

21st Century Museum of Contemporary Art, Kanazawa

PRESS RELEASE

2017.6.1



Collection 1
PLAY /
AWAZU Kiyoshi,
Makurihirogeru
(EXPOSE) 4

2017.4.29 (Sat.) -
2017.7.23 (Sun.)

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|---------------------------|---|
| Exhibition Title | Collection 1 PLAY / AWAZU Kiyoshi, Makurihirogeru(EXPOSE) 4 |
| Period | Saturday, April 29, 2017 – Sunday, July 23, 2017 10:00 - 18:00 (until 20:00 on Fridays and Saturdays). Note: Tickets available until 30 minutes before closing Closed: Mondays (but open on May 1, July 17) and July 18 (Tue) |
| Venue | 21st Century Museum of Contemporary Art, Kanazawa (Galleries 7-14) |
| Admission | Adult: ¥360 (¥280) / University: ¥280 (¥220) / Elem/JH/HS: Free / 65 and over: ¥280 *() indicate advance ticket and group rates (20 or more) |
| Featured artists | Collection 1: Michael BRENNAND-WOOD, KATO Izumi, KUSAMA Yayoi, KOIE Makiko, Rosemary LAING, MORIMURA Yasumasa, KISHIMOTO Sayako, KOGANEZAWA Takehito, Gabriel OROZCO, Bojan ŠARČEVIĆ, USHIJIMA Hitoshi, Laurie SIMMONS AWAZU Kiyoshi, Makurihirogeru 4 : AWAZU Kiyoshi |
| Number of Exhibited Works | Collection 1: about 50 pieces Awazu Kiyoshi : Makurihirogeru (EXPOSE) 4: about 40 pieces |
| Organized by | 21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation) |
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Collection 1 PLAY

About the Exhibition

The meaning of PLAY is not limited to 'activity engaged in for enjoyment and recreation.' It is also a word that expresses active and aggressive acts in our daily life including 'acting, performing, having a game, behaving and conducting oneself.' Viewed in that light, our daily life is a succession of PLAY, which might be said to construct one's personal life and in a broader sense, the culture of human beings.

In this exhibition, works by 12 collection artists are introduced focusing on the keyword of PLAY with manifold meanings. They show diverse expansion from works which encourage new discoveries and ideas through viewers' experiences, to works in which the accumulation of artists' daily acts and thinking as well as performance and competition are incorporated. We would like to think about how PLAY that is an essential function of humankind appears in the works and what kind of relationship viewers and artworks can develop through the exhibition. We hope that this exhibition itself will inspire viewers to get involved in various PLAYS.

Featured also is a small special exhibit of AWAZU Kiyoshi photographic works.

Exhibition Features

Artworks that visitors can actually play with

Visitors can enjoy playing ping pong using Gabriel OROZCO's *Ping - Pond Table* composed of four ping pong tables (p. 5, photo 9). Then, USHIJIMA Hitoshi's *ball rolls beyond, ball rolls ahead* (p. 5, photo 11) can be used freely in any fashion one might think of. This exhibition, as its title "PLAY" suggests, reveals the artworks' essence through play.

Both day and night versions of MORIMURA Yasumasa's *Barco negro + Five Water Towers*

The installation *Barco negro + Five Water Towers* is composed of *Barco negro*—a 49-piece photographic series Morimura himself calls "my starting point"—and five sculptural works (p. 4, photo 6). When last exhibited at this museum in 2007, the "day" version was regularly displayed, but the "night" version was shown only for one day as a variation. This time, the "day" and "night" versions will be simultaneously displayed for the first time, using two galleries.



MORIMURA Yasumasa
Barco negro na mesa + Five Water Towers
"Barco negro at night"
1984-2007
dimensions variable
mixed media
collection: 21st Century Museum of
Contemporary Art, Kanazawa

Artworks exhibited for the first time since the museum's 2004 opening

Two KUSAMA Yayoi paintings and a table and chair set covered with polka dots (p. 3, photo 4), produced in the 1970s, will be displayed for the first time since the museum's opening. Then, KISHIMOTO Sayako's large, 20m-long *21st Erotical Flying Machines—A Trip to the Galaxy* (p. 4, photo 7) will also be presented— together with its preliminary sketches, so as to enable comparison of the sketches and actual work. Also displayed for the first time are a film work by Bojan ŠARČEVIĆ (p. 5, photo 10) and photographic work by Rosemary LAING (p. 4, photo 5).

Newly Acquired: KOGANEZAWA Takehito's large-scale installation, *Graffiti of Velocity*

Koganezawa's *Graffiti of Velocity* fills an entire gallery with nightscapes of the metropolitan expressway, projected using up to 21 projectors. The work was originally exhibited at his 2008 solo exhibition "Between This and That" at Kanagawa Prefectural Gallery (p. 4, photo 8). In this exhibition, 16 projectors will be used to fill a some 300 square-meter space. The museum acquired the work in fiscal 2015.

Featured Artists

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Gallery 7

Michael BRENNAND-
WOOD

Destroy the Heart, 1999
inlaid fabric, marble dust, sand, wood, metal
each panel: φ100.5×D10.0cm
collection: 21st Century Museum of
Contemporary Art, Kanazawa
© Michael BRENNAND-WOOD
photo: KIOKU Keizo



2 Born in Bury, UK in 1952. Lives and works in Wrestlingworth.

Brennand-Wood studied textiles at university and graduate school. He created works using not only textiles but also other materials such as lattices of wood intricately intertwined with cloth and threads. While he pursues three-dimensional expression with textiles, he has a strong interest in traditional techniques such as lace and embroidery, and produces artworks influenced by the decorative cultures of Asia and Africa. Crossing over different cultures and materials, he quests for a rich, multi-layered world of expression.

Gallery 7

KATO Izumi

Untitled, 2012
oil on canvas
H224×W162cm
collection: 21st Century Museum of
Contemporary Art, Kanazawa
© KATO Izumi
photo: SAIKI Taku



3 Born in Shimane, Japan in 1960. Lives and works in Tokyo

Since the 2000's, Kato has garnered attention as an innovative artist through solo and group exhibitions held in Japan and abroad. Kato depicts human figures with large heads, small limbs, and emphatically rounded bellies. The figures are striking for the distant expression in their perfectly round eyes. Kato does not use a brush, preferring to paint directly with a finger on a rough texture canvas. The 'humans' he creates in this manner are loosely connected with background lines evoking mountains or water. They impart to us the vibrations of life and the rhythms of creatures' sympathetic vibrations with nature, often with plants growing from a part of their body. From the mid-2000s, he has also created wood sculptures, and in recent years he is turning to unusual media such as soft vinyl to produce three-dimensional works that seem strangely alive.

Gallery 7

KUSAMA Yayoi

Self-Oboliteration, 1963-1974
mixed media
(wood, cloth, basket, plastic, ceramic, oil, etc.)
each H50.0×W42.0×D81.0cm (2 chairs)
H75.0×W105.0×D120.0cm (table)
collection: 21st Century Museum of
Contemporary Art, Kanazawa
© Yayoi Kusama
courtesy: MOMA Contemporary



4 Born in Matsumoto, Nagano, Japan in 1929. Lives and works in Tokyo.

Kusama Yayoi, whose career stretches back more than 50 years, has had a major impact on the art world both in Japan and overseas. She began exhibiting work in Japan in the early 1950s before moving to the U.S. in 1957. She based herself in New York, creating installations and staging various performances. In the 1970's she returned to Japan to live, where she continues to live and work. Starting out from paintings that depicted her own experiences from childhood, she has gone on to produce large two-dimensional, three-dimensional, and installation pieces, her trademark repeating and multiplying polka dots and nets representing her unique outlook on the world.

Gallery 8

KOIE Makiko

From the series "P." P-17, 2001
type-C print
H240×W360cm
collection: 21st Century Museum of
Contemporary Art, Kanazawa
© KOIE Makiko



5 Born in Kyoto, Japan in 1969. Lives and works in Nara. Since the 1990s, Koie Makiko has consistently produced photographic studies of nature and crowds at racecourses, baseball stadiums, and the like on large panels. In these works, rather than capturing her subjects objectively, Koie conjures up a world resembling an imagined scene by blurring or overlapping the images and using subtle color tones. The panels, in which images are often superimposed to form several layers, have an air of tranquillity as if they were part of a distant memory.

Gallery 8

Rosemary LAING

flight research #5, 1999
color print
H122×W266cm
collection: 21st Century Museum of
Contemporary Art, Kanazawa
© Rosemary LAING



6 Born in Brisbane, Australia in 1959. Lives and works in Sydney.

After studying painting, in the 1980s Rosemary Laing began unveiling conceptual photographic works and performances. Her works typically consist of large, panoramic photographs in which highly energetic performances are photographed in various settings including the vast Australian wilderness and products of mechanical civilization, such as airports and aircraft interiors. Her own grandiose plans are often realized with the help of experts in various fields, such as astrophysicists, landscape photographers, stuntpersons, and airline personnel.

Gallery 9-10

MORIMURA Yasumasa

Barco negro na mesa + Five Water Towers
"Barco negro at night", 1984-2007
mixed media
dimensions variable
collection: 21st Century Museum of
Contemporary Art, Kanazawa
© MORIMURA Yasumasa
photo: NAKAMICHI Atsushi / Nacása & Partners



7 Born in Osaka, Japan in 1951. Lives and works there. After graduating from Kyoto City University of Arts, Morimura Yasumasa worked as an assistant to photographer Ernest SATO at the university, which had a great impact on him. In 1985, he photographed himself disguised in a recreation of Vincent VAN GOGH's famous self-portrait. Since producing these works, Morimura has continued to use the technique of 'becoming another' as a form of expression aimed at delving into the multifariousness of the self. These include the "Daughter of Art History" series, depicting famous portraits in the history of art, the self-explanatory "Actress" series, and the "Requiem" series, recreating important male figures in politics and war based on seminal news photographs from the twentieth century.

This exhibition will feature an installation work by Morimura using "the Barco negro na mesa" series he created directly before embarking on his self-portrait series.

Gallery 11

KISHIMOTO Sayako

21c. Erotical Flying Machines
- A Trip to the Galaxy (Original Drawing) (part), 1983
pastel, pen, color pencil on paper
collection: 21st Century Museum of
Contemporary Art, Kanazawa
© IIDA Yoshiko
photo: SAIKI Taku



8 Born in Nagoya, Aichi, Japan in 1939. Died there in 1988. Kishimoto Sayako was involved in the movement of "Neo Dadaism Organizers" which was formed in Tokyo in the 1960s, and worked actively presenting performance and painting until she died in 1988. Her diverse works were always based on severe criticism on the social framework consisting of male-driven culture, power-oriented culture and phallic society. In the 1980s in particular, through aggressive activities in giving performances and showing dynamic paintings, she deepened her social criticism further raising questions about the way the individual should be and selfexpression.

Gallery 13

KOGANEZAWA Takehito

Graffiti of Velocity, 2008
16 channel video projection
demensions variable
collection: 21st Century Museum of
Contemporary Art, Kanazawa
©KOGANEZAWA Takehito
installation view of "Between This and That",
2008 at Kanagawa Prefectural Gallery
photo: SATO Misaki



9 Born in Tokyo, Japan in 1974. Lives and works in Hiroshima. Koganezawa Takehito participated in the activities of Studio Shokudo while studying imaging arts and sciences at Musashino Art University and presented a video artwork at a group exhibition held in Yokohama in 1997. Soon after graduating he moved to Germany where he continued to live and work until early 2017. His work, which is centered on video but also encompasses performances, drawings and installations, has been shown widely both in Japan and overseas. It has won high acclaim for its keen insights into the subtleties of everyday life and the glimpses it offers of the mystery, unease, beauty, and humor that lie hidden beneath its surface.

Gallery 14

Gabriel OROZCO

Ping-Pong Table, 1998
deformed ping-pong tables, ping-pong rackets,
ball, water tank, pump filter, water lilies
H76.7×W424.5×D424.5cm
collection: 21st Century Museum of
Contemporary Art, Kanazawa
© Gabriel OROZCO



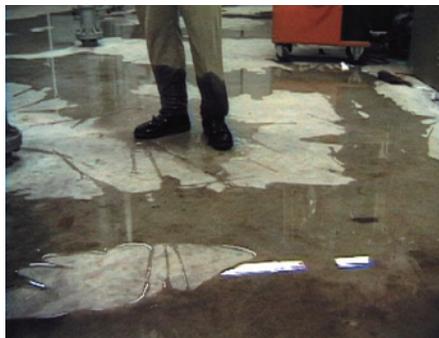
10 Born in Veracruz, Mexico in 1962. Lives and works in Mexico City, Mexico and New York, USA.

Gabriel Orozco's works span a range of different media including photography, drawing, sculpture, video, and installation, and usually involve the transformation of existing objects or things or interventions in familiar everyday scenes. By laying geometric patterns over news or sports-news photographs, covering a skull with a checkered pattern, or cutting a car lengthways to create a single-seater vehicle, for example, he seeks to overturn the existing order and find in things meaning or connections that transcend space-time. Drawing on his study of mathematics and profound knowledge of architecture, he seeks to reconstruct from his own unique perspective the order linking all things in the universe.

Hallway

Bojan ŠARČEVIĆ

Irrigation – Fertilization, 1999
Video (Betacam SP)
8 min. 40 sec.
collection: 21st Century Museum of
Contemporary Art, Kanazawa
© Bojan Šarčević



11 Born in Belgrade, Republic of Serbia (former Yugoslavia) in 1974. Lives and works in Berlin, Germany and Paris, France.

Bojan Šarčević was living in Sarajevo when the Bosnian War broke out in 1992 and he left his country of birth for Amsterdam and Paris, where he studied art. He produces works that expose by slightly altering familiar objects, relationship, and situations in everyday life the true nature of human beings and hidden cultural and social contradictions, including a piece that presents video footage of the artist writhing on a sheet made of soap and an installation that presents the dirty clothing worn by workers at auto-repair shops who were asked to wear normal clothes to work for two weeks. In recent years Šarčević has focused on abstract forms that call to mind constructivism, combining materials and forms with different properties and exploring the possibilities generated by the new logic that arises from the interplay between them.

Courtyard

USHIJIMA Hitoshi

ball rolls beyond, ball rolls ahead, 2008
steel
φ220cm
collection: 21st Century Museum of
Contemporary Art, Kanazawa
© USHIJIMA Hitoshi
photo: FUKUNAGA Kazuo



12

Born in Fukuoka, Japan in 1963. Lives and works there. In the 1980s, Ushijima studied under TANAKA Min's Majuku dance company. After touring Europe as a performer, he returned to Japan, and while working for the family business, which manufactured playground equipment, he started producing artwork in the form of playground equipment that he referred to as sculpture. A characteristic of many of his works is that they are realized not simply by being viewed, but when the viewer becomes involved in the works through experiencing them. The works often move or metamorphose in response to this human interaction, their function and meaning changing over time. Ushijima has also proposed and implemented a large number of workshop programs on such topics as building radio stations and bases.

Film Work

Laurie SIMMONS

The Music of Regret, 2005-2006
35mm film (transferred to HD CAM)
44 min. 14 sec.
collection: 21st Century Museum of
Contemporary Art, Kanazawa
© Laurie SIMMONS



13 Born in Far Rockaway, USA in 1949. Lives and works in New York.

Since the 1970s, Laurie Simmons has produced photographic works in which toys, ventriloquists' dummies and other objects are placed in dolls houses and against various backgrounds and exquisitely lit to create an imaginary world. She has projected onto artificial stages scenes that cannot be realized in real life. These photographs form series that adopt a narrative style in which after one series concludes, the next series commences. Using such motifs as dolls and houses, Simmons depicts at an everyday level the chaotic state of contemporary society.

[Concurrent exhibition]

Awazu Kiyoshi, Makurihirogeru (EXPOSE) 4 Sea and Blanket —The photographs of Awazu Kiyoshi

About the Exhibition

21st Century Museum of Contemporary Art, Kanazawa possesses in its collection some 3,000 artworks and materials by AWAZU Kiyoshi. "Makurihirogeru (EXPOSE)" is a series of exhibitions launched in 2014 to exhibit the Awazu collection from varying perspectives. Our fourth exhibition will display photographic works by Awazu Kiyoshi along with investigative research findings.

Exhibition Outline

1. 1959 —Journey to Tsugaru

Influenced by DAZAI Osamu's book *Tsugaru*, Awazu Kiyoshi in 1959 went to Tsugaru on his first photographic expedition. The route Awazu took after setting out for Tappizaki has long been unconfirmed, but investigative research this time successfully ascertained many of his photographic locations. Besides their importance for research on Awazu Kiyoshi, the photographs are also valuable historical materials capturing nostalgic scenery of the late 1950s and showing the warmhearted character of people in Tsugaru in those days.

2. 1979 Sea and Blanket—The photographs of Awazu Kiyoshi

Awazu held a photographic exhibition only once in his life, the details of which became clear in our research this time. The exhibition, entitled "Sea and Blanket" (Umi to mofu) featured five signed photographs of grass fields. Three of the photos are now in this museum's collection. They are displayed along with the remaining two photographs, now in the possession of the Awazu Design Room, and the exhibition postcard of that time.

3. Photographs and Montages

Awazu also created numerous montages of photos clipped from photographic collections and magazines. Awazu's technique of gazing objectively at photographs and freely composing them in a picture has all the freshness we associate with his design. He never used his own photographs in his montages, however. Comparing Awazu's photographic works with his montages makes his stance toward photographic art clearer.

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 *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, Three Part Work* 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.



1

Principal works
exhibited**Hirosaki, Aomori / In front of Hirosaki Station: Tokyu Kanko and Takohachi**
March 1959

© AWAZU Yaeko

The rightmost strip of the noren curtain bears the inscription, “For Mr. Takohachi,” while its leftmost strip reads, “Hatakeyama Noodle-making Factory.” Investigation began on the assumption the noren was a gift from the Hatakeyama company to mark the small restaurant’s opening, and the Hatakeyama Noodle-making Factory was found to still exist. Thereafter, by examining the 1963 “Hirosaki Residential Map,” both “Tokyu Kanko” (“Tokyu Tourism”: left building) and “Takohachi” (restaurant with noren) were located side by side in front the station. The photo also shows a child with a hula hoop, a popular fad in 1958, a detail consistent with the March 1959 date of Awazu’s visit. The menu board (photo center) shows the item Kan-suzume (“winter sparrows”) of which Dazai Osamu’s short novel *Chance* makes the following mention:

—This sparrow of the Daikan (“Great Cold”) season, called ‘kan-suzume,’ was popular among children in Tsugaru, who set traps and other contrivances to capture this popular item, then salt-roasted it and ate it, bones and all. Even the small head they crunched between their teeth and ate. The brains were regarded as quite delicious. While a very barbaric custom, to be sure, I too in my childhood chased winter sparrows about, unable to overcome the allure of that unique taste.

Winter sparrows are no longer commonly eaten, these days, but the photograph well recalls the atmosphere of the times.

Dotemachi, Hirosaki, Aomori / Hirosaki Fire Brigade

March 1959



© AWAZU Yaeko

The name “Hirosaki Fire Brigade” emblazons the livery coats of the men on the firetruck. On the right, a stall selling dog pelts can be seen. Judging from photos by Sasaki Naosuke, who photographed Hirosaki customs in the late 1950s, it is thought this scene occurred in front of the “Kakuha Miyagawa” department store in the Dotemachi district of Hirosaki. *1

Then, the rectangular box on the far right, it also became clear, is the very latest telephone box of the times. From a “Mutsushimpo” newspaper article, not only the telephone box’s location by the department store but its position could be ascertained. *2

Awazu in taking these photographs seems to have enjoyed capturing such signs of the changing times in scenes showing Tsugaru’s unique customs.

*1 www.komakino.jp/sasaki/album/kaisetu3.html?printstate=true (Most recent access: April 21, 2017)

*2 [www.mutusinpou.co.jp/まちネタ散歩！陸奥新報\(続々\)/2014/11/33970.html](http://www.mutusinpou.co.jp/まちネタ散歩！陸奥新報(続々)/2014/11/33970.html) (Most recent access: April 21, 2017)

Works in the “Sea and Blanket” exhibition around 1979



© AWAZU Yaeko

A work with Awazu's signature exhibited in “Sea and Blanket,” used as the main visual in the exhibition postcard. The exhibition displayed five photos of grass fields, three of which are in this museum's collection and two, in the possession of Awazu Design Room.

INUGAMI / DER GOTT DER HUNDE / Theater am Tum / TeNJOSAJiki 1969 (5) INGAMI / Sogetsu Hall, TeNJOSAJiki 1969 (6)



Theater performance posters for the Tenjo Sajiki theater troupe designed by Awazu using photo montage. After designing the overseas version, he further added montage in the Japanese version and silk-screened it entirely in red.

Featured Artists

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