



DANCING WITH ALL: The Ecology of Empathy

2024.11.2 (Sat.) -
2025.3.16 (Sun.)

Exhibition Title	DANCING WITH ALL: The Ecology of Empathy		
Period	Saturday, November 2, 2024 – Sunday, March 16, 2025		
Hours	10:00-18:00 (until 20:00 on Fridays and Saturdays) *Ticket sales end 30 minutes before closing		
Venue	21st Century Museum of Contemporary Art, Kanazawa, Gallery 5 to 14 and Public Zone		
Closed	Mondays (except November 4, January 13, February 24, 2025.), November 5, December 29 - January 1, January 14, February 25, 2025.		
Number of Artists	60	Number of works	203
Admission	Adults: ¥1,400(¥1,100), Students: ¥1,000 (¥800), 18 and under: ¥500 (¥400), 65 and over: ¥1,100 *Fees in parentheses are for groups of 20 people or more and web tickets *Tickets also include admission (same day only) to "Collection Exhibition".		
Timed-entry tickets	Web tickets for specific days/times are available on museum website(https://www.kanazawa21.jp)		
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)		
Grants from	The Agency for Cultural Affairs, Government of Japan in the fiscal year of 2024, The Japan World Exposition 1970 Commemorative Fund, Embassy of France in Japan / Institut français du Japon		
Sponsored by	HERMÈS JAPAN Co., Ltd, MELCO Group Inc., ARS CONSULTANTS CO.LTD., TECHNICAL.I Co., Ltd., Eiemu Co., Ltd, Widecraft Co., Ltd, ESTEC HOLDINGS Co., Ltd, Tocasi Inc, LINNAS Design Inc., OMO5 Kanazawa Katamachi by Hoshino Resorts, Deloitte, Taiyo Tent, Hokuriku Co., Ltd., NAKAGAWA CHEMICAL, Veuve Clicquot		
In Cooperation with	Research Institute for Humanity and Nature (Uehiro Research Center for Japan Environmental Studies), National Museum of Ethnology, Australian Embassy Tokyo, Shiseido Company, Limited, Mitsubishi Chemical Group Corporation		
Supported by	Embassy of Brazil in Tokyo, Embassy of Italy in Tokyo, NPO Syuto Kanazawa, THE HOKKOKU SHINBUN		
Curated by	21st Century Museum of Contemporary Art, Kanazawa: Yuko Hasegawa, Ayumi Ikeda, Jin Motohashi Co-curator: Emanuele Coccia		
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: Yuko Hasegawa, Ayumi Ikeda, Jin Motohashi
PR Office: Tomohiro Yoshitomi, Satoko Ishikawa, Hiroaki Ochiai
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**

A hand timidly extended to a stranger.
May I have the pleasure of your hand in this dance?

The exhibition “*DANCING WITH ALL: The Ecology of Empathy*” will be held at the 21st Century Museum of Contemporary Art, Kanazawa to commemorate the 20th anniversary of its opening. The museum’s theme this year of “new ecologies” is a comprehensive ecological theory with the capacity to take into account society, the psyche, and information. In collaboration with scientists, philosophers, and other researchers who share the same vision, the exhibition will also visualize a range of specialized content and imbue it with sensitivity, conveying it to viewers as a form of sensory learning.

Art is a form of magic that makes the invisible visible through beauty and skill. On the other hand, in today’s digitalized world where everything has been turned into symbols, it also functions as a magic that renders what is visible less so. The shift towards a de-symbolized (de-verbalized) value system also leads to a kind of de-anthropocentrism. How might we explore the possibility of multiple humanities, including animals, plants, and all these objects that lie around us? In the past, before language was invented, we made ourselves understood to each other through bodily movements and meaningless sounds, living together in a state of mutual support and symbiosis. This was achieved through eye contact, hand to hand contact, shared rhythms, and a state of resonance: in other words, by dancing with each other. Plants, animals, and humans all collaborated and communicated with each other without any separation between them. We also imbued data collected by sensors and cutting-edge technology, or unknown stories told in the process of transitioning between the digital and the material, or the surprises that came with the magical transformation of matter, with emotion and sensibility. Everything begins to dance, to move, to connect, to change. Extending one’s hand to someone for a dance is the first step towards taking action as someone involved in global issues. The steps we take together will lead to the creation of a convivial society, the rhythm of the next century. Let us share wisdom and life to perceive the beauty of living as we dance with each other in the spaces of this museum. Here in Kanazawa, the birthplace of the Zen scholar D. T. Suzuki and Kitaro Nishida, who placed great store by the reciprocity of mutual interactions, we hope that a kind of communion with nature and invisible beings will convince visitors that they too are part of an ecology. A vision that embraces all things will become a platform for symbiosis.

May I have the pleasure of your hand in this dance?

Yuko Hasegawa
Emanuele Coccia
Ayumi Ikeda
Jin Motohashi

Exhibition Features

A platform to dance

Now that the planet Earth we inhabit is facing a crisis, we want to connect with all others (multispecies). Dance offers us a way to empathize that transcends language, and in this exhibition, art will serve as the platform for that dance. The “vibe,” a sense of vitality and energy generated by these diverse artworks by contemporary artists who work all over the world, the indigenous peoples of the Amazon, and flower arrangement artists from Kanazawa, invites viewers to join in this dance of empathy.

A platform as a place of learning

Through cross-disciplinary collaborations between artists, cultural anthropologists, scientists, and architects, contemporary artworks and highly specialized information will be displayed in a way that can be intuitively felt. By making the museum a place of sensory learning, new ecological theories and practices will be developed through discussions and workshops throughout the exhibition period.

A platform for encounters between tradition and modernity

Ishikawa Prefecture is home to venerable crafts such as Wajima lacquerware, Suzu ware, and Kutani ware. In our museum, Wajima lacquer craftsmen, who evacuated to Kanazawa after the Noto Peninsula earthquake on New Year's Day, will exhibit their project “rediscover,” in which they use *kintsugi*, a technique for restoring pottery damaged by the earthquake using lacquer and gold, to give it a new form. Nigerian artist Otobong Nkanga will collaborate with several local craftspeople to create sculptures that tell their stories.

Here, contemporary art rediscovers tradition, giving rise to new forms of creation.

Co-curator

Emanuele Coccia

Coccia has been Associate Professor at the École des hautes études en sciences sociales (EHESS) in Paris since 2011, and a visiting professor at the Universities of Buenos Aires, Munich, Venice, Tokyo, Weimar, Columbia in New York, and Harvard. He is the author of *La trasparenza delle immagini* (2005), studies of medieval philosophy and theology, including *Angeli* (co-edited with Giorgio Agamben, 2012), and more recently gaining attention for a unique philosophy, *La Vie des plantes. Une métaphysique du mélange* (RIVAGES 2018) and *Métamorphoses* (RIVAGES 2020). In recent years, he has co-authored *Lettres sur la lumière* (Gallimard, 2024) with Paolo Roversi, and *The Life of forms. Philosophy or Re-enchantment* (Gallimard, 2024), co-authored with Alessandro Michele, former creative director of Gucci. Contributed to the ‘Nous les Arbres’ exhibition held at the Cartier Foundation for Contemporary Art in Paris in 2019. Edited the catalog for the 23rd Milan Triennale of Architecture and Design: Unknown Unknowns. An Introduction to Mysteries.

Exhibiting artists (in alphabetical order)

Maria Fernanda Cardoso, Kuniko Donen, Olafur Eliasson, Formafantasma, AKI INOMATA, Eva Jospin, Kapwani Kiwanga, Stefano Mancuso, Otobong Nkanga, PNAT, Rediscover project, Tine Solkær Reingaard, Adrián Villar Rojas, Koichi Sato + Hideki Umezawa, Daichiro Shinjo, Shusei Toko, Søren Solkær, YANTOR

Artists such as those on Amazon:

Efacio Álvarez, Jaider Esbell, Floriberta Fermín, Sheroanawe Hakihiiwe, Clemente Juliuz, Esteban Klassen, Ibã Huni Kuin, Acelino Huni Kuin, Bane Huni Kuin, Yaka Huni Kuin, Osvaldo Pitoe, Ehuana Yáira, Joseca Yanomami

Artists such as those on Northwest Coast Indigenous peoples:
 Art Thompson, Hupquatchew (Ron Hamilton), Richard Hunt, Simon Lucas,
 Tim Paul, Sean Whonnock (Ha'alux)

Artists such as those on Inuit:

Aningnerk, Sorosilutu Ashoona, Avaalaqiaq Avalakiak, Iksiraq,
 Thomassie Irgumia, N. Kangeryuaq, Keeleemeeoomee, Kookeyout,
 Josie Nappatuk, Jessie Oonark, Josie P. Papialuk, Pitseolak, Oshoociak Pudlat,
 Pudlo Pudlat, Lucy Qinnuayuaq, Ikayukta Tunnillie, Ukpatiku

Artists such as those on East Africa:

Kalembo, Noeli, Peter

Project:

Anima Rave:Dancing at the Crossroads of Being:
 The Research Institute for Humanity and Nature
 (Uehiro Research Center for Japan Environmental Studies) ,Fuminori Nosaku,
 Mio Tsuneyama,Takeshi Yasura,Kenichi Sawazaki,Garage,Mamoru Fujieda

Workshops & research:

Maya Minder

Main works in the exhibition

PNAT

Lives and works in Florence, Italy

PNAT (Project Nature) is a spin-off company affiliated with the University of Florence that seeks to trigger mutual exchanges between the natural and artificial environment. This think tank of designers and plant scientists will translate the results of experiments conducted at the International Laboratory of Plant Neurobiology (LINV), led by the scientist and professor Stefano Mancuso, into practical applications. PNAT develops innovative solutions and concepts based on plant research, such as the *Fabbrica dell'Aria* air purification device, to improve lifestyles in urban environments.

This work, *Talking God*, is an installation that receives biometric signals from a 1,000-year-old zelkova tree at Shinmeiguu, a Shinto shrine in Kanazawa, and displays them on a monitor in the exhibition gallery in the form of images. Sensors attached to the zelkova sense the plant's biometric signals in real time and express them as changes in light. Professor Mancuso's research findings that plants have intelligence and carry out neural activities are enhanced into an aesthetic experience of communion with plants through the use of technology.

In Cooperation with: Shinmeiguu



Fabbrica dell'Aria © PNAT
 2023
 ©photo Takumi Ota



Installation view

Kapwani Kiwanga

Born in Hamilton, Canada in 1978, and lives and works in Paris, France.

Kiwanga studied anthropology and comparative religion at McGill University in Montreal, and fine art at the Ecole Nationale Supérieure des Beaux-Arts (ENSBA) in Paris. Her unique compositions reveal the history of materials from a different perspective, allowing her to examine existing structures from an alternative point of view and discover different ways of opening up the future. Her work, which is based on research into decolonization and anthropological investigations of materials and their social and historical origins, spans sculpture, installation, photography, video, and performance. This work, *Vumbi* (dust in Swahili), depicts Kiwanga herself standing in front of a bush in Tanzania, from which she traces her ancestry, using a towel to carefully wipe off the red, dusty leaves that blanket the landscape during the dry season. While the act of continually wiping these leaves, which quickly become dirty with new dust, may seem futile and absurd, the strong contrast between the green and red colors that gradually spread across the video footage gives the viewer a vision of hope that the small actions of an artist can change the world.

Kuniko Donen

Born in Kanazawa, and lives and works there

Kuniko Donen is a flower arrangement artist. Beginning with her training under the head of an ancient school, she developed her own unique style of flower arrangement by shifting towards a more avant-garde style starting in the 1970s through her activities at flower arrangement sessions. She has expressed the life force of plants in various settings, including outdoor ones, in the form of flower arrangements that manifest themselves in a short period of time. Donen, who says that she touches plants to discover what makes them distinctive in order to decide what to do with them, subscribes to the ontological belief that “I arrange flowers, therefore I am.”

The work on display here is a reworking of a site-specific installation that was presented on the steps of the Oyama-jinja Shrine. Tall bamboos are cut out into cubes in order to visualize their thickness from the root to the tip. The cubes are larger at the root end and smaller at the tip end due to how the thin bamboos have been bundled together. These cubes of different sizes translate and arrange the sense of order found in natural forms into the geometric forms of modern sculpture, as if to show us the simplicity and logic of the beauty of nature.



Kuniko Donen, *Fusazaki Suisen 2*, 1989



Installation view

YANTOR

Kosuke Sakakura: Born 1986 in Yamaguchi, Japan.

Kensuke Yoshida: Born 1983 in Tokyo, Japan.

Started as a fashion brand in 2008.

YANTOR is a fashion brand launched in 2008 by designer / director Kosuke Sakakura and patternner Kensuke Yoshida. They view fashion as a situational entity consisting of place, body, and clothing, and explore its relationship to local customs, climate, and culture. In particular, they focus on the ethnic clothing and production techniques of materials such as fabric and yarn in specific regions like Varanasi in India, Ladakh in Tibet, and Myanmar, presenting collections embodied as contemporary clothing in collaboration with producers in each of these regions.

This project, titled *village traces*, was created in collaboration with the village of Kim-Ma-Au-Suan Mon in South Isan, northeastern Thailand, a community that continues to produce sericulture and hand-woven silk. This village is engaged in a complete cycle of sericulture, including the cultivation of mulberry leaves to feed silkworms, dyeing and weaving, and the sale of products within the village.

For this project, YANTOR purchased the village's disused *pha sin*, a skirt-like traditional costume, old clothes and fabrics that were to be discarded, and unprocessed silk threads, reassembling and reinterpreting them to create clothing. The traces of dirt and scuffing from wear and damage caused by animals during storage are beautifully visualized through the use of hand stitching. *village traces* involves the villagers actually wearing these clothes and photographing them, providing an opportunity to rediscover the cultural values of the village through their intervention. It also represents a critique of the commercialism of the fashion industry.



YANTOR, *Rat Dress*, 2021
Collection of 21st Century Museum of Contemporary Art, Kanazawa
©YANTOR



Installation view

Eva Jospin

Born in Paris, France in 1975, and lives and works there.

Having studied classical painting at the École Nationale Supérieure des Beaux-Arts (ENSBA) in Paris, Eva Jospin cultivated an eye for observing and grasping the details of things. Since 2002, she has been using large sheets of thick paper and cardboard, which she painstakingly sculpts to create huge forests that symbolize the strength of our bond with nature, but also its fragility as it changes over time. The work explores the curious nature and essential relationship of this cardboard, originally made from wood and used as a substitute for it. By incorporating other natural elements such as architecture and caves into these forests, Jospin's work has a sculptural quality, an architectural complexity, and a sense of spatial scale all at once. In addition to cardboard, she uses bronze, copper wire, and other materials, as well as new techniques such as

embroidery, all of which have the power to captivate the viewer with a series of fantastical, intricately conceived details. This work, *Forêt Palatine*, is a forest sculpted out of cardboard that unfolds horizontally, with caves seemingly built among the trees in that forest. *Forêt Corinthienne* is a hybrid sculpture that combines architectural elements such as stairs and gates with caves and forests within a large, rock-like form. Magical stories seem to emerge from the folds of each



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Eva Jospin, *Forêt Palatine*, 2019-2020
Collection of Renschdael Art Foundation
Photo ©Benoît Fougeirol
courtesy Eva Jospin

Otobong Nkanga

Born in Kano, Nigeria in 1974, and lives and works in Antwerp, Belgium.

Nkanga studied at Obafemi Awolowo University in Ile-Ife, Nigeria, and later at the École Nationale Supérieure des Beaux-Arts (ENSBA) in Paris, before receiving a Master's degree in Performing Arts from DasArts in Amsterdam. The four large tapestries on display here depicting earth and sea intertwined with each other tell the story of earth and water from an ecological perspective, reminding us that the survival of the former depends on the latter. The bottommost work, *Unearthed - Abyss*, represents the ocean floor. Colorful fish and shellfish swarm the coral reefs in the intense tropical blue of this deep, primordial ocean. *Unearthed - Midnight* depicts what lies under the sea, while *Unearthed - Twilight* depicts the shore. The relationship between man and the sea is woven into the beauty of these tapestries, with their fishnets and seaside plastics.

In *Unearthed - Sunlight*, the tops of charred, ragged trees poke out of the loamy soil, alluding to a kind of journey in which nature is exploited — hinting that while we may be on the road to devastation, there are still islands of life and buds of hope. Nkanga produced these tapestries in collaboration with the TextielLab at the Textile Museum in Tilburg, the Netherlands, on a state-of-the-art, highly complex rapier loom manufactured by Lindauer DORNIER GmbH of Lindau. The presence and beautiful colors of these textile threads are extremely effective in representing the vibrant world of life on the periphery of a desolate landscape. These textiles are as intricately conceived as paintings. Between the colored strands of their warp threads, shimmering spheres in the water, celestial bodies, and poetic medallions appear, depicting the relationship between the sea and man as a space for contemplation.



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Otobong Nkanga, *Unearthed - Sunlight*, 2021
Collection of the artist
Photo: Markus Tretter
© Otobong Nkanga

Olafur Eliasson

Born 1967 in Copenhagen, Denmark, and lives and works in Berlin.

Eliasson has long been interested in ecology and sustainability, using intangible materials such as water, light, and fog to visualize that which lies between nature and man.

These works, *Memories from the critical zone (Germany–Poland–Russia–China–Japan, no. 11-12)*, are two from a series of 12 produced in preparation for a solo exhibition at the Museum of Contemporary Art Tokyo in 2020. They were transported from Germany to Japan not by air but by rail, in view of the carbon dioxide emissions involved. The drawings were made on paper using a drawing machine, a device that records the movement and shaking of the train, mounted in a wooden and steel frame inside the crate containing the work, while they were being transported to Japan via the Siberian Railway. These random, fine-lined drawings are truly diverse, as the vibrations vary according to the height at which they were placed. As Eliasson describes them, these are “drawings made in collaboration with the earth”: lines are drawn together with it as they pick up the undulations of the ground. In addition to being a critique of a capitalism that privileges efficiency, these works also suggest the importance of a human attitude that slowly touches the undulations of the earth.



Olafur Eliasson
Memories from the critical zone (Germany–Poland–Russia–China–Japan, no. 11), 2020
Collection of 21st Century Museum of Contemporary Art, Kanazawa

Formafantasma

Formafantasma is a Milan-based design unit formed in 2009 by Andrea Trimarchi (born 1983) and Simone Farresin (born 1980) from Italy.

After graduating from the Design Academy Eindhoven in the Netherlands in 2009, Trimarchi and Farresin established Studio Formafantasma in Amsterdam. After about ten years of activity, the studio moved to Milan in 2022. They research the relationship between the histories and traditions of objects and the local culture, developing a unique creative practice centered on exhibition design, curation, product, and interior design. Simone, who has been interested in art and design since their teenage years, and Andrea, who has a strong interest in crafts and history, possess a balance of artistic and intuitive sensibilities, accumulated research, and a commitment to engaging with society. Through creative collaborations with clients and institutions, Formafantasma seeks to propose design as an innovative medium with material, technical, social, and linguistic possibilities. The three video works selected for this exhibition are all related to ecology and forests.

Daichiro Shinjo, Shusei Toko

Daichiro Shinjo: Born 1992 in Miyako Island, Okinawa, and lives and works there.

Shusei Toko: Born in Akan, Hokkaido in 1966; currently resides and works there.

With a grandfather who was a Zen monk and folklorist, Shinjo was exposed to Zen and Buddhist culture and began practicing *shodō* (calligraphy) at an early age. With a background in Zen philosophy and Okinawan spiritual culture, Shinjo pursues a contemporary, unconventional, and free style of expression that is light and free of formality, with a sense of physicality and space.

Unframed_Basho was printed on washi paper by applying ink to the leaves of a large Japanese banana tree that grows wild near Shinjo's home. Combining his abstract expressionist ink work with the vigorous natural forces of Miyako Island, this work highlights the strength and vitality of nature and the refined forms that it contains.

Created in collaboration with an Ainu woodcarver living in Hokkaido called Toko, *Voice-Utasa 2023* was created as symbols for "Utasa-matsuri", a *wa-odori* (ring dance) festival site in Hokkaido. One is a river-inspired drawing carved and printed by Shinjo on a piece of scrap wood, while the other is an indigo drawing of bold forms by Shinjo on the same print, on the theme of echoes or voices.



Daichiro Shinjo,
Unframed_Basho_01 2020,
Unframed_Basho_04 2020,
Daichiro Shinjo, Shusei Toko *Voice – Utasa* 2023,
Installation view: "DANCING WITH ALL: The
Ecology of Empathy," 21stCentury Museum of
Contemporary Art, Kanazawa, 2024
Photo: YUASA Akira

Stefano Mancuso

Born 1965 in Catanzaro, Italy, and lives and works in Florence, Italy.

Mancuso is a professor at the University of Florence and an expert in plant neurobiology. This monotype is a series he began working on in 2019 that was inspired by the monotypes of Leonardo da Vinci, who took his forms directly from plants, and the perspective of this scientist who captured the complex life of plants and its beauty. The pursuit of this process was something that Mancuso taught himself to do in its entirety. It involved modifying an off-the-shelf printing press, mixing viscous inks, using different types of paper, and many trials and errors. Plants native to gardens in the neighborhood were collected in the morning, placed on paper while still fresh, and pressed. Mancuso placed them on the paper in different compositions and overlaid them, taking into account such factors as the mixture of the plant's inherent colors and the colors of the ink. These monotypes reflect the combinations and compositions of the plants, and their particular mode of being alive as seen from his professional point of view. Some compositions are based on a phenomenological view of plant life, while others are aesthetic and abstract. These works are the result of the approach a scientist brings to the participant observation that seeks to trace the world, combined with a rich sensitivity to color and form.



Stefano Mancuso,
Interlacements of areka, 2023
Collection of 21st Century Museum of
Contemporary Art, Kanazawa
©Stefano MANCUSO

Adrián Villar Rojas

Born in Rosario, Argentina in 1980; lives and works nomadically.

Villar Rojas, known for his collaborative, large-scale site-specific installations, reflects on the interplay of material, time, and place. His process often involves transforming elements from one installation into new works for another, underscoring his perspective on the interconnectedness of these concepts. Through sculpture, drawing, video, and writing, he explores themes of humanity's end and the post-Anthropocene, crossing between past, present, and future.

The End of Imagination is an ambitious sculptural project. Using a *Time Engine* application that simulates scenarios across thousands of years, from environmental to social phenomena, Villar Rojas has crafted a virtual "sculpture" traveling through time, which he began materializing as a physical sculpture in 2021. Combining handcraft and machine intelligence at a massive makeshift workshop in Rosario, this organic-like structure brings together materials such as metal, concrete, soil, glass, resin, scrap automobile parts, and recycled plastic. This exhibit features the largest of the four sculptures created for the project,

dramatically updated with new details by Villar Rojas. His work, *The Theater of Disappearance*, inspired by a 15th-century painting *Madonna del Parto* (1450-75) by renowned Italian artist Piero della Francesca, was scaled up and recreated by Villar Rojas and his team. It portrays the quiet and solemn expression of Madonna, who is depicted with one hand resting gently on her abdomen, embodying new life. Francesca's figures, with their Eastern and archaic stylings, reflect an era of cultural mingling, where a sense of hope for new life was unfolding.

Originally displayed on the floor of the Kunsthaus Bregenz in Austria, the artwork sustained numerous marks from foot traffic. Villar Rojas created this ceiling mural to bring strength and healing to those affected by disaster and hardship. His wish was realized following the January 1st 2024 Noto Peninsula earthquake, with this fresco intended to bring healing to the exposed, scarred ceiling of the museum, left unshielded after the glass roof was removed.



Adrián Villar Rojas, *The End of Imagination I* 2022, *The Theater of Disappearance*, 2017
 Installation view: "DANCING WITH ALL: The Ecology of Empathy," 21stCentury Museum of Contemporary Art, Kanazawa, 2024
 Collection of the artist
 Courtesy the artist, Marian Goodman Gallery, and kurimanzutto
 Photo: YUASA Akira

AKI INOMATA

Born 1983 in Tokyo, and currently lives and works there

Inomata presents works that are born out of, or relate to, non-human creatures and nature. She creates works in collaboration with hermit crabs, pearl oysters, and bagworm moths, drawing on features of the ecology of each of these creatures.

In this work, *How to Carve a Sculpture*, Inomata commissioned five zoos to install square timber in beaver breeding areas and gather the wood that these beavers had chewed on. The forms of the wood the beavers had chewed on were so beautiful that they looked like sculptures made by humans, such as Brancusi and Enku, which prompted the artist to reflect on notions of authorship and artistry. Beavers eat trees and build dams and nests in them, thereby sharpening their elongated teeth. While the marks left on the trees are only a side product of these activities, they can be thought of as the result of chewing around the hard parts of the tree, such as the knots. These forms might be said to have emerged out of the relationship

between the tree and the beaver. In order to visualize this question of who the subject (author) of this act is, Inomata commissioned a sculptor to carve human-sized (3 times larger than the original) replicas of the forms chewed by or left behind by the beavers. Humans imitate and create what beavers have made, and a new interpretation emerges. Inomata attempted to displace this subjectivity further by creating replicas using an automatic cutting machine (CNC). In this exhibition, the original and the replica are placed next to each other like mirrors, while the images nestled inside the wood are shown on video through holes drilled into the pedestals by longhorn beetles.

On the other side of the courtyard, a 3D print of a beaver skull and the sounds it makes while chewing are displayed as if in a natural history museum.



AKI INOMATA,
How to Carve a Sculpture, 2018–2023 (ongoing)
CAFAA award 2020-2021
Photo by Keizo Kioku,
courtesy of Contemporary Art Foundation

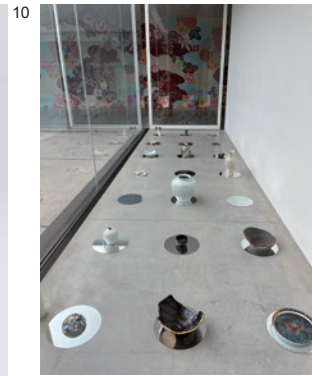
Rediscover Project

Launched in 2024 and based in Kanazawa

The Rediscover Project is a project created by CACL (Create A Colorful Life), led by Junichi Okuyama. It was launched in the wake of the Noto Peninsula earthquake that occurred on January 1, 2024, in a bid to offer aid and relief to the factories and workplaces of the craftspeople who produce Kutani ware and Wajima lacquerware in the Noto region, which suffered damage in the quake. CACL took in all the damaged Kutani ware and gave temporary workshops in the city of Kanazawa to the craftspeople who had lost their workplaces so that they could continue their work. The objective was to give this broken Kutani ware a new lease of life in the form of new objects at the hands of Wajima lacquerware craftspeople. The varied experiments showcased in this gallery show how the museum functions as a place where creation borne out of destruction can occur.



Rediscover project



Installation view

Søren Solkær

Born 1969 in Sønderborg, Denmark, and lives and works in Copenhagen.

After graduating from the Department of Photography and Film at FAMU, Solkær went on to study at FAMU, Photo & Film Academy, Prague, Czech. While he initially photographed portraits of famous artists, the *Black Sun* project led Solkær to return to his native southern Denmark, where he spent six years following and photographing the migration of the starling, which extended across Europe, from Denmark, England, and Ireland to the Netherlands along the Wadden Sea.

Solkær's approach to the phenomenon of bird flocks is both mythological and scientific. He is deeply interested in how starling flocks are able to move and perform as a single, unified organism, demonstrating a kind of collaboration that is unrivaled.

According to Solkær, a powerful form of visual expression emerges from the birds' fierce opposition to external threats and their ability to survive them. Against the backdrop of the sky, the shapes of these flocks change from one moment to the next, from condensation forms and black lines as if written with a calligraphy brush to interference waves and mathematical abstractions. In this exhibition, dynamic abstractions and graphic lines drawn by large flocks of birds are represented.

María Fernanda Cardoso

Born 1963 in Bogota, Colombia, and lives and works in Sydney.

Cardoso fuses nature, art, science, and technology, using unconventional materials and transforming them into awe-inspiring installations, sculptures, performances, and videos.

Working with arachnologists, entomologists, microscopists, and macro cinematographers, Cardoso has spent three years photographing eight Australian species of “jumping spiders” from the Maratus family. *On the Origins of Art I and II* are two films from this series of work, featuring male and female spiders from two species. The Maratus are very small, averaging only 4 to 6 millimeters, smaller than a grain of rice. Male and female Maratus volans appear in Part I, while Maratus splendens appear in Part II.

These films showcase the amazing courtship rituals of these Maratus spiders. Males must use visual communication, charm, and patience in an effort to be “chosen” by females. The female exercises her right to choose, forcing the males to outdo each other in terms of bright colors and outstanding performance in a complex courtship ritual. This process, which involves “powers of discrimination and taste on the part of the female” and the effect of female choice, and is known as “sexual selection,” was first observed by Charles Darwin in the courtship displays of peafowl. Like peafowl and humans, the Maratus are highly visual animals: they are aware of their appearance and how it affects their partners, using gestures, shapes, colors, and patterns carefully. Here, you can see them looking at each other while making minute gestures with their palps and third legs. They also detect vibrations transmitted through the ground. Since this tapping sound is inaudible to the human ear, Cardoso recorded it with a special laser vibrometer. Sound artist Andrew Belletty made the sound ultra-realistic and added a tactile dimension by using vibrating objects. In the exhibition, an elliptical platform is placed in front of the videos so that visitors can stand on it and feel the vibrations.



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 María Fernanda Cardoso,
Spiders of Paradise: Maratus Volans, 2024
 Courtesy the artist and Sullivan+Strumpf, Sydney ©
 María Fernanda Cardoso

Artists such as those on Amazon

Indigenous artists who live in the Amazon

The life and culture of the indigenous peoples of the Amazon region have historically been the result of a symbiotic relationship with the complex ecosystems that surround them. Agroforestry, which refers to a symbiotic relationship of mutual support between agriculture and the forest, and the dispersal of the population to maintain communities on a particular scale, were both forms of wisdom that nourished and cultivated the forest. The advent of Portuguese colonial rule in Brazil in the early 16th century, however, marked the beginning of a history of systematic exclusion, expulsion, and exploitation of their lands, all of which continue to this day. As an oral culture with no written language, pictorial expression did not originally exist in the lives of these indigenous people. Through the paintings brought by the missionaries, they began to engage in the work of ensuring that their cultural heritage was passed down, asserting their cultural and political identity, and to make a living by selling their paintings. These works, which use felt-tip and ballpoint pens to create intricate images on paper, express a sense of exchange and connection with the forest and their surroundings. The shamans who connect these things to each other are also important subjects. These people have no word for “nature.” They believe that all things are “human,” each with its own perspective. This cosmology based on a kind of multi-humanity maintains the poetic quality and purity of tension in the work.

Joseca Yanomami

Born 1971 in the upper Catrimani region, State of Roraima, Brazil, and currently lives and works in Watoriki [Demini], State of Amazonas, Brazil.

Starting in the early 2000s, Yanomami began carving wooden animals and depicting shamans and mythological scenes. His drawings can be described as painstaking evocations of beings, places, and episodes from the myths and shamanistic chants that he has heard since childhood. Although the son of an important shaman, Yanomami is not a shaman himself. His drawings are usually of *xapiri*, spirits in human or animal form that aid shamans in their tasks, based on visions recounted in ancient shamanistic chants. Yanomami's paintings depict stories that are usually invisible to non-shamans, and seek to share and spread the cosmology of his people. He has also produced illustrations for books on Yanomami traditions published by the Yanomami Hutukara association.



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Joseca Yanomami, *Hwei xapiri Konori apatari xapiri pē kãe wai yēi, ai xapiri pēnē ihuru a tēhurupēhē hamē āriāha kōahenē pē pihi kãe yēahērae huruma. Inaha xapiri pēha kuanē yanomāe thēpē haromai he. Omoāri anī ihuru a tēhuruu makii, inaha yamakīha kurae hurunī ihuru yama a haromari*, 2011

The Museu de Arte de São Paulo Assis chateau briand
© Joseca Mokahehi Yanomami

Jaider Esbell

Born 1979, died in 2021

Esbell was an artist, curator, and activist. He established an art system of indigenous artists from different ethnic backgrounds and pursued what he called "artivism," combining artistic creation with the defense of indigenous rights and land tenure. Using a variety of media including objects, performances, paintings, and drawings to articulate visions of a diversity of existences, from traditional narratives to the cosmology of the Macushi people. These images constitute a universe unto its own, taking its point of departure from the processes of grasping and having a dialogue with varied forms of knowledge and understanding, hinting at the possibility of reconfiguring and healing the world.



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Jaider Esbell, *A confissão da onça*, 2021

Private collection

Courtesy of Millan, São Paulo and Galeria Jaider Esbell de Arte Indígena Contemporânea.

Photo: Filipe Berndt

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Art of the indigenous peoples of the Pacific Northwest and Africa, and the Inuit

Art of the indigenous peoples of the Pacific Northwest and Africa, and the Inuit

The works on display in this gallery are all from the collection of the National Museum of Ethnology in Osaka. Subjects such as human-animal relationships, shamanism, and dance were chosen to address the theme of this exhibition. Although the indigenous peoples of Canada live in contrasting environments, with those of the Pacific Northwest inhabiting the Pacific Coast across the Rocky Mountains, while the Inuit live in the extreme north, their art shares several things in common. Since the latter half of the 20th century, these indigenous peoples have developed their art based on sculpture and other techniques, as well as their own unique worldview. Even before information about them was documented in ethnographic journals, both of these groups had a tradition of decorating their daily and ceremonial utensils alike with animal figures and distinctive patterns. They have maintained good relationships between humans and animals through oral traditions like myths, storytelling, and various rituals, and have passed down their ancestral ties to the land and the wisdom of living within nature. These arts also played an important role in the movements of these indigenous peoples, contributing to their economies and serving as symbols of their ethnic identity. Many are prints. Inuit art expresses themes of transformation, mythology, and family and kinship through gentle, poetic modes of artistic expression. Oshoociak Pudlat's *Caribou act as men* tells the story of a shaman who has a spirit inside him and can transform into a caribou at will, while Jessie Oonark's *Two birds guard sleeping Qiviuk* is an adventure story about an encounter with a mythical creature whose guardian spirit bestows protection, expressed in simple, iconographic forms and translucent colors. The art of the indigenous peoples of the Pacific Northwest is distinctive for its powerfully symbolic expressions, and, in terms of composition and structure, its precisely delineated contours and outlines. In particular, totems such as ravens, eagles, killer whales, and wolves used in their crests are depicted on a variety of objects as indicators of individual and collective identity. Metamorphosis is also a major theme here, and for those who believe that all things have a spirit that is reborn after the death of the body, mythological worlds represent another, parallel universe. As an additional, comparative reference, African representations of the theme of dance are also exhibited here in the form of panel and glass paintings.

Lecture Hall

Hideki Umezawa+Koichi Sato

Hideki Umezawa (born 1986) + Koichi Sato (born 1990)

Echoes from Clouds is a collaboration between Umezawa, who creates sounds and objects based on his interest in the sensory perception of the environment and the complexity of natural phenomena, and Sato, who conducts research and fieldwork on the relationship between the natural environment and industry and consumer society, creating works that combine video, sound, and scent in complex ways.

This work is an installation composed of video, sound, and scent. While its main focus is on the "relationship between the city and nature" connected by water, it also depicts the potentially unsettling elements in the social and natural environments that lie behind it. The setting unfolds in tandem with the flow of water from the mountains to the city, but along the way, buried forests submerged by river flooding and rising sea levels, as well as recurring fog, evoke a sense of uncertainty and dread. The same is true of the sounds from Umezawa's field recordings, which gradually diverge from the images onscreen. Sato collaborated with the Shiseido Company to develop a fragrance named "Mist from artificial lake," inspired by the image of "disinfected cold water." This is urban water that is disinfected and artificialized as it makes its way to the city, through such means as water purification plants and artificial lakes. The fragrance that pervades the exhibition space prompts us to think about what "natural" water means to us.

Public Zone

[Project]**Anima Rave: Dancing at the Crossroads of Being**

Inanimate objects, plants, animals, and all other forms of existence different from humans, complement each other because of these differences, weaving together a single web of life. Kinji Imanishi (1902-1992), a pioneer of primate studies in Japan, argued that life was a series of structures that are differentiated from and emerge out of a single being. A deep understanding of the environmental issues we face can be obtained not through confrontations between human beings and nature, but rather a dialogue between all “anima” that move “between” nature and human beings, including plants, animals, microorganisms, materials at the atomic level, and minerals and corals that have existed for a long time, as well as forms of communication (response, exchange, and generation) that do not involve words. This project, in which the 21st Century Museum of Contemporary Art, Kanazawa collaborates with the Research Institute for Humanity and Nature (RIHN) through the medium of art, is an experiment in building empathetic relationships using the bodies that emerge “between” different forms of existence. Just like artists, researchers go out into the field equipped with a keen sensitivity. Many of the insights and impressions they gain from their work cannot be fully conveyed in the form of an essay. This project seeks to express and share the joy and excitement of the explorations of these researchers, in the form of art that transcends language. Rather than seeing the global environment as mere knowledge, we feel a connection to all forms of existence that live within it, and have been exploring creative methods at the intersection of the perspectives of researchers, artists, architects, and curators. By taking three keywords from a number of RIHN projects — earth/island and water/coral — we will develop works that confirm our coexistence with diverse anima and the dialogue that emerges from them in a transformative and improgrammable way over the duration of this exhibition. Let us give ourselves over to the resonances and frenzy of life, and dance together in a place where these existences intersect.

Introduction to the Research Institute for Humanity and Nature (RIHN)

The Research Institute for Humanity and Nature (RIHN) is a national research institute established in 2001 in Kyoto, Japan. The RIHN seeks to fundamentally rethink global environmental problems in terms of human-cultural issues, in the broad sense of the relationship between humanity and nature, through a fusion of research across the humanities and sciences. Researchers do not remain in their laboratories: they go out into the field all over the world to work with people in society, uncovering issues and finding new frameworks and solutions. The RIHN promotes research projects that are proposed through an international call for proposals and implemented as three- to five-year research projects. So far, 43 research projects have been completed, and 9 are currently underway.

Anima Rave / Credits

Research Institute for Humanity and Nature (RIHN) Juichi Yamagiwa, Kenichi Abe, Narumi Yoshikawa
Researcher:

Organic Matter Circulation Project: Shuichi Oyama

Sustai-N-able Project: Kentaro Hayashi

LINKAGE Project: Ryuichi Shinjo, Soyo Takahashi, Yoshiaki Kubo, Jun Yasumoto

SceNE Project: Tsuyoshi Watanabe, Atsuko Yamazaki, Nako Shigesu

Artist: Takeshi Yasura, Kenichi Sawazaki, Mamoru Fujieda, Garage

Architect: Fuminori Nosaku, Mio Tsuneyama

Curator: Yuko Hasegawa, Jin Motohashi

With Support From: Research Institute for Humanity and Nature (Uehiro Research Center),
Mitsubishi Chemical Corporation

[Workshops]**Maya Minder**

**Images for
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**Related
Programs**

NHK has been recording and preserving various sounds in Japan and around the world, including the production of the radio program "Soundscapes", which began broadcasting in 1985. The recordings of sounds that capture the scenery of everyday life, the vitality of festivals, the breath of diverse living creatures, and the ever-changing face of the earth now number over 100,000.

In conjunction with the "Dancing with ALL - The Ecology of Empathy" exhibition, the NHK Kanazawa Broadcasting Station will be exhibiting an installation where visitors can experience 100 sound sources selected under the theme of "coexistence with nature", including sound sources recorded in Ishikawa Prefecture and the Hokuriku region.

Period: 2024.12.3(Tue.) - 2025.3.16(Sun.)

Venue: 21st Century Museum of Contemporary Art, Kanazawa