

# 21st Century Museum of Contemporary Art, Kanazawa

PRESS RELEASE

2020.1.10



## 15th Anniversary Exhibition

### Where We Now Stand —In Order to Map the Future

#### Where We Now Stand [1]

2019.9.14 (Sat) – 12.19 (Thu)

#### Where We Now Stand [2]

2019.10.12(Sat) – 2020.4.12 (Sun)

Exhibition Title	15th Anniversary Exhibition Where We Now Stand—In Order to Map the Future
Period	<b>Where We Now Stand [1]</b> September 14 (Sat) – December 19 (Thu) 2019 <b>Where We Now Stand [2]</b> October 12 (Sat) – April 12 (Sun) 2020 *1st half: Oct 12 (Sat) – Dec 19 (Thu) 2019 2nd half: Feb 4 (Tue) – Apr 12 (Sun) 2020 *There will be changes of the exhibits during the exhibition period.
Hours	10:00-18:00 (until 20:00 on Fridays and Saturdays) *Ticket sales end 30 minutes before closing time.
Venue	<b>Where We Now Stand [1]</b> Galleries 7-14, Public Zone <b>Where We Now Stand [2]</b> Galleries 1-6, Long-Term Project Room, Public Zone
Closed	Mondays (but open Sep 16 & 23, Oct 14 & 28, Nov 4, 2019, and Feb 24, 2020), Sep 17 & 24, Oct 15, Nov 5, Dec 20, 2019 - Feb 3, 2020 and Feb 25, 2020
Admission	Where We Now Stand [1] General: ¥1,200(¥1,000) / College students: ¥800(¥600) / Elem/JH/HS: ¥400(¥300) / 65 and older: ¥1,000 *Tickets also permit entry into Where We Now Stand [2] Oct 12 (Sat) – Dec 19 (Thu) Where We Now Stand [2] General: ¥450(¥360) / College students: ¥310(¥240) / Elem/JH/HS: Free / 65 and older: ¥360 Combi tickets: “AWAZU Kiyoshi: What Can Design Do” and “Where We Now Stand [1]” until Sep 23 [Mon-hol] General: ¥2,000(¥1,600) / College students: ¥1,400(¥1,100) / Elem/JH/HS: ¥700(¥600) / 65 and older: ¥1,600 *Prices in brackets are for groups of 20 or more and advance tickets. *Advance tickets are not offered for “Where We Now Stand [2].” *Kanazawa City and Toyama City residents admitted free to “Where We Now Stand [1]” and “Where We Now Stand [2]” on Kanazawa Citizens Free Art Day (Open Marubi 2019): Nov 3 (Mon-hol). Identification required. *Kanazawa City and Toyama City residents admitted free to “Where We Now Stand [2]” on “Promote the Arts Day”: Oct 12 (Sat), Nov 9 (Sat), Dec 14 (Sat), and Feb 8 (Sat) and Mar 14 (Sat) 2020. Identification required.
Advance Tickets	Ticket PIA (Tel +81-(0)570-02-9999 [Exhibition ticket P code] 769-694 Lawson Ticket (Tel +81-(0)570-000-777 [Exhibition ticket L code] 54369 EVENTIFY (Family Mart Group) *Available at the Fami Port counter at Family Mart stores.
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)
Inquiries	21st Century Museum of Contemporary Art, Kanazawa (Tel: 076-220-2800)

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## 21st Century Museum of Contemporary Art, Kanazawa

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## About the Exhibition

### “Where We Now Stand” seen through the Collection

This October, the 21st Century Museum of Contemporary Art, Kanazawa will mark its 15th anniversary. Since our 2004 opening, we have examined the world of “today” through the art and activities of artists who live and experience these times. Through artistic dialogue propelled by research and exhibitions, we have sought to uncover contemporary art’s richness and potential. An art museum’s collection forms its core and hence reveals its philosophy as a museum. The 21st Century Museum of Contemporary Art, Kanazawa has therefore placed central importance on building a strong collection.

The exhibition, “Where We Now Stand—In Order to Map the Future,” regards “here and now” as our standpoint for contemplating the future. Primarily through artworks in the collection, it reveals how contemporary artists—creators closely attuned to the “now”—view the future. Although only 15 years have passed since this museum’s opening, the events of those years underscore the accelerating changes shaping the world. The some 4,000 works we have collected in that time enable us to grasp, from an artistic approach, the successive years from the late 20th century until today in the 21st.

The six keywords guiding the museum’s collection—“displacement and crossover,” “immateriality,” “collaboration and participation,” “natural generation and organism,” “everydayness and individuation”, and “quotation and reproduction”—have gradually changed in meaning over time. In a world where human mobility has become the norm, and where design has advanced to the level of modifying living organisms, what kind of map do artists rely on for the future? This exhibition will feature some 70 works by some 50 artists in “Where We Now Stand [1]” (Sep 14 – Dec 19) and some 140 works by some 60 artists in “Where We Now Stand [2]” (Oct 12 – April 12, 2020). Through the perspectives they provide, it will offer viewers chances to ascertain for themselves where we now stand.

KUROSAWA Hiromi (Chief Curator)

## Exhibition Features

### Artworks shown for the first time in 15 years since our opening, and artworks shown for the first time since their acquisition

Artworks that fascinated viewers in past exhibitions these 15 years will reappear. They include Ernesto NETO’s *BODY SPACE NAVE MIND*, Mathieu BRIAND’s *SYS\*017.ReR\*06/PiG-EqN\15\*25*, Chris BURDEN’s *Metropolis*. Also on display—collected works never yet exhibited, such as TANAKA Atsuko’s work (1968), ODANI Motohiko’s *Drape* (1998), and NISHIYAMA Minako’s *Untitled(PW-970508)*(2000).



Ernesto NETO BODY SPACE NAVE MIND 2004  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Ernesto NETO  
photo: FUKUNAGA Kazuo

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### Also featured—works by internationally active artists

The museum has acquired some 4,000 works in the 20 years since launching its collection in 2000, prior to its opening. Along with works drawn from the collection, “Where We Now Stand [1]” will feature numerous works by internationally active artists never exhibited at this museum, such as Elias SIME, Judy WATSON, MOON Kyungwon & JEON Joonho, and Tiffany CHUNG. Among them, Port B theater company founder TAKAYAMA Akira will unfold his epic project McDonald’s Radio University, which imagines McDonald’s restaurants around the world as a university and deploys them in creating a “thinkbelt” providing with people inexpensive lectures. Experimental groundbreaking artworks will also be shown—art that expands on ideas and perceptions born in the field of gaming or referencing networking and bio technology.

In “Where We Now Stand [2],” artists SHIOTA Chiharu (2nd half), TERUYA Yuken, MOHRI Yuko, and MIYAGI Futoshi (2nd half) will display works giving play to the museum’s spaces.

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### Works reflective of “Craft City Kanazawa”—gathered in one gallery

In 2009, the city of Kanazawa was accredited as a UNESCO Creative City of Craft and Folk Art. Today, Kanazawa remains a vital center for traditional crafts that impart beauty to everyday life. In “Where We Now Stand [2],” craftworks in the museum’s collection will be gathered in one gallery. They will include *maki-e* shell-inlaid lacquer works by studio Unryuan’s KITAMURA Tatsuo and YAMAMURA Shinya, powerfully creative works using traditional techniques started in Ishikawa prefecture in feudal times, such as Ohi ware pieces by OHI Toyasai (Ohi Chozaemon X / Toshiro), and Kutani ware pieces by MITSUKE Masayasu and Kamide Choemon-gama + Maruwakaya. Also featured—ground-breaking works by TASHIMA Etsuko and KUWATA Takuro that explore the possibilities of materials and expand the boundaries of craft. Viewers will discover a collection that inherits the spirit of innovation while respecting history and tradition. Tea utensils will be exhibited in a tearoom-like display, and exhibits of craftworks in actual use are planned.

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#### Exhibited Artists

\*Alphabetical order

#### Where We Now Stand [1]

Adel ABIDIN, BCL, Oliver BEER, CAO Fei, Janet CARDIFF and George BURES MILLER, Tiffany CHUNG, Lygia CLARK, Joseph DeLAPPE, Heather DEWEY-HAGBORG, Olafur ELIASSON, Gimhongsok, Dominique GONZALEZ-FOERSTER, Sten HANSON, Hong Kong Cleanup, HOU I-Ting, HSU Chia-Wei, Pierre HUYGHE, Hiwa K, Mikhail KARIKIS, KAWASAKI Kazuya, KAZAMA Sachiko, David S.KONG, KYUN-CHOME, Miltos MANETAS, Massive Attack, Cildo MEIRELES, MIYAGI Futoshi, M/M Paris, MOON Kyungwon & JEON Joonho, Ernesto NETO, Erkan ÖZGEN, Playables (Michael FREI & Mario von RICKENBACH), Pedro REYES, Gerhard RICHTER, SHIMABUKU, Elias SIME, TAKAYAMA Akira, TERUYA Yuken, Rirkrit TIRAVANIJA, TU Pei-Shih, WADA Atsushi, Brent WATANABE, Judy WATSON, YAKUSHIMARU Etsuko, YANASE Anri, YANG Zhenzhong

\*The work of Darid S. Kong is not to be displayed due to circumstances.

## Where We Now Stand [2]

ABE Taisuke, EI ANATSUI, AOKI Katsuyo, benandsebastian, Mathieu BRIAND, Chris BURDEN, Scott CHASELING, Pippin DRYSDALE, Jan FABRE, Jan FIŠAR, Shilpa GUPTA HASHIMOTO Masaya, HASUDA Shugoro, HATAKEYAMA Koji, HAYAMA Yuki, HOMMA Takashi, IEZUMI Toshio, IKURA Takashi, ITABASHI Hiromi, IZUMI Taro, Kamide Choemon-gama + Maruwakaya, KAMIDE Keigo, KANEUJI Teppei, KITADE Fujio, KUSAMA Yayoi, KUWATA Takuro, KUZE Kenji, LEE Bul, MAE Fumio, Bodil MANZ, Ana MENDIETA, MITSUKE Masayasu, MIYAGI Futoshi, MOHRI Yuko, NAKAGAWA Mamoru, NAKAGAWA Yukio, NAKAMURA Kimpei, NAKAMURA Shinkyō, NAKAMURA Kohei, NAKAMURA Takuo, NAKANO Koichi, NARA Yoshitomo, NARAHARA Hiroko, Walter NIEDERMAYR, NISHIYAMA Minako, NOGUCHI Harumi, OBA Shogyo, ODANI Motohiko, OHGITA Katsuya, OHI Chozaemon XI (Toshio), OHI Toyasai (Chozaemon X / Toshiro), OKI Junko, OKUMURA Hiroyuki, Thomas RUFF, SHIMIZU Akira, SHIOTA Chiharu, SONE Yutaka, SUDA Yoshihiro, TAKEMURA Yuri, TANAKA Atsuko, TANAKA Nobuyuki, TASHIMA Etsuko, TERAJ Naōji, TERUYA Yuken, TOKUDA Yasokichi III, TOMIMOTO Kenkichi, TSUKADA Midori, Unryuan, KITAMURA Tatsuo, YAMAMURA Shinya, Vladimir ZBYNOVSKY

**Where We  
Now Stand [1]  
Exhibition  
Composition**

**Where We Now Stand—Taking Reference  
from the Past and Creating the Future**

As layers of time, past and present do not always run parallel but, at times, entwine like threads in a fabric. In MOON Kyungwon & JEON Joonho's *El Fin del Mundo*, images displayed on dual screens depict two worlds—"the past" as seen in the activities of a certain male artist and "the future" visualized in a post-apocalyptic woman researching older civilizations. Through remnants of an artwork created by the man, the woman has contact with "the past." In this work, the acts of "taking reference from the past" and "creating the future" are viewed in multi-layered time. The present where we now stand, being the intersection of the two time layers, harbors the possibility to become a nodal point for reference and creation.

Artists: MOON Kyungwon & JEON Joonho

Gallery 11



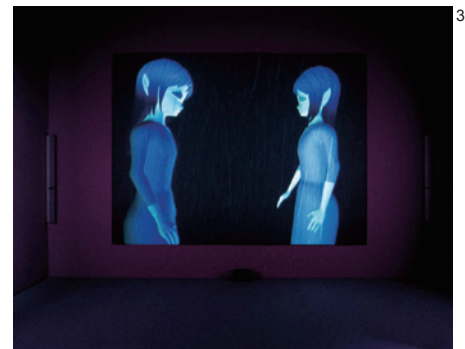
MOON Kyungwon & JEON Joonho *El Fin del Mundo* 2012  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© MOON Kyungwon and JEON Joonho

**Life Dwelling in Virtual Space**

A special art project drawn from the unusual project "No Ghost Just a Shell" undertaken by French artists Pierre Huyghe and Philippe Parreno. Employing "Annlee," a fictional figure purchased from a Japanese design company, the artists create a situation in which multiple creators work together indiscriminately. This special art project presents four pieces taken from their many complex "Annlee" creations. Each is a mirror reflecting a future enabled by the fusion of information engineering and life science, where "boundaries between concept and life are ambiguous."

Artists: M/M Paris, Pierre HUYGHE, Dominique GONZALEZ-FOERSTER, and Rirkrit TIRAVANIJA

In front of Gallery 11



Dominique GONZALEZ-FOERSTER *ANN LEE IN ANZEN ZONE* 2000  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Dominique GONZALEZ-FOERSTER / Anna Sanders Films  
photo: SAIKI Taku

Gallery 10

### At the Intersection of Art and Biotechnology

Like the television and Internet in past decades, revolutionary technologies emerging from biotech are opening up unprecedented possibilities for art. Technologies for reading and editing the DNA of life forms, debuting in the late 20th and early 21st century, are giving artists new expressive media. This gallery provides a partial history of BioArt interspersed with artworks from the museum's collection. Consideration is also given to broader issues of biotechnology's connection with political power and democracy and how it might shape our future.

Artists: Sten HANSEN, YAKUSHIMARU Etsuko, BLC, KAWASAKI Kazuya

Exhibited materials: Mikhail S. NEIMAN, MIURA Ikuo (Amphibian Research Center, Hiroshima University) + Hiroshima Kokutaiji High School Biology Group, Richard Powers, Julian Sorrell Huxley, YCAM Bioresearch, Massive Attack



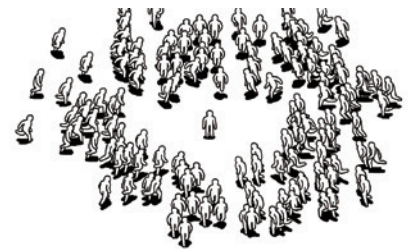
YAKUSHIMARU Etsuko *I'm Humanity ver. Kanazawa 2017*  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© YAKUSHIMARU Etsuko  
photo: YANAI Shino

Gallery 9

### In a Gamescape: REPLAY

The growing game development environment and increase in online stores and other sales channels is altering the game manufacturing structure and encouraging the entry of developers from other fields such as animation films, contemporary art, and electronic music. Due to the increasing number of "individual" creators, video games now function as a metamedia promoting the critical re-examining of such media and rendering visible the heretofore invisible structure of the world inside games—their inner spaces and landscapes, and their autonomy and connection with the real world—thus arousing premonitions of greater expansion hereafter.

Artists: Miltos MANETAS, Brent WATANABE, Playables (Michael FREI & Mario von RICKENBACH), Joseph DeLAPPE, WADA Atsushi



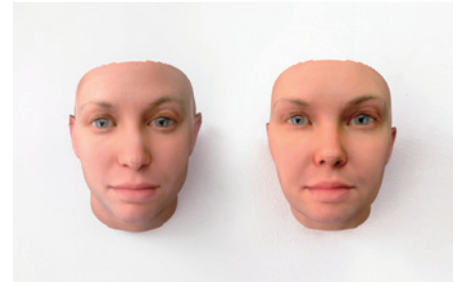
Playables (Michael FREI & Mario von RICKENBACH) *Kids 2017-19*

Gallery 8

### A Time of Deepening Crisis

People of differing races, religions, values, and ways of thinking all live together in this world. Unless discriminatory views of race and gender are eliminated, there will be continuing poverty and hunger. Invisible borders exist everywhere and the harmful legacies of history seemingly defy solution, while endless conflict and destruction cast an immense shadow over the world. Meanwhile, advanced technologies are substantially altering human lifestyles and values, and pose the danger of regulating our lives in unprecedented ways. In these works, artists face the crises of our times and endeavor to find hope.

Artists: Heather DEWEY-HAGBORG, HOU I-Ting, TU Pei-Shih, Hong Kong Cleanup, MOON Kyungwon & JEON Joonho, Hiwa K, Adel ABIDIN, YANG Zhenzhong, Mikhail KARIKIS, YANASE Anri, Erkan ÖZGEN, Oliver BEER, CAO Fei, Gerhard RICHTER



Heather DEWEY-HAGBORG *Radical Love* 2016  
photo: Thomas Dexter

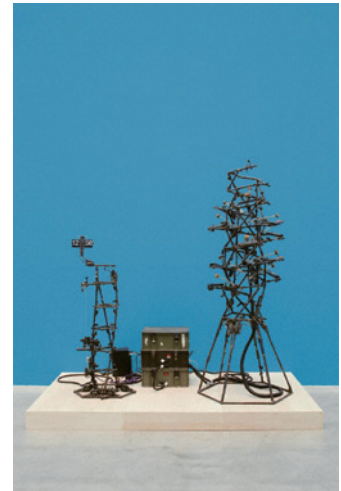
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In front of Gallery 7

### Power in Collaboration

How do we get through our days, assailed by news of crises unfolding around the world? Pedro REYES, believing that global issues cannot be overcome by leaving them to experts and the existing nation-state framework, is proposing what he calls a "People's United Nations" where regular citizens can meet and exchange opinions. To promote cooperation among different cultures, histories, wisdoms, and experiences, and seek creative breakthroughs would engender a truly democratic attitude. Even violence and destruction can be resolved if we come together in solidarity and with humor.

Artist: Pedro REYES



Pedro REYES *pUN - Disarm Clock* 2013  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Pedro REYES  
photo: KIOKU Keizo

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Gallery 7

## Ecology, Locality

### Ecology

The idea that people must avoid influencing nature, in atonement for polluting the environment, sees human existence as at odds with nature. In "Where We Now Stand," however, humans are viewed as being an intrinsic part of nature, without boundary or confrontation. Nature is not so much quiet and beautiful as dynamic, uncalm, sudden, and ruthless. Judy WATSON incorporates organic materials from the earth into her work without a sense of boundary between herself and nature. TERUYA Yuken's works created from newspaper accept the cruel conditions of natural disasters while entrusting hope to the forthcoming buds.



Judy WATSON  
*great artesian basin springs, the gulf (jiwil, wanami)*  
 2019  
 Courtesy of the artist and Milani Gallery, Brisbane  
 photo: Carl Warner

### Locality

While facts recognized in the sphere of public authority form the mainstream of history, facts pertaining to unrecorded places remain as fragments in fluid, open time and space. In Ibaraki, Japan, Tiffany CHUNG creates maps to express areas whose histories are voids, on the basis of materials kept in the Hitachi City Museum. In Africa, where parts from disassembled computers are collected for reuse, Elias SIME depicts African landscapes with electrical wiring that has lost its original meaning and function.

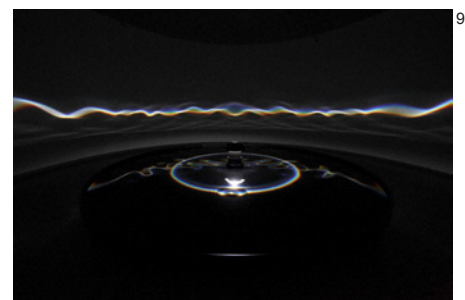
Artists: Tiffany CHUNG, KAZAMA Sachiko, Elias SIME, Judy WATSON, TERUYA Yuken

Gallery 14

## The Propagation of Energy

Interested in the way people perceive phenomena, Olafur ELIASSON explores the process of how a perception is formed, using light, water, color, and mirrors. He is also known for large-scale installations that transform entire spaces. *Your watercolour horizon* consists of an HMI lamp and a prism placed in a round vessel containing water. When a viewer steps on a pedal mechanism, a connecting hammer strikes the container, causing ripples to spread on the water. Because of the moving water, light passing through the prism projects a rainbow on the walls of the darkened gallery. This interactive work demonstrates the distinctive character of Eliasson's creations—the transformation of the work as a whole as a result of an intervening action.

Artist: Olafur ELIASSON



Olafur ELIASSON *Your watercolour horizon* 2009  
 Collection of 21st Century Museum of Contemporary Art, Kanazawa  
 © 2009 Olafur Eliasson,  
 courtesy of the artist and Gallery Koyanagi, Tokyo  
 photo: KIOKU Keizo

### Discussing Relationship

The world exists through “relationships.” Moreover, “relationships” give form to daily life. The artworks gathered here examine the myriad relationships between people, between things, and between people and things. In artworks that viewers transform with their involvement, Lygia CLARK examines relationships between people and things and draws attention to the environments of such relationships. Cildo MEIRELES created To L.C in response to Clark’s influence. If balls of different sizes and materials are held while wearing metal gloves, one’s tactile sense is

dulled so that the balls all feel the same. The artist, by upsetting a relationship fostered through experience, shows us that relationships are changed or updated by conditions and environments. SHIMABUKU’s Born as a Box features a box that talks about itself whenever a viewer approaches, while Gimhongsok’s This is a Rabbit presents a mute, unmoving rabbit whose true identity is revealed in text on a nearby placard.

Artists: Lygia CLARK, Gimhongsok, SHIMABUKU, Cildo MEIRELES

In front of Gallery 7, Around Gallery 14



Gimhongsok *This is Rabbit* 2005  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Gimhongsok  
photo: KIOKU Keizo

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### BODY SPACE NAVE MIND

This gallery displays BODY SPACE NAVE MIND, a work by Ernesto NETO created of highly elastic “Lycra” cloth. Viewers, enveloped by pale pink and green membranes in an uncanny space, get a sense of having entered the interior of an organism. Enticed by the herbal fragrance coming from the central cushion, nevertheless, they discover it a space in which to relax and have dialogue with their inner self.

Artist: Ernesto NETO

Gallery 13



Ernesto NETO *BODY SPACE NAVE MIND* 2004  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Ernesto NETO  
photo: FUKUNAGA Kazuo

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Gallery 12

### Creative Collection

Music or someone's voice—one of many sounds—begins to play when the cabinet's small drawers are opened. Each drawer contains a different sound, and by opening and closing them, the viewer can use sound to perform like a DJ. All the many sounds are sourced from the artists' sound archive. This cabinet strongly resembles an art museum. While carefully collecting and preserving artworks, the art museum takes them out at times for people to see. By variously combining the artworks, moreover, new values are indicated. An excellent collection can open the door to new creation.

Artists: Janet CARDIFF & George BURES MILLER



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Janet CARDIFF & George BURES MILLER  
*The Cabinet of Curiousness* 2017  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Janet CARDIFF & George Bures MILLER  
photo: KIOKU Keizo

In front of Breast-feeding Room

### A Quiet Revolution

TAKAYAMA Akira, leader of theater unit Port B (2002-), employs theater to transport viewers to thought-provoking spaces for examining the world. In recent years, seeking a quiet revolution, he has taken urban spaces themselves as his theater, presenting tour-performances and installations that unfold within everyday society. Takayama's epic project "McDonald's Radio University" imagines McDonald's restaurants around the world as a university and deploys them in creating a

"think-belt" providing people with inexpensive lectures. This time, a McDonald's-like space where participants can order and listen to lectures will be created in the museum's Public Zone. Immigrants and refugees from nations such as Indonesia, Taiwan, Iran, Syria, Ghana, and Japan will serve as instructors. The lectures cover philosophy, music, architecture, biology, natural science, journalism, and other wide-ranging subjects.

Artist: TAKAYAMA Akira



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TAKAYAMA Akira *McDonald's Radio University* 2017 Frankfurt  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
photo: HASUNUMA Masahiro

**Where We  
Now Stand [2]  
Exhibition  
Composition**

### Abstract Value

The maturation of capitalism showed that everything in the world is measurable in money terms dictated by the market economy. This also applies to works of art. The marketable value of an artwork is even considered the value of the artwork itself, but is it, in fact? Value is an extremely abstract thing, and each person has different standards and preferences. Never in human history was the world so thoroughly ruled by economic values as in the 20th century, and currently, those conditions are accelerating. This section, through works of art, spotlights other values that we need to nurture.

Artist: TERUYA Yuken

Gallery 1



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TERUYA Yuken  
21st Century Museum of Contemporary Art, Kanazawa 2019  
Collection of the artist  
Courtesy of the Artist and Yumiko Chiba Associates  
photo: Yuken Teruya Studio

### Body

In ancient times, the body was a vessel for participating in nature and giving habitation to gods and spirits. With science's advances, however, the mechanisms of life have gradually been unraveled and, today, the body is reduced to a network of matter manipulatable at a molecular level. This section examines our contemporary perceptions of the body. Through works by artists who look at memory residing in the body, it inquires into the meaning the body has newly acquired/lost in a highly rationalized social environment.

Artists: TANAKA Atsuko, Ana MENDIETA, ODANI Motohiko, OKI Junko, LEE Bul

Gallery 2



15 | 16

Left : OKI Junko a *swallow* 2015 Right : OKI Junko a *lark* 2015  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© OKI Junko photo: KIOKU Keizo

### Object—A Model of an Event or Concept

An object's data is unique. By duplicating its template, a physical object can be created in space. Not only physical objects: the same kind of method can be used in virtual space for examining the overall system governing it. In the 21st century, due to advancements in virtualization using data, we will likely need to use such terms as "class" and "instance" in addition to original, duplicate, and clone when thinking about objects in art.

Artists: benandsebastian

In front of Gallery 2



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benandsebastian 21st Century Museum of Contemporary Art, Kanazawa: Department of Voids 2017  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© benandsebastian photo:KIOKU Keizo

### (Dis-) Communication

These days, when communication via smart-phone and personal computer is more common than through verbal conversation, we deal with an environment more ambiguous and less supportive of judging whether communication is being achieved. Certainly, we can instantly connect with people far away and easily exchange information, seemingly with anyone. Yet, is real understanding being reached? In a society where voiceless conversation has become indispensable to everyday living, what does “communication” mean?

Artist: IZUMI Taro

Entrance of the Exhibition, between Gallery 2 and 3



IZUMI Taro 30 2017  
Exhibition view of Taro Izumi, “Pan,” Palais de Tokyo, 2017  
supported by SAM Art Projects.  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
photo: Aurelien Mole

### Collage

Collage—a word deriving from a French verb meaning “to glue.” Surrealist and Cubist artists incorporated this technique in their work in the early 20th century. By combining elements intrinsically unrelated, they could mix meanings as well as forms and structures, and obtain a creativity that transcended intellectual interpretation. The art of collage, with the kitchenness of its cutting and pasting, is frequently seen in contemporary art as well. While printed matter using color photographs brings freshness to the work, the flood of ready-made images from magazines and comics create a sense of parody and irony. Collage also resonates with our visual experience as people accustomed to the “cut and paste” function on computers. Collage is like a paradigm that transcends its utility as an art technique and says something about our perceptions in contemporary society.

Artists: KANEUJI Teppei, SHIMIZU Akira, KUSAMA Yayoi

Gallery 3



KANEUJI Teppei *Endless, Nameless #1* 2014  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© KANEUJI Teppei  
photo: KIOKU Keizo

### Confused Vision

The 20th century saw remarkable progress in the development of television, video, film, and Internet media, with result that boundaries between reality and fictive film/video imagery grew ambiguous. Today, in the 21st century, massive amounts of video are transmitted day and night on social networks, thereby accelerating conditions in which truth is obscured: we can no longer know what is true and what isn't. In this artwork, the images appearing are continually replaced indiscriminately, beyond one's control, thereby creating visual confusion. More than eliciting our interest or fascination, the work is critical of the frenzy in our contemporary viewing habits.

Artist: Mathieu BRIAND

Next to Gallery 4

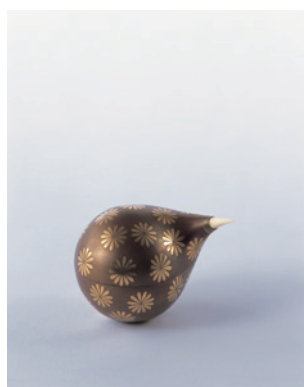


SYS\*017.ReR\*06/PIG-EqN15\*25 (user model)  
Producer: Mathieu BRIAND 2004/2019  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
Courtesy of 21st Century Museum of Contemporary Art, Kanazawa

## Kogei

Today, Japanese crafts (*kogei*) is in a transition from “crafts” that are rooted in the land, whose historical and cultural origins are clear, to “KOGEI” imbued with global character, born from 3D printers and the incessant movement of creators engaged in collaborations and cultural exchange. Contemporary art, on the other hand, is moving in the opposite direction from “crafts”: suffering from excessive globalization, it seeks a return regional character. In our approach to Japanese crafts, we in this section call it KOGEI, thereby creating a context freeing it from confinement in existing categories and genres. Liberating it thus from existing value standards, we take the KOGEI world's diversity of materials, techniques, and forms as a subject. KOGEI, like contemporary art, is a product of its times. We can therefore find points where they intersect in keywords common to both: the land, the culture, their physicality and materiality, and society.

Artists: “Unryuan” KITAMURA Tatsuo, TERAJ Naoji, TOMIMOTO Kenkichi, YAMAMURA Shinya, MAE Fumio, OBA Shogyo, NAKANO Koichi, IKURA Takashi, Bodil MANZ, KAMIDE Keigo, Kamide Choemon-gama + Maruwakaya, AOKI Katsuyo, TAKEMURA Yuri, HASUDA Shugoro, HATAKEYAMA Koji, Pippin DRYSDALE, TOKUDA Yasokichi III, MITSUKE Masayasu, HAYAMA Yuki, KITADE Fujio, OHI Toyasai (Ohi Chozaemon X / Toshiro), KUWATA Takuro, Scott CHASELING, Michael ROWE, Ron KENT, NAKAGAWA Mamoro, OHI Chozaemon XI (Toshio), NAKAMURA Takuo, Rupert SPIRA, SUDA Yoshihiro, OKUMURA Hiroyuki, HASHIMOTO Masaya, KUZE Kenji, ITABASHI Hiromi, NAKAMURA Shinkyō, IEZUMI Toshio, TASHIMA Etsuko, TANAKA Nobuyuki, TSUKADA Midori, OHGITA Katsuya, NARAHARA Hiroko, Jan FIŠAR, Vladimir ZBYNOVSKY, MIYAZAKI Kanchi



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YAMAMURA Shinya *Incense case, chrysanthemum design, maki-e* 2012  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© YAMAMURA Shinya  
photo: SAIKI Taku



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IKURA Takashi  
*Where Shadow Meets Form* 2011-03 2011  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© IKURA Takashi  
photo: SAIKI Taku



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Kamide Choemon-gama + Maruwakaya  
*"The Skull" Candy Jar with Design of Flowers* 2009  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Kamide Choemon Gama © Maruwakaya  
photo: SAIKI Taku



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KUZE Kenji *Trace Series: 97-09* 1997  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© KUZE Kenji  
photo: SAIKI Taku



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TSUKADA Midori *Wax and Wane* 2003  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© TSUKADA Midori  
photo: SAIKI Taku

Gallery 5

### Created Sceneries

SONE Yutaka walks the world's forests, jungles, caves, deserts, and cities. The landscapes he evokes appear to be landscapes existing autonomously, everywhere. While clearly there before our eyes, they suggest incredible distances as if imbued with a vast narrative transcending human expression. The artist, mobilizing his own experience, memory, sense, and imagination, sublimates events actual or potential, there, in a pure white landscape by sculpting blocks of marble harboring millenniums of time. Through this, then, he endeavors to create a new scenery.

Artist: SONE Yutaka



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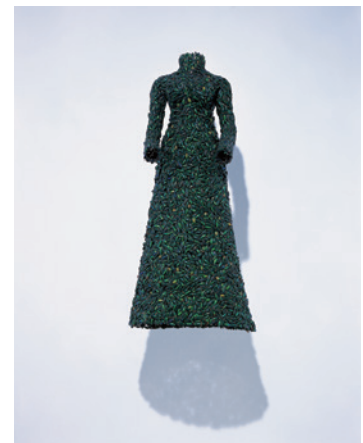
SONE Yutaka *Hong Kong Island / Chinese* 1998  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© SONE Yutaka  
photo: SAIKI Taku

Gallery 6

### Material and Technique

Since the late 20th century, artists have engaged in endeavors that transgress conventional genres such as painting, sculpture, crafts, and photography or else traverse multiple genres. In the 21st century, owing to change in our social conditions, the materials and techniques used in art are also changing at an accelerating pace, and it is no longer possible to classify works by genre. An important factor behind is that the Western-centric art world has come under criticism, and the art of various regions and cultural areas is receiving renewed scrutiny. Many of the materials taken up in this section are fragile by nature, such as rusty metal, wood, soil, and insects. The techniques are also diverse and complex. How to preserve such works and hand them down to the future is one of the major challenges facing museums today.

Artists: EI ANATSUI, ODANI Motohiko, Jan FABRE, NAKAMURA Kimpei, NAKAMURA Kohei, NAKAGAWA Yukio, SUDA Yoshihiro



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Jan FABRE *The Wall of Ascending Angels* 1993  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Angelos bvba / Jan Fabre  
photo: SAIKI Taku

## Long-Term Project Room

**Urban Space**

In the design of urban space, grasping city structure is gaining more importance than the comprehensive view. This is because technological innovation is giving us varying new vantage points on the city beyond our conventional ground view. A tension between polar extremes is giving shape to the city, one being an intent to create clear, beautiful order as represented by the Parthenon, and the other, to let urban space form irregularly like a maze. The motorization developed in the 20th century is changing dramatically, what with electrification and self-driving cars, and the resulting spread of invisible networks is becoming more complex—a trend which will accelerate in the future. In the 21st century, as global populations become concentrated in cities, urban theory is concerned with a generative field where fluidity and exchange/replacement produce dynamic, restless intersection.

Artist: Chris BURDEN



Chris BURDEN *Metropolis* 2004  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Chris Burden Estate  
photo: KIOKU Keizo

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## Public Zone

**Discussing Relationship**

The world exists through “relationships,” and “relationships” give form to daily life. The artworks gathered here examine the myriad relationships between people, between things, and between people and things. ABE Taisuke uses old clothing and fabric pieces as materials for creating art and holding workshops. Old clothing is gathered and given new forms (artworks); as people touch the creations and take them home, invisible relationships expand out beyond the art museum. Then, Abe is also producing works in residency at the museum taking the museum collection as an axis. The works awaken relationships on many levels—between the artist and the collected works, between viewers and the collected works, and between viewers and the artist himself—and give shape to the “everyday” of life at the museum.

Artist: ABE Taisuke

**Residency period:** 11.3 (Sun-hol)-12.19 (Thu)

\*Excluding days museum is closed

**Workshop period:** 2.4 (Tue)-3.1 (Sun) 2020

\*Excluding days museum is closed

**Time:** 10:00-18:00

**Venue:** Next to People's Gallery & Project Room



photo: SUZUKI Yoko

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## Related Event

**Mathieu Briand Artist Talk****Date/time:** October 12 (Sat) 14:00-15:30 \*With interpretation (Japanese-English)**Venue:** Lecture Hall**Admission:** Free Capacity: 70 (order of arrival) Doors open: 13:45**Mathieu Briand Profile**

Born in Marseille (France) in 1972. Lives and works in Melbourne, Australia.

SYS\*017.ReR\*06/PiG-EqN\15\*25, a work collected by this museum, is featured in this exhibition. By wearing the head-mounted display and inserting its connector into jacks installed around the museum, you can watch images captured by other visitors' cameras or images from cameras set up in 15 different places in the building. The unique feature of this system is that the images you see continually change, due to other viewers' actions of inserting and reinserting their jacks as well as your own, with result that you experience a visual confusion you cannot completely control. The head-mount was designed by OKAWARA Kunio, who was in charge of Mecha Design for the Japanese anime, *Mobile Suite Gundam*.

## Audio Guide

**An audio guide curator-narrated and lovingly made.**

Curators help viewers navigate the exhibition. They discuss the individual artworks from their own perspectives, describing in their own words the concepts behind the artworks, how they were created, and aspects to be attentive to when viewing them. This original audio guide created by 21st Century Museum of Contemporary Art, Kanazawa lets viewers feel as if personally guided by a curator through the galleries. Download the application to your smartphone or enjoy the rental audio guide.

**Cost:** Smartphone app: ¥490 (payment by smartphone / purchase at Apple Store)

**Rental audio guide:** ¥600

**Rental location:** In front of the general information monitor

**Audio guide production:** ON THE TRIP



Gimhongsok *This is Rabbit* 2005  
Collection of 21st Century Museum of Contemporary Art, Kanazawa

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Please send a publication (paper), URL, DVD or CD to the museum for our archives, afterwards.

**Where We Now Stand [1]**



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Tiffany CHUNG  
*Funke: Hitachi no Kuni Fudoki - Hitachi Province 2016*  
Courtesy of the artist and Tyler Rollins Fine Art, New York  
© Tiffany CHUNG, 2016



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Elias SIME *Tightrope: Noiseless 5 2019*  
Courtesy of James Cohan, New York  
Where We Now Stand [2]

**Where We Now Stand [2]**



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Ei Anatsui *Empty Vessel 2015*  
© Ei Anatsui  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
photo: KIOKU Keizo



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Kamide Choemon-gama + Maruwakaya  
*"The Skull" Candy Jar with Design of Flowers 2009*  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Kamide Choemon Gama © Maruwakaya  
photo: SAIKI Taku