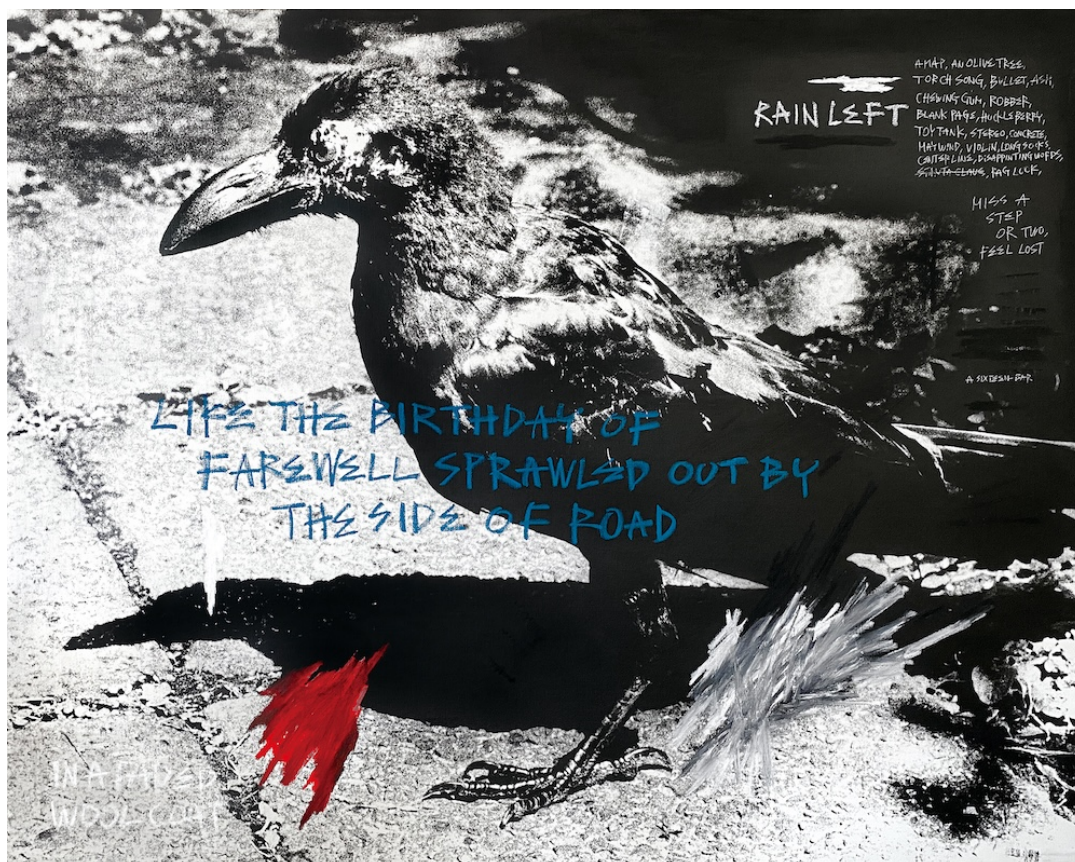


Ryuhei Yokoyama Solo Exhibition “MEMOLYRICSCAPE / JYOUKEI”

■Period	September 19th (Saturday), 2026 - October 24th (Saturday), 2026
■Hours	Wednesdays through Saturdays, 13:00 - 18:00 (closed on Sundays, Mondays, Tuesdays, and National Holidays) *Oct 7 (Wed) 15:00 - 18:00 *Oct 14 (Wed) - 17 (Sat) appointment only
■Venue	KANA KAWANISHI GALLERY 4-7-6 Shirakawa, Koto-ku, Tokyo 135-0021 JAPAN
■Organizer	Kana Kawanishi Art Office LLC.

▼OPENING RECEPTION

September 19th (Saturday), 2026 | 17:00-18:00



LETTERS [No. 12 Jun 18, 2026]

2026 | mixed media (oil on UV print on canvas) | 1303 × 1620 × 30 mm

© Ryuhei Yokoyama, courtesy KANA KAWANISHI GALLERY

KANA KAWANISHI GALLERY is pleased to present Ryuhei Yokoyama's solo exhibition, "MEMOLYRICSCAPE / JYOUKEI," from Saturday, September 19, 2026. In this exhibition, Yokoyama will



unveil new works in which he superimposes his own text, characters, and impulsive marks made with oil paint onto photographs of cities he has taken over the years.

Starting with black-and-white film street snaps, Ryuhei Yokoyama has captured the people passing through the city, walls, traces, and the time that accumulates there. For Yokoyama, who has picked up fragments scattered on the streets and observed the city's "present" through photography, the street is not something predefined with meaning, but rather an accumulation of nameless stories that emit a distinct radiance only in the moment they catch someone's eye.

The title "MEMOLYRICSCAPE" is a neologism coined by Yokoyama, combining "Memory," "Lyrics," and "Scape." Memory, poetry, and landscape intertwine over time and unexpectedly emerge as fragmentary images and words. The text inscribed on the works is not intended for explanation or decoration; rather, like the act of photography itself, it is placed as a trace of a moment that caught the artist's attention.

In this exhibition, the artist expands upon the expressive approach of her previous show. In addition to the unique texts and characters welling up from her inner world, he overlays abstract traces of paint—too impulsive to be simply called "paintings" or "drawings." This process captures the fluctuations of memory that photography alone cannot fully capture, as well as emotions before they become words; it is also an act of leaving traces of time and the body within the works. Through the intervention of text and paint, the photographs capturing the city transcend mere documentation and emerge as "scenes" where the artist's memories and emotions intersect. The "scenes" referred to here are not the landscapes before one's eyes, but rather internal landscapes born when the artist's memories, words, and the gestures of paint intersect with the traces left behind in the city.

The exhibition is planned to feature four large-scale works as its core, complemented by smaller pieces. In these works—in which photographs taken on film are printed onto canvas and then layered with oil paint—the artist draws upon the primal, analog gestures and materiality inherent in human expression. The overwriting and layering of images seen in *WALL*; the gaze toward time-imbued matter found in *HOLES and SCARS*; and the cultural and personal roots explored in *LETTERS*—all of these converge in this exhibition to take the form of photographs accompanied by words and paint.

Noise reminiscent of unpredictable events encountered on the street, and a tactile quality like fading memories. As Yokoyama accumulates experience and knowledge, he returns instead to his initial impulses and a sensibility as open as a wild field. We cordially invite all to this exhibition, in which photographer Ryuhei Yokoyama once again offers the unique perspectives and sensibilities he has cultivated over the years, showcasing his current position as he renews his expression with greater freedom and cheerfulness.



Artist Statement

The themes were the memory of oblivion, poeticism, and landscape. Eventually, when I realized that these elements were not fragmented but intertwined across the passage of time I had lived through—forming chaotic, unwritten images that were inextricably bound together—I finally embraced both a farewell to and a reunion with the term “photography” (in quotation marks) with a sense of nostalgia.

Before long, as experience and knowledge accumulated, I came to understand the structure and moved toward radical analysis and definition—only to return to a new, primal impulse and a sensibility as vast as a meadow. The streets and adventure. A freight train passes by and moves on.

When one casts aside the verbose, stylized discourse that serves as a form in photographic expression and simply stands before the urban landscape, that very state of being—the attitude of a single photographer—can become a statement in itself.

MEMOLYRICSCAPE is a one-time sequence of characters (Memory + Lyrics + Scape) created specifically for this exhibition.

Ryuhei Yokoyama

Artist Profile

Ryuhei Yokoyama was born in 1979. With the theme of “What is a city?,” his works are mainly street snapshots taken with monochrome film. He creates images of the city in flux, changing his viewpoints and approaches.

His major solo exhibitions include “THANKS for COMING” (2026, Experience Ise Miyamachi Hotel, Mie, Japan), “FRAGMENTS from THE LANDSCAPE” (2025, NAGORO BOOKS, Kyoto, Japan), “Verse of the city” (2025, +81 Gallery Tokyo), “TRAVELING along with LETTERS” (2024, KANA KAWANISHI GALLERY, Tokyo), “LETTERS / noise in my eyes” (2024, GOOD NATURE STATION, Kyoto, Japan), “THE WALL SONG / Rebellion and Freedom” (2024, NEUTRAL azabudai, Tokyo), “LETTERS / Rebellion and Freedom” (2023, +81 Gallery – Kyoto, Japan), “CITY from the WIND / Carpe Diem” (2023, KANA KAWANISHI GALLERY, Tokyo), “HOLES and SCARS” (2022, KANA KAWANISHI GALLERY, Tokyo), “THE WALL SONG / Rebellion and Freedom” (2022, +81 Gallery – Kyoto, Japan), “WALL SONG” (2021, BAF STUDIO, Tokyo), “WALL stanza” (2020, Fujii Daimaru, Kyoto, Japan), and “Silence and Stillness” (2017, KYOTOGRAPHIE KG+, Kyoto, Japan).

Group exhibitions include “Visionaries: Making Another Perspective” (2023, Kyoto City KYOCERA Museum of Art, Kyoto, Japan), “STORAGE” (2021, Black Storage Fujii Daimaru, Kyoto, Japan), “Some kinda freedom” (2021, KANA KAWANISHI GALLERY, Tokyo, Japan), “A new generation of Japanese Photographers” (2019 Dali International Photography Exhibition, China), and “off the record vol.12 aube artistique” (2019, In)(between gallery, Paris).

His major monographs include the latest release, *TOKYO GRAFFITI ARCHIVE* (2026, Sayusha), and *Graffiti History of Mice Dancing with Light, Beautiful as If Written on Paper Scraps Rolling in the Wind* (2018, BUFFALO PRESS).