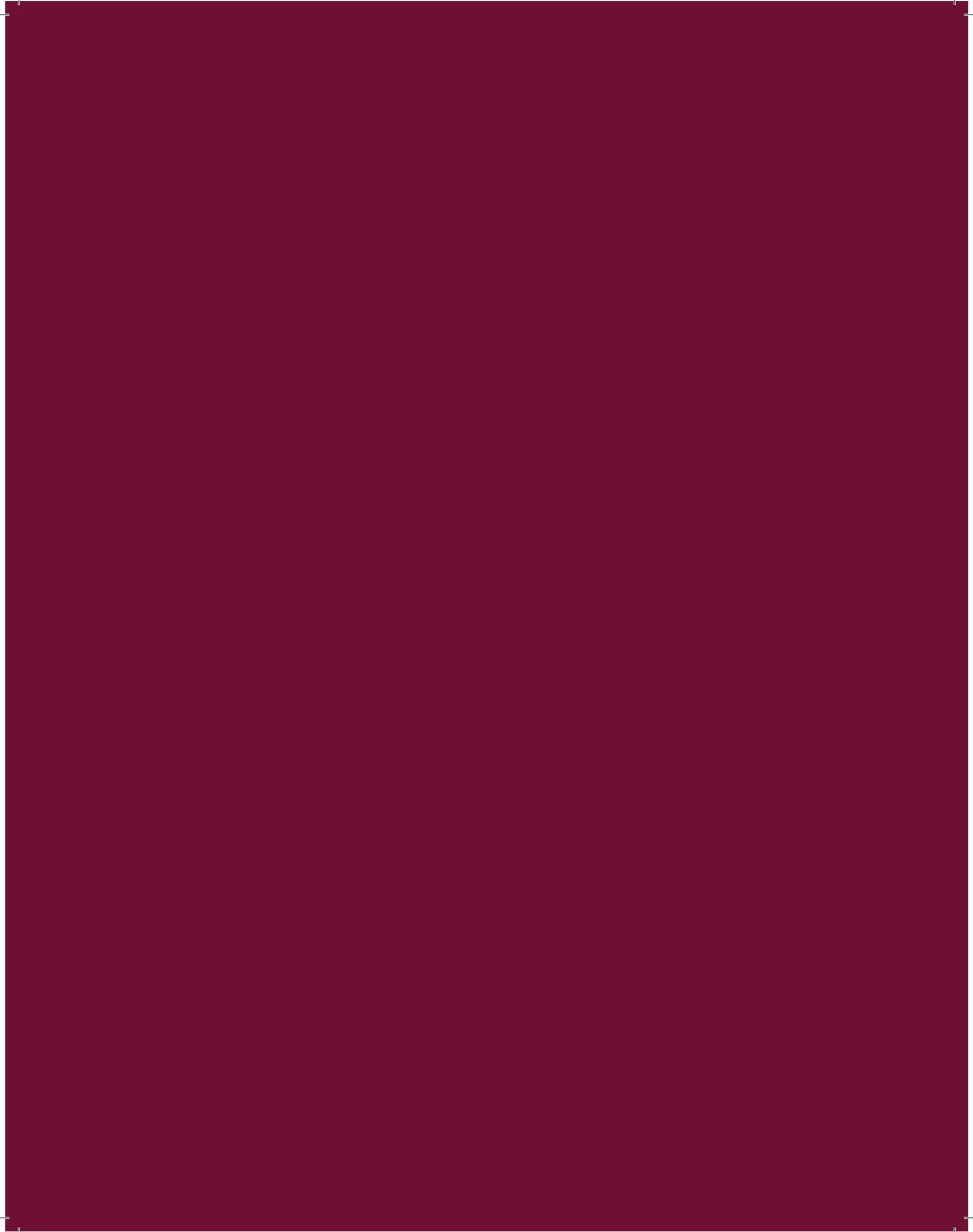
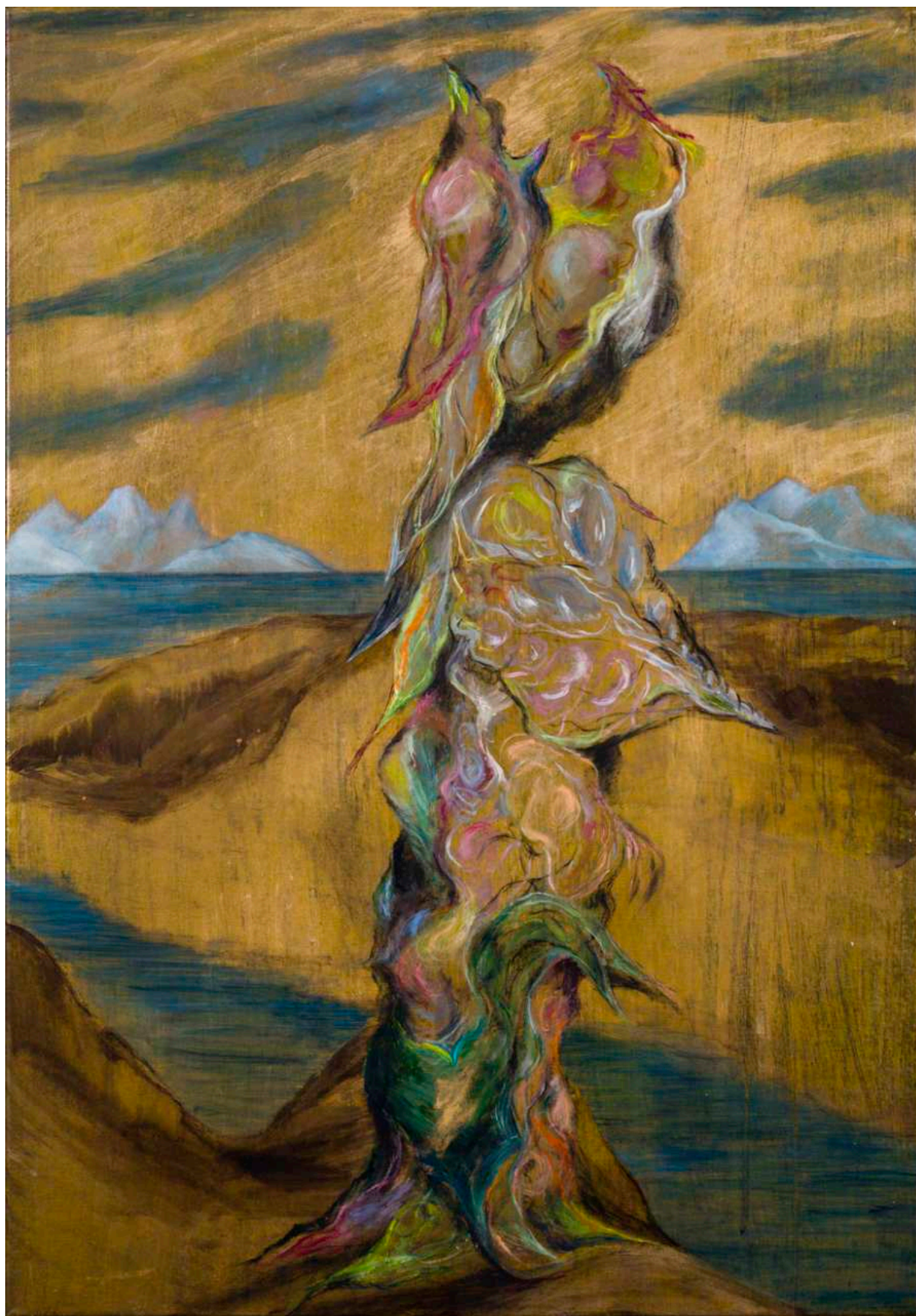


**GREED**

**YUMI  
KATAYAMA**



# RECENT PAINTINGS



1. *Antique Queen*, 2024 / Oil on canvas, 100 x 70 cm

# YUMI KATAYAMA

# GREED: THE ARTIST AS PIRATE

Art begets art. It's clear from Yumi Katayama's recent paintings that she has been spending time with the old masters, taking things in, imbibing them. Not styles or techniques, fashions or attitudes, but moods: shivery, delicate, elusive, whispery, charged moods. Moods that speak of sanctity and solemnity. Moods with thoughtfulness baked in. Moods of then, rather than now.

Why? Well, we are certainly not dealing with any kind of nostalgia. Nostalgia comforts. This art does not. When God created Yumi, He, She or It missed out on the nostalgia gene. She's a thief, not a dreamer, a plunderer, not a ponderer, a greedy purse-picker stealing moments of lustrous gold from Tintoretto (see *Little Guest*) and washes of beautiful blood from Soutine (see *North of Eden*). She's grasping and instinctive, crooked and ruthless. She doesn't flee. She takes. What we have here is the artist as pirate. The old masters as booty.

If you remember her previous art, you will know already that the Katayama cosmos has no everyday to flee from. Her moods may not immediately appear to be the moods you find in a supermarket or a petrol station – but they can be. If you stare hard, long, and deeply enough, you stare through ordinariness to the next level: the Katayama level, where everything is charged, everything is sacred. In the present collection, she's applying these methods to the territory of her predecessors – boldly going where no pirate has recently gone.

Art begets art. The *Antique Queen* looming mysteriously over her snow-capped landscape looks more like a tree blasted by lightning than a queen: a gold-encrusted, multi-jewelled, lightning-hit blasted cedar. But there is, indeed, something commanding about her presence. She has something that isn't readily available in the everyday. It could pass for the prehistoric or the tribal, but also as something showy and contemporary, like the golden chain around the neck of 50 Cent. The artist who painted this has a magpie eye for bijouterie and things that glisten.

But the journey here is different from the usual thief's journey, because it also involves the act of giving. The twists, agitations, delusions, inconclusions and absences that infect our world are being projected backwards onto the artistic territory of landscape and sublimity. A car thief is at work in a Friedrich landscape. A mugger is helping herself to bits of Turner. Samples of today have arrived in yesterday.

Most of the new paintings appear to be landscapes, with skies, waters, horizons. But nowhere is recognisable. And the moods vary frantically. *Sonnet of the Sea* is a gentle slice of tropical perfection, a limpid thought, a seaside peace. But the *Greed* trilogy is a dark blast of difference – a plunge beneath the waves into a submarine undergrowth where things with teeth loom up to worry us and reptilian crabs scuttle and nip.

The old masters had a genre called the *sous bois* (under the trees) where creepy crawlies – frogs, snails, lizards – stood in for Satan's snake as troubling presences in paradise. It was very unfair. Frogs, snails and lizards deserve better. Katayama has, therefore, invented her own creepy crawlies: piranha trout; dragon-winged dragonflies; cicadas with cockroach ambitions. They are her gifts from now to then: rounded up, dispatched.

A crazy pirate is messing with yesterday's certainties. Because those certainties were as unreliable as today's.

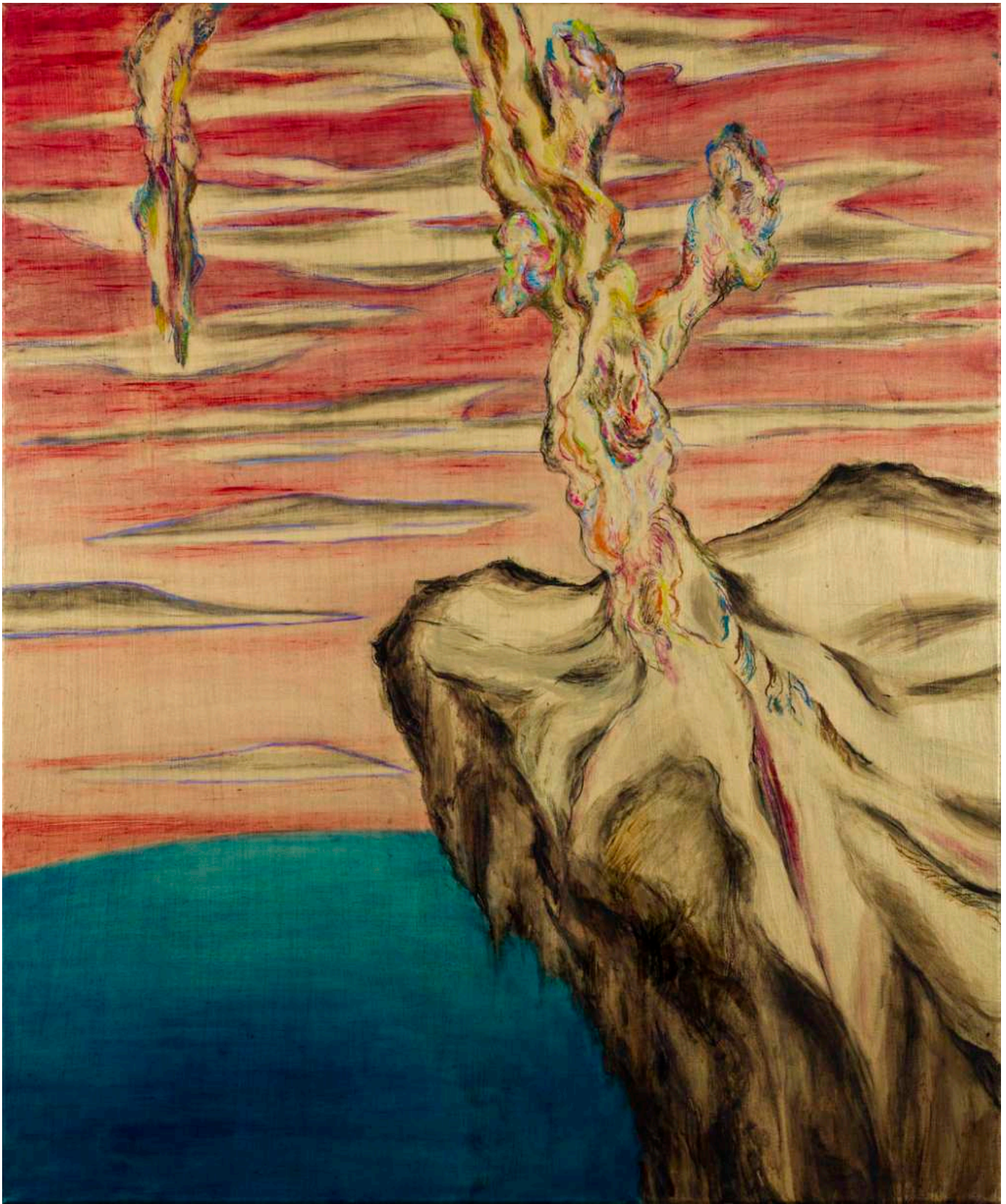
Waldemar Januszczak





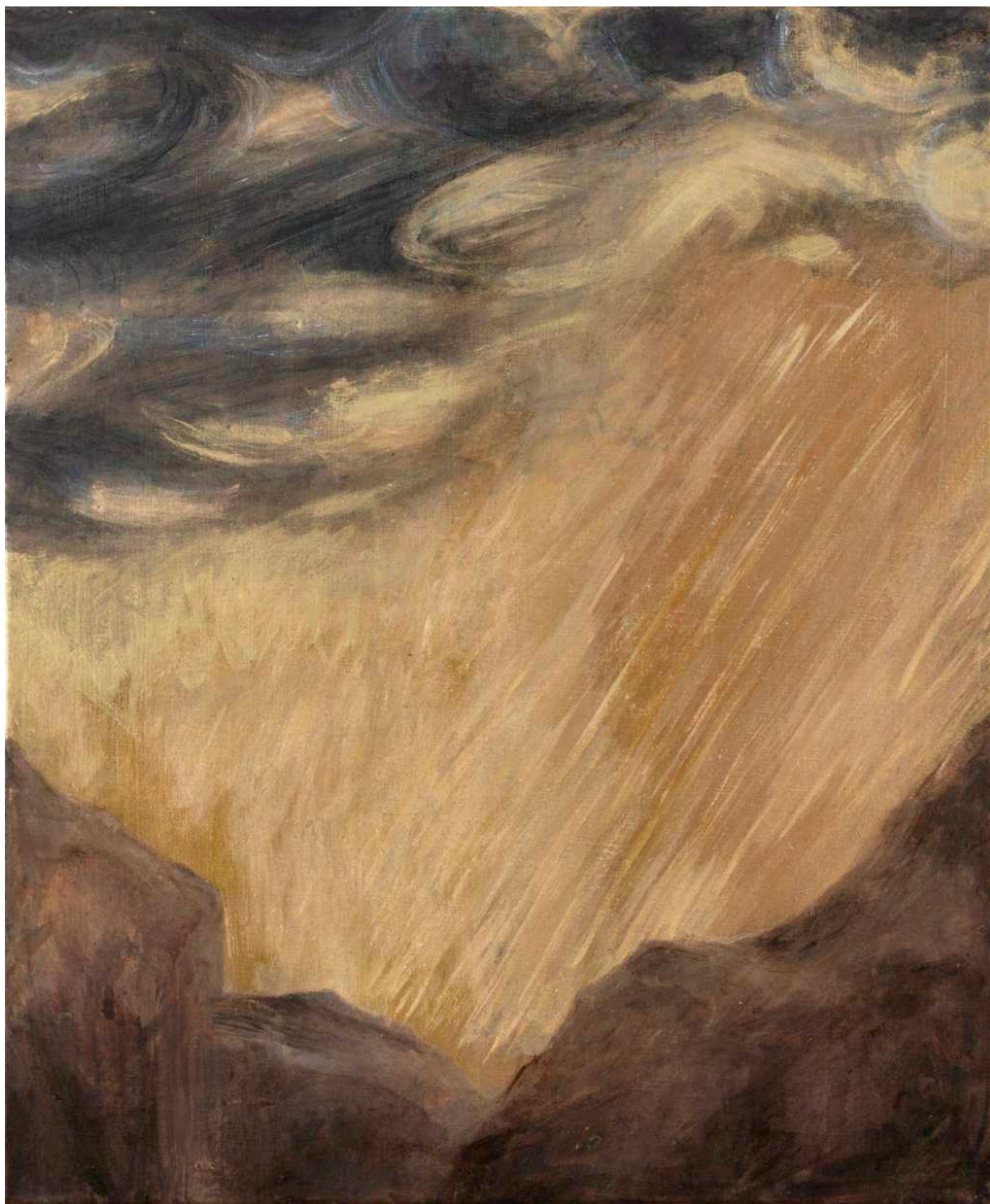
2. *You Never Remember*, 2024 / Oil on canvas, 150 x 120 cm





3. *The Lynching*, 2024 / Oil on canvas, 120 x 100 cm





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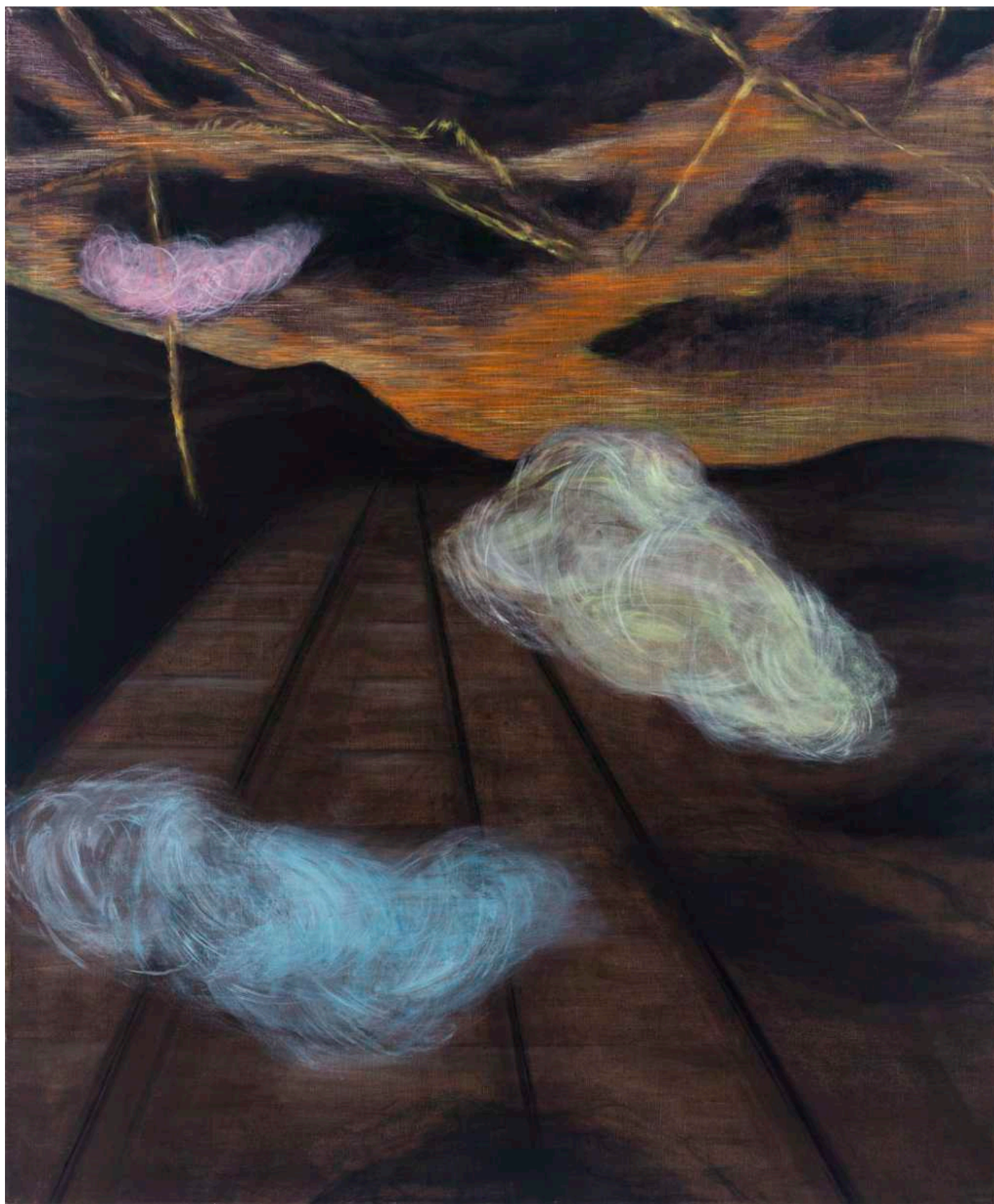
4. *Somebody's Dream*, 2023 / Oil on canvas, 60 x 50 cm





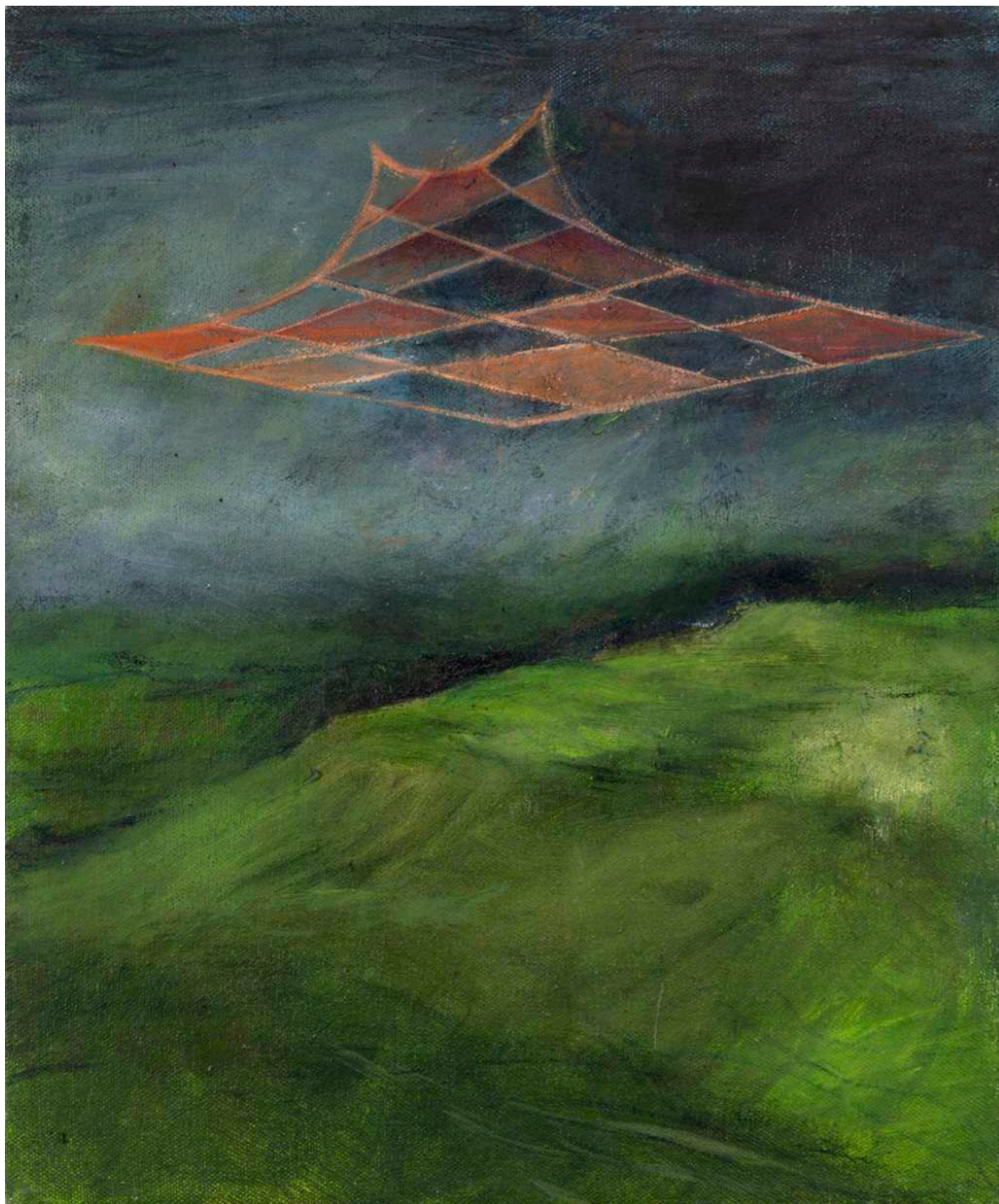
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5. *At Night*, 2023 / Oil on canvas, 50.5 x 40.5 cm



6. *Visitor*, 2023 / Oil on canvas, 120 x 100 cm





7. *Magic Carpet*, 2023 / Oil on canvas, 30.5 x 25.5 cm





8. *Extremadura I*, 2022 / Oil on canvas, 30.5 x 25.5 cm



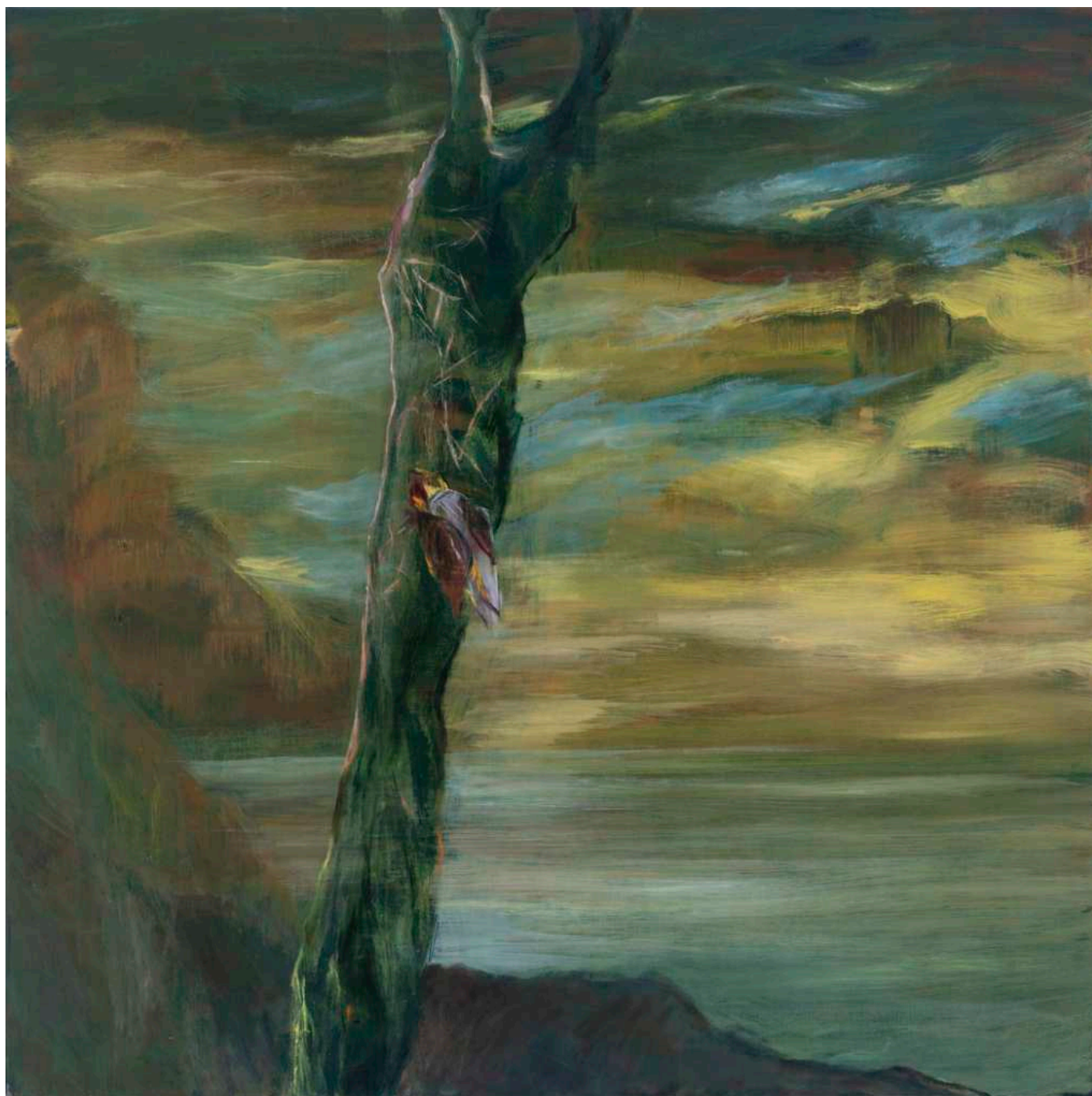


9. *Extremadura II*, 2022 / Oil on canvas, 50.5 x 40.5 cm



10. *Opal Hunters*, 2024 / Oil on canvas, 120 x 120 cm





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11. *Stuck II*, 2023 / Oil on canvas, 100 x 100 cm





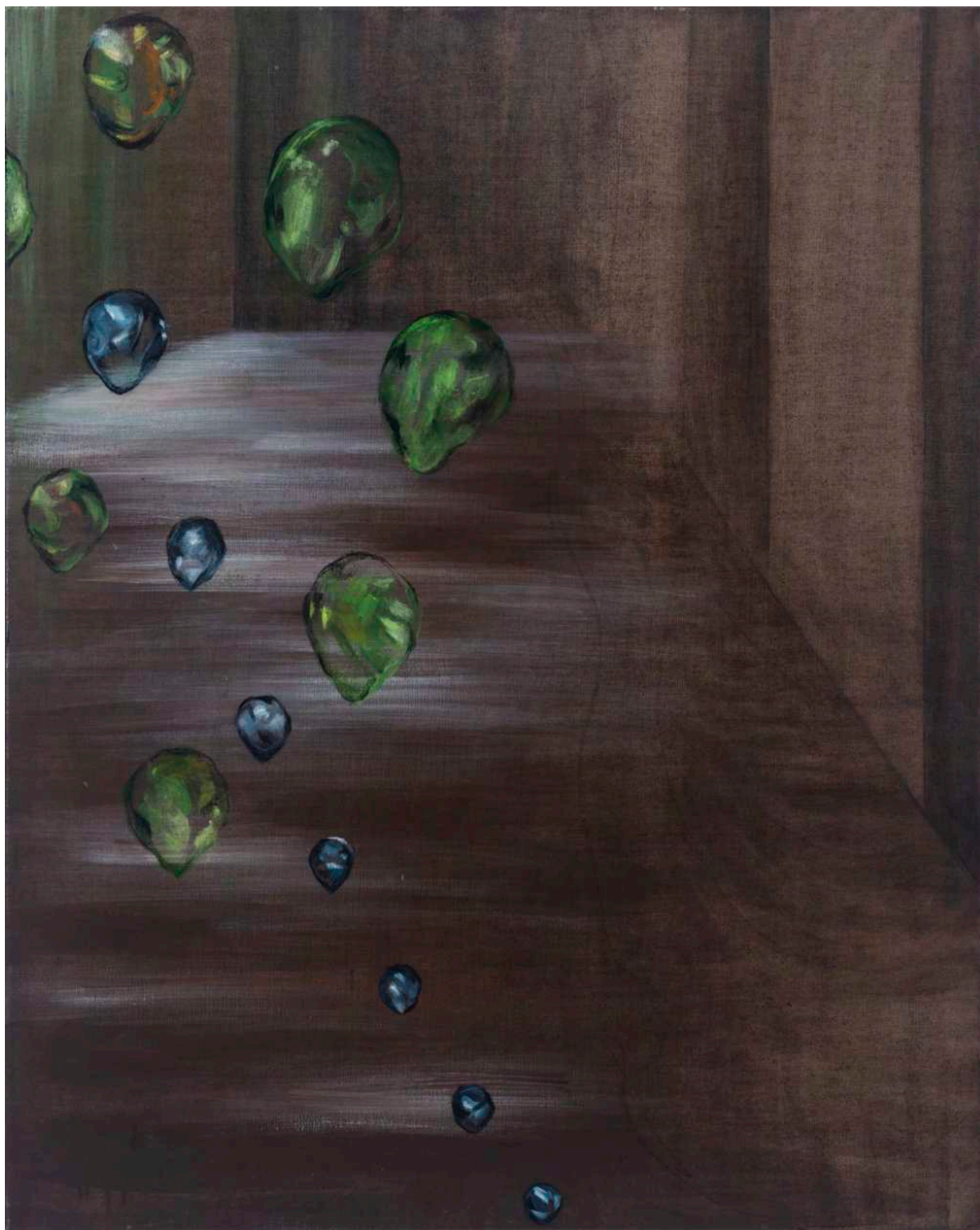
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12. *Flames*, 2023 / Oil on canvas, 40 x 40 cm



13. *Torn*, 2022 / Oil on canvas, 30.5 x 25.5 cm





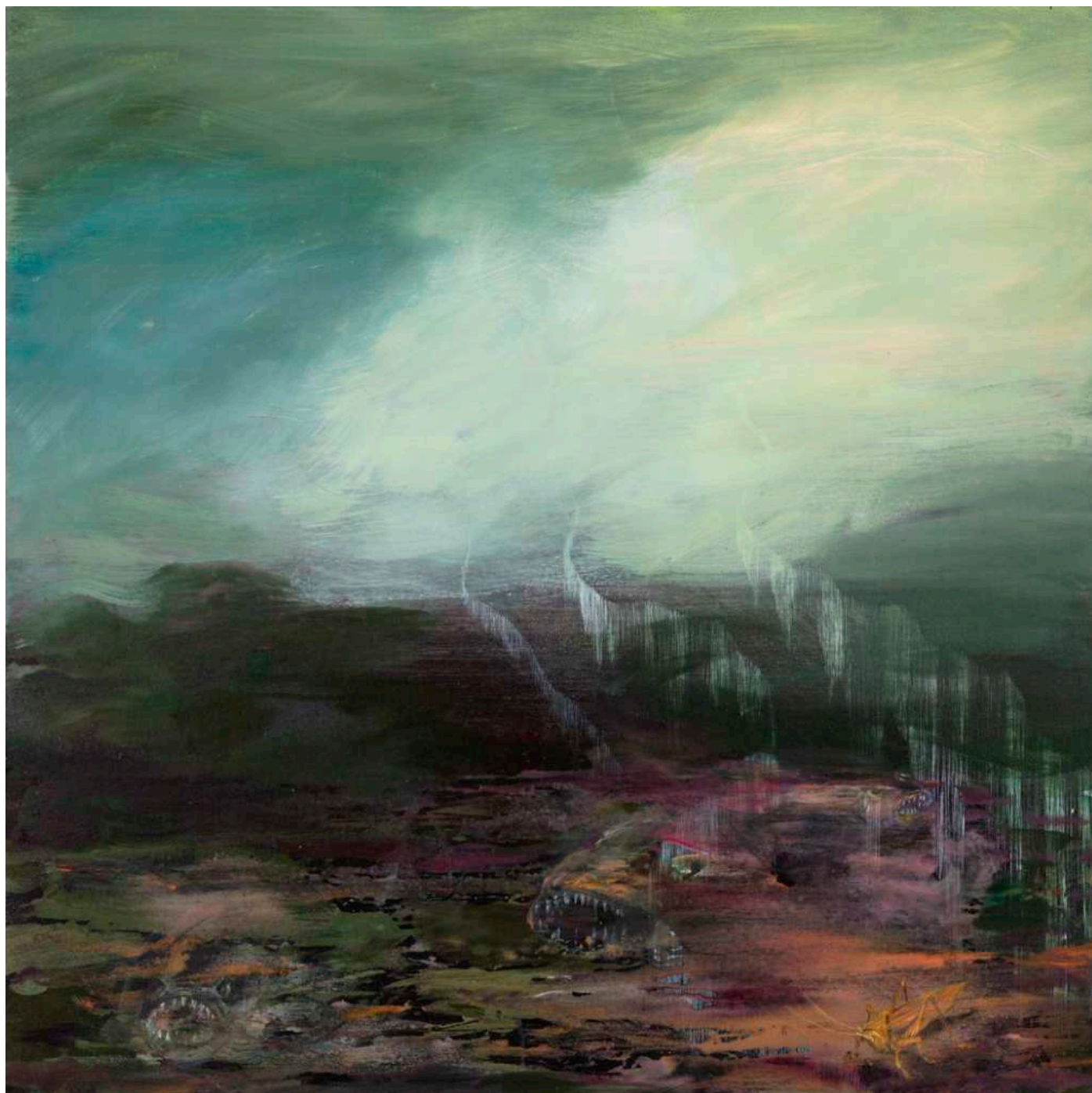
14. *Mary's Cave*, 2023 / Oil on canvas, 100 x 80 cm



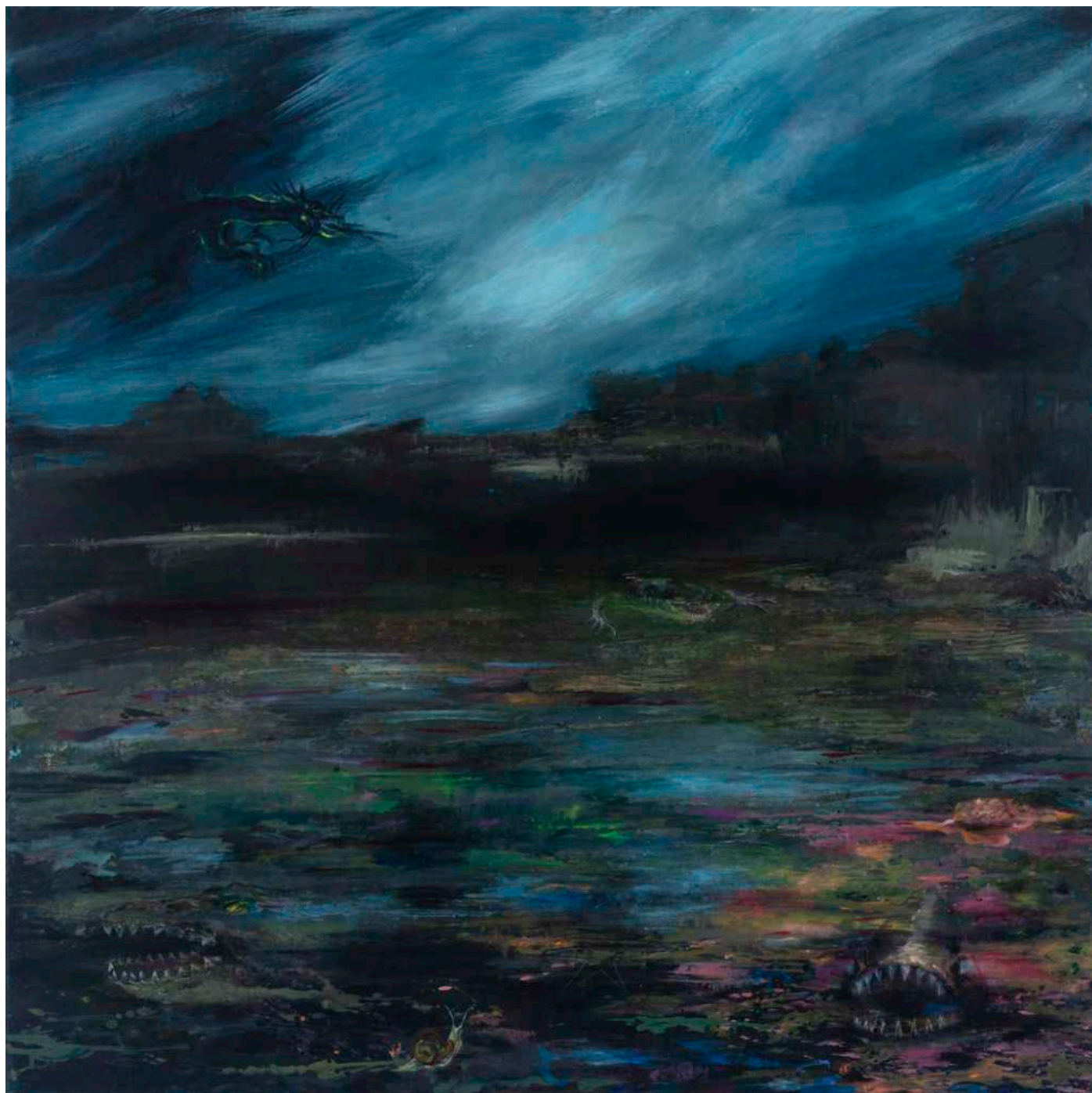


15. *Folly*, 2023 / Oil on canvas, 40.5 x 30.5 cm



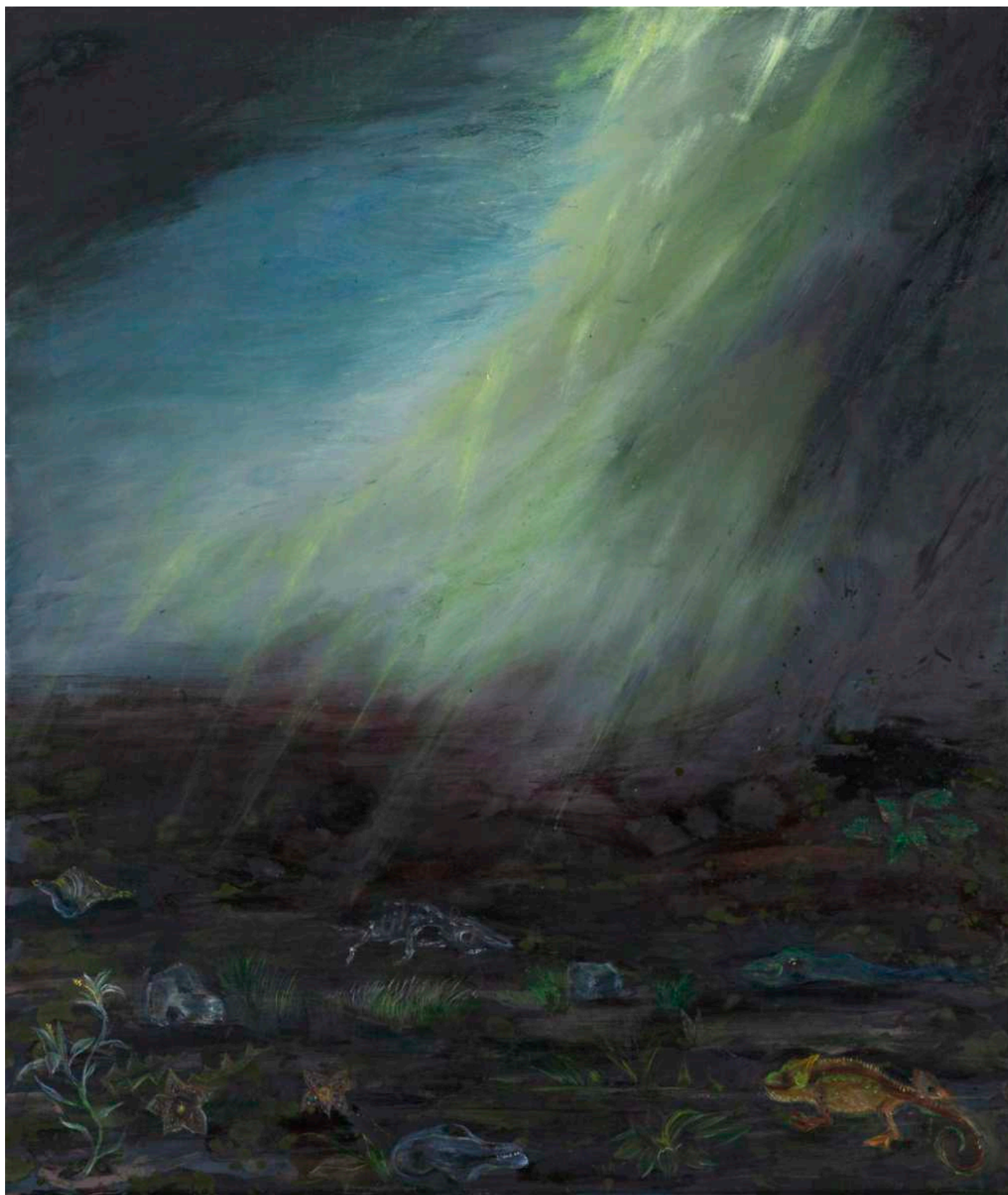


16. *Greed I*, 2024 / Oil on canvas, 80 x 80 cm



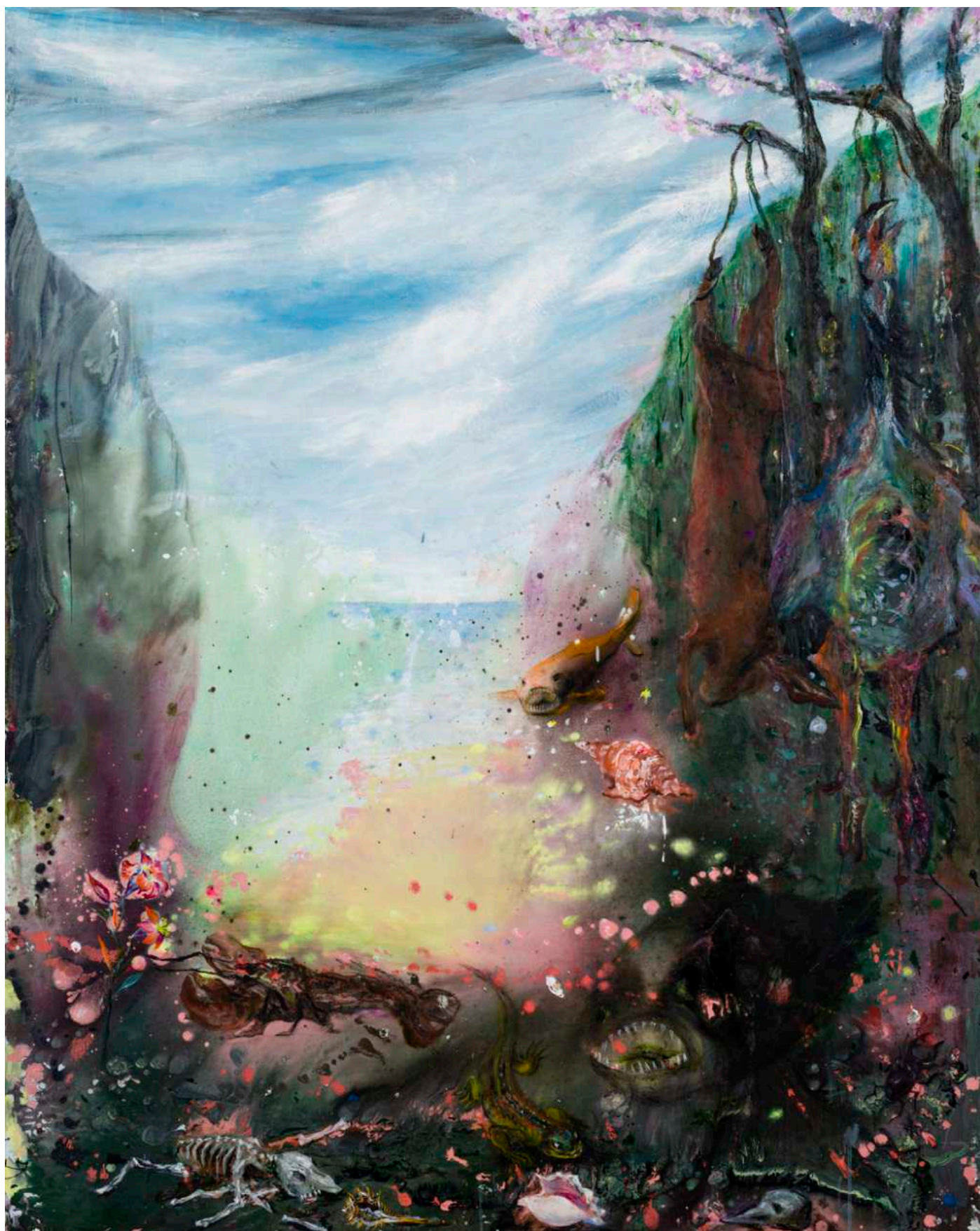
17. *Greed II*, 2024 / Oil on canvas, 100 x 100 cm





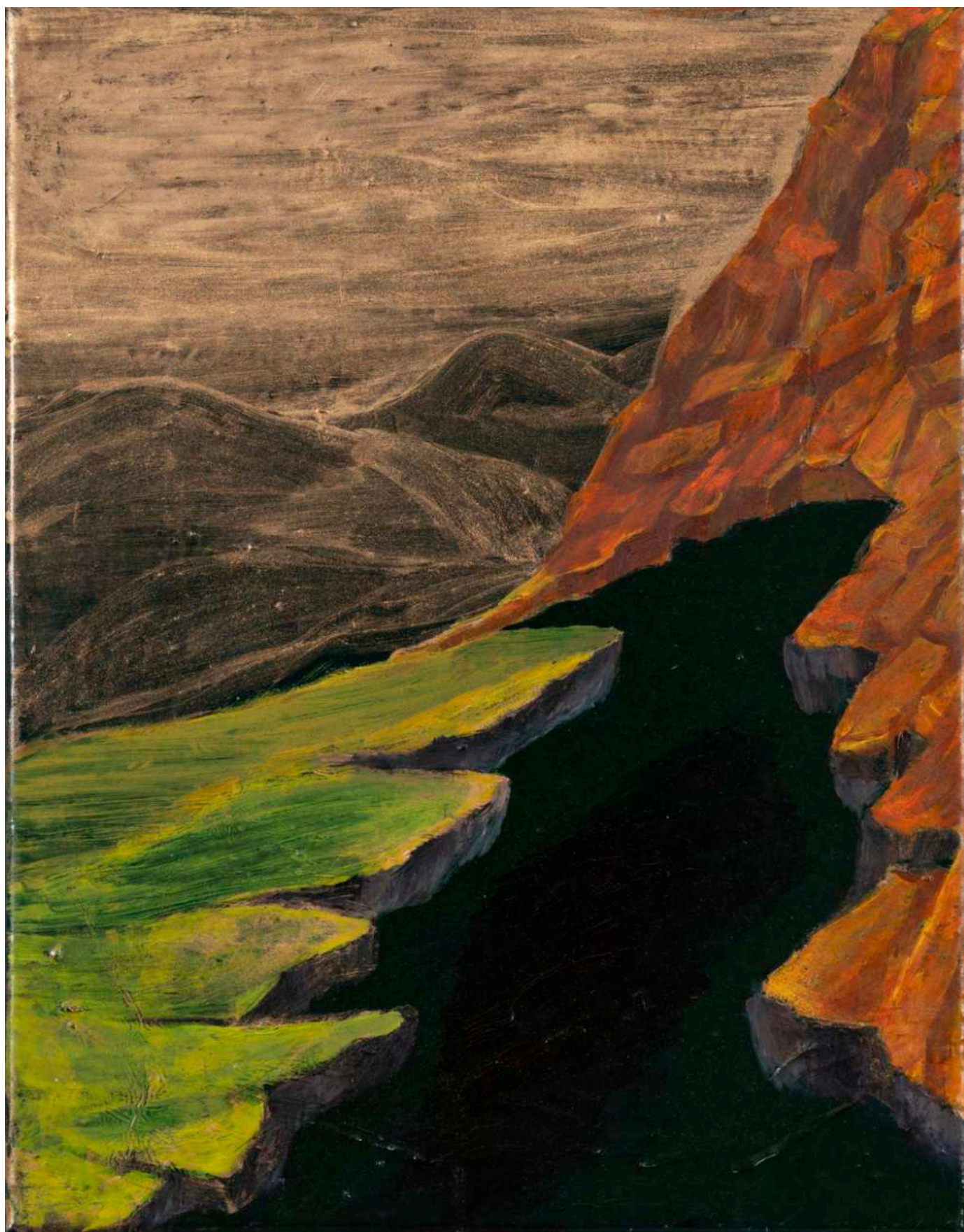
18. *Greed III*, 2024 / Oil on canvas, 70 x 60 cm





19. *North of Eden*, 2024 / Oil on canvas, 150 x 120 cm





20. *I Alone Remained*, 2023 / Oil on canvas, 35.5 x 28 cm





21. *Bouquet*, 2024 / Oil on canvas, 30 x 25 cm

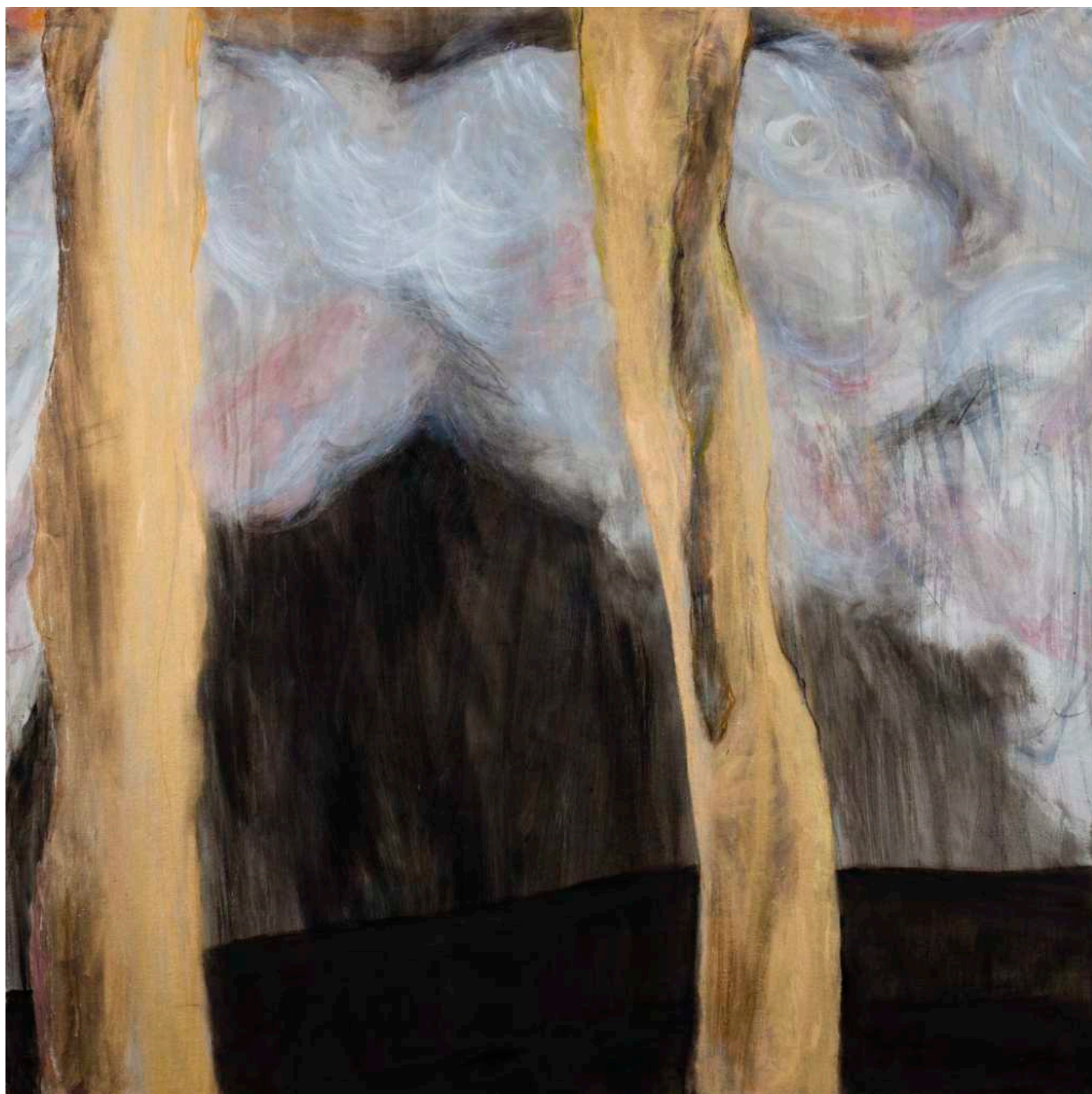




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22. *Hide*, 2022 / Oil on canvas, 50 x 50 cm





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23. *Lost*, 2023 / Oil on canvas, 120 x 120 cm





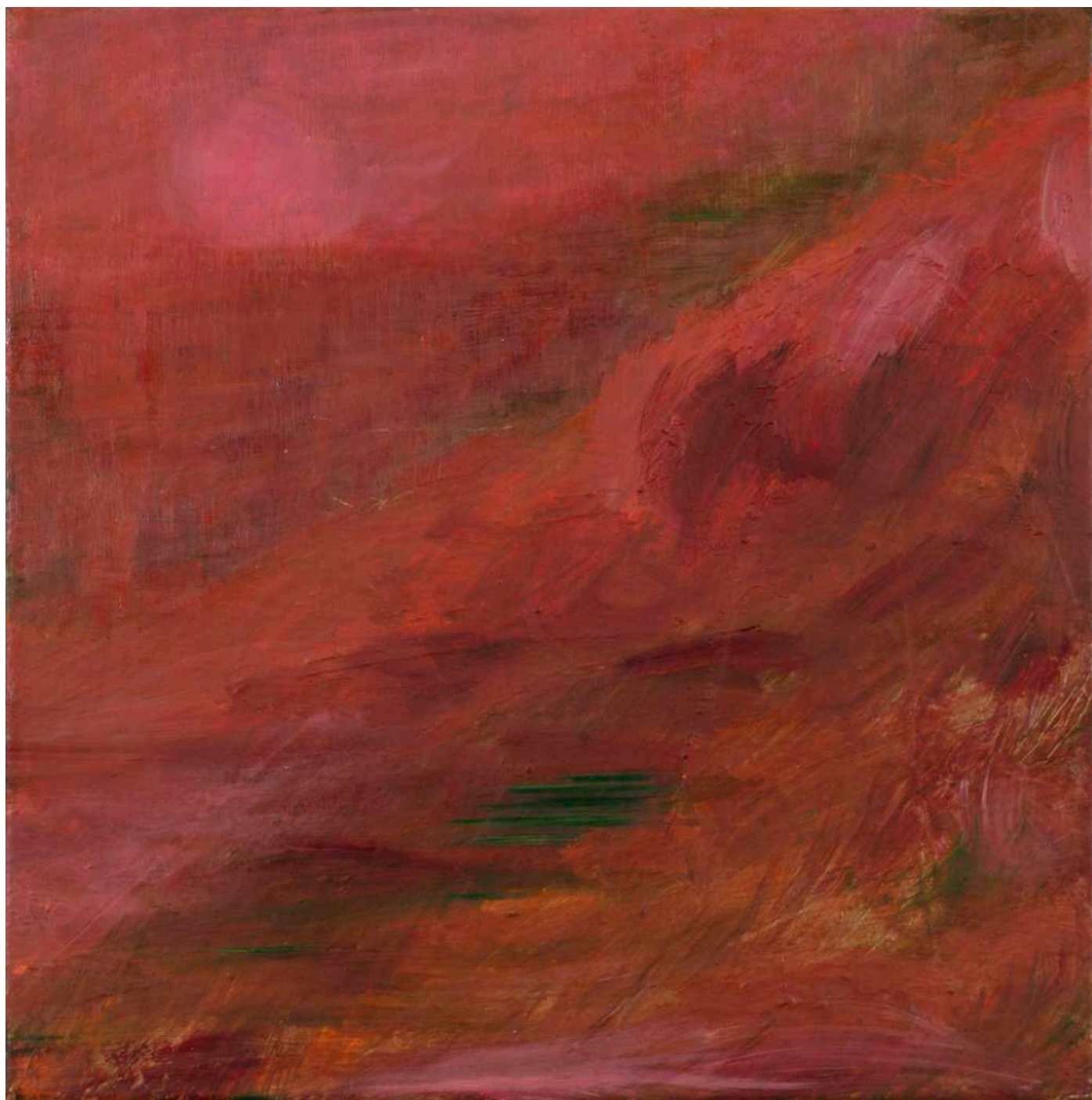
24. *Precious*, 2023 / Oil on canvas, 42 x 30 cm



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25. *Little Guest*, 2023 / Oil on canvas, 60 x 70 cm

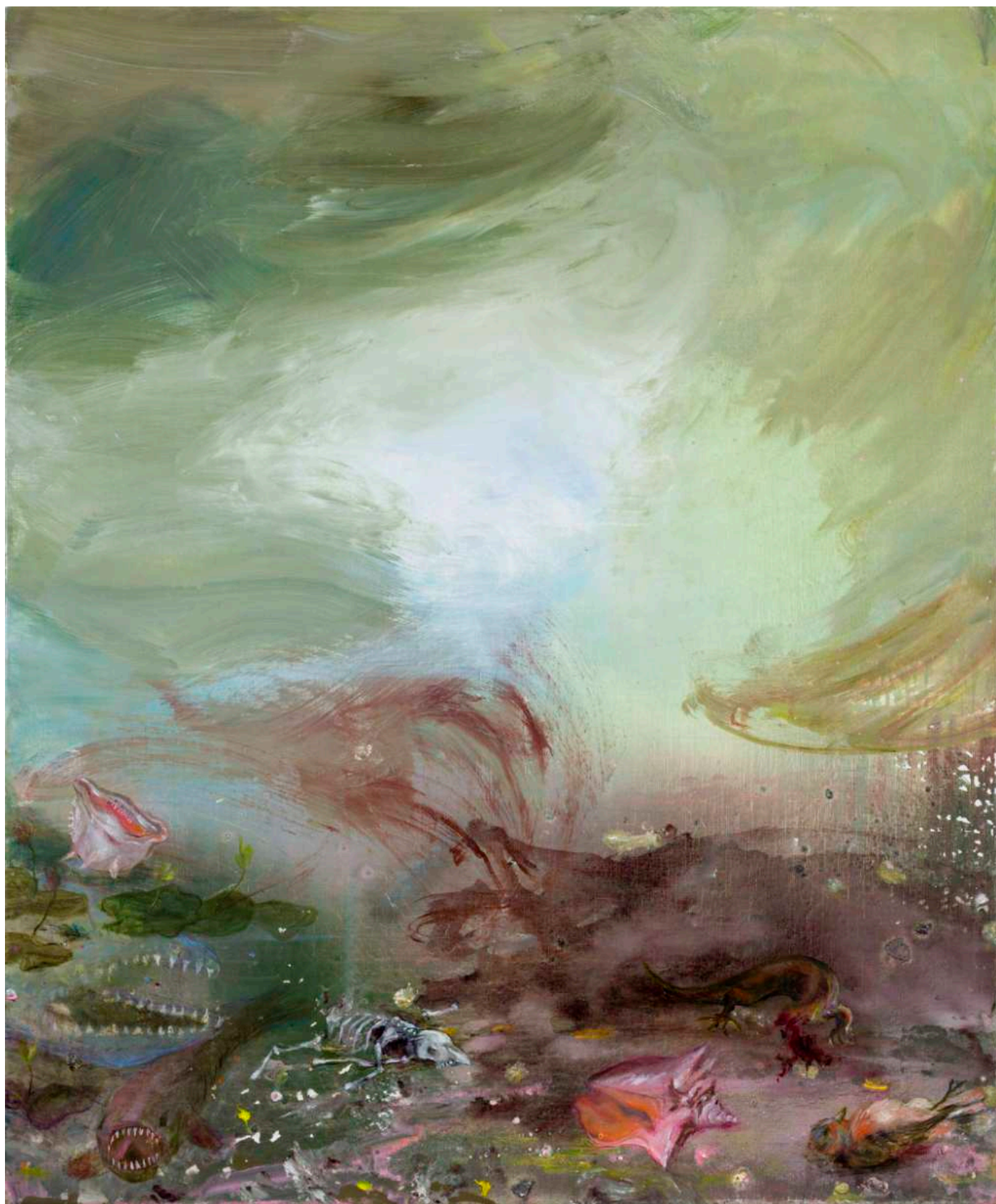




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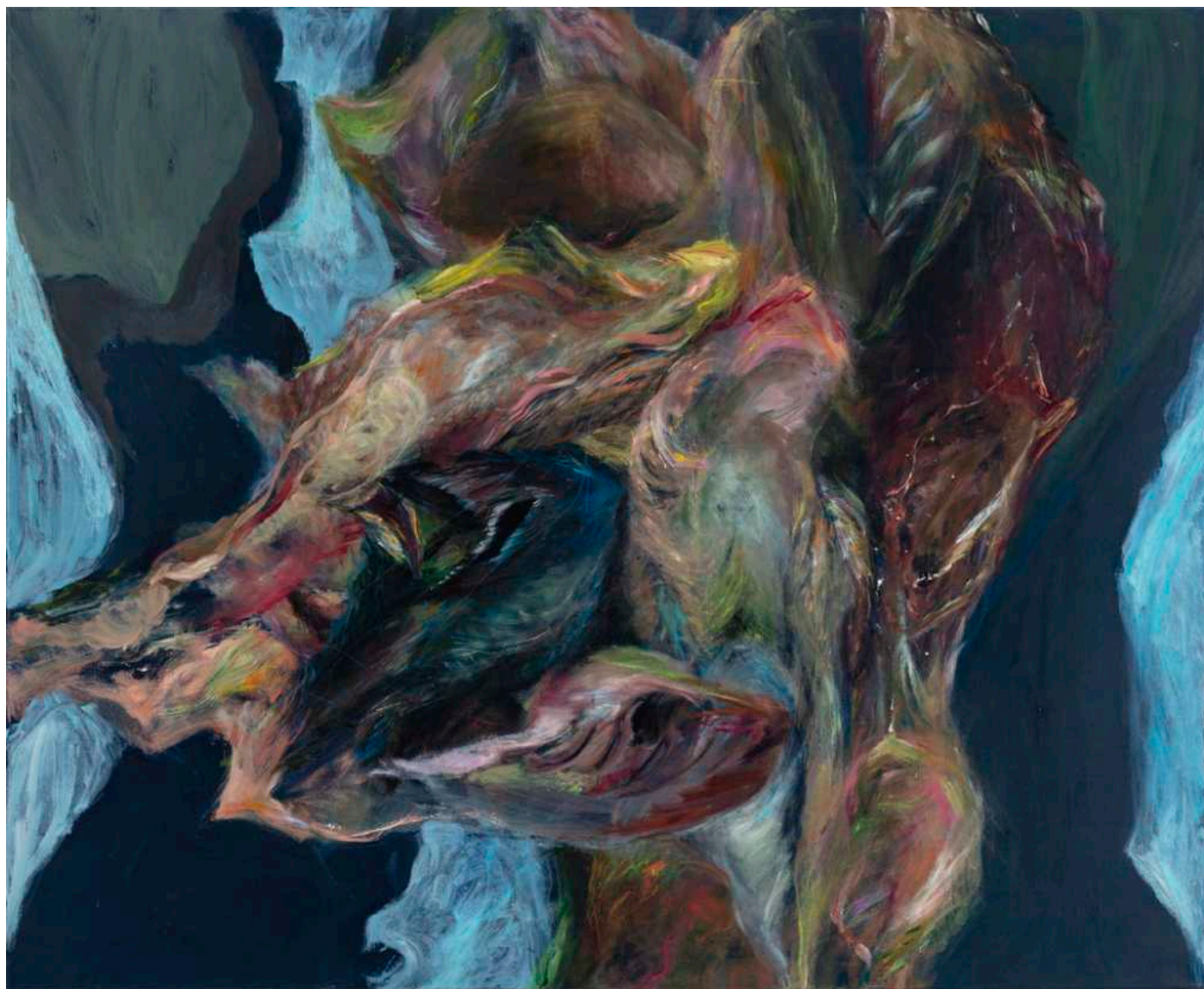
26. *Czerwone Maki*, 2024 / Oil on canvas, 40 x 40 cm





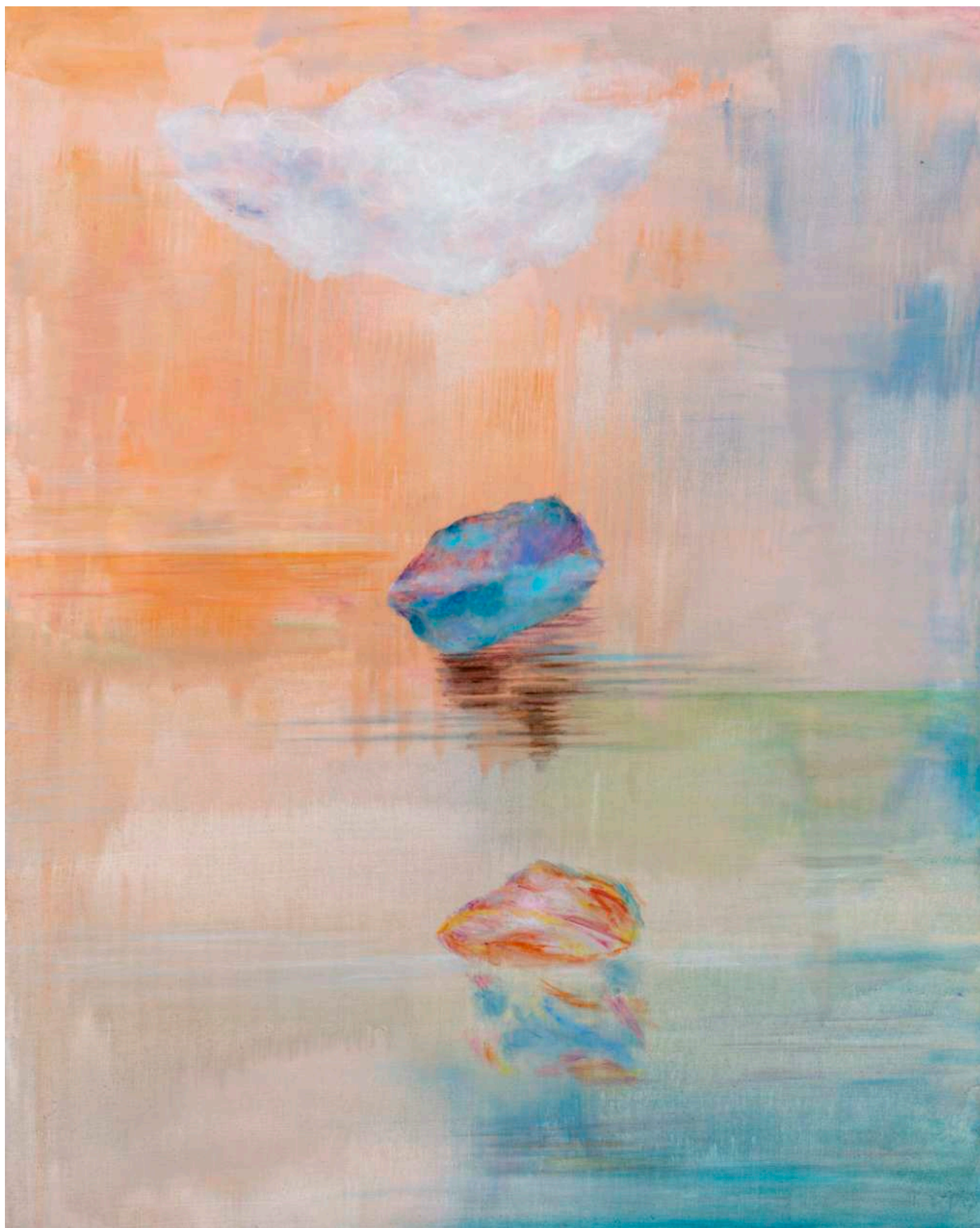
27. *The Cruellest Month*, 2024 / Oil on canvas, 120 x 100 cm





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28. *For Chaim*, 2024 / Oil on canvas, 90 x 110 cm



29. *Sonnet of the Sea*, 2024 / Oil on canvas, 127 x 102 cm



## YUMI KATAYAMA

1955 born Tokyo

### EDUCATION

1978 Chelsea School of Art  
1979-82 Goldsmith's College (BA Fine Art)  
1982-83 Central School of Art (Post-graduate Print-Making)  
1984-86 Royal College of Art (MA Print-Making)

### SELECTED EXHIBITIONS

1982 One Woman Show (Cambridge Town Hall Gallery)  
1983 Stowel's Trophy Exhibition (Royal Academy, London)  
One Woman Show (Gallery 21, Tokyo)  
1985 'Japanesque' (Mostyn Art Gallery, Llandudno)  
One Woman Show (Village Voice, Paris)  
London Open (Riverside Studios, London)  
1986 International Print Biennale (Bradford)  
1988 'Acid Mix', (Spitalfields, London)  
Group Show (Nigel Greenwood Gallery, London)  
Four Painters (Galerie Wittenbrink, Munich)  
1989 One Hundred Years of the Royal College of Art (Barbican Art Gallery)  
1990 One Woman Show (Gallery Kato, Osaka)  
Alistair Grant and Friends (Royal College of Art, London)  
1991 Group Show (Anna Bornholt Gallery, London)  
1992 One Woman Show (Galerie Wittenbrink, Munich)  
1994 'Best Paint' (Galerie Wittenbrink, Munich)  
1995 'White Out' (Curwen Gallery, London)  
1996 Group Show (Gallery Art Dune, Hamamatsu)  
1999 One Woman Show (Gallery M, London)  
2000 Three Artists: New Prints (Flowers Graphics, London)  
2002 Small is Beautiful (Flowers East, London)  
2005 20 Artists (Gallery Art Dune, Hamamatsu)  
2007 New Work (Studio Gallery, Beziers)  
Sugai Vasarely Katayama (Gallery Art Dune, Hamamatsu)  
2008 The Artists of Realities Nouvelles (Gallery Art Dune, Hamamatsu)  
2011 One Woman Show (Gare Expo Association, Lamalou-les-Bains)  
2013 One Woman Show (Gallery Alpha, Osaka)  
One Woman Show (Gallery O2, Tokyo)  
Chelsea Girls (Castello 2077, Venice)  
2015 Edition Works Show (Gallery O2, Tokyo)  
2018 One Woman Show (Gallery Diego, Tokyo)  
2020 Spring Show (Bernard Jacobson Gallery, London)  
2022 Yumi Katayama Prints, 1998-2015 (SKLo, Kanazawa)  
Recent Paintings (White Conduit Projects, London)  
2024 'Japan Likes Pink' (Gallery O2, Kanazawa)  
Croatian Pavilion (Venice Biennale)

