

CULTURE CITY OF EAST ASIA 2018
KANAZAWA Cooperative Projects

Qiu Zhijie *Living Writing*

2018.9.8 (Sat.) -
2019.3.3 (Sun.)

Exhibition Title	Qiu Zhijie <i>Living Writing</i>
Period	Saturday September 8, 2018 - Sunday March 3, 2019
Hours	10:00-18:00 (until 20:00 on Fridays and Saturdays and 17:00 on Jan 2-3) *Ticket sales end 30 minutes before closing time
Venue	21st Century Museum of Contemporary Art, Kanazawa Galleries 7-12,14, e.t.c
Closed	Mondays (Open on Sep 17, Sep 24, Oct 8, Oct 29, Dec 24, Jan 14, Feb 11), and Sep 18 (Tue.), Sep 25 (Tue.), Oct 9 (Tue.), Dec 25(Tue.), Dec 29 (Sat.) - Jan 1 (Tue.), Jan 15 (Tue.), Feb 12 (Tue)
Admission	General: ¥1,000(¥800) College students: ¥800(¥600) Elem/JH/HS: ¥400(¥300) 65 and older: ¥800 Combi tickets: "Starting Points: Japanese Art of the '80s" (-10/21) General: ¥1,700(¥1,400) College students: ¥1,400(¥1,100) Elem/JH/HS: ¥700(¥600) 65 and older: ¥1,400 *Prices in brackets are for groups of 20 or more and advance tickets
Advance Tickets	Ticket PIA (Tel 0570-02-9999) P code: [this exhibition] 769-104 [Combi ticket] 769-105 Lawson Ticket (Tel 0570-000-777) L code: [this exhibition] 56936 [Combi ticket] 56916
Inquiries	21st Century Museum of Contemporary Art, Kanazawa (Tel: 076-220-2800)
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)
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Media Contact 21st Century Museum of Contemporary Art, Kanazawa

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About the Exhibition

Through writing, primarily using the Chinese traditional calligraphy he learned as a child, Qiu Zhijie has continually inquired into universal, primordial human existence. Fujian Province, where he was born, was once a vital center for seaborne trade, rich in cultural exchange born from commerce and immigration. Qiu's works with their dynamic, free perspective are deeply influenced by the culture of his home region. This exhibition examines the art and expressive power of Qiu Zhijie, who sees the world comprehensively and merges his own existence with representation of the relationships between people and things.

Profile

Qiu Zhijie

Born in Fujian Province (People's Republic of China) in 1969. Lives and works in Beijing. Studied printmaking at Zhejiang Academy of Fine Arts; graduated in 1992. From childhood, Qiu has studied Chinese traditional calligraphy, Western thought and philosophy. Since the Cultural Revolution's end in the 1990s, he has been active as an artist of a new era, in China, and abroad as a writer, critic, and curator.



Culture City of East Asia 2018 Kanazawa

The "Culture City of East Asia" initiative selects cities in the three countries of Japan, China and South Korea, with the aim of developing art and culture, and in those cities various kinds of events related to contemporary art culture, traditional culture and culture from everyday life are held. In 2018 the initiative is being held in the three cities of Kanazawa (Japan), Harbin (China) and Busan (Korea). "Altering Home" is a large-scale contemporary art exhibition set in the city of Kanazawa, and as we develop this core activity of the "Culture City of East Asia" initiative, we adopt the mission to "live together with the world as it is now."

Related Event

ARTIST TALK

Date/time: Saturday, September 8, 2018, 14:00-15:30 (doors open 13:15)

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

Admission: Free

Capacity: 70 people (reservations are not required)

consecutive translation from Chinese to Japanese

* Please note that no entries will be permitted while the talk is in progress except in emergencies.

* The above schedule may be subject to change at the discretion of the organizer.

**Exhibition
Composition**

Gallery 7

Maze of Seal

Maze of Seal borrows its form from the essence of a Taoist amulet. Taoist Chinese characters use a style of script called “kyu-jo-mon” that is extremely complicated and serpentine. The characters themselves are said to deter demons by confusing them and sending them astray. Taoist amulets are commonly used to quell demons and have the name of a Taoist god, such as “Tien shi xiang,” stamped on their upper part. In this work, the artist has cast bricks using the pulp of old newspapers and stacked them to create a maze forming the character “tsu” of the word “tsuro” (corridor). Viewers pass through the corridor while referring to corner mirrors, placed in high positions to help them walk through the maze. The maze thus expresses the abstruse relationship between contemporary communication media, written character media, and human thought.

Gallery 8

A Suicidology of the Nanjing Yangtze River Bridge

In 2006, Qiu Zhijie embarked on *A Suicidology of the Nanjing Yangtze River Bridge*, conducting social surveys concerning suicides at the Nanjing Yangtze River Bridge as well as artistic interventions. The project—a new Chinese political atlas—is considered the largest and longest-term art project in China in recent years. Giving extensive thought to architecture such as a large-scale bridge having a totem-like function and incidents related to it, Qiu re-analyzed the complex relationships interweaving revolution, democracy, modernized roads, and personal fate. The works of this project embrace not only multiple perspectives—philosophy, psychology, sociology, and social inclusion—but also a diversity of media, including video, photography, performance, and print. The project thus unfolds before viewers as a composite art form.

Gallery 9

Inverted Calligraphy

Inverted Calligraphy transcends visual interest and interprets Chinese calligraphy as an action: appearing in the traces of the erased brushstrokes is the action of “writing” itself. Calligraphy is an art of living movement, dancing across paper, appearing momentarily then disappearing like wild goose tracks in snow. *Inverted Calligraphy*, while obscuring itself by means of this method on last page of calligraphy history, seeks a return to the essence of Chinese calligraphic culture.

Gallery 10

The Heart Sutra

Works in which the camera’s shutter is left open to capture the trajectory of light with things in the background such as buildings that are showy displays of power, unpopular alleys, and heavy machinery in a field under development. The words are from the “Heart Sutra”; more than 200 characters are written in order until the end. It took 13 years to complete, and the production was done by Qiu Zijie himself. Qiu wrote the Heart Sutra in the air, which preaches about “Kuu” (emptiness). It is worth noting the significance of the recording of Qiu’s dynamic body movement, which goes beyond just conveying the words. This work is a direct manifestation of Qiu’s idea that calligraphy is not about shaping characters but is the essence of an embodied state of being. The fluorescent color of the sutra appears to drift over the dark background of the night, and creates the impression that the one who writes is not located in any concrete place, and that the writer and the characters themselves are entities that do not exist anywhere in this world.

Gallery 11

Qiu's Notes on The Colorful Lantern Scroll

Qiu began by making an enlarged copy of *The Colorful Lantern Scroll*, a Ming Dynasty painting. This precious genre painting of ancient times depicts in detail a scene of the Lantern Festival held in Nanjing during the Ming Dynasty. The atmosphere of this New Year's festival is effectively captured by the many colorful lanterns in the painting. Gentlemen, merchants, townspeople, and people of all kinds form streams of humanity. With its varied buildings and ceramic vessels, the scene is rich and lively. The artist, through research and the addition of varying annotations, produced *The First Encounter of the Colorful Lantern Scroll*, the beginning work of this project, on the basis of the ancient painting. Commencing from *The Colorful Lantern Scroll*, *Qiu's Notes on the Colorful Lantern Scroll* unfolds through noted works, paintings, sculptures, live performances, and other art forms. For the exhibition this time, 27 sculptures are arranged in the gallery, each corresponding to images and phenomena repeatedly appearing in Chinese history. The small-scale installations are manipulated by performers and brought into interaction, and the automatic and interactive processes form a "Jinling Theater" (Jinling = old name of Nanjing).

Gallery 12

Seven Gardens

Seven Gardens is a visual experiment based on a text. A certain Italian magazine sought of Qiu Zhijie a description of a flower garden using only pure text with no pictures. Yet, for a Chinese artist who writes using Chinese characters this is impossible—because the characters for "flower" and "garden" are pictures in themselves. Hence, the artist wrote in a short text about Chinese people's sentiments towards gardens and how the garden is a mirror image of the entire world.

Gallery 14

Playground

Along with metaphors for political conflicts and tensions occurring in places portrayed in maps, the installation *Playground* also features wood balls, iron balls, and glass balls expressing human relationships, natural disasters, ideologies, and political actions. The artist asks viewers in the venue to touch the balls and push them around the gallery. This interactive action in the venue creates a scene of steady progress and evokes nations' continually changing political frameworks.

Around Gallery 14

One Word One Stone – Success or Failure

One Word One Stone is a Buddhist tradition of long history, expressing a devout attitude. By writing several characters of a sutra on different stones, the sutra's meaning is incorporated in the routines of everyday training. In Japan, there are many one-word-one-stone pagodas. Among the stone carvings at Mount Ge in China's Shandong province is a great stone with characters inscribed on top, much like an earthwork inclusive of both mountain and river. This time, for the *One Word One Stone – Success or Failure* displayed in this exhibition, the artist has written some 600 characters of the text "Theory of Success or Failure" from the work "Freedom Book" written in Japan by Liang Qichao. Writing one to three characters on each stone, Qiu carved as many as 500 stones. The stones locate around this museum and in Kanazawa.

Foyer

Map of the World Gardens

Map of the World Gardens is itself composed like a garden in Suzhou. What one thought was hidden appears, lines run continuously and interplay, and serpentine roads pass deeply into the beyond. There is so much to see, one can spend a half day absorbed in discovering it. Qiu Zhijie creates maps of all kinds, yet they correspond to formats and themes for the sense of things and are like nothing found anywhere else. "In China," the artist says, "people who claim to know plants are all political critics, angry at the world."

Images for
Publicity

Photos 1-6 are available for promotional purposes. Interested parties should apply to the public relations office on reading the conditions below.

Application form ▶ https://www.kanazawa21.jp/form/press_image/

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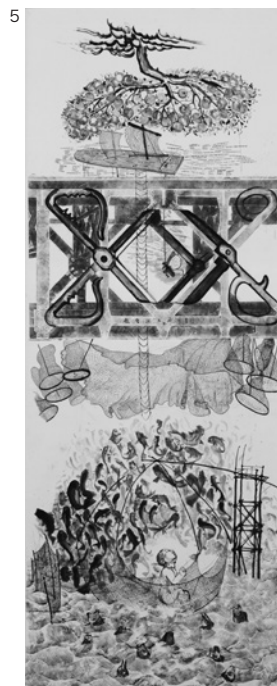
2
The Heart Sutra 2005-2018
Color print
70×50 cm
Collection of the artist



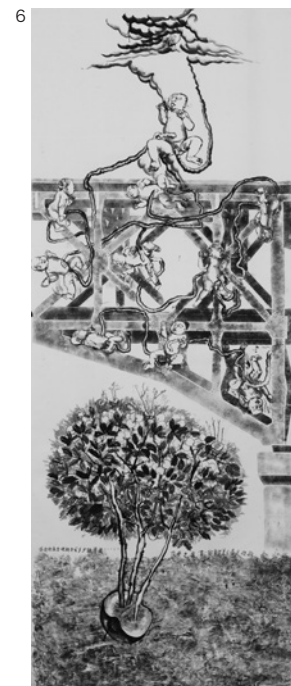
3
Propagator in the Darkness 2008
Lithography printed on STPI handmade paper
with screen printed acrylic sheet
128×102.5×4 cm
Collection of 21st Century Museum
of Contemporary Art, Kanazawa



4
Thirty Letters to Qiu Jiawa
The Fleeting Clouds Were Once Everything
2009
Ink, paper
500×190 cm
Collection of the artist



5
Thirty Letters to Qiu Jiawa
You Once Survived Nine Deaths
2009
Ink, paper
500×190 cm
Collection of the artist



6
Thirty Letters to Qiu Jiawa
*You Need to Figure out How Many Trees
There Are in an Apple*
2009
Ink, paper
500×190 cm
Collection of the artist