

Collection 2 History, Regrowth, and Future

[Concurrent exhibition]
Awazu Kiyoshi: Makurihirogeru (EXPOSE) 2
From Graphics to Visual :
Awazu Kiyoshi's Theory on Visual Communication

2015.11.28 (Sat.) -
2016.5.8 (Sun.)

Exhibition Title	Collection 2 History, Regrowth, and Future
	[Concurrent exhibition] Awazu Kiyoshi: Makurihirogeru (EXPOSE) 2 "From Graphics to Visual : Awazu Kiyoshi's Theory on Visual Communication"
Period	Saturday, November 28, 2015 – Sunday, May 8, 2016 10:00 - 18:00 (until 20:00 on Fridays and Saturdays). Note: Tickets available until 30 minutes before closing
	Closed: Mondays, Jan 12, Mar 22 (Open on Jan 11, Mar 21, May 2)
Venue	21st Century Museum of Contemporary Art, Kanazawa (Galleries 1-6)
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 2: AONO Fumiaki, KADONAGA Kazuo, FUJII Kazunori, MIKA TAANILA, MISE Natsunosuke, YANOBE Kenji From Graphic to Visual : Awazu Kiyoshi's Theory on Visual Communication
Number of Exhibited Works	Collection 2: 6 pieces From Graphic to Visual : Awazu Kiyoshi's Theory on Visual Communication: 85 pieces
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)
Inquiries	21st Century Museum of Contemporary Art, Kanazawa (Tel +81-(0)76-220-2800)

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Collection 2 History, Regrowth, and Future

About the Exhibition

The Collection 1 exhibition, this fiscal year, provided opportunities to question and explore what is for us the world of “now.” In continuation, Collection 2 envisions our “future” through artworks recently acquired by this museum and by freshly interpreting its existing collection. What is contemporary art’s potential in the 21st century when social values are rapidly changing in every region of Japan as in every nation of the world? In an exhibition organized into the themes “History” and “Regrowth,” we invite viewers to join us in imagining the road before us.

In continuation from last year, furthermore, the exhibition “Awazu Kiyoshi: Makurihirogeru (EXPOSE) 2” will be held concurrently with the Collection exhibition.

Featured Artists

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Gallery 2

FUJII Kazunori

Explosion-Reincarnation 1999
clay
H57 × W640 × D240 cm
© FUJII Kazunori
photo: SAIKI Taku



1

Born in Nanto (former Inokuchi), Toyama, Japan in 1969. Lives and works there. While studying ceramics at Kanazawa College of Art, and influenced by KUZE Kenji, a professor of the same university, Fujii Kazunori learned how to produce works focusing on the nature of earth as material for ceramics. Since then he has pursued his own creative style in art. As a college student, he invented his expression style ‘bakutoh’ (exploding pottery) as he called it, and after that, it has become the core of his production. To make ‘bakutoh’ ceramics, an explosive is put in shaped clay and after the explosive blows up, the clay is dried and fired in a kiln. Fujii’s artworks return to the root of artistic act as he is closely involved in both the explosion, the ultimate natural phenomenon, and the material of earth that leaves form permanently once baked in fire.

Gallery 2

KADONAGA Kazuo

Wood No.5 CJ 1984
cedar
H58 × W427 × D53 cm
© KADONAGA Kazuo
photo: SHOZU Kazuo



2

Born in Hakusan (former Tsurugi), Ishikawa, Japan in 1946. Lives and works in Kanazawa, Ishikawa. While aspiring to be a painter, Kadonaga came across conceptual art and started to make works using wood. He established his style in the 1980s making works with wood, for example, scraping bark off a cedar log and sliced it horizontally, or cutting the log into small blocks and reconstructing it back to the original log shape. Even when he uses other materials such as glass, paper and bamboo, artificial processing is kept to minimum, and he consistently maintains an attitude of visualizing the natural feature of the material and the production process of the work.

Gallery 3

AONO Fumiaki

Restoration/Substitution/Coalescence/Connection
(the room which was collected
from Arahama Watari, after the Great East Japan
Earthquake-Restoration of the wall surface)2013 2013
mixed media
H220 × W134 × D89 cm
© AONO Fumiaki
photo: SAIKI Taku



3

Born in Sendai, Miyagi, Japan in 1968. Lives and works there. Aono Fumiaki obtained a graduate degree in art education from the Graduate School for Teacher Training of Miyagi University of Education. While still a student, he developed a unique concept of restoration that he began applying to his work. In creating sculptures, he restored damaged or missing parts of discarded objects that he had picked up. In carrying out this process, however, he did not attempt to restore these objects to what might be imagined as their original condition. His ‘restoration’ work was done by filling in missing or damaged parts with other found objects that were unrelated to the main object. His approach of creating new and different forms by fusing different objects together or causing one object to invade another was extended to existing wall and road surfaces in urban areas. All of his works entailed questions or comments on the essential nature of art.

Gallery 4

Mika TAANILA

The Most Electrified Town in Finland 2004-2012
3 channel video with 5.1 ch. sound
15min.
Mika Taanila 2012 © Kinotar/Elotar
photo: Anders Sune Berg
courtesy of Kinotar Oy and Mika Taanila
The photo is taken at dOCUMENTA (13) in June 2012.



4

Born in Helsinki, Finland in 1965. Lives and works there. After studying cultural anthropology at Helsinki University, Taanila created short films, video works, and photographs depicting scenes of a future that might be described as "techno-utopia," moving back and forth between reality and fantasy. Because technology is at the epicenter of contemporary society, it has become a major theme of art during the process of modernization. Taanila's works contain factual information that is not connected to a definite narrative, but he takes an experimental approach that could be described as creative documentation.

Gallery 5

YANOBE Kenji

VIVA REVIVAL PROJECT: STAND-UP 2001
brass, aluminum, geiger counter,
motor, lightbox, photograph, soapy water, etc
STAND-UP: H300×W200×D200 cm
control box: H60×W90×D110 cm
© YANOBE Kenji
photo: KIOKU Keizo



5

Born in Ibaraki, Osaka, Japan in 1965. Lives and works in Takatsuki, Osaka. An artist who uses steel and various materials to make three-dimensional objects. Yanobe's art is rooted in his childhood experiences at the Expo '70 site. The Expo represented the 'future' that the heart leapt for, but after the exposition came to an end, the site became 'ruins' of the future. This impressed the artist on the disconnect between human 'dreams' and 'reality'. The artist's work took up the theme of how to survive in the context of this discord. From around 2001, the theme of Yanobe's work has shifted from 'survival' to 'revival,' with a new focus on rising up from the ruins.

Gallery 6

MISE Natsunosuke

Born in Nara, Japan in 1973. Lives and works in Yamagata. Mise first centered his artistic activity in the Kyoto-Nara area. Since his move around 2009 to take up a teaching position at a university in Yamagata, he has continued to explore the potential of contemporary art as he experiments with an ethnographic approach to the scenery and customs of the Tōhoku region. As a painter he uses tarashikomi (ink puddling) and decalomania techniques to create accidental images, and combines motifs drawn in thin-lined ink, all while composing and expanding his picture plane by piecing together fragments of washi (Japanese paper). These elements not only create an effect peculiar to a particular region, they also reflect the painter's heightened will to express the creation and expansion of the universe not visible to the human eye.

[Concurrent exhibition]

Awazu Kiyoshi 2: Makurihirogeru (EXPOSE) 2

From Graphic to Visual: AWAZU Kiyoshi's Theory on Visual Communication

About the Exhibition

Starting in 2014, the series "Makurihirogeru (EXPOSE)" presents each year the world of Awazu Kiyoshi from a multi-dimensional perspective based on ongoing research into some 4000 artworks and other materials gifted to the 21st Century Museum of Contemporary Art, Kanazawa by the Awazu Design Room between 2006 and 2007. The title of this year's exhibition, the second in the series, is "From Graphic to Visual: Kiyoshi Awazu's Theory on Visual Communication."

The 1960s was a period of dramatic development and change in the design world, beginning with Japan's hosting of the 1960 World Design Conference and including the 1964 Tokyo Olympics, the build-up to Expo '70 in Osaka, the 1965 graphic design exhibition "Persona," and the dissolution of the Japan Advertising Artists Club in 1970.

Shift in Perception, a work from the Museum's collection, is a poster-sized relief produced by Awazu Kiyoshi in 1963. As a result of research conducted this year, it has been ascertained that this work was shown at the 13th Japan Advertising Artists Club (Nissenbi) exhibition. A total of 19 Nissenbi exhibitions were held, the first in 1951 and the last in 1969 prior to the club's dissolution the following year, 1970. After winning the Japan Advertising Artists Club Award at the 5th Nissenbi exhibition in 1955 for *Give Our Sea Back*, Awazu Kiyoshi played an important role in the club, serving as a judge at every exhibition from 1962 (the 12th) through 1968 (the 18th) with the exception 1965 (the 15th).

This exhibition surveys Awazu Kiyoshi's activities in the 1960s, presenting works shown at exhibitions held in conjunction with the World Design Conference, the Nissenbi exhibitions and the "Persona" exhibition as well as related works and materials, with a particular focus on the waves, fingerprints and the words "shift in perception" seen in *Shift in Perception*. It also covers Awazu's 1968 move into spatial expression with his "environments" using multiple slide projections. The graphic design Awazu aspired to in the 1960s is encapsulated in the concept of "from graphic to visual," the approach to "visual communication" he developed in his "Shikaku dentatsu ron" (Theory on visual communication).⁽¹⁾ In this way, the exhibition examines Awazu Kiyoshi's "graphism" that took shape in the 1960s.

^{*1} Published in *Gendai dezain koza 4: Dezain no ryoiki* (Contemporary design course 4: The field of design) (Fudoshu, 1969), pp. 91-152.

Structure of the Exhibition

[Left-hand wall area]

1. From graphic to visual: Awazu Kiyoshi's works from the 1955 Japan Advertising Artists Club Award-winner and 1960 World Design Conference through the early 1960s

[Back wall area]

2. The graphic design exhibition "Persona" (1965): Works and related materials (notes, etc.) from the Museum collection

[Right-hand wall area]

3. Post-1965 works shown at the Japan Advertising Artists Club annuals and Awazu's evolution from graphic to spatial

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.

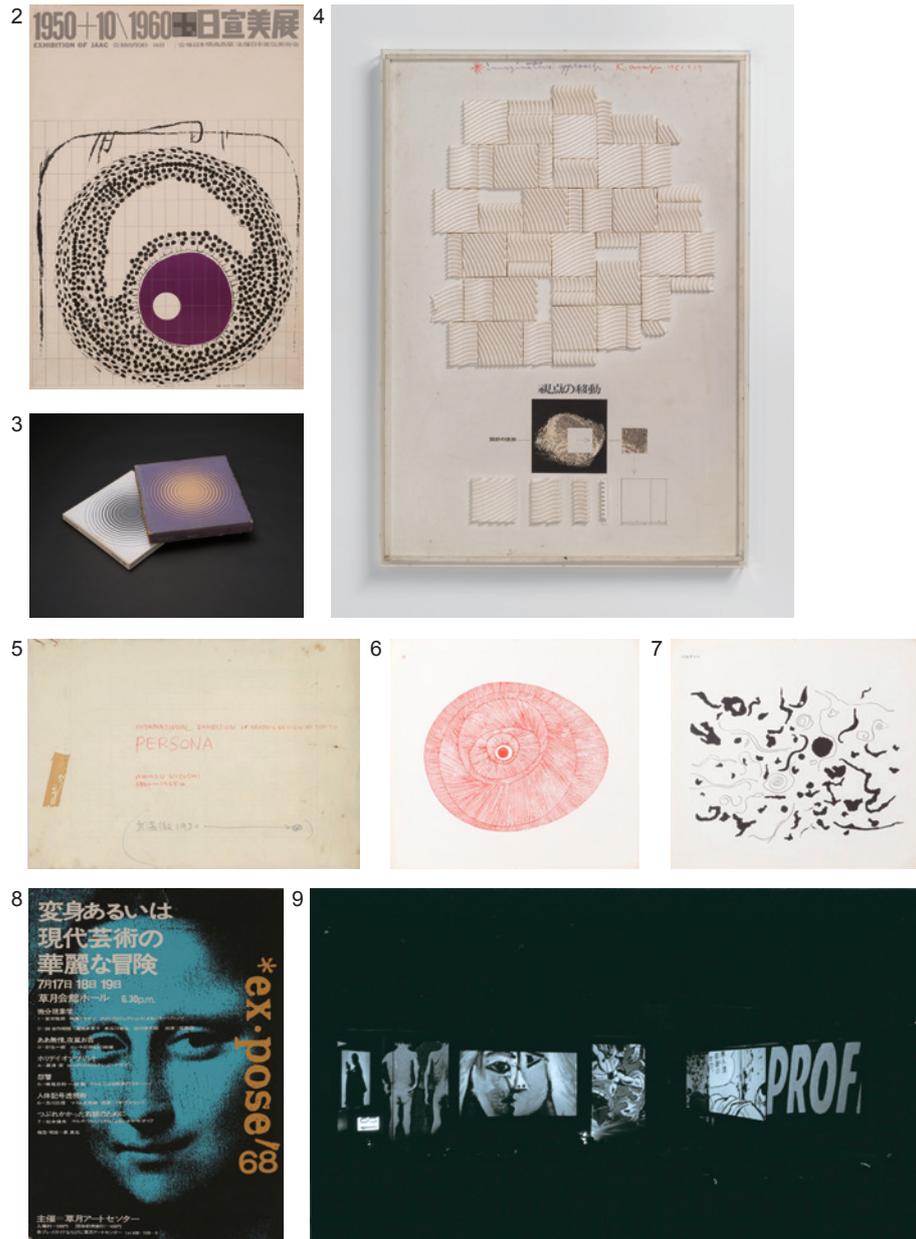


Featured Artists

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2. AWAZU Kiyoshi EXHIBITION OF JAAC 1950+10\1960 / Japan Advertising Artists Club 1960 / poster, offset / B2
 3. AWAZU Kiyoshi, SUGIURA Kohei hiroshima-nagasaki document 1961 1961 / book, The Japan Council against Atomic and Hydrogen Bombs / Layout and Design / 30.4×29.4×4.2 cm / Exhibited in the 6th JAAC exhibition, Awarded Member Award, 1962 / Photo SUEMASA Mareo
 4. AWAZU Kiyoshi Shift in Perception 1963 / plaster, printed paper, pastel, paint on plywood / 102.8×72.6×3.7cm
 Exhibited <My image> in the 13th JAAC Exhibition / Photo SUEMASA Mareo
 5. AWAZU Kiyoshi Drafts for international exhibition of graphic design in Tokyo "Persona" c.1965 / 29 sheets of manuscript paper, 6 sets of A3 paper (77 sheets) 23.5×17.5 each (manuscript paper), 29.8×41.8 each (A3paper)
 6. AWAZU Kiyoshi Tower (from title unknown [work created for "Persona" exhibition]) 1965 / silkscreen / 24.7×26.5cm / Exhibited in the exhibition "Persona", 1965
 7. AWAZU Kiyoshi Bergson (from title unknown [work created for "Persona" exhibition]) 1965 / silkscreen / 24.5×26.3cm / Exhibited in the exhibition "Persona", 1965
 8. AWAZU Kiyoshi HENSHIN ARUIWA GENDAI GEIJUTU NO KAREINA BOKEN / *ex·pose'68 / The Sogetsu Art Center, THE DESIGN REVIEW (FUDOSHA) 1968 / poster, silkscreen / 73.2×52.0cm
 9. Holiday on Print (Design for 8 Projections) 1968 / photograph (reprinted, 2015) / 14.4×25.4cm
 Symposium "Henshin Aruiwa Gendai Geijutsu no Kareina Bouken" (Jul. 17, 18, 19/ The Sogetsu Art Center) / Courtesy: Sogetsu Foundation
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