

[Press release]

Exhibition <Kay Yoshiya's New Renaissance>

[This exhibition is organized by The Nippon Gallery of The Nippon Club, and supported by the Japanese Consulate-General in New York & Kasagi Gallery in Japan.]

At the age of nine Kay Yoshiya, a Japanese fine artist, encountered the paintings of Vincent van Gogh at a private art school in Yokohama for the first time. Kay still remembers the enormous shock she got when she saw "Sunflowers", "Le Pont de l'Anglois", "The Yellow house" and others in an art book of her art teacher. Instantaneously she, as a small girl, made up her mind to go to the Netherlands someday, where Vincent was born and brought up, and to become an art painter. In 1965 she crossed over to the Netherlands to continue her study at art academies in The Hague. Since then, 47 years have passed, and she has been staying in Holland already twice as long as the youth period she lived in Japan.

Soon after Kay's arrival in Holland, she got deeply impressed and charmed by, earlier than Vincent van Gogh, medieval altar paintings in churches and museums nearby, that gave overwhelming impact and influence to her artistic mind. In pious pray and with eager quest for art, many nameless painters in the early period of European art depicted their altar pieces; through a bit primitive métier, they were telling her the original essence of European art and culture – this was what Kay perceived by viewing them.

As known to everybody, the Western art reached the peak during the 14th to 16th centuries, the "Renaissance", a widespread cultural movement in search of once lost antiquity aiming at its revival and this movement began setting a new trend focusing to humanity and classical realism. After this innovative period, the Western art followed very unique development, diversifying artistic styles and widely experimenting with new artistic expressions during 500 years until now.

In our contemporary society, nearly everything, even a destructive concept, could be called "art". However, what Kay purposely pursue with her paintings is a "timeless universal beauty" and rebirth of humanity or human emotions such as love, trust, hope and joy in a similar spirit of the Renaissance.

Already long Kay Yoshiya is depicting her paintings in a form of multi-wing altar pieces, but by adopting modern intention and techniques, fully thought out by herself. Human emotions like love and trust and mutual exchange thereof are vital themes to her, and they are depicted on canvases in symbolized form (birds, flowers, clouds, continuing landscape, breathing from one person to other etc.), streaming from one wing to the other and vice versa.

People nowadays might be inclined to think that everything is tried and searched out with the art. Kay, however, is firmly convinced that it is not the case and every artist ought to make a mission of discovering a unique concept of beauty and spirit of art, starting from the origin and breathing new life into this concept in order to build his or her own artistic space, without simply following or imitating a concept that is already in existence. The Renaissance is not just a historical term indicating the period of 500 years ago; the spirit of the Renaissance is, therefore, still valid in the contemporary society and will be well into the future, as the artists shall continuously try to (re-)discover a new artistic expression time after time.

Kay's attempt to propagate her idea of "back to the origin" resulted in her solo exhibition in 2009 at Geelvinck Hinlopen Huis Museum in Amsterdam, to which the museum director gave a title of "*New Renaissance of Kay Yoshiya*". The art works of Kay enjoy very high reputations in Japan and the Netherlands due to uniqueness of her artistic space, expressed in her paintings & lithographic works, that is in fact a fusion of two contrasts, namely, extremely fine and subtle expressions traditional to the Japanese artists of modern art, and at the same time, very dynamic rhythm and harmonized color sense peculiar to the European art.

It is Kay Yoshiya's sincere wish to transmit her message of "*New Renaissance*" and her artistic spirit of human revival, this time from New York, the most important place for transmitting modern art throughout the entire world.

At the exhibition this time, nearly 50 paintings will be displayed, consisting of mainly diptychs & triptychs and some single works and lithographs, all created since 2004. Kay Yoshiya is, flying to New York from Holland, really looking forward to seeing many people at The Nippon Gallery at The Nippon Club during the exhibition period, and mutually exchanging the views about her works and idea behind them.

Period: November 7(Wed.) ~ 20(Tue.), 2012
Time: 10:00am ~ 6:00pm (Mon.~Fri.) 10:00am ~ 5:00pm (Sat.) Sunday closed
Address: The Nippon Gallery at The Nippon Club,
145 West 57th Street, New York, NY 10019
Contact: Tel: 212-581-2223 E-mail: yhonda@nipponclub.org
URL: www.nipponclub.org
Admission: Free

In addition, Kay Yoshiya is also active in writing essays in Japanese about art, people and culture in Europe, which have been published in 5 books in Japan. One of them is titled "Gloomy blue sky", referring to the color of sky depicted by Vincent van Gogh. By publishing this book in 2005, Kay fulfilled her promise she made to herself when she arrived in Holland nearly 50 years ago.

November, 2012

[プレス・リリース]

「吉屋 敬のニュー・ルネサンス」展

主催：日本ギャラリー 後援：在ニューヨーク日本国総領事館 かさぎ画廊（日本）

9歳の時に吉屋は絵画教室でゴッホの画集と出会いました。向日葵、アルルの跳ね橋、黄色い家等の、それまで見たことがなかった絵が目飛び込んできた時のショックを吉屋はいつまでも忘れることができませんでした。その時彼女は、いつかゴッホの生まれ育った国オランダに行って、画家の道を歩もうと決心しました。

1965年にオランダに留学以来、吉屋のオランダ滞在は今年で47年目を迎え、オランダで過ごした年月は、日本での2倍以上の長さになりました。

オランダにやってきた吉屋は、ゴッホより先に身近にある教会や美術館等で接する中世の祭壇画に圧倒され、深く魅了されるようになりました。祭壇画に籠められた初期画家達の、プリミティブではあっても真摯な祈りとアートへの探求心が、ヨーロッパ文化の真髄を彼女に語りかけてくるように感じたのです。

その後西洋美術は14, 5世紀に一つの頂点を迎えました。それが人間性の回復と復帰を求めたルネサンス運動でした。そして西洋美術は現在に至るまでの500年間、様々に展開し、新たな創造への模索と実験を重ねて現在に至りました。

破壊をも含めて全てがアートと呼ばれるようになった現代、吉屋が執着し求め続けるものは、いつの時代にも通じる普遍の美であり、ルネサンスが追求した人間性回復の精神です。以来彼女は、二連画や三連画と言った中世の多翼祭壇画の形式を借りて、画面から画面へと流れる愛や信頼や交流を、鳥、花、雲、連結する景色等によって現代的な手法で象徴的に描くようになりました。全てが試され探し尽くされたと思われる現代で、まだ探されていない新しい美や精神を発見し、命を吹き込み、新しい自分の空間を作り出していくのは、創造する者にとって大きな喜びです。ルネサンスは人間性の回復と新たな発見という意味で、今後も永久に繰り返されていく古くて新しい思想なのです。

こうして作りだした吉屋の新しい独自のルネサンスへの試みは、2009年に開催したアムステルダムへのヘルフィンク美術館展で、館長によって「吉屋 敬のニュー・ルネサンス」と名付けられました。日本人としての繊細な感性の上にヨーロッパ文化のダイナミックなリズム感と色感を感じさせる吉屋の作品は、独自の世界を作り上げ日蘭で高く評価されています。

吉屋は今、世界で必要とされているこの古くて新しいルネサンスの人間性回復の精神と、半世紀にわたって築いてきた自身の世界を、アートの発信地であるニューヨークから世界に向けて発信したいと心から願っているのです。

今展では単品を含め、二連画、三連画を中心に、2005年から現在までの近作と新作、約50点を展示いたします。なお、会期中吉屋はオランダよりニューヨーク入りし、毎日会場にて皆様とお話できることを楽しみにお待ちしております。

会期： 2012年11月7日（水）～2012年11月20日（火）
場所： 日本ギャラリー 145 West 57th Street, New York, NY 10019
時間： 10:00am～6:00pm（月～金） 10:00am～5:00pm（土） 日曜休日
詳細： Tel(212)581-2223 E-mail info@nipponclub.org URL www.nipponclub.org
入場料： 無料

2012年11月 吉屋 敬