



Exhibition Title	Koji Kakinuma – Exploring Calligraphy		
Period	Saturday November 23(holiday), 2013 - Sunday March 2, 2014 10:00 - 18:00 (until 20:00 on Fridays and Saturdays) Note: Tickets available until 30 minutes before closing		
	Closed: Mondays (open on December 23, January 13, and February 10), December 24, December 29 – January 1, January 14		
Venue	21st Century Museum of Contemporary Art, Kanazawa (Galleries 1-6,14)	Number of Exhibited Works	around 700 pieces
Admission	General: ¥1,000 (¥800) / College students: ¥800 (¥600) / Elem/JH/HS: ¥400 (¥300) / Seniors over 65: ¥800 (Prices in brackets for groups of 20 or more, and pre-exhibition sales)		
	Advance Tickets: Ticket PIA (Tel +81-(0)570-02-9999; [Exhibition ticket P code] 765-835 Lawson Ticket (Tel +81-(0)570-000-777; [Exhibition ticket L code] 58295 Tickets on sale from October 23 until March 2, 2014.		
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)		
Supported by	THE HOKKOKU SHIMBUN		
In cooperation with	Yuyama Shunpodo, General Incorporated Foundations World Paper Heritage Support Foundation KAMIMORI, Toyodo, Taro Okamoto Memorial Museum and Yaita City, Tochigi Prefecture		
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About the Exhibition

Calligrapher Koji Kakinuma—born in 1970, lives and works in Tokyo. At five years old he took up the brush, first under father, Suiyu Kakinuma, and later Yuhei Teshima and Ichijo Uematsu. Asking “Is Shodo art? Am I an artist?” Kakinuma has continually pushed the boundaries of Shodo, the Japanese art of calligraphy.

Kakinuma brings to Shodo a contemporary vision grounded in tradition. He probes the principle of calligraphy in an endeavor to see calligraphy as a contemporary art form. “Inhale, exhale—use the brush freely!” is the figure of calligraphy he aspires to.

Kakinuma’s expressive style takes many forms. “Rinsho” (brushing after a model) is a platform for dialogue with master calligraphers and people of the ancient past. “Encounters”—an offshoot of Rinsho—are his interpretations of others’ words in the Kakinuma style. His “super-large-scale works” are pictorial investigations using charcoal ink. Then, there is “performance,” where he shares the creative process with an audience, “trancework”—countless repetitions of simple, powerful phrases, and “installations” that give temporal and spatial development to calligraphy on grand scale.

The calligraphy of Koji Kakinuma is thus an “art of today” that draws from calligraphy, contemporary art, and sub-culture. It is calligraphy of hope that looks to tomorrow. It is calligraphy of possibility, free and open to the future. This exhibition will present the world of Koji Kakinuma through some 700 of his foremost works.

AKIMOTO Yuji, Exhibition Curator

Director, 21st Century Museum of Contemporary Art, Kanazawa

Exhibition Features

The power of Shodo through the work of Koji Kakinuma—today’s most sought-after contemporary calligrapher

Koji Kakinuma, a contemporary calligrapher who creates with a clear eye on the present, is known to have a particularly strong awareness of history. Through Kakinuma’s works, the exhibition will show “what Shodo is” and demonstrate Shodo’s power and appeal as a contemporary mode of expression.

Shodo starts from an awareness of the impermanence of time and space. The calligrapher reflects this awareness in the act of brush writing. There is, in other words, no re-writing in Shodo. The calligrapher tirelessly brushes sheet after sheet until “heart, technique and body” become one and—in a specific, resonant moment—take manifestation in a Shodo work.

Shodo differs from painting in how the artist regards the concept of time. In contrast to painting, where the painter repeatedly returns to the picture to add and revise, a work of Shodo is created in a single effort—on the basis of the Eternal Now. Shodo emphasizes the artist’s mind and physical being as a matter of course. It is a high-level mental activity and, simultaneously, a controlled physical activity. Koji Kakinuma’s brush writing arises from stoic attitudes. He communicates his physical command powerfully in large-scale works, tranceworks, and Shodo installations. Disciplining his body and fostering a martial spirit, the calligrapher evokes the Eternal Now and focuses on the “here and now.” This is the true allure of Shodo. Entering a moment of no return, he captures a fleeting space and time in charcoal ink. His brush strokes, at times coming slowly and at times with lightning speed, are like the playing field for a one shot, winner-take-all game.

Another side of Shodo—the enjoyment of reading

Shodo, the art of writing characters, has been practiced for many centuries. While an “art of the moment,” Shodo has a profound connection to history—something we feel deeply when reading the brush writings of people of the past. Koji Kakinuma has always practiced Rinsho (brushing after a model). Likening his own calligraphy to breathing, he exclaims—“Inhale, exhale, use the brush freely!” Rinsho—an encounter with another person’s words—is for Kakinuma an opportunity for learning, an experience of history, and an act of communicating with others. Through brush-written words of many kinds that transcend the ages, we have occasion to look at ourselves. Those words sometimes give us courage and a direction for living. The Shodo of Koji Kakinuma helps us to feel the power of words in a fresh way.

The entire scope of Kakinuma’s calligraphic works, from the late ‘90s to his most recent efforts, including large-scale works and installations

Featured will be more than nine of Kakinuma’s foremost works from the ‘90s, early in his career, to the present—including new works brushed especially for the museum’s spaces. Works will be displayed in Galleries 1-6 and 14 under a different theme in each gallery. The galleries will form a total viewing experience, within which Koji Kakinuma’s world will dramatically unfold.

Gallery 1 will offer the work *Pa*—quoted from the Okamoto Taro essay, *Geijutsu ha bakuhatsu da* (“Art is an Explosion,” Okamoto Taro no Hanga Geijutsu, 1992) as well as an early period work, *ONE*, considered to be the inception of the Kakinuma style. Gallery 2 will display works born from Kakinuma’s dialogue with predecessors and contemporaries, and Gallery 4 will feature large-scale works such as his 1998 *Face* (3.6 x 4.8m) and *B-EAT* (3.6 x 7.2m).

In Gallery 6, Kakinuma will employ *Phoenix* and other major works in creating an installation—a foray into experimental Shodo. From Koji Kakinuma’s encounter with this museum’s spaces, a new world of Shodo will emerge.

Related Events

Artist Talks *Japanese language only**Date/time:** Saturday November 23(holiday), 2013 14:00-15:30**Speaker:** KAKINUMA Koji

AKIMOTO Yuji (Director, 21st Century Museum of Contemporary Art, Kanazawa)

Venue: Lecture Hall**Admission:** No charge (with a ticket to this exhibition)**Capacity:** First 70 arrivals (prior application required)**Application:** Applications will be taken on our website from 10am on Tuesday October 22 on a first-come first-served basis (<http://www.kanazawa21.jp>)

* Please note that all the events may be subject to alternation without notice. Please check our website for the latest information.

Related publication

Koji Kakinuma Sho no Michi 'Pa—'

A catalogue featuring the artist's works and exhibition scenes.

Essays: NAGOYA Akira (Chief Curator, The Gotoh Museum)

AKIMOTO Yuji (Director, 21st Century Museum of Contemporary Art, Kanazawa)

Publication: My Book Service Co.**Design:** Tokyo Pistol Co., LTD.**Price:** ¥2,500 (tax inc.)**Scheduled release:** January 2, 2014

* Changes in planning are apt to occur. We ask your understanding.

About the Artist



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KAKINUMA Koji

Born in Yaita, Tochigi prefecture in 1970. Took up the brush at five and studied under Suiryu Kakinuma (father), Yukei Teshima, and Ichijo Uematsu. Graduated from the Department of Visual and Performing Arts, Tokyo Gakugei University. In 2006-2007, worked at Princeton University as a visiting calligrapher.

Asking "Is Shodo art? Am I an artist?" Kakinuma has created a highly individual style, enabled by his command of traditional Shodo skills and avant-garde spirit. He is credited both in Japan and internationally with transcending the framework of calligraphy to create a new form of contemporary art.

His numerous awards include the Higashi Kuninomiya Prize in spring 2012, the 1st Yaita City Citizens Prize, the 4th Yukei Teshima Prize, the Dokuritsu Shotensen Prize, the Dokuritsu Shojindan 50th Memorial Award, and The Mainichi Calligraphy Exhibition Award (twice). He has executed the title artwork for the 2007 NHK Taiga Drama "The Warrior Ideal (Furin Kazan)," Kitano Takeshi's movie "Achilles and the Tortoise," and Kadokawa Pictures movie "Saigo no Chushingura," as well as the gate nameplates for Kyushu University and Kyushu University Hospital. He has been featured in such programs as "NHK Top Runner," "Shumi Doraku," "Yokoso Senpai Kagai Jugyo," "Studio Park," MBS "The Passionate Land," NTV "Rock You," and a Bose TV commercial.

Kakinuma's performances range from traditional calligraphy to dynamic large-scale works, using large brushes, and tranceworks. He has won international acclaim at the New York MET, Kennedy Center (Washington DC), Philadelphia Museum of Arts, London County Hall, and KODO Earth Celebration. He is currently president and a registered artist/calligrapher of Office Kakinuma Inc.

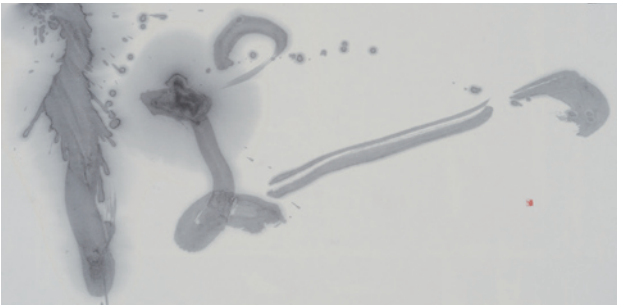
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Pa— (2011) 35 x 70cm

3



ONE (2002) 70 x 70cm

4



BOSE ONE (2011) 270 x 515cm

5



Fujin-Raijin (the wind God and the thunder God) (2008) 180 x 360cm

6



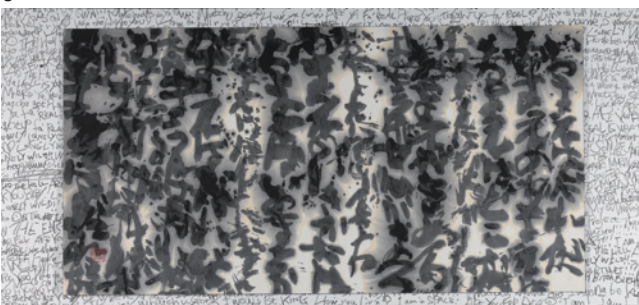
B-EAT (2001) 360 x 720cm

7



LIFE (2002) 360 x 480cm

8



Who the Hell Are You? (2002) 180 x 177cm

9



Moon (2006) 28.7 x 37.8cm