

# 21st Century Museum of Contemporary Art, Kanazawa

PRESS RELEASE

2020.3.13



## 15th Anniversary Exhibition

### Where We Now Stand

### —In Order to Map the Future [2]

2nd half

2020.2.4 (Thu) – 4.12 (Sun)

Exhibition Title	15th Anniversary Exhibition Where We Now Stand—In Order to Map the Future [2]
Period	Where We Now Stand [2] 2nd half: Feb 4 (Tue) – Apr 12 (Sun) 2020
Hours	10:00-18:00 (until 20:00 on Fridays and Saturdays) *Ticket sales end 30 minutes before closing time.
Venue	Galleries 1-6, Long-Term Project Room, Public Zone
Closed	Mondays (but open Feb 24, 2020), Feb 25, 2020
Admission	General: ¥450(¥360) / College students: ¥310(¥240) / Elem/JH/HS: Free / 65 and older: ¥360 *Prices in brackets are for groups of 20 or more and advance tickets. *Advance tickets are not offered for "Where We Now Stand [2]."
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)
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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

In October, 2019, 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. New issues and relationships needing attention are also emerging. Through the unique perspective of artists on the world in which we live, this exhibition will give viewers opportunity to ascertain for themselves where we now stand.

KUROSAWA Hiromi (Chief Curator)

## Exhibition Features

### From the Collection—works that examine “where we now stand” in order to “map the future”

Featured—artworks that clearly examine where we now stand in this complex, diversifying age, selected from the some 4,000 works acquired by the museum since its 2000 opening. What kind of map to the future do they depict?

### Collected works that have previously wowed visitors. Collected works displayed for the first time

Appearing—*Dog-o-rama*, a project that charmed visitors to the NARA Yoshitomo exhibition “Moonlight Serenade” (2006-2007)—complete with costumed “Pup Patrol” children who roam the museum. Other works from Collection will make their first appearance—including Thomas RUFF’s *ma.r.s.19*, NISHIYAMA Minako’s *Untitled (PW-970508)*, and HOMMA Takashi’s *M* and *Tokyo Suburbia*.

### World-renowned artists will create works for this museum’s distinctive spaces

SHIOTA Chiharu, whose exhibition garnered attention at Mori Art Museum last year, will create one of her most important works for a gallery space at the museum. Shiota’s installation will feature her trademark motifs—red yarn and keys collected the world over. MOHRI Yuko will create the push and pull of invisible forces within natural phenomena in the museum’s Exhibition Zone using light bulbs, spoons, and bells. Meanwhile, in the Exhibition and Public Zones, MIYAGI Futoshi will present works exploring his own origins and identity—and the boundary between them—in the context of his response to works by collected artist Shilpa GUPTA.

## 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.

### Exhibited Artists

\*Alphabetical order

2nd half

ABE Taisuke, EI ANATSUI, AOKI Katsuyo, benandsebastian, 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, Kamide Choemon-gama + Maruwakaya, KAMIDE Keigo, Ron KENT, KITADE Fujio, KUWATA Takuro, KUZE Kenji, MAE Fumio, Bodil MANZ, MITSUKE Masayasu, MIYAGI Futoshi, MIYAZAKI Kanchi, 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), OKUMURA Hiroyuki, Michael ROWE, Thomas RUFF, SHIOTA Chiharu, Rupert SPIRA, SUDA Yoshihiro, TAKEMURA Yuri, TANAKA Nobuyuki, TASHIMA Etsuko, TERAJ Naoji, TERUYA Yuken, TOKUDA Yasokichi III, TOMIMOTO Kenkichi, TSUKADA Midori, Unryuan, KITAMURA Tatsuo, YAMAMURA Shinya, Vladimir ZBYNOVSKY

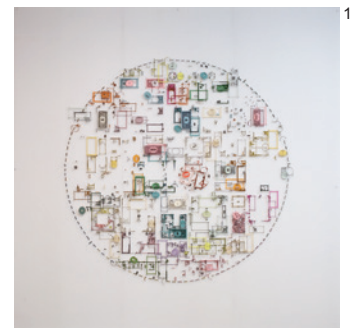
### Where We Now Stand [2] Exhibition Composition

#### 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



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

Gallery 2

### **Utsusu—Transcribe, Photograph, Reflect, Transfer**

The Japanese word *utsusu* has different meanings depending on the kanji character used to express it: [写す] to transcribe or photograph, [映す] to reflect an object onto something else, [移す] to move or transfer something to a different place, and so on. When written [写す], it is usually understood to mean taking a photograph, but just as *utsusu* has many meanings, the photograph [写真] as a medium also takes many forms. Today, when we are flooded with images constructed using digital data, a photograph can be a physical photographic work conveying an actually existing image, or the same photographic image might be variously reconstructed in the process of its reproduction and alteration via networks.

Artists: HOMMA Takashi, Walter NIEDERMAYR, NISHIYAMA Minako, Thomas RUFF.



Thomas RUFF *ma.r.s.* 19 2011  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Thomas Ruff

In front of Gallery 2

### **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



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

Between Gallery 3 and 4

### Invisible Forces

Many of the phenomena and events occurring around us result from environmental conditions bringing people and objects into interaction and relationship. By giving visual expression to invisible forces within natural phenomena, MOHRI Yuko produces results that defy our assumptions and expectations, making us realize what we have overlooked. To examine people in their relationship with the world around them, Mohri's works focus on the diverse elements of their surround—the size or color of the space they are in, its air flow or temperature and humidity, and people's comings and goings there and sounds of them talking. Although relationships transpire between people and things continually in everyday life, rarely do we notice them. To be aware of such invisible forces, however, can help us turn our attention to the varied relationships forming our world.

Artist: MOHRI Yuko



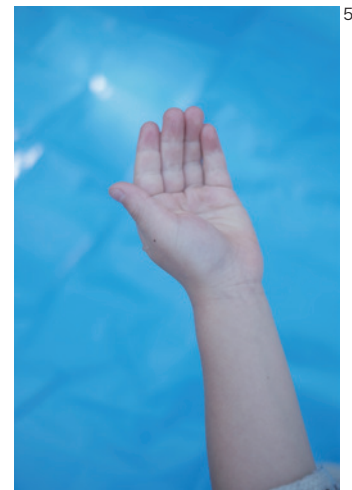
MOHRI Yuko *copula* 2020  
Collection of the artist  
photo: KIOKU Keizo

Gallery 3 · Corridor · Public Zone

### Border

Various boundaries exist in our society, such as between self and others, between nations, and between ethnic groups, religions, and genders. They exist not as actually drawn lines, however. Rather, they are created by people as concepts and systems for distinguishing or else differentiating one thing from another. A boundary sometimes stands as a strong wall, and when it weakens or grows blurred, relationships change endlessly. Boundaries separating things are sometimes difficult or even impossible to cross over. On the other hand, if a boundary serves to preserve a relationship, the very existence of the line between two things makes their connection clear and creates the potential for a closer connection. The mere fact of a boundary's existence or non-existence, therefore, is not as important as our awareness of such a boundary, that is, our consideration of the relationship it forms and what that relationship might produce in the future.

Artists: Shilpa GUPTA, MIYAGI Futoshi

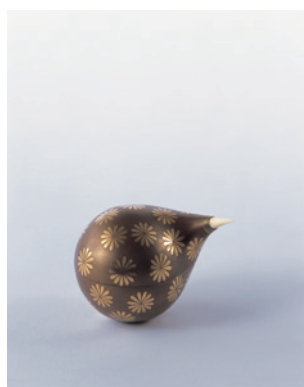


MIYAGI Futoshi *Snowball* 2020  
Collection of the artist

## 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, NOGUCHI Harumi, MIYAZAKI Kanchi



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



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



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



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



## Gallery 5

**Archive**

An archive is a body of records that preserves a society's collective memory and the rules and standards that society embraces. With its overwhelming mass, an archive can evoke the memory of individuals or a collective group. The keys used in SHIOTA Chiharu's artwork were once indispensable to their owners' lives. Collected at random from places across the world, the keys call to mind the memory of anonymous individuals now forgotten. Immense in number, the keys are strung on red yarn densely interwoven and stretched across the space in a manner recalling the connectivity of blood vessels, blood ties, and community ties. The keys and yarn, which appear like a network, also evoke the connections among the anonymous individuals in what Shiota perhaps conceives as a grand archive of memory.

Artist: SHIOTA Chiharu



SHIOTA Chiharu *Rain of Memories* 2020  
Collection of the artist  
photo: KIOKU Keizo

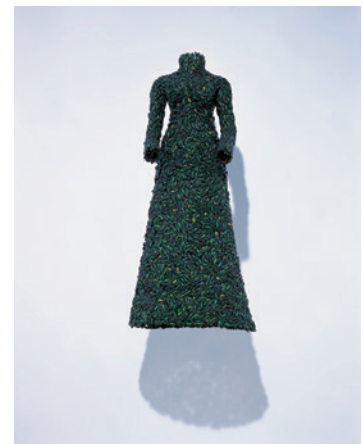
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## Gallery 6

**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



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

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Long-Term Project Room

### Quiet Rebellion

Today, when individual opinion expressed through social media, blogs, and other Internet platforms has the power to change the world, everyday actions and quiet rebellions have the potential to become a large groundswell. As a result of small but individually distinctive items of old clothing being collected with many people's cooperation and used as stuffing, a thin dog takes on a large presence. Then, a patrol of children in Colorful Pup costumes—by walking freely around a museum crowded with adults—can be something that dramatically alters the museum.

Artist: NARA Yoshitomo

[ Public Program ]

#### Pup Patrol

Period: Every Saturday, February 4 (Tue) – April 12 (Sun) [1]11:00 [2] 13:30 [3] 15:00 (one hour each time)

Capacity: 15 first arrivals, children age 4 and over up to 6th grade in elementary school \*Must be accompanied by a guardian

Admission: Free

How to take part: Register that day in the venue from 10:30

#### Pup Up the Dog

Period: February 4 (Tue) – April 12 (Sun)



NARA Yoshitomo *Dog-o-rama* 2006  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Yoshitomo Nara  
photo: NAKAMICHI Atsushi / Nacása & Partners

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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

[ Public Program ]

#### “Let’s draw Zawa Zawa Forest creatures!”

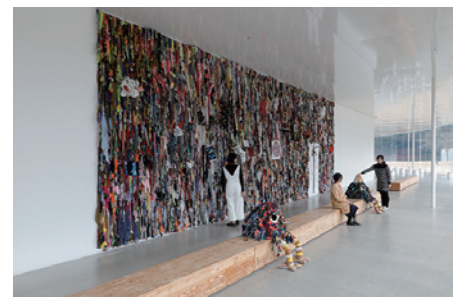
Workshop Period: February 4 (Tue) – March 1 (Sun), 2020 \*Except when the exhibition is closed

Time: 10:00-18:00

Capacity: 10 people each day

Admission: ¥1,000 \*Purchase tickets that day in the museum shop. Sales until 15:30.

Venue: Next to the People’s Gallery



Zawa Zawa Forest 2019-2020  
photo: SUZUKI Yoko

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## Audio Guide

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

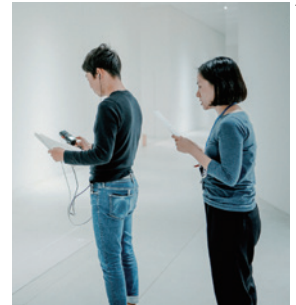
Curators help viewers navigate the exhibition. They discuss the individual artworks from their own perspectives, describing in their own words the concepts behind the artworks, how they were created, and aspects to be attentive to when viewing them. This original audio guide created by 21st Century Museum 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



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## Images for Publicity

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Application form ► [https://www.kanazawa21.jp/form/press\\_image/](https://www.kanazawa21.jp/form/press_image/)  
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Please send proofs to the public relations office to verify information.

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



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



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TASHIMA Etsuko *Cornucopia 02-XII* 2002  
© TASHIMA Etsuko  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
photo: SAIKI Taku



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NISHIYAMA Minako *Sugar Crown* 2004  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© NISHIYAMA Minako  
photo: SUEMASA Mareo



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Shilpa GUPTA *Untitled (There is No Border Here)* 2005-2006 /2011  
Collection of 21st Century Museum of Contemporary Art, Kanazawa  
© Shilpa GUPTA  
photo: KIOKU Keizo