



Aperto 14
HARADA Yuki
Waiting for
***Postponed**

2021.5.29 (Sat) -
10.10 (Sun)

**High-profile artist Harada Yuki to unveil first new series in two years
Confronting an increasingly fast-paced modern world in his first 3DCG video**

Exhibition Title	APERTO 14: HARADA Yuki — Waiting for
Period	Saturday, May 29 – Sunday, October 10, 2021
Closed	Mondays (except August 9 and September 20), August 10, September 21
Hours	10:00-18:00 (until 20:00 on Fridays and Saturdays)
Venue	21st Century Museum of Contemporary Art, Kanazawa, Long-term Installation Room
Admission	Free
Organized by	21st Century Museum of Contemporary Art, Kanazawa [Kanazawa Art Promotion and Development Foundation]
Cooperation	Slacktide Co., Ltd.
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About the Exhibition

Throughout his career Harada Yuki (b. 1989) has dealt in artists and art forms such as Christian Riese Lassen, and ghost photography, which despite occupying a solid position in the visual culture of a particular era, languish on the margins of art history.

This solo outing will consist of a video installation incorporating “Waiting for,” Harada’s first new series in two years.

In 2017, Harada began collecting photos mainly picked up by junk removal contractors, and subsequently unwanted. 2019’s *One Million Seeings* shows the artist personally taking in his hand each one of these photos and examining it. This act of casting an eye over images that were once seen by someone, then abandoned, and which will eventually disappear from both memory and history, took a whole twenty-four hours.

Meanwhile, the work *Waiting for*, Harada’s latest offering and first in his “Waiting for” series, uses the CGI (computer-generated imagery) technology employed in the production of open world games to present “scenes from a million years ago/in the future.” In a world created entirely through artificial means, a voice recites the names of all the animals existing on Earth, in a work sure to summon up strong sensations of absence.

At first glance contrasting works, both *One Million Seeings* and *Waiting for* document humans engaging with vast amounts of information and attempting to incorporate it. The artist refers to this act as “Waiting.” The act of looking at something that once existed, and waiting for something that might visit, could be described as entrusting oneself to the temporal void between before and after an event. In an age when people pick up, and simultaneously let go, enormous volumes of information on a daily basis, “Waiting for” will offer one man’s approach to engaging with the world.



HARADA Yuki *Waiting for* 2021 © Yuki Harada

Exhibition features

Harada’s first solo exhibition at a public art museum, with the bonus of a new series

Harada Yuki has been a presence in the art world since his student days at Musashino Art University, thanks to his involvement in an eclectic range of projects, including curating exhibitions and editing books, with motifs including Hawaiian artist Christian Riese Lassen, and *shinrei-shashin*, ie ghost (spirit/psychic) photography.

For this first exhibition at a public museum, he will present a video installation combining *One Million Seeings* from his ongoing ghost photography series launched in 2017, with a 3D video that will be the inaugural work in his first new series in two years. The resulting two videos will be screened in their entirety spanning several days, giving visitors the opportunity to physically experience for themselves the corporeal awareness of an artist who spends an inordinate amount of time engaging with the world.

The corporeal awareness of an artist confronted with a vast cache of information

In 2017, Harada began collecting photos picked up by junk removal firms, for which there were no subsequent takers. These photos of unknown authorship, place and time cannot be corralled into neat categories such as “souvenir photography” or “art photography” and sit outside the usual photo distribution channels. Harada dubbed these pics with nowhere to go *shinrei-shashin* or “ghost photos.”

One Million Seeings features the artist himself looking at these photographs continuously over a 24-hour period, in a work that documents the act of a flesh and blood individual confronting and attempting to take on board a vast quantity of information, as one way of engaging with the world.



HARADA Yuki *One Million Seeings* 2019 © Yuki Harada

Use of CGI to generate scenes of a million years ago or in the future

The new video work *Waiting for* is a fictitious landscape created totally artificially using the CGI (computer-generated imagery) employed in the production of open world games. This vision of the world a million years ago, or a million years from now, could be described as an alternative Earth, with information on topography, atmosphere, light sources and so on programmed in as if they were real.

In this artificial world, over a period of thirty plus hours the artist calls the names of all the animals currently existing on the Earth. Harada sees the common names of animals, often composed of the animal's features from a human perspective, or place names, as themselves a kind of “Noah's Ark” carrying the relationship between people and nature into the future. This voice listing the names of every animal amid a world resembling the distant future/past is certain to evoke images of “landscapes” never to be seen by us.



3.4.
HARADA Yuki *Waiting for* 2021 © Yuki Harada

**About
the artist****HARADA Yuki**

Born 1989 in Yamaguchi Prefecture.

Taking as his motifs widely-recognized elements of visual culture, Harada Yuki pushes human physical, cognitive, and emotional boundaries to explore some of the viewpoints giving rise to the landscapes of the modern world, in an eclectic practice encompassing live-action video, performance, CGI, curation, and books, with a focus on topics as varied as the painting of Christian Riese Lassen that took Japan by storm during the high-rolling asset bubble years of the '80s, the ghost photography that for a time drove the nation's craze for the occult, and CGI of the sort employed in open world games. Among his solo exhibitions is "One Million Seeings" (KEN NAKAHASHI, 2019), and his publications, *Essays on works and reception of Lassen in Japan* (Film Art, 2013). He completed his MFA at the Department of Inter-media Art in the Graduate School of Fine Arts, Tokyo University of the Arts.

<http://www.haradayuki.com/>

**Related
program****Artist talk**

Venu: Lecture Hall (TBC)

Admission: Free

Advance booking unnecessary

*Any updates regarding of the artist talk date will be announced through the Museum website and twitter.

**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."

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