



Collection Asian Landscapes / AWAZU Kiyoshi: Makurihirogeru 5 (EXPOSE)" –Book Illustrations

2018.11.3 (Sat.) -
2019.5.6 (Mon.)

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| Exhibition Title | Collection Asian Landscapes / Awazu Kiyoshi: Makurihirogeru 5 (EXPOSE) –Book Illustrations |
| Period | Saturday November 3, 2018 - Monday May 5, 2019 *Gallery 6 is open 11.10 (Sat.) - 2019.5.6 (Mon.) *Gallery 13 is open 11.3 (Sat.) - 2019.3.3 (Sun.) |
| Hours | 10:00-18:00 (until 20:00 on Fridays and Saturdays and 17:00 on Jan 2-3) *Ticket sales end 30 minutes before closing time |
| Venue | 21st Century Museum of Contemporary Art, Kanazawa Galleries 1-6, 13 |
| Closed | Mondays (Open on Dec 24, Jan 14, Feb 11, Apr 29, May 6), and Dec 25 (Tue.), Dec 29 (Sat.) - Jan 1 (Tue.), Jan 15 (Tue.), Feb 12 (Tue.) |
| Admission | General: ¥360 (¥280) College students: ¥280 (¥220) Elem/JH/HS: Free 65 and older: ¥280 *Prices in brackets are for groups of 20 or more and advance tickets |
| Featured artists | Collection Asian Landscapes: SUH Do Ho, CHEN Wei, KONISHI Toshiyuki, TERUYA Yuken, UJINO, SASAMOTO Aki, Zai Kuning, Jun NGUYEN-HATSUSHIBA Awazu Kiyoshi: Makurihirogeru 5: AWAZU Kiyoshi |
| Number of Works | Collection Asian Landscapes: 9 pieces (12.26-2019.3.10 14 pieces) Awazu Kiyoshi: Makurihirogeru 5:50pieces *Both tentative |
| Organized by | 21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation) |
| Grants from | Nomura Foundation NOMURA 野村財団 |
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Collection Asian Landscapes

About the Exhibition

The many art styles coming out of Asia, while attuned to their particular vernacular history and culture, intently explore the interval between tradition and rapid globalization, working trial and error. This exhibition presents works that challenge the waves of post-industrialization and technological change, asking the universal question, “Where is humanity headed?”

SUH Do Ho’s *Home within Home – 1/11th Scale – Prototype* will be displayed in the exhibition’s first period. The work—a 1/11-scale recreation of the Western building Suh first lived in when studying in the United States—is seen on closer inspection to contain a replica of his childhood Korean-style home. Zai Kuning, who endeavors to cast light on pre-Islamic Malay culture, will exhibit the culmination of his project researching and creatively substantiating the earliest Malay king, Dapunta Hyang Jayanasa. The artist UJINO, in his sound sculpture *Plywood Shinchi*, employs everyday objects to evoke a “city” strongly nuanced with nostalgia. Japan is currently gripped by excitement over the upcoming 2020 Olympic Games, a mood reminiscent of the fever infecting the nation in the 1960s period of rapid economic growth. UJINO’s moving sculpture, while humorous in its motions, appears to harshly question materialistic civilization. In *Parade from far far away*, TERUYA Yuken, an Okinawan artist now living and working in New York, depicts motifs of dugongs, military drones and over 110 Okinawa people, using dye on a traditional Ryukyu kimono. Jun NGUYEN-HATSUSHIBA, in beautiful film images, evokes the nameless people whose lives have been sacrificed in times of political and social upheaval. Featured, along with film works concerning refugees and minorities, embarked on in 2001, is his recent piece dedicated to the Tohoku people who suffered a natural disaster ten years later in 2011.

These works, illuminating our changing society from the perspectives of Asian artists, are displayed under the theme, “Asian Landscapes.”

About the Exhibition



Home within Home – 1/11th Scale – Prototype 2009
photosensitive resin / stereolithography
H183.6×W178.1×D236cm
© Do Ho Suh
Photo: Taegsu Jeon, courtesy of the artist,
and Lehmann Maupin Gallery, New York and Hong Kong

Gallery 2

SUH Do Ho

Born in 1962 in Seoul, Korea, he lives and works in London, New York, and Seoul. He works across various media, creating drawings, film, and sculptural works that confront questions of home, physical space, displacement, memory, individuality, and collectivity. He is best known for his fabric sculptures that reconstruct to scale his former homes in Korea, Rhode Island, Berlin, London and New York. He is interested in the malleability of space in both its physical and metaphorical forms, and examines how the body relates to, inhabits, and interacts with that space. He is particularly interested in domestic space and the way the concept of home can be articulated through architecture that has a specific location, form, and history. For Suh, the spaces we inhabit also contain psychological energy, and in his work he makes visible those markers of memories, personal experiences, and a sense of security, regardless of geographic location.

(Duration of the exhibition: 11.3 – 12.24)

Gallery 2



House of Recovery 2008
H150×W170cm
archival inkjet print
© CHEN Wei

CHEN Wei

Born in 1980 in Zhejiang, China, lives and works in Beijing. As one of the artists representing the “after 80” generation born after China's one-child policy and other political reforms, his work, incorporating mainly photography and LEDs, explores the gap between the fantasy and reality of Chinese society formed in the conditions of dramatic economic growth and an unprecedented boom in investment in real estate. Chen sets out to locate the viewpoints of individuals members of society and to offer an objective and sharp questioning of the relationship between the individual and social realms.

(Duration of the exhibition:12.26 – 2019.3.10)

Gallery 2



From the series "Brutality of Fact" 2006-2015
pencil, Chinese ink, oil, wax on paper
each H20.2×W29cm (set of 3)
© Zai Kuning
Photo: KIOKU Keizo

Zai Kuning

Born in 1964 in Singapore; resides there. Works with diverse media including music, video, performance, sculpture, drawing, installation. Exhibits works that arouse our minds to thoughts of human history in the seas of East Asia, where people have come and gone without thought for national borders. Conveys a powerful message with abstract imagery, using rattan, thread, and other natural materials. Other important interests are physical actions of burying time and space, such as by coating his past works in hardened beeswax.

(Duration of the exhibition:12.26 – 2019.3.10)

Gallery 2



Untitled 23 pieces
Installation view of "Collection 2 Diary" 2016
© KONISHI Toshiyuki
Photo: KIOKU Keizo

KONISHI Toshiyuki

Born in Hiroshima prefecture in 1980. Lives and works in Hiroshima. Completed his post-graduate studies in painting at Musashino Art University in 2007.

Konishi Toshiyuki paints human figures primarily in oil, many of them portraits based on photographs of his own family. His bold brush strokes, distinguished by the movement of straight lines, suggest the physical movements of the artist, who throws his entire body into his painting. Meanwhile, his free use of color evokes his emotions, sensibilities, and other processes of his mind. Konishi in 2014 participated in group exhibitions at major Japanese art museums, including “Nostalgia & Fantasy: Imagination and its Origins in Contemporary Art” (The National Museum of Art, Osaka), and “The way of PAINTING” (Tokyo Opera City Art Gallery, Tokyo).

(Duration of the exhibition :2009.3.12 – 5.6.

*Tentative)

Gallery 3

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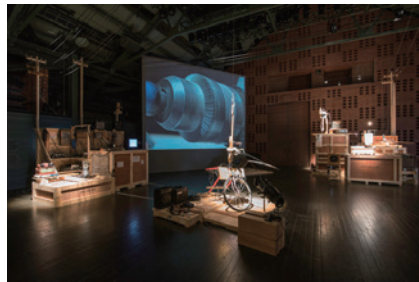


Parade from far far away 2015
Color pigment on linen
H168×W140cm
© yuken teruya
Photo: KIOKU Keizo

TERUYA Yuken

Born in 1973 in Okinawa, resides in New York, USA. Attended Tama Art University and Maryland Institute College of Art. In 2001, graduated from the School of Visual Art. Explores issues of history and identity with insubstantial lightness from his own unique perspective, using cardboard tubes from toilet rolls, paper sacks, and other everyday materials as his media. Holds a strong interest in things that cannot be understood from one perspective, especially as concerns the complex history of his native Okinawa.

Gallery 4



Plywood Shinchi 2017
Photo: TANAKA Yuichiro
Photo courtesy of Organizing Committee for Yokohama Triennale
Installation view, Yokohama Triennale 2017
© UJINO
Courtesy of YAMAMOTO GENDAI
*Exhibit not from the collection of
the 21st Century Museum of Contemporary Art, Kanazawa

UJINO

Born in 1964 in Tokyo, lives and works in Tokyo. Soon after UJINO graduated from Tokyo University of the Arts in 1988, he started to produce and present sound sculpture series “Love Arm” with electric products. From 2004, his practice stems from the idea that ‘rotating motor’ is the great invention of technology in the late 20th century, where mass consumption society rapidly took over, and claims ‘Research on the material world’ through the artistic lens. The recent project “The Rotators” employs a DIY method to combine technologies with everyday products – home appliances, automobiles, furnitures and used records – all motor-operated, as his artworks of sound sculpture and performance. He previously showcased his artworks in the solo exhibitions internationally along with biennales and curated exhibitions.

Gallery 5



Food Rental 2015
mixed media, video
dimensions variable
© SASAMOTO Aki
A High Line Performance. On view July 21 – 23, 2015,
on the High Line at the Rail Yards, New York. Photo by Liz Ligon.
Courtesy of Friends of the High Line and Take Ninagawa, Tokyo.

SASAMOTO Aki

Born in 1980 in Kanagawa, Japan, and based in New York, Aki Sasamoto earned her MFA from Columbia University, New York, in 2007. Sasamoto is known for her unique practice combining performance and installation. Integrating narrative monologues and choreographed body movements into her performances, she turns her installations into engines for artmaking. She explores themes ranging from her personal experiences to psychology, natural history, physics and mathematical theory. She has held solo exhibitions at institutions including the Kitchen, New York, and SculptureCenter, New York. Her work has been shown at international venues and exhibitions including Tai Kwun Contemporary, Hong Kong; the National Museum of Art, Osaka; the 3rd Kochi-Muziris Biennale, Kochi; the 11th Shanghai Biennale; the Gwangju Biennale 2012; Whitney Biennale 2010; and the Yokohama Triennale 2008.

Gallery 6



Dapunta Hyang: Transmission of Knowledge
The Singapore Pavilion, 57th International Art Exhibition
– La Biennale di Venezia (2017)
Reference image of the Installation view 2016-17
dimensions variable
mixed media
Courtesy of the artist and Ota Fine Arts,
Shanghai / Singapore / Tokyo
*Exhibit not from the collection of
the 21st Century Museum of Contemporary Art, Kanazawa

Zai Kuning

Influenced by his own experiences of wandering from place to place as a child, Zai Kuning has a keen interest in the history and lifestyles of the “sea gypsies” who live semi-nomadically on the ocean. Singapore, where Zai was born, is known today as a highly urbanized country, but its territory is made up of over 60 islands, various languages are spoken there including Malay, Tamil, Mandarin, Cantonese and English, and it maintains a high level of cultural diversity as a place where different ethnic groups intermingle. However, history that is neglected during modernization tends to fade from people’s memories without leaving a mark on the fabric of the country, or anywhere else. *Dapunta Hyang: Transmission of Knowledge* focuses on just such a forgotten history of an ethnic group, reminding us that while the ocean is plentiful, it does not necessarily lead to a place where one can escape from the maelstrom of fate. Here, Kuning references the history of the Orang Laut, the “sea gypsies” who inhabit the area of the ocean which includes Singapore, Northwester Indonesia, and Southern part of the Malay Peninsula, but the result is comparable to an investigation into his own origins. It is as if by covering the surfaces with beeswax he is sealing the passage of time to ensure that no more history is lost.



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 Memorial Project Nha Trang, Vietnam : Towards the Complex
 - For the Courageous, the Curious, and the Cowards 2001
 single channel digital video
 13 min.
 © JUN NGUYEN-HATSUSHIBA
 Courtesy of the artist and Mizuma Art Gallery
 Commissioned by Yokohama Triennale 2001

Jun NGUYEN-HATSUSHIBA

Born in 1968 in Tokyo, Japan. Lives in Houston, USA.

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.

Related Event

GALLERY TALKS

Date/time:

Saturday, November 10, 2018, 14:00- (About 1 hour)

Saturday, December 8, 2018, 14:00- (About 1 hour)

Saturday, January 12, 2019, 14:00- (About 1 hour)

Designated place: In front of the Lecture Hall

Venue: 21st Century Museum of Contemporary Art, Kanazawa Galleries 1-6, 13

Curator: TATEMATSU Yumiko, TACHIBANA Yumiko

Admission: Free (Need a viewing pass of "Collection Asian Landscapes" of the day.)

*We will inform the schedule of gallery talk after these dates on our website.

*Nov 10, Dec 8 and Jan 12 is "Promote the Arts Day." (Citizens will receive a free viewing pass of "Collection exhibition" at the main reception counter upon presenting proof of their residency in Kanazawa.)

*The above schedule may be subject to change at the discretion of the organizer. Please check the latest information on our website.

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Application form ► https://www.kanazawa21.jp/form/press_image/

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"AWAZU Kiyoshi: Makurihirogeru 5 (EXPOSE)" –Book Illustrations

About the Exhibition

The final exhibition in the investigative-research series "Makurihirogeru(EXPOSE)" devoted to AWAZU Kiyoshi will display Awazu's book illustrations with particular attention to his illustrations for children. Though hardly known as a children's artist, he did produce a small number of illustrations for picture books and children's tales. These works, rather than patronize children, stimulate them with bold compositions and coloring. Among them, his pen drawings are remarkable for their delicacy of line and odd color schemes. Awazu's early period illustrations for *Remi wa Ikiteiru* ("Remi is Alive"; 1958) by author HIRANO Imao are superlative. While showing the influence of Ben Shahn, they sensitively portray the facial emotions of the main character, a boy who undergoes hardship as a "love child." YOSHIMASU Gozo's *Sawaru* (1983), then, is a book evoking a strange sensation of floating underwater. Here, Awazu surprises us with beautiful coloring, rendered in watercolors on a white ground, in original paintings altogether different in impression from reproductions. Someone, likely Awazu himself, has penciled printing instructions on the paintings, so that we imagine him striving for the best possible reproductions of his hand-rendered illustrations. The exhibition, while conveying the openness of Awazu's view of children, will fully display his knack for absorbing us in the pleasures of the printed image.



Awazu Kiyoshi, *Remi wa Ikiteiru*, 1958



Awazu Kiyoshi, *Sawaru*, 1983

**About
the Exhibition****Awazu Kiyoshi**

Born 1929 in Tokyo, died 2009 in Kawasaki. Self-taught in painting and design. In 1955, Awazu received the Japan Advertising Artists Club Award for his poster Give Our Sea Back. He was a leader in post-war graphic design in Japan and involved in the development as creative expression of reproduction and mass production of images using printing technology. In 1960, he participated in the architectural movement "Metabolism", and in 1977, exhibited his work Graphism, Three Part Work at the Bienal de São Paulo. From the 1980s onward, he conducted a study of hieroglyphics and the written language of Native Americans. He continued to question not only images and the act of communication, but also human existence itself within the entirety of all living things. The foresight and totality of his creative activity still has a major impact today.

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**Related Event****Reading Picture Book with Awazu Kiyoshi's Book Illustration**

Date/time: Saturday, November 17, 2018, 11:00-11:40

Designated place: In front of the Breast-feeding Room (Next to Kids Studio)

Admission: Free

For: All ages from children* and adults (*Young children should be accompanied by a guardian.)

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