

silent echoes

Collection I

サイレント・エコー
コレクション展 I

2011年4月29日(金・祝) - 7月18日(月・祝)
April 29, 2011 - July 18, 2011



Exhibition Title	Silent Echoes: Collection Exhibition I
Period	Friday, April 29 – Monday, July 18 10:00 - 18:00 (until 20:00 on Fridays and Saturdays) Note: Tickets available until 30 minutes before closing Closed: Mondays (except May 2, July 18)
Venue	21st Century Museum of Contemporary Art, Kanazawa (Galleries 7-12, corridors between Galleries 7/ 8 and 10/11)
Admission	General: ¥350 (¥280*) / College students: ¥280 (¥220*) / Elem/JH/HS: Admission free / 65 and older: ¥280 (*Prices in brackets for groups of 20 or more)
Presented Artists	Matthew BARNEY / FUJII Kazunori / Anish KAPOOR / Vik MUNIZ / NAKAGAWA Yukio / Giuseppe PENONE / Martin SMITH / SUGIMOTO Hiroshi / TANAKA Nobuyuki / TSE Su-Mei / Anne WILSON
Number of Exhibited Works	12 works
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)
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About the Exhibition

*How did it come? For a minute the opening balanced from one side to the other. Like a walk or march. Like God strutting in the night. The outside of her was suddenly froze and only that first part of the music was hot inside her heart. She could not even hear what sounded after, but she sat there waiting and froze, with her fists tight. After a while the music came again, harder and loud. It didn't have anything to do with God. This was her, Mick Kelly, walking in the daytime and by herself at night. In the hot sun and in the dark with all the plans and feelings. This music was her – the real plain her.*¹

"Silent Echo: Collection Exhibition I" makes a special presentation of *L'écho* by TSE Su-Mei, an artist born in Luxembourg whose work resonates deeply with the world of music and human life conveyed by the above quote from Carson McCullers's novel, *The Heart Is a Lonely Hunter*. This exhibition reveals possibilities of the museum collection that have seldom been discussed before.

Through selected works from the museum collection, we highlight an artistic world created through a complete fusion of self, technique, and the world, which is exemplified by *L'écho*, an artwork based on a process of connecting and blending a wide variety of phenomena related to the body, sound, technique, and the self.

This show refers to a new vantage point that has emerged in recent years, a concept that might be called "craft-like formation." It is based on a new way of evaluating artistic expression, appreciating art and artistic acts developed "as a result of intimate dialogue between makers and their materials, nature, the environment and the other, and the complete immersion of the maker in the process through which objects come into being."² We reexamine the art and artistic acts derived from a dialogue with self, other, and material in the work of TSE Su-Mei, Anish KAPOOR, TANAKA Nobuyuki, SUGIMOTO Hiroshi, FUJII Kazunori, Vik MUNIZ, Anne WILSON, Martin SMITH, Giuseppe PENONE, NAKAGAWA Yukio, Matthew BARNEY.

Their work shows great strength as well as sensitivity in its quiet dialogues and resonances, telling stories of ways that people engage with and live in this world and revealing new possibilities and hope for living through troubled times.

Murata Daisuke, Curator, 21st Century Museum of Contemporary Art, Kanazawa

Notes

1. Carson McCullers, *The Heart Is a Lonely Hunter*, Mariner Books, p. 118.
2. FUDO Misato, "In the Process of Becoming", *Alternative Paradise*, 21st Century Museum of Contemporary Art, Kanazawa, 2005, pp. 8-11. On the recent development of a theory of craft-like formation, see MURATA Daisuke, "Ron Mueck: Form as Dialogue", *Ron Mueck*, Foil, 2008; "Anti-Gravity Structure – The Form as 'History of History'", *Hiroshi Sugimoto: History of History*, Shinsozai Kenkyūjo, 2008; "The Form as 'Knit Cafe in My Room'", "*Knit Cafe in My Room*" by Mitsuharu Hirose and Minako Nishiyama, 21st Century Museum of Art, Kanazawa, 2009; "What Would Hiroshi Sugimoto Do? What Would Museums Do? Deified Artist and Museum: Hiroshi Sugimoto's 'History of History,'" AAS-ISS Joint Conference, 2011 (<http://www.asian-studies.org/Conference/index.htm>).

Exhibition Features

1. Nature of art, Significance of creation

Carson McCullers was an American novelist, born in Georgia in 1917. Her best-known work, *The Heart Is a Lonely Hunter*, explores the loneliness of the human heart in the context of human existence and society in stories woven around a variety of characters. The story centered on a character named Mick develops the theme of music and the relationship between music and human beings. In "Silent Echo: Collection Exhibition I," we refer to McCullers's ideas in exploring the relationship between music, the nature of art, and life and the significance of creation and presenting a new aspect of the museum collection.

2. *L'écho* by TSE Su-Mei

TSE Su-Mei was born in Luxembourg in 1973 and music has been a major part of her life since childhood. She has produced a diverse body of art based on connection and fusion of elements that form the core of musical performance – the body, sound technique, and self. Such video works as *L'écho*, *The Well-Tempered Clavier*, and *Mistletoe Score* focus on this musical realm and explore new images of the world. Tse is an artist who has been attracting attention since she was awarded the Gold Lion Award at the Luxembourg Pavilion in the 2003 Venice Biennale.

3. Silent Echoes

This exhibition, which presents TSE Su-mei's major work, *L'écho*, refers to Carson McCullers's novel, *The Heart Is a Lonely Hunter*. It explores the potential residing in the museum collection in relation to the view of music and the relationship between music and human beings spoken of in *The Heart of a Lonely Hunter* and the fusion between body, sound, technique, and nature explored in Echo.

Artist Profile

Matthew BARNEY

Born in San Francisco, USA in 1967. Lives in New York, USA.

Matthew Barney has a wide range of experience, having studied medicine at university before majoring in art and physical education and also having worked as a fashion model. Since the 1980s he has worked mainly in sculpture and film. His films often feature himself and his own sculptures. He skillfully uses materials such as silicon and plastic, focusing on biological aspects of the human body while conjuring up a sublime artistic realm through the incorporation of repetitive mythical designs. (MD)

FUJII Kazunori

Born in Nanto (former Inokuchi), Toyama, Japan in 1969. Lives there.

While studying ceramics at Kanazawa College of Art, and influenced by KUZE Kenji, a professor of the same university, Fujii Kazunori learned how to produce works focusing on the nature of earth as material for ceramics. Since then he has pursued his own creative style in art. As a college student, he invented his expression style 'bakutoh' ('exploding pottery') as he called it, and after that, it has become the core of his production. To make 'bakutoh' ceramics, an explosive is put in shaped clay and after the explosive blows up, the clay is dried and fired in a kiln. Fujii's artworks return to the root of artistic act as he is closely involved in both the explosion, the ultimate natural phenomenon, and the material of earth that leaves form permanently once baked in fire. (YE)

Anish KAPOOR

Born in Bombay, India in 1954. Lives in London, UK.

After spending his childhood in India, Anish Kapoor went to England at the age of 17. In the 1970s, he began to create artworks, and at the beginning, he produced many three-dimensional works covered with pigments on the surface. Later, he began to make objects, which look like a cave entrance or a crack in the earth, covering the inside of a crevice or hole made in the bedrock-like floor with pigments. His works constructed with varied materials always urge us to reconsider our vision and usual perceptions. In the unknown world generated beyond dimensions, Kapoor's own views on human existence and life are reflected. (MD)

Vik MUNIZ

Born in São Paulo, Brazil in 1961. Lives in New York, USA.

Inspired by photographing for recording purposes objects he had created, Vik Muniz began creating work in the form of series of photographs. He recreates famous news photographs or masterpieces from art history using materials such as sugar, tomato sauce, or chocolate, and then photographs the results. As seen in the mode of expression whereby viewers are able to experience simultaneously multiple perspectives, i.e. the recognition of the depicted image and the perception as they approach the work that the image is in fact an aggregate made up of unexpected substances, Muniz expresses in an inimitable style the relationship between perception and the awareness of reality. (KC)

NAKAGAWA Yukio

Born in Marugame, Kagawa, Japan in 1918. Lives there.

As his aunt belonged to the Ikenobo School of Ikebana (flower arrangement), Nakagawa was familiar with the art. A collection of works that Nakagawa sent to 'Ikebana Geijutsu' magazine in 1949 was commended by landscape architect SHIGEMORI Mirei, and Nakagawa subsequently joined Shigemori's ikebana research group 'Hakutosha.' Nakagawa left Ikenobo School in 1951. After he moved to Tokyo in 1956, he did not belong to any organization or school, and pursued ikebana on his own without taking any disciple. His solo exhibition entitled 'Karaku' held in Ginza in 1984 was well received. Along with his avant-garde and revolutionary approach to flowers, the artist created glassworks and calligraphy. Under photographer DOMON Ken's tutelage, he also took photographs. (YE)

Giuseppe PENONE

Born in Garesio, Italy in 1947. Lives in Torino, Italy.

Penone has been active as one of the artists leading the Arte Povera art movement, which has swept across Italy in the late 1960s and on. He is known for his style of using original materials of the natural world as they are in his works, gracefully revealing concealed nature of the material and its relationship with humans, especially human body. In Japan, his work was first introduced at "Human and Materials" exhibition (Tokyo Metropolitan Art Museum, 1970). His large-scale exhibitions were held at Pompidou Center in 2004, and at Venice Biennale in 2007, which were highly evaluated. (TY)

Martin SMITH

Born in Braintree, Essex, UK in 1950. Lives in London, UK.

Smith started as a ceramic artist in the mid 1970s making pottery using the technique of Raku ware. From the 1980s, he created works that looked as if they were reconstructed with what he had taken apart. Later the artist started applying gold or platinum leaf on the inner surface of the ceramic, and produced pieces that were characterized by the contrasting roughness of unglazed pottery. The distinguished trait is that there is a minimal approach noticeable in slight differences in the form and inner space expressed simply by eliminating unnecessary elements. (YE)

SUGIMOTO Hiroshi

Born in Tokyo, Japan in 1948. Lives there.

Sugimoto Hiroshi went to the US in 1970, where he studied photography at the Art Center College of Design in Los Angeles. In 1974 he moved to New York, here beginning to focus fully on his photographic practice. Sugimoto's works, leading examples being his 'Theaters' and 'Seascapes' series, are highly regarded for their clarity of concept and outstanding technique. In 2000 he received the Hasselblad Foundation International Award in Photography. Since 2003, he has turned to a history theme, presenting a 'History of History' comprising photographs he has taken plus collected objects. Since 2005 he has toured a retrospective show first in Japan then the US and Europe, at the same time sustaining a prolific output of new work. (MD)

TANAKA Nobuyuki

Born in Tokyo, Japan in 1959. Lives in Kanazawa, Ishikawa, Japan.

As undergraduate and graduate student at Tokyo National University of Fine Arts and Music, Tanaka Nobuyuki studied lacquer. In the latter half of the 1980s he created two-dimensional works on which he intentionally left the texture of hemp cloth, and in the 1990s he created 3D works using dry lacquer. Tanaka simultaneously developed works that highlighted the appeal of lacquer by coating shield-shaped solids with background powder and leaving complex irregularities, as well as works that were polished like a mirror. In around 2002 he started to work on pieces based on the concept of 'place,' which appealed to the viewer's physical senses while creating architectural space. (YE)

TSE Su-Mei

Born in Luxembourg in 1973. Lives and works in Luxembourg and Paris.

TSE Su-Mei has lived with music since childhood. The diverse world of artwork she has created is based on the connecting and blending of many elements at the core of musical performance such as the body, sound, technique, and self. Musical elements appear directly in works like *L'écho*, *The Well-Tempered Clavier*, and *Mistletoe Score*, and there is an emphasis on worlds or forms created by fusing materials, self, technique, and subject matter in handmade works that take the form of sculpture or installation. In recent years, she has extended this approach to a greater variety of creative activities, including outdoor sculpture in public places. (MD)

Anne WILSON

Born in Detroit, USA in 1949. Lives and works in Chicago, USA.

Using materials such as lace, linen, human hair, and thread, Anne Wilson skillfully employs the techniques of sewing, weaving, and tying in creating works that investigate human perceptions and meaning as a culturally constructed linguistic norm. Her works range from panels, stitched into fabric using thread or hair, to large-scale sculptural pieces 10 meters wide and video and photographic creations. Working with her hands, Wilson creates a dense, eloquent world by interweaving the emotions awakened by her materials—which richly evoke privacy and the body—with our memory of the functions they originally served and the complex, delicate textures produced by her use of pins and bits of thread. (YE)

KC: KITADE Chieko, MD: MURATA Daisuke,
TY: TAKASHIMA Yuichiroh, YE: YOSHIOKA Emiko

Related Events**Gallery Tour with the Curator**

Date: Sunday, May 15/ Saturday, June 11, Saturday, July 9

time: 14:00 – 15:30

Meeting Place: Lecture Hall, 21st Century Museum of Contemporary Art, Kanazawa

Admission: No charge (with same-day ticket to this exhibition)

Language: Japanese

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1



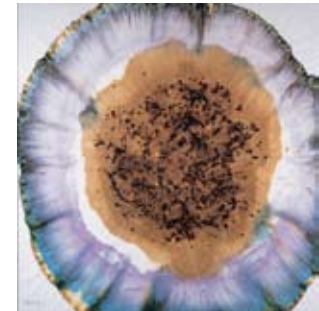
Matthew BARNEY, *Drawing Restraint 8: Natal Clef*, 2003
graphite, watercolor and petroleum jelly on paper in rotomolded polycarbonate frames, with nylon fiber, acrylic and vivac
H91.4×W162.5×D104.1 cm
collection: 21st Century Museum of Contemporary Art, Kanazawa
© Matthew BARNEY photo: SAIKI Taku

2



Giuseppe PENONE, *Propagation*, 1995-1997
paraffin, glass, paper, ink, acrylic, water
H22×W100×D1200 cm
collection: 21st Century Museum of Contemporary Art, Kanazawa
© Giuseppe PENONE
photo: NAKAMICHI Atsushi / Nacása & Partners

3



NAKAGAWA Yukio, *Untitled (Karaku)*, 1984
flower liquid, seeds on Japanese paper
H135×W135 cm
collection: 21st Century Museum of Contemporary Art, Kanazawa
© NAKAGAWA Yukio photo: SAIKI Taku

4



SUGIMOTO Hiroshi, *SEA OF JAPAN, REBUN ISLAND*, 1996
gelatin silver print, H119.4×W149.2 cm
collection: 21st Century Museum of Contemporary Art, Kanazawa
© Hiroshi Sugimoro
courtesy: Gallery Koyanagi

5



Anne WILSON, *A Chronicle of Days*, 1997-1998
hair, thread, cloth, H183×W587×D4 cm
collection: 21st Century Museum of Contemporary Art, Kanazawa
© 1997-98 Anne Wilson photo: SAIKI Taku

6



Vik MUNIZ, *Picture of Chocolate, Diver (After Siskind)*
1997, cibachrome print, H150×W119.8 cm
collection: 21st Century Museum of Contemporary Art, Kanazawa
© Vik MUNIZ

7



FUJII Kazunori, *Explosion – Reincarnation*, 1999
clay, H57×W640×D240 cm
collection: 21st Century Museum of Contemporary Art, Kanazawa
© FUJII Kazunori

8



Tse Su-Mei, *L'echo*, 2003
video projection, sound
4min, 54sec. Looped
Private collection
© TSE Su-Mei
Courtesy of the Artist and Peter Blum Gallery, New York.

9



Martin SMITH, *Tectonic Drift* (detail), 2002
earthenware
H25.4×φ14.2 cm, H9.7×φ25.2 cm each, 5 pairs
collection: 21st Century Museum of Contemporary Art, Kanazawa
© Martin SMITH photo: SAIKI Taku