

Yuta Tamura

“Exploring fleeting beings between fiction and reality.”

Official Website: <https://gallery.yutatamura.art>

Instagram:  Instagram (@yutathetamuu)

Biography

Yuta Tamura

Yuta Tamura is a visual artist based in Kobe, Japan. His practice centers on two-dimensional works that simplify motifs by deliberately lowering their resolution, often integrating digital visual structures. By deconstructing information, Yuta seeks to move beyond surface appearances to approach the essence of his subjects and the fundamental nature of “existence.”

Under the core theme of “**Flowers for Kaiju,**” he explores the act of painting as a means to soothe internal chaos and societal friction. His work serves as a silent dialogue, offering abstract, fluid “flowers” to the unknowable monsters within ourselves and the structures of the world. He regularly presents his work in exhibitions and art fairs both within Japan and internationally.

田村 勇太

兵庫県神戸市を拠点に活動するアーティスト。主に平面作品を展開し、モチーフの簡略化や解像度を意図的に落とす手法を用いる。デジタル的な視覚構造と共鳴しながら、対象の表層を超えた本質や「存在」そのものへの接近を試みている。自身の核となるテーマとして「Flowers for Kaiju（怪獣に花）」を掲げ、内なる混沌や社会的な歪みを、形を定めない抽象的な「花」によって鎮め、共生するための表現を追求している。現在は国内および海外の展覧会やアートフェアで定期的に作品を発表している。

Project Statement “Flowers for Kaiju”

Giving pearls to swine is futile; adding wings to a tiger only increases its power. But what happens when you offer flowers to a kaiju?

I live alongside an unknowable kaiju within me. It is undeniably a part of myself, yet at times it swells beyond control, and I am left in a state of utter disarray. This is why my kaiju frightens me. Yet, at the same time, I feel that it is this very creature that compels me to create.

For me, painting flowers and offering them to the kaiju is like a prayer—a way to soothe the expanding chaos and find a way to coexist. In this process, I deliberately lower the resolution or abstract the motifs. This is my form of dialogue: to accept the uncertain contours of each kaiju as they are, and to gently offer flowers that hold all possibilities within them.

Perhaps everyone carries their own kaiju. And looking outward, I see colossal kaiju emerging within the world. When my flowers reach these others—the kaiju of individuals and of the world itself—what kind of change will occur? Or will nothing change at all? It is to find that answer that I continue my creative practice.

ステートメント — 『怪獣に花』

豚に真珠を与えることに意味はなく、虎に翼が生えればその力はより強大になる。では、怪獣に花を捧げたなら、一体何が起こるのだろうか。

私は、私の内にいる得体の知れない「怪獣」と共に生きている。それは紛れもなく自分の一部でありながら、時に制御不能なほど膨れ上がり、私はぐちゃぐちゃになってしまう。だから私はこの怪獣が恐ろしい。しかし同時に私はこうも感じている。この怪獣がいるからこそ、私は表現へと駆り立てられるのだということ。

私にとって、花を描き、その手に捧げることは、大きくなろうとする混沌を鎮め、怪獣と共生するための祈りみたいなものだ。その過程であえて解像度を落としたり、モチーフを抽象化するのは、それぞれの怪獣達の不確かな輪郭をそのまま受け入れ、そこに添える花もまた、あらゆる可能性を内包したままそっと差し出すための、私なりの対話の形なのだ。

おそらく、誰もがそれぞれの怪獣を抱えて生きているのかもしれない。そして目を外に向ければ、遙か巨大な怪獣たちが歪にうごめいている。私の描く花が、それら他者やこの世界の怪獣たちに届いたとき、そこにはどんな変化が生まれるのか。それとも何も変わらないのか。その答えを知りたくて、私は創作活動を続けている。

Curriculum Vitae

Solo and Two-person Exhibitions

- 2026 “Calling” Kirakuen Gallery, Hyogo
2024 “Ordinary Lives”BLK Gallery Koenji and NY
—— “Player 0”, Kirakuen Gallery, Hyogo, Japan
—— “YUTA TAMURA” SOKA Gallery, Taipei
2023 “I have, as yet, no name.” Goyo Gallery, Tokyo
—— “Hello, Real World.” (two-person exhibition), Gallery NOWHY, Seoul
2022 “8 Bit Journey” NEPTUNE GALLERY, Taipei
—— “Relationship between Mental-image and Landscape”, Kirakuen Gallery, Hyogo, Japan
2021 “HEYANIBOTANICA” Gallery Runa, Hyogo, Japan

Group Exhibitions, Art Fairs and others

- 2025 “Edition One: Materiality”, The Handbag Factory, London
—— “DREAM HACKERS & NEO TOTEMS” , Joyman Gallery, Bangkok
—— Marginal Art Fair, Fukushima, Japan
2024 MOORDN ART FAIR,Guangzhou, China
—— Art Xiamen, Xiamen, China
—— Thailand Mango Art Festival, Bangkok
2023 Thinkspace x STRAAT: NDSM Group Show, Amsterdam
—— Hawaii Walls 2023, Hawaii
—— Thailand Mango Art Festival, Bangkok
—— Existential, Antler Gallery, Los Angeles
2022 Style Wars, Katsumi Yamato Gallery, Tokyo
—— 3331 Art Fair, Tokyo
—— Intermission, Ginza Tsutaya Books, Tokyo
—— Art Fair Asia Fukuoka, Fukuoka, Japan
2021 Japan-Austria Art-exchange Exhibition, art-P, Vienna

(A partial list of both solo and group exhibitions)

(個展・グループ展ともに一部を抜粋しております)

Artwork



Title: Spun

Year:2025

Size: roughly 120 x 55 x 15cm (including a cloth, thread, branch)

Material: mixed media on wooden panel



Title: Decay Curve.1 (left side) & Decay Curve. 2 (right side)

Year:2025 Size: 27.2 x 22cm (each)

Material: acrylic and modeling-past on wooden panel



Title: Kaiju

Year: 2026 Size: 72.7 x 72.7cm
Material: Mixed media on wooden panel



Title: Her

Year: 2026 Size: 45.5 x 45.5cm
Material: Mixed media on wooden panel



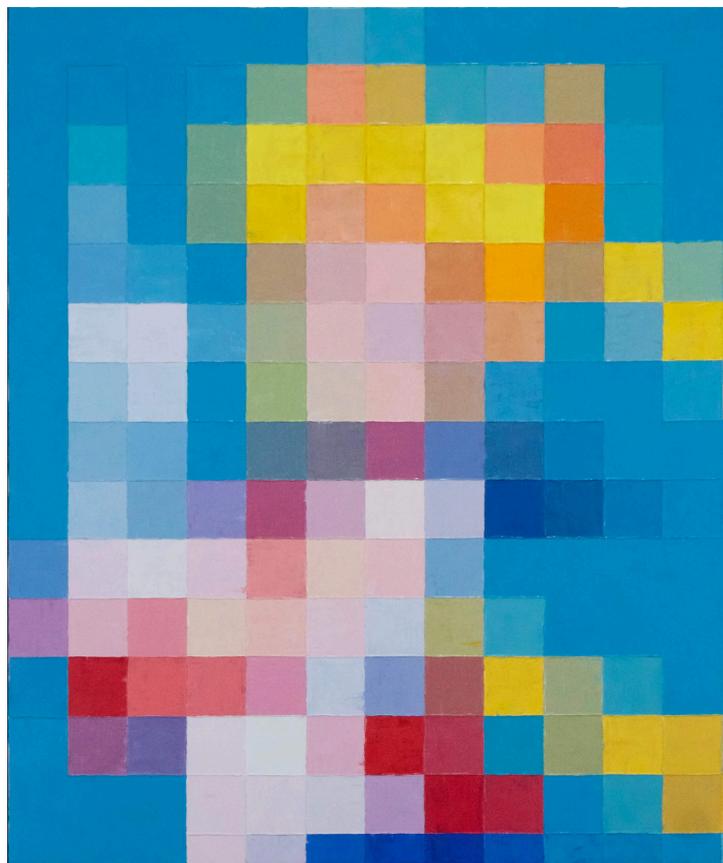
Title: Transform

Year: 2025 Size: 31.8 x 41cm
Material: oil and wax on wooden panel



Title: New Music

Year: 2025 Size: 45.5 x 53cm
Material: oil and wax on canvas



Title: Eternal Yellow

Year: 2025 Size: 72.7 x 60.6cm
Material: oil and wax on canvas

