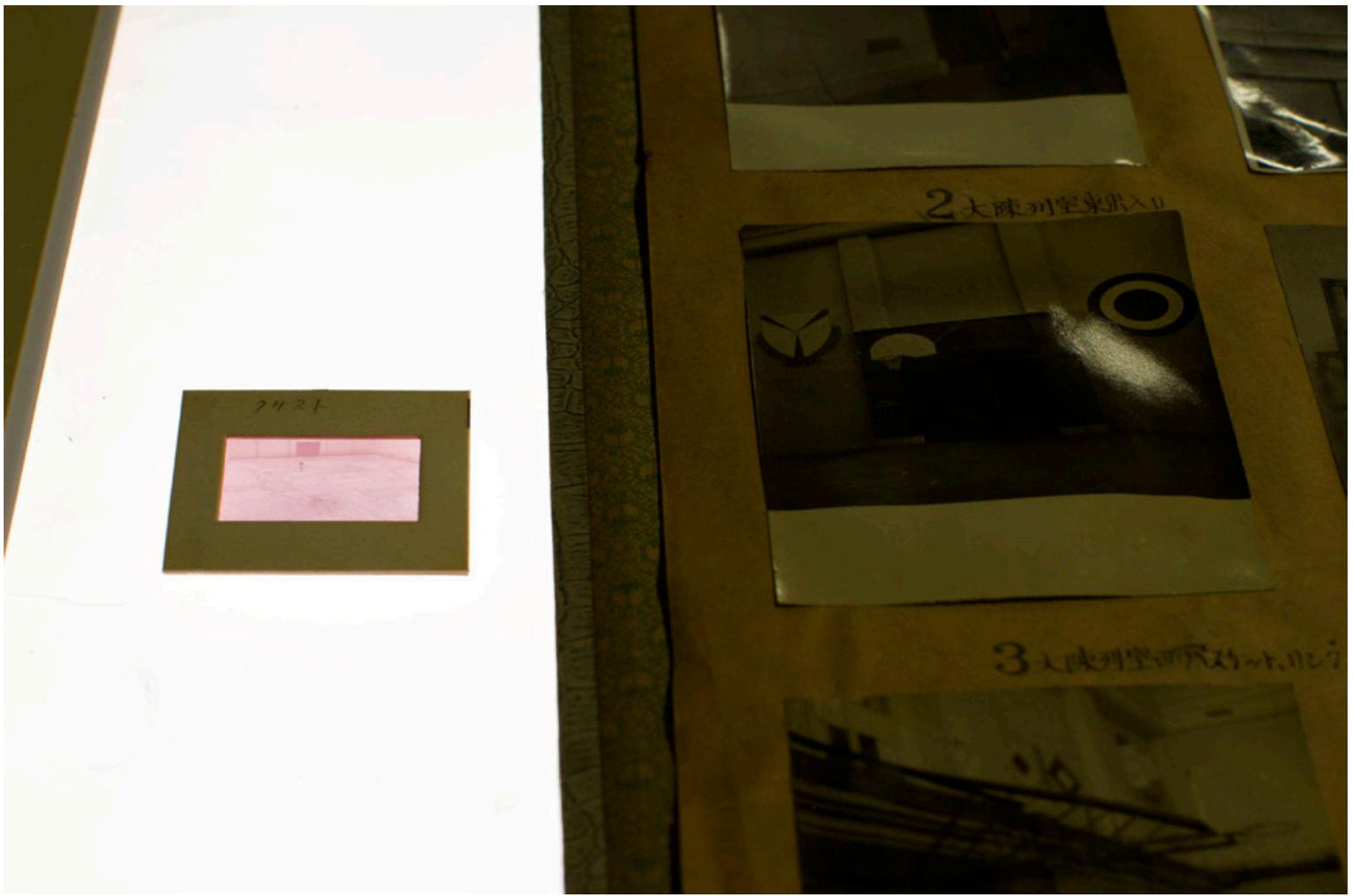


Koki TANAKA

selected projects ver.1

January 19, 2015

2015



Project title: Provisional Studies: Workshop #1 “1946–52 Occupation Era, and 1970 Between Man and Matter”

Date: December 6 – 7, 2014

Format: Action, workshop, and video documentation

Location: Kyoto Municipal Museum of Art

Curator: Shinji Kohmoto, Yoshihiro Nakatani

Filming equipment support: ARTISTS' GUILD

Exhibition equipment support: Japan Foundation

On the occasion of the exhibition Parasophia: Kyoto International Festival of Contemporary Culture 2015, at the Kyoto Municipal Museum of Art and other venues in Japan

Participants: Shinya Aoyama (Camera Operator), Daisuke Awata (Moderator), Kanji Azuma (Student), Ryota Fujiguchi (Sound and Sound Editor), Hikaru Fujii (Director of Photography), Takashi Fujikawa (Production Photography), Hoshimitsu Fujita (Camera Assistant), Tomoko Funase (Workshop and Filming Coordinator), Atsuki Hirai (Student), Osao Hori (Boom Operator), Kaya Kawahara (Student), Yuka Miyata (Workshop and Filming Coordinator), Yoshitaka Mouri (Lecturer), Yoshihiro Nakatani (Workshop and Filming Coordinator), Akiko Nakanishi (Assistant), Isao Nishii (Instructor), Maki Nishiyama (Facilitator), Akane Okubo (Student), Masahiro Ochi (Sound Assistant), Taiki Saito (Sound Assistant), Tatsuya Sugimoto (Camera Assistant), Yusuke Takada (Student), Momo Takeuchi (Student), Kahoru Tachi (Production Photography), Shion Tanaka (Student), Koki Tanaka (Director), Kenji Tanaka (Workshop and Filming Coordinator), Michiko Tsuda (Camera Operator), Joh Yamasaki (Student)

This project is realized with the support of Deutsche Bank and Parasophia: Kyoto International Festival of Contemporary Culture 2015.

2大陳列室東出入口



Artist's Notes:

On a trip to Kyoto in the winter of 2013, I made a site visit to the Kyoto Municipal Museum of Art¹ for an upcoming project. Even though it is called a museum, the venue now functions more as a kind of rental space for touring blockbuster exhibitions, and currently hosts only a few self-initiated projects each year. In that sense, the venue in its current state is not so appealing. However, several points of interest emerged when I was told about the history of the site. The first is that following World War II, during the period 1946–52, US occupation forces used the museum as a barracks. In the basement of the museum, in a small space beneath the stairs, there is even a shoeshine area that remains from that period, along with a sign, written in English, noting the business hours.

It is said there was a basketball hoop installed in the largest gallery space, which was used as a rec room. The curator of the project even showed me photographs from that time. Also, after completing its assignment in Kyoto, the US 58th Signal Battalion was transferred to Okinawa, where it remained stationed until reconsolidation in 2012. The unresolved issues surrounding US military bases in Okinawa are an ongoing contemporary problem. Exploring the museum's past revealed connections with the social issues of contemporary Japan. Every site has its own specific history, but without such chance interactions we usually do not encounter these histories.

There is something else. Looking at archival photographs reveals how this museum once occupied an important place in the history of post-war contemporary art in Japan. Curated by the art critic Yusuke Nakahara, the 10th Tokyo Biennale, *Between Man and Matter*, opened in Tokyo in June 1970. Nakahara himself said that his exhibition was influenced by Harald Szeemann's *When Attitudes Become Form* and the Whitney Museum's *Anti-Illusion: Procedures/Materials*, both from 1969. Alongside Carl Andre, Hans Haacke, and Richard Serra were Mono-ha artists like Katsuhiko Narita and Koji Enokura, as well as On Kawara and Jiro Takamatsu. In July of 1970, the exhibition toured to the Kyoto Municipal Museum of Art. I was curious to know who had exhibited in the large gallery space where the US occupation forces had formerly played basketball. According to the photographs, it appears that Christo covered the entire floor of the space with fabric.



Transformed by a series of historical actions, this place has become a vector weirdly connecting art, war and sports all at once. Based on this history, I am planning a two-day workshop at the Kyoto Municipal Museum of Art. There will be reenactments of basketball games, a reading of the curator's statement from *Between Man and Matter*, a lecture about issues related to the US military presence in Japan, an action with fabrics that relates to Christo's installation, and discussions about issues surrounding the possibility of war in the future. The participants will be high-school students living in Kyoto. That the participants are high-school students is a reference to the fact that under the former Imperial Japanese Army system, compulsory military service began at the age of nineteen. All of this will subtly link to the social conditions of Japan in the present of 2014. I am consciously trying to deal with issues related to war here. What kind of future will the current government's policy shift approving the right to collective self-defense bring about for Japan? Perhaps, in the near future, Japan will find itself engaged in a war, in spite of the explicit rejection of war in Article 9 of the Japanese constitution.

August 2014

(Translated from the Japanese by Andrew Maerkle)





アーティスト・ノート：

2013年の冬に京都を訪れたとき、プロジェクトの下見で京都市美術館を案内してもらった。美術館と言っても、現在では自主的な企画は少なく、ブロックバスターの展覧会が巡回する、いわば貸し会場のような美術館である。その意味では現在のこの場所には興味をそそられなかった。しかしこの場所の歴史を聞かされたとき、気になることがいくつかあった。ひとつは第二次世界大戦のあと、1946年から1952年までの間、アメリカの占領軍がこの美術館を兵舎として利用していたということ。美術館の地下、階段の下の小さいスペースにはいまでも当時の靴磨きの場所が残されていて、英語で書かれた看板には営業時間が記されていた。一番大きいギャラリースペースにはバスケットボール・ゴールが設置され、娯楽室として使われていたという。その写真も見せてもらった。また当時駐留していた第五八通信大隊はその後、沖縄に移り、2012年の再編までの間、同じ隊が沖縄の米軍キャンプに存在した。沖縄における在日米軍の基地問題は現在の問題である。そう、美術館の過去を探ることが現在の日本の社会問題へと繋がった。それぞれの場所には必ず固有の歴史がある。だけれどもぼくらはこうした偶然でもないかぎりそれらには出会わないのかもしれない。

さらにこの美術館は、日本の戦後美術史においても重要な場所であったことが当時の記録写真からわかってくる。1970年6月に美術批評家の中原佑介が企画した「第10回東京ビエンナーレ 人間と物質」という展覧会がある。これは中原本人がいうようにハロルド・ゼーマンが企画した1969年の「態度が形になるとき」やホイットニー美術館での「アンチ・イリュージョン：手続きと素材」に影響されてできあがった展覧会で、そこではカール・アンドレ、リチャード・セラやハンス・ハークなどに混じって成田克彦や榎倉康二などのもの派の作家たち、河原温や高松次郎なども参加していた。この展覧会は同年7月に京都市美術館に巡回する。ぼくはアメリカの占領軍がバスケットボールをしていた一番大きなギャラリースペースに誰がどのような展示をしたのかが気になった。記録写真によればクリストが会場の床全体を布で覆っていた。

複数の歴史的行為によってこの場所が変容させられることで、奇妙にも芸術と戦争とスポーツがつながった。ぼくはこの歴史的事実をもとに、二日間のワークショップを京都市美術館で企画した。「人間と物質」のステイトメントの朗読、会場全体の床に布を広げる行為の再演、バスケットボール、在日米軍の問題についてのレクチャー、戦争についてのディスカッション。参加者は京都に住む高校生たちー参加者が高校生なのは、旧日本軍の制度では19才から徴兵されていた事実を参照する。5つのワークショップは緩やかに2014年現在の日本の社会状況へと接続されていく。ぼくはここで戦争の問題を扱おうとしている。現政府による集団的自衛権容認という政策変更はどのような日本の未来を導くのだろうか。日本は近い将来戦争をすることになるだろうか、ぼくたちが、戦争放棄と具体的に記されている憲法9条を持っているにもかかわらず。

2014年8月

2014



Project title: Precarious tasks

Year: 2014

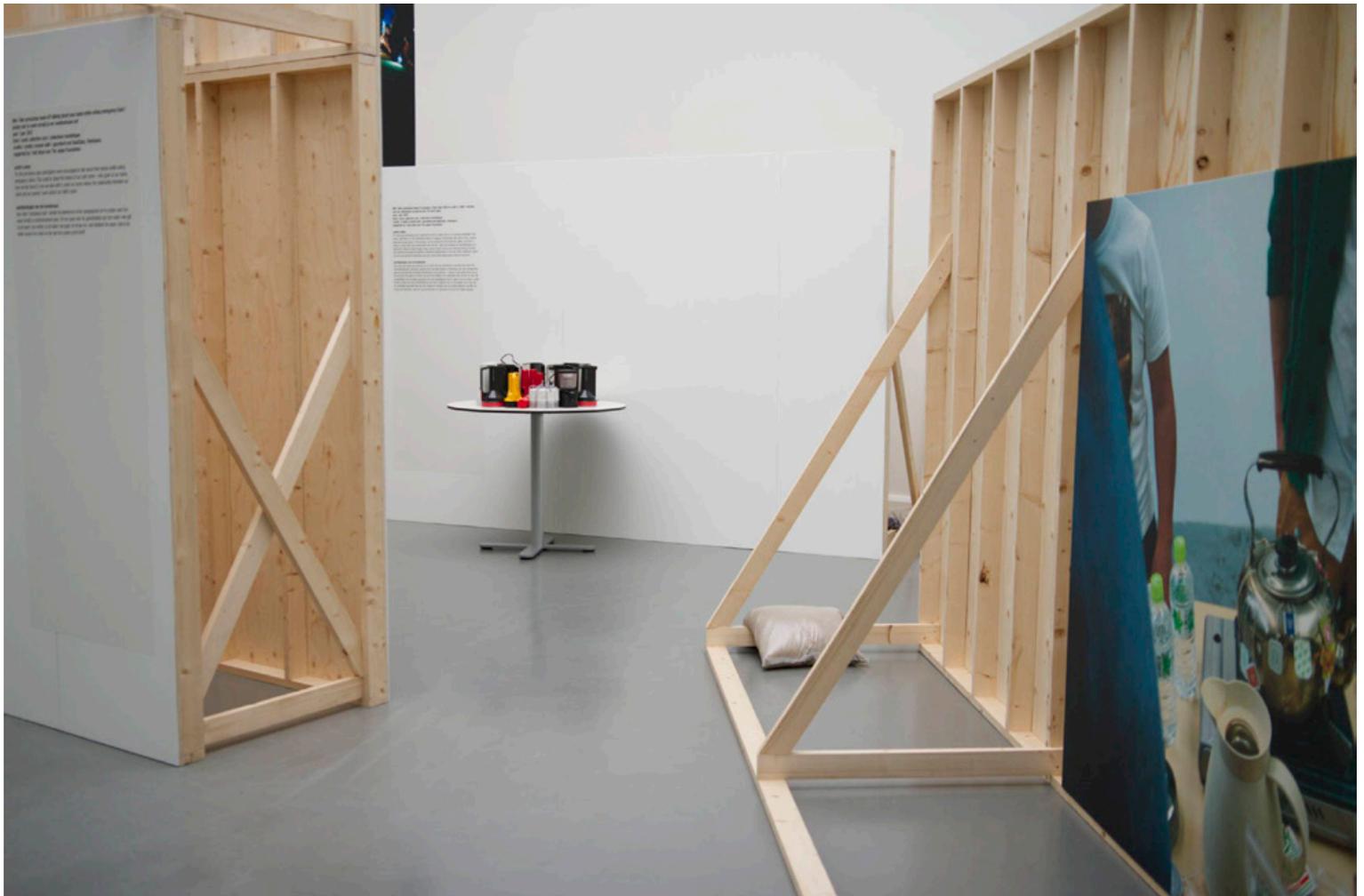
Form: Installation, Exhibition

Duration: July 5 – October 12 2014

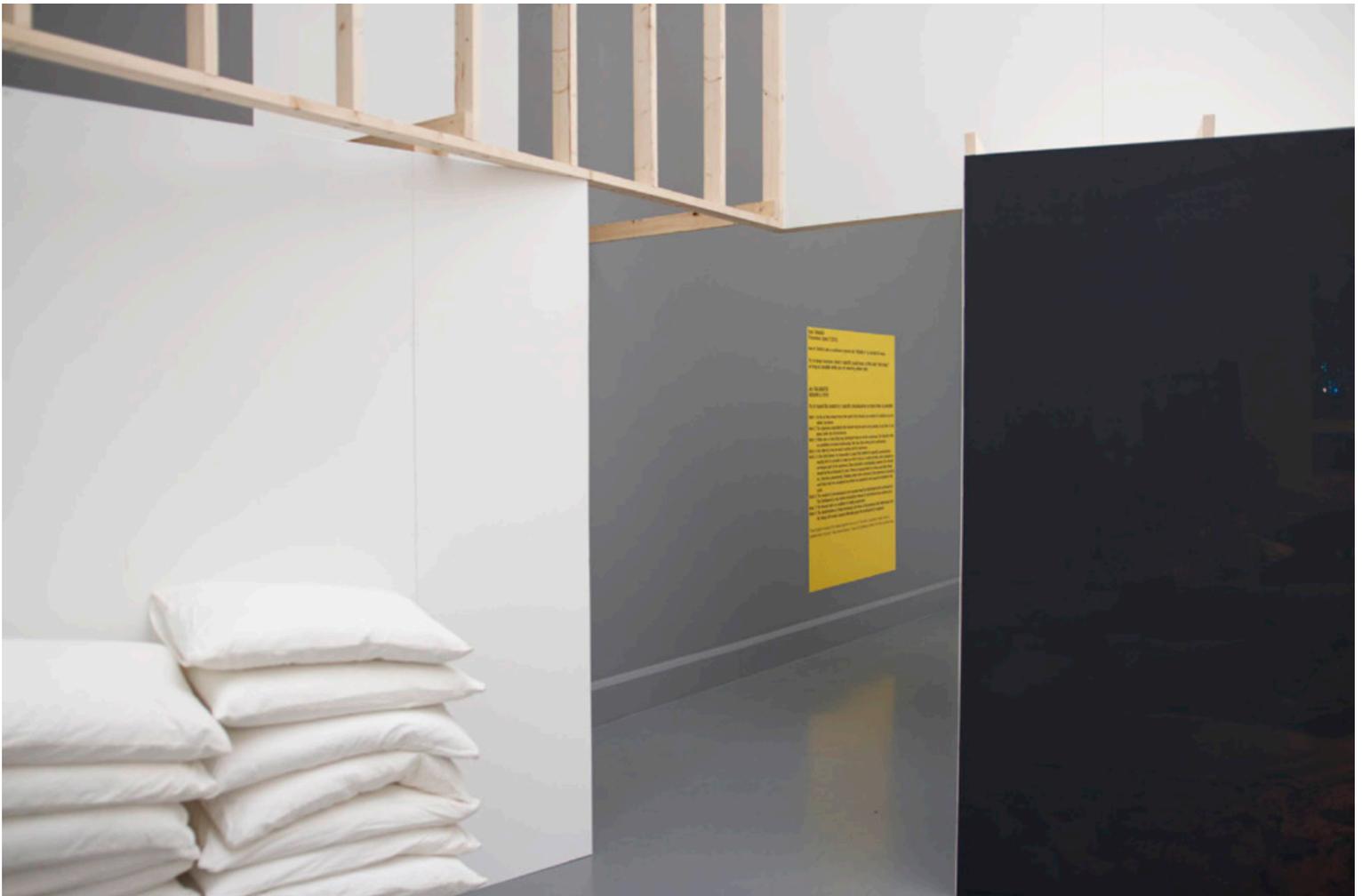
Location: Van Abbemuseum, Eindhoven, Netherlands

Curator: Nick Aikens

For the occasion of show "Positions" at Van Abbemuseum, Eindhoven, Netherlands









Project title: Precarious tasks #11 Call out all names in a city

Date: July 5 2014

Form: Collective Acts, Photo Documentation

Location: Eindhoven

Curator: Nick Aikens

Created with Van Abbemuseum, Eindhoven

Participants: Gidi van Boxmeer, Ulrike Erbslöh, Charles Esche, Annie Fletcher, Henk Katée, Kristy Koop, Annebel Kuiperus, Gera le Mair, Daniel Neugebauer, Sanne Resoort, Shiva Simmah Jayanath R, Nomi Sipkes, Theo Miggelbrink, Mireille Tap, Elly Wilberts

Artist's Notes:

When a disaster happen somewhere, we starts to worry someone we know might be involved. And we see numbers of victims, which numbers doesn't give us reality. Afterwards we meet unfamiliar names, a lot of names involved the disaster. Each one of unknown persons must live their life that same as someone who you know. We are stunned to face massive numbers of lost. There are so many people live in the world, but we never meet them.

We call out names that live in a city in a public space as much as possible. I just wonder we might meet someone by chance when we call his or her name then.



Project title: Precarious tasks #10 Go to a bar located over 20 km from a museum to drink, discuss and watch a film about nuclear power problem.

Date: July 4 2014

Form: Collective Acts, Photo Documentation

Location: Café De Zwaan, Middelbeers, Netherlands

Curator: Nick Aikens

Created with Van Abbemuseum, Eindhoven

Participants: Hideki Aoyama, Nick Aikens, Garazi Ansa, Dirk Bannink, Emiko Chujo, Céline Condorelli, Derya Demir, Britta Faerber, Hu Fang, Lawrence Abu Hamdan, Yumemi Kobayashi, Charles van Otterdijk, Heekyung Ryu, Nishiko, Laure Prouvost, Natalia Zuluaga

Artist's notes:

Distance is life. Our life becomes very complicated if you have long-distance relationship with others. Most of city problems start from suburbs. We find out something significant when you travel somewhere. And there are people who have to leave and couldn't live their hometown in various reasons.

After Fukushima Nuclear Crisis the government design Evacuation Area in the 20km radius from the nuclear power plant. The area we couldn't live for long time because of accumulation of radioactive substance. It takes quite long time to reduce their effect called half-life. We have experienced Chernobyl but how about Fukushima? How long it takes we can live there again? Decades? Several thousand years?



Project Title: Precarious Tasks #8 Going home could not be daily routine.

Date: June 2014

Form: Collective Acts, Video Documentation (25min 20sec, 9min 22sec, 27min 46sec, 46min 35sec, 7min 22sec.)

Location: Suburbs in London

Curator: Matt Williams

Commissioned by Institute of Contemporary Arts, London

For the occasion of the show "Journal" at Institute of Contemporary Arts, London

Participants: Dominique Dunne, Mala Naiker, Shona Phillips and Steven Cummings

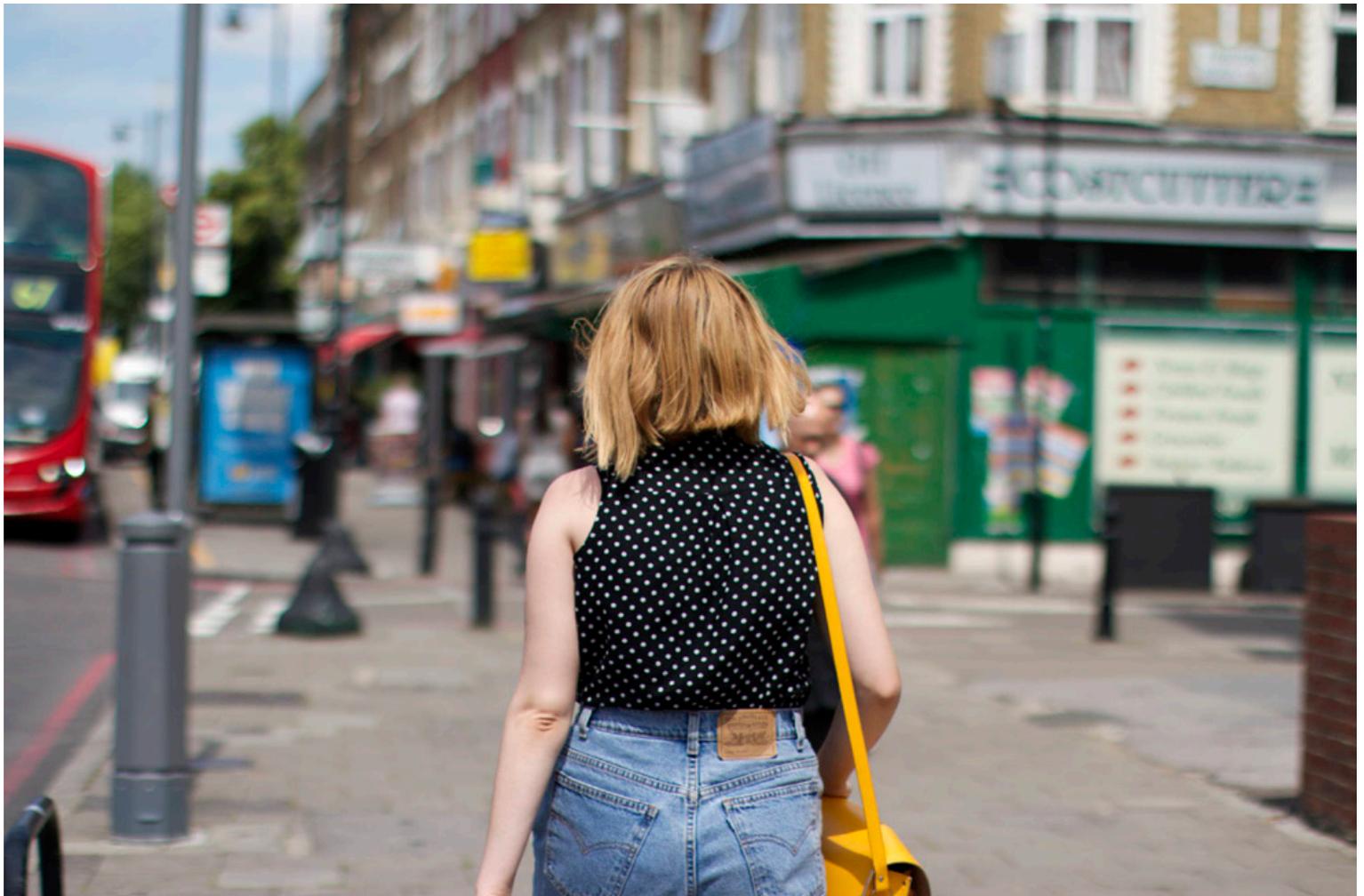
Artist's Note:

The action of Precarious Task #8, walking back home, is about bridging two different experiences of disaster moments in the UK and Japan, both of which happened in 2011. In one case, the riots that took place in various parts of London in August - in the other, the earthquake in Japan that destroyed parts of the Fukushima nuclear plant in March.

Though these events have totally different backgrounds, I am interested in both in terms of what happened afterwards, the formation of a framework for a post-disaster society. In Tokyo, the earthquake disrupted all public transportation and communication: subways and buses didn't work and even the phone lines were down for some time. Consequently, large numbers of commuters decided to walk back home on foot. For my friend, this meant a 3-4 hour journey, while others' routes took them as long as 7 hours. One year after the earthquake, I re-traced her steps, trying to walk along the same route that she took that day and to connect to her journey, even though my experience would always be far from the original.

For this exhibition, participants living in areas of London that were affected by the riots in 2011 have been invited to re-enact this process. By sharing in this action, walking home from a place of where they were on foot, we can bridge the gap between the aftermaths of two very different, but equally long-lived events.

(June 24 2014; the text was originally written as "Artist's Note" for the project to be realized at ICA London. Edited by Matt Williams.)





Project Title: Precarious Tasks #9 24hrs Gathering

Date: June 27 - 28 2014

Form: Collective acts

Location: In and around of Institute of Contemporary Arts, London

Curator: Matt Williams

Commissioned by Institute of Contemporary Arts, London

Participants: Hideki Aoyama, Harriet Awascombe, Julien Bader, Hattie Ball, Emilia Bromhey, Louisa Borg-Costanzi Potts, Nick Copcutt, Elizabeth Daines, Ifor Duncan, Dominique Dunne, Adrian Favell, Deborah Herring, Alistair Hicks, Eiko Honda, Fridheim Hütte, Motoko Ishibashi, Steven Ivings, Jessica Karlsen, Fidel Kenny, Adriana Lara, Benito Macias, Maia Mackney, Susan Meehan, Monica Merlin, Majella Munro, Yolanda O'Leary, Algssa Olliner, Adelina Ong, L Phillips, Chinami Sakai, Natsumi Sakamoto, Nick Santos-Pedro, Taiji Shimizu, Shelly Rae, Aruma Toyama, Meg Tsuchi, Sumitra Upham, Matt Williams, Hary Wong, Emily Wright, Freya Wright, Hiroki Yamamoto

Artist's Notes:

How do we react when disaster strikes? Do we stay where we are and assess the situation? Observe and monitor what's happening? When do we decide to leave and face the consequences?

On March 11, 2011 one of my friends, an artist, was at an exhibition of his work in a gallery in downtown Tokyo. When the Tohoku earthquake struck the city, he decided to stay in the gallery building until he could find out what was happening outside. In the end, he, an employee of the gallery and several visitors were stuck there for a number of days. How was their experience of spending such a long period of time with other people, strangers, in such an unexpected situation?

On 27th June 2014, Precarious Tasks #9 will try to approximate – but not recreate - my friend's experience by inviting participants to spend 24 hours together with me in the galleries of the ICA. During this period we will take part in several events in order to communicate our experience of this unusual situation. Participants can freely come and go and other visitors of the ICA will be welcome to join us by dropping in and out of the events

Events will include reading aloud from our favorite books in public and drinking tea made from teabags and tealeaves brought along by the participants. There will also talks, screenings and discussions on the themes of participation, disasters and riots. A core group of participants are invited to eat and spend the night sleeping over in the galleries.

Precarious Tasks #9 is not a re-enactment of a "not going home" situation, but simply a way of finding out what can – and cannot – be done, said, thought and shared in 24 hours together.



project title: Versatile Distance (Five Days Activities)

date: May 8 - May 13, 2014

form: activity

commissioned by Frieze Art Inc. as Frieze New York Projects

participants:

Mike Gallo

Jane Lecroy

Bill Todd

John Honerkamp

Eric Peterson

curator: Cecilia Alemani

project manager: Christopher Taylor

project assistant a.k.a invigilator : Ella Levitt

video documentary: Luke Norby

activities:

May 8: A firefighter is talking about fire related stories and the Randall's Island Fire Academy.

May 9: A poet is rewriting Samuel Greenberg's poems, as Hart Crane did in 1924.

May 10: A jazz player is whistling a jazz concert that happened here in May 29, 1938.

May 11: A jogger is spending time inside the fair.

May 12: A historian is giving a lecture about the history of Randall's Island.



2013



Project title: Abstract Speaking—Sharing Uncertainty and Collective Acts
 Date: June 1–November 24, 2013
 Format: Exhibition
 Venue/Location: The Japan Pavilion at the 55th Venice Biennale, Italy
 Curator: Mika Kuraya
 Organized by The Japan Foundation









possible to take on the experiences of others as our own?" or "How could that, however, might it not be possible to share the experience of events?"

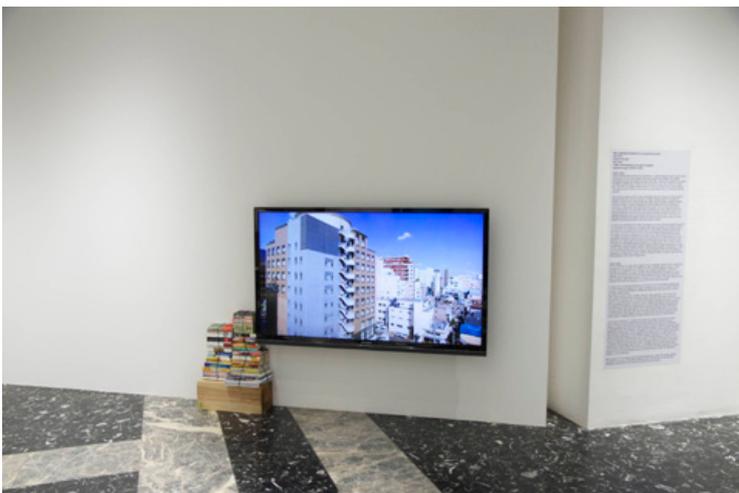
Both the artist, Tanaka, and the curator, Kuraya, have experienced the disaster, regardless of the scale or depth of that experience, through the likes of power cuts and damage caused by radiation. Conflicts are separated from it by time (and perhaps by the direct experiences of people who lost close relatives, whose possessions were destroyed, or who were forced by the nuclear accident to leave their usual way of life we are left feeling torn between those actually on the front lines watching from the sidelines. Yet outside of Japan, all Japanese are perceived to have experienced the disaster. Many people overseas are not even aware of the distance and Fukushima. This being the case, is there any point in differentiating experiences? Each of us, as an individual, is attempting to take on board our own experiences and understand this world in a different way.

2012

via Miki & Associates from Japan.net

People who have experienced a major event on different scales or in different ways, people living in countries or regions far removed from that event, people living in different generations separated from it by time: we are innumerable points positioned at various spatial and temporal distances. The various locations where projects have been held to date, and this exhibition, and the projects that will continue on from here, are as repositories for us, the innumerable points so to speak; where we can speak.

By bundling experiences multiplied to various levels — these layers of experience cannot be shared — perhaps we may explore the possibilities for something





Project title: Precarious Tasks #7: Try to Keep Conscious about a Specific Social Issue, in This Case “Anti-Nuke,” as Long as Possible while You are Wearing Yellow Color.

Date: August 30 2013

Form: Collective Acts, Photo Documentation

Location: Aoyama Meguro, Tokyo

Created with Aoyama Meguro, Tokyo

Participants: Anonymous who were gathered by SNS announcement

Artist's Notes:

Since the 2011 Fukushima nuclear disaster, hundreds of thousands of Japanese have participated in protests against the use of nuclear energy. Even though more than two years have passed, the protests continue to take place every Friday in front of the Prime Minister's Residence and National Diet Building in Tokyo. Of course, even if we wanted to do so, it would be difficult to participate in every protest each Friday. We have our lives, our everyday jobs. But I wonder if there is some way for us to participate in the protests while maintaining our lives at the same time.

Since I live in LA, I cannot participate in the Friday protests in Tokyo. I just feel distant. However, in 2012, as the anti-nuclear movement was gaining momentum, a leading artist and thinker based in Tokyo, Kenjiro Okazaki, tweeted the following proposal. He wrote, “Even if you can't join the protests on site, in simply wearing a yellow T-shirt, no matter where you are you can show that you are protesting.” (As in Germany, yellow is the symbolic color of the anti-nuclear movement in Japan.) This idea could be a key for continuing to participate in the protests while still maintaining our lives, no matter where we may be. Keeping conscious of this idea in our everyday routines is critical to this proposal. If we are conscious that we are participating in the protests, then the everyday itself could become a political action.

For obtaining this everyday consciousness, I'd like to introduce a historical artwork. One of the most influential artists in post-war Japanese art, Jiro Takamatsu (1936-1998) was interested in how we could keep fresh eyes in our daily routines. One of his instruction pieces, “Remarks” (1974), is a proposal for liberating body and mind from daily routine. I will reuse Takamatsu's universal idea in order to update and connect the political moment of Japan in the 1960s and '70s to the current political awareness in Japan.



-
Friday, August 30, 2013 at 5pm in Nakameguro, Tokyo.

I prepared yellow cloth, scissors, safety pins and drinks on a table in the gallery space. In a gesture against electricity dependence/nuclear power, I also turned off the lighting and air conditioning, providing instead candles and paper fans. Printed on a wall was Takamatsu's instruction piece "Remarks 5," with my own instructions added to it. (*)

The day was extremely hot, around 97°F/36°C. Participants came and went throughout the day and night. They cut the yellow cloth as they liked and wore it. I also found that some participants didn't touch the yellow cloth at all, which suggests there were a number of participants with different interests in this project. Some came to observe the gesture against nuclear power, some came to observe a historical artwork and its reinterpretation, and some came to observe others' reactions to this project, while some were just passing by. Some participants sat and talked with others, some stayed for a bit and then went out into the city. However, all the participants — as well as all the people in Tokyo that day — sweated a lot. Divided across different positions, we nevertheless experience the same bodily responses. The project ran until midnight, but because of the heat I had to lay down for an hour's rest. Having embarked upon a political action and reconsideration of art history, the bodily response of sweating was ultimately what remained. (edited by Andrew Maerkle)

*Jiro TAKAMATSU, "REMARKS 5" (1974): Try to repeat the content of a specific consciousness as many times as possible.

I added the following above Takamatsu's instruction: Try to keep conscious about a specific social issue, in this case "anti-nuke," as long as possible while you are wearing yellow color.

** This project is an extended project from the Japan Pavilion at Venice Biennale, 2013.

<http://2013.veneziabiennale-japanpavilion.jp/>



title: precarious tasks #6 going up to a city building taller than 16.7m
year: 2013
form: collective acts
material: photograph and text
size: 730X1100mm
credits: created with Heman Chong and Witte de With, Rotterdam
special thanks to: Bilderberg Parkhotel Rotterdam

artist's note:

16.7m is the official height of the tsunami triggered by the March 2011 earthquake. Roughly the equivalent of a six-story building, I suppose. I came up with this idea as one of a series of weekend events titled "A Thing at a Time" at the invitation of Singaporean artist Heman Chong as part of moderation(s), a year-long program organized by him at Witte de With. Participants gathered at the entrance of Witte de With, heard a brief introduction from me, then visited a Rotterdam hotel about five minutes away. Climbing the fire stairs, they listened to a slightly abstract talk on "height" while taking in the view from a room with large windows. Coincidentally the floor of the room was 16.7m off the ground, and I also told them about tidemarks at 21.1m found by a Tokyo University researcher, and a runup height of 43.3 meters. I did not however use words like tsunami, earthquake, or Japan. Given specifics, we quickly make a clear distinction: does this concern me, or does it not? Yet abstract information leaves us feeling uneasy, because just maybe, it might indeed be something to do with us..



title: precarious tasks #4 sharing dreams with others, and then making a collective story
year: 2013
form: collective acts
material: photograph and text
size: 730X1100mm
credits: created with blanClass, Yokohama
supported by The Japan Foundation

artist's note:

I met a potter in a village about two hours from Beijing. She said to me at the very end of our meeting, "I remember this moment in which we chatted and had tea together from a dream." We hadn't met before and I'd never visited this village. But somehow I had met her through her dream. What if dreams function as a tool to share something with others? In this edition of "precarious tasks," in an attempt to share our dreams, we will take a nap at blanClass, and afterward talk about the dreams we have. This might mean collecting individual stories to combine into one story. How is it possible to share something with others through our dreams?



title: a pottery produced by 5 potters at once (silent attempt)

year: 2013

material: HD video and potteries

time: 75 min

credits: commissioned by The Japan Foundation

created with Vitamin Creative Space, Guangzhou and Pavilion, Beijing





title: a poem written by 5 poets at once (first attempt)

year: 2013

material: HD video, 4 poets memos (1350x1350mm framed)

time: 68 min 30 sec

credits: commissioned by japan foundation

equipment support: ARTISTS' GUILD





title: a behavioral statement (or an unconscious protest)

year: 2013

material: HD video

time: 8min

credits: commissioned by The Japan Foundation

2012



Artist Statement

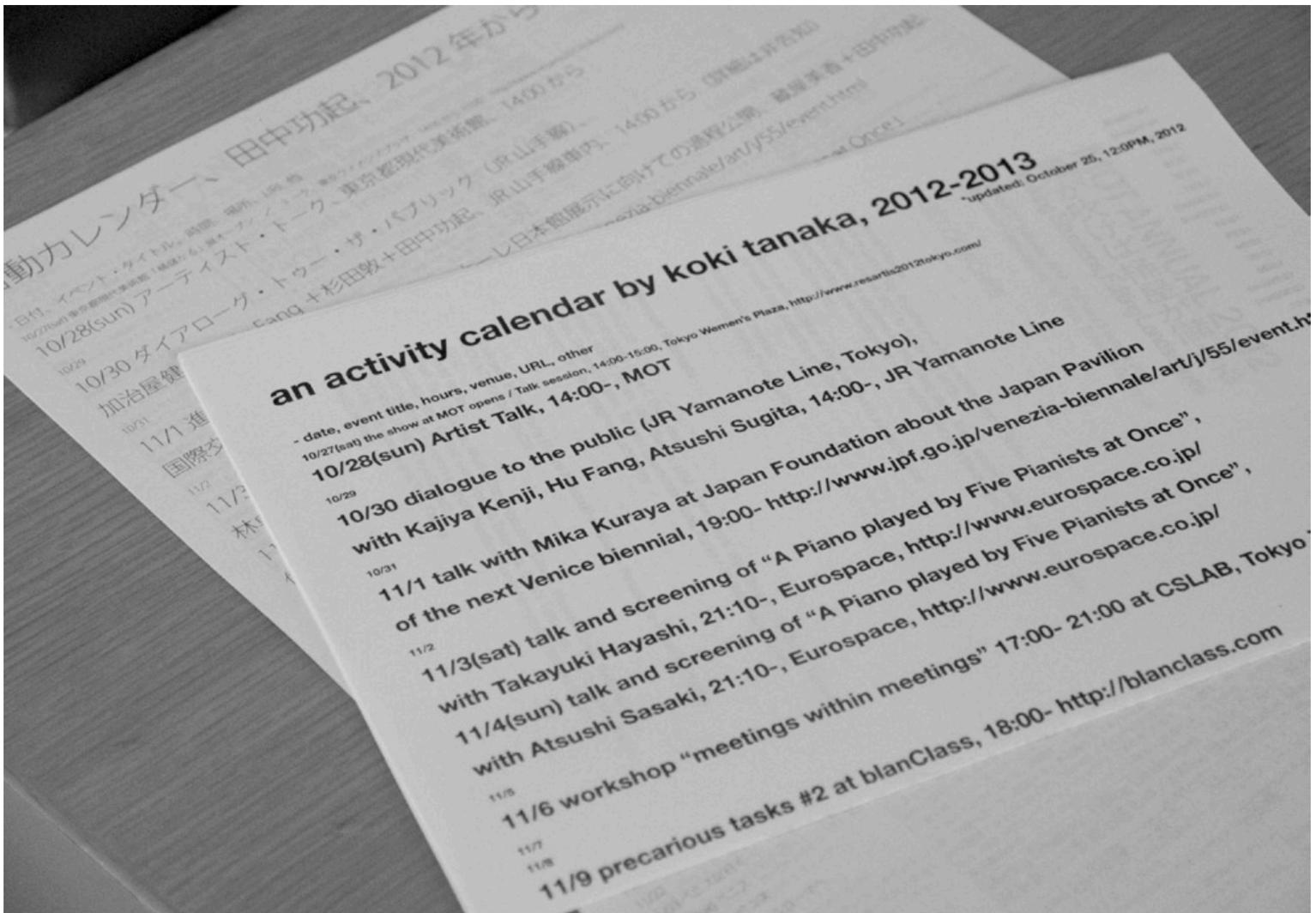
From October 27, 2012 to February 3, 2013

Announcement concerning the absence of Koki Tanaka's artwork from the museum at the reception view at MOT Annual 2012 Making Situations, Editing Landscape, Museum Contemporary Art Tokyo, 2012

note:

When viewers receive the various handouts at the exhibition entrance, the following statement is spoken to them by the reception person: "Koki Tanaka's work is not here in the museum. He is active in outside." An artwork label normally used in MOT is furthermore fastened to the reception person's jacket.

After notifying viewers of the absence of an artwork in a museum, I left a question them to contrast artist's "activity" rather than to the existence of artworks in a museum. What, really, is the difference between an artist's artwork and an artist's activities? What, furthermore, is the different between an artist's activities and his activities as a person? What is the artist's attitude in making this statement?



An Activity Calendar

From October 27, 2012 to February 3, 2013

Calendar

the calendar will be updated from time to time when new things and events occur.

view at MOT Annual 2012 Making Situations, Editing Landscape, Museum Contemporary Art Tokyo, 2012

notes:

Viewers are handed this calendar at the exhibition entry. The calendar shows my schedule of talks and events. Normally, viewers only receive information related to the exhibition, but in this case, they are provided with information on varying events having no relation to the exhibition (including my birthday). The scheduled events in the calendar are updated several times during the exhibition period so as to provide a general picture of my ongoing activities.

An art exhibition has various aspects as a system, one of them being the "exhibition period." Exhibitions are held for a limited period (from October 27, 2012 - February 3, 2013, for example). For the most part, though, an artist's activities spill over this time framework, which is based on social custom and routine (because we are involved in so many activities that transcend the "exhibition period"). The creative activities of an artist, furthermore, are not always premised on participation in the exhibition framework.



no work title / A room with the lights turned off at Museum of contemporary art tokyo
view at MOT Annual 2012 Making Situations, Editing Landscape, Museum Contemporary Art Tokyo, 2012

note:

Obtaining a small room on the second floor of Museum of Contemporary Art Tokyo as my own exhibit space, I turned off the lights. The location of my space is shown on the gallery map of this show, but no “works” are listed for this room in the list of works. Viewers, for the most part, ignore the room and proceed down the elevators to the ground floor from the exhibition floor above of my small space.

Darkening the space serves to emphasize the aperture on the far side of the room where exterior light enters. A handful of viewers enter this room and proceed to the aperture and the light. From there, the museum entrance hall and Kiba Park can be seen. Their action of looking outside, even if unintentional or unconscious, perhaps appears as if they are responding physically to the world outside the building / an art museum / an art exhibition / a system.



Dialogue to the Public (JR Yamanote Line, Tokyo)

October 30, 2012

Public talk, Documentary leaflet

Duration: about one hour while a train goes around Tokyo

Participants: Kenji Kajiya, Hu Fang, Atsushi Sugita and Koki Tanaka

Photo documentation: Keigo Saito

Leaflet design: Jujiro Maki

Assistant: Takuya Miyake, Ayumi Takahashi

Rehearsal: October 18, 2012 (50th anniversary) by Atsushi Sugita, Mihoko Nishikawa and Koki Tanaka

note:

10/18

October 18, 2012—fifty years after the event by group of artists - who would initiate Hi Red Center soon later-, the "Yamanote Line Incident" in 1962, on Tokyo's commuter railroad-loop. Calling it a rehearsal, I boarded the Yamanote Line at Shinagawa Station at around 2pm together with Atsushi Sugita, Mihoko Nishikawa and, in the role of my assistant, Ayumi Takahashi. (The "Yamanote Line Incident" involved a 2:04 pm train.) Until the train's arrival at Ueno Station, I held a discussion with Sugita. The train was crowded, so we were unable to sit and had to talk standing up. Having not really settled on a discussion topic, we ended up talking about the absence of a political viewpoint in most of Japanese contemporary art recently, in continuation from a dialogue I had held with Sugita at blanClass, alternative art space in Yokohama a little before. From Ueno Station to Takadanobaba Station, I talked with Nishikawa, and from Takadanobaba Station, all three of us talked together. Holding our talk in a moving train was an odd experience and caused us to feel hurried. This was probably because, in a moving train, the passage of time is visually experienced.

We also put up, inside the train, an artwork label normally used at MOT.

10/30



As we did on October 18, we began by meeting at Shinagawa Station in emulation of pre-Hi Red Center. On this day, I served as host with Kenji Kajiya, Hu Fang, and Atsushi Sugita as guest speakers, and with Takuya Miyake as my assistant. Ayumi Takahashi meanwhile made on-the-spot Twitter reports, and Keigo Saito took documentary photos. As on October 18, we held a discussion inside the train and put up, in the train, an artwork label normally used in MOT again. Boarding the train at Shinagawa Station at around 2pm, Kajiya and I sat down in a space for two that was available. Kajiya being an art historian, I had him talk about the “Yamanote Line Incident” and other past art projects held inside trains, such as Ko Nakajima and Video Earth Tokyo’s “Video Picnic” (1975) and off-museum activities in the Sixties and Seventies, in general (ex: Hiroshi Nakamura and Koichi Tateishi’s Sightseeing Art Institute, “walking open air gallery” (1964)). He also talked of how this project of mine was different and emphasized that it was not a simple parody of historical art project.

Next, at Ueno Station, we had Hu Fang sit down. He talked about the experience, itself, of holding a talk on the Yamanote Line. The other train passengers maintained an appearance of indifference to our discussion, and this was a beautiful scene, we felt. Finally, at Takadanobaba Station, Sugita sat down, and we talked about how our experience this time was different from the previous time on October 18. Having held a rehearsal already, Sugita and I were accustomed to the situation and felt comfortable. These three talks of October 30, as well as another talk in which I did not serve as host, were written up in a documentary leaflet during the exhibition period. On both occasions, furthermore, these events were held without announcing details. Please refer to my “unnecessary comment” for the reason.

In this project, at least two categories of viewer took form: people who coincidentally observed us in some manner as train passengers and people who grasped the character of the event from the documentary leaflet at the museum (plus the fact that it was an unannounced event).



Experience of this project in above way thus had two aspects, both of which omitted an essential part of this project. Having train passengers coincidentally present gave the project the character of a “happening,” but their observation of the project was fragmental, and hence, what they heard of the discussion was fragmental, as well. The passengers, this is to say, were unable to know the details of what this project is all about. Viewers at the art museum who received the documentary leaflet, on the other hand, could grasp the overall character of the project, yet they did not experience the project as a “happening” like the passengers who coincidentally witnessed it on the train. On this basis, what can we say about our sense of having sufficiently “appreciated” an artwork at an art exhibition? Did you actually appreciate the artwork you saw?



title: precarious tasks #3 walk from a city center to its suburbs
year: 2012
form: private act by myself
material: photograph and text
size: 730X1100mm

artist's note:

On March 11 2011, I was in Los Angeles. I seem to recall being on Twitter until late at night. A friend in Tokyo tweeted that there had been an earthquake and they'd been made to get off the subway, and lots of people were gathered in a park. I guess it was around 4pm Japan time. It struck me as an unusual thing to happen. Soon after that I learned there had been quite a large earthquake in Tohoku. I told my friend that info on the internet suggested the trains would be stopped for a while, and he said he would walk home. Fortunately his house was not too far from the area. Even so it would likely take him three or four hours. I became concerned, and checking out my friend's route home on Google Maps, I realized it was a road that I'd passed myself before by bicycle, and while subtly egging him on, monitored his progress. Later I heard on the news that in the worst cases many had walked for seven or eight hours from the central city to their homes in the suburbs. I later learned that at this stage of events phones were down, and news on Twitter via the internet was the only source of information. But at the time I didn't know that either. I was searching for info on emergency evacuation centers as I was asked and tweeting it. People walking home to the suburbs from the center of the city, the paralysis of public transport in a disaster: these I imagine are things with a potential to occur in many places. Over a year later on 2 November 2012, I decided to walk the same route my friend had taken home. These shots were captured along the way.



title: precarious tasks #2 talking about your name while eating emergency food

year: 2012

form: collective acts

material: photograph and text

size: 730X1100mm

credits: created with blanClass, Yokohama

supported by The Japan Foundation

artist's note:

For this precarious task, participants were encouraged to talk about their names while we all eating emergency rations. This could be about the history of our own name – who gave us our name, how we feel about our name, how we deal with it, what our name means, the relationship between our name and our parents' name and/or our child's name.



title: precarious tasks #1 swinging a flash light while we walk at night

year: 2012

form: collective acts

material: photograph and text

size: 730X1100mm

credits: created with blanClass, Yokohama

supported by The Japan Foundation

artist's note:

For this task participants and I walked the streets at night, each of us carrying a flashlight. The venue, blanClass, is in the Yokohama district of Idogaya, a particularly hilly part of town. Leaving blanClass around seven in the evening, we first of all climbed the hill behind the gallery, and looked down over the nighttime city from a slope in a pitch-dark park. Next we sprawled out spontaneously on a vacant lot, made our way through a long, narrow tunnel, found an old disused drinking fountain, and carried on through the nighttime residential neighborhood to the river. After walking for about an hour, we returned to blanClass, and had a drink while discussing our actions



title: precarious tasks #0 communal tea drinking

year: 2012

form: collective acts

material: photograph and text

size: 730X1100mm

credits: created with Aoyama Meguro, Tokyo and too much magazine

memo:

When you drink a tea, you might find out where the tea leaves came from and also wonder about the place where they grow. Even though you've never been to the place, it may be the place you've been dreaming of - a little thing in terms of our daily lives, but one way we can connect to the world where we live, where we belong, where we may be able to contribute something. Drinking a tea is a metaphorical way of thinking about where we are.



title: A Project, Seven Boxes and Movements at the Museum

year: 2012

material: HD video

time: 13 min 33 sec

courtesy of the Artist, Aoyama Meguro, Tokyo and Viamin Creative Space, Guangzhou





title of the work: discussing unknown (his future work)

year: 2012

material: HD video and one poster (1189 x 841 mm)

time: 49 minutes

credit: Created with Taipei Contemporary Art Center, Taipei, Taiwan

Participants: Meiya Chang, Pauline J. Yao, Lee Kit, Chi-Wen Huang, Olivier Krischer and Jun Yang

LET'S DISCUSS WHAT HIS FUTURE PROJECT SHOULD BE.

Participants: (the artist will not be present)

1. Curator
2. Curator
3. Artist
4. Artist
5. Gallerist
6. Writer

Background:

In 1998, when I was an art student, I organized a project to discuss my artwork. The work was a video documentation of a roundtable discussion with four people: an art editor, a gallerist, an art documents photographer and another art student. All were my friends. I asked them to discuss what I should make for my next artwork. I was not present during the discussion. The end result was a short video documentation of their conversation.

Current work:

I have decided to re-stage my earlier project in the present context. This roundtable will still use my practice as a departure point, and I have asked the participants to discuss my next artwork similar to my previous project. However, this time I am not only expecting the group to reach a conclusion regarding my future work, but rather, in the process of discussing my future, some issues may arise concerning artistic practices today, such as the role and definition of artists in contemporary society. I believe that artistic practices are part of an experimental domain where relations to the social are explored and addressed.

Koki Tanaka, March, 2012



title: painting to the public (open-air)

year: 2012

form: collective acts

material: billboard

photo credit: Takashi Fujikawa

credits: produced in conjunction with aoyama meguro, tokyo

notes:

A new context for producing a painting.

Both the acts of making and showing a painting can be performed “unplugged,” ie, without an electric power source. Such actions can be performed under natural light, which means we can make a painting without relying on problematic nuclear power plants.

During the Meiji period, around the end of the 19th century, a group of Japanese artists influenced by famous Japanese painter Seiki Kuroda, who studied in Europe, formed what became known as the School of Open-Air Painting, or in Japanese “gai-koh-ha” (“school of natural light”).

I slightly reinterpreted this name to mean “without using artificial light” - referring to paintings produced in open-air situations independent from any electric power supply - as a name with new meaning/context for painting now, that is, painting practice post the disaster of March 11 (“3.11”) in Japan, and as a key phrase for addressing such painting-production and its political meaning, i.e., “airing” Japan’s recent problems with radioactive contamination.



In 1964, Hiroshi Nakamura and Koichi Tateishi a.k.a. Kanko-Geijutsu-Kenkyujo (Tourist Art Research Center) displayed huge paintings to the public in rush hour at Tokyo Station, in a project they dubbed “Walking Open Air Gallery.” Here the name “Open-Air” and their action were a reference to the Meiji School of Open-Air Painting. And in my view, both actions in the open air can be connected to the present context of painting in post-3.11 Japan.

In this sense I propose an event that involves walking outside and showing a painting as a sort of protest. In Japan, somehow people have an image of painters as “pure” artists, not especially social or political. Let us counter this image of the artist/painter by going out into the city, now we know that making a painting, or rather painting itself, has a political meaning.



title: Beholding Performer, Performing Beholder

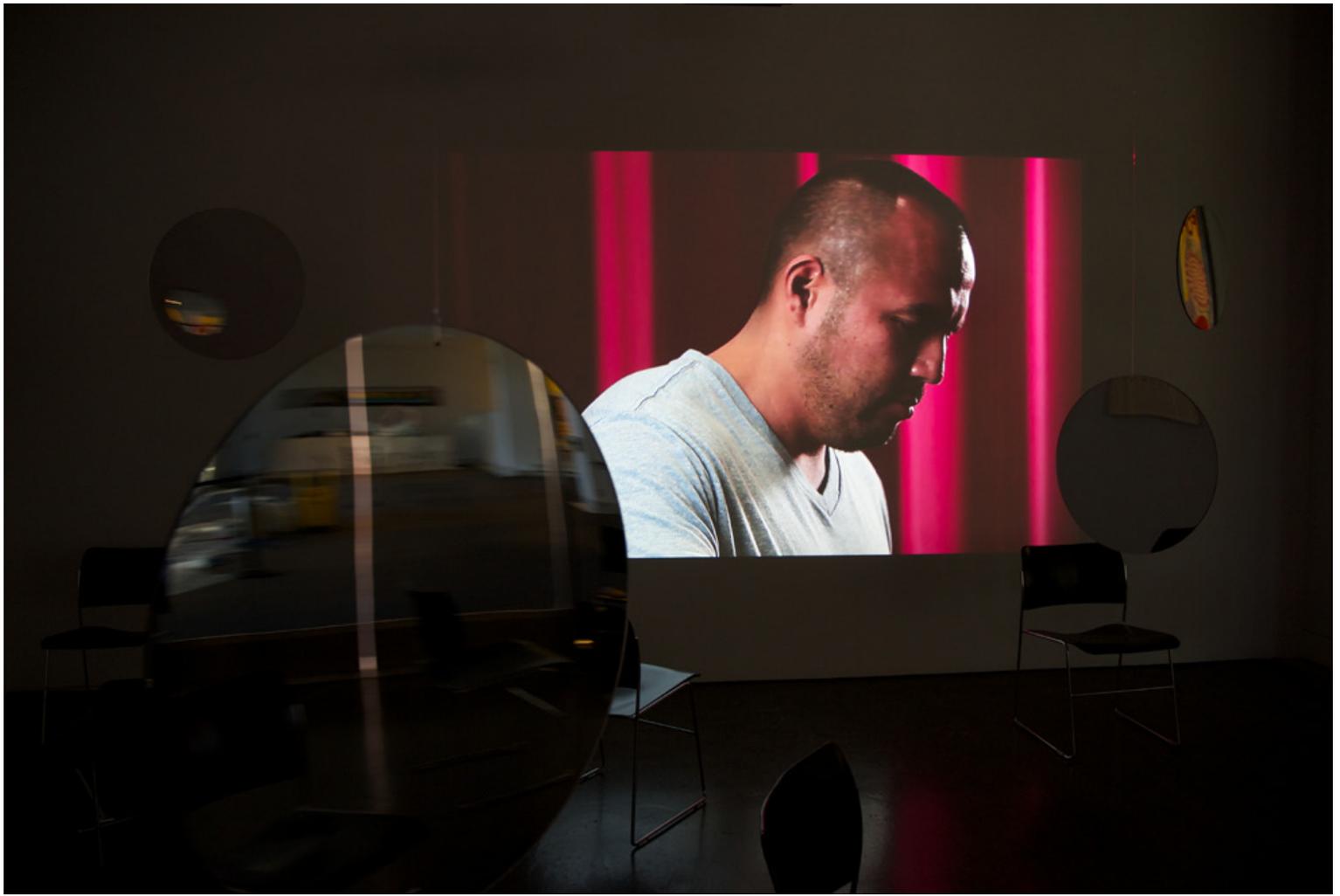
year: 2012

material: Video installation, Two channel HD videos, Three drawings(24" x 18" each), 10 round acrylic mirrors, 20 chairs

time: 13 min 18sec

size: Dimension variable

credit: Created with Hammer Museum, Los Angeles in the occasion of the show "MADE IN L.A." 2012.





title: A Piano Played by Five Pianists at Once (First Attempt)

year: 2012

material: Video installation, HD video, Two drawings(24" x 19" each), temporary walls

time: 57 minutes

size: Dimension variable

credit: Created with University Art Galleries, University of California, Irvine





title: We found something when we lost other things.

year: 2012

material: Unannounced action, 7 document photographs, city map, 7 suitcases attached with return address/instruction
size: 400x600mm each(photo), 680x590mm(map), 250x380x690mm(suitcase)

notes:

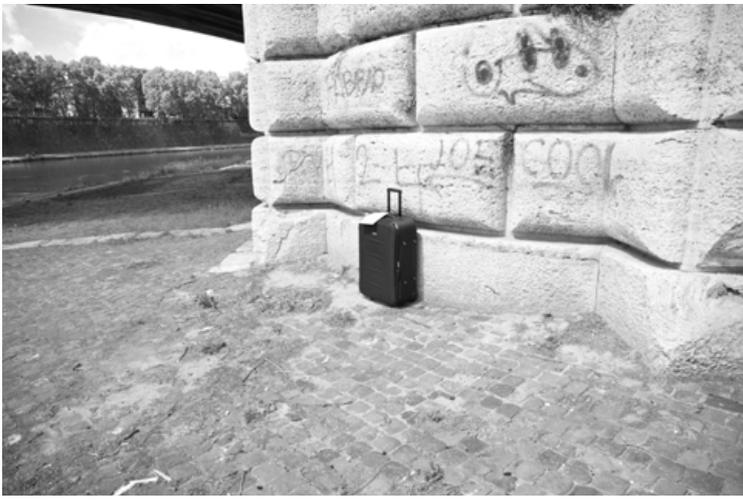
When you visit a city like Rome, you see a lot of tourists carrying their luggage. I just wonder where they came from and where they are heading to.

During my stay in Rome, organized by an artist-in-residency program called "Qwatz", I visited several places I was recommended to check: cultural initiatives developed by young generations, artists communities as well as some tourist spots. I heard some places like "Teatro Valle" ("Valle Theatre") were abandoned for a while, before a group squatters took over and eventually turned the space into a cultural centre of the city. I walked under the Ponte Garibaldi (Garibaldi Bridge) where city dwellers do jogging, but also homeless people live.

One day my wallet was stolen at some street corner. That was a gift from a friend and it never came back, it is just gone. Someone in the city is still using my wallet or had he just taken the content and thrown it away?

I walked around the city through multiple layers, different perspectives. How could one perceive a city alternatively?

As a way of understanding the city, I left seven empty suitcases at seven corners in the city of Rome, to which I hung labels with the return address of the museum where I would organize the show later on. I set up a possible scenery for anonymous collaborations based on generosity. I was expecting some of the suitcases to be brought back. And actually one was returned by an old man who found it in "Villa Borghese" (Borghese Park), which was the one I left closest to the museum. Others are just lost but they might be used by some homeless people or some joggers or some theatre groups. Or may they still be there?



2011



exhibition view:

group show: Yokohama Triennale 2011- OUR MAGIC HOUR
date: August 6 - September 6, 2011
venue: Yokohama Museum of Art

title of the installation: a whole museum could be used at once
year: 2011

material: 5 video works, 18 mono-print on translucent paper, museum's furniture and leftover.

note: the installation constructed by museum's furniture that found in their storage behind. which was sculpture pedestal, work crate, old sofa and chair, museum catalogue, packed plastic box and blue floor cover along with 4 previous video works and 18 research photographs including new project made at the site during preparation period of the installation. the idea of using museum's leftover was came from the problem of storage capacity for this triennale. because of most of larger works from all over the world and they must store in the storage. since the museum keeps most of leftover from previous shows from the opening of the museum more than 10 years ago, it seems like no more space for such amount of work crates. so I take this problem for my installation idea. I have noticed about preparation period of the museum are sometime productive. so I try to create such feeling and also the space as lounge area for visiter to sit and chat even lie down on tatami. then eventually see my works.





exhibition view:

solo show: in a place between snow ball and stone

date: July 16 - August 20, 2011

venue: Aoyama Meguro, Tokyo

material: one video work and two photo projects and process images of how the position of the works changed during the show period.

note: Duration of the time of my presence in Tokyo for three weeks, I kept changing the position of works on the gallery wall and took a photo as the documentation of how the position changed. Then installed those document images on the wall later. If I changed the position of anything in the gallery space, I continued this rule again and again. even I took the image of the opening party and install it. The audience could see the process of changing the installation as an archive. I try to bring the installation shot into the actual site of the installation, which normally we could see after the show or in a magazine or website as archival document. I wondered how was the difference between the experience of the show and the archival image of.





exhibition view:

solo show: Dog, Bus, Palm Tree,
date: February 12-March 19, 2011
venue: The Box, Los Angeles





title: Someone's junk is someone else's treasure.
year: 2011
material: HD video
time: 11 minutes
credit: Created with The Box, Los Angeles

note:

This project is refer to two historical works. one is David Hammons' Bliz-aard Ball Sale (1983), the artist was selling snow balls on the street in New York winter time. the other is legendary Japanese comic "Nowhere Man(Munou no hito)" by Yoshiharu Tsuge(1985), A cartoonist loosed his job and decided to sell stones at a river side. my question is how it would be in-between snow ball and stone? disappearing and existing, useless and functional, art and object, fabricate and found. I rent a booth at a flea market in Los Angeles to sell palm fronds which is easily find out everywhere on a street. In the process of documenting people's reaction, I realized that I was selling an idea or an experience or a story through palm fronds.





title: A painting to public (Metro Bus Line 2, Los Angeles)

year: 2011

material: HD video

time: 2 minutes and 32 seconds

credit: Created with The Box, Los Angeles

note:

An idea of how we show our art to public, which is normally related to a gallery space or public institutions. But when I looked around city facilities, there is many places where we might show something to public.

One day, I got on a bus with my painting tied up on my bike. The carrier of bike is located in front of a bus. it shows my painting to be heading to a Bus's direction.



2010



exhibition view:

solo show: Nothing related, but something could be associated

date: September 25 - November 28, 2010

venue: Yerba buena center for the arts, San Francisco

note:

i created kinds of maze structure in the gallery space with several new works like video works, drawings, photos, objects together. and located them in random position. so people walked and thought about the relationship between all those things. they were walking and creating their own ways of seeing this show. even they may find a connection to their memory with some objects or images from their everyday experience.

usually museum show provides to a audience proper order of seeing the show. like a book, from chapter one to twelve or something. on the other hand, i like chaotic way to seeing a show like this. sometime i skip curator's point of view and try to edit my own way to see a show layout. people can get freedom to walk. so my structure is trying to represent literally such multiple ways of seeing the show. it is like giving the audience many choices and freedom of editing the show by their way.





title: a haircut by 9 hairdressers at once (second attempt)

year: 2010

material: HD video

time: 28 minutes

Production and Commission: Yerba Buena Center for the Arts

note:

This idea for this piece came to me while walking around Toronto, Canada one day. Inspired by the many hair salons I encountered I began wondering "what would happen if I invited several hairdressers, with different backgrounds, to work together to cut one person's hair?"

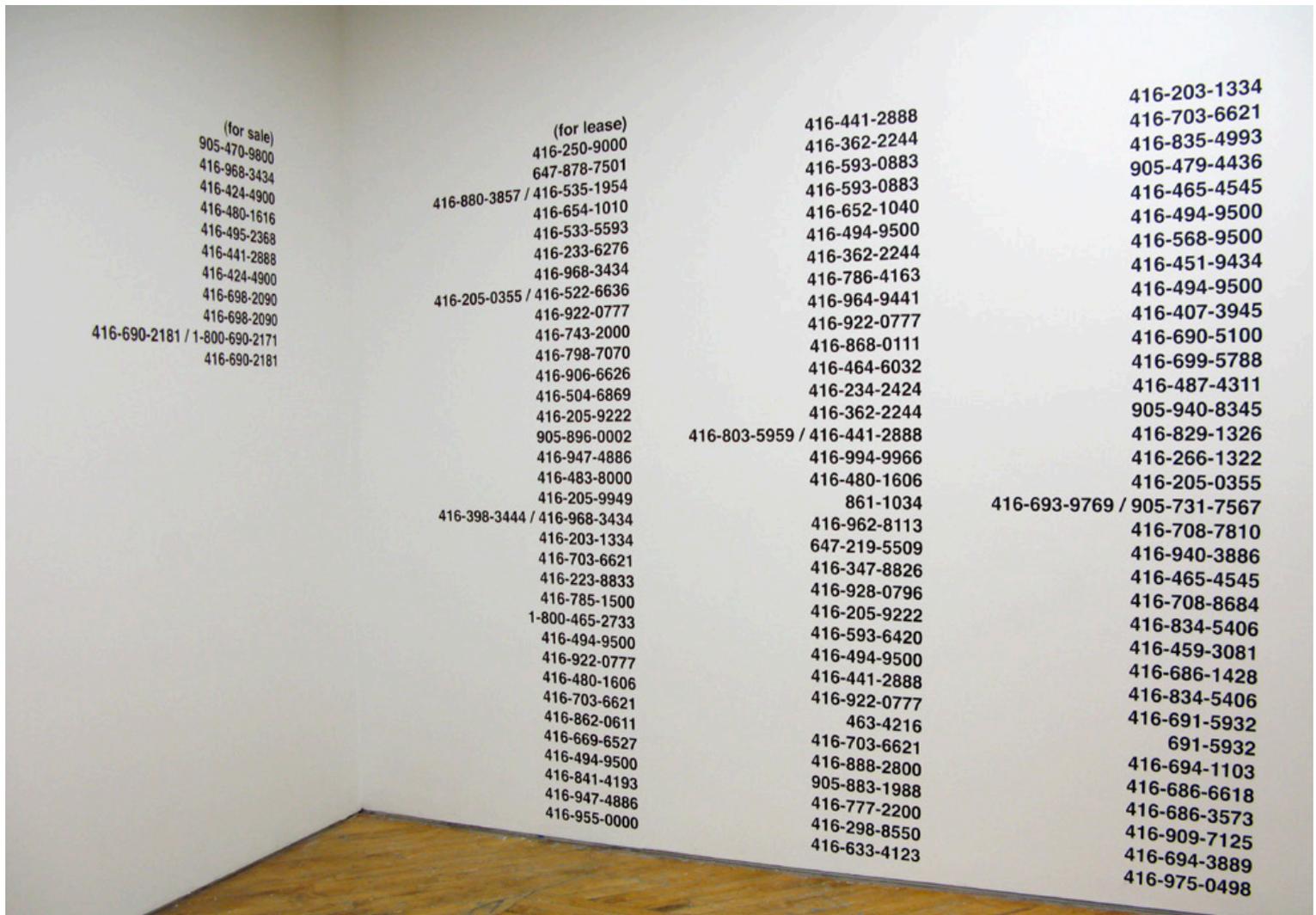
I revisited this idea in San Francisco, CA. Instead of three, I invited nine hairdressers to cut one model's hair in this piece. I let the hairdressers work without interfering with the organic nature of the process. The hairdressers begin with a consultation, addressing the limits and scope of the cut. The hairdressers then discussed how to divide the task considering the carried skill sets of each person. This unexpected atmosphere of competition came into play and exemplified the difficulty of collaboration and the various ways people react in such a situation.



title: showing objects to a dog
year: 2010
material: HDV video
time: 3 minutes 56 seconds

note:

I took care my friend's dog "Sheday" for six months while he was out of town. The dog appeared curious about what I was doing. I captured his inquisitive reactions to common objects and materials as a way of rethinking how we "see" sculpture and derive a different criteria.



Title: Numbers of Possibility on Queen Street, December 12th, 2009

Year: 2010

Material: vinyl numbers on a wall

Size: variable according to installation

Produced by YYZ Artists' Outlet as part of its YYreZidency programme.

note:

I walked on Queen Street from the west end to the east end. During the walk, I picked up phone numbers from lease and sale signs on storefronts.

2009



exhibition view:

Koki Tanaka "on a Day to Day Basis"
November 5th, 2009 - February 5th, 2010
Vitamin Creative Space

note; I was inspired by the environment of Guangzhou and the office of Vitamin creative space to install following materials like Laundry, Umbrella, Magazine, Books, Light, Corrugated iron roof, Wall, Polystyrene foam, etc.





title: Walking Through
year: 2009
material: HD video
time: 55 minutes
Produced by Vitamin Creative Space





title: One Place to The Other, The Other to The One before (Shi Pai Village in Guangzhou).

year: 2009

material: HD video

time: 26 minutes

Produced by Vitamin Creative Space

note: This work was shot in an urban village, Guangzhou. The traditional area, which developed organically with tiny alleys and buildings, will disappear within a few years because of urban gentrification. A self-employed courier was asked to bring many empty boxes from one gate to the other gate then back to the original gate.





title: Fried rice and Art books

year: 2009

material: one day event

note: The one day event held at a rented booth for selling fried rice and art books published by vitamin creative space at The Urban Village(Shi Pai Village), Guangzhou.

date: 8 am to 1 pm, 10/27/2009

created with Hu Fang and Vitamin Creative Space

Note:

Me and Vitamin Creative Space rent a place in the urban village in guangzhou to sell fried rice and art books(most of them are published by them) for breakfast and lunch.



Exhibition view: "whose exhibition is this ?" at Taipei Fine Arts Museum, Taiwan, 2009

title: Relocate the Public Library in Taipei by borrowing one love story book at a time. Leave the book in the Taipei Fine Arts Museum.

year: 2009

material: text on the wall, book selves, books from public library

size: variable according to installation

Note: When I went to a public library, I was wondering how many people we need for disappearing this library. So I asked volunteers for borrowing a book from public libraries in Taipei.

用你借來的愛情故事，在北美館打造一座公共圖書館

Relocate the Public Library in Taipei by borrowing one love story book at a time.
Leave the book in the Taipei Fine Arts Museum.



2008 - 2003



title: Cleaning up the city hall by using politician's clothes

year: 2008

material: HDV video

time: 6 minutes 36 seconds

cooperation: the University of Applied Arts Vienna and quartier21

other informations:

Politician: Wolfgang Zinggl, Member of the Austrian Parliament / The Green Party

Tailor: Anna Wukounig

Cleaner: Mirjana Paunovic

Location: Rathaus (The City hall of Vienna)

edition 5.

note:

I was considering how I could approach to some political issues. And I had a opportunity to do new project for the theme of "Fashion & Politics" in Vienna. I inspired by the curator's idea to combine fashion and politics at the same time. I asked a politician to use his jacket and shirt and pants for my project there. Then a tailer transformed it into a shape of floor cleaner cloth. And a cleaner person cleaned the floor and wiped window, table with that cloth at the city hall. So it is not a political project, it is a project with politicians' dress in different way to use.



title: Simple Gesture and Temporary Sculpture
year: 2008
material: HDV Video
time: 3 minutes and 26 seconds
edition 8.

note: This work was shot in different locations such as Mashiko, which is my hometown, Tokyo where I lived at that time and Vienna where I spent a month during a residency. I collected random moments depicting how I interacted with objects in daily use and in ordinary places.



title: Physical Test

year: 2008

size: variable according to installation

material: approx 300 objects

notes:

There is a unconscious act in our everyday. if there is a pile of used bar soaps in your bathroom, I might say you are collecting inconvenient shape within your daily routine.

I was wondering how I could deal with those acts in my practice. so I started to correct many different materials from 99 cents shop and Home depot kinds of store in Japan.

There is a simple task. Just pick two or three objects and put together, if there is a hole, push something into it, or tape it, break it, ball up, glue it... it is "spontaneous reaction" to the object, which was afforded by the form of objects to me how i should do.

Regarding all the sculpture shows the process of the making, I might say this is not a sculptural project but moving image project. if you can catch the process of how I made in your mind, it is already a moving image.



title: Turning the Lights on

year: 2007

material: DVD

time: 5 minutes and 7 seconds

created with Centre A, Vancouver International Centre for Contemporary Art.

edition 5.

note:

It is the occasion of the public art project in Centre A with Vancouver city government regarding about how to light up the dark corner of the city. I simply picked up the idea of lighting up for my project there. I recorded many shots of turning a light on in several site in the neighborhood, such as artist studio, music recording studio, workshop, friends house and community center. And collecting a lot of lights from thrift stores too. During the daytime in the period of the project when was winter season, slightly dark, people could see lights installation in the gallery space. Then at night time, people could see the window video projection of the action of turing a light on over and over.







title: How to wash my dirty clothes

year: 2007

material: Unannounced action, Laundry, washing machine, rope, etc.

time: sometime around 8/15 to 8/27, 2007

view: washing clothes at Spectacle and Situation, Zentrum Paul Klee

note:

It is an proposal idea of how to use the architecture alternatively. On the occasion of the residency program in Zentrum Paul Klee, I asked them to install wash machine in the semi public space in the museum. Then I sent my dirty clothes from Tokyo, and washed it in the museum. After that I hang up my laundry in the outside of Beautiful Renzo Piano architecture. Which is a suggestion that we might dry our laundry by using the shape of the museum structure.



title: I considered the title of this work but it never come up. Following things could be related to the title.

- 1) I love to go out from the exhibition space because of BankART facing the sea.
- 2) There are so many trashes which some artists made and showed as art work before in BankART.
- 3) I want to make a raft using those trashes.
- 4) I think it's not a question that the raft float on water or not but it's good to be floating there.

year: 2007

material: performance, project, raft

size: 14m for the raft

view: Installation at La Chaine BankART Studio NYK, Yokohama

note: I made a big trashy raft from left-over/art rubbish from the art center called BankART where next to the canal in yoko-hama. When I went to the space, i found there was a lot of art rubbish, probably a part of artwork, some kinds of materials there. I supposed to make new video for the theme of "video art" show, but i want to escape from dark room at that time. so I asked my friends to work with me to build up that raft. Then after, we went to the Tokyo bay once on it.





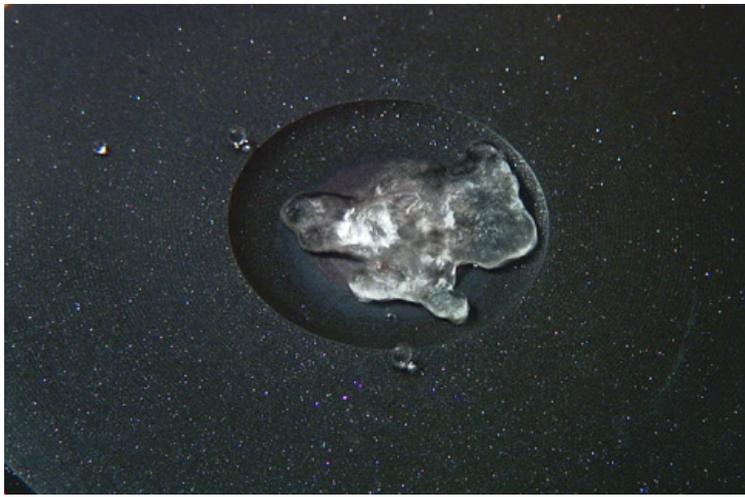
installation title: Ordinary things, Extraordinary things and then, maybe, Something else

- 1: Take some plastic cups and just fall it down many times until all the cups standing up (40sec)
- 2: Ask a waiter to make a straight line as long as possible with tables at there(1 min 43 sec)
- 3: Throw everything you don't need any more into the magical cup to erase 30 sec)
- 4: Put in toilet papers for a broom and pull it out quickly(4 sec)
- 5: Watch the water go away (17 sec)
- 6: Practice for free drinking with friends, you are free for whole night if you are the first one to do it (4 sec)
- 7: Find any ball and throw it into trash can on the street (long ver.)(2min26sec)

year: 2006

material: HDV video

a set of 7 video works, which originally shown in a part of the installation at national art center tokyo, 2007





title: Pick up something from FRAC Champagne-Ardenne and bring it into the city, then make some noise
year: 2006

material: A set of 7 videos, HDV

time: 6 minutes and 30 second (each)

credit: created in residency programme with Le Pavillon, art research laboratory of the Palais de Tokyo, Paris.

note:

This is a work focus on sound and music for the occasion of a new production when i was in a residency program of Palais de Tokyo. I used some of the materials in the art center FRAC Champagne-Ardenne where the conclusion of the production would be shown afterwards. it is reconstruction of the daily noise in 7 different monitors in the gallery space with the object used for recording.

After the show finished, I made re-installation version in MOT collection, Tokyo, which is in 7 monitors with 11 photographs. Each photo shows an object like table, wood and sugar cube etc in their original position at FRAC Champagne-Ardenne.





title: Take an orange and throw it away without thinking too much

year: 2006

material: DVD, color, sound.

size: dimension variable

time: 7 minutes and 12 seconds

view: Installation at Palais de Tokyo, Paris, France

credit: created in residency programme with Le Pavillon, art research laboratory of the Palais de Tokyo, Paris.

note: On the occasion of a one-day solo project at Palais de Tokyo, Paris, I made this installation with fresh oranges. I bought it from the farmers' market in front of Palais and threw all of them into the staircase between Palais and Musée d'Art Moderne de la Ville de Paris to capture an image of how oranges fall.





title: Everything is Everything

year: 2006

material: 8 channel HDV video(Additionally including single channel version)

time; Each film is between 1 and 2 min

note: On the occasion of the Taipei Biennale, Me, my friends and my gallerist went to Taipei city, then found mere materials in daily use which is you can easily find in most of asian city. We were collecting the moment of improvised "performance" with those objects to activate possibility of how we could see it differently.

My goal is not making people to understand my thought or message through my work. My work might be a same kinds of event that we saw everyday, hopefully. For instance, there is a everyday event that a dish crash down on a floor in a restaurant somewhere. So I try to reach such a one-time event in my practice to reveal the reality behind.



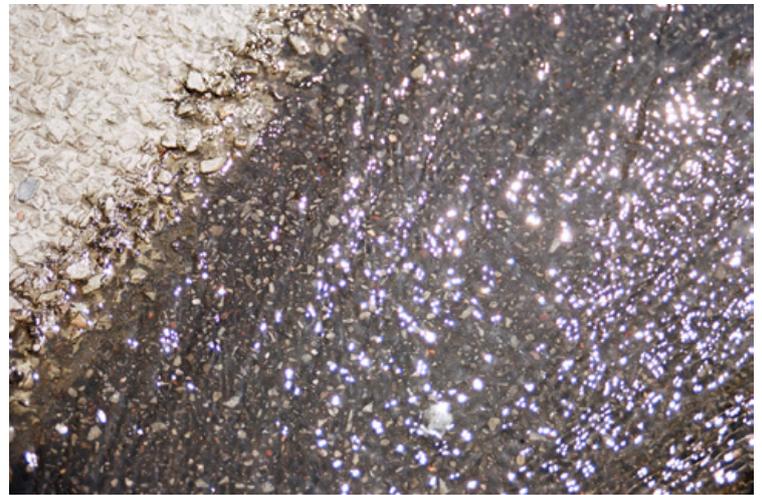
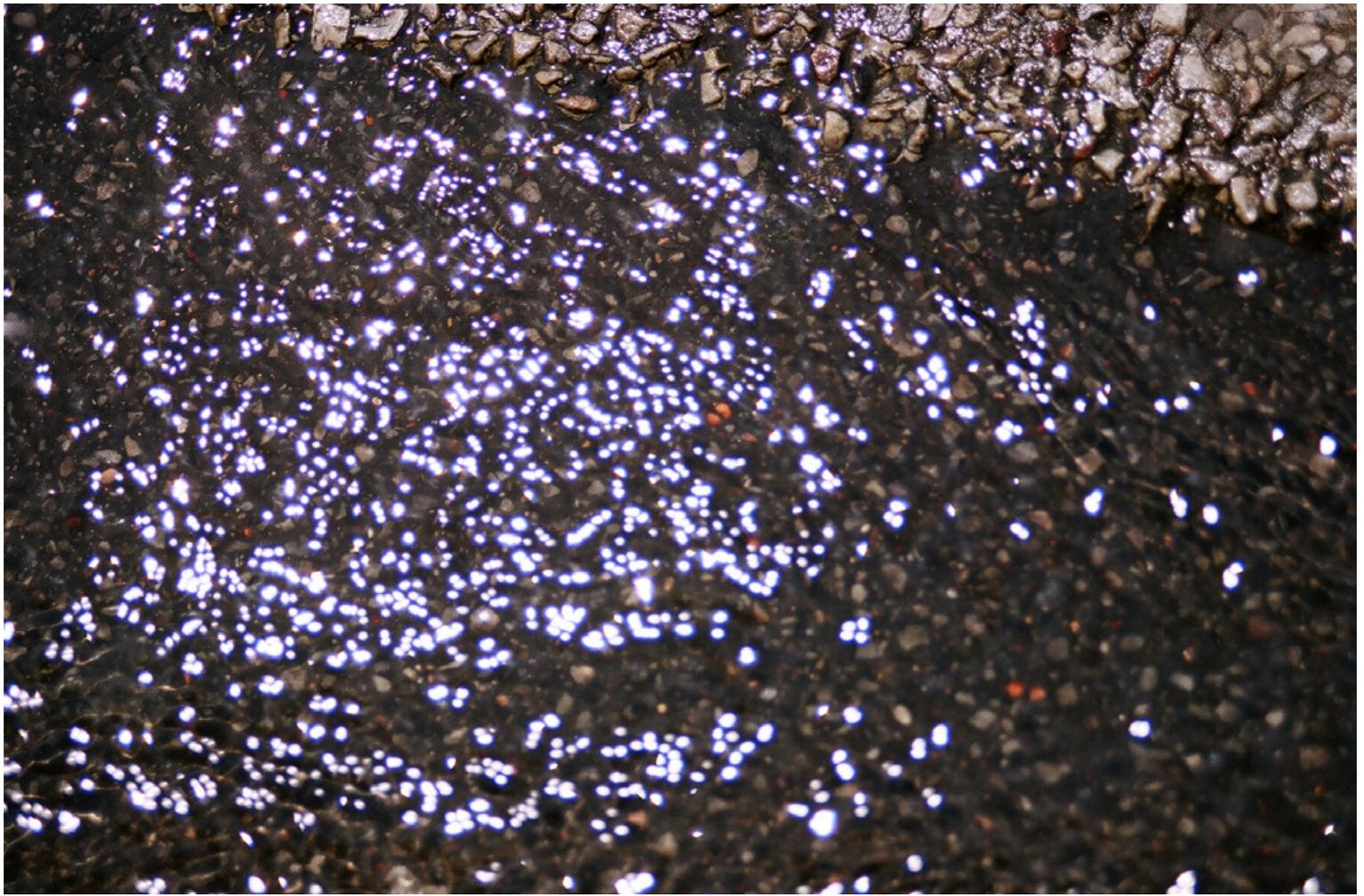


title: Go to the other side of paris by walk with chewing gums
year: 2006
material: type-c print, a set of 12 photographs
size: 498x600 mm

note:

When I looked at the map of Paris, I thought maybe I could walk to the west side from the east side where I lived. It took 3 hours to walk down to the other side of Paris. The photographs of chewing gums seems nothing different but there was time difference behind.





title: I remember you always when I see the sky which you like.

year: 2006

material: type-c print, set of 10 photographs

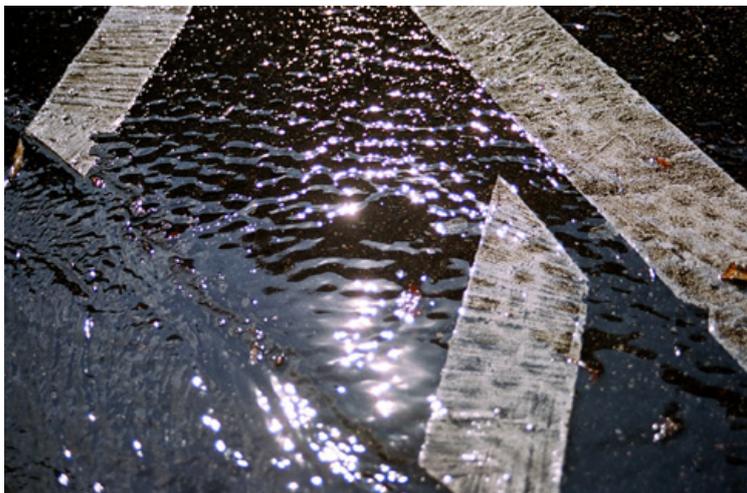
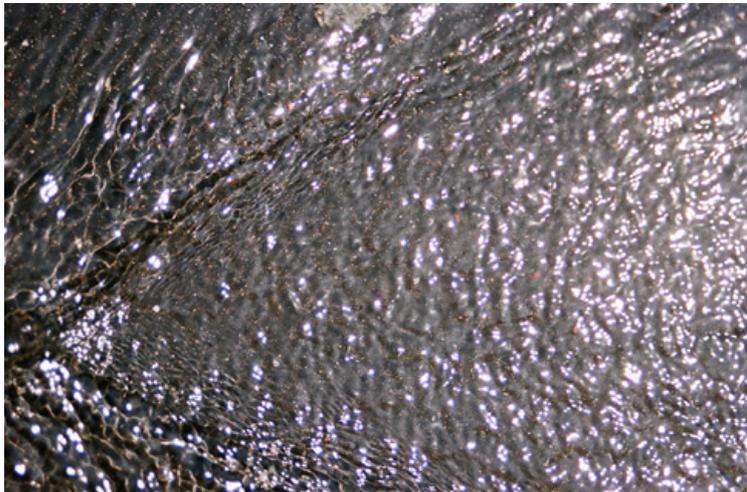
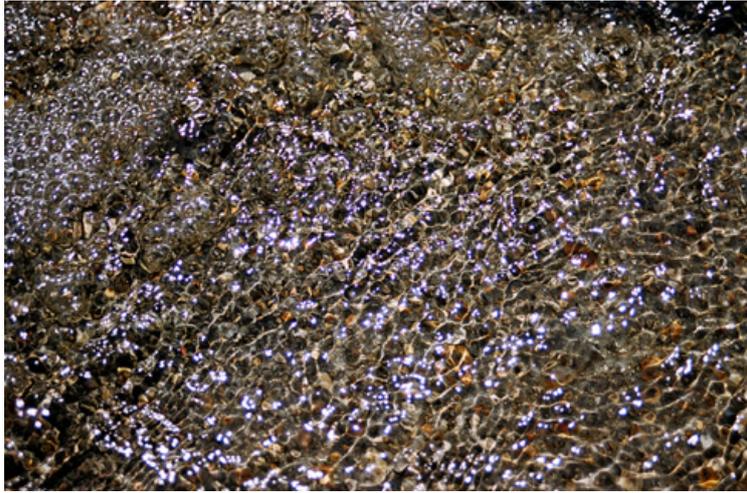
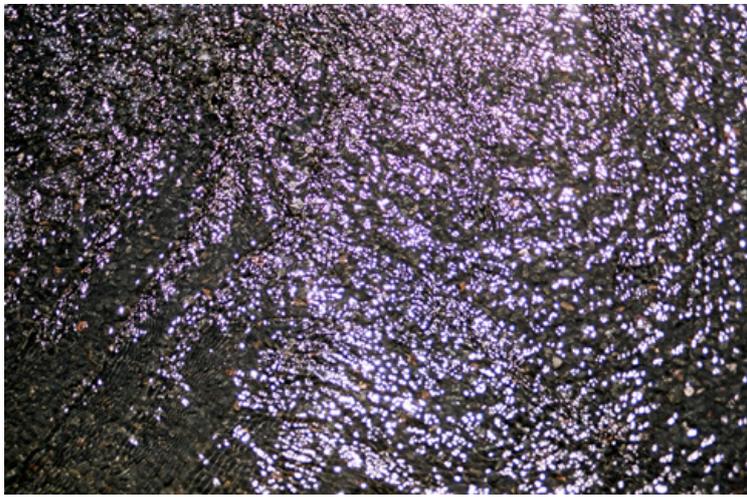
size: 498x600 mm

notes:

this is very personal photograph.

the planet of the sun is unique, of course. but in this image, the sun spread out so many spots in water on the street cleaning period in paris. every single tiny shiny spot is the sun. it shows us there is so many possibilities of the alternative way the world exist.

when i encountered this reality of life, at the same time i just broke up with my girlfriend. through this fact the sun is not only one, the world is not only one, i thought probably some other "me" might live in other possible world with her. i cheered up myself like that.





installation title:

Plastic Bags, Beer, Caviar to Pigeons, etc.

1: A Salad Ball meets Water Falls(2 min 26 sec)

2: Measuring Tape(1 min 1 sec)

3: Sneakers(26 sec)

4: Plastic Bags into the Sky(2 min 33 sec)

5: Beer(39 sec)

6: Caviar to Pigeons(1 min 35 sec)

7: Floater(4 min 34 sec)

8: Men and Women(38 sec)

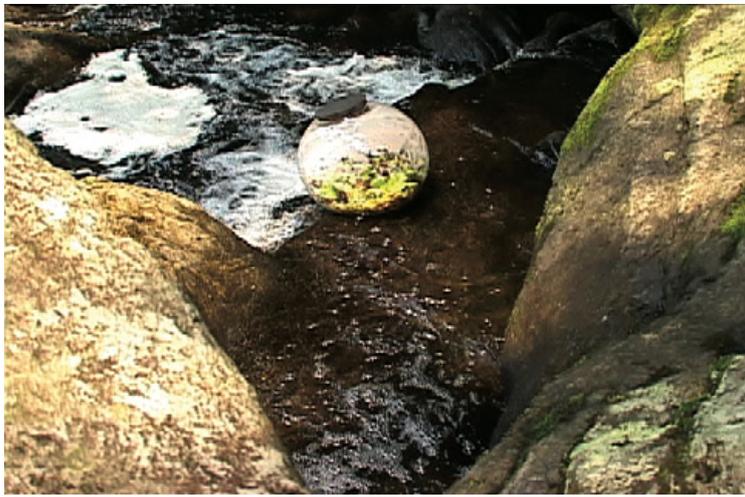
9: From Tortilla Chips to a Pancake(51 sec)

10: One Bed Room(30 sec)

year: 2004

material: DVD, color, sound

a set of 10 video works, which was originally shown as video installation, "Plastic Bags, Beer, Caviar to Pigeons, etc." at The Museum of Modern Art, Gunma, Takasaki, Japan, 2004





title: Each and Every

year: 2003

material: DVD, color, sound

time: 30 minutes and endless loop

note: This work captures the process of how a cook works during his regular day in a restaurant. There are few cooks but the camera follows just one. It shows the complexity of his process where preparing, cutting and washing do not progress linearly.