

# 島袋道浩:能登

## SHIMABUKU: NOTO

2013.4.27.SAT.—2014.3.2.SUN.



Exhibition Title	Shimabuku: Noto
Period	Saturday April 27, 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 January 13, and February 10), January 14
Venue	21st Century Museum of Contemporary Art, Kanazawa Gallery 13 and Long-Term Project Room
Admission	Sep 28 - Mar 2, 2014: Admission Free to holders of same day tickets to "Collection Exhibition II".
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)
Sponsored by	Japan Foundation for Regional Art-Activities
Supported by	THE HOKKOKU SHIMBUN
In cooperation with	Sougen Sake Brewing Co., Ltd.
Inquiries	21st Century Museum of Contemporary Art, Kanazawa (Tel +81-(0)76-220-2800)

\*This is a long-term project exhibition sponsored by Japan Foundation for Regional Art-Activities for the "Kanazawa Youth Dream Challenge Art Programme: Museum as mediator"

### Media Contact

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## About the Programme

Shimabuku travels the world, creating artworks that examine how people live and communicate. For this long-term project lasting one year, Shimabuku is traveling to Noto to satisfy his curiosity about its unusual customs and products. Then, based on what he discovers there from his unique artistic perspective, he is creating new artworks. The project is the 7th undertaking of the “Kanazawa Youth Dream Challenge Art Programme,” which offers young people from Kanazawa and other regions opportunities to work together with artists. As such, it has already (since April) seen some 28 “volunteer members” visit Noto with Shimabuku and return to recreate their discoveries there, in a museum gallery. From September 28, the artist is exhibiting the new works he has created with the members. Workshops and other events are also being held with Noto and this museum as a stage. Visitors to the exhibition will be freshly moved by Shimabuku’s unique perspective on Noto, so that they look anew at things all around them.

## About the “Kanazawa Youth Dream Challenge Art Programme”

21st Century Museum of Contemporary Art, Kanazawa has held the “Kanazawa Youth Dream Challenge Art Programme” every year since 2007. The program—which is based on a study reporting that art museum educational programs are useful for forming character in young people in their late teens—is aimed at helping youth, particularly those aged from 18 to 39, take active roles in society. The program is attuned to the problems confronting young people today, many who become NEETs (young people ‘not in education, employment or training’) or “freeters” (job-hopping part-timer workers). It also seeks through compelling museum activities to broadly foster art culture and welfare in the Kanazawa region. Since 2011, the program has taken the form of a three-year series based on the key concept, “Museum as Mediator.” Each long-term project during these years is designed to foster “Encounters and Dialogue with Self, Others, and Society” and develop in stages toward broader social and international engagement, while fostering regional human resources and pursuing greater depth. By introducing local cultural efforts to people overseas, we hope to promote personal and informational exchanges with people around the world and open a new path forward, as we move toward the program’s tenth year. This year—the series’ third—the program takes “Society and World” as its theme in speaking to the world through “contemporary art” of wide-ranging media and styles, promoting new encounters and dialogue.

## “Kanazawa Youth Dream Challenge Art Programme”

2007, Katsuhiko Hibino Art Project "HOME AND AWAY" SYSTEM  
 2008, Katsuhiko Hibino Art Project "HOME AND AWAY" SYSTEM  
 2009, Knit Cafe in my Room by Mitsuharu Hirose and Minako Nishiyama  
 2010, Tadasu Takamine Good House, Nice Body  
 2011, Peter McDonald: Visitor\*  
 2012, Aloha Amigo! Federico Herrero x Kazuyuki Sekiguchi\*  
 2013, Shimabuku: Noto\*  
 \*Museum as Mediator

## Statement

text by Shimabuku

This time, working with young people in the exhibit room, I made a *magaki* bamboo wall under the guidance of Mr. Tanaka from Osawa, Noto and iron under the guidance of Mr. Morikawa from Anamizu, Noto. I hope to return to Noto in November to learn how to make *koro-gaki* dried persimmons and *hoshi-dara* dried codfish, and again in March to visit Mr. Morikawa and learn how to make *kuchiko* dried sea cucumber ovaries.

Someone who doesn’t know how to repaper a *fusuma* paper sliding door but knows how to make a *magaki* bamboo wall. Someone who has never made an omelet but knows how to make *kuchiko*. Someone not versatile enough to make many things well—That such lopsided people with special experiences and skills can survive in this world! This, for me, is public art.

## Artist Profile

## SHIMABUKU

Born in 1969. Lives and works in Berlin. Since the early 1990s, Shimabuku has traveled to locations around the world to create performances and installation works that examine how human beings live and propose new ways of communicating. He has appeared in group exhibitions at the Centre Pompidou, Paris and Hayward Gallery, London; and his many international exhibitions include the Venice Biennale, Italy (2003) and São Paulo Biennial, Brazil (2006). At 21st Century Museum of Contemporary Art, Kanazawa, he has participated in the fifth anniversary exhibition “Hundred Stories about Love,” and his *Born as a Box* and *Something that Floats, Something that Sinks* are in the museum’s collection.



## About the Members

## Program Members

Young people of 18-39 years of age recruited through public appeals. As of November 2013, 28 members are taking part, primarily from Kanazawa and other parts of Ishikawa prefecture, and Toyama prefecture. Since April, they have assisted the artist with field surveys in Noto and art production work. Since November, they have published a members newsletter, "To Noto," in order to communicate the appeal of Noto in their own words. Available in Gallery 13.



## Images for Publicity

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- Thank you for your understanding and cooperation in advance.

Gallery 13

## Various Thoughts about Making Things

text by Shimabuku



Photo: SAIKI Taku

### 2 **Magaki Bamboo Wall Made with Mr. Tanaka of Ozawa, Noto**

When I first saw the so-called *magaki* bamboo walls of Noto's coastal towns, Ozawa and Kami-ozawa, I was amazed. What struck me was the height of the walls and how roughly they were constructed using bamboo stalks with the leaves still attached. This, I felt, was the Noto sensibility, the Noto aesthetic! But after talking to people I found out the real reason. So strong are the winds from the sea, they will destroy a wall if one tries to completely block them. Hence, a different approach is needed—weakening the wind instead of blocking it. The spaces between the bamboo stalks are just right for that, and the upper leaves allow the wind to gently spill over the top, so they serve a good purpose.



Photo: Shimabuku

### 3 **Kuchiko Dried Sea Cucumber Ovaries: A Battle with the Earth's Forces**

It was *kuchiko* dried sea cucumber ovaries that first made me want to visit Noto. I have always respected the courage of the first person who tried eating *namako* sea cucumber and his imagination in thinking it might be edible. *Kuchiko*, I had heard, is a food made entirely of the ovaries of sea cucumbers. Simply harvesting the ovaries is a task requiring a great deal of time and labor. Sometimes, more than a hundred sea cucumbers are needed to make one small triangle of orange *kuchiko*. Hearing that really made me want to meet the people who make such a wondrous thing. And so it was that I met Mr. Morikawa Jinkuro, a fifth generation *kuchiko* maker in Nakai, Anamizu. It was winter and the snow was piling up outside Mr. Morikawa's workshop. Inside, a number of women with knives, apparently highly skilled veterans, were slicing sea cucumbers open along their bellies at a furious speed. Over to one side, near the window, Mr. Morikawa was carefully hanging the sea cucumber ovaries, which look like beautiful, light orange noodles, on strings tied to a wood frame. Sea cucumbers ovaries are so slimy, they sometimes all slip off onto the ground the next day. "Making *kuchiko* is a battle with the earth's forces!" Mr. Morikawa said with a laugh.



Photo: Shimabuku

#### 4 Making Iron

I learned from Morikawa that they can make *kuchiko* only during a limited period in the winter. “Then, what do you do during the summer?” I asked. He answered that he does things like making iron, an old tradition in Anamizu.

On hearing that he makes iron, I was filled with astonishment. There are people who make this and people who make that, but to make a material like iron, from scratch? On top of that, he said that he makes it from earth. First, he steams and bakes the earth. Then, he went on to tell me, he needs a powerful magnet. Finally, he “wring” (forges) the iron. How does one “wring” iron? I asked, laughing. My interest was so aroused, I asked him to show me how to make iron—next, after showing me how to make *kuchiko*. Then, Mr. Morikawa’s wife, who was standing nearby, said with a smile, “You had better stop there! The Chinese character for iron has two parts that mean ‘losing money.’”

Long-Term Project Room

### Things Seen on the Noto Coast and Other Things

text by Shimabuku

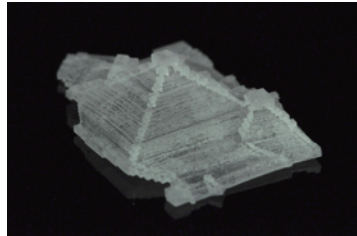


Photo: Shimabuku

#### 5 City below the Sea (Salt Crystals)

I was amazed when I first saw salt crystals. They looked just like a pyramid or ancient ruins. I wanted to photograph the crystals and make them larger so I could look at them. Then one day, it struck me. Our ancestors long ago also looked at salt crystals and felt amazement at the beauty of their forms. In those days, when there were no photographs, they wanted to make the crystals larger in three dimensions, just as they were, and then stand on top of them and make buildings like them, don’t you think? Salt crystals were the blue print for pyramids and ancient ruins, I think. Salt crystals do not resemble pyramids; pyramids resemble salt crystals.



Photo: Shimabuku

#### 6 Sea and Flowers

One day, I saw a red flower floating on the waves at the Noto coast. Will this flower drift away from Noto to some far place? I wondered. And I thought of the day when these flowers, long ago, drifted here from the continent across the sea. Where will they go, the flowers I cast into the sea? Will they eventually arrive somewhere?



Photo: Shimabuku

#### 7 Fish Spin-drying Device

This fish spin-drying device is incredibly cool. Someone made it himself using bicycle wheels. In Noto, many people just make something if they need it, instead of buying it, and I think this is pretty cool. The idea of spinning fish to make them dry quickly makes a lot of sense in Noto, where it often rains. This speed-drying method is also good if you want to dry sardines or squid without gutting them. The fish spin-drying device looks good on video, too. I would like to show this to Duchamp or Man Ray in heaven. They would be amazed. I wish I had an actual one, myself. Next time, I will try making one.



Photo: Shimabuku

### 8 Going to see the *Zonbera* Rice Festival

Those of you who entered the gallery without bothering to read the list of artworks and just kind of wandered over to this artwork... are probably people like me who feel attracted to the back sides of walls. This work is my gift for you. The *Zonbera* Festival is one of Noto's most interesting festivals, I think. A stick with rice cakes on it becomes a hoe and various other implements. The rotating drum that appears midway is said to represent a cow. The rice, then, is represented by pine needles. It is actually the local children who plant this pine-needle rice, but because there are so few children these days, people who used to be children, once, take the role of children. The actions by the conductor of the festival in starting out are also fishy somehow. One seems to catch a glimpse of this festival's back side.

#### Related publication

#### “Shimabuku: Noto” Document

**Scheduled release:** February 2014 (tentative)

**Price:** ¥2,000 (tax inc., tentative price)

**Publication:** 21st Century Museum of Contemporary Art, Kanazawa

**Design:** Hideki Nakajima

#### Members newsletter “To Noto”

A newsletter communicating the appeal of Noto, published by “Shimabuku: Noto” members based on their own experiences of traveling in Noto and producing art with Shimabuku.

\*Frequently updated

Available free in Gallery 13 during the exhibition.

## Member Activities and related programs

## ① SHIBUYA Toshio Lecture: "Noto's Strange, Unknown Festivals"

April 7 (Sun) 15:00-16:00

Venue: Lecture Hall

For a half century, photographer Shibuya has roamed the Noto Peninsula and taken photographs. While showing slides from his immense photo collection, he talked about the festivals of Noto.

② *Magaki* Bamboo Wall Production

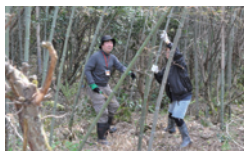
[1] Ozawa, Kami-ozawa observation tour  
April 13 (Sat), 2013

Venue: Ozawa-machi and Kami-ozawa-machi, Wajima, Ishikawa  
Participants: Program members, artist  
In order to produce a *magaki* (wall of *nigatake* timber bamboo created to protect houses from the harsh winds and salt air of the Japan Sea) in the museum gallery, the members and artist did fieldwork in Noto and talked to local people.



[2] Bamboo cutting workshop  
April 14 (Sun), 2013

Venue: Hanazono yahata-machi, Kanazawa, Ishikawa  
Participants: Program members, artist  
Bamboo was cut to provide materials for making a *magaki* bamboo wall in the exhibition gallery.



[3] *Magaki* making workshop  
April 20 (Sat) and 21 (Sun), 2013

Venue: Gallery 13 and Project Room  
Participants: Program members, artist  
A *magaki* bamboo wall was constructed in the exhibition gallery.



[4] *Magaki* thickening workshop  
June 8 (Sat), 2013

Venue: Gallery 13 and Project Room  
Participants: Program members  
Members added bamboo pieces to thicken the *magaki* bamboo wall created and displayed in the exhibition gallery, and made the pine-needle rice used in the *Zonbera* Festival.

## ③ MORIKAWA Jinkuro × Shimabuku Talk "Kuchiko: a battle with the earth's forces"

April 27 (Sat), 2013 15:30-16:30

Venue: Gallery 13

Morikawa, a craftsman who makes the delicacy *kuchiko* from the ovaries of sea cucumbers, talked about his work.



## ④ Masuhogaura Tour

May 19 (Sun), 2013

Venue: Masuhogaura, Shika-machi, Hakui-gun, Ishikawa

Participants: Program members  
Visiting Masuhogaura beach, famous for its *sakuragai* cherry shells, members beachcombed for cherry shells and things washed ashore from Korea and China. They also undertook a field survey in Fukuragyoko fishing port.



## ⑤ Ketataisha Shrine Tour

June 30 (Sun), 2013

Venue: Meeting Room 1 in the museum and Hakui-shi, Ishikawa  
Participants: Program members, artist  
Members and artist made pine-needle rice at the museum and a showing was held of photographs taken so far by members. Thereafter, they visited Hakui and observed Cosmo Isle Hakui, Takiko port, and Shibagaki beach and experienced walking through the *chinowa* ring of straw at Ketataisha Shrine.



## ⑥ Abare Festival Tour

July 6 (Sat), 2013

Venue: Ushitsu, Noto-cho, Hosu-gun, Ishikawa  
Participants: Program members, artist  
Members and artist visited Ushitsu, Noto-cho to observe the Abare Festival. They also visited Mitsukejima island and Akasaki beach.



## ⑦ KUSAKABE Kazushi × Shimabuku × Members

"A New Perspective—A Talk while Showing Noto Photographs"

August 13 (Tue), 2013 16:00-17:00

Venue: Lecture Hall

The artist's university professor, artist Kusakabe, was invited as a guest. The artist, Kusakabe, and members showed photographs taken in Noto while talking about Noto from their own perspectives.



## ⑧ "Making Iron" Production

August 24 (Sat) and 31 (Sat); September 8 (Sun) and 16 (Mon)

Venue: Anamizu-machi, Hosu-gun, Ishikawa

Participants: Program members, artist  
Members and artist visited the home/workshop of Morikawa, a *kuchiko* craftsman who also makes iron.



## ⑨ "Sea and Flowers" Production

September 7 (Sat), 2013

Venue: Akasumi, Shika-machi, Hakui-gun, Ishikawa

Participants: Program members, artist  
Members and artist went by fishing boat to Akasumi fishing port in Shika-machi. There, the artist held a performance of scattering flowers in the bay while members took photographs.



**⑩ Shimabuku Artist Talk**

September 28 (Sat), 2013

Venue: Lecture Hall

The artist discussed the exhibited works and members' activities.

**⑪ "To Noto" Members Newsletter Editing Meetings**

November 17 (Sun), 2013 and regularly thereafter

Venue: Media Lab

Participants: Program members, artist  
Members discussed ways to improve the newsletter, future content, dividing up writing duties, and deadlines.



**⑫ Making Dried Persimmons**

November 23 (Sat-holiday), 2013

Venue: Kurakaki, Shika-machi, Hakui-gun, Ishikawa

Participants: Program members, artist  
Members and artist visited the Hosokawa orchard and experienced making dried persimmons, guided by HOSOKAWA Munehiro and Sadako. Dried persimmons were taken back and exhibited later at the art museum.



**Member Activities Hereafter (Tentative)**

**⑬ Making Salt Cod**

Early February 2014 (tentative)

Venue: Suzu-shi, Ishikawa (tentative)

Participants: Program members, artist  
Members will make salt cod, guided by people producing salt cod in Suzu.



**⑭ Making Dried Kuchiko Sea Cucumber Ovaries**

March 1, 2014 (tentative)

Venue: Anamizu-machi, Hosu-gun, Ishikawa

Participants: Program members, artist  
Members will make *kuchiko*, guided by Morikawa at his workshop.



Note: Programs ①, ③, ⑦, and ⑩ were presented publically.