



Taro Maruyama Solo Exhibition

“Expanded Rooftop and the Vital Energy Map”

October 24 Fri - November 15 Sat 2025

《Fountain as It Is》

Epoxy putty on Styrofoam, aluminum frame, Jesmonite, pastel on paper, rubber hose, pump, roofing material, gutter, wood, plastic box, water, 2025

YUKIKOMIZUTANI is pleased to present a solo exhibition by Taro Maruyama, “Expanded Rooftop and the Vital Energy Map”, from October 24 to November 15, 2025.

Maruyama’s sculptures are composed through a combination of objects created with diverse techniques—wood and stone carving, molds made from concrete, FRP, ceramics, plaster, and silicone rubber, as well as modeling with clay and construction putty—together with ready-made objects. Behind their light and humorous appearance lies a subtle inquiry into the very practice of sculpture, reexamining the boundaries of the concept of “sculpture” within the context of art history.

In the artist statement, Rosalind Krauss’s *Sculpture in the Expanded Field* is cited, in which Krauss redefines sculpture not as an autonomous object but as an “expanded field” encompassing landscape and architectural interventions. In his daily practice, Maruyama reflects on the relationship between sculpture and its pedestal, describing the pedestal as a “game board,” a “Yu-Gi-Oh card deck,” or a “garden.” Within these frameworks, objects can move randomly and unpredictably, blurring the boundary between pedestal and sculpture, and raising questions about what constitutes the essence of the sculpture itself. Meanwhile, the motifs within his works—ranging from wordplay and idol lyrics to contrasts such as human skin versus tiger skins in wealthy households—reconfigure relationships in ways that explore both surprise and coherence, revealing Maruyama’s unique sense of humor.

【Artist Statement】

I want my works to exist as situations themselves. *Expanded Rooftop* borrows a little from Rosalind Krauss’s concept of the “expanded field.” A rooftop is at the apex of a building, yet it is a non-architectural space, and perhaps it allows room for imagination, like flipping a pizza box lid to create another plate.

Also, in a storage shed made of scaffolding pipes on the grounds of my studio, ivy grows wildly, easily pushing through gaps in the plywood and corrugated roof. The expansion and intrusion of levels form a chaotic branching diagram, around which ghost stories unfold. Phenomena like the flow of fountain water or wind, as well as general associations with proper names of models and motifs, are recombined into new relationships, like rhymes in lyrics.

I feel that my work is not exactly collage or assemblage, but something more “garden-like.” The relationship between form, representation, and function always retains the potential for reversal. This is most apparent when materials maintain a delicate balance through substitution or directional manipulation.

Through choices that skew spatial orientation, images are “depsychologized,” yet I never aim to strip away meaning. I find richness in sculpture that exists between emotion and structure or natural law.

In addition, several works in this exhibition feature a character called “Mr. Sculpture” a figure with a neck that stretches and rotates. He serves roles akin to a symbol, a virus, or a signature.

【Taro Maruyama – Profile】

Born in Kanagawa Prefecture in 1991. Completed the Doctoral Program in Sculpture at Tokyo University of the Arts in 2021. Recent exhibitions include: 2025 Group Exhibition *See you! Pavlov!* (GENE GALLERY, Shanghai), 2024 Solo Exhibition *The Flute and the Median Line Beyond the Sky* (Higashi-Kasai 1-11-6A Warehouse, Tokyo), 2024 Group Exhibition *Eudaemonia* (Gallery Common, Tokyo), 2023 Solo Exhibition *Demonic Save Point* (TAKU SOMETAN IGALLERY, Tokyo), 2022 *Space-Time Community* (Wenzhou Museum of Contemporary Art, Wenzhou, China). He continues to actively engage in artistic activities both in Japan and internationally.