



People tend to see things like the 'right & wrong', 'inside & outside', 'more or less' as an opposite nature. But I wonder are they really different from each other? They might look different depending on where you are and who you are.

Like ebb & flow, in reality the amount of sea water is just the same.

My work is about questioning such values and to deny the necessity for this type of segregation.

When the same thing is evaluated differently: as entirely opposite, I believe it is because the viewer is placed in the central position of judgement.

If the self is used as a standard, things are distinguished and evaluated only from one position.

The result, while being a declaration of one's own position may not be an expression of the true state of the world.

My work attempts to show a world without conflicting relationship in a visual form, in order to reveal the meaninglessness of segregation by the fundamental character of the materials.

I am not interested in forcing a material into any symbolic shapes.

I only lead the material towards a new condition in which the opposite nature - front & back (paper), inside & outside (telephone cable) - become the same thing. In the process the material changes its own shape and its internal balance adapts to this reorganization.

So the final shape and size of my works are determined by each single piece of material.

In this way I could present my opinion through 'a shape' which is neither description nor record.

The recent series 'Air Castle' extends the previous paper and wire works, but in contrast only a small part of the whole work is portable.

Because only a small part of the world can be seen by any human being, this series uses the planes of the walls and floor as a material equivalent to the fraction, while the work as a whole extends beyond to infinity. . .

The graphite fan shapes are the border of interior and exterior space and the visualisation of contact when three spherical forms encounter a rectangular room, or when bubbles stick together.

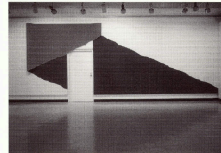
At the corner, where the three fan shapes come in contact we see a funnel shape with the inside and outside painted apart by graphite and red pigment.

Although this funnel can be considered the 'stick' from the 'fan' fan shape, it does not resolve the entire realization of the unseen spheres.

It reveals that 'rational analysis' cannot explain the whole universe as there is 'no standard'.

Our perception of the world is of an 'Air Castle'.

yoko terauchi



Installation, skulpturen, arbeiten mit papier

einladung zur eröffnungsfeier der ausstellung
5. oktober 1991 von 16 - 20 uhr, samstag
6. oktober 1991 von 14 - 20 uhr, sonntag

die künstlerin ist anwesend

wir danken dem deutschen postmuseum frankfurt und dem britisch council für die freundliche hilfe

vorschau
buchmesse frankfurt 9. - 14. 10. halle 5.0 stand G 526
art cologne 14. - 20. november halle 3.2 stand 159
leon pokk kunst ausstellung 8.12.1991 - nrair 1992

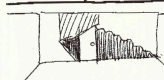
edition & galerie hoffmann
dokumentation konstruktiver kunst
d - 6360 friedberg 5 (frankfurt)
göthehausmerkmale (a baite) 06031/2443
öffnungszeiten: di, mi, do + so 11 - 19 uhr
wenn möglich nach telefonischer vereinbarung

hoffmann

gruppenausstellungen

- 1979 First heavy more grand prize exhibition, halcyon open art museum, japan
- 1981 new contemporaries, I.C.A., london
- 1983 temple and groove, coracle, london; st. paul's gallery, leeds; ferret art gallery, huy; the sculpture show, hayward gallery, london
- 1984 assemble here! coracle at the puck building, n.y. cavin art, st. paul art gallery, '121 antwerpen sculpture new directions, cleveland gallery middeborough
- akko/kaika gallery arte fabre, paris international garden festival, liverpool
- attitude '84, yokohama sculpture park reat, coracle london
- paper trails, liverpool gallery, liverpool
- salon d'automne, september, london
- 1985 low-tech, coracle at rees martin, london
- 1986 japanese, modern art gallery, london
- 1987 landscape interior, coracle london
- 1988 sculpture at work, cantebury festival
- fer entra le mer à la terre, victoria mio, london
- third generation, cantebury festival
- 1989 identity english, egyptus, bordeaux
- essence, karlsruhe, tokyo
- 1988 review, victoria mio, london
- 1989 international paper art biennale II loquod-hoesch-museum, düsseldorf
- colour and/or monochrome, national museum of modern art, tokyo
- 1990 night to ninety, assex gallery, portsmouth
- three patrons show, karlsruhe, tokyo
- '<THIAS> the 26th 'artists today' exhibition yokohama cleveland's gallery
- 1991 eleven women artists, victoria mio, japan
- paper, villa zanders, bergisch gladbach
- waka & östereichesches sammlung contemporary art society, london
- leeds city art gallery, leeds
- utsukushigahara open art museum, japan
- new york public library, new york
- university of chicago, chicago
- university of alberta, alberta
- yoshizue sculpture park, yokohama, england
- deutsches postmuseum, frankfurt
- villa zanders museum, bergisch-gladbach

No Front & Back



one sheet of paper, painted red & blue

727 X 30 X 272 cm
(length) (Ht)

Installation at the Exhibition <TRAS> '90

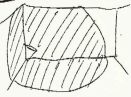
No Inside & Outside



Hot-Line 107 '89

Telephone Cable
145 X 225 X 144 cm
(H)
(wall is 210cm High)

NO STANDARD



AIR-CASTLE '91

graphite.
Size unmeasurable.
(because what you can see is only part of whole)
wall height is 260cm.

YOKO TERAUCHI

- 1954 geboren in tokyo
- 1973 studium am woman's college of fine art, tokyo
- 1979 - 81 studium am art, marina school of art, london
- 1983 - 84 henry moore foundation fellowship
- artist in residence, cantebury school of art and craft, london
- lebt und arbeitet in london

ausstellungen

- 1983 coracle gallery, london
- 1985 pool, south london art gallery, london
- cornwallhouse, manchester
- 1987 emolite, bristol
- victoria mio gallery, london
- assex gallery, portsmouth
- ebb & flow 109 charing cross road, london
- 1990 loop & pool calm gallery, gloucestershire
- 1991 karlsruhe gallery, tokyo
- galerie hoffmann, friedberg