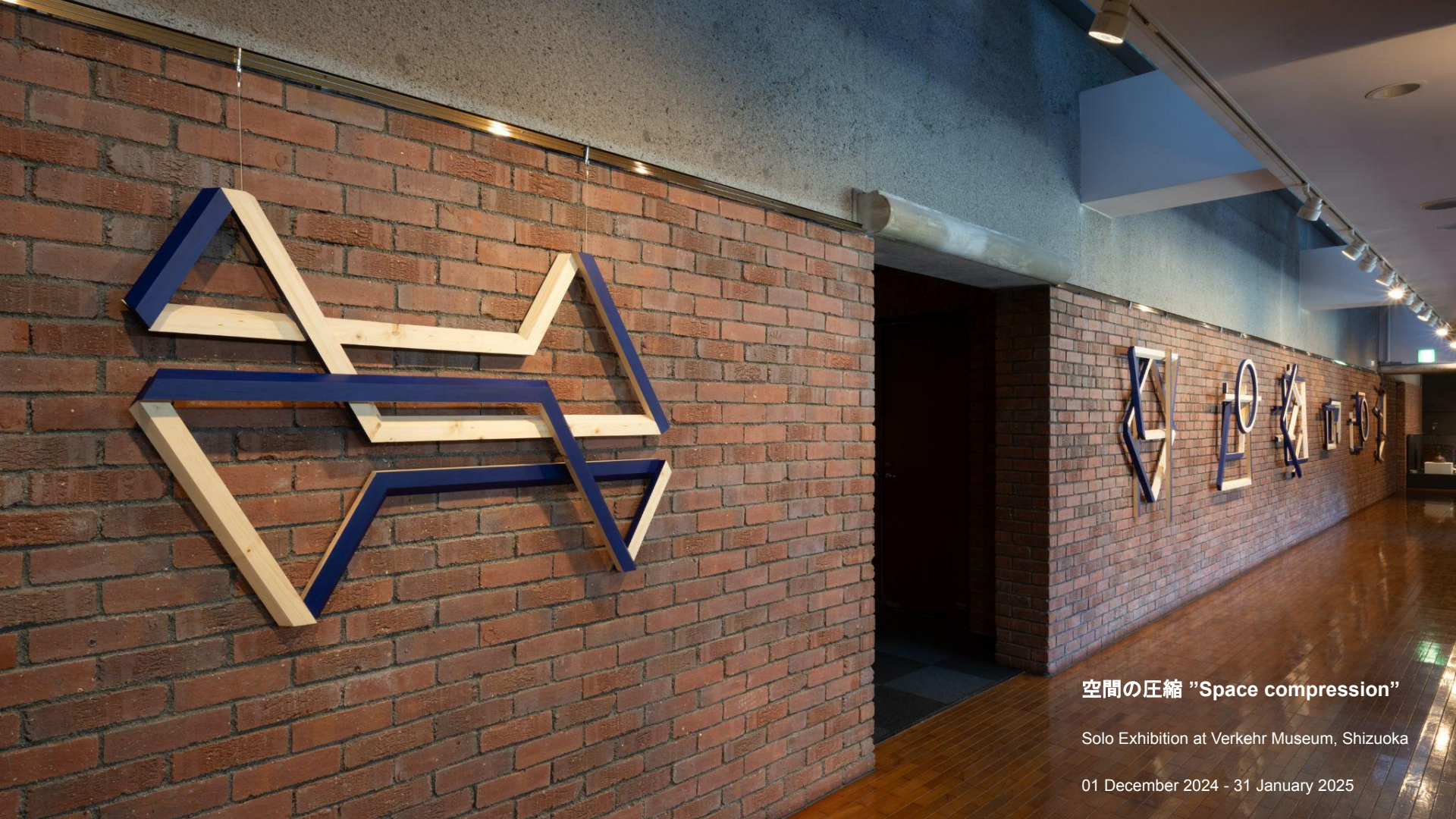
suave 07, 2025, Wood, 11×13×8cm



suave 06, 2025, Wood, 5.5×5×20cm



Silla de confidente
2025
Wood and hemp cord
105×110×93cm



空間の圧縮 "Space compression"

Solo Exhibition at Verkehr Museum, Shizuoka

01 December 2024 - 31 January 2025





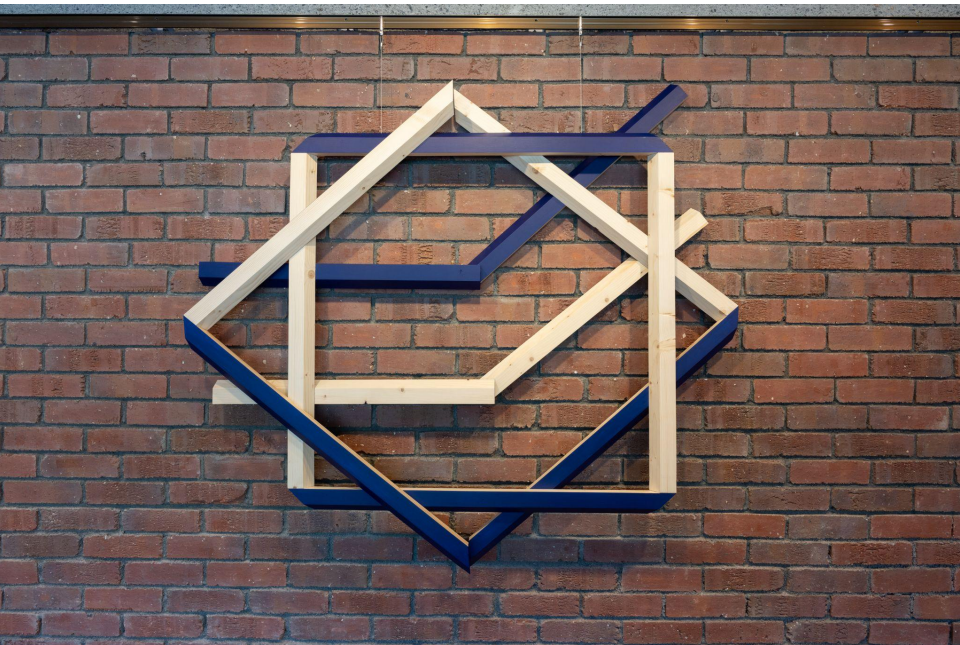
空間の圧縮
2024
Wood and acrylic
93×135×10cm



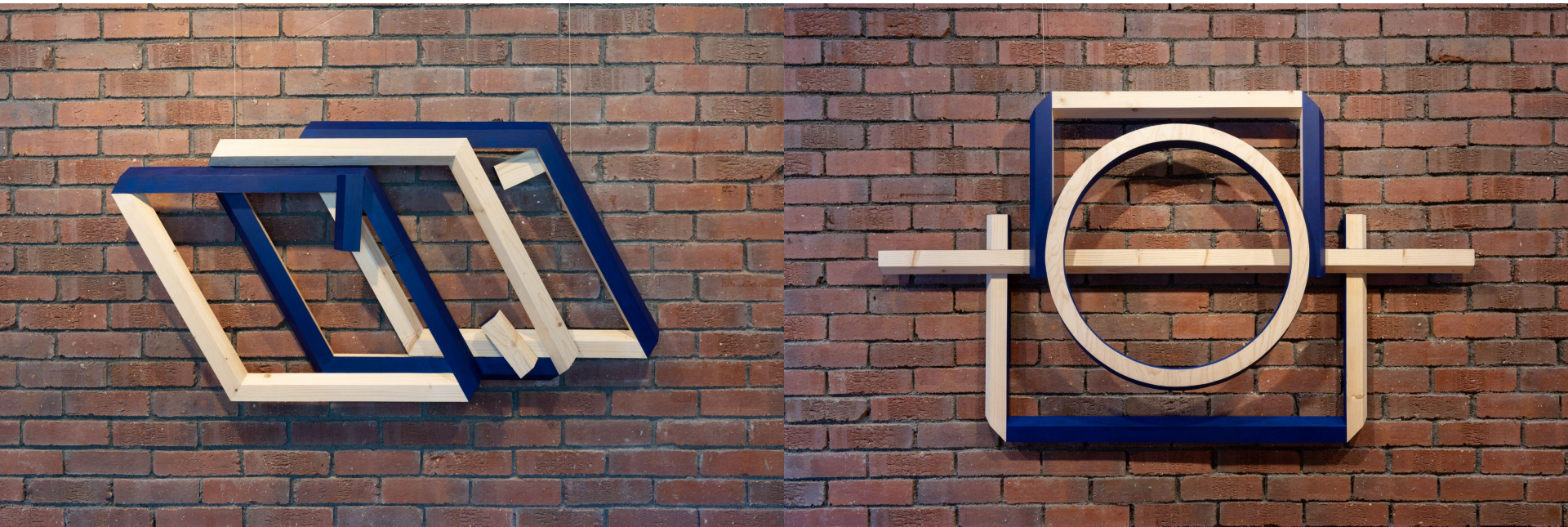
空間の圧縮
2024
Wood and acrylic
127×103×12cm



空間の圧縮
2024
Wood and acrylic
111×116×13cm



空間の圧縮
2024
Wood and acrylic
127×138×11cm



空間の圧縮
2024
Wood and acrylic
64×128×16cm

空間の圧縮
2024
Wood and acrylic
87×147×13cm



空間の圧縮

2024

Wood and acrylic

63.5×56×8cm



Perspective

Solo Exhibition at msb gallery, Tokyo

03 October 2024 - 13 October 2024



Inside the arc
2024
Wood
19×23.5×4cm



Inside the arc
2024
Wood
19×23.5×4cm



均す
2024
Wood
52×47×6cm



新しい習慣 "New habits"

Solo Exhibition at TS4312, Tokyo

10 May 2024 - 2 June 2024

Costumbre, 2024, Wood, 34×20×26cm

Esta pieza se llama "costumbre". Es un serie de pieza. En costumbre de México. Cuando estaba viviendo en México, no me gusta una cosa. Nadie tiene cambio. Osea muy complicado en mercado, Oxxo y camión. Entonces recuerdo mucho lo. Pero ellos tienen cambió en siempre. Es un misterio de México. Por eso hice la pieza por cambió de costumbre. Son las formas de los billetes y los monedas.





Cilantro, 2024, Wood, 46×12×4cm



Costumbre, 2024, Wood and acrylic, 32×33×5cm



Bent seedling
2024
Wood
216×7×292cm

他山の石 "a whetstone for the wits"

Solo Exhibition at KATSUYA SUSUKI GALLERY, Tokyo

02 December 2023 - 28 December 2023





Coin 01
2023
Wood
117.5×130×70cm



Coin 02, 2023, Wood, 120×78×75cm



Coin 03, 2023, Wood, 113×115×64cm



Costumbre
2023
Wood and acrylic
63.5×56×8cm



Costumbre
2023
Wood and acrylic
78×47×7.5cm

MATSUMOTO Architecture + Art Festival

Group Exhibition at Shitamachi Kaikan, Nagano

04 February 2023 - 26 February 2023





Oasis=H, 2017, Wood, 94.5×380×75cm

When I first crossed over to Mexico in 2017, I was extremely nervous and constantly anxious. The greater that anxiety became, the more danger was next to me, and it was a constant paper-thin situation. At that time, the oasis I was looking for took shape.



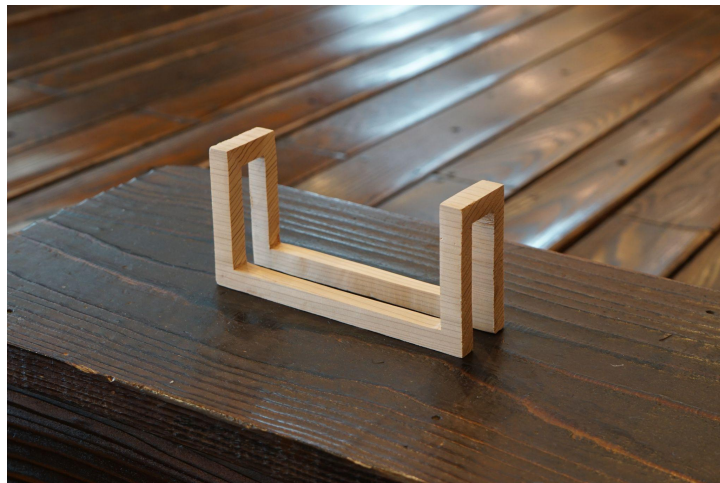
Oasis#T
2017
Wood
115×95×23cm



Abstract frame 32-1
2015
Wood
48×38×96cm

《suave》

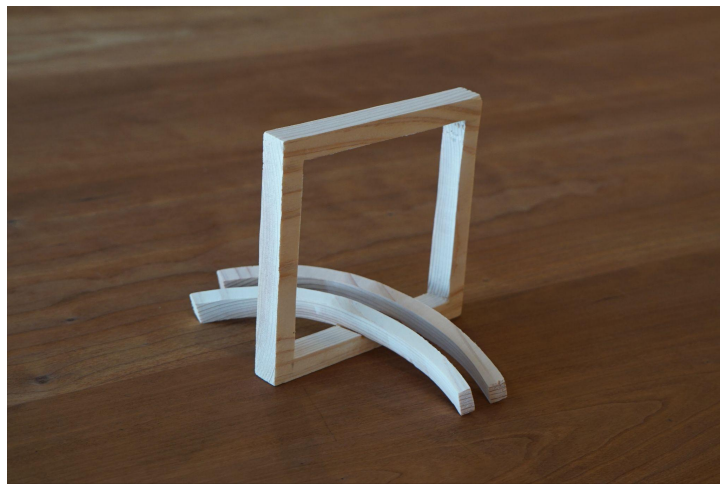
The word “suave” means gentle or soft in Spanish. My first encounter with the word was on a cab app in Mexico City. One day during my stay, my passenger rating had dropped from 5.00 to 4.87. The cause was the way the door was closed. Some drivers took my closing as abusive and angry. Based on this experience, I created this project with the theme of handling the car gently and carefully, without making any noise.



suave 02
2020
Wood
8×4×15cm



suave 01
2020
Wood
6×18×4cm



suave 03
2020
Wood
12×16×12.5cm

《Matsumoto》

A friend of my mother's lives in Matsumoto City. We receive many gifts from her friend, Ms. Tanaka, every year. My mother and I are always fascinated by the overflowing density of the gifts that arrive, and we are quick to return the favor. The repeated exchanges are filled with more than just things; they fill our hearts to overflowing. The relationship between us is overlaid on the way things are densely packed together.



Matsumoto

2023

Wood, stainless and acrylic

36×24×15cm



Inside the arc
2023
Wood
22×38×5.5cm

温泉大作戦 Onsen Confidential

Group Exhibition at AOYAMA | MEGURO, Tokyo

10 September 2022 - 02 October 2022





Equis
2018
Wood and acrylic
45×60×5cm



SPOT
2021
Wood
9×185×383cm

Costumbre, 2021, Wood and acrylic, 107×79×3cm



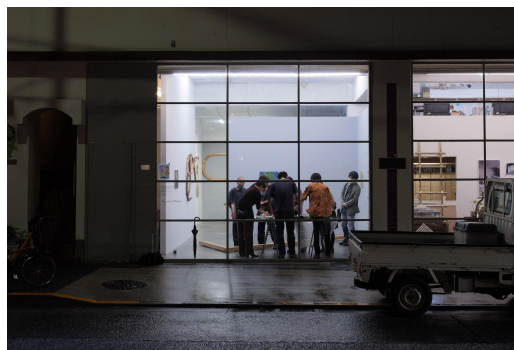


Oasis#A, 2017, Wood, 280×42×46cm



For Oasis, 2022, Wood, bolt, hinge, guest, host and taco recipe, 16×20×30 cm

This "For Oasis" sculpture is for heading to the oasis.
If anyone needs a taco recipe, please contact me.



double

Solo Exhibition at MONO.LOGUES, Tokyo

26 November 2021 - 20 December 2021





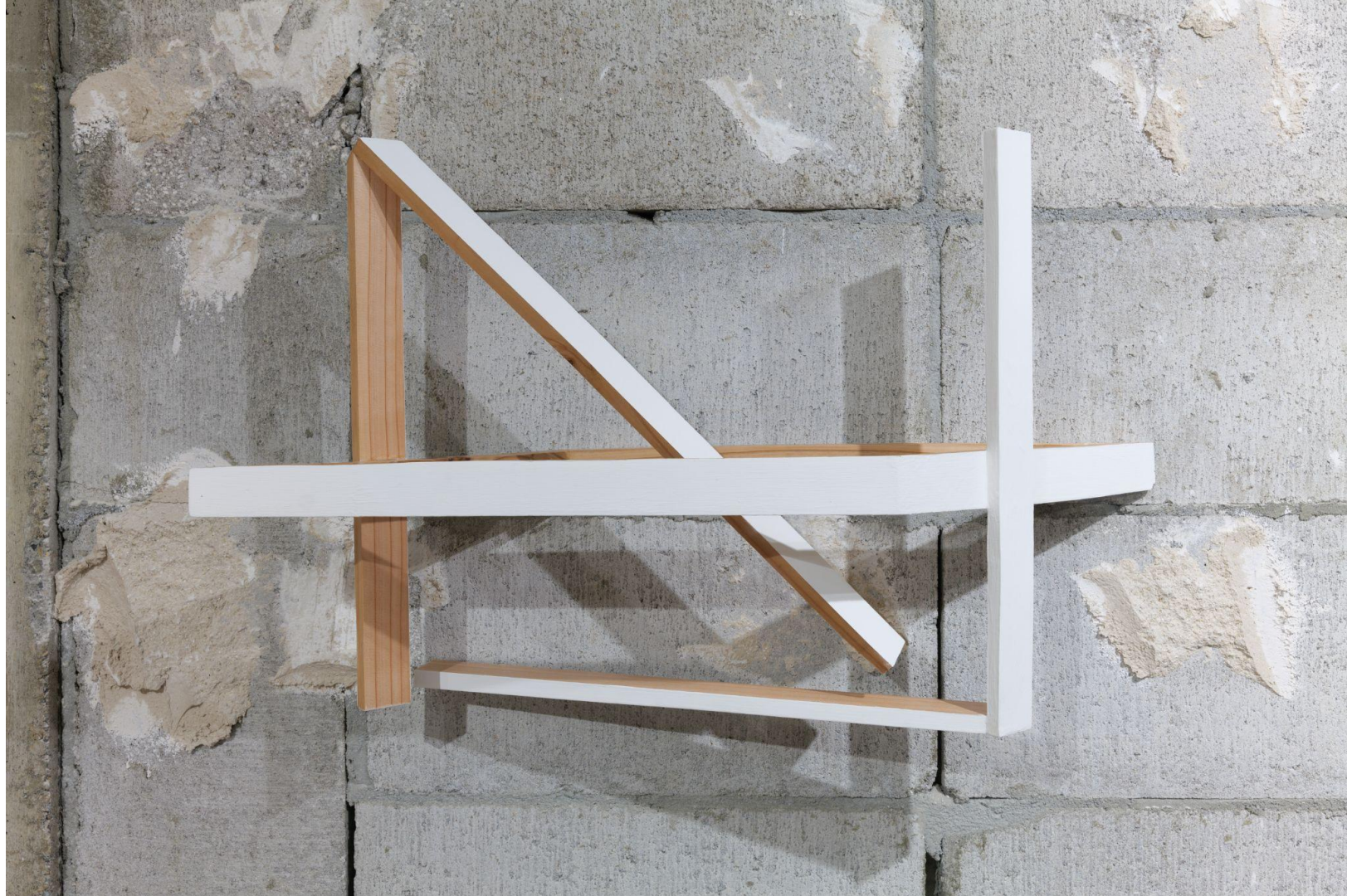
ZURE
2021
Wood and oil
225×317×105cm



Translation
2021
Wood and oil
116×64×38cm



Night
2021
Wood and oil
50×48×20cm



tu-ka
2021
Wood and acrylic
35×58×15.5cm



untitled
2021
Wood,oil and acrylic
24×15×3.5cm



Sanjo Tsubame
2021
Wood and oil
44×175×10cm

Puerta del cielo 空の扉

Solo Exhibition at Studio Block M74, Mexico city

17 November 2019 - 14 January 2020



Puerta del cielo

Yutaro Aoki
Block M74
2019

Crecí en Shizuoka, una ciudad ubicada en el centro de Japón, entre árboles, lagos y nieve, mirando los cambios del Monte Fuji por más de dieciocho años continuos. Estudiar artes implicó siempre la posibilidad del viaje: adecuarse a otros contextos, intentar entenderlos y producir desde ese lugar de asombro.

Llegué a México en 2018, gracias a un interés por el desarrollo de la arquitectura moderna de los años cincuenta, donde predominó el color y la geometría. Durante este tiempo hice muchos viajes, conocí un par de museos en Europa y zonas arqueológicas de México y Centroamérica. A finales de junio, tuve la oportunidad de estar en Pátzcuaro, Michoacán, un pueblo frío de paisaje urbano-colonial, con casas y locales comerciales unificados por los colores de sus fachadas, siempre rojos, blancos y marrones, donde el tiempo fluye lentamente. De día, el sol brilla en la tierra húmeda de la temporada de lluvias e ilumina toda su superficie, generando sombras contrastadas de los objetos y lugares.

A diferencia, Japón se caracteriza por tener una luz tenue, suave y efímera debido a la alta humedad que nos acompaña todo el año, y que hace que nuestros cuerpos y edificios generen sombras casi imperceptibles. En Pátzcuaro, fui consciente de la diferencia climatológica entre ambos países.

Sin embargo, los tejados y las construcciones eran similares a las de Japón. Con nostalgia llegué a sentirme en casa. Por las madrugadas, hay frío y neblina, el viento casi no sopla. En el amanecer, la neblina desaparece poco a poco y en el monte, mientras el sol se asoma, el cielo se abre. La gente, sus tradiciones y lugares están tan cerca de la tierra que parece viven en una relación de correspondencia: si las cosas cambian, la tierra cambia; si la tierra se afecta, las cosas dejan de funcionar.

Mis padres son arquitectos y desde muy joven he estado familiarizado con la madera. La madera en Japón es un material milenario arraigado a nuestra cultura, tan importante como el agua o la tierra, algo parecido a lo que sucede en Pátzcuaro, lo que me hizo entender que la relación entre madera y entorno es determinante para nuestra relación con este tipo de lugares. Entendí que a pesar de trabajar con los mismos materiales, son las condiciones de su lugar de origen las que los vuelven particulares y fue ese precepto el que quise desafiar.

Para esta exposición, compré madera en un aserradero a las afueras de Pátzcuaro con el objetivo de producir una serie de piezas que sugieran espacios construidos a través del espacio vacío, invisible. Crear un espacio intermedio entre las piezas y el entorno, incorporando parcialmente los mismos elementos del lugar, donde el material y el espacio estén unidos gracias a nuestra experiencia de estar en ellos.





200
2019
Wood and acrylic
250×50×157cm

Lluvia
2019
Wood and acrylic
280×238×230cm





Casa, 2019, Wood and acrylic, 253×12×410cm



ACL, 2019, Wood and acrylic, 63.5x56x8cm



HDC, 2023, Wood and acrylic, 78x47x7.5cm



Estrella de septiembre
2019
Steel
390×20×450cm

Solo Exhibitions

2024	New habits / TS4312, Tokyo
2023	a whetstone for the wits / KATSUYA SUSUKI GALLERY, Tokyo
2021	double / MONO.LOGUES, Tokyo Tokyo Nomad Life / art gallery closet, Tokyo
2020	Quien sabe / Itamuro Hotel Daikokuya, Tochigi
2019	Puerta del cielo 空の扉 / Studio Block M74, Mexico City
2018	Madera para cosechar / CASA EQUIS, Mexico City
2017	Oasis / nap gallery, Tokyo
2016	YUTARO AOKI Exhibition / Itamuro Hotel Daikokuya, Tochigi
2015	YUTARO AOKI Exhibition / Gallery UDONOS, Shizuoka YUTARO AOKI Exhibition / Gallery GEN, Tokyo

Prizes

2020	The 16th TAGBOAT AWARD, Koyama Tomio Award
2017	Shibuya Art Award, Koyama Tomio Award
2015	1st Prize at 10th DAIKOKUYA Contemporary Art Competition

Group Exhibitions

2023	Mitsumeru / Ryodenji, Tokyo MATSUMOTO Architecture + Art Festival / Shitamachikaikan, Nagano
2022	MONO.LOGUES at GASBON #1 / GASBON METABOLISM, Yamanashi Onsen Confidential / AOYAMA MEGURO, Tokyo CORE part7 / tagboatgallery, Tokyo The Diagonal and the Wind / KATSUYA SUSUKI GALLERY, Tokyo tagboat Art Fair 2022 / TOKYO PORTCITY TAKESHIBA, Tokyo grid / biscuit gallery , Tokyo
2021	TAGBOAT AWARD SELECTS / tagboatgallery, Tokyo The 16th TAGBOAT AWARD / Shibuya Hikarie CUBE1,2,3, Tokyo Mitsumeru / FEI ART MUSEUM YOKOHAMA, Kanagawa
2019	El castillo de los ladrillos rotos / guadalajara90210, Mexico City El jardin de Galileo / guadalajara90210, Mexico City
2018	Prairie Exhibition / Gallery KINGYO, Tokyo Shibuya Art Festival 2017 / Bunkamura Wall Gallery, Tokyo
2017	Shibuya Art Festival 2017 / Shibuya Station, Tokyo Green And Road Art Exhibition / Kurokawa Green Area, Kanagawa Prairie Exhibition / Gallery KINGYO, Tokyo
2016	LOGGER Exhibition / art sea, Kanagawa Mitsumeru / Kanagawa Prefectural Gallery, Kanagawa Daikokuya Contemporary Art Raise Exhibition / Itamuro Hotel Daikokuya, Tochigi
2014	The 50th Kanagawa Art Exhibition / Kanagawa Prefectural Gallery, Kanagawa The 2nd Prairie Exhibition / Gallery KINGYO, Tokyo
2013	The 2nd Derby Exhibition / Gallery KINGYO, Tokyo Yutaro Aoki × Mika Moriya Exhibition / Vision's, Tokyo WORKS - 8 Persons Work Exhibition - / Hiratsuka museum of art, Kanagawa

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