

silent echoes

Collection II

サイレント・エコー

コレクション展 II

2011年9月17日(土) - 2012年4月8日(日)

September 17, 2011 - April 8, 2012



Exhibition Title	Silent Echoes: Collection Exhibition II
Period	Saturday, September 17, 2011 – Sunday, April 8, 2012 10:00 - 18:00 (until 20:00 on Fridays and Saturdays) Note: Tickets available until 30 minutes before closing Closed: Mondays (except September 19, October 10, January 2 & 9, March 19, 2012), December 29, 2011 - January 1 & 10, 2012
Venue	21st Century Museum of Contemporary Art, Kanazawa (Galleries 1 – 6, corridors between Galleries 3/4, Courtyard)
Admission	General: ¥350 (¥280*) / College students: ¥280 (¥220*) / Elem/JH/HS: Admission free / 65 and older: ¥280 (*Prices in brackets for groups of 20 or more)
Presented Artists	AWAZU Kiyoshi / KADONAGA Kazuo / Anish KAPOOR / KUZE Kenji / TSE Su-Mei / YAMAZAKI Tsuruko
Number of Exhibited Works	17 works
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)
In Cooperation with	JA Niigata Iwafune, Asahimura Mayu no Hana no Kai, Kanazawa Municipal Kodatsuno Elementary School
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About the Exhibition

*How did it come? For a minute the opening balanced from one side to the other. Like a walk or march. Like God strutting in the night. The outside of her was suddenly froze and only that first part of the music was hot inside her heart. She could not even hear what sounded after, but she sat there waiting and froze, with her fists tight. After a while the music came again, harder and loud. It didn't have anything to do with God. This was her, Mick Kelly, walking in the daytime and by herself at night. In the hot sun and in the dark with all the plans and feelings. This music was her – the real plain her.*¹

“Silent Echo: Collection Exhibition II” makes a special presentation of *L'écho* and *Mistelpartition* by TSE Su-Mei, an artist born in Luxembourg whose work resonates deeply with the world of music and human life conveyed by the above quote from Carson McCullers's novel, *The Heart Is a Lonely Hunter*. This exhibition reveals possibilities of the museum collection that have seldom been discussed before.

Through selected works from the museum collection, we highlight an artistic world created through a complete fusion of self, technique, and the world, which is exemplified by *L'écho* and *Mistelpartition*, artworks based on a process of connecting and blending a wide variety of phenomena related to the body, sound, technique, and the self.

This show refers to a new vantage point that has emerged in recent years, a concept that might be called “craft-like formation.” It is based on a new way of evaluating artistic expression, appreciating art and artistic acts developed “as a result of intimate dialogue between makers and their materials, nature, the environment and the other, and the complete immersion of the maker in the process through which objects come into being.”² We reexamine the art and artistic acts derived from a dialogue with self, other, and material in the work of TSE Su-Mei, Anish KAPOOR, AWAZU Kiyoshi, YAMAZAKI Tsuruko, KUZE Kenji, and KADONAGA Kazuo.

Their work shows great strength as well as sensitivity in its quiet dialogues and resonances, telling stories of ways that people engage with and live in this world and revealing new possibilities and hope for living through troubled times.

Murata Daisuke, Curator, 21st Century Museum of Contemporary Art, Kanazawa

Notes

1. Carson McCullers, *The Heart Is a Lonely Hunter*, Mariner Books, p. 118.
2. FUDO Misato, “In the Process of Becoming”, *Alternative Paradise*, 21st Century Museum of Contemporary Art, Kanazawa, 2005, pp. 8-11. On the recent development of a theory of craft-like formation, see MURATA Daisuke, “Ron Mueck: Form as Dialogue”, *Ron Mueck*, Foil, 2008; “Anti-Gravity Structure – The Form as ‘History of History’”, *Hiroshi Sugimoto: History of History*, Shinsozai Kenkyūjo, 2008; “The Form as ‘Knit Cafe in My Room’”, “*Knit Cafe in My Room*” by Mitsuharu Hirose and Minako Nishiyama, 21st Century Museum of Art, Kanazawa, 2009; “What Would Hiroshi Sugimoto Do? What Would Museums Do? Deified Artist and Museum: Hiroshi Sugimoto’s ‘History of History,’” AAS-ISS Joint Conference, 2011 (<http://www.asian-studies.org/Conference/index.htm>).

Exhibition Features

1. Nature of art, Significance of creation

Carson McCullers was an American novelist, born in Georgia in 1917. Her best-known work, *The Heart Is a Lonely Hunter*, explores the loneliness of the human heart in the context of human existence and society in stories woven around a variety of characters. The story centered on a character named Mick develops the theme of music and the relationship between music and human beings. In “Silent Echo: Collection Exhibition II,” we refer to McCullers's ideas in exploring the relationship between music, the nature of art, and life and t

e significance of creation and presenting a new aspect of the museum collection.

2. *L'écho* and *Mistelpartition* by TSE Su-Mei

TSE Su-Mei was born in Luxembourg in 1973 and music has been a major part of her life since childhood. She has produced a diverse body of art based on connection and fusion of elements that form the core of musical performance – the body, sound technique, and self. Such video works as *L'écho*, *The Well-Tempered Clavier*, and *Mistelpartition* focus on this musical realm and explore new images of the world. Tse is an artist who has been attracting attention since she was awarded the Gold Lion Award at the Luxembourg Pavilion in the 2003 Venice Biennale.

3. Silent Echoes

This exhibition, which presents TSE Su-mei's major work, *L'écho* and *Mistelpartition*, refers to Carson McCullers's novel, *The Heart Is a Lonely Hunter*. It explores the potential residing in the museum collection in relation to the view of music and the relationship between music and human beings spoken of in *The Heart of a Lonely Hunter* and the fusion between body, sound, technique, and nature explored in Echo.

Artist Profile

AWAZU Kiyoshi

Born in Tokyo, Japan in 1929. Died in Kawasaki, Kanagawa, Japan in 2009.

Awazu Kiyoshi studied painting and design by himself. He won the Japan Advertising Artists Club Award for his poster *Bring the Sea Back* in 1955. During the postwar period, he took a leading role in Japanese graphic design to lay its foundation. His sphere of activities in terms of expression has been beyond specific genres – painting, sculpture, photography, film, theater, performance, music, literature and architecture. In recent years, his foresight to see the future of artistic expressions involving the totality has been highly recognized. After the 1980s, turning his keen critical eye to a hazardous state of human lives, he created a character named *H2O EARTHMAN* as ‘a child prodigy living in the 21st century.’ He pursues the question of human existence in the totality of all forms of life. (FM)

KADONAGA Kazuo

Born in Tsurugi, Ishikawa, Japan in 1946. Lives in Kanazawa, Ishikawa, Japan.

While aspiring to be a painter, Kadonaga came across conceptual art and started to make works using wood. He established his style in the 1980s making works with wood, for example, scraping bark off a cedar log and sliced it horizontally, or cutting the log into small blocks and reconstructing it back to the original log shape. Even when he uses other materials such as glass, paper and bamboo, artificial processing is kept to minimum, and he consistently maintains an attitude of visualizing the natural feature of the material and the production process of the work. (YE)

Anish KAPOOR

Born in Mumbai, India in 1954. Lives in London, UK.

After spending his childhood in India, Anish Kapoor went to England at the age of 17. In the 1970s, he began to create artworks, and at the beginning, he produced many three-dimensional works covered with pigments on the surface. Later, he began to make objects, which look like a cave entrance or a crack in the earth, covering the inside of a crevice or hole made in the bedrock-like floor with pigments. His works constructed with varied materials always urge us to reconsider our vision and usual perceptions. In the unknown world generated beyond dimensions, Kapoor’s own views on human existence and life are reflected. (MD)

KUZE Kenji

Born in Awara-cho, Sakai-gun, Fukui, Japan in 1945. Lives in Kanazawa, Ishikawa, Japan.

Kuze Kenji graduated from the Kanazawa College of Art, where he majored in Industrial Design. He grew up in a pottery family and has been interested in pottery making since his high school days. He has a clear philosophy with regard to ceramic expression in general as product design and art making, and as an artist seeks to create forms that express the essence of phenomena in the context of the relationship between himself and the material clay. Since the 1960s he has established his own unique vision of ceramics as a pure plastic art while also responding keenly to the times, participating as a standard-bearer for the younger generation at the “Contemporary Ceramic Art: Canada, USA, Mexico and Japan” exhibition (National Museum of Modern Art, Tokyo, 1971), which showcased international trends in post World War II contemporary ceramics. Major series include “Package”, “Trace”, and “Falling”. (FM)

TSE Su-Mei

Born in Luxembourg in 1973. Lives and works in Luxembourg and Paris, France.

TSE Su-Mei has lived with music since childhood. The diverse world of artwork she has created is based on the connecting and blending of many elements at the core of musical performance such as the body, sound, technique, and self. Musical elements appear directly in works like *L'écho*, *The Well-Tempered Clavier*, and *Mistletoe Score*, and there is an emphasis on worlds or forms created by fusing materials, self, technique, and subject matter in handmade works that take the form of sculpture or installation. In recent years, she has extended this approach to a greater variety of creative activities, including outdoor sculpture in public places. (MD)

YAMAZAKI Tsuruko

Born in Ashiya, Hyogo, Japan in 1925, where she also lives and works.

Yamazaki Tsuruko was a founding member of the Gutai Group, which was formed in 1954. She later participated in the establishment of the Artist Union and has taken part in solo and group exhibitions where she has presented a range of works including three-dimensional pieces made using sheets of tin, performances, and paintings. Throughout her decades-long career, Yamazaki has produced work on the themes of real and virtual images and sight/cognition/recreation that expresses her unique outlook on the relationship between the individual and the world. (MD)

FM: FUDO Misato
MD: MURATA Daisuke
YE: YOSHIOKA Emiko

Related Events

(See the museum website for the updated schedule)

Gallery Talk

Curator: MURATA Daisuke/ Educator: KIBI Kumiko

Date: Friday, October 14 (Curator), Wednesday, November 3 (Curator and Educator), Saturday, December 10 (Curator), Saturday, February 11 (Curator), and Saturday, March 10 (Curator and Educator)

Time: Starting from 14:00, except October 14 starting from 18:30

Meeting Place: Lecture Hall, 21st Century Museum of Contemporary Art, Kanazawa

Admission: No charge (with same-day ticket to this exhibition)

Language: Japanese

Images for publicity

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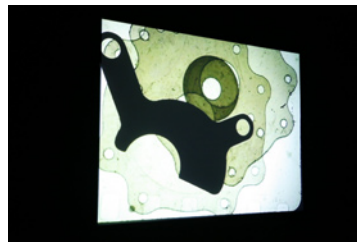
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1



AWAZU Kiyoshi, *Burning Plano*, 1974
16mm film, betacam, 8 min. 30 sec.
Collection: 21st Century Museum of Contemporary Art, Kanazawa
© AWAZU Yaeko

2



AWAZU Kiyoshi, *Composition*, 1974
slide, mini-DV
Collection: 21st Century Museum of Contemporary Art, Kanazawa
© AWAZU Yaeko

3



KADONAGA Kazuo, *SILK*, 2011
silk, dimensions variable
Collection of the Artist
© KADONAGA Kazuo

4



TSE Su-Mei, *L'écho*, 2003
video projection, sound, 4 min. 54 sec. looped
Collection: 21st Century Museum of Contemporary Art, Kanazawa
© TSE Su-Mei

5



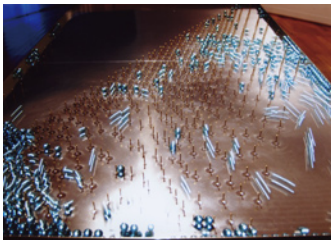
TSE Su-Mei, *Mistelpartition (Mistle Score)*, 2006
video projection, sound, 6min. 49 sec. looped
© TSE Su-Mei
Courtesy of the Artist and Peter Blum Gallery, New York.

6



KUZE Kenji, *Form as Soil*, 2009-2011
ceramics, dimensions variable
Collection of the Artist
© KUZE Kenji

7



YAMAZAKI Tsuruko, *Sapphire*, 2004
marbles, nail, tin, wood, steel, 105x172x79cm
Collection of the Artist
© YAMAZAKI Tsuruko

8



YAMAZAKI Tsuruko, *The Cans*, 2007
dye, lacquer, vinyl thinner, tin
dimensions variable
collection: 21st Century Museum of Contemporary Art, Kanazawa
© YAMAZAKI Tsuruko photo: SAIKI Taku

9



Anish KAPOOR, *White Dark IX*, 2002
fiberglass, wood, H183xW183xD57.5 cm
collection: 21st Century Museum of Contemporary Art, Kanazawa
© Anish KAPOOR