

PRESS RELEASE



- Organized by: 21st Century Museum of Contemporary Art, Kanazawa
- Date: November 23, 2006 – March 21, 2007
- Hours: 10:00-18:00 (Fris & Sats: 10:00-20:00), Closed on Mondays (January 8 and February 12, 2007 excluded; following Tuesdays closed) /December 5 to December 11, 2006/December 29, 2006 to January 1, 2007
- Admission: Adult 600 yen, university students 500 yen, elementary school to high school students 250 yen, visitors over 65 years 500 yen



金沢 21世紀美術館
21st Century Museum of Contemporary Art, Kanazawa

Exhibition Overview

That was the only time, as I stood there, looking at that strange rubbish, feeling the wind coming across those empty fields, that I started to imagine just a little fantasy thing... I was thinking about the rubbish, the flapping plastic in the branches, the shore-line of odd stuff caught along the fencing, and I half crossed my eyes and imagined this was the spot where everything I'd ever lost since my childhood had washed up, and I was now standing in front of it...✧

Mixture of ordinary and unordinary, the reality that the human as species wreaks, the society in which individuals are standardized and forced to take that for granted, life in which materials like goods and money are thought as tools to the happiness—even though we experience these fragments in the world, we explore humanity like love, friendship, intuition and instincts, ultimately searching a futuristic place no where to be found here hauled from such human's inner senses.

“Real Utopia~Stories of the Unlimited” is an exhibition which perceive patterns of human's perception of the world and the world itself as mixture of axis of multiple times and spaces, and it explores such images through artworks by Lee Bul, Yayoi Kusama, Sayako Kishimoto, and Taiyo Kimura. Lee's cyborg or monster images revolve around human's relation to the nature and the boarder of the reality and human's creations over times. Live and death, self and the world, Kusama explores such relations through endless creation of artworks. Kishimoto, through her performance and painting, pursued the significance of the individual existence and art expression in society by her own theory of social criticism. Artworks of Kimura's, which delineate unique humors and sarcasm, show particular ways of perception of the reality. These artworks show diversity of human's perception of the reality and its complicate relations to the collective and society, and indicate landscapes of human's quest for the existence in their own roots, their utopian places, living at the present moment. These pursuit, in other words, are to consider how they place themselves at the present, traveling around various time-space.

Various aspects of frameworks like past, future, present, reality and dream being deconstructed and spirally connected and new images of the world created in the process of these connections and splitting, will let us reconsider the world in which we live today.

✧Kazuo Ishiguro “Never Let Me Go” Vintage Books, 2006, p. 287

Artists Featured in the Exhibition

Lee Bul

Born in Yongwol, Korea in 1964, and currently lives in Seoul

From the late 1980s, Lee Bul began to exhibit her artworks in various places. Her works take elements from themes and images in histories, art histories, and myths in the world. For instance, Lee's *Siren* originated from Siren, a nymph of the sea in Greek Mythology – its upper body is the body of a woman, and its lower body, the body of a bird, while the title of her *Apparition* is derived from Gustave Moreau's *The Apparition*. Not only the Western culture, Korean and Japanese animation is one source for her works, one of which is her *Cyborg W8*. Together with traditional and popular motifs, Lee includes individual experiences and imaginations, and forms that can only be shaped through the process of her own creation. This attitude of bringing many elements into her work is to create her own majestic world, breaking away from the great personages and things in the past.

Kusama Yayoi

Born in Matsumoto, Japan in 1929, and currently lives in Tokyo

From the early years of her life, Kusama drew repetitions and proliferation of the same images in various mediums like painting, sculpture, or the space itself. Dots and nets are the images that consistently appear in her artworks. These dots and nets are sometimes placed on her painting, while other times they are expanded from the canvas to floor, wall, and ceiling, and to the commodities like desk, chair, table and sofa. Dots and nets, no matter on what medium they are placed, changes the space itself to nothingness, where the viewer's conscious is absorbed. *I'm Here, but Nothing*, for example, with numerous dots placed all over the space, produces an endless infinite space, in which all the things in the world like the self and other are obliterated, yet exist as each dot in the space does. Furthermore, Kusama's works resolve human's conscious, life and death, reality and dream, and everything and anything into the infinite space.

Kishimoto Sayako

Born in Nagoya, Japan in 1939, and died in the same city in 1988.

In 1960s as first work as an artist, Kishimoto Sayako participated in The Neo-Dadaism Organizer movement, followed by her vigorous embarking on performance and painting activities. At the core of her works breathed strong criticism on social structure. In 1980s, she committed herself on political activities and also ran for the Upper House election. Kishimoto captured the past 2000 years as a pyramidal structured society where “male dominance” and “grip-on-power way of thinking” prevail in culture. Kishimoto believed that in such structure people compete in uprising competition, fighting off the weak. In contrast to this, Kishimoto advocated an inverted triangle structure as her ideal world where people compete downward. Kishimoto resides herself at the base of inverted triangle as a “messenger from hell” shouldering the responsibility for others. Based on this view, Kishimoto worked on her pieces including 21c. *Erotical Flying Machines- A trip to the Galaxy*,” “Civilization of Monsters, and “White Mountain Gorilla”

Kimura Taiyo

Born in Kamakura, Japan in 1970, and currently lives in the same city.

Many of Kimura's artworks use materials such as those you would see in everyday life, like milk cartons, black plastic bags for garbage, and laundry basket. Besides, his works incorporate food like curry, tomatoes and meat, which human's body consumes and excretes. *Video as Drawing*, for example, repeatedly captures images of human's washing his face with curry. The viewer cannot help feeling a physical discomfort looking at such images. At the same time, Kimura's artworks suggest the relations between the individual and the mass. *We know you know we know your pleasure you never know* is an artwork, where about 600 pigeon-objects are placed on the exhibition floor. The viewer pushes a frame-structured box with the plate on the bottom onto the mass of the pigeons. Because the head of the pigeon is made of wheel, the speed of the box's sliding on the pigeons differs depending on the strength of the viewer's push. The act of sliding the box on the pigeons is scaring, but elements of this work like the irregular placement of the mass of the pigeons and the viewer as human suggest subconscious group mind, and complex relationships between the individual and the mass.

Images for the Press



Lee Bul, *Siren*,
2000
Photo: Rhee Jae-yong
21st Century Museum of
Contemporary Art,
Kanazawa



Lee Bul, *Cyborg W8*
2004
21st Century Museum
of Contemporary Art,
Kanazawa



Yayoi Kusama «Red Horizon» 1980
Collection of the Artist

Courtesy: Ota Fine Arts



Yayoi Kusama «I'm Here, but Nothing» 2000-
Collection of the Artist
Installation view at the National Museum of Modern Art,
Tokyo

Courtesy: Ota Fine Arts



Sayako Kishimoto
«21c Erotical Flying Machines- A trip to the Galaxy»
(extract)1983
21st Century Museum of Contemporary Art, Kanazawa



Sayako Kishimoto
«Civilization of Monsters» (extract)
1983
21st Century Museum of Contemporary Art, Kanazawa



Taiyo Kimura
«Hatarake Hatarake (work work)»
2005
Private Collection



Taiyo Kimura
«We know you know we know your pleasure you never
know» (installation image) 2006-07
21st Century Museum of Contemporary Art, Kanazawa

Related Events

Lecture “Kazuo Ishiguro and Stories of the Unlimited”

Lecturer: Professor Shibata Motoyuki, English Literature, University of Tokyo

Date: November 26, 2006 15:30-17:00

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

Charge: Free (Need the ticket for this exhibition)

Language: Japanese

Lecture “Kishimoto Sayako and her time”

Talk Between : Mr Hariu Ichiro and Mr Iwata Shinichi

Date: March 11, 2007, 14:00-16:00

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

Charge: Free (Need the ticket for this exhibition)

Language: Japanese

Artist Talk by Kimura Taiyo

Date: November 23, 2006, 11:00-12:30

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

Charge: Free (Need the ticket for this exhibition)

Language: Japanese

Artist Talk by Lee Bul

Date: November 23, 2006, 17:00-18:30

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

Charge: Free (Need the ticket for this exhibition)

Language: Korean and Japanese interpretation

Senior Project — “Get Together at the Museum - Listen to My Story.”

Dates: December 17, 2006, January 14, 2007, February 18, 2007, each day: 14:00-16:00

Place: Conference room 1, Gallery 7~12, 14, 21st Century Museum of Contemporary Art, Kanazawa,

Charge: Free (Need the ticket for this exhibition)

Applicants: Must be over 65 years old (10 participants for each day; each participant can bring his or her family or friends)

To Apply: Call 81-76-220-2801 (21st Century Museum of Contemporary Art, Kanazawa)

Gallery Talk by Curator

Dates: November 25, December 16, January 13, February 3, March 3, March 17, Talk starts at 14:00

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

Charge: Free (Need the ticket for this exhibition)

*There might be changes in the related events.

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