

Yuko Shiraishi

Through

26 September - 2 November 2024

Annely Juda Fine Art

23 Dering Street London W1S 1AW

ajfa@annelyjudafineart.co.uk

www.annelyjudafineart.co.uk

Tel +44 (0)20 7629 7578

Monday-Friday 10-5.30 Saturday 11-5

Yuko Shiraishi: Bunk Bed Odyssey – Parallel Lullaby

Bunk Bed Odyssey – Parallel Lullaby is the product of a dream I had.

The dream occurred when I was thinking about two exhibitions I had been invited to two years ago to present in London and Tokyo. I was uncertain about what to do until one night this January two images suddenly appeared to me in my sleep, a different one for each venue. They appeared to me during REM sleep. I knew that the emotional regions of the brain are up to 30 percent more active during REM sleep than when we are awake.

I have always been fascinated by the relationship between dreams, sleep and the functioning of the brain.

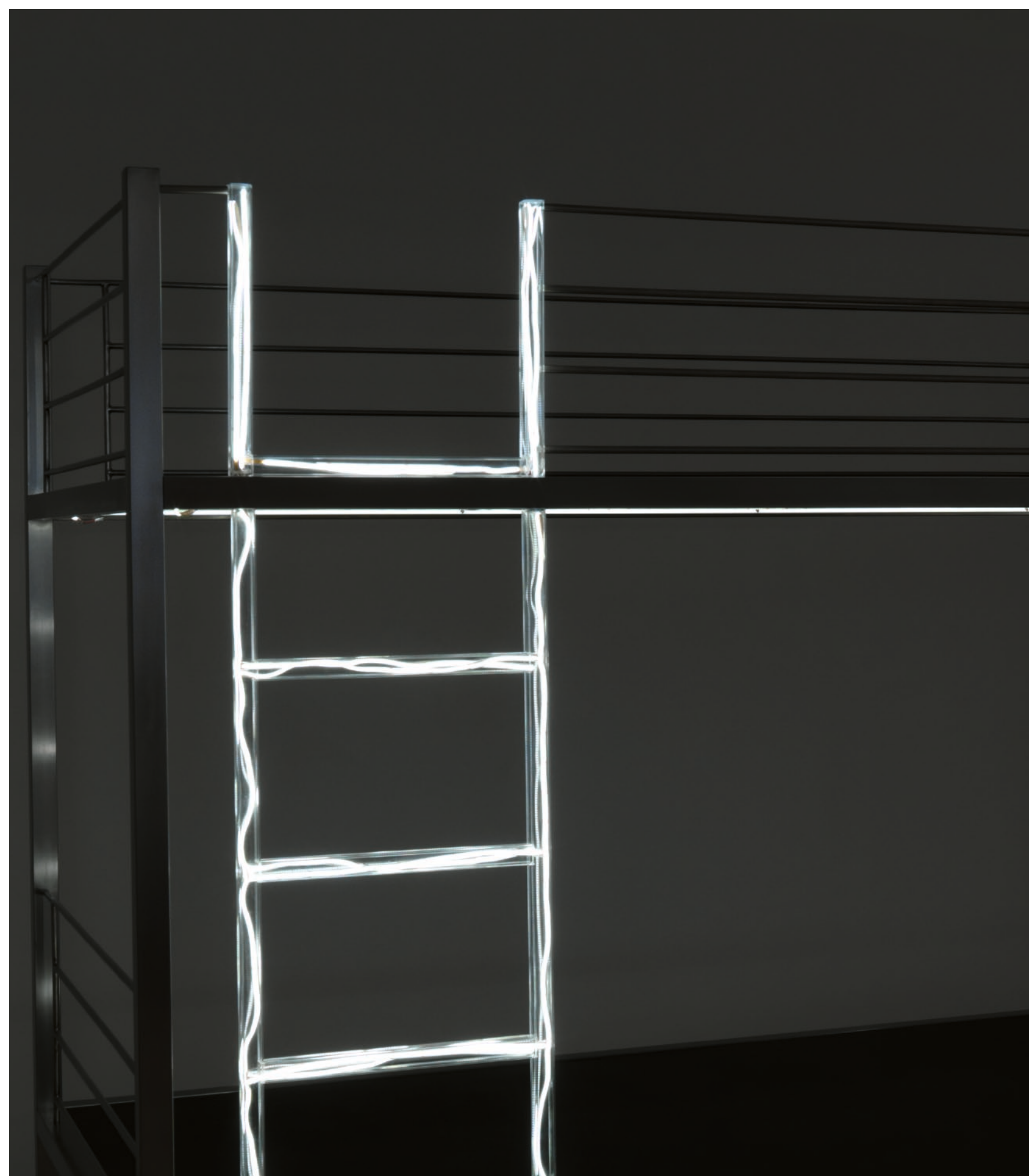
I have explored the theme of Imaginary Architecture in many of my projects. This time the idea came from a dream. Human physicality is a constant focus of my work. *Bunk Bed Odyssey – Parallel Lullaby* explores the space that exists between two people sleeping on a bunk bed. They might be members of the same family, friends, or total strangers. The location could be a house, a train, a ship, a prison, a hotel or a school.

The two people occupy the same space, but their dreams take them to completely different places. The inability to experience the same dream despite sharing the same space brings home the truth of how separate human existences are.

In the mythology of ancient Egypt and Greece it was believed that dreams were messages sent by the Gods. More recently, building on the ideas of Freud and Jung, Matthew Walker has written very interestingly about dreams.

But there were deep and systemic flaws that led to a rejection of the theory by modern-day science. Our more informed, neuroscientific view of REM sleep has since given rise to scientifically testable theories of *how* it is that we dream (e.g., logical/illogical, visual/non-visual, emotional/non-emotional) and *what* it is that we dream about (e.g., experiences from our recent waking lives/de novo experiences), and even gives the chance to nibble away at surely the most fascinating question in all of sleep science - and arguably science writ large - *why* it is that we dream, that is, the function(s) of REM-sleep dreaming.
(*Why We Sleep*, Matthew Walker)





I have also been inspired by what the Argentinian author Borges has written. His stories about dreams transport me to multiple or parallel universes.

All this the dreamer sees in a single glance, in the same way that God, from His vast eternity, sees the whole cosmic process. And what happens when we wake? What happens is that, as we are accustomed to a sequential life, we give a narrative structure to our dream, though our dream has been multiple and simultaneous.

(Nightmare, Jorge Luis Borges)

My mother passed away while I was working on this project. When I saw the care-home bed she had slept in at home in Tokyo being dismantled and taken away, I had a déjà vu moment of seeing the bunk made for the exhibition being taken apart in my studio in London. Something from my mother enveloped me and gave me the freedom to travel to an alternative dimension. At the same time the sudden disappearance of her bodily presence left me feeling empty in a way that was more than I could bear.

A passage from one of my mother's poems reads:

this whole town is made of dream fibres
enter anywhere you want
at the entrance it is already being woven
temples stand on dream fibre edges
a praying voice follows the music of a wave
spiralling between fibre and fibre
continuing out to the four directions
of the universe

(Cutback, Kazuko Shiraishi, translation by John Solt)

Yuko Shiraishi, July 2024



Bunk Bed Odyssey - Parallel Lullaby 2024
stainless steel, coloured MDF, perspex or acrylic and LED
strip lights 200.7 x 112 x 178.7 cm





Interview between Suzanne Treister and Yuko Shiraishi. Suzanne Treister is a British contemporary artist based in London. Her works are known for being conceptually oriented around emerging technologies. Suzy and Yuko have known each other since the early 1980s and shared a studio in London between 1984 and 1992.

Suzy: *Yuko, I'd love to hear about how you first became interested in art, how and when you decided to become an artist and go to art school, and which were the first artists that inspired you? And then at Chelsea, what was it about artists like Barnett Newman that excited you? Before you left Japan for Canada and then the UK were you aware of the contemporary Japanese art scene, were you interested in older Japanese art?*

Yuko: In my memory I was around the age of five when I knew very clearly - though I didn't know what you called it - that I wanted to be an artist or painter. I just loved painting and drawing, it was my favourite and most exciting thing throughout my childhood and still is today. At the age of 13 or 14 I knew I wanted to continue with art, so I felt I had to aim to get into an art university in Japan. However, at the same time, I also really wanted to get out of Japan to see the world. Fortunately my mother and grandmother were both born in Vancouver, Canada, so they permitted me to go there because we had our relatives living there. First I went to language school to study English, then I got a place at art school, but somehow I didn't like it and my desire was more to see the history of art in Europe. At the age of 21 I moved to England from Canada, then I applied to the Chelsea School of Art and got a place on the art foundation course.

I don't remember particularly the first artist I was interested in, it was more like there was a wider vision that interested me - the Renaissance, Impressionist, Ancient art, modern art, contemporary painting, everything. When I discovered Barnett Newman he became my biggest influence while at Chelsea - it wasn't Rothko, Agnes Martin or Clyfford Still - somehow Newman was closest to me and I could share some identity with him. Newman was into Russian Jewish mysticism and also had influences from Taoism and Zen Buddhism, so maybe that is what I shared with him. While I was a high school student in Japan I loved reading Russian literature, writers like Dostoevsky, Tolstoy, Chekov, Nabokov. Later on that introduced me to Russian Constructivists like Malevich, El Lissitzky and Popova - these artists are all interested in mysticism in the beginning, also De Stijl artists like Mondrian start from mysticism. And in my 20's films like Tarkovsky's were very important to me.

As well as the strange branch of Taoism that connected me to Barnett Newman, I feel I am part of something I call a "hybrid generation". When I saw *'Brokeback Mountain'* by the Taiwanese filmmaker Ang Lee it felt like the work of a mixed culture made by someone of my "hybrid

generation". Everyone admired this film and its homosexual revolution. But for me, not only that, there was huge Taoism in his film, the very little human's struggle to achieve full life within an enormous landscape of nature.

In terms of Japanese art, during my childhood I didn't realise I was in the centre of a dynamic cultural moment in 60's Japan. Without searching or seeking I lived with this in my life through my parents, my mother being a beatnik and contemporary poet and my father being a Shouchiku nouvelle vague filmmaker, so poetry, literature, fashion, film, music, art, everything of the time was surrounding me. It was in my body automatically, so I needed to get out and try and see something different outside. It was only when I was in England as a student that I connected with more historical Japanese art and literature.

Suzy: *When we were working together in the 80s in our Acme studio in Hackney how did you feel about making abstract paintings in the context of the London 1980s art world?*

Yuko: I felt a bit isolated because at that time there was a strong trend of a kind of Italian and German neo-expressionism, also neogeo, but neither were quite what I was interested in. Pattern paintings were also popular at the time, but I realised none of this was for me, and I knew I had to find my own world of abstraction.

Suzy: *In 1995 you invented an alter-ego called Volkh Biely who made sculptural sound works. Could you describe some of these works and talk about how they fed into your future work?*

Yuko: *Pretext: Heteronym* was a pop-up exhibition at Clink Street Studios in 1995 curated by Rear Window, which was inspired by Fernando Pessoa's plural identities. My first ever installation was held here, but it was under the persona I created called Volkh Biely, a man born in Russia in 1955. It was a room and table covered by gesso plaster, and on top of the table was Dostoevsky's *'Notes from the Underground'*. When you open the book, there is a deep hole inside - a gust of wind hits you and you can hear deep in the hole the sounds of the underground: footsteps, tube, helicopters, whispers, and more. Altogether I made about six works under this name, including a collaboration with Georgian artist Maia Naveriani at London's Fordham gallery in 2000.

This was a big revolution for me, it opened up a totally new approach to my art. I could now do installations and also connect to architecture projects. My enormous interest in sound art also led to making music.

Suzy: *In 2009 you made Space Elevator Tea House, a skeletal structure fabricated from stainless steel and Perspex that, while shaped like a 17th-century Japanese tea house, could supposedly enable space travel. Is science-fiction an influence in your work? It would be great if you could tell us more about this installation.*

Yuko: That particular project tapped into my interest in the theory of universe, architecture, space, humans and history. I like science fiction to a certain extent - I have always been fascinated by space, dinosaurs, time machine and so on - but for me I prefer watching science fiction films and manga than reading books in this genre... I prefer reading popular science over science fiction, maybe I prefer receiving direct images.

This project came out of various interests, for example I was very intrigued by Takashi Tachibana interviewing American astronauts, and also the discovery of nanotubes. Actually the space elevator was in the science fiction novel by Arthur C. Clarke *'The Fountains of Paradise'* (1979), and first theorised by rocket scientist Konstantin Tsiolkovsky - and I wanted to bring Tarkovsky's *'Solaris'* and Kubrick's *'2001: a Space Odyssey'* positioned like cosmonaut against astronaut. Plus I was interested in the concept of the tea house, and for this project I wanted to use the 17th century tea house *Yuin (Hidden Refuge)* made by Sen no Sotan. Reading *'The Book of Tea'* by Okakura Kakuzo was also important.

I found where space elevator meets tea house; in both something magical and poetic occurs. Space elevator and tea house are both used by humans, which relates with human body against space - this is always a very important subject for me.

Suzy: *I know in 1981 when we first met at Chelsea MA, you found it offputting when tutors presumed you should be making 'Japanese' art. How do you feel now, over 40 years later, about your Japanese identity in relation to your work?*

Yuko: When I was doing the Chelsea MA, England or the West still had a stigmatised idea of Japan, kind of a Fujiyama-Geisha notion. They didn't know much about Japanese culture in the 50's through to 70's - the film, music, literature, art. In fact, I now realise I was brought up in the centre of one of the strongest cultural movements in Japanese history, and only in the last 20 years to 30 years has the West woken up to that; what Japan had been cultivating culturally. So when I was at Chelsea in the early 80's it was difficult - I realised my language, my body, was made in Japan. Tutors insisted that I should make small work, not abstract expressionistic sized, because I'm a small Japanese lady and not an American macho man.

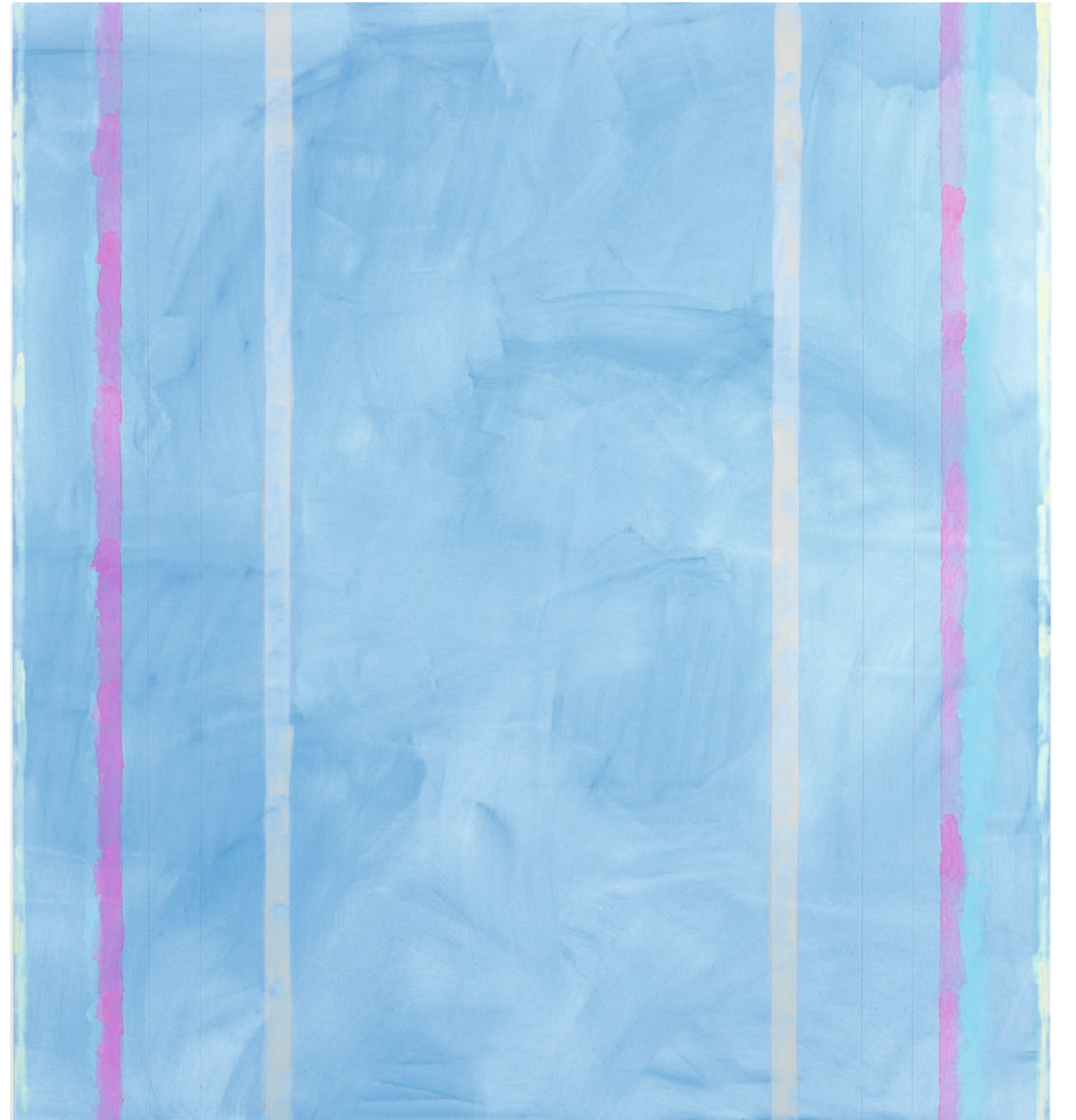
Suzy: *I remember you telling me years ago of a recurring dream where you were building a city, bit by bit, dream by dream. You have made many architectural works over the years. Where does the inspiration for these come from, and do they relate in any way to your paintings?*

Yuko: Funnily enough this piece I'm showing at *Through* exhibition is another imaginary architecture project called *Bunk Bed Odyssey - Parallel Lullaby* and was a message from my dreams. When it appeared in my dreams, I'm sure during REM sleep - and when I woke up it was completely visualised and it was quite clear to me that I should make this piece. At the same time parallel to this I had another dream which was for a gallery space in Tokyo. Again, I tried to realise making a piece which is called *After the garden of forking paths*. These two pieces are definitely related with dreams. My approach about dreams is not too Freudian or Jungian, I enjoy more an approach like folklore and myth, or Argentinian writer Borges whose idea of a dream is something like a parallel universe or a multiple universe. I also read about the brain and dreams in science books by neurologists. When you sleep your brain is much more activated than when you're awake, so sometimes you're shocked by your emotion when you're sleeping, but when you awake you can't remember. I just open a window for creation through dreaming, and a lot of my architecture work, including *Netherworld*, has also related to dreams and the book of the dead.

These have informed my paintings. When you are looking at everything - information comes to your eyes and you are stimulated or disappointed, or your emotions are. Visual things create a lot of memories, and the mixture of your daytime visible reality and the invisible realities - I want to have both in my painting.

Suzy: *Titles are really important for you, often evoking ideas of starlight, signals from space, of the infinite. Would you say more about the spiritual side of your work?*

Yuko: Yes, it could be like the title of a poem or a lyric, and that could be quite funny or thought-provoking. My titles may be getting stronger because of my recent experience with making music. The spiritual side clicks for you like words in poems or humming or sound.



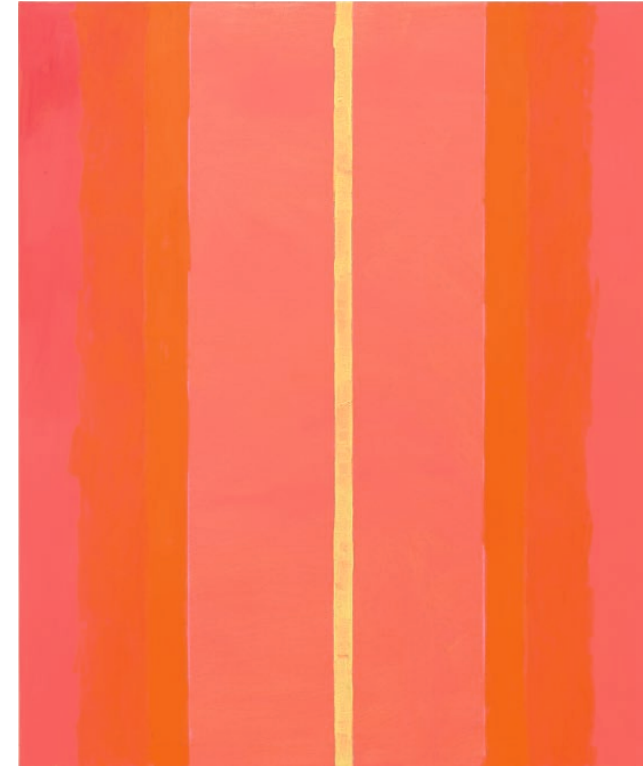
Dew's Love Song 2024
oil on canvas 182 x 167 cm



Exit, Exist 2024
oil on canvas 152 x 137 cm



Forest Memory 2023
oil on canvas 90 x 75 cm



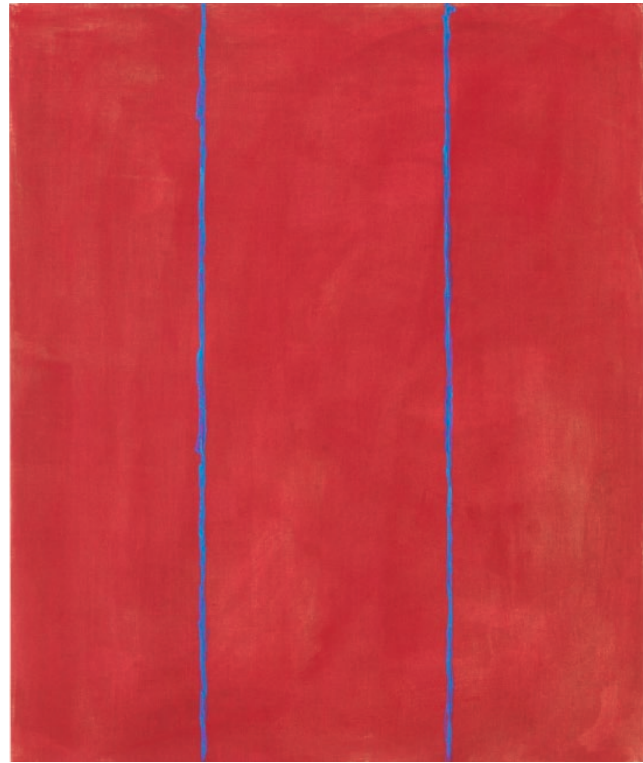
Waiting to through 2023
oil on canvas 90 x 75 cm



Dial Prussian to Blue Violet 2024
oil on canvas 152 x 137 cm



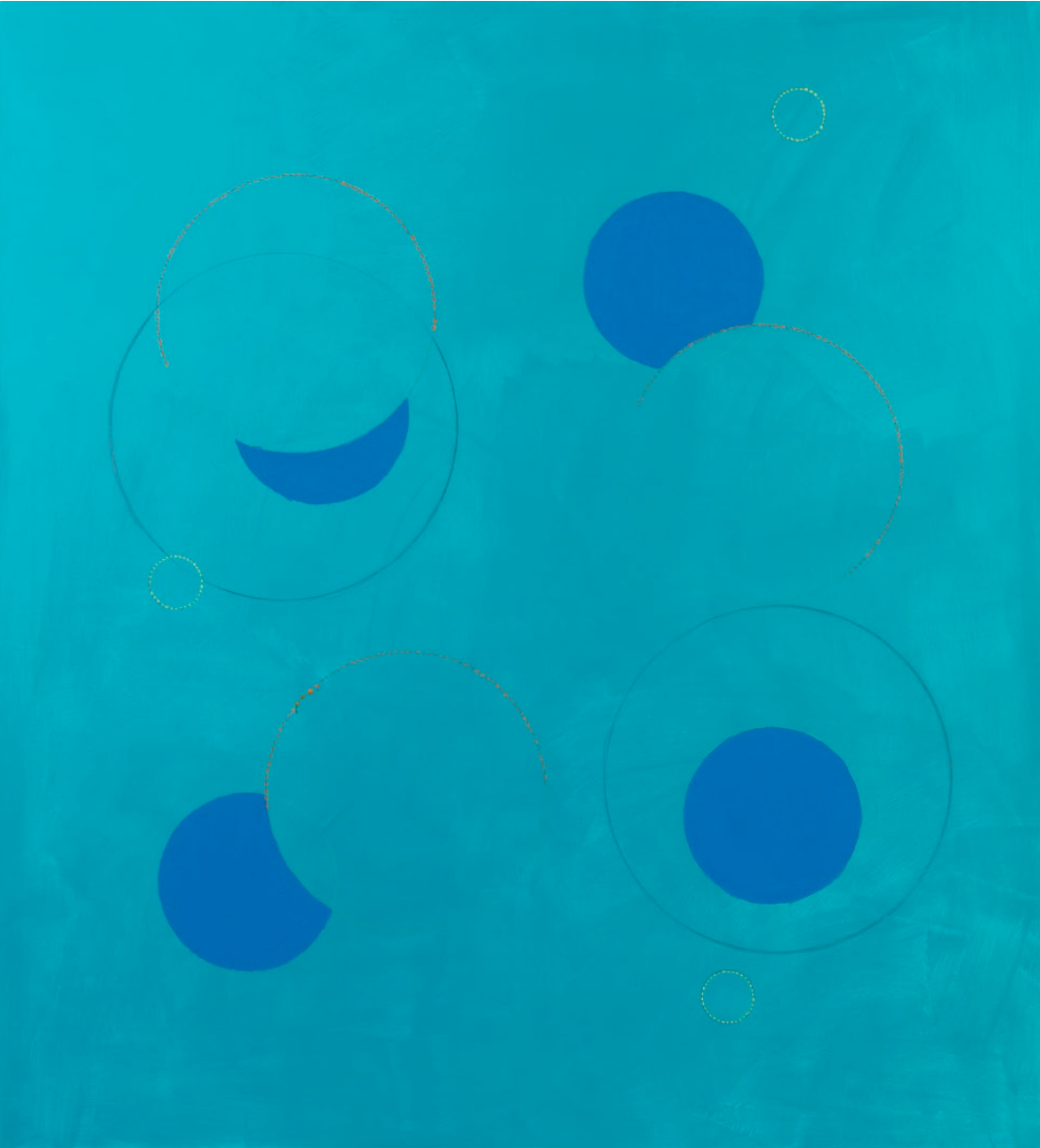
Floating Trace 2024
oil on canvas 168 x 152 cm



Trace 2024
oil on canvas 90 x 75 cm



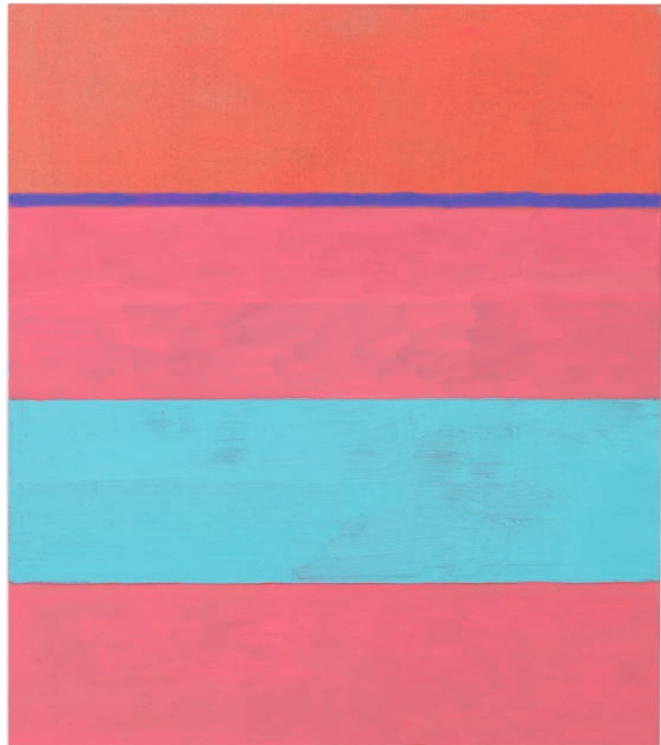
Light reception 2024
oil on canvas 80 x 70 cm



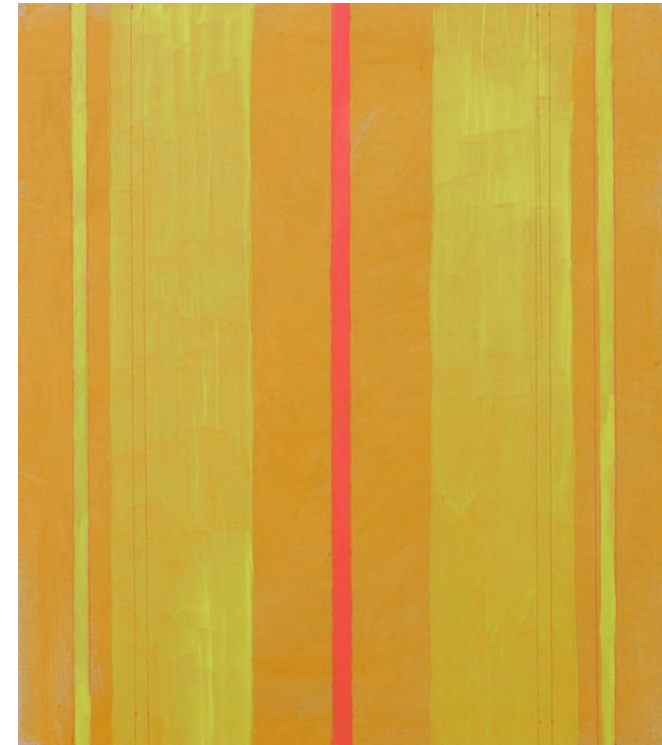
Feel like Eclipse 2024
oil on canvas 168 x 152 cm



Signal 2022
oil on canvas 153 x 137 cm



Reclining Day (3) 2023
oil on canvas 80 x 70 cm



Wing 2023
oil on canvas 80 x 70 cm

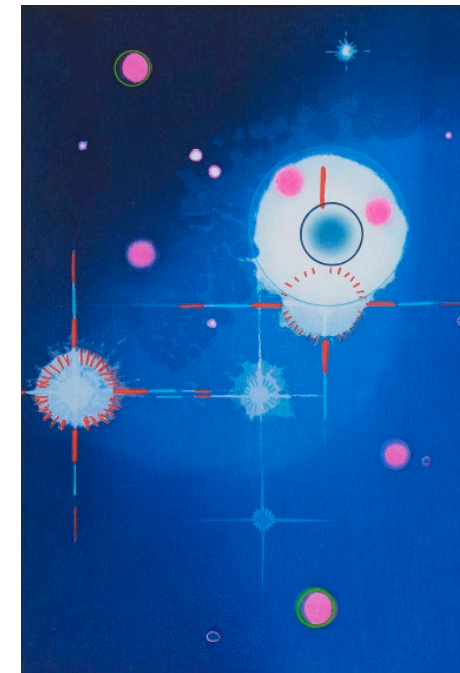


Mock Suns 2022
oil on canvas 168 x 152 cm

Recent Projects

Starry Night Summer, ?, Winter

In late 2023 Yuko Shiraishi was given the opportunity to work on a woodcut print at the Adachi Institute of Woodblock Prints. The Adachi Institute of Woodblock Prints is the only publisher with artisans who have inherited the advanced techniques of *ukiyo-e* production. Based on the *ukiyo-e* of the Edo period, the Institute continues to pursue new possibilities for woodblock printmaking in collaboration with contemporary artists.



Starry Night Summer, ?, Winter 2024
woodcut on Japanese rice paper
picture size: 40 x 27.8 cm
paper size: 43.5 x 29.8 cm

Magnetic Day

N&A Art SITE, Tokyo
13 October - 5 November 2022

The exhibition featured an installation offering a condensed version of Shiraishi's sensibility and consisting of new works tailored to the environment of the N&A Art SITE. The title "Magnetic Day" is suggestive of radio waves and magnetism that stimulate our senses, which the artist seeks to express poetically through paintings, sculptures, and the entirety of the space. The exhibition made for an opportunity to reintroduce the perspective of Shiraishi, whose international career has spanned decades, to a Japan-based audience.



Intermission - One Person House

'Utopia/Dystopia Revisited' curated by Yuko Shiraishi
Annely Juda Fine Art, London
19 September - 2 November 2019

Based on Georges Vantongerloo's 'Desk Lamp', 1926, 20 x 28 x 15 cm, Yuko Shiraishi made 'One Person House' to be part of the exhibition *Utopia/Dystopia Revisited*, which she curated at Annely Juda Fine Art in 2019. Shiraishi's starting point for the exhibition was Russian constructivist architect Ivan Leonidov. The exhibition included works by contemporary artists as well as artists from the early 20th Century Avant-Garde.



Intermission - One Person House 2019
painted wood, cloth and electric light 211 x 295 x 148 cm

Beyond the visible

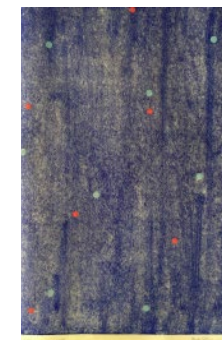
The Museum of Modern Art, Hayama, Japan
13 July - 8 September 2019

This show included the work of five artists working in genres as diverse as painting, photography, installation, film, and dance, all of whose work is concerned with what is felt beyond the realm of the visible by eyes, spirits and bodies located in contemporary spaces.



A Day

This project of woodcut prints made in France and published by Imprints in 2019 is entitled *A Day*. Every print stands for 2 hours out of 24 hours making up a full day. The prints should be hung in a circle like the shape of a clock and the 12 different prints reflect the different times during one day.



A Day 2019
handprinted woodcut with stamping
12 prints, 66 x 44 cm each

pass age

Flowworld
Annely Juda Fine Art, London
15 March - 2 May 2018

The installation, 'pass age', is from Shiraishi's ongoing 'Imaginary Architectural Project' which includes previous works: 'Space Elevator Tea House', 'Confession Box' and 'Ancient Egyptian Tomb'. 'pass age' is drawn from the concept of Noh theatre, a classical form of Japanese theatre performed since the 14th Century. With an emphasis on tradition, the drama occurs in both our existing world and in that of purgatory or a dream-like realm. Shiraishi is interested in the embodiment of that realm through consistent architectural forms and space that the Noh theatre takes. This is represented in 'pass age' by a skeletal architectural form that is visible only through a small window in the gallery's wall.



Paralleling

Flowworld
Annely Juda Fine Art, London
15 March - 2 May 2018

For the installation, 'Paralleling', Shiraishi transformed part of the gallery with a colour installation; the space was painted in primary and tertiary colours which highlighted architectural elements. For example structural beams were painted in different colours forming lines that travel down walls and across floors. Here, Shiraishi manipulated our perception of the surrounding environment to create a different realm – perhaps like the one that we experience between a dream and waking reality.



Magnetic Wave

Magnetic Day
Galerie Hans Mayer, Düsseldorf
2 September - 6 October 2016

Magnetic Wave is a poetic visualisation of electro-magnetism, which is both invisible and intangible. The work reflects Shiraishi's interest in electricity, magnetism and electro-magnetic waves which in the past had sometimes been reflected in Shiraishi's paintings.



Biography

1956 Born in Tokyo, Japan
 1974-76 Lived in Vancouver, Canada
 1978-81 Chelsea School of Art, BA
 1981-82 Chelsea School of Art, MA

Lives and works in London

Awards

1994 Jerwood Painting Prize, Royal Scottish Academy, Edinburgh, Scotland & Royal Academy of Arts, London

Solo Exhibitions

2024 *Through*, Annely Juda Fine Art, London
 Shigeru Yokota Gallery, Tokyo
 2022 *Magnetic Day*, N&A Art Site, Tokyo
 2021 *S P A C E*, East Gallery NUA, Norwich
 2019 *A Day*, Imprints-Galerie, Crest, France
Above Below, Particle Light, Art Office OZASA, Kyoto
 2018 *Floworld*, Annely Juda Fine Art, London
 2017 *Painting 1986-2017*, Shigeru Yokota Gallery, Tokyo
 2016 *Magnetic Day*, Hans Mayer Galerie, Düsseldorf
 2014 *Netherworld*, Esglesia del Convert de Sant Domingo, Pollenca, Mallorca
Project, Shigeru Yokota Gallery, Tokyo
 2013-14 *Point-Counterpoint*, Galerie Gisele Linder, Basel
 2013 *Signal*, Annely Juda Fine Art, London
 2012 *Space Space*, Kukje Gallery, Seoul
 2011 *Specimen*, Shigeru Yokota Gallery, Tokyo
 2010 *Place to be*, Galerie Gisele Linder, Basel
Phil Coy / Yuko Shiraishi, The Russian Club, London
 2009 *Space Space*, Annely Juda Fine Art, London
 2008 *Projects with Architecture 2001-2008*, Peer, London

2007-08 *even if love*, with Birgitta Weimer, Kunstverein Ludwigshafen and Wilhelm-Hack-Museum, Ludwigshafen
 2007 *Yuko Shiraishi Contact*, Galerie Dorothea van der Koelen, Mainz
 2006 *A Way of Seeing - Josef Albers, Yuko Shiraishi*, Leonard Hutton Galleries, New York
Above and Below, with Werner Haypeter, Galerie König, Hanau
 Konstruktiv Tendens, Stockholm
8 x 2, with Katsuhito Nishikawa, Gesellschaft für Kunst und Gestaltung, Bonn
8 Japanese Colours, with Katsuhito Nishikawa, Galerie Friedrich Müller, Frankfurt
 2005 *Temperature*, Annely Juda Fine Art, London
 2003 *Episode*, travelled to Leeds City Art Gallery
Yuko Shiraishi - There and Back, Crawford Municipal Art Gallery, Cork
Tuesday is cerise, Waygood Gallery, Newcastle
 2002 *Infinite Line, Unendliche Linie*, Museum Wiesbaden, Wiesbaden
Episode, Mead Gallery, Warwick Arts Centre, University of Warwick, Coventry
 2001 Shigeru Yokota Gallery, Tokyo
Assemble - Disperse, Annely Juda Fine Art, London
 Gallery Kasahara, Osaka
 2000 Galerie Konstruktiv Tendens, Stockholm
 1999 Nancy Hoffman Gallery, New York
As Dark as Light, Tate Gallery St Ives, Cornwall
 1998 Ernst Múzeum, with Soós Tamás, Budapest
 1997 *Juxtapositions*, Annely Juda Fine Art, London
 Shigeru Yokota Gallery, Tokyo, Japan
 Galerie Konstruktiv Tendens, Stockholm
 1996 Gallery Kasahara, Osaka

Galerie Hans Mayer, Düsseldorf
Focus, Experimental Art Foundation, Adelaide
 1994 Galerie Konstruktiv Tendens, Stockholm
 1993 Gallery Kasahara, Osaka
 1992 Edward Totah Gallery, London
 Shigeru Yokota Gallery, Tokyo
 1991 Cairn Gallery, Nailsworth
 1990 Edward Totah Gallery, London
 Artsite, Bath
 Galerie Konstruktiv Tendens, Stockholm
 1989 Shigeru Yokota Gallery, Tokyo
 1988 Edward Totah Gallery, London

Solo Projects

2023 *Islands*, Film by Phil Coy & Music by 36 (Yuko Shiraishi & Tadao Kawamura), TheaterGuild Daikanyama, Tokyo
 2019 *Utopia/Dystopia Revisited*, curated by Yuko Shiraishi, Annely Juda Fine Art, London
 2014 *Iceburg*, tape by 36, Tokyo
 2011 *Specimen*, TPH, Tokyo
 2010 *Parallel Remix*, curated by Yuko Shiraishi, Leonard Hutton Gallery, New York
 2008 *Canal Walk*, a permanent wall painting commission at Regent's Canal, London
Kyoto Art Walk, curated by Yuko Shiraishi, Nijojo Castle, Kiyomizudera Temple a Tōfukuji Temple, Kyoto
 2006 Moorfields Eye Hospital Children's Centre, London
 2005 Jiundou Hospital, Tokyo, (2005-2008) (with architect: Nissouken)
Swimmingpool (with Mie Miyamoto, Jonathan Moore - Coldcut)
 Stiftung Insel Hombroich Museum, Neuss
 2001-04 BBC White City Project (with Allies & Morrison), London, UK
 2001 FIH: Field Institute Hombroich (with

	Tadashi Kawamata, Katsuhito Nishikawa), Stiftung Insel Hombroich Museum, Neuss, Germany	2010-11	<i>Line and Colour in Drawing</i> , Musees Royaux des Beaux Arts de Belgique, Brussels	1994	<i>Unveiled</i> , Cornerhouse Gallery, Manchester	Public Collections
Selected Group Exhibitions		2010	<i>Sameness & Difference</i> , The Russian Club Gallery, London		<i>Jerwood Painting Prize 1994</i> , Royal Scottish Academy, Edinburgh; Royal Academy of Arts, London	Arts Council of Great Britain, London, UK British Council, London, UK British Government Art Collection, London, UK British Museum, London, UK Contemporary Art Society, London, UK Daimler Benz, Stuttgart, Germany Graphische Sammlung Albertina, Vienna, Austria Graves City Art Gallery, Sheffield, UK Laszlo Vass Collection, Gallery of Modern Art, Veszprem, Hungary
2023	<i>Women in the Abstract</i> , Annely Juda Fine Art, London	2009-10	<i>When Ideas Become Form</i> , Galerie Dorothea van der Koelen, Mainz	1993	<i>Moving into View - Recent British Painting</i> , Arts Council Touring Exhibition, Royal Festival Hall, London	
	<i>Structural Harmonies: A Selection of Works by Female Artists in the László Vass Collection</i> , Modern Art Gallery – László Vass Collection	2009	<i>Alles</i> , Wilhelm-Hack-Museum, Ludwigshafen		<i>Zwei Energien</i> , Haus für Konstruktiv und Konkrete Kunst, Zurich	
2021	<i>Swirl of Words</i> , PEER, London		<i>Konkrete Idole - Nonfigurative Kunst und afrikanische Skulpturen</i> , Museum Liner, Appenzell	1992	<i>Geteilte Bilder - Das Diptychon in der neuen Kunst</i> , Folkwang Museum, Essen	Ludwig Muzeum, Budapest, Hungary Max Bill - George Vantongerloo Foundation, Zumikon, Switzerland McCrorry Corporation, New York, USA The National Museum of Art, Osaka, Japan Tokyo City Art Gallery, Tokyo, Japan Ohara Museum, Kurashiki, Japan Seibu Museum of Art, Tokyo, Japan Weishaupt Forum, Ulm, Germany Wilhelm-Hack-Museum, Ludwigshafen, Germany Kunstmuseum Reutlingen, Germany Kunsthalle Würth, Germany
	<i>Emotionarama</i> , PEER, London	2007	<i>Painting Painting</i> , Modern Gallery – Vass László Collection, Veszprém		<i>A Sense of Purpose</i> , Mappin Gallery, Sheffield	
2020	<i>Project 8 I've never seen the sky like this before</i> , Southwest Contemporary, Adelaide		<i>Annely Juda – A Celebration</i> , Annely Juda Fine Art, London		<i>Double Take</i> , American-Japan Art Association, New York	
	<i>Drawing Challenge XII</i> , Jason McCoy Gallery, New York	2006	<i>Intimate Space</i> , MOT, London	1991	<i>Künstlerinnen des 20. Jahrhunderts</i> , Museum Wiesbaden, Wiesbaden	
	<i>From Van Gogh to Nakazono</i> , The Museum of Modern Art, Kamakura & Hayama	2005	<i>Föhn</i> , Chelsea College of Art and Design	1990	<i>Galerie Konstruktiv Tendens</i> , Stockholm	
2019	<i>Muhan</i> , Keika house, curated by Art Office Ozasa, Kanagawa	2004	<i>Art Scope Japan</i> , Daimler Chrysler Contemporary, Berlin		<i>Whitechapel Open</i> , Whitechapel Art Gallery, London	
	<i>Utopia/Dystopia Revisited</i> , Annely Juda Fine Art, London		<i>'Apriori' - 25 Jahre ...</i> , Galerie Dorothea van der Koelen, Mainz		<i>The Presence of Painting: Aspects of British Abstraction 1957-88</i> , Arts Council UK Touring Exhibition: Mappin Gallery, Sheffield; Hatton Art Gallery, Newcastle; Ikon Gallery, Birmingham	
	<i>Throughout Time: The Sense of Beauty</i> , ICOM Kyoto 2019 Commemorative, Nijo-jo Castle, Kyoto	2003	<i>Index on Colour</i> , Leeds City Art Gallery, Leeds	1988	<i>New Contemporaries</i> , ICA, London	
	<i>Beyond the Visible</i> , The Museum of Modern Art, Hayama, Kanagawa	2002	<i>Colour - A Life of Its Own</i> , Mücsarnok, Budapest			
	<i>Opening the Space</i> , Shigeru Yokota Gallery, Tokyo	2000	<i>Blue: Borrowed and New</i> , The New Art Gallery, Walsall			
2018	<i>50 Years, 50 Artists</i> , Annely Juda Fine Art, London		<i>Grau ist nicht Grau</i> , Galerie Gisele Linder, Basel	1980		
	<i>Surface Work</i> , Victoria Miro Gallery, London	1999	<i>Geometrie als Gestalt</i> , Neue Nationalgalerie, Berlin			
2016	blanClass, Yokohama, Japan		<i>Vendégjáték</i> , Ludwig Museum, Budapest			
2014	<i>Delights of Abstraction</i> , Tokyo Opera City Gallery, Tokyo	1998	<i>Clear and Saturated</i> , Arti et Amicitiae, Amsterdam			
2013	<i>Russian Club presents 'Wonderland'</i> , Annely Juda Fine Art, London		<i>Immerzeit</i> , Forum Konkrete Kunst Galerie am Fischmarkt, Erfurt			
2012	<i>10 x 10 Drawing the City London</i> , Somerset House, London	1997	<i>Pretext Heteronyms</i> , San Michele, Rome			
2011	<i>Artist for Kettles Yard</i> , Kettles Yard, Cambridge	1996	Haus Bill, Zumikon, Zurich			
		1995	<i>New Painting from the Arts Council Collection</i> , Bath Museum, Bath			
			<i>New Painting</i> , Arts Council Touring Exhibition			

ISBN 978-1-915989-03-1

Translation from Japanese: Kyoko Ando, Rupert Faulkner

Works © Yuko Shiraishi

Catalogue © Annely Juda Fine Art / Yuko Shiraishi 2024

Printed by Albe de Coker, Belgium