



Aperto 13

TAKAHASHI Haruki Landscaping

2020.12.19 (Sat) -

2021.5.9 (Sun)

**Stroll around “landscapes” constructed in a “Chinese garden” space
expressing the birth and death of living things,
in this remarkable exhibition by TAKAHASHI Haruki**

Exhibition Title	Aperto 13 TAKAHASHI Haruki: Landscaping
Period	Saturday, December 19, 2020 – Sunday, May 9, 2021
Hours	10:00-18:00(until 20:00 on Fridays and Saturdays; until 17:00 on Jan 2-3)
Venue	21st Century Museum of Contemporary Art, Kanazawa Long-Term Project Room
Closed	Mondays (except January 11 and May 3), December 29 - January 1, January 12, May 6
Admission	Free
Organized by	21st Century Museum of Contemporary Art, Kanazawa [Kanazawa Art Promotion and Development Foundation]
Supported by	VARIVAS
Grant from	Agency for Cultural Affairs, Government of Japan
Inquiries	21st Century Museum of Contemporary Art, Kanazawa Tel: +81-(0)76-220-2800

Media Contact

21st Century Museum of Contemporary Art, Kanazawa

Exhibition Curator: TAKAHASHI Ritsuko

Public Relations Office: SAITO Chie, ISHIKAWA Satoko, OCHIAI Hiroaki
1-2-1 Hirosaka, Kanazawa, Ishikawa Prefecture, Japan 920-8509

Tel: +81-(0)76-220-2814 Fax: +81-(0)76-220-2802

<https://www.kanazawa21.jp> E-mail: press@kanazawa21.jp



About the Exhibition

What do people think as they walk around a garden? Whether lingering in solitude, or enjoying the surroundings while chatting with a friend or loved one, a garden is generally a place for a change of mood. TAKAHASHI Haruki (b. 1971) creates garden-like settings in museum spaces. A devotion to making installations with a landscape or nature theme brought TAKAHASHI to the idea of the “enrin” as a way of creating a personal, individual connection between viewer and work, rather than shouting loudly at wider society. Enrin (yuanling) is a general term for Chinese gardens, whose structure offers encounters with a series of different landscapes as the viewer strolls around. Each landscape has its own philosophical element, making the garden a condensed version of different scenes from human existence. As a person walks around, their own life is mirrored in their heart, connecting them with the cosmos.

The garden created in the 21st Century Museum of Contemporary Art, Kanazawa, will have water, mountain, light, and darkness. The numerous wild grasses are flora we live alongside. The translucent white porcelain is so fragile it may break on contact, but if handled carefully, will last forever in its current form. Landscapes both robust and fragile are sure to remind the viewer forcefully of the ephemeral nature of life, and the many memories that vanish, only to reappear.

Enrin gardens use nature as their material, yet are by no means natural. They are “works” that reflect complex ideas, and are designed with the viewer in mind. TAKAHASHI will consciously move away from a Western art history context to create in the gallery space a garden that reflects the individual spirituality of all those who see it—part of his attempt to explore a more eastern approach to the idea of the installation.



Sea Vine, 2019, Art Setouchi 2019, Kagawa
Photo: KIOKU Keizo

Exhibition highlights

Combining centuries of Kanazawa craftsmanship with traditional materials to explore plastic expression in contemporary art

Based in his hometown of Kanazawa and employing the time-honored material of porcelain, plus techniques from Kutani and Izushi ware production, TAKAHASHI Haruki detaches from a traditional art-craft context to explore plastic expression as installation. Detailed renditions of flowers and vines molded in hard, translucent white porcelain feature vivid renderings of creatures in glaze, in works that give full expression to the inherent duality of robustness and fragility in all of nature.

A space configured in accordance with the eastern philosophy of the *enrin*

The term *enrin* refers to the time-honored style of Chinese landscape garden, the *yuanling*. TAKAHASHI's configuration of the gallery space is profoundly influenced by the Eastern idea of the *enrin* embodying the birth and death of life in the natural world, and the state of the spirit. By becoming one with the work and strolling around the gallery-space-turned-garden, and superimposing imagined scenes of water, mountain, light and darkness, on landscapes in their own mind's eye, viewers are invited to explore their personal visions and memories more deeply.

Landscaping—connecting landscapes of limited longevity that are etched on the land, only to fade

Participating in numerous art festivals including Art Setouchi and the Echigo-Tsumari Art Triennale, TAKAHASHI has produced a series of works nurtured by the particular culture and natural features of each location, that merge with memories of landscapes etched on the land, only to weather away. The limited life of his landscapes constructed in the gallery space gives them an inherent beauty, much like the composition of nature with its repetition of birth and death. This exhibition will present the latest offering from an artist who, through a practice firmly rooted in local communities, continues to interrogate the state of plastic expression linking past, present and future.

About the Artists

TAKAHASHI Haruki

After majoring in oil painting at Tokyo University of the Arts, TAKAHASHI Haruki presented a number of installations made from earth, and rolled out fieldwork-based projects connecting different landscapes. On returning to his native Kanazawa in 2002, he then began making installations using Kutani ware ceramics. Identifying in garden design philosophy the potential for a more Eastern style of installation, he researches the relationship between spatial notions of the garden, and installations, and makes works accordingly. Recent years have seen him present a number of works that create landscapes in the indoor spaces of ordinary houses, at festivals including Art Setouchi Triennale, the Echigo-Tsumari Art Triennale, and Northern Alps Art Festival. TAKAHASHI has also undertaken numerous architectural collaborations/commissions, including a passageway under the western forecourt of Kanazawa Station, Hyatt House Kanazawa, and Solaria Nishitetsu Hotel Seoul.



**Artist
Statement**

Landscaping is modeled on the structure of the Chinese traditional garden or *yuanling*, read *enrin* in Japanese. The main difference between a Japanese garden and the Chinese garden is that while a Japanese garden connects seamlessly to the outside, the *yuanling/enrin* usually forms a different time and space enclosed by high walls. On this occasion the white cube of the gallery also works splendidly as a different time and space, overlapping with the idea of the *enrin*. I hope that through this porcelain garden, visitors will experience a philosophical space.

Rokei (*lòujǐng* or “leaking through scenery”) glimpsed from outside through a window, and the protruding landscape known as a *shokei* (*zhàngǐng* or “obstructive scenery”) encountered on passing through the narrow entrance of the gallery, appear as a series of waves. Proceeding further in, as you pass a space that could be either water or mountain, and arrive at a mountain made from alpine plants, you will see beyond that, the sky. As your line of sight shifts rapidly from one element to the next, your body fuses with the space, and ultimately connects to the heavens. The sensation is one of entering a body, and also a gourd-like realm in which the world spreads out before you as you emerge from a tunnel. The *enrin* is a place where the physical sensations of entering small spaces, climbing and so on, and the space resonate with each other, producing and projecting emotions.

Look more closely and you will also notice a lot of flowering plants in bloom that are found in Japan, from coastal right up to alpine species. Insects, frogs and other creatures are painted in the plants, almost leaching out of or melting into their foliage. These flora and fauna show life emerging and vanishing in the space of *Enrin – Landscaping*. Take a stroll around and a close look to acquire a full sense of the work, and I guarantee you will find something to relate to your own feelings.

**Related
programs****Workshop**

Make palm-sized flowers out of porcelain using the kneaded-flower technique of the Dehua kiln in China. *The content of the workshop will be the same on each day.

Instructor: TAKAHASHI Haruki

Date/time: March 21, 2021 (Sun.) 10:00–15:00, April 17, 2021 (Sat.) 10:00–15:00

Venue: Project Room, 21st Century Museum of Contemporary Art, Kanazawa

Participants: 12 (each day) *jr. high students or older

Fee: ¥5,000 (materials and kiln firing included)

To book: Bookings will be accepted via the museum website starting 10:00, Monday, March 1 (on a first come basis)

*Fired works should be picked up at the museum at a later date. Shipping fee will be charged, if shipping is necessary.

Artist Talk: “To the garden of light”

Date/time: March 27, 2021 (Sat.) 14:00–15:30

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

Seats: 40

Admission: Free

To book: Bookings will be accepted via the museum website starting 10:00, Monday, March 1 (on a first come basis)

*In conjunction with the artist talk, a special exhibit will be held at the Museum’s Sanutei tea house for the three days of Friday March 26, Saturday March 27, and Sunday March 28. Details will be posted on the museum website as they become available.

About the “Aperto” Series

The exhibition series “Aperto” introduces up-and-coming young artists in a solo exhibition format. As an art museum actively engaged with the contemporary world, 21st Century Museum of Contemporary Art, Kanazawa looks closely at new trends now in the process of forming. Artists and curators collaborate in creating occasions for exhibiting works and act as an intermediary between today’s creation and that of the future. This exhibition series looks at individual artists who, although having little experience with solo or important group exhibitions at art museums, possess sufficient creative motivation to command a solo exhibition and who are expected to make a significant impact in the future. Artists are selected without regard for their nationality or expressive media by the curator at 21st Century Museum of Contemporary Art, Kanazawa. Note: “Aperto” is Italian for “open.”

Images for Publicity

Images for Publicity

After reading the below, please request images 1–10 to the public relations office (press@kanazawa21.jp).

<Conditions of Use>

Photos must be reproduced with the credit and caption given.

Please refrain from cropping. During layout, please avoid laying type (caption or other) over the photo.

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.

Thank you for your understanding and cooperation in advance.



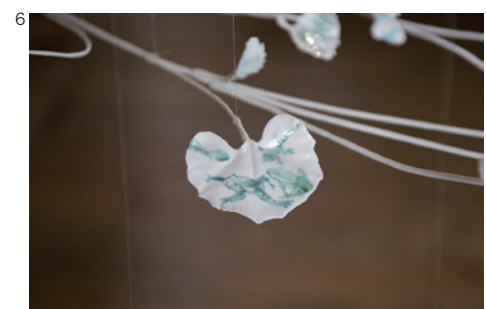
3 *harushuuu*, 2011, installation view at “Colors of Seasons,”
Kyoto Art Center, Kyoto



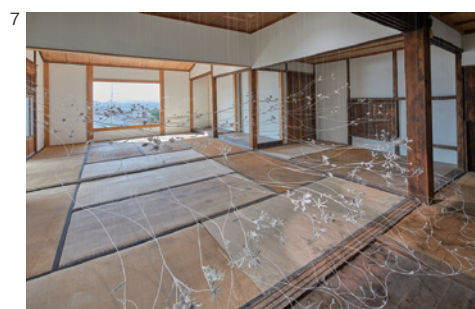
4 *in the vine*, 2011, Kanazawa Art Gummi Gallery, Ishikawa



5 *Landscapes creeper*, 2015, Echigo-Tsumari Art Triennale 2015, Niigata



6 *Japanese Alps Takase River Garden*,
2017, Northern Alps Art Festival 2017, Nagano



7 *Sea Vine*, 2019, Art Setouchi 2019, Kagawa
Photo: KIOKU Keizo