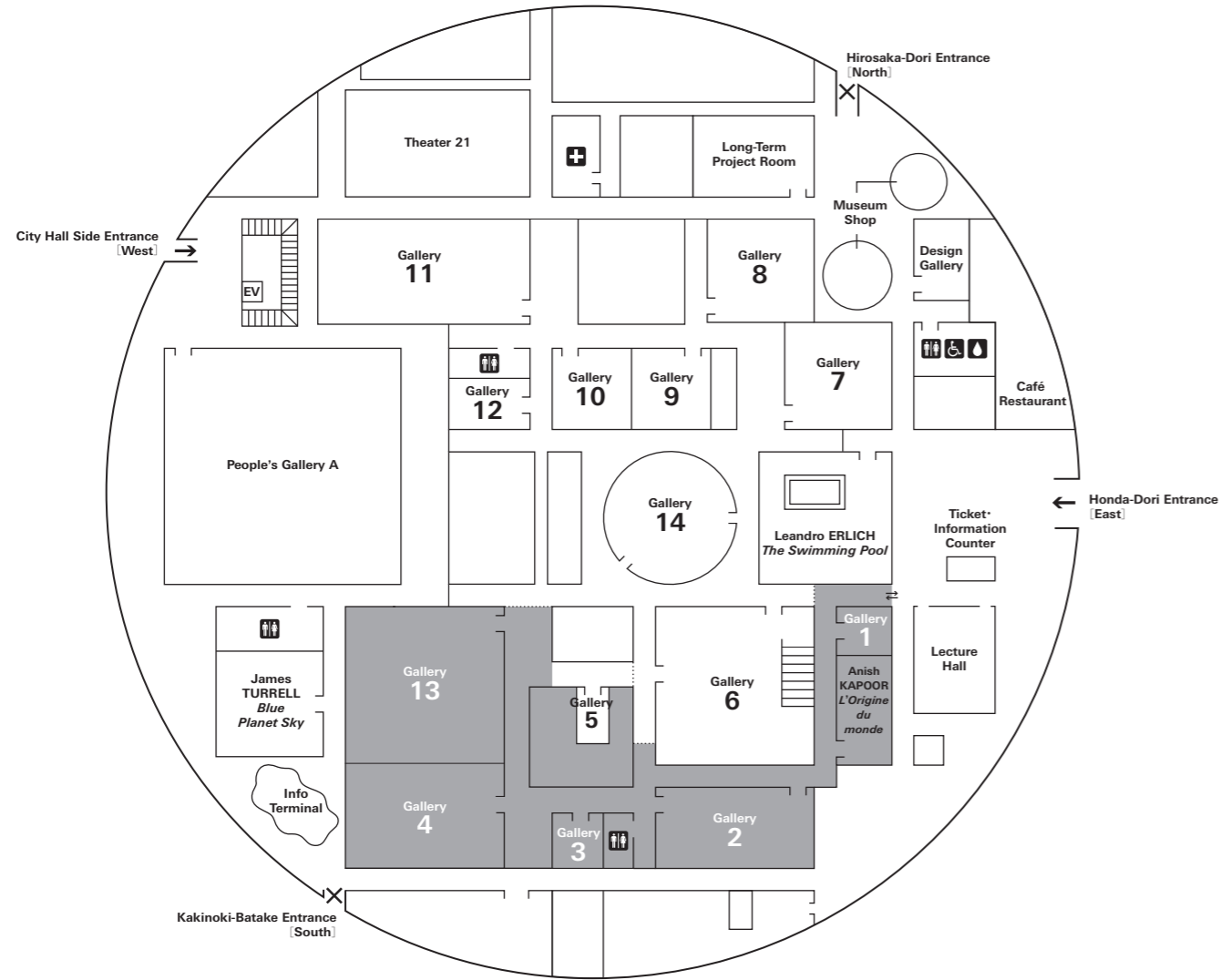


Sea Lane

Connecting to the Islands



Futoshi Miyagi

Yuken Teruya

Judy Watson

Yee I-Lann

Kyoko Ura

Zai Kuning

Anri Yanase

Kiyoko Sakata

Isabel and Alfredo Aquilizan

Charles Lim Yi Yong

Thursday, November 3, 2022 – Sunday, March 19, 2023

Opening hours: 10:00-18:00 (until 20:00 on Fridays and Saturdays)
Closed: Mondays (open on Jan.2, Jan.9), Dec.29 – Jan.1, Jan.4, Jan.10

Gallery1-4,13

Organized by: 21st Century Museum of Contemporary Art, Kanazawa [Kanazawa Art Promotion and Development Foundation]
Grant from: ARTS for the future!2

Cooperation: I-O DATA DEVICE, INC., MAGPAINT JAPAN Co.,Ltd.



Gallery 1

Separation and Connection

There are aspects of culture and history that have been preserved because they are separated by the sea, but these separations can also result in psychological distance and disparities. Drawing on people’s life stories of simultaneously seeking freedom and experiencing adversity while transcending racial and cultural differences, Futoshi Miyagi’s *How Many Nights* is a beautiful and lyrical tale in which each nationality and identity intersect. Through this work, we obtain opportunities to examine various “separations” and “relations” that exist in society today, such as those based on nationality, race, language, age, sexuality, and community.

Futoshi Miyagi *How Many Nights*
2017 | single-channel video, colour, sound | 37min. 15sec.
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Corridor in front of Gallery 2

The Quest for Abundance

Okinawa and the nations of Southeast Asia have historically been the source of large populations of migrant workers. Yuken Teruya’s *Earn lots of money. No need to write any letters, just send home the money first 2008* has a title, in Okinawan dialect, that translates as “Go and make money, there’s no rush to write a letter, send some money first,” the words of family members and relatives seeing off a migrant worker departing from Okinawa. In the New York neighborhood where Teruya previously lived, immigrants from various countries had formed their own tight-knit communities. In this work, Teruya connects his own memories of Okinawa with the scenes he sees around him in our current time of numerous migrants and refugees, and superimposes these scenes with images of people on the move in search of prosperity.

Yuken Teruya *Earn lots of money. No need to write any letters, just send home the money first 2008*
2008 | DVD, cardboard | dimensions variable
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Gallery 2

Ethnicity and Land History

Despite having their own abundant nature and complex cultures, many islands in the Asia-Pacific region have a history of forcible colonization by great powers and imperialist nations. What becomes of the customs and history of these islands’ residents when their land and zones of habitation are seized or occupied? The work in this gallery causes the viewer to consider how engaging with the place one was born and raised so as to connect to the future of that place.

Yee I-Lann *The Orang Besar Series – Empires of Privateers and Their Glorious Ventures*
2010 | Direct digital mimaki inkjet print with acid dye, batik chop Remazol Fast Salt dyes on 100% silk twill | H132×W400cm
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Yee I-Lann *The Orang Besar Series – Kain Panjang with Parasitic Kepala*
2010 | Direct digital mimaki inkjet print with acide dye, batik canting Remazol Fast Salt dyes on 100% silk twill | H106.7×W234cm
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Yee I-Lann *The Orang Besar Series – Kain Panjang with Carnivorous Kepala*
2010 | Direct digital mimaki inkjet print with acide dye, batik canting Remazol Fast Salt dyes on 100% silk twill | H106.7×W234cm
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Judy Watson *great artesian basin springs, the gulf (jiwil, wanami)*
2019 | indigo, acrylic, graphite on canvas | H212×W169cm
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Judy Watson *myall creek mourning caps (yulurri kala) 1-4*
2018 | 1,3,4: ochre, earth, binder medium, acrylic on paper 2:ochre, earth, Binder medium, acrylic and Bloodwood Gum on paper | 1,4: H75.3×W55.7cm 2,3: H64.6×W49.6cm (set of 4)
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Kyoko Ura *The Sea*
2018 | acid dye on silk | H178×W134cm
Collection of the Artist

Kyoko Ura *Landscape III*
2018 | acid dye on silk | H85×W165cm
Collection of the Artist

Yuken Teruya *Parade from far far away*
2015 | colour pigment on linen | H168×W140cm
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Gallery 3

Roots and Routes

Straits and seas between the islands of Southeast Asia have since ancient times been home to many seafaring peoples. Amid ongoing modernization, today they are being displaced by powerful nation-state actors and forcibly relocated from sea to land. People’s roots and routes – where they come from and where they are going – are inextricably bound up with issues relating to the erosion of unique cultures and identities by globalization in our present-day society, in which migration has become the norm.

Zai Kuning *Massacre*
2015 | pencil, red sand on paper | H207.5×W114.5cm
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Zai Kuning *Rocking the boat in the dead of the night*
2015 | pencil, Chinese ink, oil, wax on paper | H164×W114.5cm
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Zai Kuning *From the series “Brutality of Fact”*
2006-2015 | pencil, Chinese ink, oil, wax on paper | each H20.2×W29cm (set of 3)
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Corridor between Gallery 3 and 4

Interested and Non-interested Parties / Assailants and Non-Assailants

Underlying any examination of the issue of US bases in Okinawa, there are always relationships between related and unrelated parties and between perpetrators and non-perpetrators. The same can be said of Fukushima, an area far removed from Okinawa that was devastated by the Great East Japan Earthquake of 2011. With *Kein Licht (No Light): From the place where I am standing now*, Anri Yanase has superimposed these relationships on the Okinawa base issue and created a work that grapples with realities which we cannot ignore. The work is not limited in scope to the issues of Fukushima and Okinawa, but poses questions to the viewer about events occurring everywhere in the world today.

Anri Yanase *Kein Licht. - From the place where I am standing now*
2016-2017 | HD video | 17min. 37sec.
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Gallery 4 and Corridor in front of Gallery 13

Mobility and Community

The number of migrants and refugees worldwide is increasing year by year as a result of prioritization of economic efficiency, globalization, and conflicts between nations. Capitalism’s pursuit of limitless growth, often framed as development and progress, is impacting cultures, customs, and values. The work of Alfredo & Isabel Aquilizan evokes memories of and nostalgia for vanished lands and ways of life, and looks to the future of displaced communities on their way to new lands by boat. In her work incorporating seashells and feathers of migratory birds, Kiyoko Sakata reflects on the difficulty of entering a community from outside and the necessity of community for survival, informed by her own relocation to the island of Okinawa.

Isabel and Alfredo Aquilizan *Passage: Project Another Country*
2014 | boat, cardord, steel frame, etc. | dimensions variable
Collection of the 21st Century Museum of Contemporary Art, Kanazawa

Kiyoko Sakata *Polaris*
2022 | bird’s feathers | H10×W95×D95cm
Collection of the Artist

Kiyoko Sakata *Southern Cross*
2022 | bird’s feathers | each H10×W95×D95cm, H7×W60×D60cm
Collection of the Artist

Kiyoko Sakata *Island - Unrememberable Words #1*
2022 | book, bird’s feathers, salt crystal | H25×W62×D43cm
Collection of the Artist

Kiyoko Sakata *Island - Unrememberable Words #2*
2022 | book, bird’s feathers, salt crystal | H25×W62×D43cm
Collection of the Artist

Kiyoko Sakata *Island - Unrememberable Words #3*
2022 | book, bird’s feathers, salt crystal | H25×W41×D26cm
Collection of the Artist

Kiyoko Sakata *Island - Unrememberable Words #4*
2022 | book, bird’s feathers, salt crystal | H25×W41×D26cm
Collection of the Artist

Kiyoko Sakata *Island - Unrememberable Words #5*
2022 | book, bird’s feathers, salt crystal | H25×W34×D22cm
Collection of the Artistt

Kiyoko Sakata *Island - Unrememberable Words #6*
2022 | book, bird’s feathers, salt crystal | H25×W34×D22cm
Collection of the Artistt

Kiyoko Sakata *Island - Unrememberable Words #7*
2022 | book, bird’s feathers, salt crystal | H25×W34×D22cm
Collection of the Artistt

Kiyoko Sakata *Island - Unrememberable Words #8*
2022 | book, bird’s feathers, salt crystal | H25×W34×D22cm
Collection of the Artistt

Kiyoko Sakata *Hair brush No.7*
2014, 2017, 2022 | shells, brush | H5×W9×D24cm
Collection of the Artist

Kiyoko Sakata *Hair brush No.11*
2014, 2017, 2022 | shells, brush | H5×W9×D24cm
Collection of the Artist

Kiyoko Sakata *Hair brush No.16*
2014, 2017, 2022 | shells, brush | H5×W9×D24cm
Collection of the Artist

Gallery 13

Insularity and the State

In Singapore, many small islands have been subjected to reclamation for the sake of the city-state’s expansion, and much has been sacrificed for Singapore’s increasing wealth and might, including its unique natural environment, culture, and history. In the context of his wealth of knowledge and experience of the marine environment, Charles Lim Yi Yong’s works convey multiple perspectives on Singapore’s society, political situation, biosphere, and environment through the lens of the sea. Clearly, these issues are relevant not only to Singapore, but also to the entire Asia-Pacific region.

Charles Lim Yi Yong *SEASTATE 7: sandwich*
2015 | single-channel HD Digital Video | 3min. 57sec.
Collection of the Artist

Charles Lim Yi Yong *SEASTATE 7: the inarticulate sandman*
2015 | single-channel HD digital video | 41min. 3sec.
Collection of the Artist

Charles Lim Yi Yong *SEASTATE 9: sandgraph – consolidated*
2021 | sand on STPI handmade paper | dimensions variable
Collection of the Artist

Charles Lim Yi Yong *SEASTATE 9: Pulau Punggolsebaraokeastsamalunbukomsentosatuasviewdamartekongmarinajurongcovebranibaratchangilautekongsajahatsenanghantu*
2021 | laser cut STPI handmade paper | H65.3×W86.3×D1.02cm | Collection of the Artist

Charles Lim Yi Yong *SEASTATE 9: Pulau Satuasviewdamartekongmarinajurongcovebranibaratchangilautekong sajahatsenanghantupunggolsebaraokeastsamalunbukomsento*
2021 | laser cut STPI handmade paper | H45.2×W64.8×D0.95cm | Collection of the Artist

Charles Lim Yi Yong *SEASTATE 9: Pulau Tekongsajahatsenanghantupunggolsebaraokeastsamalunbukomsento satuasviewdamartekongmarinajurongcovebranibaratchangilau*
2021 | laser cut STPI handmade paper | H52.4×W65.4×D0.95cm | Collection of the Artist

Charles Lim Yi Yong *SEASTATE 9: Pulau Bukomsentosatuasviewdamartekongmarinajurongcovebranibaratchangilautekongsajahatsenanghantupunggolsebaraokeastsamalun*
2021 | laser cut STPI handmade paper | H35×W140.9×D1.02cm | Collection of the Artist

Charles Lim Yi Yong *SEASTATE 9: Pulau Damartekongmarinajurongcovebranibaratchangilautekongsajahatsenanghantupunggolsebaraokeastsamalunbukomsentosatuasview*
2021 | laser cut STPI handmade paper | H77.5×W53.8×D1cm | Collection of the Artist

Charles Lim Yi Yong *SEASTATE 9: Pulau Marinajurongcovebranibaratchangilaudamartekongsebaraokeastsamalunbukomsentosatuasviewtekongsajahatsenanghantupunggol*
2021 | laser cut STPI handmade paper | H88.9×W41.8×D0.85cm | Collection of the Artist

Charles Lim Yi Yong *SEASTATE 8: the grid, whatever wherever whenever*
2014-2021 | screenprint on paper, magnetic rubber sheets | dimensions variable
Collection of the Artist