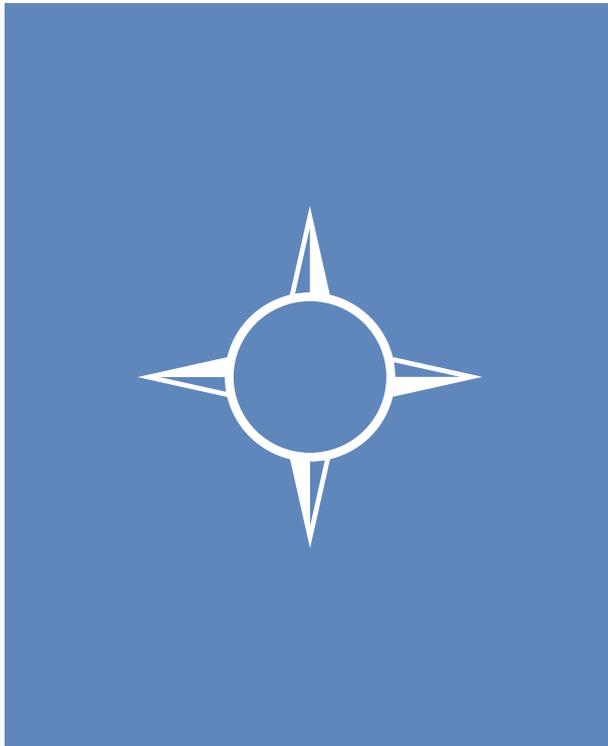


21st Century Museum of Contemporary Art, Kanazawa

PRESS RELEASE

2016.4.28

21st Century Museum of Contemporary Art, Kanazawa
Xijingmen



Xijing Men “Xijing Is Not Xijing, Therefore Xijing Is Xijing.”

2016.4.29 (Fri.) -
2016.8.26 (Sun.)

Exhibition Title	Xijing Men “Xijing Is Not Xijing, Therefore Xijing Is Xijing.”		
Period	Friday(holiday), April 29, 2016 – Sunday, August 26, 2016 10:00 - 18:00 (until 20:00 on Fridays and Saturdays). Note: Tickets available until 30 minutes before closing		
	Closed: Mondays, (Open on May 2, July 18, August 15), July 19		
Venue	21st Century Museum of Contemporary Art, Kanazawa (Galleries 7-12,14)	Number of Exhibited Works	25
Admission	Adult: ¥1,000 (¥800) / University: ¥800 (¥600) / Elem/JH/HS: ¥400 (¥300) / 65 and over: ¥800 *() indicate advance ticket and group rates (20 or more) *Tickets for this exhibition allows the holder to view the Collection Exhibition 2 (-May 8), Collection Exhibition 1 (May 21-).		
	Advance Tickets: Ticket PIA Tel +81-(0)570-02-9999 [This exhibition ticket P code] 767-455 Lawson Ticket Tel +81-(0)570-000-777 [This exhibition ticket L code] 53040 Tickets Sales: From March 28 to August 28		
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)		
Grants from	 ASAHI GROUP ARTS FOUNDATION		
Inquiries	21st Century Museum of Contemporary Art, Kanazawa (Tel +81-(0)76-220-2800)		

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About the Exhibition

“Xijing” is a fictitious city-state. In 2007, the three artists, OZAWA Tsuyoshi (born in 1965 and currently residing in Saitama Prefecture), CHEN Shaoxiong (born in 1962 and currently residing in Beijing) and Gimhongsok (born in 1964 and currently residing in Seoul) formed a collaboration team called “Xijing Men” meaning people who come from Xijing. The team started a project which tells the story of a city-state somewhere in Asia that is not Beijing, Tokyo or Seoul where art-loving people reside. The story of Xijing can be interpreted as a story irradiating modern society, not just a story of a fictitious state removed from reality. Here, out of their works, we proudly present *Chapter 3: Welcome to Xijing-Xijing Olympics/ Xijing Winter Olympics*, *Chapter 4: I Love Xijing - The Daily Life of Xijing Presidents*, and *Chapter 5: Xijing is NOT Xijing*; their latest work. Furthermore, out of the latest works created independently by each of these three artists of a generation living in the same age, we introduce works including installations which confront historic incidents and include philosophical considerations, project images, paintings and performances.



Exhibition Features

Our world today—reflected in a fictional world created by the artists

Some ten years have passed since Xijing Men was formed. Asia's attainment of economic growth and prosperity, during that time, has given it a central role in international society. As a result, circumstances surrounding Asia have also changed remarkably and, above all, the three neighboring nations China, Korea, and Japan have come to be seen in a broad global context. This project, undertaken during nearly ten years by the three Xijing Men, conveys in a straightforward manner the mood of the times and reality of places, experienced at intervals during those years. The fictional country Xijing does not stretch the boundaries of the nation-state; rather, it exists inside a mirror reflecting the real world. With humor, Xijing induces us to look at the times and society we are living in.

Featured—a new Xijing Men series work

The Xijing Men's latest effort, *Chapter 4: I Love Xijing—School in the Nation of Xijing*, will be presented for the first time. Produced in Japan (Kanazawa & Toride) and Korea (Seoul), the new work is notable for involving “people who are not Xijing Men” for the first time. Participants gathering at the Xijing Men's beckoning produced artworks of same themes as *Chapter 3: Welcome to Xijing—Xijing Olympics* and *Chapter 4: I Love Xijing—Xijing's President in Everyday Life*, and the Xijing Men compiled their productions in a video.

Chapter 5: Xijing is Not Xijing

Statement by Xijing Men

Chapter 5: Xijing is Not Xijing will be the latest work of Xijing to be shown in the upcoming Kanazawa exhibition. This time, ordinary people will take over the role of the three members and participate in the production process.

The title *Xijing is Not Xijing* is a proposition based on the philosophy of Buddhism.

Everyone instantly belongs to a certain nation at one's birth. You enter the world carrying history or culture of your nation on your shoulders, which become a part of your identity defining who you are. In order to identify yourself, you may draw lines around yourself to separate yourself from others, but these borders often chafe and even artists are not free from these conflicts.

The city-state Xijing is different from other countries that determined their territory by drawing borders somewhere on the earth. Xijing is an unfixed country that has appeared and disappeared throughout history. Also, it is a country of contradiction: Xijing is and is not Xijing at the same time.

Xijing is empty, but not empty as in void. More precisely it is an empty space never ruled by anyone and always kept widely open. It is a world in which to experiment in freewheel thinking by stepping out from frames on the map. In this way, Xijing People are not particularly defined as being from any specific nation. Anyone could be Xijing People and participate in this experimental world.

Xijing is Not Xijing, therefore Xijing is Xijing.

Also featured—the latest works by each of the three artists

Also displayed will be recent creations produced by Chen Shaoxiong, Gimhongsok, and Ozawa Tsuyoshi as individual artists active on the international stage. In their own work at the art forefront in their countries, each is creating artworks displaying unique power different from what we see in Xijing Men. What do they feel as artists who have progressed from the 1990s context of addressing the West from a rigidly defined “Asia” to today, when they enjoy a perspective allowing them to be conscious of Asia’s history, climate, and customs? We will probe their attitudes in artist talks and other events.

Exhibits

Entrance

Chapter 3: Welcome to Xijing—Xijing Immigration Bureau 2012

To enter the country of Xijing, one naturally must go through immigration. Xijing Men at the embassy provide disembarkation papers, items necessary for entry, and entry permit instructions. When we think of entering and exiting a country, we must by necessity consider the meaning of an invisible border and crossing that border.



Chapter 3: Welcome to Xijing
Xijing Immigration
2012

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Gallery 7

Chapter 4: I Love Xijing—Xijing’s President in Everyday Life 2009

This artwork depicts each of the Xijing Men handling national policy as president during 14 days. To make Xijing a prosperous, fun nation, they employ unique methods of visualizing and solving problems related to education, urban design, economic, territory, and food.



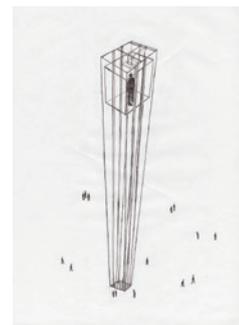
Chapter 4: I Love Xijing
The Daily Life of Xijing Presidents
2009

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Gallery 8

Gimhongsok’s Room

Gimhongsok observes one thing from two different vantage points and asks how the thing in question appears from different positions. Through art, he examines that difference. Gimhongsok is particularly interested in good approaches to translating culture. *Public Blank* (2006-2008) is a work expressing through text and drawings a new proposal for public art. Placing preconceptions of public art as “monumental propaganda” in contrast with the reality, the work refers to the individual, who is minimized in the name of “public.”



Public Blank (Kanazawa version)
2006 / 2016

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Galleries 9-10

Chen Shaoxiong’s Room

Chen Shaoxiong has selected photographs from the Internet of historical events occurring in the period 1909 to 2009 and created more than 150 ink paintings. Presented are *Ink History*, a work summarizing his nation’s history of modernization in a roughly 3-minute long motion picture, and *Ink Media*, a work showing how people have stood up to resist authoritarian power and violence around the world.



Ink Media
2012

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Gallery 11**Chapter 3: Welcome to Xijing—Xijing Olympics 2008 /
Chapter 3: Welcome to Xijing—Xijing Winter Olympics 2014**

Having decided to take part in the Olympics as an independent nation, Xijing held its own Olympic Games during the 2008 Beijing Olympics, in another area of Beijing. Numerous world records were made and medals awarded in diving, soccer, table tennis, archery, weightlifting and so on. It became an occasion to think about the meaning and purpose of the fun, friendly competition that is part of the sports etymology.

In 2014 they also held Xijing winter Olympics in Tokyo, while devising competition based on winter sports such as ice hockey, luge and curling.



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Chapter 3: Welcome to Xijing
Xijing Olympics
2008

Gallery 12**Chapter 4: I Love Xijing—School in the Nation of Xijing 2013**

Looking at education in Xijing, it appears like the complete opposite of the education systems and policies we find in actual society. In Xijing, hierarchies between teachers and students are discarded, and methods of studying and learning together are used for language, mathematics, philosophy, music, history, physical education, and science.



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Chapter 4: I Love Xijing
—School in the Nation of Xijing
2013

Gallery 14**Ozawa Tsuyoshi's Room**

Ozawa Tsuyoshi's recent work, *The Return of Painter F*, is also a fictional story. Taking as its main character "Painter F," a Japanese painter who was dispatched as a soldier to war in Indonesia, the work depicts the painter's life from before the war to after, through oil paintings and video. *The Return of Painter F* evokes the unknown artists hidden by the walls of history, from both perspectives of the dominator and the dominated, through the life of a painter living in war time. Ozawa has based the work on documentation concerning an actual war painter and discussions with musicians and painters in Indonesia where he is thought to have stayed.



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Ozawa Tsuyoshi
The Return of Painter F
2015

Related Programs**Artist Talks**

Date/ time Friday, April 29

Session [1] Gimhongsok 13:00-14:30 *Consecutive interpretation (Hangul - Japanese)

Session [2] Ozawa Tsuyoshi 15:00~16:30 *In Japanese only

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

Admission Free

Capacity First 90 arrivals to each session

*Numbers distributed in front of lecture hall from 10am on that day

Lecture & Discussion Hou Hanru x Gimhongsok x Ozawa Tsuyoshi

Lecture by Hou Hanru (Artistic Director of MAXXI, Rome, Italy) and discussion with Gimhongsok and Ozawa Tsuyoshi.

Date/ time Saturday, July 2 13:00-15:00 (Doors open 14:15)

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

Admission Free

Capacity First 90 arrivals

*Consecutive interpretation (English - Japanese)

*Numbers distributed in front of lecture hall from 10am on that day

*No entries while session is progress except in emergencies

Workshop “Welcome to the Nation of Bags”

Become one of the “Bag People” who wear bags on their bodies, heads, and feet. Ordinary bags become hats and clothing, tunnels, treasures... What kind of story will emerge from this?

Date/ time Saturday July 23 Morning workshop 10:00-12:00 Afternoon workshop 14:00~16:00

Lecturer Ozawa Tsuyoshi

Venue Kids Studio, 21st Century Museum of Contemporary Art, Kanazawa

For All ages, from children to adults

Participation Free

Application Please apply by telephone. 075-220-2801 (Curatorial office)

Applications begin Tuesday, July 5-

When to call 10:00-18:00 Tuesday to Sunday

Capacity First 20 arrivals to each workshop (doors will close when capacity reached)

*Preschoolers must be accompanied by an adult able to participate in the workshop

Artist Profile**Xijing Men**

Xijing Men is a project-based collaborative team composed of three artists: OZAWA Tsuyoshi, CHEN Shaoxiong and Gimhongsok. Since 2007, they have been working to convey the story of Xijing, a fictional city somewhere in Asia, ever a series of five projects.

Chen Shaoxiong

Chen Shaoxiong was born in Shantou, China in 1962. His solo exhibitions include *Prepared: Strategies for Activists* (Spencer Museum of Art, Kansas, 2012), *Air-Dry History* (Pékin Fine Arts, Hong Kong, 2013), *CHEN SHAOXIONG: INK. HISTORY. MEDIA* (Seattle Art Museum, Seattle, 2014). Recent group exhibitions include *Ink Art: Past as Present in Contemporary China* (The Metropolitan Museum of Art, New York, 2014), *Sights and Sounds: Global Film and Video* (The Jewish Museum, New York, 2014), *Making Histories* (Kansas City Art Institute, 2015), and *The Civil Power* (Minsheng Art Museum, Beijing, 2015).

Gimhongsok

Gimhongsok was born in Seoul, Korea in 1964. His solo exhibitions were shown at REDCAT (Los Angeles, 2004), Artsonje Center (Seoul, 2011), Plateau, Samsung Museum (Seoul, 2013). He has participated in group exhibitions such as the 50th and 51st Venice Biennales, the 10th Istanbul Biennale, the 4th, 6th and 9th Gwangju Biennales, Brave New Worlds (Walker Art Center, 2007), Laughing in a Foreign Languages (Hayward Gallery, 2008), and Your Bright Future (Los Angeles County Museum of Art, 2009).

Ozawa Tsuyoshi

Ozawa Tsuyoshi was born in Tokyo, Japan in 1965. His solo exhibitions include *Answer with Yes and No!* (Mori Art Museum, Tokyo, 2004), *The Invisible Runner Strides On* (Hiroshima City Museum of Contemporary Art, Hiroshima, 2009), *The Return of Painter F* (Shiseido Gallery, Tokyo, 2015). He has participated in group exhibitions such as the 50th Venice Biennales, The 5th Asia Pacific Triennial of Contemporary Art (Queensland Gallery of Modern Art, Brisbane, 2006), Prospect 2 (The Contemporary Arts Center, New Orleans, 2011).



Chapter 3: Welcome to Xijing-Xijing Olympics 2008

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