

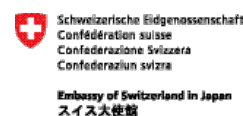
21st Century Museum of Contemporary Art, Kanazawa

PRESS RELEASE

2012.9.8



Exhibition Title	Son et Lumière, et sagesse profonde
Period	Saturday September 15, 2012 - Sunday March 17, 2013 10:00 - 18:00 (until 20:00 on Fridays and Saturdays) Note: Tickets available until 30 minutes before closing Closed: Mondays (open on September 17, October 8, December 24, January 14, February 11), September 18, December 4 - 13, December 29 - January 1, January 15, February 12
Venue	21st Century Museum of Contemporary Art, Kanazawa (Galleries 1-6, Light Court 3, Long-term Project, others) *The exhibition period of Gallery 6 is until November 4, 2012
Admission	General: ¥1,000 (¥800*) / College students: ¥800 (¥600*) / Elem/JH/HS: Admisson free / 65 and older: ¥800 Dual Ticket for "Do Ho Suh - Perfect Home" (opening November 23) General: ¥1,700 (¥1,400*) / College students: ¥1,400 (¥1,100*) / Elem/JH/HS: Admisson free / 65 and older: ¥1,400 (*Prices in brackets for advance tickets and groups of 20 or more) Advance Tickets: Ticket PIA (Tel 0570-02-9999) P code: [Exhibition ticket] 765-301, [Dual ticket] 765-303 Lawson Ticket (Tel 0570-000-777) L code: [Exhibition ticket] 55332, [Dual ticket] 55339 *Period of sales: From August 15 to March 17 (From October 23 for the Dual Tickets)
Participating Artists	Patrick BLANC / Jake & Dinos CHAPMAN / Chim↑Pom / Peter FISCHLI David WEISS / Fransisco de GOYA / HIBINO Katsuhiko / KIMURA Taiyo / KUSAMA Yayoi / Rafel LOZANO-HEMMER / MURAKAMI Takashi / NARA Yoshitomo / Pipilotti RIST / SUZUKI Hiraku / UMEDA Tetsuya
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)
Supported by	Embassy of Switzerland in Japan
Inquiries	21st Century Museum of Contemporary Art, Kanazawa (Tel +81-(0)76-220-2800)



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About the Exhibition

On the face of it, it seems that modern civil society has secured freedom and material abundance through economic development, science and technology. In our information-oriented society, speed, comfort, and convenience are regarded both as beneficial and wholesome values. At the same time, however, in order to facilitate the pursuit of these benefits, human life has become more and more regimented. In other words, we are controlled by the institutions and authorities of the society to which we belong. The earthquake and tsunami of March 2011 and the Fukushima nuclear disaster completely undermined the sense of security, happiness, and freedom that form the foundations of society. The economic, social, and other systems that democratic societies have chosen in order to realize human freedom have become threats to the very survival of human society.

"Son et Lumière, et sagesse profonde" (Sound and light, and wisdom) explores the potential for humans to confront head on the contradictions in the world and remain standing in the midst of such despair. Some of the artists whose work is on show direct a piercing gaze at human society and bring to light the festering matter. Others embrace despair itself, using methods that can only be described as semi-masochistic to depict individuals who are determined to survive against the odds. Their expression exposes the fabric of a human society that is destitute and helpless. They see in despair the seeds of the future, and in the human condition an existence possessed of a life force that is fleeting yet struggling to survive amidst a maelstrom of suffering and chaos.

KITADE Chieko,
Curator

21st Century Museum of Contemporary Art, Kanazawa

Exhibition Features

Amidst the crises and chaos, we explore the wisdom of today through the work of 14 artists

The hope embraced by so many people at the beginning of the 21st century was fleeting. The economic gap between countries is expanding. We began the 21st century with the war against terrorism brought about by ethnic, religious and ideological conflict. In March 2011, those of us who live in Japan had to deal with the Tohoku earthquake and tsunami and the subsequent nuclear power plant accident. They were a stark reminder of the dark side of the relationship between man and nature that lies at the heart of modern civilization. This exhibition presents, in the SANAA-designed building, the magnificent body of work of 14 artists who approach the chaos and crises with sensitivity, as well as one project, in an attempt to discover the nature of human wisdom today.

Presenting Two of Goya's "Los Caprichos": *Who Would Have Thought It!* and *Nanny's Boy*

The series of Goya copperplate engravings in which he plunges himself into the depths of misery and crisis and exposes in his unique style the vanity and deception of existing systems and human society are part of numerous collections throughout Japan, and despite the grim subject-matter of the work, the images depicted therein have proliferated. His realistic vision of human life retains the same power and acuteness more than 200 years later and regardless of culture. We propose "Why Goya now?" as a way of exploring wisdom, through the work of contemporary artists who have an acute understanding of the world today and the work of Goya.

Colorful, unique collaborations and a long-term project

We re-evaluate the life force behind work that transcends time and place, and through an exhibition over six months, offer to visitors numerous before-now-unknown experiences by attempting the unique combinations of Goya and the Jake & Dinos Chapman, Goya and Chim↑Pom, Kusama Yayoi and Peter Fischli David Weiss sharing gallery space, and the "Sunset-Sunrise Ark" Light Court project, a collaboration by Hibino Katsuhiko and Patrick Blanc that explores the life of plants.

Related Events

Artist Talk

Participating Artists: Akiyama Yo, Kimura Taiyo, Saito Makoto, Tashima Etsuko, Chim↑Pom, and others.

Date/time: Saturday, September 15 13:30 (doors open at 12:30)

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

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

Capacity: 60

Language: Japanese

Umeda Tetsuya performance

Date/time: Saturday, September 15 18:00

Venue: Gallery space, 21st Century Museum of Contemporary Art, Kanazawa

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

Capacity: 60

* Changes in planning are apt to occur. Please consult the Museum's website for the most recent schedule information.

“Sunrise-Sunset Ark” Light Court Project special lecture

Speaker: Patrick Blanc and Hibino Katsuhiko

Moderator: Kitade Chieko

Date/time: Sunday, September 30 14:00-17:00

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

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

Capacity: 60

This project is a tie-in with both the collection exhibition “Son et Lumière – Material, Transition, Time” and the special exhibition “Son et Lumière, et sagesse profonde.”

Artist Profile

Photos of artworks no. a to m below are available for promotional purpose.

Interested parties should contact the Public Relations Office upon reading the conditions below.

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*Please send a proof (paper, URL, DVD or CD) to the Museum.

Thank you for your understanding and cooperation in advance.

Chim↑Pom

Chim↑Pom
SUPER RAT, 2011-12
© 2011 Chim↑Pom
Courtesy of MUJIN-TO Production, Tokyo



a

Artist collective consisting of Ellie, USHIRO Ryuta, HAYASHI Yasutaka, MIZUNO Toshinori, OKADA Masataka, and INAOKA Motomu launched in 2005.

Chim↑Pom have garnered attention from the start for their creative practice that exposes, through an ultra-individualistic pursuit, problems facing the world and dark spots by means of ultra-direct interventions in which they themselves participate and document in photographs and video.

In “SUPER RAT”, which could be described as the nucleus of their work, they recorded the act of catching rats that inhabited the downtown area using insect-catching nets. In 2006, at the time of the production in Shibuya’s Center Gai, Chim↑Pom produced self-portraits using “super rats” immune to poison as a result of the continual attempts to exterminate them, who they identified with as survivors of life in the city. The work in this exhibition was produced in Shinjuku after the nuclear accident in 2011, which is the motif of the work. Amidst the threats to our environment and our way of life, the work emits an animated life force and captures it as an image of the human beings that are to come.

Francisco de GOYA

Francisco de GOYA
Capricho 62. Who Would Have Thought It!
 1797-98
 etching, burnished aquatint, and burin
 H20.5×W15.0 cm
 Photo: WATANABE Osamu



b

Born 1746 in Zaragoza, Spain; died 1828 in Bordeaux, France. Francisco de Goya studied painting under the tutelage of local painters, and from 1770, for approximately one year, learnt painting techniques including fresco painting in Italy. He moved to Madrid in 1773, where he worked in production of original drawings for tapestries. In 1786, he became painter for King Carlos III of Spain, and in 1789 became court painter for Carlos IV. In 1792 he fell ill and lost his hearing. He thereafter produced a large number of paintings, described today as Goya's masterpieces. Although committed to the Enlightenment, during the period of upheaval in Spain from the 18th to the 19th century, he achieved Spain's highest position as a painter, that of chief court painter. His paintings were about the evil in humans and in human society, their subject-matter including the effects of absolute monarchism, the French Revolution, and the Napoleonic War of Independence. In "Los Caprichos" (meaning caprice or free spirit), consisting of 80 works, he used witches, animals and anthropomorphic characters such as monsters shrewdly to lampoon the state, social authoritarians, politics, religion, and social conventions. In his following work, "Los Desastres de la Guerra" he confronts the barbaric acts that go by the name of war and pointedly criticizes its madness, hypocrisy and ugliness. Goya was a painter who, through his own kind of artistic expression, exposed the deception, greed and evil existing in the human world.

KIMURA Taiyo

KIMURA Taiyo
Feel Your Gravity, 2005
 magazine
 H30×W23×D0.8cm, 8 pieces
 © KIMURA Taiyo
 Photo: SAIKI Taku

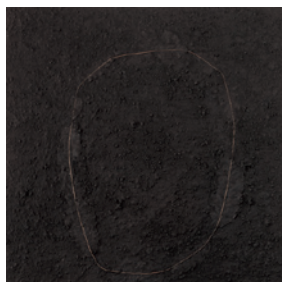


c

Born 1970 and lives in Kanagawa prefecture, Japan. Since the early 1990s, Kimura Taiyo has been creating sculptures, installations, and video works using the kinds of materials everyone living in Japan comes across on a daily basis, such as milk cartons, garbage bags, and laundry baskets. Often combining a sense of physical incongruity and visceral displeasure with touches of humor and cruelty, his works represent an enquiry into the nature of human existence, which is one of the ongoing themes of Kimura's creative activities. In *Feel Your Gravity*, multiple pictures of eyes were cut out of eight women's magazines. The same cosmetics advertisements were chosen to front the work. By extracting only the human eyes from the pages of the magazines, the psychology of the crowd emerges, reminding us of the nature of life (under the supervision of systems) in controlled societies.

SUZUKI Hiraku

SUZUKI Hiraku
bacteria sign (circle), 2000
 earth, dead leaves, acrylic on wooden panel
 H45×W45×D0.9cm
 © SUZUKI Hiraku



d

Born in Miyagi Prefecture, Japan in 1978. Lives in Tokyo, Japan. Suzuki Hiraku, who had been exploring expression using sound such as field recording, gradually began to create two-dimensional visual works using soil and leaves as materials. Working across a wide range of media, including live painting, installation, wall painting, drawing on paper, and video, what remains consistent throughout his artistic practice is his pursuit of drawing or line-making as an expression of the scene of creation, or becoming, through his close relation to familiar materials and environments. The some 80 square format 'drawings' that comprise *bacteria sign (circle)*, shown in this exhibition, were his first foray into visual expression. A variety of circular lines and shapes, which emerge through his excavation-like act of laying earth, burying dead leaves, and scraping their veins, show the moment and the place of becoming.

Peter FISCHLI
David WEISS

Peter FISCHLI David WEISS
Son et Lumière - Le rayon vert, 1990
 flashlight, turntable, plastic cup, adhesive tape
 H25×W40×D16 cm
 © Peter FISCHLI David WEISS
 Photo: WATANABE Osamu



e

Peter Fischli Born 1952 in Zurich, Switzerland. Lives there. David Weiss Born 1946 in Zurich, Switzerland. Died there in 2012. Peter Fischli and David Weiss started working together since 1979. Endowed with a punk attitude arising from their rebellion against the ruling structure at a time when the art world was dominated by such concept-driven movements as minimalism and conceptualism, they focus intensely on familiar scenes and things, and expend vast amounts of time and energy on their work while restricting themselves to the use of familiar materials, clear-cut mechanisms, and their own technology. Their work mixes the massive and the minute, the ordinary and extraordinary, reason and irrationality, order and disorder to expose the true nature of human society.

**Jake & Dinos
CHAPMAN**

Jake & Dinos Chapman
Dinos und Adolf V., 2008
Aquarelle and ink
9×12cm
© the artist
Courtesy White Cube



f

Dinos: Born 1962 in London, England; Jake: Born 1966 in Cheltenham, England. Both live in London.

Both Jake and Dinos Chapman graduated from London's Royal College of Art in 1990, and started working together after serving as assistants to the artists Gilbert & George. In 1991, they produced the highly acclaimed diorama *Disasters of War*, based on scenes depicting the torture and malformed bodies in Goya's "Los Desastres de la Guerra" series of copperplate engravings. They continue to reference famous historical paintings (including those of Goya), social theory and philosophy in their delicate and elaborate sculptures, paintings and etchings on the subject of Nazism, the Holocaust, religion, fascism, and the consumer society. Their expression that places brutality and salaciousness at the fore uncovers instinctive human desires and shows an attitude of skepticism and scathing criticism towards Western and capitalist society.

NARA Yoshitomo

NARA Yoshitomo
Fountain of Life., 2001
fiber reinforced plastics, lacquer,
urethane, motor, water
H175×diam.180cm
collection of the artist
© Yoshitomo Nara
Courtesy Tomio Koyama Gallery
Photo: UCHIDA Yoshitaka



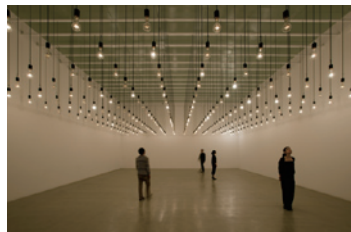
g

Born in Hirosaki, Japan in 1959. Lives in Tochigi, Japan.

After completing a Master's degree at Aichi Prefectural University of Fine Arts and Music, Nara Yoshitomo moved to Germany in 1988 and in 1993 completed the Meistershüler program at Kunstakademie Düsseldorf. Basing himself in Cologne, he began receiving international acclaim for his paintings, drawings, three-dimensional works, and installations that feature sulky-looking children and animals. In 2000 he returned to Japan, and has since held numerous exhibitions both at home and abroad. In recent years, he has branched into three-dimensional ceramic and bronze objects. This exhibition presents his 2001 sculpture, *Fountain of Life*. Feelings that lead to anxiety, sadness and anger are awakened in the tears spilling from the eyes. As if foreseeing the spirit of human beings with no place to go, in a society of fear and mistrust, it perhaps reflects even more the spirit of people living in the world today.

**Rafael LOZANO-
HEMMER**

Rafael LOZANO-HEMMER
Pulse Room., 2006
incandescent light bulbs, voltage controllers,
heart rate sensors, computer and metal sculpture
dimensions variable
© Rafael LOZANO-HEMMER
Photo: FUKUNAGA Kazuo



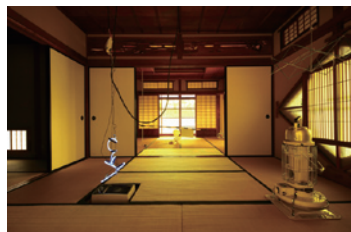
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Born in Mexico City, Mexico in 1967. Lives in Montreal, Canada and Madrid, Spain.

Rafael Lozano-Hemmer focuses on temporary relations to place, time and people by using electronic technology and interfaces on which body movements work directly. He develops large-scale interactive installations, which actually relate to a building or place. His projects, in which technology and history coexist and a concept of movement are strongly reflected, expose the importance of communication latent in urban space, and explore the formulation of new relations. *Pulse Room*, is a work in which the heart beat of each person experiencing it is converted to the rhythm of a flickering light bulb. The space is illuminated with approximately 300 incandescent light bulbs, each having a different flickering rhythm. As suggested by Lozano-Hemmer's likening of this work to a memento mori, the lights suspended in midair are indicative of an aggregate of vital forces while also calling to mind the impermanence of existence.

UMEDA Tetsuya

UMEDA Tetsuya
Numa., 2010
(Installation view at Kiraku-tei)
© UMEDA Tetsuya
Photo: Ujin Matsuo



i

Born in Kumamoto prefecture. Lives in Osaka.

Umeda Tetsuya began doing performances in the first half of the year 2000. He participated in the Festival Beyond Innocence in 2002, and the exhibition "sun and escape" in 2005. Since then, he has been involved in a wide range of activities both in Japan and overseas including participation in live performances and exhibitions, and collaborations with musicians, performers, and artists. He places himself within the space, listens, explores the relationship between the flow of the music and the body, and using the energy from atmospheric pressure, water pressure, gravity, electrical currents and heat combined with familiar consumer electronics and everyday items, produces something by a method that incorporates mechanical errors and the unpredictable behavior of people and natural phenomena. In doing so, he draws out the potential existing within the space itself, causing impromptu phenomena that "perform" the light, sound and movement of things. Within the form that is captured in all of the installations and performances is created a unique area with sound at the center and in which time and space intersect.

MURAKAMI Takashi

MURAKAMI Takashi, *Sea Breeze*
1992
iron, stainless steel, shutter, mercury lamp, caster,
wheels, ventilator, flashing lamps
H350 × W480 × D250 cm
Collection 21st Century Museum of
Contemporary Art, Kanazawa
© 1992 Takashi Murakami/Kaikai Kiki Co., Ltd.
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Photo: FUKUNAGA Kazuo



j

Born in Tokyo, Japan, in 1962. Based in Tokyo, Japan, and New York, USA.

Murakami Takashi studied Nihon-ga (Japanese-style painting) at Tokyo University of the Arts before going on to complete a doctorate at the same university in 1993. Since unveiling his works using Japanese-style painting and plastic models at his first solo show in 1989, Murakami has persistently challenged the dominant structure of Western art by emphasizing the uniqueness of Japanese culture as represented by things like anime, manga and otaku culture. His activities are not limited to creating artworks, as he continues to develop new situations in the Japanese art scene by engaging in collaborations with the fashion industry, planning numerous exhibitions, and presiding over the GEISAI art fair, among other things. He staged a large-scale solo exhibition in Qatar in 2012. In one of the works, a large-scale painting titled *Five Hundred Arhats*, three meters high and 100 meters long, is depicted a Japan that is moving forward amidst the distortion and despair of Japanese society.

Sea Breeze is representative of his early work. It consists of a large, box-like structure inside of which 16 mercury-vapor lamps are arranged back-to-back in pairs so that eight face each side to resemble rocket jets. Despite its imposing appearance and mechanical nature, this work captivates audiences in an instant and is brimming with an almost intoxicating energy.

KUSAMA Yayoi

KUSAMA Yayoi
Light, 1952
ink, pastel, crayon on paper
H27×W18.7cm
Collection 21st Century Museum of
Contemporary Art, Kanazawa
© Yayoi Kusama
Photo: SAIKI Taku



k

Born in Matsumoto, Nagano, Japan in 1929. Lives in Tokyo, Japan.

Kusama Yayoi, whose career stretches back more than 50 years, has had a major impact on the art world both in Japan and overseas. She began exhibiting work in Japan in the early 1950s before moving to the U.S. in 1957. She based herself in New York, creating installations and staging various performances. In the 1970s she returned to Japan, where she continues to live and work. Starting out from paintings that depicted her own experiences from childhood, she has gone on to produce large two-dimensional, three-dimensional, and installation pieces, her trademark repeating and multiplying polka dots and nets representing her unique outlook on the world.

Pipilotti RIST

Pipilotti Rist
Ever Is Over All, 1997
audio video installation
by Pipilotti Rist (video still)
Courtesy the artist, Hauser & Wirth and
Luhning Augustine
© Pipilotti RIST



Born in Rheintal, Switzerland in 1962. Lives in Zurich, Switzerland. Pipilotti Rist creates highly individualistic works, drawing on her command of media ranging from graphic design to photography, video and animation, and her experience playing in a rock band. Her work features extreme close-ups of parts of the body, often deliberately at angles producing distortion and discomforting the viewer, or else portrayal of radical or comical behavior, which she fuses with Pop-like flowing, color-infused music and video, reminiscent of music videos. Although her works combine grotesqueness and incongruity to jarring effect, Rist views people with a compassionate eye. *Ever Is Over All* is a video installation spanning two screens as a continuous space. Close-ups of vividly blooming flowers are juxtaposed with the scene of woman walking with a wide gait humming softly as she smashes the windows of parked cars one after another. Through the skilful employment of music and video technology is depicted the beauty of human beings attempting to move lightly through our chaotic times in a world that is, on the one hand, powerful and radical, and light and airy on the other.

**"Sunset – Sunrise Ark"
Light Court Project**
Concept of the Project

For this project, the entire courtyard in which botanist Patrick Blanc's permanent exhibit *Green Bridge* is installed will be turned into a space devoted to plants. Morning glories, a species that is the subject of Blanc's research (and a species that is important to him), will cover the paths and walls of the courtyard. Blanc will choose the morning glory varieties/seeds and design the layout, and with the addition of *Seeds from "Asatte Asagao Project 21"*, a work created as part of "Asatte Asagao Project 21", which was undertaken at the museum in 2007 by Hibino Katsuhiko, the site will take on a completely new appearance with morning glories filling multiple layers of space time with "symbiosis" as a keyword. The growth of plants and the fruition of this as represented by seeds will be reduced to an anonymous presence in the form of biological activity itself, an activity that encompasses time, region, and memory.



Installation view of
"Sunset – Sunrise Ark" Light Court Project

m

Artists: Patrick BLANC "Sunset – Sunrise Ark" plan
HIBINO Katsuhiko *Seeds from "Asatte Asagao Project 21"*

Period: early July, 2012 – March 17, 2013 (plan)

Venue: Light Court 3 in 21st Century Museum of Contemporary Art, Kanazawa and other

Organized by: 21st Century Museum of Contemporary Art, Kanazawa
(Kanazawa Art Promotion and Development Foundation)

*Exhibition Period : "Son et Lumière – Material, Transition, Time" Saturday April 28, 2012 – Sunday November 4, 2012
"Son et Lumière, et sagasse prfonde" Saturday September 15, 2012 – Sunday March 17, 2013

Patrick BLANC

Born in Paris, France in 1953. Lives there.

Obtained a Docteur d'état ès Sciences in 1989. A botanist as well as an artist, Patrick Blanc noticed while carrying out research on the ability of plants to adapt to their environment that they are able to grow even under extremely limited conditions, which led him to embark on a series of works known as 'vertical gardens' in which he covers exterior walls and other surfaces of buildings with special felt into which he then plants vegetation. Examples of his work can be found at the Cartier Foundation for Contemporary Art and the Quai Branly Museum in Paris.

HIBINO Katsuhiko

Born in Gifu, Japan in 1958. Lives in Tokyo, Japan.

Hibino Katsuhiko first attracted attention in the 1980s with his artworks made from cardboard, and he subsequently went on to break new ground with his activities across various genres including graphic design, stage design, and performance. Since the 1990s he has held numerous workshops, the experiences of which have had a major influence on his own art practice. The experience of confronting the 'self' through encounters with the 'other', which Hibino refers to as the "HOME→AND←AWAY" SYSTEM, lies at the heart of his current activities.