



## Collection Exhibition: Scales

2020.10.17 (Sat) -  
2021.5.9 (Sun)

Exhibition Title	Collection Exhibition: Scales
Period	Saturday, Oct 17, 2020 - Sunday, May 9, 2021 *1st half: Sat, Oct 17, 2020 – Sun, Jan 31, 2021 / 2nd half: Tue, Feb 2 – Sun, May 9, 2021
Hours	10:00-18:00 (until 20:00 on Fridays and Saturdays; until 17:00 on Jan 2-3) *Ticket sales end 30 minutes before closing time
Venue	Galleries 1-6, 21st Century Museum of Contemporary Art, Kanazawa
Closed	Mondays (but open on Nov 23, Jan 11, and May 3), Nov 24, Dec 29 - Jan 1, Jan 12, May 6
Admission	Adults: ¥450(¥360) / Students: ¥310(¥240) / 18 and under: Free / 65 and over: ¥360 *prices in parentheses are for groups of 20 or more. Advance tickets are not available. *Kanazawa City residents admitted free on Promote the Arts Day (2nd Sat each month during the period) and Kanazawa Citizens Free Art Day (Nov 3). (Identification is required.)
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Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)

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**About  
the Exhibition**

When viewing an object or space, we often sense it to be smaller or larger than we thought. This occurs not simply because of the “size” of the object or space but because our perception arises, relatively, from our viewing position as well as our physical memory of a relationship with the object or space. This exhibition will look at “scale”—a variable based on our relationship with an object—as opposed to “size,” a measurable attribute.

Works by the Museum’s collected artists will be displayed in seven galleries having different proportions. In every case, the world expressed by the work—that of landscape, void, resonant sound, personal memory, or the time of plants and inorganic objects—is difficult to measure and will appear different depending on our scale of measurement. This exhibition will give viewers occasion to ponder the varying scales we continually form with our senses.

**Exhibition  
highlights****“Scale”—a quality born between the viewer and the artwork**

“In the viewer’s perception, the ‘size’ of an artwork is not its numerical value size, which is a measurable quantity. It is an experience of “scale,” a variable perception of size relative to the artwork’s environment.” This exhibition sets out to understand the viewing experience based on the above observation by the curator. Viewers do not simply respond to the physical information displayed by an artwork. Their experience forms organically in response to the work’s “scale” relative to the size and brightness of the space it is placed in, not to mention the viewer’s standpoint, past memory, and sense of time.

This is an exhibition of new sensation that explores the experience of “scale” arising in the viewer’s encounter with the artwork, and the possibilities born from the infinite combinations of conditions that might occur.

**A rare chance to see Collection works infrequently shown**

Making its first appearance in fifteen years—*Staircase* (2003), a portable fabric home by SUH Do Ho, an artist who explores themes of memory and belonging. The work, which last appeared in the 2005 Collection Exhibition, “Another Story,” replicates a room where Suh Do Ho once lived, in its actual dimensions.

Works to be shown for first time since their acquisition include FUKUMOTO Shihoko’s *Curtain of Mist* (2005) [1st half], which employs indigo dyeing to express a natural landscape with a high level of abstraction and temporal depth, and CHEN Wei’s *Roadside Malevich* and *Unprecedented Freedom* (2006)—inspired by neglected LED advertising boards in the streets of the city—whose irregularly blinking lights appeal directly to the viewer’s physical senses. These and other rarely shown works will come to life in the galleries of the 21st Century Museum of Contemporary Art, Kanazawa, on the basis of a new concept.

**Amid the digital age, experience artworks using your actual  
physical senses**

With the advance and diffusion of digital technology, our lives are filled with opportunities to make judgements from an abundance of photographs as an information source. Today, the use of virtual information has become routine. This exhibition’s exploration of “scale,” however, places us in art encounters fed by information from our actual physical senses, thus enabling us an experience of the artwork’s essence—an experience that cannot be simulated using virtual information.

We invite you to come to the venue, put yourself in its space, arouse your senses, and experience artworks with your entire physical being. Through this raw experience, you may newly discover the physical sensation—“scale.”

**Exhibiting artists**  
 (in alphabetical order)

CHEN Wei	SUH Do Ho
FUKUMOTO Shihoko (1st half)	Fiona TAN
Isa GENZKEN	TANAKA Nobuyuki (1st half)
Anish KAPOOR	TSE Su-Mei (2nd half)
Guillermo KUITCA	Peter FISCHLI David WEISS
MIYAZAKI Toyoharu	Vladimir ZBYNOVSKY (2nd half)

\*Exhibiting artists are subject to change without prior notice.

**Featured artists**  
**and artworks**
**MIYAZAKI Toyoharu**

Born in Kanazawa, Ishikawa, Japan in 1946. Lives and works in Kyoto.

Second-born son of teakettle artisan MIYAZAKI Kanchi XIII, Miyazaki Toyoharu graduated from Kanazawa College of Art where he majored in sculpture. Strongly influenced by conceptual art, he began using a variety of different materials such as wood, iron, copper, and brass in his work. In 1979, he began a series titled "Personal Life Model," in which, centering on his own body, he incorporated ideas such as the size of different body parts, the environment and landscape surrounding him and his own personal memories, for which he attracted attention. "The Garden Below" series, begun in 1988, adopted the same form as "Personal Life Model" but created a much more profound world, the outcome of which was a universal representation of the memories of an extremely private artist.



MIYAZAKI Toyoharu, *The Garden Below*, 1993  
 iron, brass  
 H153×W165×D173cm  
 © MIYAZAKI Toyoharu  
 photo: SAIKI Taku

**Anish KAPOOR**

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

Anish Kapoor came to England in 1973 to study art first at Hornsey College of Art and then at Chelsea School of Art and Design. From the late 1970's, he began to exhibit his work. At the beginning he produced many sculptures covered with pigments on the surface. Later, these pigment works began to reveal openings, this lead on to works which look like cave entrances, 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.

※This artwork is usually displayed as permanent exhibits.



Anish KAPOOR, *L'Origine du monde*, 2004  
 longer diameter of oval: 700cm  
 © Anish KAPOOR

## Isa GENZKEN

Born in Bad Oldesloe, Germany in 1948. Lives and works in Berlin.

At the beginning of the 1980s, Genzken became known for her large-scale floor sculptures. Later she began to produce works using many different media, including oil painting, photography and film. She continues to produce pieces that place two opposing concepts on a single platform: roughness and delicacy, openness and closure, transparency and opaqueness, and so on. Genzken is an artist who juxtaposes careful calculations and unpredictability, and tries to make the two properly balanced.

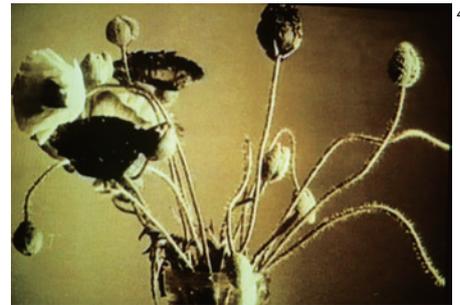


Isa GENZKEN, *New Building for Berlin 3*, 2001  
glass, adhesive tape, silicone  
H80×W20×D16cm  
© Isa GENZKEN  
photo: SUEMASA Mareo

## Fiona TAN

Born in Pekanbaru, Indonesia in 1966. Lives and works in Amsterdam, the Netherlands.

Born to a Chinese father and an Australian mother and raised in Australia. Moved to the Netherlands in 1988. Studied at the Royal Academy of Visual Arts in Amsterdam. Since attracting attention in 1997 with a documentary film tracing her own genealogy scattered around the world, has continued to produce mainly filmic works. Often weaves fragments of old documentary films, text, and footage Tan's herself has shot into her works, creating new narratives and a filmic language of her own.



Fiona TAN, *Linnaeus' Flower Clock*, 1998  
video  
17 min.  
© Fiona TAN  
Courtesy of the artist, Wako Works of Art, Tokyo

## FUKUMOTO Shihoko (1st half)

Born in Osaka, Japan in 1945. Lives and works in Kyoto.

After graduating from Western-style painting course at Kyoto City College of Fine Art (Now Kyoto City University of Arts), Fukumoto was involved in an academic research into the ethnic art of Papua New Guinea, and became interested in Japanese traditional art. On returning to Japan, she worked at the Tatsumura Textile Co., Research Institute and was introduced to indigo dyeing. She taught herself about indigo, and through practicing the dyeing processes, she gradually discovered her own course. She mainly uses indigo tie-dye technique, and usually keeps the design in simple gradation. Fukumoto has created numerous space and artworks that are closely related to Japanese Noh Theater and the tea ceremony, for example.



FUKUMOTO Shihoko, *Curtain of Mist*, 2002  
indigo-dye, linen, rayon code  
H200×W1000cm, H200×W1100cm  
© FUKUMOTO Shihoko  
Installation View at INAX Gallery, from October 1, 2003 to October 29, 2003.

### TSE Su-Mei (2nd half)

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 film works, 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.



TSE Su-Mei, *L' écho*, 2003  
video projection, sound  
4 min. 54 sec. looped  
© TSE Su-Mei

### CHEN Wei

Born in Zhejiang, China in 1980. Lives and works in Beijing.

Chen Wei is one of the leading artists of China's "post-80" generation born after the one-child and economic-reform policies. Using mainly photography as his medium, he exposes the gap between the fantasy and reality of Chinese society created by its dramatic economic growth and unprecedented property investment boom and questions anew in an objective and incisive manner individuals' views of society and the relationship between the world and the individual.



CHEN Wei, *Roadside Malevich*, 2016  
LED screen, steel  
H16×W202×D16cm  
© CHEN Wei  
Courtesy of the artist and Ota Fine Arts,  
Shanghai/Singapore/Tokyo  
photo: KIOKU Keizo

## Peter FISCHLI

### David WEISS

Peter Fischli: Born in Zurich, Switzerland in 1952. Lives and works there.

David Weiss: Born in Zurich in 1946. Died there in 2012.

In 1979, Peter Fischli and David Weiss presented "Sausage Photographs," a series using sundry small items to reproduce everyday scenarios. Thereafter, the artists demonstrated an extraordinarily flexible command of various media, directing an earnest gaze at familiar scenes and objects and relying on both meticulous planning and randomness to highlight differences in meaning and diversity in interpretation. Endowed with a punk attitude arising from their rebellion against the ruling structure at a time when the art world was dominated by concept-driven movements they expended vast amounts of time and energy on their work, while restricting themselves to the use of familiar materials and clear-cut mechanisms, 'misusing' their rightful purposes. Their works demonstrate symbolically a worldview based on engagement with the world in which everything is always relative, as they investigate and criticize stereotypes, and discover new values.



Peter FISCHLI David WEISS, *Kling Klong*, 2010  
sound  
© Peter FISCHLI David WEISS  
photo: WATANABE Osamu

## SUH Do Ho

Born in Seoul, Korea in 1962. Lives and works in London, UK.

After studying Oriental Painting in Seoul, Suh Do Ho moved to the United States in 1991 to attend Rhode Island School of Design and then Yale University. His experiences of itinerancy are reflected in a series of work conceived in 1999, which recreate his former homes and studios, to scale, in translucent fabric. These portable houses dissolve borders and cultural differences and hint at a conceptualisation of space that is not fixed, but carried with us.



SUH Do Ho, *Staircase*, 2003  
Translucent nylon  
dimensions variable  
© Do Ho Suh  
Courtesy of Do Ho Suh and Lehmann Maupin  
photo: KIOKU Keizo

**Related event**

To be announced on our website at a later date.

**Kanazawa Citizens  
Free Viewing Days**

Promote the Arts Day (\*2nd Sat each month during the period): Nov 14, Dec 12, Jan 9, Feb 13,  
Mar 13, Apr 10, May 8

Kanazawa Citizens Free Art Day: Nov 3

\*Admission on the above days is free for Kanazawa City residents. (Identification is required.)

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