

# 21st Century Museum of Contemporary Art, Kanazawa

PRESS RELEASE

2022.5.2



## Kacchu Anatomy: The aesthetics of design and engineering

2022.5.3 (Tue.) -  
7.10 (Sun.)

Exhibition Title	Kacchu Anatomy: The aesthetics of design and engineering
Period	Tuesday/holiday, May 3, 2022 – Sunday, July 10, 2022
Hours	10:00-18:00 (until 20:00 on Fridays and Saturdays) *Ticket sales end 30 minutes before closing
Venue	21st Century Museum of Contemporary Art, Kanazawa, Gallery 6 and 14
Closed	Mondays (except July 18 and August 15), July 19, August 16
Admission	Adults: ¥750(¥600) / Students: ¥520(¥410) 18 and under: ¥260(¥200) / 65 and over: ¥600 *Fees in parentheses are for groups of 20 or more and web tickets *Web tickets are available on museum website( <a href="https://www.kanazawa21.jp">https://www.kanazawa21.jp</a> )
Organized by	21st Century Museum of Contemporary Art, Kanazawa [Kanazawa Art Promotion and Development Foundation], Japan Arts Council and Agency for Cultural Affairs, Government of Japan.
In Cooperation with	Eastern Culture Foundation, Ii Museum, Ishikawa Prefectural Museum of History, Osaka Castle Museum
Inquiries	21st Century Museum of Contemporary Art, Kanazawa Tel: +81-(0)76-220-2800

FY2022 Japan Cultural Expo Project Presented and Co-presented by Japan Arts Council and Agency for Cultural Affairs, Government of Japan.



Media Contact

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**About  
the Exhibition**

Pandemics, disasters, and wars – Where do we find ourselves today, and where are we headed? Perhaps what is needed now is to reflect on our past and history in order to identify the present, in order to learn from it.

Kacchu, an internationally acclaimed Japanese armor, was at once a protective gear and a symbol of a samurai's pride and strength in battle in the Sengoku period. Originally introduced from continental China, Kacchu's form evolved to comprise of components like Ō-yoroi, large armors, and Domaru, armor around the torso, in the late Heian period that saw samurai's emergence to prominence, achieving an aesthetic development unique to Japan. Particularly from the Kamakura period onwards, Kacchu were produced with the utmost craftsmanship in their design. From metalwork and lacquering, to dyeing and braiding, the beauty and originality of the armor's patterns and colors have become a pinnacle of Japanese crafts and culture of fashion. On the functional side, Kacchu has evolved in tandem with transformations in war weapons and strategies, aided by intricate, anatomically-minded engineering.

Presented in Kanazawa, a city embedded with the history of the Maeda clan of the Kaga Domain, the exhibition aims to curatorially update the cultural assets of Kacchu, bringing the armor to the present. Kacchu masterpieces from museums across the country such as the Ishikawa Prefectural Museum of History are made available for a 360-degree viewing, through digital renderings by young creators at the forefront of the aesthetics of the digital age. Furthermore, the exhibition facilitates a dialogue between history and contemporary art by addressing the decorative and functional qualities of sneakers, Kacchu's contemporary counterpart. It presents contemporary Kacchu made of sneaker parts, and sneakers produced using 3D printing. Brought to life in a translucent, hyper exhibition space with bespoke display design, light and audio, the Kacchu is no longer just a masculine, macho symbol of power, but rather teaches us the wisdom of survival and the pride and joy of adorning oneself.

The exhibition attempts to renew the presence and performativity of Kacchu in order to bring the armor to the present. The visitors are invited to encounter an unpredictable phenomenon created by the collaboration between the historical and the contemporary.

Director, 21st Century Museum of Contemporary Art, Kanazawa  
Yuko Hasegawa (Planning & Curation)

**Exhibition  
features****Resonating with the historical city of Kanazawa, young creators at the forefront of the digital age deliver the appeals of Kacchu's cultural assets from a contemporary perspective**

Presented in Kanazawa, a city embedded with the history of the Maeda clan of the Kaga Domain, the exhibition aims to curatorially update the cultural assets of Kacchu, bringing the armor to the present. It updates and delivers the appeals of Kacchu's cultural assets in collaboration with artists that represent the post-Internet generation: Rhizomatiks present the "inner beauty" of Kacchu as digital video by scanning and analyzing the armor's inner structures, and Nile Koetting designs the exhibition space where the detailed, elaborate beauty and craftsmanship of Kacchu can be viewed from 360 degrees.

## A dialogue between history and contemporary art: Sneakers as contemporary Kacchu

The exhibition unravels the aesthetics of Kacchu that still hold currency today, through a comparative display of historical armors and sneakers, or “contemporary Kacchu”, of which design and functionality are constantly being reinvented. A juxtaposition between the contemporary and historical armors facilitates a dialogue between history and contemporary art that transcends time and space. This includes a series of futuristic Kacchu made of sneaker parts by stylist Shinichi Miter, as well as the first collaboration between HATRA × MAGARIMONO in the form of specially created 3D-printed sneakers inspired by Kacchu’s patterns and designs.

## First large-scale collaboration with historical and art museums across the country, including the Ishikawa Prefectural Museum of History

The exhibition presents a selection of Kacchu masterpieces of diverse designs and styles, produced between the Azuchi-Momoyama and Edo periods. It is realized in collaboration with historical and art museums across the country such as the Ishikawa Prefectural Museum of History, Ii Museum, and Osaka Castle Museum. The visitors are invited to view Kacchu’s formal beauty in detail from 360 degrees, in the exhibition space that stimulates our senses with display, lighting and audio specially designed by contemporary artists.

### Main works in the exhibition

#### Hon Iyozane Marudou Armor ("Gusoku")

Sengoku period  
Collection of Ii Museum



Hon Iyozane Marudou Armor ("Gusoku")  
Sengoku period  
Collection of Ii Museum

#### Armor ("Gusoku") with a Niou-do Cuirass and Scarlet Lacing

Muromachi – Azuchi-Momoyama period  
Collection of Ishikawa Prefectural Museum of History



Armor ("Gusoku") with a Niou-do Cuirass and Scarlet Lacing  
Muromachi – Azuchi-Momoyama period  
Collection of Ishikawa Prefectural Museum of History

#### Armor ("Gusoku") with a Two-Piece Cuirass Bearing Kuginuki ("Nail Puller") Crest and Scarlet Lacing

Azuchi-Momoyama period  
Collection of Osaka Castle Museum



Armor ("Gusoku") with a Two-Piece Cuirass Bearing Kuginuki ("Nail Puller") Crest and Scarlet Lacing  
Azuchi-Momoyama period  
Collection of Osaka Castle Museum

**HATRA × MAGARIMONO**

**AURA**

On display will be the first collaboration between HATRA × MAGARIMONO, in the form of 3D-printed sneakers inspired by Kacchu's patterns and designs.



HATRA × MAGARIMONO AURA 2022  
©MAGARIMONO Inc.

**Shinichi Miter**

**Fragments of a Continuum**

(Armor series made from sneaker parts)

Also on view will be a series of futuristic Kacchu created by stylist Shinichi Miter, assembled from sneaker parts. The artist describes this artwork by saying that “...I decided to use the footwear that usually protects one’s feet, to create armors that protect one’s body. In doing so, I pursued the beauty of a continuum by assembling numerous sneakers of the same model.”



Shinichi Miter *Fragments of a Continuum*  
(Armor series made from sneaker parts) 2008

**Data Visualization  
and Design**

**Rhizomatiks**



Scanned image for Kacchu  
©Rhizomatiks



Exhibition view: "GLOBALE: New Sensorium - Exiting from Failures of Modernization"  
Curated by Yuko Hasegawa  
Courtesy of ZKM | Karlsruhe  
Photo by Tobias Wootton and Jonas Zilius

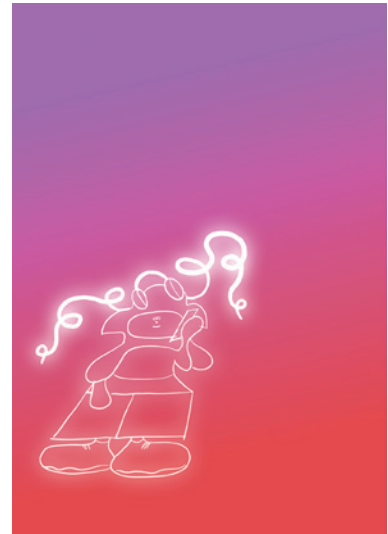
Data visualization is an application of big data, technology that enables the visualization of vast, complex data. Through this technology, relationships and characteristics in data unknown to us before can be recognized intuitively. In this exhibition, this technology is put into practice by Rhizomaks, who has been exploring new possibilities for technology and expressions and cultivated experimental projects with a strong research and development focus. In addition to presenting a digital video work created with an CT scan data of Kacchu, they will also develop these images into key visuals for exhibition’s graphic materials, posters and website.

## Scenography

## Nile Koetting



Atmospheric sketch for Kacchu (type 1)  
© Nile Koetting



Doodle for Kacchu (type 3)  
Drawing by Aisha Franz  
© Nile Koetting

Often translated into Japanese as “stage design”, scenography can be translated in a contemporary sense as the “creation of spaces and situations that evoke emotions”. In this exhibition, scenography will be carried out by Nile Koetting, who creates installation artworks through diverse media including sound, video and lighting. The exhibition space will be designed in a way that readily connects past and present, through display design that enables a 360-degree viewing of the Kacchu, as well as the lighting that is at once smart and permeated with a sense of warmth.

## Artist Profile

## Shinichi Miter

Miter began working as a stylist in 1997 and moved to the U.K. in 1998, before returning to Japan in 2001. He works in diverse fields including fashion magazines, advertising, live concerts, film and TV wardrobes, as well as serving as the creative director for NF, a project led by Ichiro Yamaguchi of Sakanaction. His artistic venture was marked by participation in “NOKIMONO” exhibition as art unit TENKI, collaborating with ink painter Akitsune Tsuchiya and fashion designer Takayuki Suzuki. Miter’s sneaker Kacchu artworks have been exhibited at *KiKi inc. Exhibition 2008* (2008, ZEL CAFÉ/GALLERY, Tokyo, Japan); *Fragments of Continuity* (2010, GALLERY SPEAK FOR/SPEAK FOR SPACE, Tokyo); and *NIKE AIR MAX REVOLUTION TOKYO* (2017, Hyokeikan, Tokyo National Museum).

## HATRA × MAGARIMONO

## HATRA

Centered around the theme of *liminal wear*, HATRA is a fashion project founded in 2010 that offers clothing as a spatial entity that is both portable and liminal. In recent years, they have been experimenting with new forms of physical expression through the application of digital technologies such as 3D cross simulation.

## MAGARIMONO

MAGARIMONO is the unit behind the namesake footwear brand that, under the slogan “Today’s Heresy, Tomorrow’s Orthodoxy”, aims to revolutionize shoemaking processes using digital technology. They have been developing “MAGARIMONO originals”, footwear freed from the restrictions of mass production through 3D printing characterized by unrestricted forms and low environmental impact.

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### Rhizomatiks

Rhizomatiks pursues new possibilities in technology and expression, working on experimental projects with a strong research and development focus. From development of hardware and software to operations, the company is engaged in all stages of their projects, they conduct R&D projects and create artworks based on the research on the relationships between people and technology. Through collaborations with artists and researchers from outside the company, Rhizomatiks brings to the world cutting-edge expressions and research.

<https://rhizomatiks.com/>

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### Nile Koetting

Nile Koetting is an internationally recognized artist who creates contemporary, ambient spaces through a diverse range of media such as sound, video and light. His recent exhibitions include *Remain Calm (Air氣)* (2021, Tai Kwun Contemporary, Hong Kong); Thailand Biennale (2021-2022); *Remain Calm - Reduced +* (2020, Shedhalle, Zürich, Switzerland); *Anticorps* (2020, Palais de Tokyo, Paris, France); *保持冷静 / Remain Calm* (2019-2020, Centre Pompidou x West Bund Museum, Shanghai, China); and *Liaisons Ambiguës* (2016-2017, Maison Hermès Forum, Tokyo, Japan).

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### Related Event

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#### Talk Session: Shinichi Miter x HATRA x MAGARIMONO

Stylist Shinichi Miter, HATRA, and MAGARIMONO will discuss *Kacchu*, and their artworks, from a fashion perspective.

Speakers: Shinichi Miter, Keisuke Nagami (HATRA), Ayato Tsumagari and Yuta Akizuki (MAGARIMONO)

Moderator: Yuko Hasegawa, Director, the 21st Century Museum of Contemporary Art, Kanazawa

Date/time: May 3, 2022 (Tue/holi) 16:00-18:00

Venue: Theater 21, 21st Century Museum of Contemporary Art, Kanazawa

Capacity: approx. 110 people (reservation required, seats to be given in order of reservation)

Entry Fee: Show either unused or used entry ticket for *Kacchu Anatomy: The aesthetics of design and engineering*

Booking: To be completed through Google Form starting on April 20

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#### Talk Session: Nile Koetting x Rhizomatiks

This talk session presents a conversation between Nile Koetting and Rhizomatiks, who executed scenography and data visualization respectively in the exhibition.

Date/time: May 8, 2022 (Sun) 14:00-16:00

Venue: Theater 21, 21st Century Museum of Contemporary Art, Kanazawa

Capacity: approx. 110 people (reservation required, seats to be given in order of reservation)

Entry Fee: Show either unused or used entry ticket for *Kacchu Anatomy: The aesthetics of design and engineering*

Booking: To be completed through Google Form starting on April 20

### Spin-off Merchandise

During the exhibition, the Museum Shop will sell three types of T-shirts designed by the participating artists, Nile Koetting and Rhizomatiks, as merchandise related to the exhibition "Kacchu Anatomy: The aesthetics of design and engineering."

\*Sold at the Museum Shop during the exhibition period

Price: JPY4,000 + sales tax (per kind)

#### White T-shirts designed by Nile Koetting (2 kinds)



Drawing by Aisha Franz  
© Nile Koetting

#### Black T-shirt designed by Rhizomatiks



© Rhizomatiks

### Catalog Reservations & Sales

"Kacchu Anatomy: The aesthetics of design and engineering" exhibition catalog will be available for pre-order and sale at the Museum Shop.

Scheduled to go on sale in early June 2022 or later.

Reservations: Accepted at the cashier counter at the Museum Shop (no telephone reservations)

Specifications: A4 size, 64 pages (tentative)

Price: JPY2,200 (tax included), Shipping cost: JPY400 (tax included)

\*JPY2,600 in total to be paid in advance upon pre-order

Published by: Culture Convenience Club Co., Ltd.

\*Will be shipped to the address of your choice as soon as it is ready.

### Images for Publicity

Images 1–10 are available to the press from the Museum's Public Relations Office (press@kanazawa21.jp) based agreement to the following conditions.

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