



Aperto 12

ANZAI Tsuyoshi

“Poly-”

2020.6.27 (Sat) -

2020.11.23 (Mon)

**“Aperto”—an exhibition series introducing rising young artists.
Plastic and we who consume it.
Questioning our relationship with plastic
and the world’s uncertainty and incomprehensibility.**

Exhibition Title	Aperto 12 ANZAI Tsuyoshi “Poly-”
Period	Saturday, June 27 - Sunday, November 23, 2020
Hours	10:00-18:00 (until 20:00 on Fridays and Saturdays) *Originally scheduled to begin April 29, will now open on June 27 in order to prevent the spread of the novel coronavirus.
Venue	21st Century Museum of Contemporary Art, Kanazawa Long-term Project Room
Closed	Mondays (but open on Aug 10, Sep 21, Oct 26, Nov 23) and Aug 11 (Tue), Sep 23 (Wed)
Admission	Free
Inquiries	21st Century Museum of Contemporary Art, Kanazawa Tel: +81-(0)76-220-2800
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)

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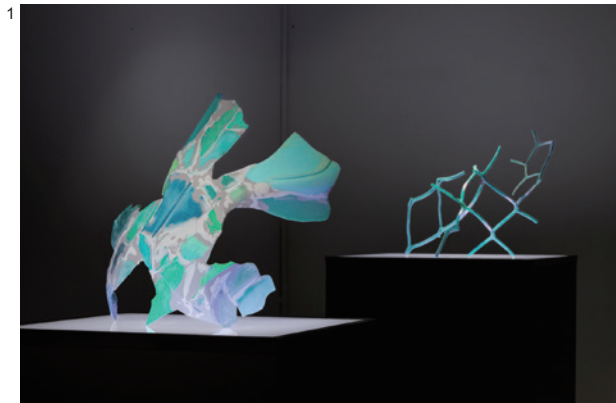
**About
the Exhibition**

ANZAI Tsuyoshi (born in 1987) uses everyday objects as his primary medium, above all cheap plastic products consumed everywhere around the world. Removing their original function and meaning, he displays the plastic items as objects and compels us to question our interpretations of them and relationship with them.

Everyday objects that move in unexpected ways, sculptures created from plastic packaging normally tossed in the rubbish, and drawings that trace the outlines of plastic fragments... Anzai's works, colorful and interesting to look at, strike us somehow like an extension of children's play. Yet, to see familiar objects engaging in unfamiliar behavior evokes an eerie sense of disorientation.

The exhibition's title "Poly-" derives from a prefix used in the names of several materials generically referred to as plastic: polyethylene, polystyrene, polypropylene, polyvinyl chloride, and so on. Besides meaning "many" and "multi-," the prefix also indicates a condition of chemical molecules transformed (polymerized) into large single chain-like molecules. We may be aware such materials derive from crude oil, but most of us simply call them all "plastic" and use them every day without really understanding how they are made or the differences among them.

Today, while their volumes of consumption and methods of disposal pose grave problems in the world, plastics are so much a part of everyday life we can hardly imagine living without them. Anzai speaks of our relationship with plastic as marked by "a strange close-yet-far distance." This exhibition will examine the uncertainty and incomprehensibility of society around us.



(left) *Artifact no.2 2019* (Right) *Artifact no.3 2019*

**Artist
Statement**

There is an ambiguous distance between plastics and humans.

Our lives are filled with things made out of plastics. But if suddenly we were in the world of dystopia or the planet of the apes, I'm sure I couldn't produce plastics from scratch. It seems unreal to me that plastic is made from crude oil through something like chemical reactions. Producing plastics is like a kind of magic in a fantasy world.

Currently, problems of ocean plastic pollution and CO2 emissions are growing serious globally. Some say it's important to come to grips with those problems on an individual level. However, I need to order items for delivery on the internet and receive the medicine in a plastic package. And shelving the planetary problems, I worry over the urgent problem of finding an empty seat on a jam-packed commuter train.

We stand too close or too far from an object to see it properly. Although there might be an adequate distance between us and an object, it's impossible to keep a decent distance from things forever. We have to construct our reality in motion by continually approaching and moving away from the objective world.

About
the Artists

ANZAI Tsuyoshi

Born in 1987, lives and works in Saitama prefecture. Graduated with a Bachelor of Music at Tokyo University of the Arts in 2009. Earned his Master of Film and New Media at Tokyo University of the Arts in 2011. Anzai's main exhibitions include "Being-in-the-Wired-World" (Kawasaki City Museum, Kanagawa, 2013), "Jailhouse Locke" (Daiwa Foundation, London, UK, 2018), "2016 Core Exhibition" (The Museum of Fine arts, Houston, TX, US, 2016), and "The Strange Objects" (Pohang Museum of Steel Art, Pohang, South Korea, 2017).



photo : TOMITA Ryohei

Principal Works:
Commentary

distance

A work employing the mechanism of *camera obscura*, an optical device dating from ancient times. When a small hole is opened in a dark chamber, light entering the hole projects an image inside. The phenomenon of an exterior scene projected in the darkness was considered magical. In this work, we encounter plastic utility products available at any supermarket, home center, or 100 yen shop, made to perform unpredictable movements by means of motors. While hearing sounds inside the darkened box and seeing blurred images of the moving objects, we experience the frustration of being unable to directly see what is going on. An artwork that examines the uncertainty of the world of perception.



3.
distance 2019
4,5.
distance 2018

Shell

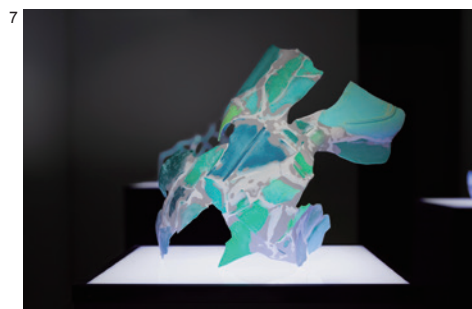
An array of sculptural works created by taking molds from common everyday objects. Few of the objects are recognizable on first glance, however. In every case, they are molded from the plastic package in which stationery and craft products are marketed. The package, which is normally disposed of after removing the product inside, takes a different shape from the product itself. Functioning only as a membrane to protect the product's form, the empty shell-like package has a minimal presence. The work molded from it, to the contrary, obtains a distinctive form of its own, unlike either the product or the original package. Arrayed before us are striking forms possessing solid mass.



shell 2020

Artifact

Plastic pollution in the world's oceans is now an urgent environmental problem. The ocean of Ishikawa prefecture is no exception. Many of its shores are littered with drifting plastic washed ashore from Japan and other countries. If such plastic items were to become buried under the sand and excavated in some future age, how would they be analyzed and restored to their original state? Just as we view fragments of pottery and iron objects made in ancient times and imagine their purpose, Anzai endeavors to "restore" items of plastic ocean trash.



Artifact no. 2 2019

**About the
“Aperto” Series**

The exhibition series “Aperto” introduces up-and-coming young artists in a solo exhibition format. As an art museum actively engaged with the contemporary world, 21st Century Museum of Contemporary Art, Kanazawa looks closely at new trends now in the process of forming. Artists and curators collaborate in creating occasions for exhibiting works and act as an intermediary between today’s creation and that of the future. This exhibition series looks at individual artists who, although having little experience with solo or important group exhibitions at art museums, possess sufficient creative motivation to command a solo exhibition and who are expected to make a significant impact in the future. Artists are selected without regard for their nationality or expressive media by the curator at 21st Century Museum of Contemporary Art, Kanazawa. Note: “Aperto” is Italian for “open.”

**Images for
Publicity**

Images for Publicity

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