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UJINO Plywood City

Ujino Muneteru transforms mechanical sounds into complex rhythms. Bored by the technical limits of his instruments, the guitarist and bassist experiments with new sounds. Different sounding bodies widen the spectrum of resonance; simple mechanical motors produce new tones. In particular domestic appliances, tools, and large machinery from the fifties to the seventies play a significant role because of their mechanical simplicity and haptic palpability. Points of reference to the Japanese *Noise Music*, a type of sound movement from the eighties rooted in John Cage and the Fluxus, can also be seen.

For the Artforum section Focus, Ujino Muneteru reconstructed the Sound-Sculpture *Plywood City*, which he first created in 2008 for his solo exhibition *Crossband* at PSM, Berlin.

The name *Plywood City* refers to a part of Tokyo, in the vernacular, built from wood. Inspired by it, Muneteru constructs a model city, which is animated by kinetic objects and sound. The basis of the city is formed by art transport crates, whose misappropriation not only points to Ujino Muneteru's hometown, Tokyo, it also cites the ephemerality of an artfair; on first sight, the installation appears as an accumulation of boxed artworks, waiting to get unpacked.

Ujino Muneteru lives and works in Tokyo, where he was born in 1964. He earned his B.A. in craft from Tokyo National University of Fine Arts and Music in 1988.

Muneteru's solo exhibitions include Yamamoto Gendai, Tokyo (2011); Ujino and the Rotators, Hayward Project Space, London (2009); *Crossband*, PSM, Berlin (2008); The Rotators-Robertson and Phillips, Western Front, Vancouver (2007); Ujino and the Rotators, Bankart Studio NYK, Kanagawa, Japan (2006); Ujino's Machinery Lab, Super Deluxe, Tokyo (2003); and Ujino's Love Arm, Mizuma Art Gallery, Tokyo (2001).

Group exhibitions include The Record - Contemporary Art and Vinyl, Nasher Museum of Art at Duke University, Durham (2010); Roppongi Crossing 2010: Can There Be Art?, Mori Art Museum, Tokyo (2010), EXPosition of Mythology-Electronic Technology, Nam June Paik Art Center, Gyeonggi-do, Korea (2009); Trend of Contemporary Art, Gyeongnam Art Museum, Changwon, Korea (2008); KITA!! Japanese Artists Meet Indonesia, Selasar Sunaryo Art Space, Bandung, Indonesia (2008); After the Reality 2, Deitch Projects, New York (2008); Re-imagining Asia, House of World Cultures, Berlin (2008); Thermocline of art – new asian waves -, curated by Wonil Rhee and Peter Weibel, ZKM, Karlsruhe (2007); Beautiful New World: Contemporary Visual Culture from Japan, Long March, Beijing, and the Guandong Museum of Art, Guangzhou, China (2007); 15th Biennale of Sydney (2006); Officina Asai, Galleria d'Arte Moderna, Bologna (2004); and Jam: London-Tokyo, Barbican Gallery, London (2001).