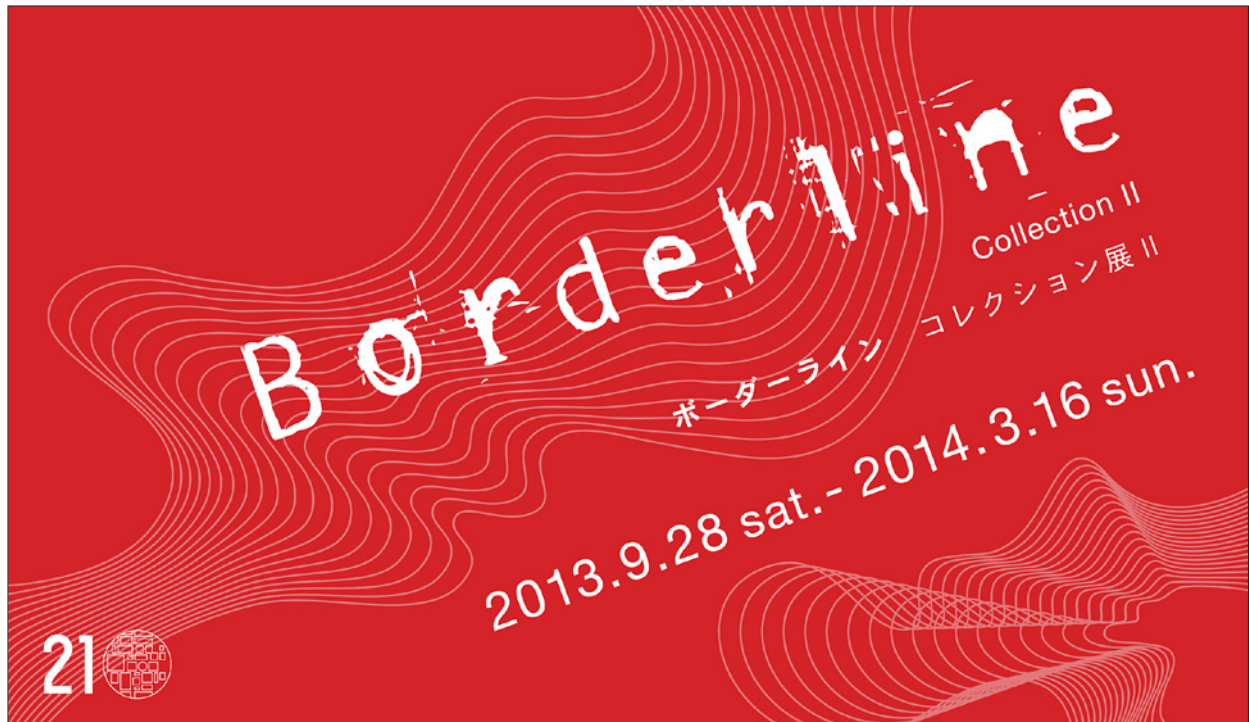


# 21st Century Museum of Contemporary Art, Kanazawa

PRESS RELEASE

2013.10.22



Exhibition Title	Borderline Collection Exhibition II
Period	Saturday September 28, 2013 - Sunday March 16, 2014 10:00 - 18:00 (until 20:00 on Fridays and Saturdays) Note: Tickets available until 30 minutes before closing  Closed: Mondays, December 29 - January 1 (Open on January 2, January 3, and February 10)
Venue	21st Century Museum of Contemporary Art, Kanazawa (Galleries 7-12)
Admission	Adult: ¥350 (¥280) / University: ¥280 (¥220) / Elem/JH/HS: Admission free / 65 and older: ¥280 * ( ) indicate group rates (20 or more). Advance ticket will not be on sale.
Participating Artists	Mona HATOUM / KIMURA Taiyo / MIYAZAKI Toyoharu / Shirin NESHAT / Jun NGUYEN-HATSUSHIBA / Grayson PERRY / SAWA Hiraki / Sislej XHAFA
Number of Exhibited Works	22 works
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)
Inquiries	21st Century Museum of Contemporary Art, Kanazawa (Tel +81-(0)76-220-2800)

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**About the Exhibition**

We differentiate between the internal and external in many different situations. Our interior is formed on the basis of common rules such as language, physical characteristics and memory, and friction and discord frequently arise between inside and out. Yet we find new rules for the internal and external, negotiating on the boundaries, which are continually being updated. Thus we could describe a border as a territory harboring the potential to expand the interior. This year's Collection Exhibition is an attempt from this standpoint to change our view of borderlines from one of division, to one of connection and expansion. "Borderline Collection Exhibition I" took as its basis that which is most familiar to us – the body – and pondered the relationship between inside and out. "Borderline Collection Exhibition II" expands this to include social borders, in a showcase of works from the Museum's collection.

Having come to possess through the evolutionary process a massive cerebrum, homo sapiens also acquired the inner realm that is consciousness. Various borderlines exist in our society: between the self and others, national borders, and gender, to name just a few, but in most cases no actual line has been drawn. Rather a line has been drawn by people in their consciousness, and subsequently become institutionalized. Through the work of 8 artists, at times confronting the borderlines created by human consciousness, at times traversing them, this exhibition explores the potential for people to expand the inner realm that is the self through contact with the outside, via borders.

YONEDA Seiko,  
Curator,

21st Century Museum of Contemporary Art, Kanazawa

**Exhibition Features****Rethinking "borderlines"**

Is a borderline merely something that demarcates the outside from the inside? Could it be that, through borderlines, the horizons of our own world are broadened as borderlines make us aware of how we perceive the world outside our own and help us to connect with that world? For this year's exhibition of art from the permanent collection, we rethink the word "borderline" as something that expands our own personal sphere.

**From physical borderlines to social ones**

In "Borderline: Collection Exhibition I," we attempted to become aware of the presence of borderlines with the body as a basis, and to consider the relationship between the world outside us and the one within. "Borderline: Collection Exhibition II" features 22 artworks by 8 artists (Mona HATOUM, KIMURA Taiyo, MIYAZAKI Toyoharu, Shirin NESHAT, Jun NGUYEN-HATSUSHIBA, Grayson PERRY, SAWA Hiraki and Sislej XHAFA) and explores the various social borderlines create by human beings – national, ethnic, gender-based, and public and private borderlines.

**Borderlines found in a variety of visual expression**

A total of 11 works of video by five artists will be shown at "Borderline: Collection Exhibition II" – Shirin Neshat whose work explores the role of women in Iranian culture; Jun Nguyen-Hatsushiba who depicts the energy of the struggling people living in a Vietnam that has been undergoing constant change politically and economically since the end of the Vietnam War; Grayson Perry who dresses himself as a woman, challenges accepted ideas about gender differences and turns an acute eye on the essential nature of human beings; Sawa Hiraki who through his unique videos shows us diverse aspects of the everyday; and Sislej Xhafa who through his artful performances comments on the situation brought about by economic liberalization in the countries of the former communist Eastern Europe. Experience the various borderlines reflected in the creative worlds of these artists, presented through the very contemporary form of expression that is video.

**Artist Profile****Mona HATOUM**

Born in Beirut, Lebanon in 1952. Lives in London, UK and Berlin, Germany.

Mona Hatoum was born to a Palestinian family who was exiled in Lebanon where she was raised. While on a visit to England in 1975, the outbreak of the Lebanese civil war prevented her returning home so she remained in London where she studied art graduating in 1981. Early in the 1980s she began making performance and video works that centered around the body. In the 1990s her work moved increasingly towards installation and sculpture using familiar household objects subverted into signs of ambiguity and threat. The personal and political are bound up in a narrative that explores identity and sexuality against a backdrop of traumatic social rupture, war, exile and displacement. (KC)

### KIMURA Taiyo

Born 1970 in Kamakura, Japan. Lives and works in Kamakura.

Kimura studied oil painting at an art academy but eventually changed to installations and three-dimensional work. He began exhibiting artworks from the mid-1990s and, from 1999, twice undertook art residences in Germany. Since his student days, Kimura has recorded his ideas and dreams in drawing books or on video as a source for the creation of art. His works, which employ familiar, everyday materials and situations, feature a blend of distinctive humor, amiability, and bizarreness that often induces visceral discomfort in the viewer. In this way, Kimura endeavors to communicate, directly to our physical sensibilities, the absurdity that underlies ordinary, everyday life and to reveal the true essence of things. (KC)

### MIYAZAKI Toyoharu

Born 1946 in Kanazawa, Japan. Currently lives in Kyoto.

Second-born son of teakettle artisan MIYAZAKI Kanchi XIII, Miyazaki Toyoharu graduated from the Kanazawa College of Art where he majored in sculpture. Strongly influenced by conceptual art, he began using a variety of different materials such as wood, iron, copper, and brass in his work. In 1979, he began a series titled "Personal Life Model," in which, centering on his own body, he incorporated ideas such as the size of different body parts, the environment and landscape surrounding him and his own personal memories, for which he attracted attention. "The Garden Below" series, begun in 1988, adopted the same form as "Personal Life Model" but created a much more profound world, the outcome of which was a universal representation of the memories of an extremely private artist. (YS)

### Shirin NESHAT

Born 1957 in Qazvin, Iran. Lives and works in New York.

In 1974, Neshat arrived in the United States to study art and in 1982, received a Master's degree in art from the University of California, Berkeley. Upon graduating, she moved to New York, which became the base for her art production. While on a trip home to Iran in 1990, she witnessed firsthand how dramatically her homeland had changed since the revolution and began producing work based on the theme of women in Iranian society. Her first photographic series, "Women of Allah" (1993), had martyrdom as its theme and depicted the love towards god and violence that dwell together in the female body. She transitioned to the medium of video in 1997 and presented multiple-screen video/sound installations. She was awarded the Silver Lion at the Venice Film Festival for her 2009 feature film, *Women Without Men*. (YS)

### Jun NGUYEN-HATSUSHIBA

Born 1968 in Tokyo, Japan. Lives in Ho Chi Minh City, Vietnam.

Jun Nguyen-Hatsushiba spent a year living in Vietnam with his Japanese mother and Vietnamese father in 1974 at the end of the Vietnam War before returning to Japan. The family then moved to the US, where Nguyen-Hatsushiba graduated from art school. In 1997 he moved his base to Vietnam. With a strong consciousness of his own surroundings, Nguyen-Hatsushiba creates installations and video works using Asian foodstuffs and common items such as rice, mosquito nets, briquettes and cyclos. He gives expression to a world in which the everyday lives of individuals caught up in the political and social upheavals in the wake of the Vietnam War are complexly interwoven with their emotional turmoil, anguish, hope and lust for life. (KC)

### Grayson PERRY

Born 1960 in Chelmsford, UK. Lives in London, UK.

Since the mid-1980s, Perry's work has, with his characteristic humor and fantasy and astute observations, dealt with the diverse themes of violence, prejudice, sexual oppression, culture, religion, and the meaning of self. The contemporary themes painted on the surface of classical-shaped pots and the multi-level intertwining of rich color and decorative elements of Perry's ceramic works, for which he is mainly known, stimulate the imagination of the viewer. Perry's practice has not been confined to solely ceramics; his work spans mediums ranging from sculpture, photography and prints to quilts and dress design, and he is also known for dressing as a woman. He has attracted a large following from around the world for the powerful content of his work. He was awarded the UK's Turner Prize in 2003 and his first solo show in Asia was held at this museum in 2007. (YE)

### SAWA Hiraki

Born in Kanazawa, Ishikawa, Japan in 1977. Lives in London, UK.

While at university, Sawa Hiraki produced works including sculptures that one could physically enter, later going on to make video works using computers. He extracts scenes from footage of his own apartment as well as of scenery from around the world, reconstructs them, and, using a computer, superimposes photographs of model airplanes, children's rocking horses, birds, shadows, and the like to create a different space-time. This form of expression, which has a palpable warmth on account of the low-tech methods employed, projects an airiness and lightness as well as a unique eccentricity. In recent years a more sculptural spatial composition can be detected in Sawa's work, including spatial composition in which a sculptural approach has been adopted in the arrangement of the videos, and the juxtapositioning of objects and videos, for example. (KC)

### Sislej XHAFA

Born in Peja, Kosovo in 1970. Lives in New York, USA.

Sislej Xhafa grew up as an Albanian in former Yugoslavia, and is currently based in New York. While his wide-ranging activities cover photography, film, sculpture, installation and performance, he produces many of his works on such themes as immigration and moving, violence and power, prejudice and alienation; all are related to wars and sociopolitical situation in his native country. His style is marked not by direct criticism, but by humor, poetic contents and witty, polished way of expression, so that his works are open to multiple interpretations. He participated in many international exhibitions, and his works are highly recognized. (YE)

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1



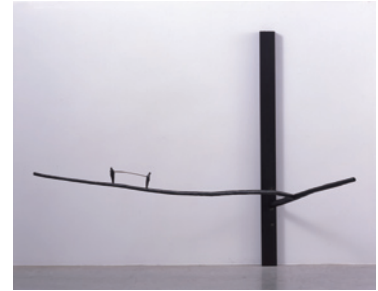
Mona HATOUM  
*Map (detail)*, 1998  
glass marbles  
dimensions determined by the space  
© Mona HATOUM  
photo: SAIKI Taku  
Collection of 21st Century Museum of Contemporary Art, Kanazawa

2



KIMURA Taiyo  
*Life's An Ocean / Dead Finks Don't Talk (detail)*, 2007  
zipper, cloth, mannequin  
dimensions variable (mannequin: H191xW74xD60cm)  
© KIMURA Taiyo  
photo: SAIKI Taku  
Collection of 21st Century Museum of Contemporary Art, Kanazawa

3



MIYAZAKI Toyoharu  
*The Garden Below*, 1993  
iron, Japanese lacquer  
H153xW165xD173cm  
© MIYAZAKI Toyoharu  
photo: SAIKI Taku  
Collection of 21st Century Museum of Contemporary Art, Kanazawa

4



Shirin NESHAT  
*Rapture*, 1999  
Two-channel video/audio installation,  
16mm black-and-white film transferred to video  
13 min.  
Production still  
Copyright Shirin Neshat  
Courtesy Gladstone Gallery, New York and Brussels

5



Jun NGUYEN-HATSUSHIBA  
*The Ground, the Root, and the Air: The Passing of the Bodhi Tree*  
2004-2007  
single channel digital video  
14min. 30sec.  
Production still  
Courtesy: 'The Quiet in the Land, Laos/ Mizuma Art Gallery, Tokyo/ the artist  
Photo: Yukari Imai

6



Jun NGUYEN-HATSUSHIBA  
*Memorial Project Waterfield: The Story of the Stars*, 2013  
single channel digital video  
installation view: Gwangju Biennale, Gwangju, Korea, 2006  
Produced by Gwangju Biennale 2006  
Courtesy: Mizuma Art Gallery, Tokyo/ the artist

7



Grayson PERRY  
*Claire as the Mother of All Battles*, 1996  
photographic print  
H71.6xW46.8cm (paper), H74.2xW49.5cm (frame)  
Photographed by Rob Weiss  
© Grayson PERRY  
Collection of 21st Century Museum of Contemporary Art, Kanazawa

8



SAWA Hiraki  
*spotter*, 2003  
DVD  
7 min. 40 sec.  
© SAWA Hiraki  
Collection of 21st Century Museum of Contemporary Art, Kanazawa

9



Sislej XHAFI  
*Stock Exchange*, 2000  
video  
3 min. 1 sec.  
© sislej xhafa  
courtesy of artist  
Collection of 21st Century Museum of Contemporary Art, Kanazawa