



Awazu Kiyoshi :
Makurihirogeru (EXPOSE) 1

Art Running Wild: AWAZU Kiyoshi and Performance

2014.9.13 (Sat.) -
2014.10.13 (Mon.)

Exhibition Title	Awazu Kiyoshi : Makurihirogeru (EXPOSE) 1 Art Running Wild: AWAZU Kiyoshi and Performance
Period	Saturday, September 13, 2014 – Monday, November 13, 2014 10:00 - 18:00 (until 20:00 on Fridays and Saturdays) Note: Tickets available until 30 minutes before closing Closed: Mondays, September 16, (Open on September 15, October 13)
Venue	21st Century Museum of Contemporary Art, Kanazawa
Admission	Adult: ¥350 (¥280), University: ¥280 (¥220), Elem/JH/HS: Admission free, 65 and older: ¥280 * () indicate group rates (20 or more). Advance ticket will not be on sale.
Guest	WASHIO Tomoyuki, TAMAKI ROY, SUGA Dairo, SUZUKI Hiraku, SANDA Haruo, Ishikawa Prefectural Association for Preservation and Restoration of Cultural Properties, TAKAHASHI Yuji, SASAKUBO Shin (Musician / Chichibu Avant-Garde), AOKI Daisuke (Siku (Andean panflute) player / Chichibu Avant-Garde), IRMA Osno (singer / Chichibu Avant-garde), TAKEDA Yusuke, SHIMADA Riri, UMEDA Tetsuya
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)
In Cooperation with	Awazu Design Office, HIGURE 17-15 cas, Otomura Company Limited, Ishikawa Prefectural Association for Preservation and Restoration of Cultural Properties, Nacása & Partners.
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About the Exhibition

The laws of causality in landscapes and objects, chance encounters. Chance operation. That is what I think people are seeing.

“Art Running Wild,” Awazu Kiyoshi (from Zokei Shiko Noto, p.112)

After World War II, in a Tokyo that had turned into a wasteland, Awazu Kiyoshi (1929-2009) taught himself painting, using films and art magazines as his textbooks, by sketching passengers on the Yamanote Line trains and people in the street. In 1955, after winning the Japan Advertising Artists Club Award for his poster *Umi wo Kaese* (Give Our Sea Back), he adopted and expanded the reproduction and mass production of images through design and printing technology as the object of his expression, saying, “In all expressive fields, I resolve to remove not only the boundaries among forms of expression; I will remove class, category, disparity and the hierarchies that have appeared in art,” and crossing a variety of genres, continued to challenge himself to experimental forms of expression. Awazu’s work appeared in posters, publications and architecture, and spread throughout the city. He participated in “Metabolism” in 1960, and in Expo ’70 in Osaka. The font design for Japan’s motorway signage is also attributable to Awazu.

Some 2,786 works by Awazu Kiyoshi have been gifted to the 21st Century Museum of Contemporary Art, Kanazawa since 2006 from the Awazu Design Room. The exhibition “Graphism in the Wilderness” held at the museum in 2007 presented 1,750 works, but there are a large number of previously unshown works, materials and notes, among other things that provide clues about his creative process and experimental activities, which even now are being researched and studied.

Starting this year, a series titled “Makurihirogeru(EXPOSE)” will present the world of Awazu Kiyoshi, from a multi-dimensional perspective, including work never shown before. The first exhibition will focus on <Performance>, a series produced between 1977 and 1979 by the artist HAMADA Goji, in which Awazu participated and created three original performances. Hamada later said, “I think the fact that art has transcended or disconnected from social systems and global significance is the single thing art can boast about. When this is denied, it makes me want to fight. For me, it is because the whole thing is synonymous with performance.” * This exhibition will be staged from this perspective and put into practice the pioneering spirit of Awazu Kiyoshi who dismantled the existing hierarchy, together with artists who are active in various fields today.

KITADE Chieko, Exhibition Curator
21st Century Museum of Contemporary Art, Kanazawa

* “Interview with Hamada Goji, “Guzen wo torikomi, katachi no nai mono no chikara wo shinjite” (Capturing chance and believing in the power of formless things); Kitagawa Fram, Aato no chikaku hendo (The diastrophism of art), Bijutsu Shuppansha, 2013, p. 116.

Objective of the exhibition

The first part of the “Awazu Kiyoshi, Makurihirogeru(EXPOSE)” series will feature a close-up of his performances from 1977 to 1979, and present video documentation of “the Summer Performance 1979” executed by Awazu himself on August 5, 1979, along with other works and materials never shown publicly.

An homage to Awazu Kiyoshi in the form of a 50-meter long mural by the spirited artist WASHIO Tomoyuki.

Washio Tomoyuki worked on the exhibition’s graphic design, dismantled, referenced and regenerated the motifs of Awazu Kiyoshi, and painted the mural on the outside walls of the circular gallery, which are 50 meters overall in length.

A collaboration involving the work of Awazu, with more than ten guest artists working in a variety of genres.

- Rapper TAMAKI ROY becomes part of the world of Awazu Kiyoshi through his voice, words and body.
- The “chance operation” arising from a session featuring jazz piano of SUGA Dairo and the live drawing of SUZUKI Hiraku.
- Art journalist SANDA Haruo’s Awazu Kiyoshi theory.
- *Umi wo Kaese* and *Performance Score* brought back to life by restorers NAKAGOSHI Issei and KAJI Seika - The world as seen through the process of restoration.
- TAKAHASHI Yuji will develop three of Awazu Kiyoshi’s “performance score” performances together with WASHIO Tomoyuki and TAKEDA Yusuke. At the same time, SASAKUBO Shin, AOKI Daisuke and Irma OSNO/Chichibu Avant-Garde will engage in musical dialogue with the Awazu’s world.
- SHIMADA Riri will perform “Vexations”, a 52 beat melody repeated 840 times (about 12 hours long) with the performance by UMEDA Tetsuya.

Related Events

Opening Program

Date: Saturday, September 13, 2014

Part 1 TAMAKI ROY Performance “Multiple Together”

Time: 16:00- (about 30mins)

Venue: Gallery 14, 21st Century Museum of Contemporary Art, Kanazawa

Performer: Tamaki ROY

Admission: No charge (with a ticket to this exhibition)

Part2 SUGA Dairo×SUZUKI Hiraku Live

time: 19:30- (door open at 19:15)

Venue: Theater 21, 21st Century Museum of Contemporary Art, Kanazawa

Performer: SUGA Dairo (piano), Suzuki Hiraku (live drawing)

Admission: ¥2,000 **Capacity:** 140

Tickets are available at the Museum Shop, 21st Century Museum of Contemporary Art, Kanazawa

/ Tel: 076-236-6072

Lawson tickets / L-code: 59486 / Tel: 0570-084-005 (L-code required)

<http://l-tike.com>

Lecture: On Performance by SANDA Haruo

Date/ Time: Sunday, September 14, 2014, 14:00~16:00 (door open at 13:45)

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

Lecturer: SANDA Haruo (art journalist)

Admission: No charge (with a ticket to this exhibition)

Capacity: 80

Lecture: Awazu Kiyoshi, *Umi wo kaese* and Performance Score research and restoration

Date/ Time: Monday, September 15, 2014, 14:00~16:00 (door open at 13:45)

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

Lecturer: NAKAGOSHI Issei (director, Ishikawa Prefectural Association for Preservation and Restoration of Cultural Properties), KAJI Seika (association member, Ishikawa Prefectural Association for Preservation and Restoration of Cultural Properties)

Moderators: KITADE Chieko (curator of the exhibition), UCHIRO Hiroyuki (conservator/ curator)

Admission: No charge (with a ticket to this exhibition)

Capacity: 80

WASHIO Tomoyuki Public Art Production

Date/ Time: Friday 26, Saturday 27, Sunday 28, September, 2014

Venue: Gallery 14, 21st Century Museum of Contemporary Art, Kanazawa

Admission: No charge (with a ticket to this exhibition)

AWAZU Kiyoshi Film Works Screening

Date/ Time: September: Saturday 13, Sunday 14, Monday 15, Saturday 20, Sunday 21, Tuesday 23, Saturday 27, and Sunday 28

October: Saturday 4, Sunday 5, Saturday 11, Sunday 12, and Monday 13

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

List of Films shown: *Invader* (1969), *Fūryū* (1972), *Fantasy Space* (1974), *Composition* (1974), *Nude* (year created unknown)

Please note that screening times may change when the screening room is used by other parties.

TAKAHASHI Yuji x SASAKUBO Shin, AOKI Daisuke, Irma OSNO/ Chichibu Avant-garde Performance

As a new approach, the music from Awazu Kiyoshi' s scores for Performance/Senyuki (1977), Performance / Performance & Object (1978), Summer Performance 1979 (1979) and “Two diagrams for Eric Satie 43,” which appears in the 1977 score, and the 26 compositions for 50 stones, which appear in the 1978 score, will be placed within a 40-minute timetable marked the 1979 score, as objects of motion/sound.

Date/ Time: Time: Sunday 12, October, 2014 18:15~(door open at 18:00)

Venue: Gallery 14, 21st Century Museum of Contemporary Art, Kanazawa

Participants: Takahashi Yuji (piano), Sasakubo Shin (guitar), Aoki Daisuke (siku), Irma Osno (vocal), Washio Tomoyuki (action), Takeda Yusuke (action), Nakagawa Yosuke (video recording), Nacása and Partners (Nakamichi Atsushi, Takashima Kei, Kengaku Tomooki / photo document), Kitade Chieko (Curation)

Fee: ¥2,000 **Capacity:** 60

Tickets are available at the Museum Shop, 21st Century Museum of Contemporary Art, Kanazawa

/ Tel: 076-236-6072

Lawson tickets / L-code: 59497 / Tel: 0570-084-005 (L-code required)

<http://l-tike.com>

SHIMADA Riri Piano Performance “Vexations: Whirling with Satie and Awazu”

Shimada Riri, who participated in the performance of “Sports et Divertissements” given by 17 people including Awazu Kiyoshi under the direction of Hamada Goji in 1977, will challenge herself to perform “Vexations,” a 52-beat melody repeated 840 times. This work by Eric Satie came to be known after it influenced and was performed by avant-garde artists John Cage et al. The act of performing for hours on end, long after museum hours, and Satie’s tones will spiral through Awazu’s circular space.

Date/ Time: Monday (holiday) 13, October, 2014, all day

Venue: Gallery 14, 21st Century Museum of Contemporary Art, Kanazawa

Performer: Shimada Riri (piano), Umeda Tetsuya (performance)

Admission: No charge (with a ticket to this exhibition)

Reading Picture Books

Date/ Time: Saturday 27, September, 2014, 14:00- / Sunday 12, October, 2014 14:00-

Meeting Place: in front of Breast-feeding Room, 21st Century Museum of Contemporary Art, Kanazawa

Admission: No charge

Language: Japanese

For: All ages from children* and adults (*young children should be accompanied by a guardian)

Gallery Talk by Curator

The curator of this exhibition (Kitade Chieko) introduces the highlights of the exhibition.

Date/ Time: Saturday, October 11, 2014, 14:00-

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

Admission: No charge (with a ticket to this exhibition)

Artist Profile**Awazu Kiyoshi**

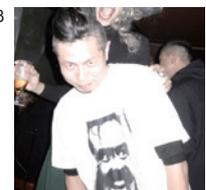
Born 1929 in Tokyo, died 2009 in Kawasaki. Self-taught in painting and design. In 1955, Awazu received the Japan Advertising Artists Club Award for his poster *Umi wo kaese* (Give Our Sea Back). He was a leader in post-war graphic design in Japan and involved in the development as creative expression of reproduction and mass production of images using printing technology. In 1960, he participated in the architectural movement “Metabolism”, and in 1977, exhibited his work *Graphism Trilogy* at the Bienal de São Paulo. From the 1980s onward, he conducted a study of hieroglyphics and the written language of Native Americans. He continued to question not only images and the act of communication, but also human existence itself within the entirety of all living things. The foresight and totality of his creative activity still has a major impact today.

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**Guest Profile****Washio Tomoyuki**

Born 1977 in Aichi Prefecture, Washio works as an artist in fields including illustration, design, photography and 8mm film. He created the original motif “Tekun”, which he has deployed on bags, clothing and hand towels. He captures “one scene” glimpses of everyday life and expresses them as stories in drawings from his own unique perspective. His work has been shown throughout the world, including London, Berlin, and Shanghai. He has also been heavily involved with music, video and street culture. In recent years, he has been incorporating the motifs of Awazu Kiyoshi into images and CD jackets, among other things.

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**Tamaki ROY**

Born 1981 in Miyagi Prefecture, Tamaki currently resides in Tokyo, working as a rapper and track maker and principally involved in the production and performance of musical works. Thus far, he has released four full albums including his latest titled “Lucky”. He has performed at the Fuji Rock Festival and various other music festivals both in Japan and overseas. His work “Wonderful” was a Jury Selection at the 17th Japan Media Arts Festival. He has collaborated with a number of other artists including Chinza DOPENESS, Buffalo Daughter and Sakanaction.

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Suga Dairo

Pianist, born 1974 in Kamakura. He studied jazz at Senzoku Gakuen under YAMASHITA Yosuke and upon graduating became a student of the Berklee School of Music in Boston. Since returning to Japan, he has been active with the band Shibusashirazu and SUZUKI Isao OMA SOUND and has performed together with SAKATA Akira and KOYAMA Shota. In 2008 he released Portrait of Sugadairo and in 2010 he performed live together with Yamashita Yosuke. In addition to working with his own trio, which includes TOHO Hikaru b, and HATTORI Masatsugu ds, he has participated in impromptu performances with MUKAI Shutoku (ZAZEN BOYS), NANA O Tavitto, NAKAMURA Tatsuya (LOSALIOS, ex: BLANKEY JET CITY), shibitt (Origami, TriuneGods), U-zhaan, SENBA Kiyohiko, and MERZBOW. He had a major debut with Portrait of Suga Dairo 2 (Pony Canyon) in 2011. In 2012, he released his first solo piano work Harukaze, Utatane together with sibitt, and in 2013, Yamashita Yosuke x Sugaairo.

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Suzuki Hiraku

Born 1978 in Miyagi Prefecture, Suzuki is involved in a wide range of art production including flat drawings, installations, murals, video, performance, and sculpture, with his main theme being the act of "drawing." He has continued to expand the field of drawing as a method for the generation and transformation of space and time. Recent solo exhibitions include Daiwa Foundation (London, 2013), WIMBLEDON space London, (2011), and Galerie du Jour (Paris, 2010). Group exhibition participations include the 2014 Vancouver Biennale, the 2014 Nissan Art Award (BankART, Yokohama) and "Son et Lumière, and Wisdom" (21st Century Museum of Contemporary Art, Kanazawa, 2012-2013). He is also known for live drawings during sessions with various musicians and his collaboration with Comme des Garçons. His books include "GENGA" and "Kobutsu sagashi" (Looking for Minerals).

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Sanda Haruo

Born 1948 in Fukuoka Prefecture, Sanda graduated from the School of Political Science and Economics, Waseda University. He then became a society section reporter at the Mainichi Shimbun, in 1980 becoming an art reporter, writing weekly and monthly reviews of exhibitions etc. He retired in 2008 and now works as a freelance art journalist. In addition to his articles for monthly art magazines, he supervised the catalogues for the exhibitions "Mokuma Kikuhata 1983-1998: To the heaven, to the sea" (1998, Tokushima Modern Art Museum), "Shimizu Akira + Yoshino Tatsumi" (2012, Museum of Modern Art, Saitama) and "Sato Tokihiro: Presence or Absense" (2014, Tokyo Metropolitan Museum of Photography), and the texts for Nakamura Hiroshi *Tableau Machine and Hamada Kiyoshi Works II*. He is also a member of the Society of Art Journalists, AICA (International Association of Art Critics) Japan and a part-time lecturer at Tama Art University

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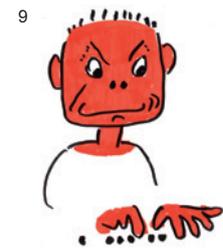
Ishikawa Prefectural Association for Preservation and Restoration of Cultural Properties

Established in 1997, the foundation is the only prefectural facility in Japan involved with the preservation and restoration of cultural properties, acting as a base for preservation and restoration activity in the region. The foundation engages in the preservation and repair of paintings, books, ancient manuscripts, classical writings and panel paintings, lacquer crafts and building interiors; investigation of damage to cultural assets, storage of handmade papers; holding of seminars through exchanges with associated industries and visiting lecturers; providing training for the younger generation and various other tasks incidental to the above. The interior restoration of Shokoji temple, a nationally designated important cultural property has been on-going since 1998 and since 2003, another nationally designated important cultural property, the documents associated with Ishikuro Nobuyoshi in the Imizu City Shinminato Museum. In recent years, the preservation and restoration of contemporary architectural drawings and art has begun. As part of the repair of cultural assets, detailed records are made and photographs taken of their condition before, after and during repair. All the documents are stored in a workshop, the aim being to use them in preservation and repair projects in the future. In this exhibition, representative director of the foundation Nakagoshi Issei and association member Kaji Seika, who were responsible for the repair of the works in the exhibition, will give a lecture.



Takahashi Yuji (Composer, Pianist)

Takahashi Yuji studied composition with SHIBATA Minao, OGURA Roh and Innis XENAKIS. He edited quarterly <tranSonic> from 1974 to 1976. Since 1976, he has been collaborating with the painter TOMIYAMA Taeko, producing several narrative works with slides and music. From 1978 to 1985, He organized "Suigyū Band (Water Buffalo Band)" for Asian protest songs and published monthly "Suigyū Tsūshin". From 1990 to 2006, he composed for voices and for Japanese traditional instruments. His books include; Takahashi Yuji/ Collection 1970s (Heibonsha), "Oto no Sijaku Seijaku no Oto (The Silence of the Sound, The Sound of the Silence) (Heibonsha), Kikkake no Ongaku Kafka Note (Misuzu Shobo).



Drawing by YAGYŪ Gen-ichirō

Sasakubo Shin (Musician / Chichibu Avant-Garde)

Starting his career as a guitarist, Sasakubo lived in Peru from 2004 to 2007, gradually increasing the scope of his activity at the same time as he researched the music of the rural Andes. He has performed solo concerts in Italy, Greece, Bulgaria, Argentina, Chile, Bolivia and Peru. In recent years, he launched the art movement Chichibu Avant-Garde and become involved with songwriting, video, art, literature and theatre. In 2013, he produced two films on 8mm film and in 2014, released "Chichibu Yohai" (Ahora), a collection of Chichibu work songs, "Sutetaro" with Awazu Kiyoshi, Chichibu Avant-Garde and Norimizu Ameya, and the album "Manayachana" together with composer Fujikura Dai. He has also commissioned and debuted new work from the composers Takahashi Yuji, Sylvano Bussotti, Carlo Domeniconi and Yoichi SUGIYAMA.



© HOMMA Takashi

Aoki Daisuke (Siku (Andean panflute) player / Chichibu Avant-Garde)

Having come across the siku at an early age, he has performed his music throughout Japan with various musicians. At the age of 13, he met Sasakubo Shin by chance at the Nakatsu settlement at Okuchichibu. The two of them hit it off and began performing together. In 2009, they formed Chichibu Avant-Garde with some of their friends. In 2013, he appeared in the Chichibu Avant-Garde film and in 2014, produced the CDs "Chichibu Avant-Garde" and "Sutetaro" with Chichibu Avant-Garde. He has performed with SAWARAGI Noi and AMEYA Norimizu's group, "Grand Guignol Mirai", as actor and singer.



Irma Osno (singer / Chichibu Avant-garde)

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Born in Ayacucho, Peru. While working as a junior/senior high school Spanish teacher in the Peruvian capital of Lima, she released a CD together with her group of her singing the music of the Andes, the land where she was born and raised. She has also worked as a dancer. She became involved with Chichibu Avant-garde in 2009, releasing the CD Ayacucho Para (Rain in Ayacucho) in 2013 in collaboration with Sasakubo Shin, and is highly acclaimed in various different fields. In 2014, at the invitation of Sawaragi Noi and Ameya Norimizu, she participated with Grand Guignol Mirai as an actor and singer.

**Shimada Riri (Pianist)**

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Born 1948 in Kyoto. Upon returning to Japan in 1975 after studying in France, she began performing concerts based around the work of Eric Satie. She is also known as a lover of wild birds, and is currently staging a unique event throughout Japan with the aim of harmonizing nature and art. Her CDs include "Satie no Kyujitsu" (Sony/Japan) and "Satie Piano Works" (released worldwide by Sony/Germany). Her writings include Satiebiki no Kyujitsu (Jiji Press), "Toritachi no Fushigi" (co-written/Shobunsha) and "Utau tori, saezu piano", CD book (Soshisha).



Drawing by Washio Tomoyuki

Umeda Tetsuya (Artist)

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Born in Kumamoto. Lives in Osaka. Umeda Tetsuya began doing performances in the first half of the year 2000. He participated in the Festival Beyond Innocence in 2002, and the exhibition "sun and escape" in 2005. Since then, he has been involved in a wide range of activities both in Japan and overseas including participation in live performances and exhibitions, and collaborations with musicians, performers, and artists. He places himself within the space, listens, explores the relationship between the flow of the music and the body, and using the energy from atmospheric pressure, water pressure, gravity, electrical currents and heat combined with familiar consumer electronics and everyday items, produces something by a method that incorporates mechanical errors and the unpredictable behavior of people and natural phenomena. In doing so, he draws out the potential existing within the space itself, causing impromptu phenomena that "perform" the light, sound and movement of things. Within the form that is captured in all of the installations and performances is created a unique area with sound at the center and in which time and space intersect.



Images for
publicity

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13 Awazu Kiyoshi *Give Our Sea Back* (original artwork)
1955
water color and cloth on paper mounted on venner panel
103.0×72.8 cm
© Awazu Yaeko



14 Awazu Kiyoshi *Performance Score* 1979
silk screen on paper 97.0×56.0 cm
© Awazu Yaeko



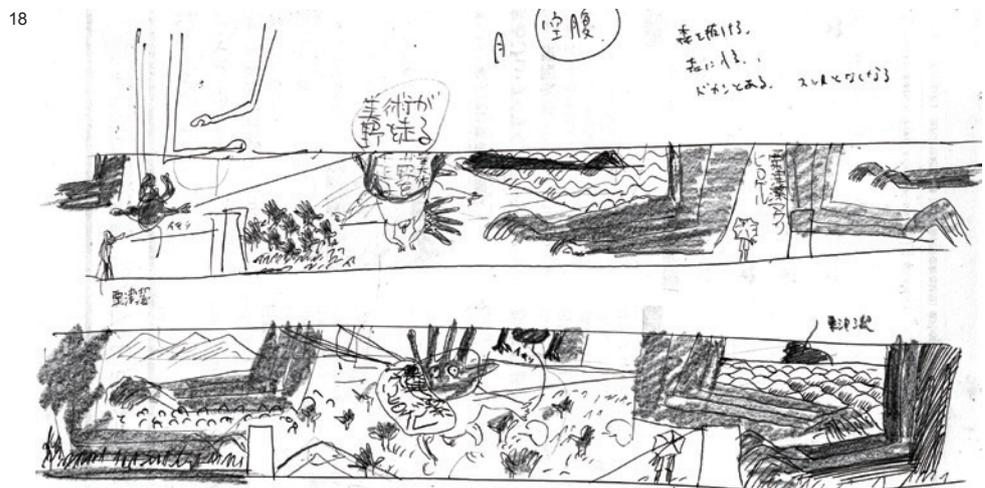
15 Hamada Goji
Performance No.4 Tokyo to Seoul ---- motion
ca.1978
paper and thermal paper on board
97.0×56.0 cm
© Hamada Goji



16 Awazu Kiyoshi *Senyuki (Two Diagrams for Eric Satie 43)* [photo document]
1977
photograph 12.9×17.9 cm
© Awazu Yaeko



17 Awazu Kiyoshi *Performance/ Performance & Object* [photo document]
1978
photograph 12.9×17.9 cm
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18 Washio Tomoyuki *Plan Sketch for seven years one day* (50-meter long mural in outside wall of circular gallery) 2014
© Washio Tomoyuki