



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

Announcing Information About Culture City of East Asia 2017 Kyoto and First Artist Lineup

Culture City of East Asia 2017 Kyoto Executive Committee will organize a major contemporary art exhibition as part of the main program of Culture City of East Asia 2017 Kyoto running from September to November 2017, featuring a range of Japanese, Chinese and Korean artists at Kyoto Art Center and the UNESCO World Heritage Site Nijo Castle.

Name: Culture City of East Asia 2017 Kyoto: Asia Corridor
Contemporary Art Exhibition
Period: August 19th – October 15th, 2017 (58 days)
Preview for invitees: August 18th, 2017
Venues: Nijo Castle, Kyoto Art Center
Organizers: Culture City of East Asia 2017 Kyoto Executive
Committee, Kyoto City, Agency for Cultural Affairs



Culture City of East Asia

Culture City of East Asia takes place annually in cities selected by the governments of Japan, China and South Korea as a series of yearlong cultural and arts events and exchange projects, furthering the development of the host cities as well as promoting mutual understanding and solidarity in the region through the power of culture. Alongside fellow 2017 host cities Changsha (China) and Daegu (South Korea), Kyoto will organize a wide range of events, including traditional culture, contemporary art, performing arts, music, manga (comic books), and anime (animation). Through the framework of its interchange with the other two host cities, Kyoto will strengthen reciprocity across the whole of East Asia as well as deepen ties between Japan, China and South Korea by the power of culture, and revitalize the region.

Japanese host cities: Kyoto (2017), Nara (2016), Niigata (2015), Yokohama (2014)

Artistic Director Tatehata Akira (art critic, poet)

Born in 1947 in Kyoto, Tatehata Akira graduated with a degree in French literature from Waseda University in 1972. From 2005–11 he served as director of The National Museum of Art, Osaka, and was president of Kyoto City University of Arts from 2011–15. He has been director of Museum of Modern Art, Saitama since 2011 and president of Tama Art University since 2016. He specializes in modern and contemporary art. He has been involved with numerous Asian modern and contemporary art projects and international exhibitions, including the Venice Biennale, where he was commissioner for the Japan Pavilion in 1990 and 1993, and as artistic director for Yokohama Triennale 2001 and Aichi Triennale 2010.

Participating Artists (14 individuals/groups, as of March 13th, 2017)

More to be announced in April 2017

Name	Members	Born / Formed	Place of Birth	Resides in
Xijing Men	Ozawa Tsuyoshi, Chen Shaoxiang, Gimhongsok	2007	—	Ozawa: Saitama, Japan Chen: Beijing, China Gimhongsok: Seoul, South Korea
Horio Sadaharu + On Site Art Squad KUKI	—	1939	Hyogo, Japan	Kobe, Japan
Yanagi Miwa	—	—	Hyogo, Japan	Kyoto, Japan
Hanaoka Nobuhiro	—	1980	Hiroshima, Japan	Kyoto, Japan
Hisakado Tsuyoshi	—	1981	Kyoto, Japan	Kyoto, Japan
Tanizawa Sawako	—	1982	Osaka, Japan	Kyoto, Japan
hyslom	Kato Itaru, Hoshino Fuminori, Yoshida Yuu	2009	—	Kyoto, Japan
Nakamura Yuta + Tanimoto Ken	Nakamura Yuta + Tanimoto Ken	2014	—	Nakamura: Kyoto, Japan Tanimoto: Shiga, Japan
Kimsooja	—	1957	Daegu, South Korea	New York, USA Paris, France Seoul, South Korea
Oh Inhwan	—	1965	Seoul, South Korea	Seoul, South Korea
mixrice	Cho Jieun, Yang Chulmo	2002	—	Seoul, South Korea
Yang Fudong	—	1971	Beijing, China	Shanghai, China
Lu Yang	—	1984	Shanghai, China	Shanghai, China
He Xiangyu	—	1986	Dandong, South Korea	Beijing, China Berlin, Germany

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Nijo Castle (Nijo-jo)

This castle in Kyoto was constructed by the Tokugawa shogunate during the Edo period (1603–1868), first in 1603 by the first shogun, Ieyasu, and then enlarged in 1626 by the third shogun, Iemitsu. It was later used to house the Kyoto prefectural government and as a villa for the imperial family. Its grounds, surrounded by a moat stretching approximately 500 meters east to west and approximately 400 meters north to south, are a designated National Historic Site and were also registered as a UNESCO World Heritage Site in 1994 as one of the Historic Monuments of Ancient Kyoto. The existing Ninomaru Palace (a National Treasure) comprises six buildings made in the *shoin-zukuri* architectural style that offers a sense of the sophistication of Momoyama-period art through its sculptures and ornaments. Inside there are 3,600 wall paintings by artists of the Kano school, including 1,016 designated Important National Treasures. Ninomaru Palace overlooks Ninomaru Garden (a designated Special Place of Scenic Beauty), which was renovated by Kobori Masakazu. In 1788, Honmaru Palace was destroyed by fire and replaced by the former Katsura Palace (an Important National Treasure) that was relocated from the Kyoto Imperial Enclosure. Nijo Castle occupies a unique position in the history of the Edo-era shoguns, hosting both the celebrations to mark the start of the first shogun's reign and also the last shogun's transfer of power to the emperor in 1867, which is exactly 150 years ago in 2017.

Kyoto Art Center

Kyoto Art Center opened in April 2000 as a place for artists and people connected to the arts to carry out their activities, aiming to comprehensively promote art in the city of Kyoto. Alongside supporting activities related to art and spreading information about art widely, it organizes a broad range of projects aspiring to create interchange through art between residents and artists. Not only contemporary visual art, it also works with practitioners across many other fields, including traditional performing arts, music, theatre, dance, and crafts. It is actively involved with producing new work as well as furthering international exchange and disseminating information.

The building that houses the center is the renovated Meirin Elementary School and a superb example of modern architecture in the city, located in one of the districts in central Kyoto associated with the Gion Festival.



International Press Inquiry:

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Appendix: List of Participating Artists

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| Xijing Men

Xijing Men (Ozawa Tsuyoshi, Gimhongsok, Chen Shaoxiong) Formed in 2007, Xijing Men comprises three artists (Ozawa Tsuyoshi, Gimhongsok and Chen Shaoxiong) based in, respectively, Japan, China and South Korea. The group works collaboratively on art projects about Xijing, a fictional city-state located somewhere in Asia. Its recent major solo exhibitions include "Xijing Is Not Xijing, Therefore Xijing Is Xijing" (21st Century Museum of Contemporary Art, Kanazawa, 2016), and "World of Xijing" (National Museum of Modern and Contemporary Art, Seoul, 2015). Recent group exhibitions include the Gwangju Biennale 2012, Media City Seoul 2010, and the Lyon Biennale 2009.



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| Horio Sadaharu + On-Site Art Squad KUKI

Horio Sadaharu + On-Site Art Squad KUKI Horio Sadaharu was born in 1939 in Hyogo Prefecture, where he continues to reside. In 1966, he joined the Gutai Group, which played a leading part in the avant-garde art movement in postwar Japan. He engaged in a wide-ranging artistic practice while also working as a regular businessman until his retirement in 1998. From around 1985, he started to make art exploring the idea of the commonsensical in a series of projects called *Atarimae-no-koto* (*A Matter of Course*). KUKI is a contemporary art collective comprising members who have an affinity with Horio's work and help him realize his projects. The loose group features other artists and enthusiasts based mainly in Kobe and Osaka. Horio has worked with the members of the group to create performances at such events as Aquapolis Osaka 2009 and the Yokohama Triennale 2005. He also performed at the opening events for the exhibitions "A Feverish Era in Japanese Art" (Bozar Centre for Fine Arts, Brussels, 2016) and "Gutai: Splendid Playground" (Guggenheim Museum, New York, 2013). In recent years, Horio is often accompanied by members of KUKI for his overseas projects.



Atarimae-no-koto (Luc "Umbrella" Deleu),
Yokohama Triennale 2005
photo : Geneviève Haraguchi

| Yanagi Miwa

Yanagi Miwa was born in Kobe and currently resides in Kyoto. She completed her postgraduate studies at Kyoto City University of Arts in 1991. She started presenting photographic art from the second half of the 1990s. Her major solo exhibitions include the Venice Biennale 2009 (Japan Pavilion). Her group exhibitions include Parasophia: Kyoto International Festival of Contemporary Culture 2015 and the Biennale of Sydney 2002. In 2011, she started making theatre, directing *1924 Naval Battle* (2011) and *Zero Hour: Tokyo Rose's Last Tape* (2013), which toured to five cities in North America. In 2014, she converted a trailer in Taiwan into a mobile stage, which was then included in the Yokohama Triennale 2014. In 2016, the trailer was used to stage an outdoor adaptation of Nakagami Kenji's *Wings of the Sun*. She is a professor at Kyoto University of Art and Design and was also an East Asia Cultural Envoy for the Agency for Cultural Affairs in 2015.



"Nichirin no tsubasa", 2016 photo: OMOTE Nobutada

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| Hanaoka Nobuhiro

Hanaoka Nobuhiro was born in Hiroshima in 1980 and currently resides in Kyoto. He completed his postgraduate studies at Kyoto Seika University in 2006. His art is characterized by poetic attempts to create new meanings through cutting and combining skillfully made wooden figures and sculptures with everyday items such as a washbasin, comics and clothes. Recent major group exhibitions include “still moving @KCUA” (Gallery @KCUA, Kyoto, 2015) and “Humor and Leaps: Touching There” (Okazaki City Museum of Art, Aichi, 2013). His awards include a nomination for VOCA 2016, a special prize at the 12th Taro Okamoto Award for Contemporary Art (2009), and an excellence prize at the 2006 Jeans Factory Art Award.



Untitled (Stick, Break, Head, Magazine), 2016 photo: Tomomi Takano

| Hisakado Tsuyoshi

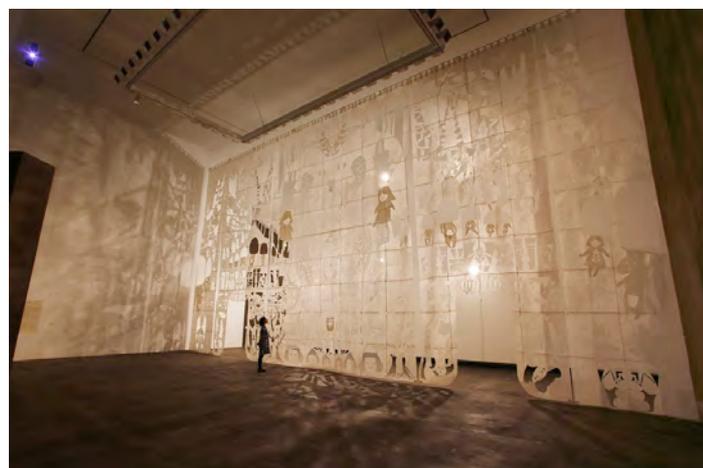
Hisakado Tsuyoshi was born in 1981 in Kyoto, where he continues to reside. He completed his postgraduate studies at Kyoto City University of Arts in 2007. Collecting various phenomena and elements of history, he creates theatrical spaces in order to re-encounter personal memories and narratives through sound, light and sculpture. His recent major solo exhibitions include “MoCA Pavilion Special Project Tsuyoshi Hisakado” (Museum of Contemporary Art, Shanghai, 2016) and the Aichi Triennale 2016. He has worked as a sound artist for SHINCHIKA, an art group, since 2002. In 2016, he created the stage and sound design for the internationally acclaimed theatre group chelfitsch's *Time's Journey Through a Room*. He continues to work widely. His major awards include VOCA 2016, a 2016 Kyoto City Newcomer Prize, and the Nissan Art Award 2015 (finalist and audience award). He was a 2016 East Asian Cultural Envoy for the Agency for Cultural Affairs as well as the recipient of the Kyoto City Special Bounty for Art and Culture in 2015.



FUZZ, 2015

| Tanizawa Sawako

Tanizawa Sawako was born in Osaka in 1982 and currently resides in Kyoto. She completed her postgraduate studies at Kyoto City University of Arts in 2007. In her work she references primitive religions and folk allegories, using papercutting and ceramics to create large-scale installations as well as small dolls. Her sculptures are both nostalgic yet somehow disturbing, drawing the viewer into a world by stirring their feelings. Her major solo exhibitions include “Minwameguri” (Osaka Canvas Project, Osaka, 2012). Her major group exhibitions include “Takamatsu Contemporary Art Annual Vol.5” (Takamatsu Art Museum, Kagawa Prefecture, 2016), “Beyond the tangible” (Zuiunan, Kyoto, 2016), “Bakemono” (Aomori Museum of Art, 2015), and Rokko Meets Art 2014.



OYAMSAMA, 2016 photo: Mako Kakizaki

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| hyslom

hyslom is an art collective comprising Kato Itaru, Hoshino Fumiaki, and Yoshida Yu. The members started to work together from 2009, exploring development sites that are transforming from rural to urban landscapes. They have evolved a unique style of art called “field play,” whereby they experience the changes at a place in their own bodies through apparently meaningless actions and games. As a record of these activities, they create photography, video, performance, and sculpture. The group won an excellence award at the 6th AAC Sound Performance Dojo (2012). Its major group exhibitions include “Assembridge NAGOYA 2016” (former Nagoya Customs Dormitory, 2016), “Shin-Kai-Chi—What is land?” (Kobe Art Village Center, 2016), and “BISEIBUTSU—Imaging Examples” (JP-U.S. New Connection Project, Kyoto Art Center, 2014).

| Nakamura Yuta + Tanimoto Ken

Nakamura Yuta and Tanimoto Ken started working together in 2014. Tanimoto was born in 1973 in Kobe and currently resides in Shiga Prefecture. He completed his postgraduate studies at Kyoto City University of Arts in 1998. Nakamura was born in 1983 in Tokyo and currently resides in Kyoto. He completed a doctorate at Kyoto Seika University in 2011. In their individual projects they both treat artistic expression as a form of “tourism.” Their joint exhibitions have applied the perspective of tourism to the small shrines that can be found beside roads in Japan as well as the tiles that are used on the shrines. This was explored in a series of three exhibitions at Gallery PARC, Kyoto, from 2014 to 2016.



Tiles, small shrine and tourism season 2, 2015 / Courtesy of the artist / photo: Nobutada Omote

| Kimsooja

Kimsooja was born in 1957 in Daegu, South Korea, and currently works in New York, Seoul and Paris. Her performances, videos, photography and installations use light, sound and culturally specific materials to express how various cultures intricately overlap and coexist in society. Although her work has previously explored themes of traditional textiles and sewing from the Korean Peninsula, recent projects have developed a concept of needles and mirrors to question our lives, world, and the major issues facing our world. Beginning with the 1997 Istanbul Biennale, she has participated in many international exhibitions, including the Venice Biennale 1999–2007, the Yokohama Triennale 2005, and the Busan Biennale in 2002 and 2014. Her solo exhibitions include “MMCA Hyundai Motors Series 2016: Kimsooja—Archive of Mind” (National Museum of Modern and Contemporary Art, Seoul, 2016) and “To Breathe” (Centre Pompidou-Metz, France, 2016).



Deductive Object, 2016 photo: Aaron Wax
Courtesy of MMCA and Hyundai Motor Co. and Kimsooja Studio

| Oh Inhwan

Oh Inhwan was born in 1965 in Seoul, where he continues to reside. His experimental and conceptual artwork and participatory projects draw on the contexts of particular spaces and times, based on his interest in social and cultural problems. Utilizing his own experiences, his process-driven work translates and deconstructs the relationship between individual identity and groups within patriarchal societies, as well as the cultural codes that are shaped by this. His recent major solo exhibitions include “Looking out for blind spots” (Space Willing N Dealing, Gallery Factory, Seoul, 2014). His major group exhibitions include “A Room of His Own: Masculinities in Korea and the Middle East” (Art Sonje Center, Seoul, 2014) and the Aichi Triennale 2010. He participated in a joint Kyoto Art Center and Kyoto City University of Arts artist-in-residence program in 2011. His awards include the Korea Artists Prize 2015.

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| **mixrice** (Cho Jieun, Yang Chulmo)

Comprising Cho Jieun (born in 1975, resides in Seoul) and Yang Chulmo (born in 1977, resides in Seoul), mixrice explores traces, processes, routes and memories that arise from the act of migration, which they develop across a range of media such as photography, video, and comic books. The duo applies a flat perspective to what happens when people, fauna and flora migrate as well as what emerges from partnerships with foreign migrant workers and their communities. They organized "mixrice Summer Workshop Video Class" at Buchon Migrant Workers House in 2002, teaching migrant workers. Major exhibitions include "Made in Seoul" (Centre d'art contemporain de Meymac, France, 2016), the Sharjah Biennial 2015, Asia Pacific Triennial of Contemporary Art 2012, and Gwangju Biennale 2006. The duo's awards include the Korea Artists Prize 2016.



21st Century Light of the Factory, 2016

| **Yang Fudong**

Yang Fudong was born in 1971 in Beijing and currently resides in Shanghai. He graduated from the China Academy of Art in 1995. His video art is inspired by Chinese traditions while also conveying a sense of the new, creating theatrical experiences for the viewer. In recent years his output has included installations that use these videos. Conscious of multiple perspectives, his work pursues the structure and form of identity through mythology, personal memories and experiences. Since his first overseas exhibition at the Yokohama Triennale 2001, he has been internationally acclaimed at such events as the Biennale of Sydney 2010, Venice Biennale 2010, and documenta 2002. His recent major solo exhibitions include "Moving Mountains" (Shanghai Center of Photography, 2016) and "Yang Fudong: The Light That I Feel" (Daegu Art Museum, 2016). His group exhibitions include "What About the Art? Contemporary Art From China" (QM Gallery Al Riwaq, Qatar Museums, Doha, 2016) and "Bentu: Chinese Artists in a Time of Turbulence and Transformation" (Fondation Louis Vuitton, France, 2016).

| **Lu Yang**

Lu Yang was born in 1984 in Shanghai, where she continues to reside. She graduated from the China Academy of Art in 2010. She freely mixes live-action video, animation, digital painting, installation and music in her video works, which draw inspiration from a wide range of themes, including science, religion, psychology, medical science, video games and pop culture. Her work is characterized by its irony that questions common sense in a style that seems chaotic or even silly. Her recent major solo exhibitions include "Port Journey: Yokohama-Shanghai Lu Yang" (Zou-no-Hana Terrace, Yokohama, 2016) and "Lu Yang Screening Program" (3331 Arts Chiyoda, Tokyo, 2013). Her group exhibitions include the Venice Biennale 2015 (China Pavilion), Fukuoka Asian Art Triennale 2014, and "A Shaded View on Fashion Film" (Centre Pompidou, Paris, 2013).



Power of will - final shooting, 2016

| **He Xiangyu**

He Xiangyu was born in 1986 in Dandong, China, and currently works in Beijing and Berlin. His work is regarded as a new movement in Chinese conceptual art, quietly political while dealing with changes to material forms as well as perception and the sense of taste. He has also recently started making films. His major work includes the "Coca-Cola Project," which exhibited residue left over from boiling up 127 tons of Cola-Cola. "Tank Project" was a life-sized replica of an actual military tank, made with the expensive leather used in luxury brand products. His ongoing "Palate Project" focuses on individual experiences as a more abstract artwork conceptually exploring perception. His solo exhibitions include at White Cube (London) in 2014. His group exhibitions include the Lyon Biennale 2015 and Busan Biennale 2014. He was a finalist for the Future Generation Art Prize 2014.



Coca-Cola Project