

MEDIA AENA

CONTEMPORARY ART FROM JAPAN



Mediarena: contemporary art from Japan documents the major exhibition of the same name presented by the Govett-Brewster Art Gallery in 2004.

The project reflects important and exciting developments in Japanese contemporary art, with a particular emphasis on art being made now in Tokyo and Osaka and surrounding regions. Featuring artists working across a wide range of media including painting, sculpture, installation, photography, sound art and video *Mediarena* has a special focus on the high level of digital animation and interactive work being produced in Japan today.

Recent developments in Japanese art have often been exemplified internationally by a narrow range of work characterised as neo-pop. *Mediarena* seeks to present a broader range of work in order to develop a layered analysis of contemporary Japanese art. Taking the practice of senior Japanese artists Yayoi Kusama, Tatsuo Miyajima, and Noboru Tsubaki as its starting point, *Mediarena* explores the increasing relevance of their work for a new generation of Japanese artists. This new generation produces work that slips easily between hi-end technology, pop-cultural and futuristic forms, traditional motif, and strategies common to performance art and video making from the 1960s.

By linking three generations of artists the exhibition places their work in an art historical framework rather than simply interpreting work against recent changes in Asian pop culture and technology. This approach also reflects the ease with which the younger artists in the exhibition shift between modes of practice and changes of medium.

Featuring essays on developments in contemporary Japanese art by Gregory Burke, Fumio Nanjo, Roger McDonald and Tomoko Kuroiwa, the catalogue is an important sourcebook for research on contemporary Japanese art.

MEDIARENA



ARTISTS: MAKOTO AIDA, KYOKO EBATA, EXONEMO, GORGEROUS, NAOYA HATAKEYAMA, TOMOKO KANEKO, MIKA KATO, MEIRO KOIZUMI, YAYOI KUSAMA, KYUPI KYUPI, HIROYUKI MATSUKAGE, TATSUO MIYAJIMA, NUMB, MOTOHIKO ODANI, SAKI SATOM, TOMOKO SAWADA, KYOKO SAWANOBORI, TABAIMO, TADASU TAKAMINE, NOBORU TSUBAKI, MASATO WAKABAYASHI, AKIRA YAMAGUCHI, MIWA YANAGI

CURATORS: GREGORY BURKE, ROGER MCDONALD, FUMIO NANJO

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FOREWORD AND ACKNOWLEDGMENTS

GREGORY BURKE

Up until the 1980s in the art centres of Europe and the United States any attention to contemporary Japanese art was given primarily to artists making their careers outside Japan; Yayoi Kusama and Yoko Ono being two that spring immediately to mind. However by the end of the 1980's a number of important exhibitions had collectively sought to reveal an historical background to contemporary art made in Japan and introduce a generation of artists living there, to the extent that by the 1990s artists such as Tatsuo Miyajima and Yasumasa Morimura were relatively well known in international art circles. This is a 'Readers Digest' version of a tale now retold in numerous art publications.

But there are other stories to tell that reveal that artists from Japan were frequently exhibiting outside Japan prior to the 1980s. One important example in the context of *Mediarena* is the Govett-Brewster Art Gallery itself, which has been exhibiting and collecting contemporary art from Japan since opening in 1970. This aspect of our programme reflected our founding policy focus, which emphasised the countries of the Pacific Rim. Other Australasian examples of note include the first and only Pan-Pacific Biennale, staged in Auckland in 1976 and the Sydney Biennales of 1973 and 1976, all of which were notable for their strong inclusion of Japanese artists.

What the Gallery and these events were attempting in the 1970s was to reflect a wider regional discourse not solely predicated on European influences. The challenge with this approach has always been how to engage a regional discourse at an international level that does not by definition also confirm its own status as peripheral to the traditional art centres. Issues of regional, cultural and national identity have also concerned Japanese contemporary artists and curators in relation to exhibiting in the traditional art centres in the West. For them the struggle has been how to contextualise their practice internationally without being read as imitators on the one hand or purveyors of a neo Japonisme on the other.

This problem is one that Fumio Nanjo engaged frequently as an adviser to some of the highest profile international exhibitions of contemporary Japanese art in the 1980s and 1990s, including the seminal exhibition *Against Nature: Japanese Art in the Eighties* staged in New York and Boston in 1989. Given this background Fumio Nanjo was a natural choice as a key-note speaker for the Govett-Brewster Art Gallery's conference *Curating now* in 1999, which drew primarily on participants and speakers from the Pacific Rim. It was there that he and I resolved to begin developing what has become *Mediarena: contemporary art from Japan*.

Mediarena at
Govett-Brewster Art Gallery

The questions raised by presenting the contemporary art of any country as an identifiable set of discrete practices have become more complex as a result of the rapid globalisation of contemporary art and the increasing itinerancy of artists, and also, with particular respect to Japan, the increasing number of art students studying, graduating and residing in the West. With that in mind Fumio and I decided early to restrict our focus to Japan as a situation for the production of contemporary art.

This allowed us to keep to another goal of the project being to maximise dialogue between the art scenes in Japan and New Zealand. To this end *Mediarena* is more than an exhibition as it includes a major residency and environmental social sculpture by Noboru Tsubaki, and an extensive programme of visits, including lectures, video presentations, artists' talks and performances.

Along the way Fumio and I were joined by co-curator Roger McDonald. Roger is a leader of an emergent generation of curators and the addition of his insight and energy added greatly to the ambitious nature of the project. Involving me in five separate research and development visits to Japan *Mediarena* has always sort to interpret contemporary art from Japan against an expanding field of concerns and thereby present an analysis that adds further depth and diversity to recent international exhibitions of Japanese art, many of which have emphasised neo-pop tendencies.

It has been an honour and pleasure to able to work with Fumio Nanjo and Roger McDonald to build up the project. They have been great to work with, unswervingly supportive and overwhelmingly generous.

The exhibition, residency, events and catalogue also would not have been possible without the support of many other people. In particular my heartfelt thanks go to the sponsors in both New Zealand and Japan for their substantial financial support. They are: Asia 2000, Chartwell Trust, Creative New Zealand, Govett-Brewster Foundation, The Japan Foundation, New Zealand Japan Exchange Programme, Commemorative Organisation for the Japan World Exposition ('70), New Zealand Community Trust, Shiseido, Toshiba Foundation and the TSB Community Trust. Thanks also to our partner in the residency programme, the Western Institute of Technology at Taranaki.

Mediarena was organised with the invaluable assistance of AIT (Arts Initiative Tokyo) and again I thank Deputy Director Roger McDonald as well as Director Yuko Ozawa and Yoko Miyahara. The project also involved all my colleagues at the Gallery and I commend them, especially the crucial roles played by Assistant Director Kate Roberts and Registrar Amanda Ward for loan negotiation, freight and registration, Exhibitions Coordinator Bryan James and his team for installation, Gillian Irving for fundraising support, Jessica Gommers for graphics, Simon Rees and Juliet Rowan for curatorial assistance, Joely Ham for events planning and my Personal Assistant Angela Parr for administrative support. Technical support was also provided by a range of skilled experts from Japan including Sumihisa Arima, who designed the computer programme that runs Matsukage's *Star* installation, Yasushi Kishimoto, who oversaw the *Tabaimo* installation, Toshiyuki Hayashi from Sonnet, Sony Tokyo,

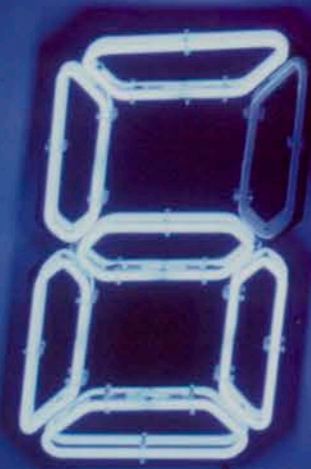
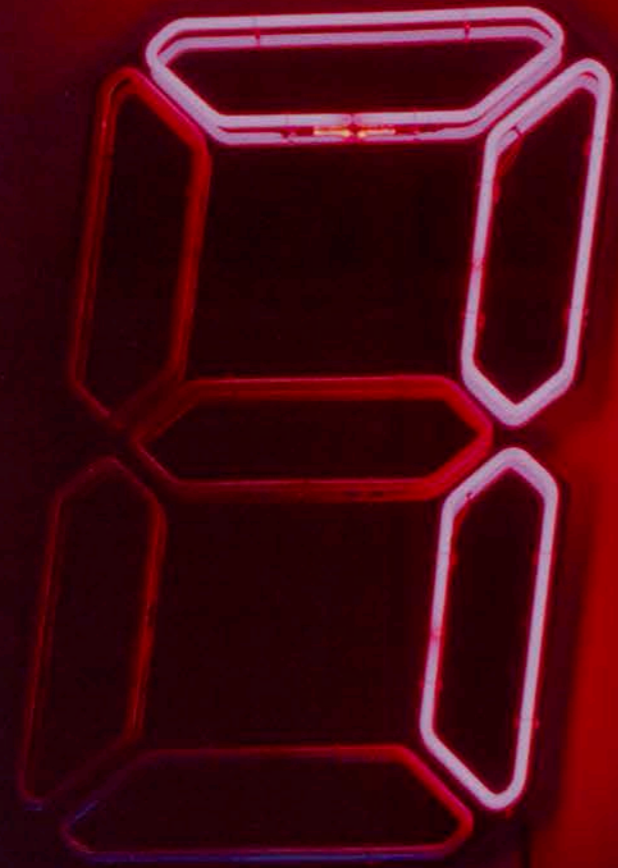
who installed the computer he custom built to run the *Tabaimo* installation and Yumi Umemura, from Shiraishi Contemporary Art Inc, who assisted with the installation of the Tatsuo Miyajima works.

I also warmly acknowledge all those who have made this publication possible including the writers Fumio Nanjo, Roger McDonald, Tomoko Kuroiwa and designer Jacinda Torrance.

My supreme thanks go to the lenders to the exhibition and the galleries who provided so much assistance. They are: Robert and Toshiko Ferrier, Ryutaro Takahashi, Shinya Takahashi, Hiromi Yoshii, Shinya Yamazaki, Yasuyuki Watai, Mizuma Art Gallery, Shiraishi Contemporary Art Inc, Ota Fine Arts, YAMAMOTO Gallery, Tomio Koyama Gallery, Gallery Koyanagi, The Third Gallery Aya, Taka Ishii Gallery, Yoshiko Isshiki, Taro Nasu Gallery, Exonemo, Gorgerous, Numb, Saki Satom, Kyoko Ebata, Meiro Koizumi, Tomoko Kaneko, Kyoko Sawanobori, Masato Wakabayashi

Many individuals assisted with the exhibition and I thank them all including: Shoichiro Amikura, Mitsuko Aya, Tomoka Aya, Mark Bellringer, Seddon Bennington, Jen Blyde, Terry Boon, Vivienne Brown, Christopher Butler, Paul Butterworth, Elizabeth Caldwell, David Clegg, Ian Clothier, Natasha Conland, Richard Dale, Harry Duynhoven, John Eagles, Tui'one Faleafa, Rika Fujiki, Rob Gardiner, Sue Gardiner, Hisako Hara, Jeff Henderson, Gavin Hipkins, Rei Imai, Takayuki Ishii, Shisei Kaku, Fumi Kay, Tomoko Kimata, Kimiyoshi Kodama, Jane Kominik, Tomio Koyama, Atsuko Koyanagi, Maho Kubota, Katsuyuki Kurami, Matthew Kyne, Jocelyn Laine, Kit MacGregor, James McCarthy, Jim Maessen, John Maynard, Sueo Mitsuma, Brendan Moran, Mathew Morling, Hiroyuki Nakanishi, Sara Nakura, Julie Nevett, Misako Niida, Natsuko Odate, Marika Oka-Fukuroi, Georgie Ormond, Atsushi Oshima, Hidenori Ota, Keisuke Ozawa, John Reynolds, Jeffrey Rosen, Chris Saines, Etsuko Sakurai, Makoto Sano, Judge Anand Satyanand, Tomoko Seki, Junko Shimada, Yuko Shindo, Masami Shiraishi, Dan Smith, Ruth and Phil Smolenski, Roger Taberner, Tazumasa Takane, Hiromi Takatsuji, Jenny Todd, Lisa Tyer, Yumi Umemura, Steve Upton, Chiho Watanabe, Takashi Watanabe, Noel Winn, Yuko Yamamoto and Mary Zurkowski.

Finally our supreme thanks go to all the artists who made this exhibition possible with special mention to the following artists who travelled to New Zealand for installation, performances and lectures: Exonemo (Kensuke Sembo and Yae Akaiwa), Gorgerous (Hiroyuki Matsukage and Muneteru Ujino), Numb (Takashi Kizawa and Sonoe Kizawa), Tadasu Takamine and Noboru Tsubaki.



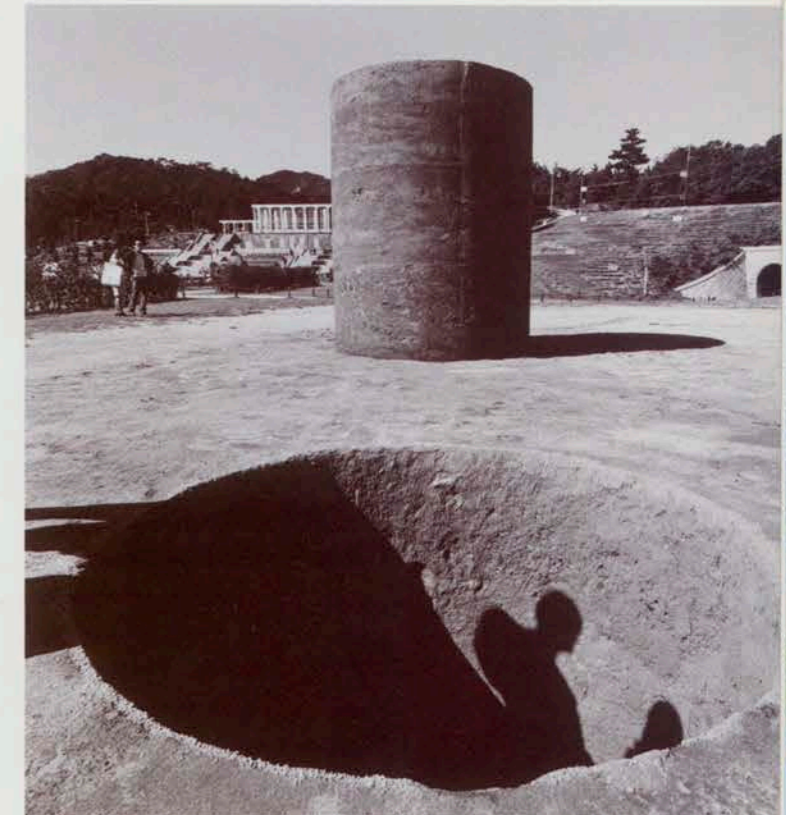
WHERE IT COMES FROM AND WHERE IT IS HEADING:
A CONCISE HISTORY OF JAPANESE CONTEMPORARY ART

FUMIO NANJO

There seems to be gap between contemporary Japanese art as it is thought of in Japan and how it is typically viewed abroad. Outside Japan, contemporary Japanese art now is usually exemplified by work that draws on the subculture media of *manga* (cartoons) and *anime* (animation), that is probably best epitomised by the works of Takashi Murakami. In Japan, however, the situation is more complex and not as amenable to easy labelling.

To begin with, it was the Gutai group (concrete group), whose energetic experimentation in Kobe in the 1950s and 1960s pioneered performance art and used chance-operations to present art-making methods on par with happenings and abstract expressionism that were the international stylistic currency of the time. Especially keen to promote their artistic activities internationally, the Gutai group attained renown and now enjoy a high level of notoriety around the world even though many other artist groups, such as High Red Centre and neo dada organisers Jikkenkoubo, were engaged in similar experimentation during the same period.

In 1968, Nobuo Sekine created his simple but strongly impressive land art work entitled *Phase: Mother Earth* linking him to the beginnings of the Mono-ha group, which emerged to become the leading school of Japanese artists with Ufan Lee as its theoretician. With the rise of Mono-ha, Japanese contemporary art began to place more importance on nature and materials. In this it displayed affinities with the concerns of land art, conceptual art, and Art Povera, that were international movements of the time; but in contrast, it established Zen and an Oriental stance at the heart of its practice.



Left: Tatsuo Miyajima *Counter me on 15 (red/blue)* 2003
courtesy the artist and
Shiraishi Contemporary
Art, Tokyo

Right: Nobuo Sekine
Phase: Mother Earth 1968
courtesy the artist and
Tokyo Gallery
photograph: Murai Osamu



Yasumasa Morimura
Blinded by the light 1991
courtesy the artist and
Shugoarts, Tokyo

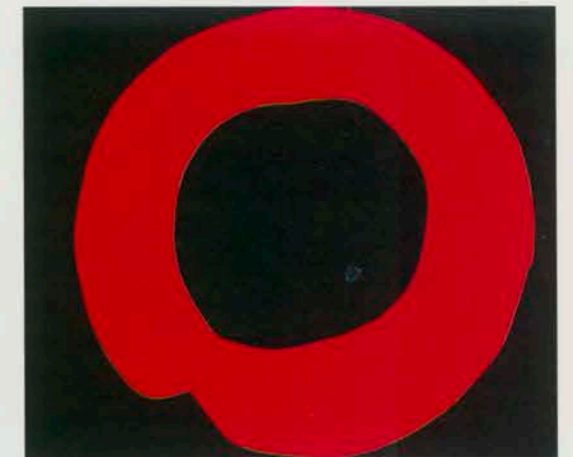
With the international revival of expressionism at the end of the 1970s, Japanese contemporary art was increasingly marked by colourful figurative painting and by contrast installations, often by women artists who were particularly active at this time. In 1984, *Bijutsu Techo*, the most prestigious art journal of the epoch, published a special feature edited by critic Yoshiaki Tono entitled "Cho-Shojo" (Super girls) that introduced young women artists and positioned Yayoi Kusama as their precursor and pioneer.

The early 1980s were characterised both by expressionistic work that incorporated pop art touches, and by the emergence of women artists. However the international recognition of Japanese contemporary art that took off in the 1980s got its jump start with the *Aperto* exhibition at the Venice Biennale in 1988 that featured five young Japanese artists, including Tatsuo Miyajima and Yasumasa Morimura. Later in 1989, *Against nature*, an exhibition of ten young Japanese artists including some who had been selected for *Aperto*, toured the United States and showcased Japanese contemporary art work with conceptual art and

pop art elements, reflecting a post-modern sensibility. These occasions introduced Miyajima and Morimura in Europe and New York, and thanks to the combination of affordable travel and the new convenience of information technology these artists, who came to represent Japan, seemed to be visible and in demand all over the globe. A year later, an exhibition entitled *Primal Spirit* of Mono-ha-inspired work by Toshikatsu Endo and others from the 1970s, also toured the United States, an exhibition emphasising nature and materials.

Other exhibitions in tandem with these developments were *Reconstructions: Avant-Garde Art in Japan 1945–1965* at the Museum of Modern Art, Oxford in 1986 that focused on post-war Japanese art and *Le Japon des Avant-gardes* held at the Pompidou Centre in 1989 that focused on the development of modern art in Japan since the Meiji restoration. In the late 1980s, Japanese contemporary art had entered the limelight and was receiving international attention. The Venice Biennale in 1993 featured an exhibition entitled *Passage to the Orient* which presented artists of the Gutai and Mono-ha groups and a number of other artists including Yoko Ono, Yayoi Kusama and Jiro Yoshihara.

In the mid-1990s, however, contemporary Japanese art began to show vitality of another sort with the works of a new group of artists. While the works of Yukinori Yanagi, who was seen at the 1993 Venice Biennale, delivered trenchant critiques of Japanese politics and wartime history, they stood out as an exception, much like the solitary efforts of a comelately 1960s activist. By contrast, what particularly marked the period were the cheerful works of Takashi Murakami, which appropriate the subculture of



Jiro Yoshihara *Red circle on black square* 1967
collection Hyogo Prefectural
Museum of Art, Kobe
courtesy Shinichiro
Yoshihara

Yukinori Yanagi
Article 9 1994
installation at Hiroshima City
Museum of Contemporary Art
courtesy the artist





Yoshitomo Nara
Nice to see you again 1996
 courtesy the artist and Tomio
 Koyama Gallery, Tokyo

Moriko Mori *Red light* 1994
 courtesy Mariko Mori
 Studio Inc.

manga and *anime*, and the illustrations of menacing-looking children by Yoshitomo Nara, which attained cult status among young girls. At the same time, Mariko Mori made a meteoric rise and took a new approach by combining futuristic settings with the appeal of her persona as a young Japanese woman, there by staking out a territory for herself while carrying on the sensibility of the young Japanese women artists who, in the late 1980s, had taken the art world by storm.

Today Japanese contemporary art is mainly viewed in terms of the images that these artists established for themselves during this period. But, in fact, artists have continued to burst onto the art scene, and their work indicates that

international clichés are no longer applicable. Encompassing performance, computer-aided work, photography, video, and interactive pieces, *Mediarena: contemporary art from Japan* provides a concise cross-section of the diversity of Japanese contemporary art at this precise point in time. Some works harness the internet while other works employ traditional Japanese painting techniques in retro-images of present-day Japan. We are presented with a self portrait series depicting a young girl with many different costumes (so called costume play), as well as works that run the whole gamut of design. If there are small collages in the exhibition there are also massive neon pieces.



We see that a new generation, like Miyajima and exonomo, expertly make use of extreme cutting-edge technology and materials. At the same time, a number of other artists choose their subjects from daily life with a sense of fun and pop style. The range extends from Hiroyuki Matsukage whose work incarnates his unabashed desire to be a star, no doubt an aspiration of many young people today, to Tabaimo, whose retro-look animation depicts the household of a typical house wife and Japanese company worker today. On the other hand, although Yayoi Kusama is the oldest artist represented, her inflatable work is dynamic and simple, and also full of a sense of childish play. Makoto Aida's generation of artists once called themselves the "kotatsu-ha", a label that could be conveyed as something like "sitting-around-the-warm-tea-table covered by a futon (traditional) group". In his work he has strategically selected a post-modern style that avails itself of past modes of painting and images that smack of nostalgia for the lives of ordinary Japanese people in the 1950s.

Makoto Aida *Azemichi*
(A path between the
rice fields) 1991
 courtesy the artist and
 Mizuma Art Gallery, Tokyo

Japan today is weighed down with sluggishness in the aftermath of the collapse of the bubble economy that overtook Japan up to the late 1980s. Pouring all its resources and energy into national reconstruction, post-war Japan raced ahead and always in emulation of the United States and Europe. At the top of the economic boom Japan appeared to have attained the height of prosperity. Now, without a concrete goal, it seems to have lost its bearings, and with this loss of direction, its consciousness is also adrift. In such a time, art does not uphold lofty causes or overarching objectives, nor does it take on a political purpose or flaunt authority. Rather, we see that this art immerses itself in everyday life and technology; it invokes the culture of children who are simultaneously cute and menacing, yet full of playfulness; it inclines toward fantasy and the sub-cultural references of *anime* and *manga* and it displays a game mindset as it transfers images from one medium to another. In doing so it displays a vastness of content by expanding expression, media choice, and sensibility.



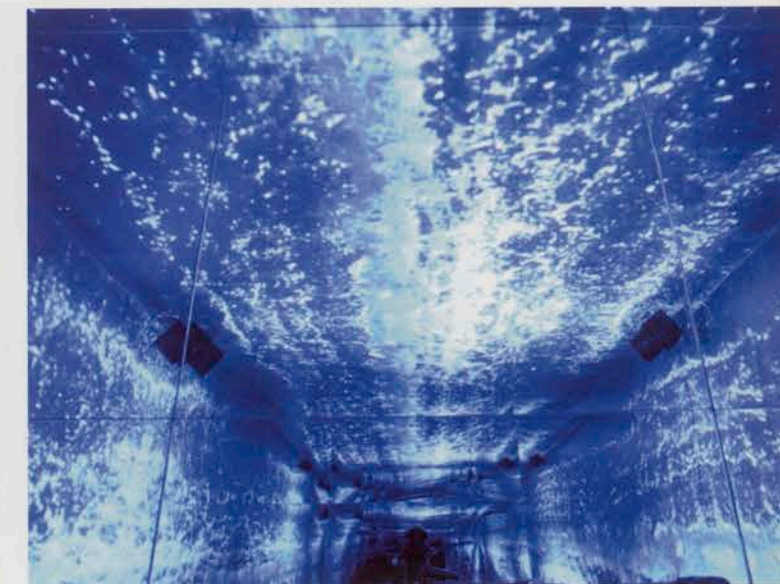
Mediarena: contemporary art from Japan showcases the diversity of media and content found in contemporary Japanese art today. Deployed together as in a veritable arena, the works are put to the test, as it were, to see just how much heat and chemistry they can generate in this collective display. Indeed we can see here some of the hottest aspects of Japanese contemporary art that represent the term *Gross National Cool*. I hope this emergent state of Japanese art today will spur the inspiration for new creation, and be helpful in some small way in understanding Japanese culture today.

GREGORY BURKE

Recent developments in Japanese art have often been exemplified internationally by a narrow range of work characterised as neo-pop, particularly work that draws on sub-cultural references to *manga* (cartoons) and *anime* (animation). *Mediarena: contemporary art from Japan* seeks to present a broader range of work in order to develop a layered analysis of contemporary Japanese art. The project reflects important and exciting developments in Japanese contemporary art, with a particular emphasis on art being made now in Tokyo and Osaka. It features artists working across a wide range of media – including painting, sculpture, installation, photography, sound art and video – and it has a special focus on the high level of digital animation and interactive work being produced in Japan today.

Taking the practice of senior Japanese artists Yayoi Kusama, Tatsuo Miyajima and Noboru Tsubaki as its starting point *Mediarena* explores the increasing relevance of their work for a new generation of Japanese artists. By linking work by three generations of artists, the exhibition places the work in an art historical framework rather than simply interpreting work against recent changes in Asian pop culture and technology. This approach also reflects the ease with which the younger artists in the exhibition shift between modes of practice and changes of medium; artists who produce work that slips effortlessly between hi-end technology, pop-cultural and futuristic forms, traditional motif, and strategies common to performance art and video making from the 1960s.

This tendency in contemporary practice in Japan gives the exhibition its title *Mediarena*, a title intended to indicate the multiplying set of images, media and genre that are now ubiquitous in the 21st Century, particularly in the metropolitan centres of



Japan, and a title that indicates a sense of 'betweenness' explored by the artists; an unwillingness to locate an artistic practice in one single position. What follows is a consideration of some of the overlapping themes and tendencies revealed through the exhibition.

Left: Kusama with buttons
Love forever 1966
Photograph Hal Reiff
courtesy Kusama Studio
and Ota Fine Arts, Tokyo

Top right: Motohiko Odani
9th room 2002
installation at Gwangju
Biennale 2002
courtesy the artist, and
Yamamoto Gallery, Tokyo

Right: exonemo
FragMental Storm 2002
(internet detail)
courtesy the artists



Naoya Hatakeyama
Untitled (Osaka) 1998-99
 courtesy the artist and
 Taka Ishii Gallery, Tokyo

THE METROPOLIS AND THE ENVIRONMENT

All of the artists in *Mediarena* are urban based, living and working in the Kanto region (Tokyo, Yokohama) or in the Kansai region (Osaka, Kobe, Kyoto). Each is a tight but sprawling and multi-layered metropolitan centre, sharing many similarities and some differences. Kansai culture generally tends to be louder and more commercially oriented, whereas Kanto, with its links to government, is often thought to be more monochromatic and simple in its tastes. Osaka was also the setting for the World Expo 1970, perhaps the last utopian moment of any scale in Japan.

There is evidence to suggest differences in orientation between the art scenes in Kansai and Kanto. In *Mediarena* the differences are subtle. The Gutai movement of the 1950's was born in Ashiya, near Osaka and, with their multi-media disposition, manifest in their attention to site and their attention to the multidimensionality of material, including action and sound, they are a reference for many artists. One can trace their legacy in the 1990s Osaka based multimedia group Dumb Type and more recently the multimedia Osaka-based cabaret group Kyupi Kyupi included in *Mediarena*. However the Gutai legacy can also be felt in the work of Tatsuo Miyajima, based in Tokyo. Many of the more complex animation installations in the exhibition have been produced by artists from the Kansai region, including

Miwa Yanagi, Tabaimo and Tadasu Takamine. This is not to say that Kansai art is more technologically based, for the most cutting edge work in this area is arguably produced by exonomo with their live internet installations. exonomo's work however is characterised by simplicity and directness.

More than difference a common concern with the density and artificiality of urban space can be detected with many of the artists. Naoya Hatakeyama has, since the mid-1980s, developed a large number of photo series showing landscapes and places that are marked by industrialisation and globalisation. He does not restrict himself to Tokyo or even Japan. Indeed one of his more memorable recent images, exhibited at the Venice Biennale 2001, is of a sports stadium in Osaka that enclosed a residential block and parking lot within its arena.

His images depict the effects of humanity on the landscape, yet ironically humanity itself is usually absent, leading to a ghostly quality like the one present in the *River series*. These images of underground waterways in Tokyo are symbolic of his methods, showing an uninhabited beautiful world that, nevertheless, is also a deeply human, man-made world. We see the towers of Tokyo, themselves monuments to technology, artifice and globalisation, set against the often hidden sewers that carry away the natural and unnatural effluent

and discharge of those same towers. He lines up the division between sewer and tower in all the images as if creating an artificial horizon. Architecture and nature appear both remote and close, bewitchingly beautiful backdrops in a strangely unreal world.

Dense and strangely claustrophobic spaces are either depicted or conjured by many of the other artists. We feel them in the intricate details of Akira Yamaguchi's paintings of Tokyo or the enclosed and at times looped and artificial spaces explored by Motohiko Odani, Yanagi, Tabaimo, Hiroyuki Matsukage and Saki Satom, who frequently performs in and documents public spaces, such as underground stations, retail and office buildings, fast-food outlets and airports. Her works explore the intersection between public and private space by creating situations that allow her to interact with the public in ways that unexpectedly expose patterns of behaviour and cast them in a fresh light. A tension between extremely tight physical space and the seemingly unlimited virtual space offered by the digital screen was effected in *A space of one's own* a work commissioned for a group show *AkihabaraTV* held in a unique area of Tokyo called Electric City, where shops selling electronic equipment are



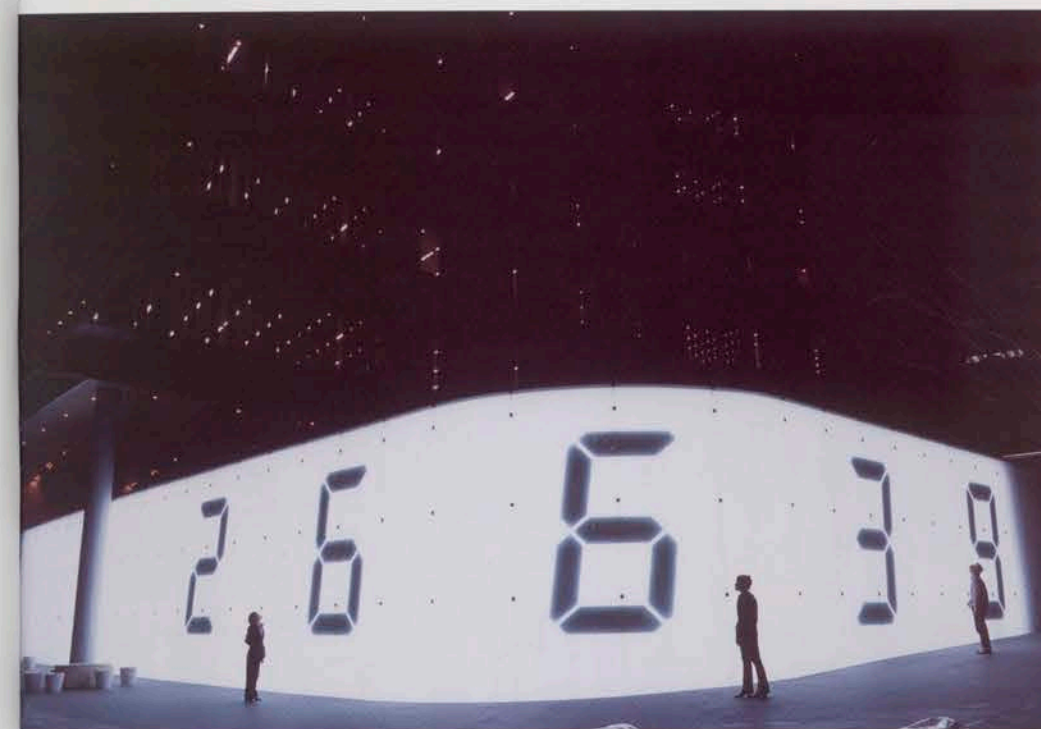
concentrated. Satom usually documents actions in public space for exhibition in a gallery. This time she did the opposite, displaying a private space and action in a public space on many screens. Another of her works *From B to H* explores the idea of public and private space interacting by focusing on a special sound-erasing soundtrack in a lift. In Tokyo background soundtracks are frequently used to eliminate personal noise in public spaces such as toilets, trains and lifts. We see the video as if through a video surveillance camera. The protagonist dances to the soundtrack when there is no one with her, but conforms to expected patterns of behaviour when someone enters the lift.

DURATION AND THE INFINITE

Explorations of notions of time and the infinite have persisted in Japanese contemporary art at least from the 1950s with the performances and experiments of the Gutai group of artists. The most consistent and persistent consideration of such notions is found in the work of Tatsuo Miyajima. He made his international debut at the Venice Biennale in 1988 with the acclaimed work *Sea of time* but as a student he experimented with performance works that interrogated the nature of existence. The focus on time allows him to attend to the immaterial and even metaphysical nature of existence. Reinforced by his readings of Buddhist philosophy he has proposed three tenets that inform his work: keep changing, connect with everything, and continue forever. For 20 years Miyajima has manifest this focus through sculptures and installations that involve light emitting electronic counting devices.

Tabaimo
Japanese Commuter Train,
 2001 (animation still)
 courtesy the artist and
 Koyanagi Gallery, Tokyo

Below: Tatsuo Miyajima
Counter Void 2003
 collection of tv asahi, Tokyo
 photograph: Kuhihiko
 Katsumata
 courtesy: Shiraishi
 Contemporary Art, Tokyo





Yayoi Kusama *Flower orgy* 1968 (video still); *Dots obsession new century* 2000; *Flower obsession sunflower* 2000 (video still) courtesy the artist and Ota Fine Arts, Tokyo

Below: Yayoi Kusama *Song of a Manhattan suicide addict* 1999 (video still) courtesy the artist and Ota Fine Arts, Tokyo



For *Mediarena* he introduces a new form, being works from his *Counter me on* series, diptychs of computerised counting devices featuring different coloured neon tubes.

Ideas of continuance have also long informed the work of Yayoi Kusama. From childhood Kusama has experienced hallucinations of repeating dots and flowers and her work is in a sense an attempt to come to terms with and order her perceptions. By implication her repetitions of dots, flowers and mirror balls could potentially extend infinitely, a fact she emphasises through the use of devices such as mirrors, lights and the wall-papering of patterns. Significantly in the mid 1960's she organised performances, "happenings" and body-painting festivals. Having recorded many of these actions on film, she continues to make performances for camera.



Miyajima and Kusama may make work that seems to evoke the mystical and the fantastical respectively, but both are also interested in the repetitions of the everyday, an interest that is manifest in diverse ways by many of the artists in *Mediarena*. The work by Takamine *God Bless America* is a pertinent example, a work that relies on two overlapping readings of time. It documents an 18 day performance by Takamine and his assistant and compresses the performance into a video projection lasting less than an hour. The two performers spend their work time manipulating a large mound of clay, but also documented is their down time, resting, sleeping, eating and making out. The alternate time frame is provided by the clay, which is moulded to form an animated head, which moves and sings in real 'claymation' time. To add a further sense of displacement to the sensation of time, both the action of the clay head and the action of the performers appear incessant due to the looping of the projection.

This temporal effect of the video loop is exploited by many artists in the exhibition including Noboru Tsubaki, Makoto Aida, Yanagi, Motohiko Odani, Tabaimo, Kyupi Kyupi and Satom, one of the youngest artists in the exhibition. *M. station run* is one of a number of manipulated video works she has shot at rush hour. In this case Satom walks through a subway with a sign that says "no overtaking" but people ignore her because of their haste. Although it looks like the rush for the trains is constant it is exaggerated due to the video being looped. The surging crowds are configured as never-ending waves.

Exonemo
Discoder 1999
installation version
at Command N, Tokyo
courtesy the artists

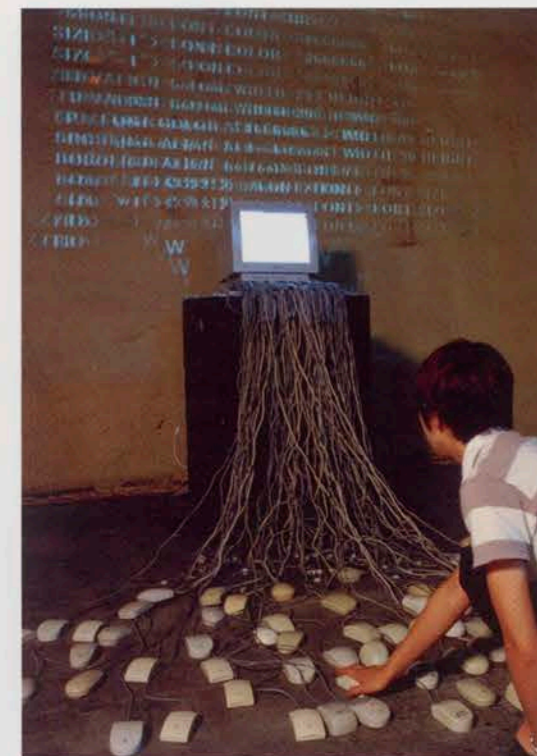
Below: Noboru Tsubaki
Radikal carbon 2004 (detail)
courtesy the artist

Slippage between different moments occurs in a number of other works in the exhibition; with Yamaguchi and Tabaimo, who both simultaneously reference a pre-modern and post-modern Japan in their work and by Yanagi, who in her projected video work *Kagome kagome* morphs different characters, places and moments into one time frame. Duration is also an essence of Mika Kato's paintings, which take an extraordinarily long time to paint, given that they first involve the artist making the doll she later paints combined with the subsequent painstaking detail she achieves in the painting. exonemo's work *FragMental Storm* involves a 'live' feed off the internet, while photo artist Hatakeyama is not only a master of the use of light, he can also capture the instant of an explosion, as shown in the series *Blast*, to bring time to a standstill. His involvement and interest in temporality is accentuated by his determination to present his work in series, as suspended moments both temporally and conceptually linked.

The most disquieting investigations of duration in the exhibition explore the finality of death. The duration of human life is always implicit in Miyajima's work and at times is made more explicit, as in the major installation *Megadeath* he presented at the Venice Biennale in 1999; however more socially explicit references to death and suicide are overt in the work of Aida, Kusama and Tabaimo.

BETWEEN

It has been frequently noted in international publications that much contemporary Japanese art employs leading edge technology in keeping with Japan's reputation as a new technology pacesetter. This tendency can be identified in *Mediarena*, with its high proportion of projected video and animation, notwithstanding the fact that projection installations are now commonplace in major international exhibitions around the globe. Nevertheless, while many museums and artists have only recently come to terms with the shift from videotape to video disc, many Japanese artists have abandoned the video disc altogether in favour of the high end computer, which allows for greater manipulation and resolution of the image, exonemo, Miyajima, Tabaimo and Takamine, being pertinent examples in *Mediarena*.



However to classify the work in *Mediarena* as simply hi-tech would be to deny the re-emergence of more traditional media and the general resistance of many of the artists to be defined in relation to medium or technology. Take for example Aida who moves between traditional Japanese painting formats, to posters and comic books, albeit with strong *manga* references, to video and performance and through to photography, sculpture and installation. Another example is Noboru Tsubaki who followed his project *UN Boy* at Art Tower, Mito, 2003, which used computers and robotics, with *Radikal dialogue* for *Mediarena*, which used a pre-modern technology in



Gorgerous (Munetero Ujino)
Love arm 2 1997
 courtesy the artist and
 Mizuma Art Gallery, Tokyo

Below: Kyupi Kyupi
The wide show 2003
 (animation still)
 courtesy the artists, and
 Yoshiko Isshiki, Osaka

the form of numerous underground kilns to produce charcoal that he later incorporated into *Radikal aqua*, a working model for an inexpensive and easily sustainable water filtration unit that could be used in impoverished countries with water contamination problems.

We have hybrid groups such as Gorgerous, who are musicians and image makers, whose performances and imagery borrow from the rock-star posturing of American pop culture and who play and perform with sculptures they call *Love arms*, hybrid instruments built by Gorgerous member Munetero Ujino that key into the combined histories of avant-garde music, conceptual art, science fiction and the disco hall.



Kyupi Kyupi is another example being a multimedia collective of artists, designers, performers, musicians and programmers who principally produce video installations, television shows and live cabaret performances. Unabashed in their desire to entertain, the collective excels in epitomising a post-modern hybridity in popular culture by combining references to urban popular culture, cyber culture, *manga*, and soft porn with the more traditional performance practices of cabaret and theatre.

The appearance of painting in *Mediarena* could be taken as a reassertion of traditional art media, but frequently the artists' use of painting appears out of character in some way. Kato appears at first to be engaging established painting concerns, however her process involves sculpting and photography, while a close inspection of the surface of her paintings reveals that they are covered with minute multi-coloured dots, reminding the viewer of pixels, the building blocks of the digital imagery that abounds in Japan. Aida's *Dog* series of paintings might be read as a homage to the tradition of nihonga, a traditional painting style that privileged beautiful subject matter, yet such a possibility of respect is undercut by the savagery of the content, which depicts cute naked girls who have been hacked to make them look like dogs.

The sense of a deflated nostalgia apparent in Aida's work is also apparent in Tabaimo's installation *Japanese interior*. Ironically even though Tabaimo uses a purpose built powerful computer to drive this interactive installation, the animation itself is not produced through a computer programme. Each cell is hand drawn and painted in a style reminiscent of ukiyo-e woodblock printing. Any sense of the sentimental however is subverted by the sardonic and at times violent character of the subject matter.

Hiroyuki Matsukage
Beer, sex, my life 1995
 courtesy the artist and
 Mizuma Art Gallery, Tokyo

FANTASY AND PLAY

Despite its dark undercurrents Tabaimo's *Japanese interior* also engages a sense of fantasy and play, a characteristic we can also track through much of the work in the exhibition. In some ways *Japanese interior* functions like a video game by challenging the viewer to discover and move through its different levels, and like a video game or *manga*, the work also engages the fantastic; within its depiction of a traditional Japanese domestic setting we see a salary man incarcerated in a refrigerator, we see a ukiyo-e print come to life and we see one sumo wrestler suck the life out of another, as if he were a balloon. There is a sense of playfulness in the dress-up scenarios presented by Sawada, while Kato's images seem to relate to children's toys, childhood memories and hybrid fantasies.

Despite its other readings Takamine's work also evokes a sense of whimsy and childlike playfulness, while Odani presents a fantastic world in the animated works *Rompers* and *Caterpillar*, works which seem to blend genres of children's stories, with science fiction. The scene in *Rompers* is innocent at first glance but it includes sinister surprise elements. One soon realises that the girl and her environment, that includes mutant animals, display all the hallmarks of genetic modification. Darker in mood, *Caterpillar* depicts an even more surreal sinister scene reminiscent of science fiction, horror films, or a child's nightmare. The work plays with fantasy future-scapes that appear in both Japanese *manga* and *anime* films and Hollywood movies, keying into fantasies and fears of an emerging artificial or post-human world.

The playful acting out of make-believe is also central to the photo installation *Star* by Matsukage. Matsukage often explores issues of performance in his work: the way in which people perform for a camera, the tendency of photography to produce clichéd characters, public desire for celebrity, and willingness to act like one's celebrity heroes. As much as *Star 2000* refers to celebrity-adulation and the popularity of karaoke in Japan it is also attempts to convey the actual feeling of being a star to the viewer, a feeling Matsukage experiences himself with



his other artistic persona as the lead singer and guitarist in Gorgerous. The viewer speaks/sings/yells into the microphone and a photographic sea of young girls screams and cheers in adulation accordingly. The viewer becomes a player. Not least among the many attributes of Kusama's work is its abundant sense of playfulness. She uses childlike devices such as body-painting and balloons. She paints her room using Technicolor dots. Ultimately she envisions polka dots and flowers, fantasises about them and then enacts her visions and fantasies and it is this enacting that evokes the fantastical sensibility of the child. It may in part reflect the struggles against the odds that have characterised her life, given that she has suffered from hallucinations from an early age, but more importantly it is perhaps the most tangible way that she can achieve her goal to remove the separation between art and life, given that no contradiction exists for Kusama between herself and her art.

GIRL

The notion of play and fantasy is intrinsic in Japanese pop culture, not least in the image of the young girl, often depicted as cute. The girl image proliferates in the commercial and pop-cultural side of latter day Japan, even in its adult life. Not surprising then to find it appearing in different forms in *Mediarena*. Rather than reinforcing stereotypes that are transmitted through the 'girl' image the artists use the image to explore the complex identity of women in Japanese society, as with the paintings of Kato whose subjects, with their cuteness and larger-than-life eyes, bear some similarity to the girl-hero characters found in Japanese *manga* (cartoons). But Kato also chooses the doll subject as a point of difference from *manga* characters. The acute attention to detail combined with the fact that the dolls are moulded from clay that Kato has costumed and detailed with glass eyes and human hair, unnerves any easy reading of cuteness and femininity.

Tomoko Sawada is another young artist addressing issues of identity. Since 1998 she has been making photographs that explore her identity both as an artist and a Japanese woman. For the series *OMIAI* ♡ Sawada portrays herself as 30 different personalities in photographs of the type used to initiate arranged marriages. In this long Japanese tradition, potential brides dress in formal attire and have their pictures taken at a professional portrait studio. The parents subsequently exchange and distribute cards featuring the photos to other families and relatives in hope of finding a suitable husband for their daughter. Seen together the images expose and thereby deconstruct a Japanese language of male desire involving the objectification of women.

Tomoko Sawada
Cover B 2002
courtesy the artist and The
Third Gallery Aya, Osaka



Similar territory is explored by Yanagi well known internationally for her 1997 series *Elevator girls*, which depicted multiple versions of the beautifully groomed young women in tailored suits that can be found at the entrance to Japanese department stores and their escalators and elevators. Tailored and uniformed women also appear in the video installation *Kagome kagome*, where they move along a long, deep corridor. Through the duration of the video the girls subtly morph from lift girls, to nurses, to hotel staff and into air hostesses. Despite the modernity of the settings and the women's uniforms, the mannerisms of the women themselves subtly reveal the long tradition of female subservience in Japanese society.

The most contentious and bitingly satirical deployment of the girl image in the exhibition is by Aida whose hybrid images comment on the often violent undercurrents of *manga* and its constant stereotyping of the image of young girls. He complicates such depictions by rendering them in a venerated form such as nihonga or by mixing them with references to real life as with the work *Hara-kiri schoolgirls* which depicts *kogals* committing *hara-kiri* samurai style, *kogal* being a term used for young Japanese girls who are often seen with school uniforms, mini skirts and loose socks, who also wear expensive brand-name clothes, accessories and make-up. While Aida's work wryly comments on the effects of *manga* it also refers to codes of ritualised and stereotyped behaviour that underpin traditional Japanese social and sexual attitudes.

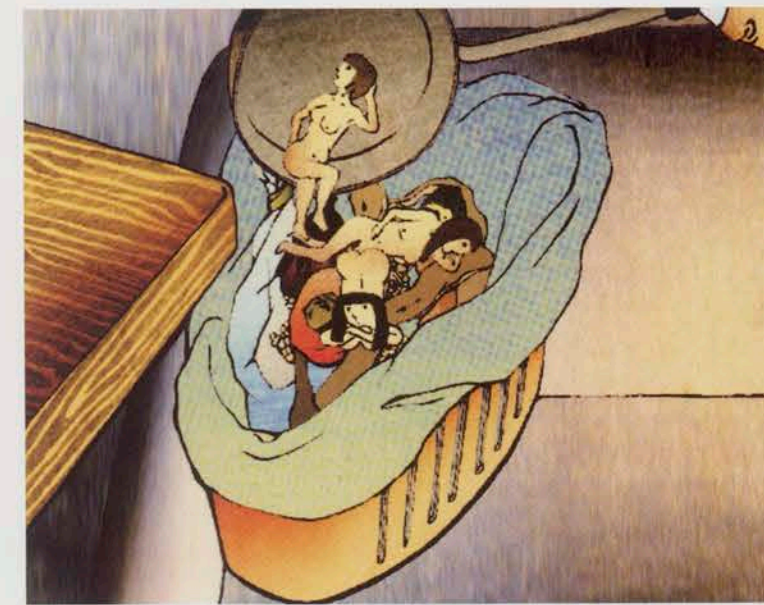
OBSESSION AND SOCIAL CRITIQUE

Within the work in *Mediarena* one can discern an interest in the psychology of devotional and obsessional behaviour, Kusama's obsession with dots and flowers perhaps being the most obvious. There is also an obsessional aspect to Sawada's, Yanagi's and Kato's explorations of identity as there also is with Takamine's and Matsukage's synthetic devotional or shrine like spaces. In many cases however this quality is exploited as a means of social critique.

Take for example Aida's *Suicide machine*. The artist presents us the ultimate in obsession with all its contradictions. The machine appears as the last word in accessories for the man who has everything. The hanging device comes replete with pouches containing cigarettes and lighter, a mobile phone and a flask of sake. We see on the video screen our protagonist have his last smoke and drink, call his girlfriend and then attempt suicide only to fail and start over repeatedly. Here Aida is poking fun at his country's traditions as well as commenting on the emptiness of consumer desire, as does the work *Edible artificial girls* which neatly comments not only on the Japanese obsession with girly imagery but also that of packaging and consumerism. Aida debunks obsessional behaviour as a means of effecting social critique.

Tabaimo *Japanese interior*
2002 (animation still)
collection Govett-Brewster
Art Gallery
courtesy the artist and
Koyanagi Gallery, Tokyo

Below: Makoto Aida *Baked,
opened and dried Mi-Mi* 2001
courtesy the artist and
Mizuma Art Gallery, Tokyo



Such strategies also prevail in Tabaimo's *Japanese interior*, a work that implicitly but nevertheless strongly critiques the customs and infatuations it portrays, while a debunking of the workaholic and conformist Japanese worker is implicit in the work of Satom. Yanagi is equally critical of Japanese customs, while Takamine also reflects a current anxiety in Japan over the intentions of the United States and the fact that Japanese troops have been sent into a combat zone for the first time since World War II. Again we can look to Kusama as a precursor with her anti Vietnam War happenings.

The sense of darkness and social critique that surfaces at points in *Mediarena* reflects a characteristic that is emergent in Japanese art and in that sense it is a distinguishing feature of the show, one that separates it from reviews focusing on lightness and neo pop tendencies. We see then a younger generation of artists increasingly prepared to examine Japan's own history and customs and one also prepared to address social issues at home and also in the West.



ON FRAGMENTED ABSENCE

TOMOKO KUROIWA

WAVE OF DIGITALISATION

The history of video in Japan began over forty years ago when Sony succeeded in bringing out the first domestically-produced video recorder in 1958, which they followed with a shoulder-portable model developed in 1964. Almost contemporaneously the relationship between video and art was launched by Nam June Paik's presentation of a work featuring thirteen video monitors with their images distorted by magnets. Subsequently, dizzying advances in digitalisation and the development of portable equipment seem to have triggered a change of consciousness in creators.¹ Such advances – unforeseeable until the spread of home video in the 1980s – allowed just about anyone to manipulate images with ease, both cost-wise and in terms of skills. Chiaki Sakaguchi, a former member of Command N² that organised the *Akihabara TV* video exhibitions in the electronics retailing district of Tokyo's Akihabara, featuring the work of video artists from various countries on large and small monitors in the district's shops, has remarked how the processes of producing these images became more and more digitalised each year: *From 1999 to 2000 we noticed a big difference, as it had suddenly become popular to make video on one's own computers. Once they had the equipment, any artist with ideas could work on them.*³

ABSENCE OF THE HERO

Yet the 'Grand Narratives' (embracing society as a whole) that might make use of these constantly-evolving technological innovations have long since disappeared. The UK-based artist Tomoko Takahashi makes this point with abundant humour in *Without Parade* (9 screen) 2001, a collaborative work with Rupert Carey. This video captures huge volumes of shredded paper (over a hundred bags collected from

offices) being tossed from the training tower of a fire station in central London down to locals waiting on the ground, who clean it away immediately as if nothing had happened. For unlike the real Ticker Parades held in New York's Wall Street, there are no returning astronauts, victorious Major League baseball teams or other heroes to celebrate.

CONGLOMERATION OF LITTLE NARRATIVES

In the case of Japan this sense of loss is clearly due to experiencing the end of rapid economic growth and the sense of failure of the student movement since the 1970s,⁴ which has deprived us of 'a privileged viewpoint for surveying society.'⁵ During the unprecedented 'bubble economy' of the late 1980s and early 1990s, stereotyped Japanese businessmen characters such as 'Jiro Miyata' created by Momoyo Torimitsu cut brazen figures in Japan and overseas, while a TV advert for a tonic drink boldly posed the question 'Couldn't you work for twenty-four hours a day?' In Torimitsu's actual videos the 'Miyata' robot projected a conventional image of a Japanese man: somewhat balding, bespectacled, and clad in a grey suit. 'Miyata' would crawl along public pavements, his batteries being recharged now and again by Torimitsu costumed as a nurse. Her performance was witnessed with amazement by the surrounding public – such scenes debased the workaholic Japanese image with a touch of kitsch. Now, after the passing of that party-time period when selling land and stocks generated easier profits than more honest work, one feels increasingly that what shapes the inside of our outline-bereft society is a conglomeration of fragmented little narratives. An example of such a narrative is *The Usual Passages* by Kyoko Ebata, wherein a group of employees at a bank in central Tokyo talk in Japanese and English about experiences they have had when journeying from

Saki Satom A space
of one's own 2000
installation for *Akihabara TV*
Akihabara, Tokyo
courtesy the artist



Top: Momoyo Torimitsu
Jiro Miyata 1996
performance, Wall Street,
New York, 1996
courtesy the artist and
Kentarō Ichihara

Kyōka Ebata
The Usual Passages 2002
installation at *Think Zone*
Mori Art Museum
courtesy the artist

home to work. The experiences of these individuals, from a country where one-way commuting times of an hour are not unusual, remind us that small incidents are constantly occurring in the repetitive routine of everyday life and that they are not something special but can happen to anyone.

The confrontation with daily life seen in the work of Saki Satom, who works mainly in Japan and the UK, likewise began in the artist's commuting experiences that connected her home and workplace. The subway linking the Tokyo Metropolitan Government Office with Shinjuku Station that is filmed in her *Shinjuku Passage* was at the time lined with rows of cardboard huts built by homeless people who had gathered there. A shot of some yellow projecting structures,

installed to screen off the homeless, appears on the screen with a tennis ball of the same colour rolling awkwardly on the ground beside them. The ball attracts no attention from the busy passers-by. In *M Station backward*, Saki marches forward bearing a traffic sign, while the people around her all move backwards. This is an effect attained by running in reverse some footage of the artist walking backwards in the station. The strikingly contrastive motion of the crowd that is produced by time editing (they are suctioned backwards into the background while Saki moves into the foreground) presents an 'everyday' scene very different from the usual, confronting the insensibility we are apt to develop towards our mundane existence. In works such as *Slalom*, where she keeps pushing on a revolving door so that she never emerges from it, and *From B to H*, where a performer dances elegantly inside an empty lift until the doors open, Saki intrudes into one of the 'non-places' not bound to a specific local history that have become widespread through the globalisation of modern architecture – such as a station, office building, lift, or fast food shop – and effects a disturbance, however minimal, within it. Together with Masato Wakabayashi, Saki has recently been organising a series of video screening projects entitled *Break in Theatre* in an active quest for public exhibition sites other than 'white cube' galleries.

Other artist-organised video screenings at non-art-gallery sites have been staged on an irregular basis at various locations in Japan. Screening projects that have involved more than one performance include *Akihabara TV* by Command N,⁶ the just-mentioned *Break in Theatre*, and *VIDEOART CENTER Tokyo*,⁷ initiated in 2001 by the three artists Katsuyuki Hattori, Masayuki Kawai and Kentarō Taki. Another project, *Home Base*,⁸ organises regular annual exhibitions at a former US military house in the suburbs of Tokyo; last year they mounted an exhibition of Japanese and overseas artists' videos in the venue/house's lounge, which also functions as a studio. These artist-organised groups operate via loose co-operation among their members, who present their work without a strong sense of group-belonging.⁹

Saki Satom *Slalom* 2002
installation in *Under Construction*
Opera City
Gallery, Tokyo
courtesy the artist

Below: Yuki Kimura
B&B Nao 2003
courtesy the artist



The little narratives are set in private spaces as well. Yuki Kimura's *B&B* and *Will Children have children?*¹⁰ are photography works that anticipate our preconceptions and give them a jolt. In her video work *Questions from Anne Frank; If you were marooned on an island, would you still choose something to wear today?* images of a young woman changing her clothes and playing under a bed are projected endlessly. Catching the gaze of this woman inhabiting an irrational world, as reflected in the foreground mirror, is liable to evoke sensations of horror and nausea from deep inside the viewer.

K.K.'s *Waratteitomo* uses a real TV programme to point up the ambiguous boundary between the private and the public. Though unanimously awarded the grand prize in the Kirin Art Awards 2003 open competition, this work was subsequently relegated to the jury's special prize because of copyright and right-of-portrait issues, and the version screened in the award winners' exhibition had undergone major modification (an episode that made *Waratteitomo* the talk of the art world in 2003). Critically-acclaimed but unreleasable, this video has however received unofficial screenings in its original version at galleries and private residences – so that its somewhat rental video-like character extends even to the way in which it is reaching the public. It definitely stands out from other recent video works in Japan whose themes are usually trivial scenes of daily life. Most of the images in this work of some



45 minutes are based on a TV variety show which has run for over twenty years. *Waratteitomo* was created by extensively deconstructing the now thoroughly ossified gags via drastic sampling, remixing and zapping of sequences. The work is divided into five parts from 'Monday' to 'Friday' just like the original TV show, and re-emerges on a monitor. Computer editing engineers a 'miracle' whereby the voluble show-host stays silent, while in the Tuesday ('Kuroda-han') part his life-story is presented intermixed with contemporary social events in documentary style. One scene has a female TV celebrity saying 'I was watching you!' repeatedly into the camera. The host lets fly some biting comments at K.K., like 'Bet you do nothing but watch telly', 'What're you up to?' and 'Are you using your video to hack our world?'. In her *Youth's Law*, the psychiatrist Rika Kayama points out that young people 'almost seamlessly switch to talking about TV series and comedians in the middle of conversations about their real-life acquaintances and work.'¹¹ And as we view the work in the monitor over K.K.'s shoulder while he engages in virtual communication with the images on another monitor, acting in a play of his own writing in his room, we are caught in an intricate web of TV within TV.

Koki Tanaka says 'We cannot explain everything'.¹² He is an artist with various faces including those of editor and of graduate school student at an art college. Employing cheap materials such as film clips and everyday scenes and goods, he creates work that uses repetition and quotation. His *Each and Every* exhibited at the Echigo-Tsumari Art



Triennial 2003 presented adroit cooking scenes in a kitchen one after another. The chef skilfully chops vegetables and slices fish, but it never becomes clear to the viewers what he is cooking. Incomplete cuisine scenes succeed each other endlessly, with fragments of accomplished grilling and boiling performances shot from various angles. Previous works by this artist have similarly encapsulated the passing of time by means of recording, editing and repetition. *Light my Fire* iterates an image of a lit fuse just about to reach some explosives, while in *Just on Time*, a V-cinema¹³ actor enacts a gunfight repeatedly. The kitchen images that never reach conclusion represent the contemporary subject matter of the media; they tell us that the media can never comprehend anything fully even though they may film it from every single angle.

What we have looked at here are merely samples of video art from Japan. There no longer exists any powerful '-ism' that could sum up these samples in one word, and that absence is manifested in the wide variety of forms in Japan's video art today.



K.K. *Waratteitomo* 2003
(video stills)
courtesy the artist



Projected through fragmented and closed scenes of daily life, the absence itself takes various forms: absence of the Grand Narrative; absence of the Hero; absence of locations; absence of the artist in the sense that artists like Saki Satom and K.K. use a name that obscures their sex and nationality; absence of the real and the virtual; and absence of subject matter. Rather than filling up these absences the artists accentuate them and thrust them before us. Today we are being propelled into a new social reality where Japan is sending its Self-Defence Forces outside the country for the first time since the war. Given these changed circumstances we should keep a sharp eye on how our inescapable daily reality is represented in art works in the future.

Translated by Sachiko Namba



Koki Tanaka
Each and Every 2003
(video still)
Light My Fire 2002
(video still)
Just on time 2002
installation at Art Center,
Art Tower Mito, 2002
photograph: Yuzuru Nemoto
courtesy the artist and
Mizuma Art Gallery, Tokyo

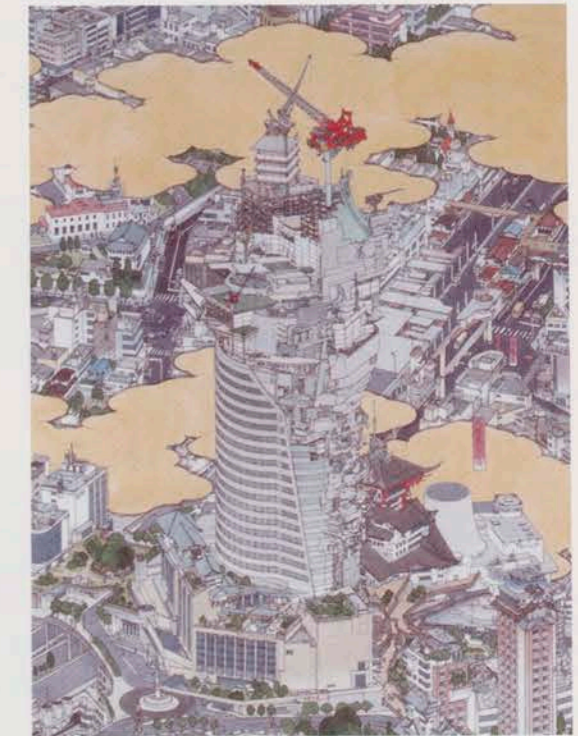
1. "We can no longer avoid digital cinema in our practice because it has become a major tool of expression in the contemporary film and visual art world. Because many of these contemporary artists grew up with moving images, it is normal that they use the moving image as an element of creativity, that they experiment with it and use it. It's amazing that everyone has access to images now and the ability to create his or her own images." Cis Bierinckx in conversation with Philippe Vergne at the Walker Art Center, August 29, 2002. Published in "Le Cinéma est un Language Universe" *HOW LATITUDES BECOME FORMS: Art in a Global Age* Walker Art Center, Minneapolis, USA, 2003, pp.121-122
2. Set up 1988 in Tokyo by artists, curators and administrators. The group organised the 1999, 2000 and 2002 *Akihabara TV* exhibitions in the electronics retailing district of Tokyo's Akihabara.
3. Quoted in *25 hours International Video Art Show*. The Video Art Foundation (ed.), Graficas Celler, Barcelona, 2003, p. 82.
4. In 1970 the Japanese Red Army hijacked a Japanese airliner and sought refuge in North Korea. In 1972 the student movement self-destructed amid internecine struggles and terrorist incidents after a group of cornered students shut themselves up in a lodge with an ordinary citizen as hostage. The police raid into the lodge was broadcast live, and this is said to be the moment when the student movement lost all social relevance.
5. Hiroki Azuma draws attention to the notion of 'postal system' in Derrida's theory, and terms contemporary society a 'postal anxiety'. In such a society, we cannot trace how the dispersed information is delivered to us, nor where it is delivered to. The phrase quoted in the present essay is from his *Postal Anxieties#*, Asahi Bunko, 2002, p. 54.
6. <http://www.commandn.net/indexe.html>
7. A non-profit organisation that manages the following projects: international cultural exchanges; exhibitions and screenings; international conferences and seminars; production and distribution; video art libraries; video art channels; independent showings; video artist workshops; lectures and reports; support for media education; publication; and websites. <http://www.vctokyo.org>
8. <http://www.tokyo-homebase.com/index2.html> (In Japanese only.)
9. Another source one might cite for obtaining materials on video works is the Kobe Art Annual held by the Kobe Art Center in the Kansai region, and Young Video Artists Initiative (a pre-launch event for the Mori Art Museum during year 2002) that included Kyoko Ebata and Saki Satom. The amount of video work produced is increasing, but the gathering of information about it is undeniably not keeping pace.
10. *B&B* consists of two photographic diptyches: one of a girl lying on a bed with a basketball hidden under her T-shirt, and another in which the ball has been taken out and placed in the foreground. *Will Children have children? (How many sets of real brothers and sisters do you reckon there are? Any anyway, we were born because our parents had sex!)* is a series of photographs of male and female pairs, resembling each other but not necessarily brothers and sisters, including the artist and her brother.
11. Rika Kayama, *Youth's Law*, Iwanami Shoten, p. 49.
12. Koki Tanaka, "Koki Tanaka", *Attitude 2002-One Truth in Your Heart?* Contemporary Art Museum? Kumamoto, 2002, p.92
13. The term 'V-cinema' originated as a trademark of films released for video distribution only by Toei Video, but now refers generally – and vaguely – to any action movies produced mainly for distribution at video rental shops.

ROGER MCDONALD

UP-TOWN

2003 marked the four hundredth year since the establishment of Edo (Tokyo) as the political and administrative centre of Japan under Tokugawa Ieyasu's Shogunate. At first Edo was little more than a small garrison town, but within one hundred years, by the early 18th Century, it had a population of a million inhabitants, making it the largest city in the world. The UN Department of Economic and Social Affairs Population Division ranks Tokyo as the world's largest urban agglomeration, defined as 'the population contained within the contours of contiguous territory inhabited at urban levels of residential density without regard to administrative boundaries'. Making up the core of Tokyo are its 23 inner wards or *ku*. Covering 616 square km, this is home to 7.83 million people and the majority of Tokyo's contemporary art activities and spaces.

2003 also marked the opening of three major new urban development zones in central Tokyo, each proposing visions for the future of the city that includes a mix of residential, office, retail and leisure facilities. The most conspicuous is perhaps Roppongi Hills, a vast 11.6 hectare development initiated by The Mori Building Co., with a 54 storey tower at its centre. Called The Mori Tower, this skyscraper represents an ongoing trend in Tokyo, of buildings reaching ever higher into the skies, as demand for space increases. In October 2003 The Mori Museum opened on floors 52–53 of the tower, a contemporary art museum with no permanent collection, committed to providing 'an international platform for emerging and established artists and designers throughout Japan, Asia and the world.'¹ In the face of an ever expanding city, the Mori Building Co. and other large scale urban developments have indicated their desire for Tokyo to develop vertically, like New York. These major development projects emerge like oases in the



metropolis, with clearly defined borders that mark them off from their immediate surroundings. Throughout the 1990s, contemporary Japanese art found a certain international audience as several significant group exhibitions were held in major cities in Europe and America.² Tokyo assumed the privileged position within Japan as both the place where foreign art could be seen first hand and as the information hub for global contemporary trends.³ The Tokyo art circuit tends to be fluid and multi-directional, with no one centre, artistic or commercial. Buying art, which seems to root the art circuits of London or New York, remains conspicuously limited in Tokyo. Instead, openings and other art events serve the purpose of offering useful networking hubs for like-minded people living in a huge metropolis.

Akira Yamaguchi *Roppongi Hills (Picture of Tokyo: Hiroo-Roppongi)* 2002 (detail) courtesy the artist and Mizuma Art Gallery, Tokyo

Left: Tokyo 2004 photographs: Roger McDonald



Art spaces operate with specific objectives and intentions – commercial, exhibition or event based, with audiences aligned accordingly. In 2003 two large commercial gallery spaces opened in Tokyo. In the eastern area of Shinkawa by the Sumida River are grouped together, in an old refurbished warehouse, four contemporary galleries, while in Roppongi is The Complex, another grouping of several contemporary galleries, offices and a bar. Perhaps one strategy for survival in Tokyo is to stay together, to form clusters of activity where information, commerce and audiences can merge easily. Like the huge re-development projects in Roppongi or Shimbashi, which strategically merge multiple functions in their hybrid architectures, the pressures of limited space in Tokyo mean that contemporary art initiatives also often reflect modes of sharing and convenience through proximity.

SURFACE TOWN

The ways in which urban space is organised, constructed and used in Tokyo reflects a myriad of specific conditions and complexities which have evolved over time. If one were to name three major factors the following might be raised: the constant threat of earthquakes (there are over 19 active faults under the city), the near total devastation of the city during the Second World War, and the division of land into often extremely small plots. These three factors have encouraged the creation of an urban condition that is characterised by high density building with many small inter-connecting streets, almost constant re-building, and a dispersed geography with no obvious centre. The city acts as a massive surface across which people commute, work, play and communicate in an endless cycle.⁴

Land prices in Tokyo have remained astronomically high since the oil crisis of the 1970s. Almost all post-war architectures are concrete structures owing to strict earthquake regulations, and this has encouraged the diffusion of small apartments, often comprising no more than 4 or 5 meters square with a kitchenette and unit bathroom for the single person. Structures for land taxation are also arranged so that empty or 'farmed' lots are hardly taxed, leading many land-owners to simply sit on their land. In such an

urban situation vacant or large empty spaces are extremely rare. The possibilities for artists and curators to operate outside institutional settings such as museums and galleries are therefore small, although not impossible.

In Europe and the United States during the late 1960s, museums came to be perceived as repositories of dying objects, leading artists such as Robert Smithson to urge artists to 'come out of the isolation of galleries and museums'. Theodor Adorno observed that 'museum and mausoleum are connected by more than phonetic association'. A rich critical history can thus be traced within Europe and America around notions of the museum, their various functions in the urban frame and their authority.

In Japan this tension between the museum and its outside has historically been far less significant. One of the principle reasons for this is undoubtedly the fact that the notion of the museum is relatively new, essentially imported in the early 20th Century.⁵

If we ask where museums of art are within European cities, the answer is that they tend to occupy imposing spaces in the centre.⁶ This reflects the civic ordering of such cities and their close relation to the imagining of urban public spaces as politicised national spaces. In Tokyo, where no such radical civic planning has been developed, national museums are scattered throughout the city. There is one centralised group of national museums in Ueno towards the East, another group by The Imperial Palace in Takebashi, and the Museum of Contemporary Art (MOT) is South East in Kiba. The private Mori Museum is situated in Roppongi, just west of the government district, and will be joined nearby by a new building of the National Museum of Art.

The scholar Michael Compton has written about the different types of spaces encountered in exhibitions, as deriving from various 18th Century extensions of the palaces of Princes in Europe.⁷ There is clearly a tension between the museum as an architectural space for showing art and its wider social and political contexts as part of specific civic schemes in Europe. The lack of this tension can be seen as one reason why institutions such as the Museum

of Contemporary Art in Kiba has never been able to achieve a sense of place within Tokyo and continues to attract very few visitors compared to museums of comparable size in Europe or the United States. The museum has rather been forced to find space for itself within a unique dispersed urban field, whilst still adopting European architectural conventions for museums, such as the public plaza and monumentality. The idea of the art museum as an architectural space reflective of broader civic and political ambitions takes on different connotations in Tokyo.

MOBILE-TOWN

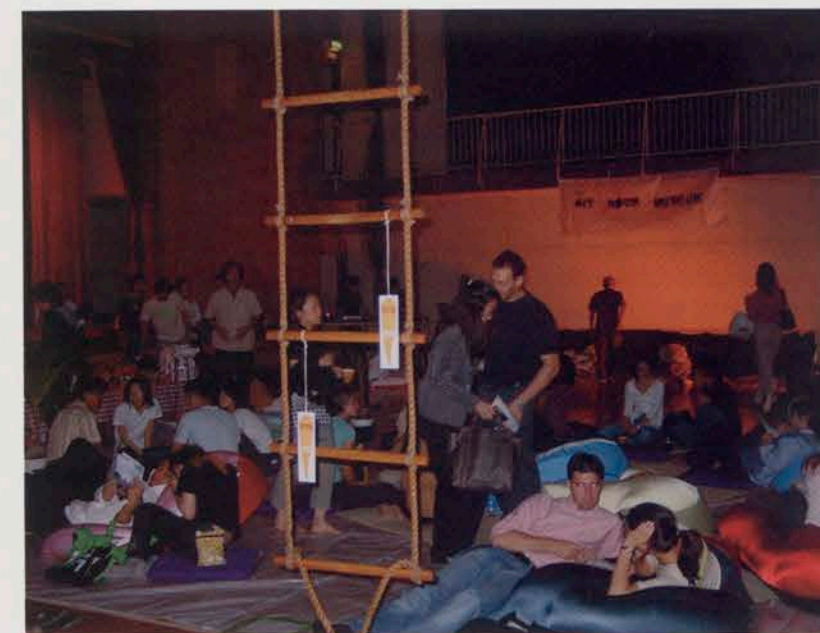
The lack of a defining cultural centre means that mobility broadly defined, becomes a prime force for energy and experimentation. We can contextualise this as an alternative to the idea of a fixed space which one is subsumed into, and the offering of a model based on notions of relations based on time. Frank Perrin talks about this shift as a 'plurality of inter-territories' that blur and re-configure existing spaces for art at different moments. Tokyo seems uniquely suited to this kind of operating procedure, providing efficient transport networks and a large, mobile audience. Since the early 1990s, several significant independent, artist-based or curator based initiatives have emerged within this framework.



'Ginburart', held in the streets of the Ginza shopping district in 1993 by a group of young artists challenged the dominance at the time of rental galleries which charged high prices to artists for the use of exhibition space. This essentially guerrilla-type street event re-traced many earlier Japanese artists actions in similar situations, notably Yayoi Kusama's street happenings in New York or the events of Hi-Red Centre in various spaces in Tokyo, initiating debate again into the possibilities of art in public spaces, alternatives to museum or gallery based exhibitions and the relationships between contemporary art, real estate and audiences.

More recently, with the easing of laws stipulating the forming of non-profit organisations, several non-profit contemporary art organisations have emerged, including Arts Initiative Tokyo (AIT) and Video Art Center Tokyo (VAC). AIT is a loose collective of young curators while VAC is formed around young video artists. Both organisations maintain small, non exhibition spaces in Tokyo, and emphasise archive, education, workshops and discursive events, such as symposia and talks. In September 2002, AIT organised *AIT Hour Museum*, an eight hour laboratory-like museum that emerged in a disused gymnasium of an old school in central Tokyo. Comprising multiple events – an exhibition, video screenings curated by VAC, a library, café, bean bag lounge, DJs and performances – it was a pointed example of how the city could be 'plugged' into for intense moments to realise art events, only to vaporise again. VAC's regular video screenings in various cafes and spaces in the city also reflects a similar strategy of nimbleness.

Arts Initiative Tokyo (AIT)
AIT hour museum, 2002
installation photographs:
Roger McDonald



DATA-TOWN

On December 2nd 2003, terrestrial digital broadcasting was launched in the three major urban areas of Tokyo, Osaka and Nagoya, giving twelve million households access to the new service provided they purchase digital TV sets. In Tokyo, Public Management Minister Taro Aso said in a speech that television had evolved from "television to watch" into "television to use".⁸ The introduction of digital television, alongside an already massive mobile telephone market, may be seen as another major factor in the evolution of Japanese society into an increasingly media-saturated society in which individuals have the capability to access data and communications technologies in their own time and space.

Considered alongside Tokyo's ongoing space issues and the often novel ways in which small private spaces have been developed within the urban situation, there is a strong sense in which the city provides the backdrop to significant shifts in the way people communicate with one another. Increasingly user-centred, highly mobile and invisibly reliant on major communications or real estate corporations, recent developments in Tokyo reflect a highly tuned and seamless integration of profit motives, technologies and individuals desires.

The 24 hour convenience store, epitomised by the 7-Eleven chain all over Tokyo, is another highly visible marker of this development. Convenience stores invest in complex computerised systems rather than in real estate or production, creating a vast connected network that can continuously update itself and follow any shift in consumer spending. Hiromi Hosoya and Markus Schaeffer write: *Convenience stores have developed into a one-stop urban amenity, an interface of urban life with the flow of information. Like the goods themselves they are sensors by which this flow perceives the environment and through which it evolves.*⁹

MODES OF OPERATION

The relevance and function of contemporary art in such an aggressively consumer-centric city is one well worth pondering. Indeed, this inquiry is all the more significant today as Tokyo's public museums and art institutions have experienced an increasingly difficult management situation, as government and city funding has decreased and art specialists have been replaced by business managers to head several contemporary art museums.¹⁰ With the implementation of a new law requiring museums to find operating funds themselves, Tokyo's art institutions face stark choices between mounting popular exhibitions which will bring in much needed funds, and maintaining a commitment to experimental or younger artists exhibitions which may not attract as large audiences.

This situation cannot be simply isolated from broader developments in the ways that technologies and new markets are creating highly concentrated consumer-led leisure activities and fields. With art museums becoming increasingly allied with audience driven incentives, the importance of other organisational and operating models through non profit groups, alternative spaces, hybrid events and artists collectives, becomes greater.¹¹ What such initiatives can offer is the realisation of different modes of being, different desires and certainties – what Georg Agamben calls 'aterritorialites'. The historical and urban fabric of Tokyo, though constantly under pressure of homogenisation, of being squeezed into a dull, convenience-led sameness, also always offers a potent surface on which different voices and actions can be realised. Similar to ancient Gnostic thinking or the idea of Shaktas in yogic thought, the heavy materiality of the city also hides subtler levels of operating, which can reveal other ways of living and being.

The specific conditions encountered in Tokyo, reflected in the section titles I have included in this writing – up-town, down-town, surface-town, mobile-town and data-town – provide a constantly evolving platform on which contemporary art initiatives can emerge. In their book *Empire*¹² Michael Hardt and Antonio Negri expound on Michel Foucault's

idea of the 'disciplinary society', which is *that society in which social command is constructed through a diffuse network of apparatuses that produce and regulate customs, habits and productive practices*. Hardt and Negri use the term 'biopower' to indicate the extended diffusion of this regulatory social structure into the entire life of the population, via economic, industrial, communicative and personal networks. Tokyo is a city which, on one level, perfectly reflects this ordering and regulating of individuals through commerce, media and data systems via mobile technologies, new urban arrangements or its convenience stores. All of the examples of contemporary art initiatives I have mentioned

1. Mori Museum website mission statement.

2. Notable exhibitions include: *Against Nature: Japanese Art in the Eighties* 1989–91, San Francisco Museum of Modern Art and touring to several museums in America; *A Primal Spirit: Ten Contemporary Japanese Sculptors* 1990–91, Hara Museum of Contemporary Art, Tokyo and various venues in America; *Simultaneita. New Directions in Contemporary Japanese Art* Museo di Roma Palazzo Braschi, Rome 1991; *A Cabinet of Signs. Contemporary Art from Post-modern Japan* 1991–92, Tate Liverpool, England and other venues in Europe; *Japan Art Today: Elusive Perspectives/ Changing Visions* 1991, Cultural Centre Stockholm, Sweden and Reykjavik Municipal Art Museum, Iceland; *Scream Against the Sky. Japanese Art after 1945* 1994–95, Yokohama Museum of Art and toured to several venues in America; *Invisible Nature* 1994, toured to Hungary, Czech Republic and Germany.

3. The role of newspaper companies in organising large-scale blockbuster type exhibitions of visual arts is significant, most being held in national museums in Tokyo. *The newspapers and to a lesser degree the department stores, sponsored nearly all the mass-appeal art shows from overseas and a number of classical Japanese exhibits as well. Their resources were so great, and those of public institutions so meagre, that the national museums undertook only thirty special exhibitions of foreign art on their own between 1947 and 1967... ever since the Mona Lisa extravaganza in 1974 the cultural agency and national museums have ranked with the newspapers and department stores as the main promoters of full-scale exhibitions.* Thomas R.H. *Havens Artist and Patron in Postwar Japan. Dance, Music, Theater and Visual Arts, 1955–1980* Princeton University Press, 1982.

4. For a detailed account of various aspects of Tokyo see *Tokyo* Donald Richie, Reaktion Books, London 1999.

5. The system of modern museums and museum building was accelerated only in the 1950s; The Kanagawa Prefectural Museum of Modern Art being founded in 1951 and The National Museum of Modern Art, Tokyo founded in 1952.

6. To take the example of London, all of the major national museums are located within a central radius spanning from Hyde Park in the West to the City of London in the East.

7. Compton identifies processional spaces such as grand entrances and staircase halls and the gallery as an extension of elongated recreation rooms.

8. *The Daily Yomiuri* Dec 2, 2003. Digital broadcasting offers higher picture quality and sound and can be used interactively by viewers for shopping or information services. The Japanese government plans to establish digital broadcasting throughout the country by 2006.

9. Hiromi Hosoya and Markus Schaeffer, 'Tokyo Metabolism – The Japanese Convenience Store'. From part of a thesis in the context of the 'Project on the City' at the Harvard Design School, 2001.

10. Another indicator of this is the closing of The Japan Foundation's Asia Centre which has organised many innovative contemporary art initiatives, symposia and exhibitions. It merges with the main Foundation in 2004, ceasing to exist as an independent body.

11. The Museum of Contemporary Art in Tokyo holds very few contemporary art exhibitions due to tight budget restrictions. To raise funds through ticket sales, in 2003 the museum 'hosted' amongst others, exhibitions of Ferrari cars and the popular animation studio, Ghibli.

12. *Empire* Michael Hardt and Antonio Negri, Harvard University Press, 2000.

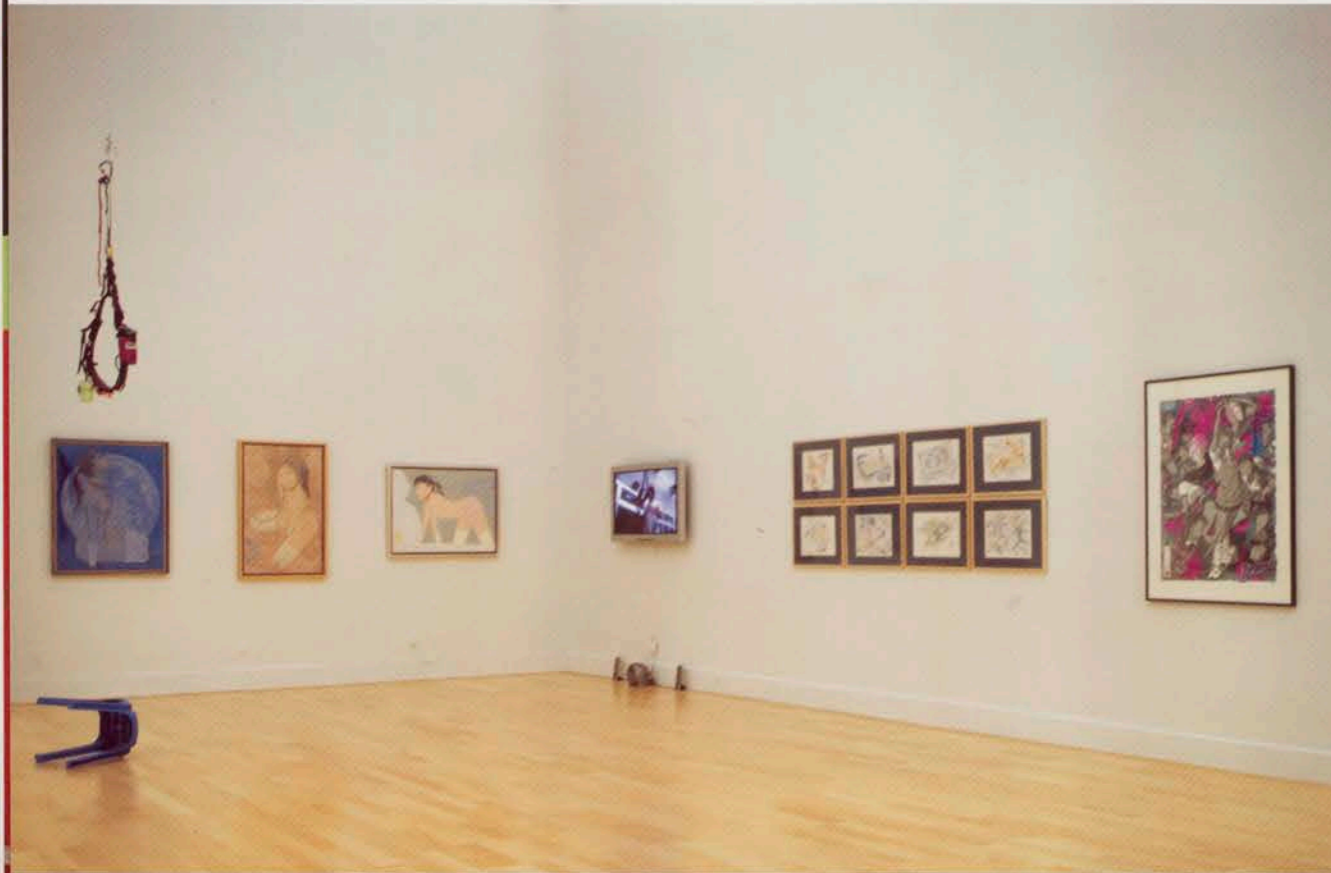


MAKOTO AIDA

1. Installation view
2. *Attempted suicide machine* 2001
3. *Your pronunciation is wrong!* 2000
4. *Harakiri schoolgirls* 2001
5. *DOG (snow)* 1998
6. *DOG (flower)* 2003
7. *DOG (moon)* 1996

8. *Edible Artificial Girls, Mi-Mi Chan* 2001

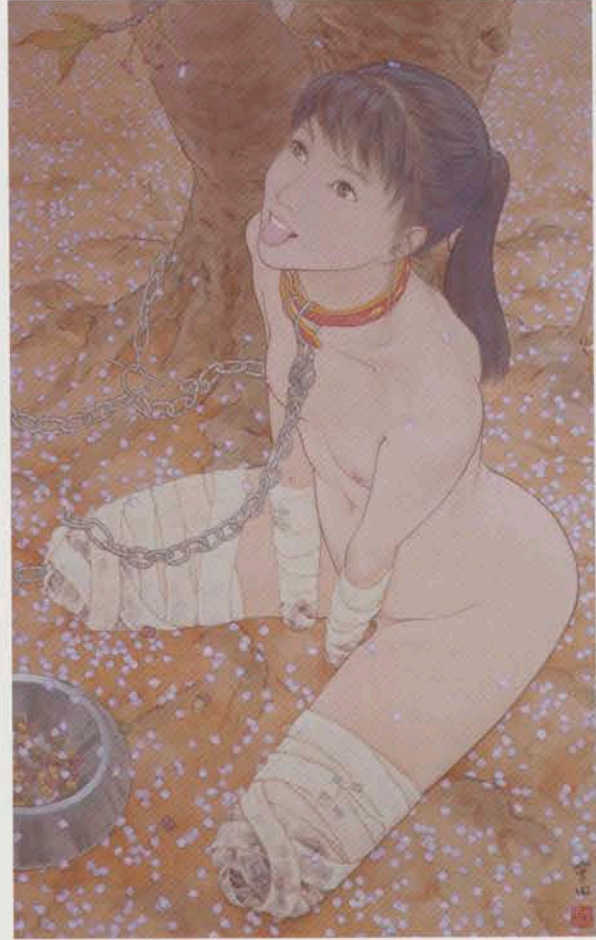
- Bowl of rice with fresh salmon roe*
- Mi-Mi roll*
- Chilled Mi-Mi*
- Roast Mi-Mi*
- Boiled arms, legs and radish*
- Mi-Mi on the chopping board*
- Bamboo leaf dumplings; the specialty of Niigata*
- Baked opened and dried Mi-Mi*



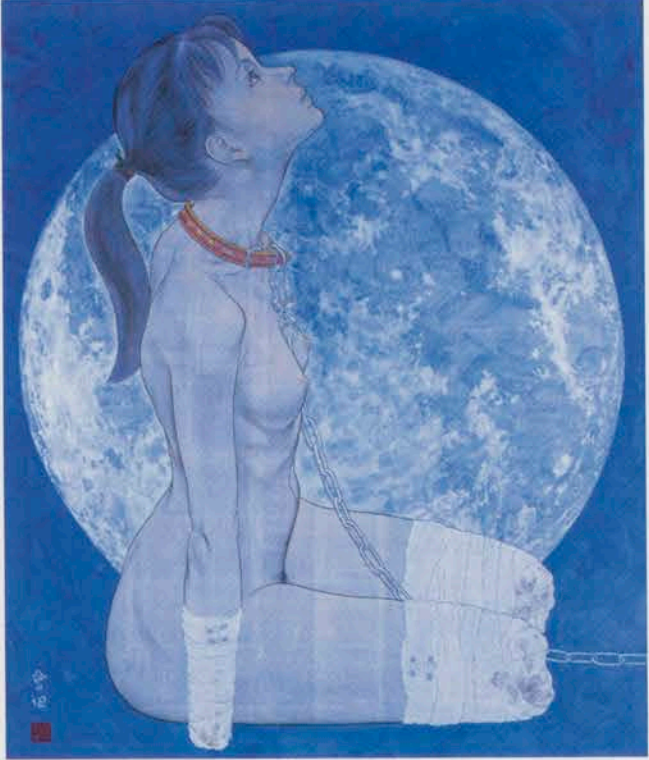
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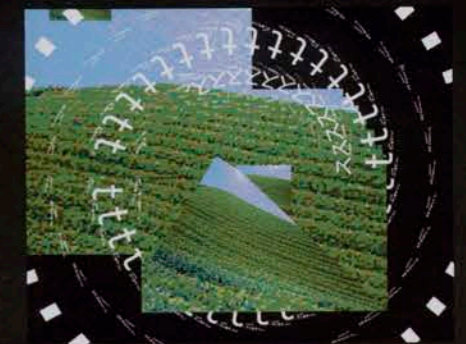
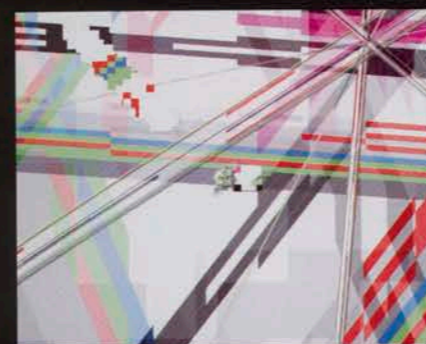
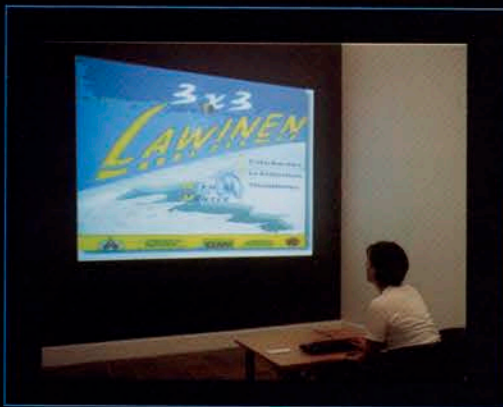
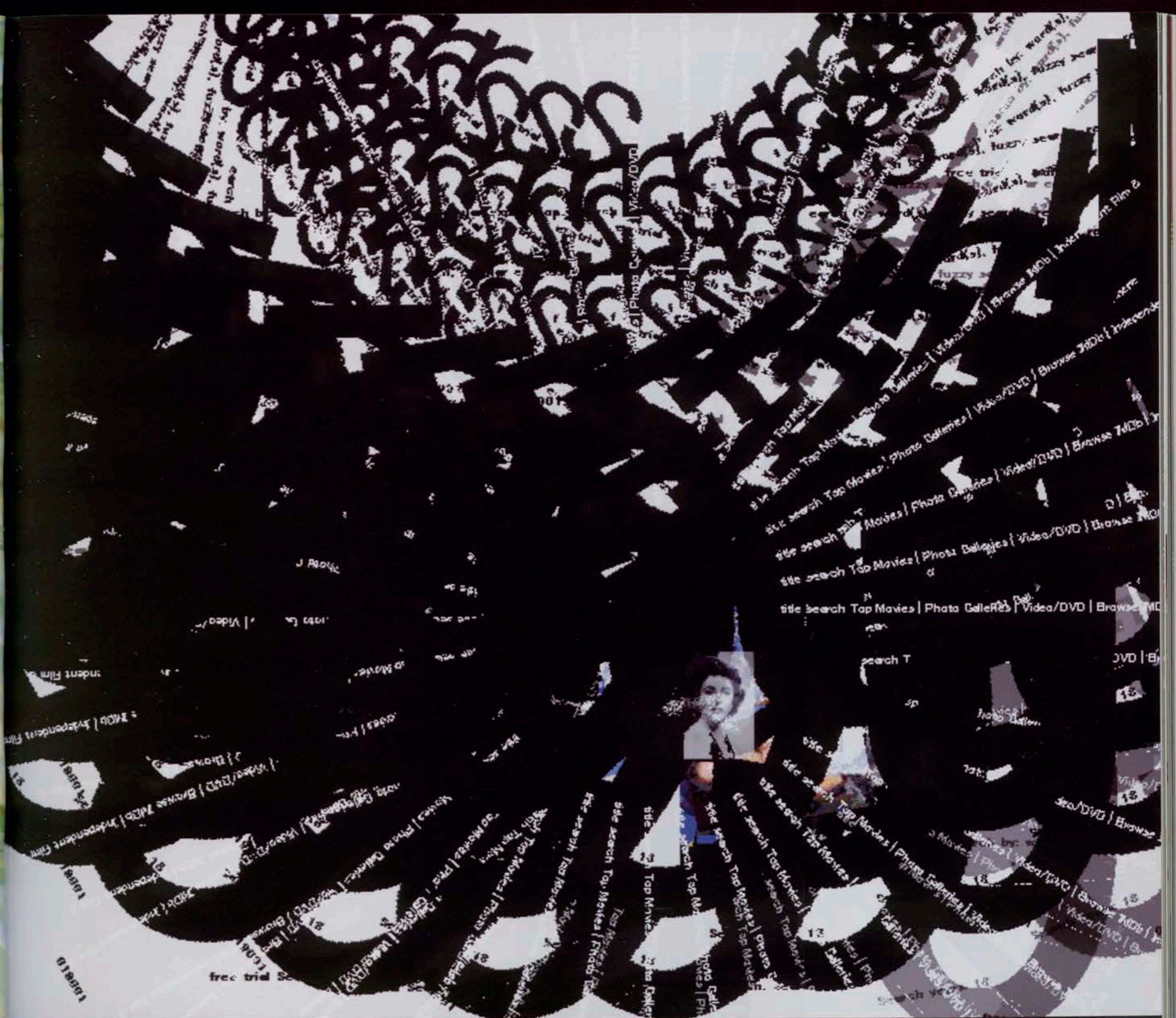


8



EXONEMO

FragMental Storm 2002

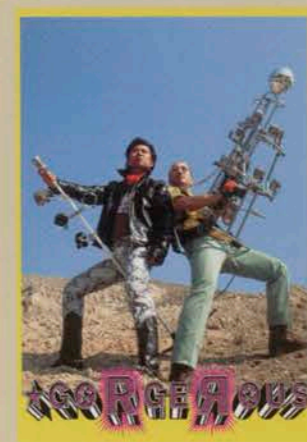


GORGEROUS

1. *Artistique Tokio* 2000
2. *Explode yourself!* 1998
3. *Heaven & earth* 2003
4. *Space & earth* 2003
5. *Session #1* 1997
6. *Diamond star* 2001

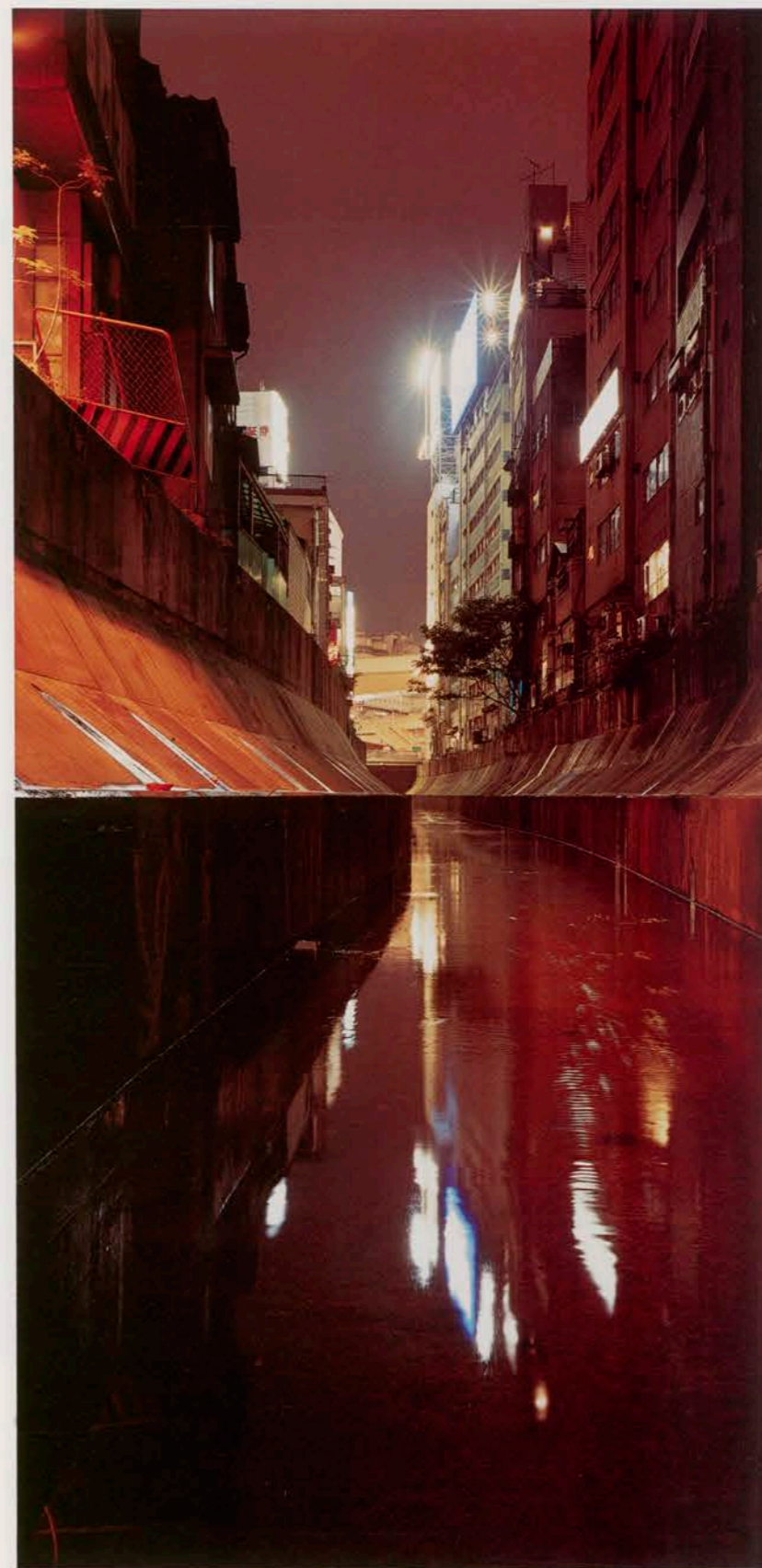


3-6



NAOYA HATAKEYAMA

Blast 7416 1999
from *River series 1993-94*



MIKA KATO

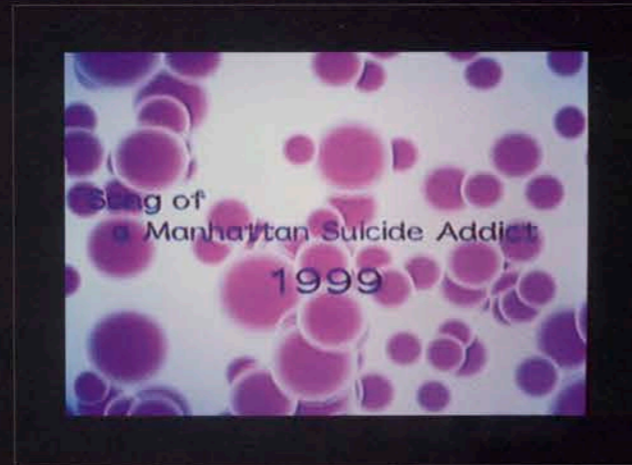
Muscat 1997

Pansies 2001



YAYOI KUSAMA

Song of a manhattan suicide addict 1999
Dots obsession 2000



KYUPI KYUPI

The wide show 1999-2003



HIROYUKI MATSUKAGE

Star 2000

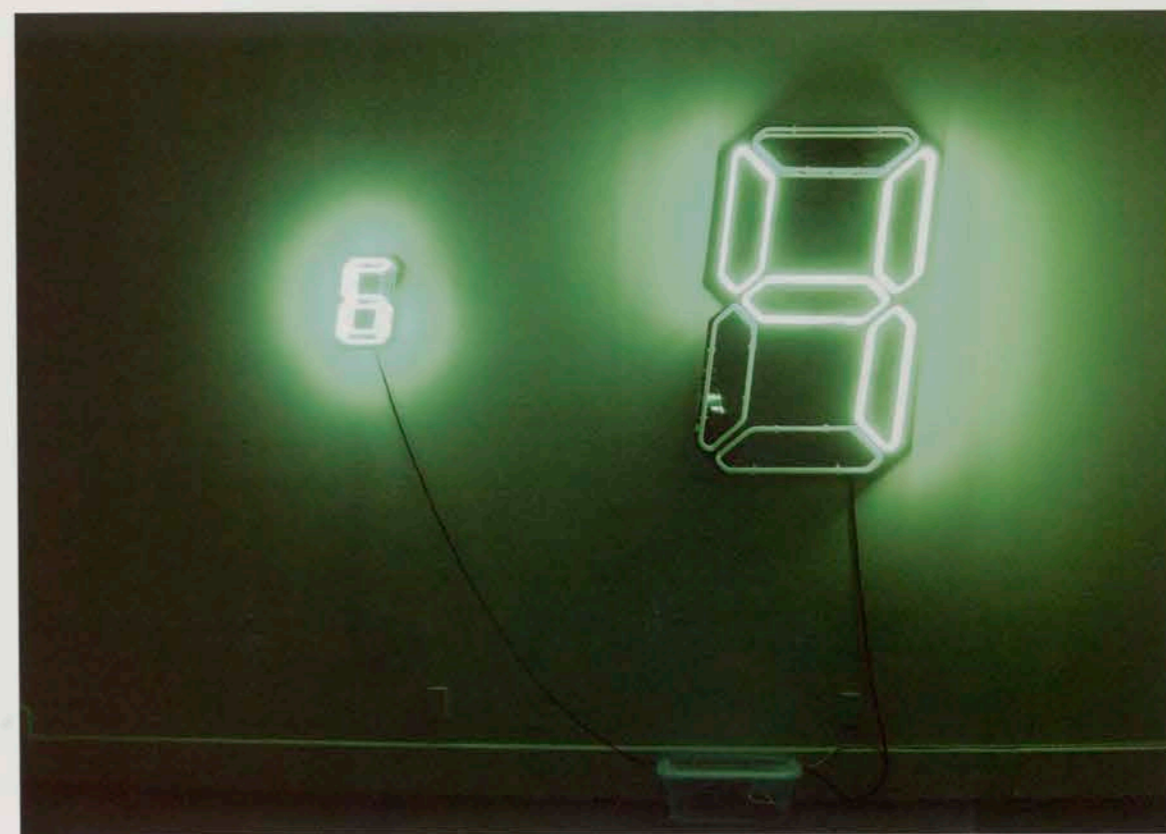
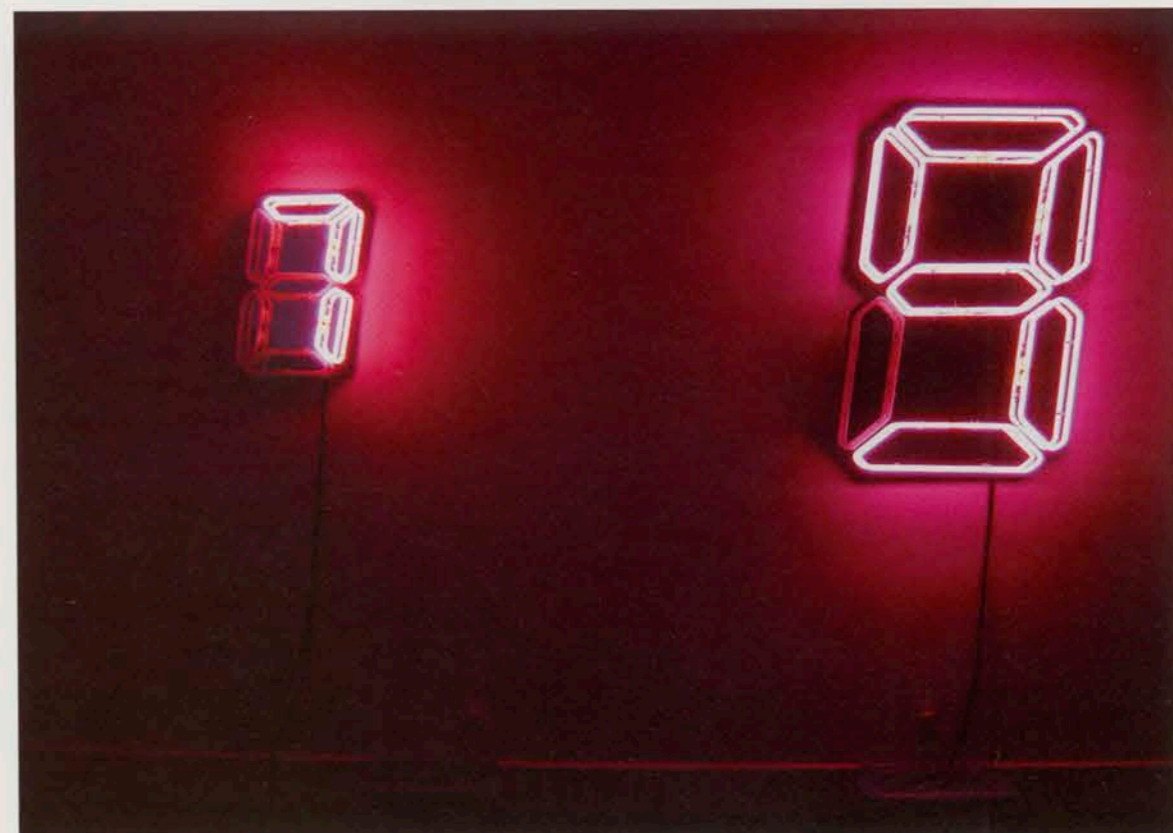
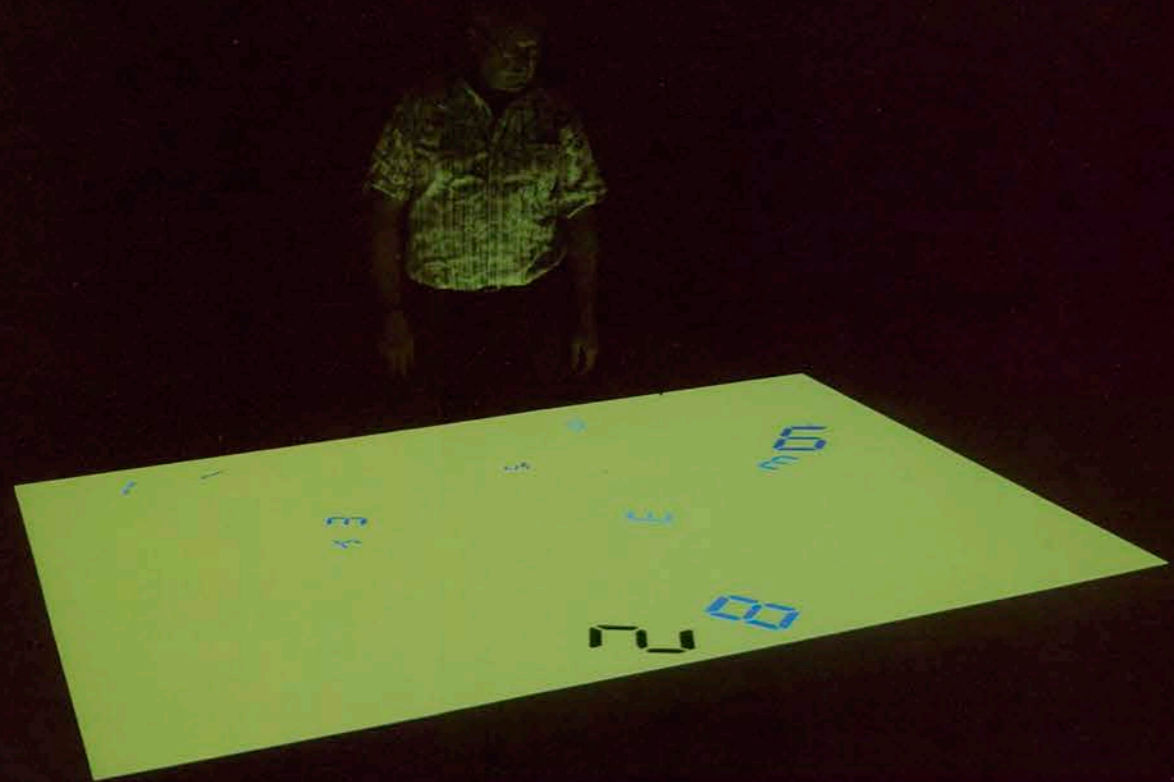


TATSUO MIYAJIMA

Floating time v2-c-06 2001

Counter me on 9 (red/red) 2003

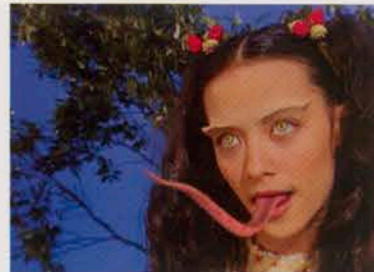
Counter me on 6 (green/green) 2003



MOTOHIKO ODANI

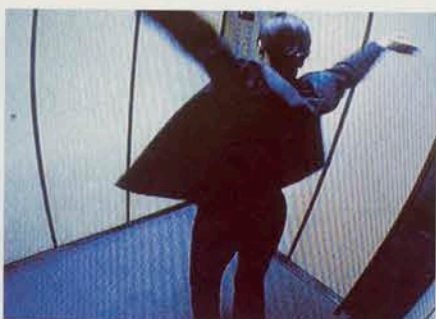
Rompers 2003

Caterpillar 2003



SAKI SATOM

1. *From B to H* 2002
2. *M. station run* 1997-98
3. *A space of one's own* 2003
4. *M. station backward* 1997-98

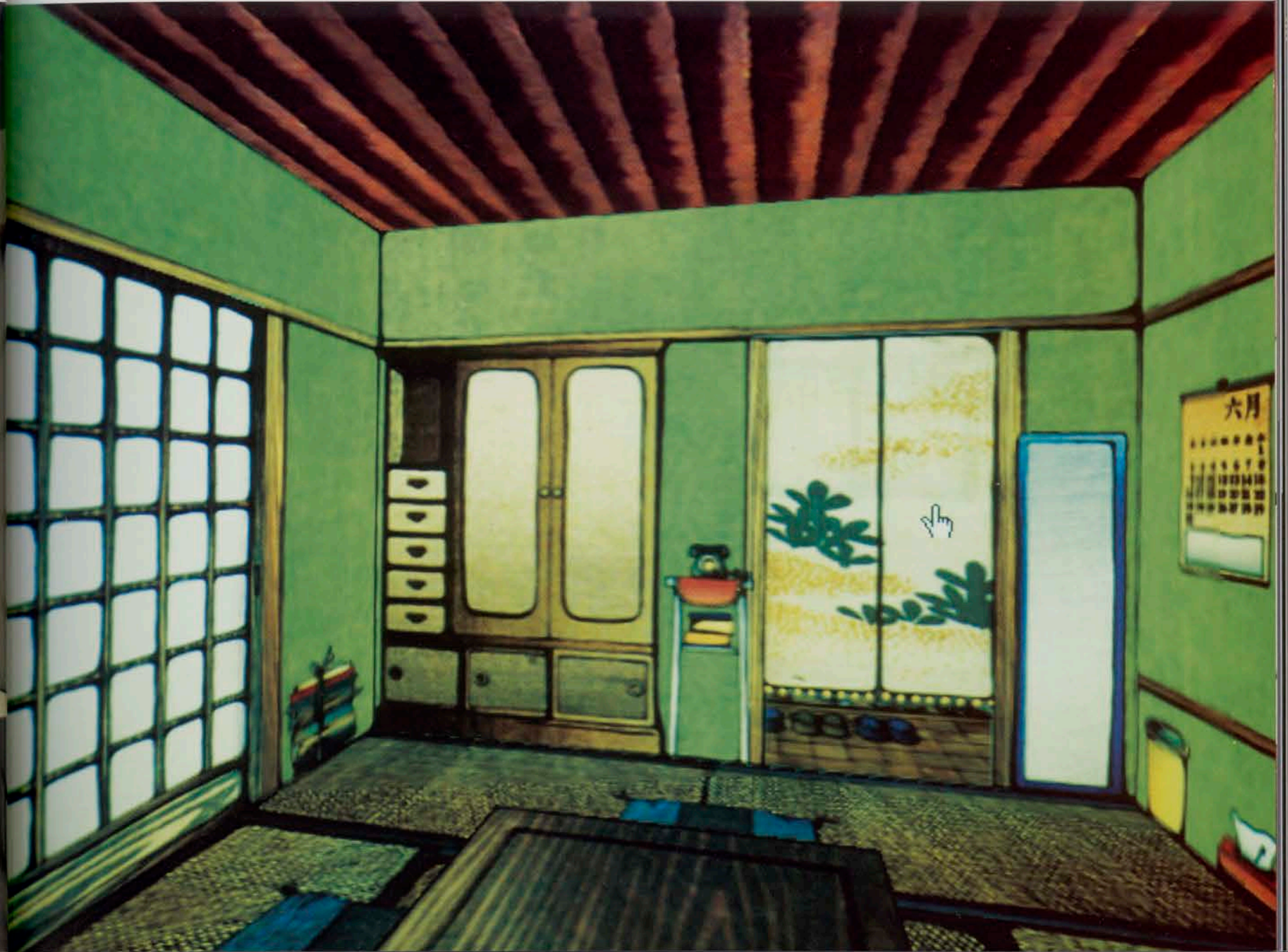
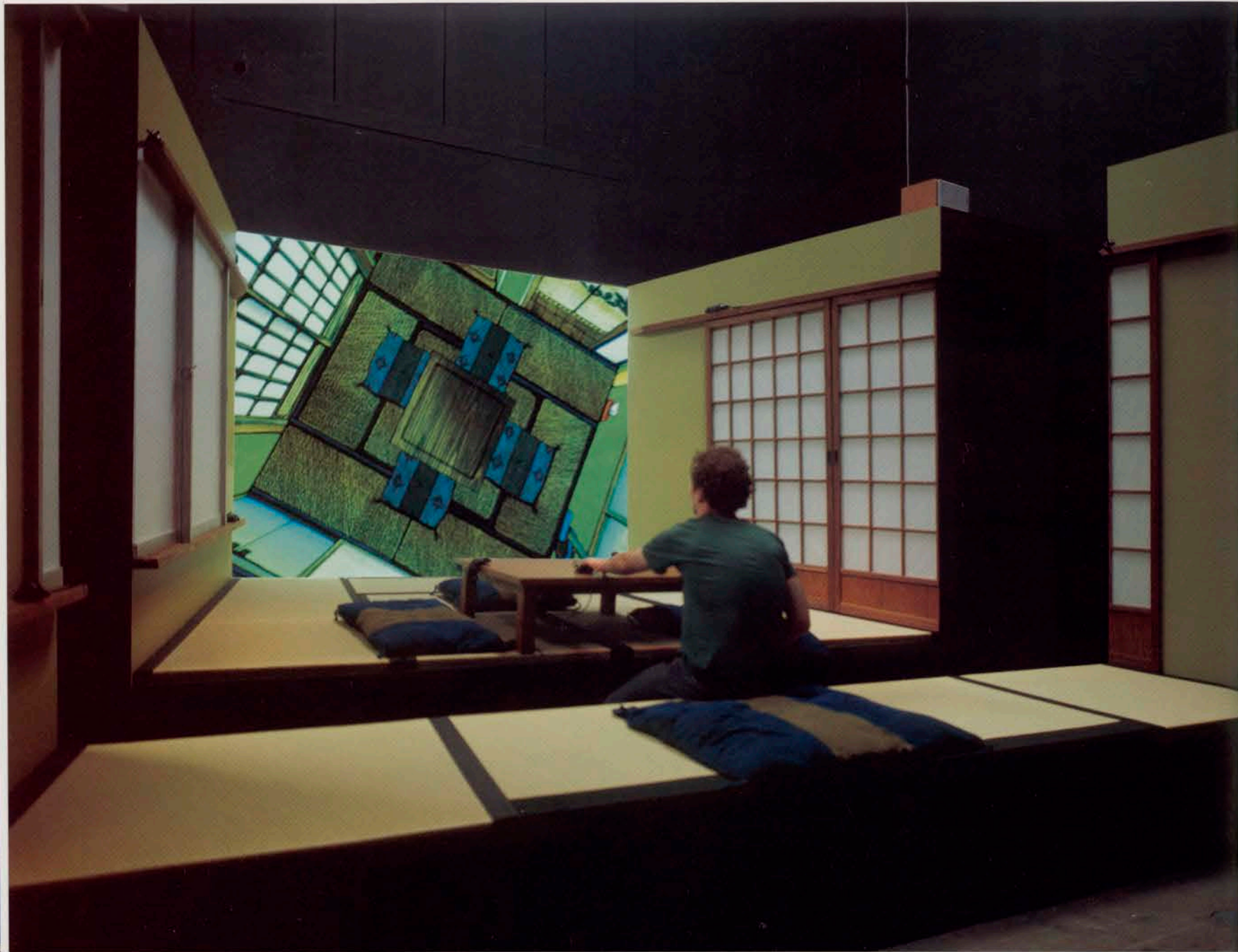


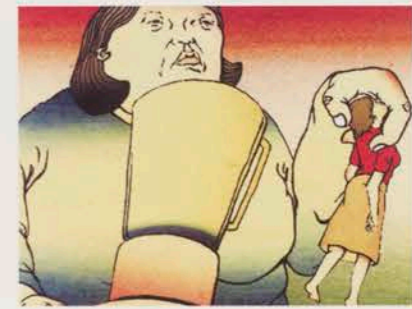
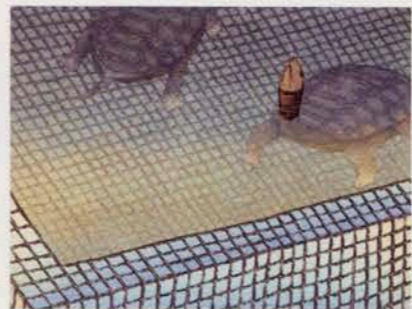
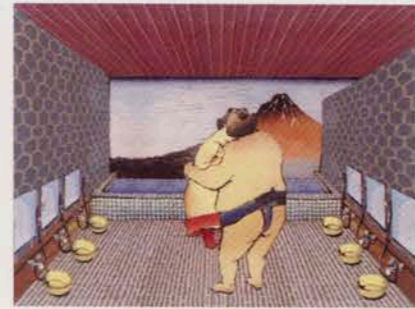
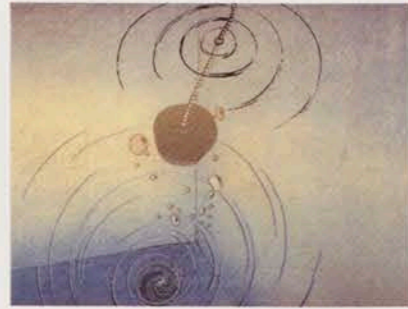
TOMOKO SAWADA

OMIAI ♡ (wall version) 2001

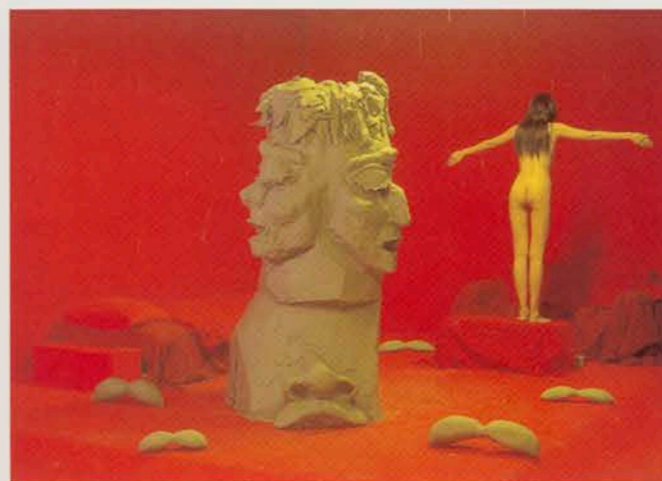


TABAIMO
Japanese interior 2002

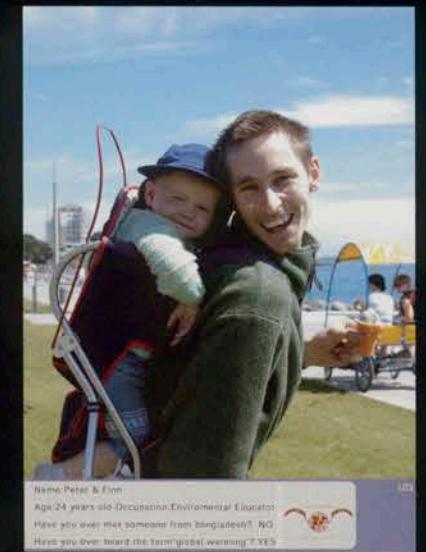
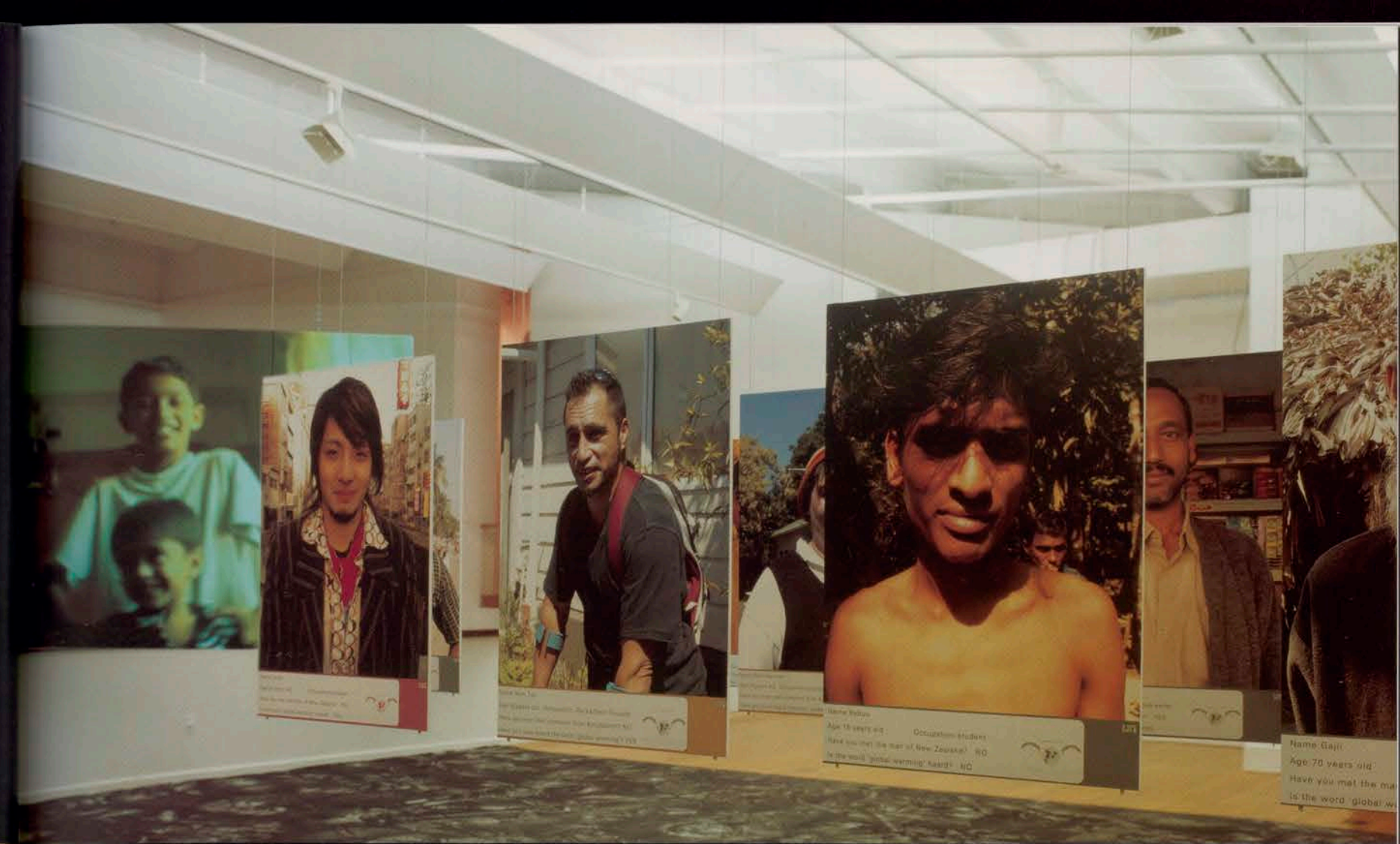




TADASU TAKAMINE
God Bless America 2002

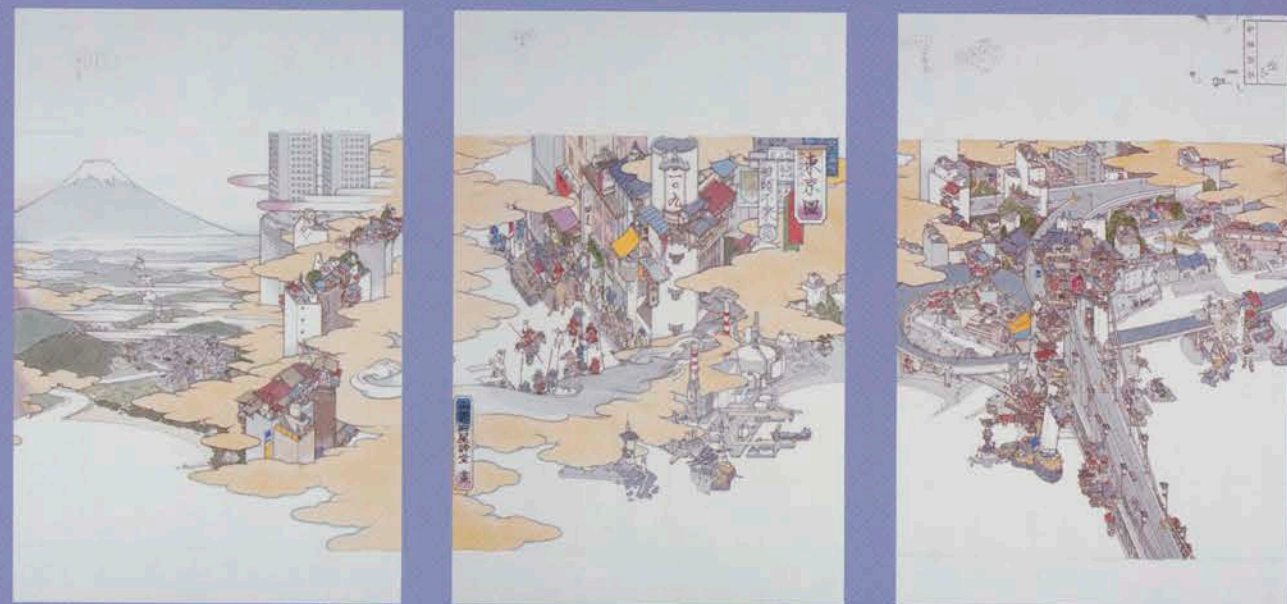


NOBORU TSUBAKI
Radikal dialogue 2004



AKIRA YAMAGUCHI

1. Roppongi Hills 2002
2. Roppongi Hills (Picture of Tokyo: Roppongi-Hiroo) 2002
3. Tokei zu (Picture of Tokyo) 2001



MIWA YANAGI

Kagome kagome 2000





YAYOI KUSAMA

Flower obsession gerbera 1999

REPLAY: MEDIARENA ON SCREEN

CURATORS: GREGORY BURKE, ROGER MCDONALD

Replay: Mediarena on screen is a programme of artists' video assembled both as a component to the *Mediarena* exhibition and as an adjunct to it. In this latter sense it stands on its own as an indicator of the ongoing importance and vitality of the video medium in contemporary Japanese art practice. With only eight artists included *Replay* has no aspirations to be definitive in terms of reviewing artists' use of the video medium. Rather the programme aims to identify tendencies in contemporary practice, specifically in relation to themes explored in *Mediarena*.

Replay profiles Japanese video artists who explore concepts of the temporal, performative and imaginative; concepts that dominate much recent Japanese art and concepts that relate back to performance and video art dating from the 1960s. This sense of return is emphasised through the ordering of the programme, which begins with a recent work *Flower obsession gerbera* by Yayoi Kusama, who used film to document her performances in the late 1960s and concludes with the work *Lily offering* by the much younger performance artist Kyoko Sawanobori. In her work Kusama rings her neck with gerberas finally placing one in her mouth. Reminiscent of early video art the camera is used primarily to document a straightforward action with the addition of some sophisticated recent post-production techniques. The documentary approach to the medium is echoed by Sawanobori, whose work shows the artist chewing and then gradually ejecting a lily from her mouth perfectly formed.

Both artists engage a sense of play and in Sawanobori's case the idea of reversal and return. Playfulness can also be felt in the work of Masato Wakabayashi, who documents himself seemingly

endlessly walking down a rising escalator in an underground station and in Meiro Koizumi's work *The way a very beautiful woman...*, which depicts two inverted chins narrating in English a childhood tale about being scared in the dark, struggling all the while with their pronunciation. A link between play and obsession hinted at in Kusama's work is explored also in Makoto Aida's work *Lonely planet*, which depicts the artist repeatedly and randomly phoning people around the globe and not replying as they petition him to reveal his identity and intention.

The everyday is a key element of the works, also relating to the origins of conceptual art practice. In particular, many of the works foreground commuter experiences and their repetitive nature, an integral aspect of living in large Japanese cities. Examples include Wakabayashi as well as Kyoko Ebata, Tomoko Kaneko and Saki Satom. Satom's work *Giving* also resonates with the works by Kusama and Sawanobori. It shows Satom apparently receiving a gift of a single flower from multiple commuters until she has a bunch. It is clear however that the action is reversed and that it is actually Satom giving away the flowers. Works by Ebata and Kaneko specifically explore the interaction between public space and the private and imaginative life of the individual. Ebata's *Portraits on trains* documents commuters on trains as they daydream and slip in and out of reverie. Kaneko's *My end is my beginning* is the only animation in the programme and depicts its solitary character descending stairs, traversing a concourse and then rising in an elevator to seemingly arrive at the point of departure.

All works are meditative and demonstrate an interest in bodily gesture, time and duration; interests that are reflected throughout *Mediarena*.



KYOKO EBATA

Portraits on trains 2002

MAKOTO AIDA

Lonely planet 1998



SAKI SATOM

Giving 1999



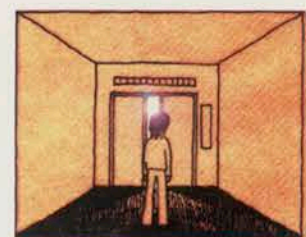
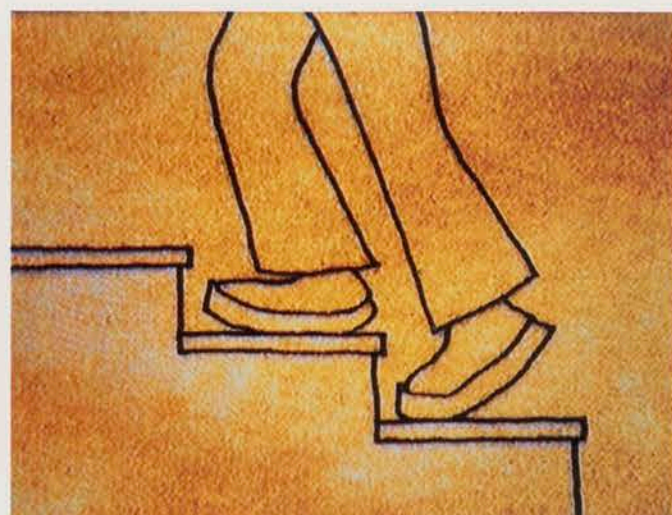
MASATO WAKABAYASHI

Here to stay 1994



MEIRO KOIZUMI

The wav a very veautiful woman... 2001



TOMOKO KANEKO

My end is my beginning 2003



KYOKO SAWANOBORI

Lily offering 2001

MEDIARENA RESIDENCY – NOBORU TSUBAKI



The Govett-Brewster Art Gallery artist-in-residence programme, brings a minimum of two artists to New Plymouth each year to undertake a major project. In association with *Mediarena* Noboru Tsubaki travelled to New Plymouth to install two linked projects *Radikal carbon* and *Radikal dialogue*.

Radikal carbon was a major temporal installation project and social sculpture realised on the New Plymouth foreshore. The installation is an element of Tsubaki's ongoing project titled *UN Applications* which comments on the United Nations, lobbies it to change its operating structures and proposes practical solutions to global problems. Previous works in this series have focussed on and questioned the peacekeeping role of the United Nations. With his New Plymouth projects Tsubaki shifted his focus to global environmental issues. With *Radikal carbon* he proposed a sustainable and non-polluting solution for specific ecological problems in impoverished and developing nations.

The installation consisted of 30 slow-burning subterranean kilns and flues that were used to produce bamboo charcoal. Small cut sections of bamboo were placed in the kilns, which were then sealed following the lighting of the kilns. Creamy white smoke was then expelled through the flues. Importantly the process allows the bamboo to burn at a temperature that does not produce greenhouse gases. The heat produced through the burning is also sufficient to slowly barbecue food. The resulting charcoal can then be used as a non polluting fuel supply. Importantly the charcoal produced through the *Radikal carbon* process can also be used as a water purification agent in an easily assembled water filtration unit. Tsubaki demonstrated *Radikal carbon* in 2003 in Bangladesh, one of the world's most populous and poorest nations, where the ground water is contaminated with arsenic as a result of deforestation and flooding.

Tsubaki installed *Radikal carbon* with community participation over a period of two weeks in March 2003, leading up to and including the weekend of the opening of the *Mediarena* exhibition. Several traditional public ceremonial kiln firings took place and the last included an invitation to the community to also participate through the cooking and consumption of food using the kilns. Documentation of the project appears opposite.

Radikal dialogue was a related project installed in the *Mediarena* exhibition space. The videos in the installation were shot in Bangladesh, where Tsubaki recently installed a model for *Radikal carbon* in the *11th Asian Art Bangladesh Biennale*. The footage of animals being sacrificed, shocking to some western viewers, documented an annual Muslim religious festival. Tsubaki is making a point about cultural difference and a need for global understanding, in light of recent responses of the West to Islam. The photographs in the installation bring the people of Bangladesh, New Zealand, and Japan together in relation to the common problem of global warming. This project is documented on pages 72 and 73.

The Govett-Brewster Art Gallery artist-in-residence programme is supported by the Western Institute of Technology at Taranaki and Creative New Zealand.

Noboru Tsubaki
Radikal carbon 2004
photographs: Simon Rees



MEDIARENA EVENTS

During the course of the *Mediarena* exhibition several of the artists as well as critics, curators and performers travelled to New Zealand for a *Mediarena* projects and events programme. Held in New Plymouth, Wellington and Auckland, the programme added important further dimensions to the *Mediarena* project. The series of lectures, artist presentations, video screenings and performances reflected the critical context in which contemporary art in Japan has developed and allowed for the presentation of further aspects of time based work. Events included opening weekend performances and the following programmes:



MEDIARENA LECTURES

A national lecture series began with a lecture by resident artist Noboru Tsubaki who spoke about his projects to date and presented re-edited exhibition and performance documentation. Curator Roger McDonald lectured on the current context for the production of contemporary art in Tokyo, including the frequent and underground use of transitional and temporary spaces by artists and the cross-disciplinary nature of art and performance based events. Curator Fumio Nanjo lectured on the recent history of Japanese contemporary art from the Gutai movement on and its impact on the current situation across a broad range of media and genres. Critic Kentaro Ichihara lectured on the issues surrounding the definition of Japanese art, focusing on Japanese artists currently living and working outside Japan.

Gorgerous performing at *Mediarena Lounge*

Promotional cards for *Mediarena* events



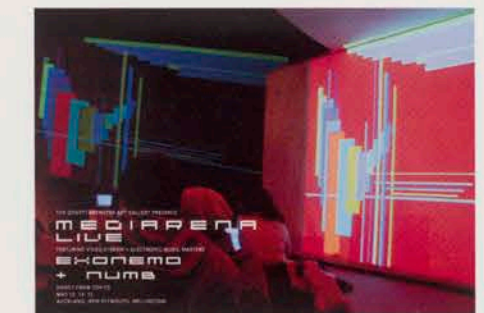
MEDIARENA LOUNGE

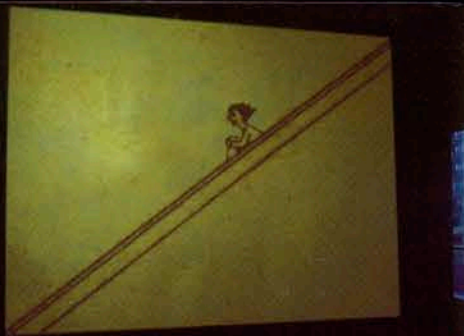
Mediarena Lounge followed a format of similar lounge evenings in Tokyo, such as Club Minglius, an event organised by AIT (Arts Initiative Tokyo). Such evenings characteristically mix artist talks, presentations and performances with music and refreshments. *Mediarena Lounge* included introductions and deejaying by Roger McDonald, a video programme by Kyupi Kyupi and talks and presentations by Tadasu Takamine and Noboru Tsubaki, while Gorgerous provided the performance highlight of the evening featuring their *Love Arms*, hybrid sculptures and musical instruments.



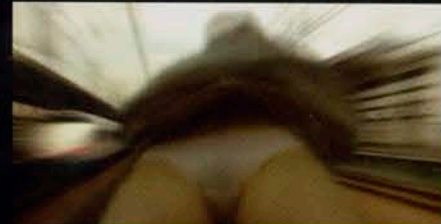
MEDIARENA LIVE

Mediarena Live further explored live and performance elements of contemporary Japanese practice while highlighting the role of new technology in encouraging the crossover between art and music. This live music and performance event featured Numb, one of Japan's leading electronic media and sound artists and media artists exonemo, who were also represented in the exhibition with a live internet based work. For *Mediarena Live* both Numb and exonemo used computers to compose densely layered sound and image scapes in real-time.





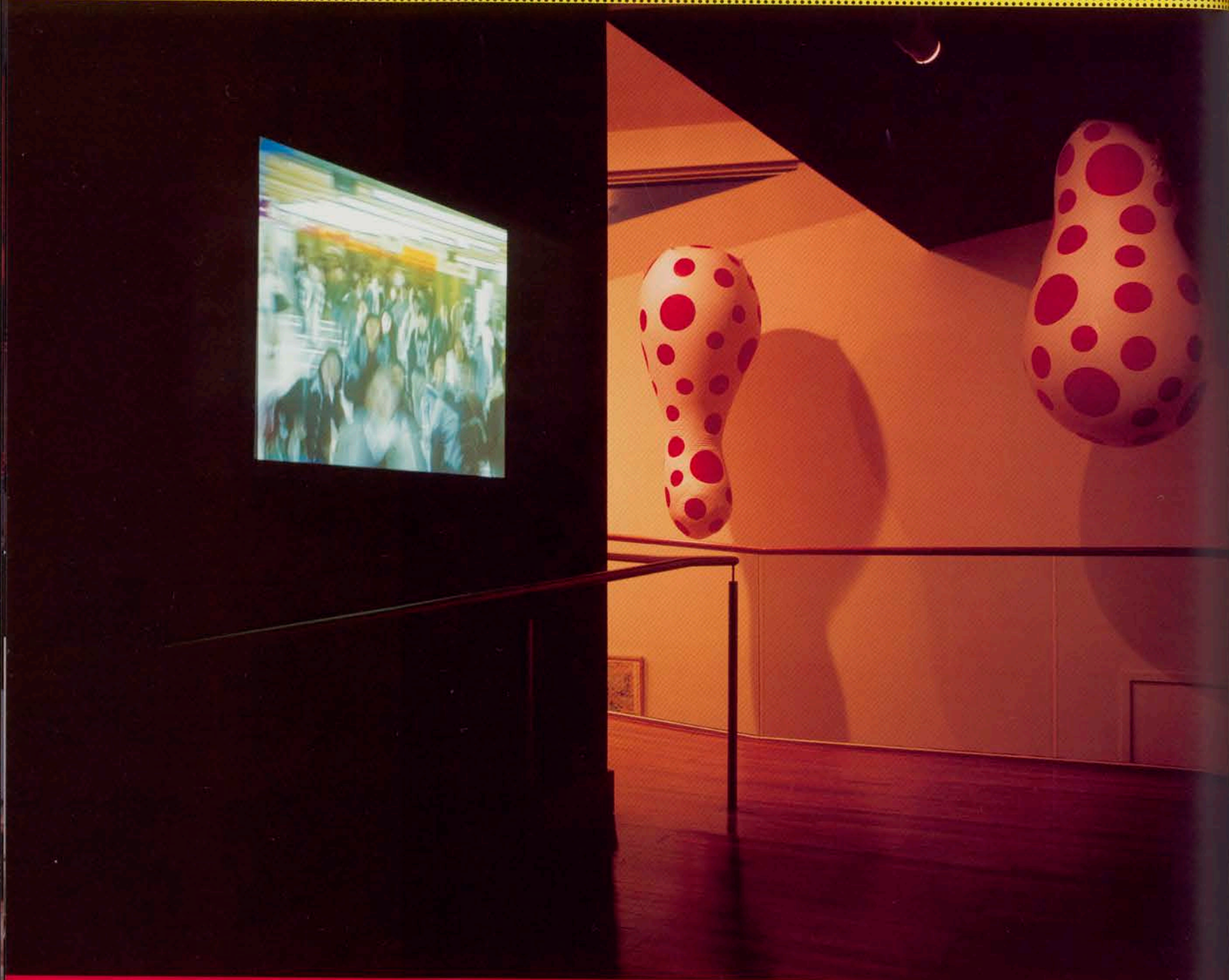
Mediarena events
photographs: Bryan James,
Roger McDonald, Noboru Tsubaki,
Simon Rees, Dan Smith



Tadasu Takamine
Inertia 1998 (video stills)



WORKS IN THE EXHIBITION



Mediarena at
Govett-Brewster Art Gallery

MAKOTO AIDA

Attempted suicide machine 2001
nylon, plastic, mountaineering
equipment, plastic pedestal, DVD,
single channel monitor
dimensions variable
courtesy the artist and
Mizuma Art Gallery, Tokyo

DOG (flower) 2003
panel, Japanese paper,
Japanese mineral pigment, acrylic
1070 x 660 mm
private collection
courtesy Mizuma Art Gallery, Tokyo

DOG (moon) 1996
panel, Japanese paper,
Japanese mineral pigment, acrylic
1000 x 900 mm
collection Ryutaro Takahashi
courtesy Mizuma Art Gallery, Tokyo

DOG (snow) 1998
panel, various kinds of Japanese paper,
Japanese mineral pigment, acrylic
73 x 100 mm
collection Shinya Yamazaki,
courtesy Mizuma Art Gallery, Tokyo

Edible Artificial Girls, Mi-Mi Chan 2001
digital prints
courtesy the artist and
Mizuma Art Gallery, Tokyo

Boiled arms, legs and radish
275 x 380 mm

Mi-Mi on the chopping board
280 x 355 mm

Bowl of rice with fresh salmon roe
285 x 340 mm

Roast Mi-Mi
280 x 365 mm

Baked opened and dried Mi-Mi
285 x 365 mm

Mi-Mi roll
280 x 405 mm

*Bamboo leaf dumplings;
the specialty of Niigata*
285 x 405 mm

Chilled Mi-Mi
285 x 405 mm

Harakiri schoolgirls 2001
off-set print multiple
1030 x 730 mm
private collection

Your pronunciation is wrong! 2000
c-type print
490 x 590 mm
courtesy the artist, and
Mizuma Art Gallery, Tokyo

EXONEMO

FragMental Storm 2002
computer software and hardware,
single channel projection
dimensions variable
courtesy the artists

GORGEROUS

Artistique Tokio 2000
digital image (printed as poster)
courtesy the artists

Diamond star 2001
digital image (printed as poster)
courtesy the artists

Explode yourself! 1998
digital image (printed as poster)
courtesy the artists

Heaven & earth 2003
digital image (printed as poster)
courtesy the artists

Session #1 1997
digital image (printed as poster)
courtesy the artists

Space & earth 2003
banner
courtesy the artists

XO 2004
digital image (printed as poster)
courtesy the artists

XO 2004
video (performance recorded
in Hiroshima, 15 February)
courtesy the artists

NAOYA HATAKEYAMA

Blast 7416 1999
c-type photograph
mounted on aluminium
1000 x 1500 mm
private collection

Blast 8326 1999
c-type photograph
mounted on aluminium
1000 x 1500 mm
private collection

River series 1993–1994
c-type photograph
mounted on aluminium
9 works, each 540 x 265 mm
courtesy of Taka Ishii Gallery, Tokyo
and L.A. Galerie, Frankfurt

MIKA KATO

Muscat 1997
oil on canvas on board
1377 x 1288 mm
collection Robert and Toshiko Ferrier
courtesy Tomio Koyama Gallery, Tokyo

Pansies 2001
oil on canvas on board
2580 x 1870 mm
collection Ryutarō Takahashi,
courtesy Tomio Koyama Gallery, Tokyo

YAYOI KUSAMA

Dots obsession 2000
six vinyl balloons
dimensions variable
courtesy Kusama Studio
and Ota Fine Arts, Tokyo

Song of a manhattan suicide addict 1999
DVD, single channel monitor
courtesy Kusama Studio
and Ota Fine Arts, Tokyo

KYUPI KYUPI

The wide show 1999–2003
DVD installation
dimensions variable
12 minutes looped
courtesy the artists and
Yoshiko Isshiki, Osaka

HIROYUKI MATSUKAGE

Star 2000
karaoke machine, computer hardware,
spotlight, and digital photographic print
photograph 2500 x 7500 mm;
installation dimensions variable
courtesy of the artist and
Mizuma Art Gallery, Tokyo

TATSUO MIYAJIMA

Counter me on 6 (green/green) 2003
neon tube, IC, controller,
electric wire, stainless steel mirror
315 x 225 x 85 mm;
1235 x 880 x 170 mm
courtesy the artist and
Shiraishi Contemporary Art, Tokyo

Counter me on 9 (red/red) 2003
neon tube, IC, controller,
electric wire, stainless steel mirror
1235 x 880 x 170 mm;
625 x 455 x 125 mm
courtesy the artist and
Shiraishi Contemporary Art, Tokyo

Floating time v2-c-06 2001
CD-Rom software, PC, projector
dimensions variable
courtesy the artist and ACF, Tokyo

MOTOHIKO ODANI

Caterpillar 2003
DVD, single channel projection
3 minutes 27 seconds looped
courtesy the artist and Yamamoto Gallery, Tokyo

Rompers 2003
DVD, single channel monitor
2 minutes 52 seconds looped
courtesy the artist and Yamamoto Gallery, Tokyo

SAKI SATOM

A space of one's own 2003
DVD, four channel monitor
4 minutes looped
courtesy the artist

From B to H 2002
DVD, single channel monitor
16 minutes looped
courtesy the artist

M. station backward 1997–1998
DVD, single channel monitor
3 minutes 30 seconds
courtesy the artist

M. station run 1997–1998
DVD, single channel projection
57 seconds looped
courtesy the artist

TOMOKO SAWADA

OMIAI ♡ (wall version) 2001
c-type photographs
2 works at 790 x 540 mm
7 works at 740 x 515 mm
11 works at 490 x 340 mm
2 works at 360 x 250 mm
7 works at 290 x 200 mm
1 work at 118 x 80 mm
collection the artist,
courtesy The Third Gallery Aya, Osaka

TABAIMO

Japanese interior 2002
mixed media installation
with customised computer
5500 x 3100 x 3300 mm
collection Govett-Brewster Art Gallery, New Plymouth

TADASU TAKAMINE

God Bless America 2002
installation including stop action digital video
with clay animation, single channel projection
dimensions variable
courtesy the artist

NOBORU TSUBAKI

Radikal dialogue 2004
100 digital prints
940 x 610 mm
2 x DVD single-channel projections
each 20 minutes looped
courtesy the artist

Radikal aqua 2004
bamboo, bamboo charcoal, clay pots,
coconut fibre, oyster shells, sand, water
dimensions variable
courtesy the artist

AKIRA YAMAGUCHI

Roppongi Hills 2002
watercolour on paper
400 x 630 mm
collection Mori Arts Center Museum Shop

Roppongi Hills
(*Picture of Tokyo: Hiroo-Roppongi*) 2002
watercolour on paper
735 x 655 mm
collection Mori Arts Center Museum Shop

Tokei zu (Picture of Tokyo) 2001
watercolour on paper
6 works, each 330 x 330 mm
collection Ryutarō Takahashi

MIWA YANAGI

Kagome kagome 2000
DVD, single channel rear projection installation
dimensions variable
14 minutes looped
courtesy the artist and Yoshiko Isshiki, Osaka

REPLAY ARTISTS

MAKOTO AIDA

Lonely planet 1998
6 minutes (excerpt)
courtesy the artist

KYOKO EBATA

Portraits on trains 2002
(five episodes)
'spirit of the beehive'
'a place in the sun'
'taste of cherry'
'vagabond'
'with a song in my heart'
6 minutes 55 seconds
courtesy the artist

TOMOKO KANEKO

My end is my beginning 2003
3 minutes 43 seconds
courtesy the artist

MEIRO KOIZUMI

The wav a very veautiful woman... 2001
7minutes 20 seconds
courtesy the artist

YAYOI KUSAMA

Flower obsession gerbera 1999
1 minute 31 seconds
courtesy Ota Fine Arts

SAKI SATOM

Giving 1999
5 minutes
courtesy the artist

KYOKO SAWANOBORI

Lily offering 2001
3 minutes 45 seconds
courtesy the artist

MASATO WAKABAYASHI

Here to stay 1994
5 minutes (excerpt)
courtesy the artist

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TABAIMO

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Nakauchi Kana

Okada Akinori

Anne Petre

Patricia de Peuter

Sano Makoto

Sano Takumi

Sato Naoki

Tabata Hideo

Tabata Shion

Tonai Tomohiro

Tsuzuki Kyoichi

Yamaga Satomi

ARTISTS' BIOGRAPHIES

MAKOTO AIDA

Makoto Aida was born in Niigata, Japan in 1965 and completed a Masters degree in 1991 at the Tokyo National University of Fine Art and Music.

Selected solo exhibitions

- 2003 *My Kenten* Mizuma Art Gallery, Tokyo
- 2002 *Edible artificial girls & Mi-Mi Chan* Murata & Friends, Berlin
- Green & black* Chukyo University Art Gallery, Aichi
- 2001 *Edible artificial girls & Mi-Mi Chan* NADiff, Tokyo
- It's a man's alcoholic drink* Mizuma Art Gallery, Tokyo
- Doutei Mitsubishi-Jisho* Artium, Fukuoka
- 1998 *Paris Tsudanuma* Mizuma Art Gallery, Tokyo
- 1996 *War Picture Returns* Gallery Natsuka, Tokyo
- No Future* Mizuma Art Gallery, Tokyo
- 1994 *Poster Dowa Kasai* Gallery, Tokyo
- Sarin Nasubi* Gallery, Chiba

Selected group exhibitions

- 2004 *Roppongi Crossing: New Visions of Japanese Art 2004* Mori Art Museum, Tokyo
- Les metamorphoses du quotidien* The Museum of Modern Art, Gunma
- 2003 *Girls don't cry* Parco Museum, Tokyo
- The American Effect: Global Perspectives on the United States 1990-2003* Whitney Museum of American Art, New York
- A Creating Workshop for Children in Aomori 2003* Mutsu Municipal Library, Mutsu City, Aomori
- Okazaki Mindscape* Aichi Art Museum, Aichi
- Revolving Door: iscp <-> asia* Chambers Fine Art, New York
- A retrospective: Narita Tohi and several things he has left behind* Shichinohe-cho Takayama Uichi Memorial Museum of Art, Aomori
- 2002 *XXVth Biennale de Sao Paulo* Sao Paulo
- Scope Art Fair* The Gershwin Hotel, New York
- Exhibition of New Acquisitions: Contemporary Paintings* Hiroshima City Museum of Contemporary Art, Hiroshima
- eleven & eleven Korea Japan Contemporary Art 2002* Sungkok Art Museum, Seoul
- BABEL 2002* National Museum of Contemporary Art, Seoul
- Coloriage* Fondation Cartier pour l'art contemporain, Paris
- 7th Kitakyushu Biennale* Kitakyushu Municipal Museum of Art, Fukuoka
- 2001 *S(h)itting in the mirror* Mizuma Art Gallery, Tokyo
- Yokohama 2001: the 1st International Triennale of Contemporary Art* Yokohama
- 2000 *Five Continents and One City* Museum of Mexico City, Mexico City
- Cultural Ties* Westzone Gallery Space, London
- white hot* Smack Mellon Studios, New York

- 1999 *VOCA 99* The Ueno Royal Museum, Tokyo
- The Group 1965: The Voices from Tokyo* Contemporary Art Factory, Tokyo; The Municipal Art Museum of Akureyri, Iceland
- The Group 1965: The Voices from Tokyo* NADiff, Tokyo
- Artists' works* Tokyo Station Gallery, Tokyo
- Ground Zero Japan* Contemporary Art Gallery Art Tower Mito, Mito
- 1998 *Holy Gift vol.2* Mizuma Art Gallery, Tokyo
- Takeo Communication Design 1998* SPIRAL, Tokyo
- Tokyo Elegance* Recent Gallery, Hokkaido
- So-What, Donai-Ya-Nen* Ecole nationale superieure des beaux-arts, Paris
- Sanatorium* Recent Gallery, Hokkaido
- The Group 1965: The Voices from Tokyo* Galerie Espace Flon, Lausanne; ACC Galerie, Weimar

Selected bibliography

- 2004 *Roppongi Crossing: New Visions of Japanese Art 2004* Mori Art Museum, Tokyo (cat.)
- 2003 *7th Kitakyushu Biennale 'Art For Sale: intimacy between aesthetics and economy'* Kitakyushu Municipal Museum of Art, Kitakyushu (cat.)
- The American Effect: global perspectives on the United States 1990-2003* Whitney Museum of Contemporary Art, New York (cat.)
- 2002 *Matsui Midori Consuming Bodies: sex and contemporary art* Reaktion Books, London
- BABEL 2002 Race-Face, Langue-Dialogue* National Museum of Contemporary Art; Eul & AI Publishing, Tokyo (cat.)
- 2001 *Yokohama 2001: the 1st International Triennale of Contemporary Art* The Organizing Committee for Yokohama Triennale, Yokohama (cat.)
- 2000 *Five continents and one city* Museum of Mexico City, Mexico City (cat.)
- Ground Zero Japan* Contemporary Art Gallery Art Tower Mito, Mito (cat.)
- Aida Makoto *Lonely Planet* Danvo, Tokyo

KYOKO EBATA

Kyoko Ebata was born in 1973 and lives in Tokyo. She belongs to a new generation of Japanese artists who are studying overseas, graduating with her bachelor's degree from Goldsmith's College, University of London in 1997.

Selected solo exhibitions

- 2002 'The Usual Passages' in *Think Zone* Mori Art Museum, Tokyo

Selected group exhibitions

- 2004 *Island art, film, and video festival 04* Prenelle Gallery, London
- 2003 *Nippon Connection 2003* Film Museum, Frankfurt
- Junge Video: Kunst aus Japan* East Asian Museum, Berlin; Mori Art Centre, Tokyo

25hrs: international video art show El Raval Pavilion, Barcelona

In different spaces Tokyo Wonder Site, Tokyo; Sakurazaka Plaza, Okinawa

- 2001 *Open studio* Studio Nope, Tokyo
- 1997 *Graduation exhibition* Goldsmith's College Gallery, London

Selected bibliography

- 2003 David Elliot 'Goodbye kitty, hello...what?' *Vogue Nippon*, May

EXONEMO

Collaborative duo Yae Akaiwa and Kensuke Sembo have been creating works for the Internet since 1996. exonemo have won several major awards including a prize at the *Ars Electronica Festival* 2000. Their website appears at: www.exonemo.com

Selected solo exhibitions

- 2003 *new FUNKtion* Hiroshima City Museum of Contemporary Art, Hiroshima
- Quattro Standards* Super Deluxe, Tokyo
- 2000 *Discoder* commandN, Tokyo

Selected group exhibitions

- 2004 *Shida Ten Nou* Laboratory, Tokyo
- Roppongi Crossing: New Visions of Japanese Art 2004* Mori Art Museum, Tokyo
- 2003 *In Media Sockets* Yamaguchi Center for Arts and Media, Yamaguchi
- Online exhibition *As* <http://plaza.bunka.go.jp/as/>
- 2002 *akihabara TV3* commandN, Tokyo
- program Asahi Art Festival*, Tokyo
- art.bit collection* NTT InterCommunication Centre (ICC), Tokyo
- Online exhibition: *Kingdom of Piracy* <http://residence.aec.at/kop/>
- 2001 *media message: look thru language* Sendai Mediatheque, Sendai
- Buzz Club: news from Japan* P.S.1, New York
- EXPO KOBE 2001* Kobe Port Island, Kobe
- 7th International Istanbul Biennial* Istanbul
- 2000 *Tech.Pop.Japan* International Film Festival Rotterdam, Rotterdam
- Super Sign Project* SPIRAL, Tokyo
- Ars Electronica Festival 2000* Linz, Austria
- mediaselect 2000* Art Warehouse, Port of Nagoya, Nagoya
- Online exhibition: *protocollision* <http://www.cell.nl/protocollision/>
- 1999 Online exhibition: *CyGnet* <http://www.shiseido.co.jp/CyGnet/>

Selected bibliography

- 2004 *Roppongi Crossing: New Visions of Japanese Art 2004* Mori Art Museum, Tokyo (cat.)
- 2003 *Cyber Asia: media art in the near future* Hiroshima City Museum of Contemporary Art (cat.)
- 2002 *7th International Istanbul Biennial* Istanbul Foundation for Culture and Arts, Istanbul (cat.)
- Yukiko Shikata 'exonemo' *Art Asia Pacific*, #37, p. 82
- 2000 'Cyberarts 2000: International Compendium Prix' *Ars Electronica*, *Ars Electronica*, Linz (cat.)

GORGEROUS

Founded in 1997, the "rock duo" Gorgerous is a collaboration between artists Hiroyuki Matsukage and Muneteru Ujino. While both artists have independent practices they come together to perform at major festivals and exhibitions around the world, and stage regular gigs in Japan. The duo performed three concerts in New Zealand in conjunction with *Mediarena* at the Govett-Brewster Art Gallery in New Plymouth, and at concert venues in Auckland and Wellington.

Performances/exhibitions

- 2004 *Physical Powerplay XO* Hiroshima City Museum of Contemporary Art, Hiroshima
- 2003 *Tokyo Glam-rock* Shoreditch Gallery, London
- 2001 *JAM: Tokyo-London* Barbican Art Gallery, London; Tokyo Opera City Art Gallery, Tokyo (group exhibition)
- 2000 *Rocktober* Tokyo
- The J-Way* Lydmar Hotel, Stockholm
- 1999 *Tosa Tosa 99* Kouchi Museum of Art, Kouchi (group exhibition)
- 1999 'Gorgerous' *Signs of life: 1st Melbourne International Biennial*, Melbourne

Selected bibliography

- 2001 Jane Alison and Liz Farrelly (eds.) *JAM: Tokyo-London* Booth-Clibbon Editions, London
- 1999 *Signs of life: 1st Melbourne International Biennial*, Melbourne Festival of the Arts, Melbourne (cat.)

NAOYA HATAKEYAMA

Naoya Hatakeyama was born in 1958 in Iwate, Japan and completed postgraduate studies at the University of Tsukuba, Japan in 1984.

Selected solo exhibitions

- 2003 *Naoya Hatakeyama* Huis Marseille, Amsterdam; Rencontre Internationale de la Photographie Arles, Arles; Kunstverein Hannover, Hannover; Winchester Gallery, Winchester; Impressions Gallery, York; Kunsthalle Nurnberg, Nuremberg; L. A. Galerie, Frankfurt; Iwate Prefectural Museum of Art, Morioka; The National Museum of Art, Osaka; Taka Ishii Gallery, Tokyo
- 2001 *Under Construction* (with Toyo Ito) The AA School, London; Columbia University Gallery, New York
- 2000 *Underground* Architecture Gallery, Columbia University, New York
- Underground* L. A. Galerie, Frankfurt
- 1999 *Underground* Chukyo University C-Square, Nagoya
- Underground* Masataka Hayakawa Gallery, Tokyo
- 1998 *Countryside* Yuki Civic Center, Ibaraki
- Blast & Camera Obscura Drawings* Gallery NW House, Tokyo; L. A. Galerie, Frankfurt
- 1997 *New works* Minolta Photo Space, Tokyo, and Osaka
- 1996 *Naoya Hatakeyama* Istituto Giapponese di Cultura in Roma, Rome

Selected group exhibitions

- 2003 *Gallery Artists* Taka Ishii Gallery, Tokyo
Japan: Contemporary Ceramics and Photography Deichtorhallen, Hamburg
- 2002 *The Unfinished Century: Legacies of 20th Century Art* The National Museum of Modern Art, Tokyo
Twelve Japanese Artists from the Venice Biennale 1952-2001 Contemporary Art Gallery Art Tower Mito, Mito
- 2001 'Fast and Slow': *49th Biennale de Venezia* Japanese Pavilion, Venice
Out of Japan Canon Photography Gallery, Tokyo; Victoria & Albert Museum, London
Monets Vermachtnis-Serie-Ordnung und Obsession Hamburger Kunsthalle, Hamburg
Urban Pornography The Artist Space, New York
New Heimat Frankfurter Kunstverein, Frankfurt
La espiritualidad del vacío Fundacion Bancaja, Valencia
Bauart, Die Kunstsammlung der Heidelberger Zement Art Gallery Kurpfälzisches Museum der Stadt Heidelberg, Heidelberg
- 2000 *Serendipity: photography, video, experimental film and multimedia installation from Asia* The Japan Foundation Forum, Tokyo
Scape Masataka Hayakawa Gallery, Tokyo
Yume no Ato-Zeitgenössische Kunst aus Japan Haus am Waldsee Berlin, Berlin; Staatliche Kunsthalle Baden-Baden, Baden-Baden
- 1999 *Otsuji Kiyoji and 15 Photographers* Tokyo Zokei University, Tokyo
Modena per la Fotografia 1999 Galleria Civica di Modena, Modena
'Wohin kein Auge reicht' Triennale der Photographie Deichtorhallen, Hamburg
'The Locus of Kimura' Ihei Memorial Award of Photography 1975-1999 Kawasaki City Museum, Kawasaki
Toyo Ito: Blurring Architecture Suemondt Ludwig Museum, Aachen
- 1998 *Photography Today: The Absence of Distance* The National Museum of Modern Art, Tokyo
Prova de água The Belem Cultural Center, Lisbon
Asia City The Photographers' Gallery, London
Speed The Photographers' Gallery, London
Et Maintenant? Donai Yanen! Ecole nationale supérieure des beaux-arts, Paris
- 1997 *Lust Und Leere: Japanische Photographie der Gegenwart* Kunsthalle Wien, Vienna
Surfaced Exposed: Photography in Art of the 90s Museum of Contemporary Art, Tokyo
Art is Fun: Ways of (Re)Production Hara Museum of Art, Shibukawa, Gunma

Selected bibliography

- 2002 Stephan Berg (ed.) *Naoya Hatakeyama* Hatje Cantz, Stuttgart
Mark Haworth-Booth *Naoya Hatakeyama: slow glass* Light Xchange, London
- 2001 Naoya Hatakeyama *Under Construction: Naoya Hatakeyama + Toyo Ito* Kenchiku Shiryu Kenkyusha Publishing, Tokyo
Karl Heinz-Kohl and Nikolaus Schafhausen (eds.) *New Heimat* Lukas & Sternberg, Frankfurt
- 1998 *Speed: visions of an accelerated age* The Photographers' Gallery; Trustees of the Whitechapel Art Gallery (cat.)

TOMOKO KANEKO

Tomoko Kaneko was born in Tokyo in 1975, where she lives and works. She graduated from Goldsmith's College, University of London with a Bachelor of Fine Art in painting in 1997.

Selected solo exhibitions

- 2003 *On my way home* Sens Gallery, Tokyo
2002 *YVAI: Think Zone* Mori Art Museum, Tokyo

Selected group exhibitions

- 2003 *Junge Video: Kunst aus Japan* East Asian Museum, Berlin; Mori Art Centre, Tokyo
The entangled eye Gallery Danielle Arnaud, London; Gallery Speak, Tokyo
In Different Spaces Tokyo Wonder Nite, Tokyo Wander Site, Tokyo
Transformation Fukugan Plus Gallery, Osaka
- 2002 *Scramble* Brunei Gallery, SOAS University of London, London; Centre of Contemporary Art, Glasgow
Not Addressed Pump House Gallery, London
Second Eye Dieselwerkstaden Nacka Konsthall, Nacka, Sweden
Mega-city Fukugan Plus Gallery, Osaka

Selected bibliography

- 2003 *Junge Video-Kunst aus Japan* East Asian Museum, Berlin; Mori Art Centre, Tokyo (cat.)
2002 *Mega-city* Fukugan Plus Gallery, Osaka (cat.)

MIKA KATO

Mika Kato was born in Mie, Japan in 1975 and completed her MFA from Aichi Prefectural University of Art in 2001. Kato was recently awarded a jury prize for her work included in the *Roppongi Crossing* exhibition at the Mori Art Museum, Tokyo.

Selected solo exhibitions

- 2001 *2002* Contemporary Art Gallery Art Tower Mito, Mito
2000 *Canaria* Tomio Koyama Gallery, Tokyo

Selected group exhibitions

- 2004 *Roppongi Crossing: New Visions of Japanese Art 2004* Mori Art Museum, Tokyo
- 2003 *Girls don't cry* Parco Museum Shibuya, Tokyo
New Generation Japanese Painters Hiroshima City Museum of Contemporary Art, Hiroshima
Japan Rising: Contemporary Art From Japan Palm Beach ICA, Miami
- 2002 *Coloriage* Fondation Cartier pour l'art contemporain, Paris
Fragile Figures Palette Club School, Tokyo
- 2001 *My reality: contemporary art and the culture of Japanese animation* Des Moines Art Center, Des Moines; The Brooklyn Museum of Art, Brooklyn; Tampa Museum of Art, Tampa; Chicago Culture Center, Chicago; Akron Museum of Art, Akron; The Huntsville Museum of Art, Huntsville; Independent Curators Center, New York
CASINO 2001 SMAK, Gent

Selected bibliography

- 2004 *Roppongi Crossing: New Visions of Japanese Art 2004* Mori Art Museum, Tokyo (cat.)
2002 Yayoi Kojima 'Real but not real' *Pacific Friend*, May, p. 8
2001 *My reality: contemporary art and the culture of Japanese animation*

MEIRO KOIZUMI

Meiro Koizumi was born in Japan in 1976. A Graduate of the Chelsea College of Art in Design in London she is currently based in Tokyo. In 2001 Wakabayashi was awarded the video prize at the 2001 Beck's Futures, the United Kingdom's richest young artist awards, that is exhibited at the ICA, London.

Selected solo exhibitions

- 2003 *A Very Beautiful Woman* The Glasshouse, Tokyo

Selected group exhibitions

- 2004 *Island Art Film and Video Festival 04* Prenelle Gallery, London
Video Mundi Chicago Cultural Center, Chicago
Old Habits Die Hard Norwich Gallery, Norwich School of Art and Design, Norfolk; Kunsternes Hus, Oslo
Out the Window Japan Foundation Forum, Tokyo
- 2003 *Group VS Show* The Dick Smith Gallery, London
In Different Spaces Tokyo Wonder Site, Tokyo
Blowing up Film and Video Festival The Clerkenwell, London
Please Don't Make Me Cry Emily Tsingou Gallery, London
Scramble Brunei Gallery, SOAS University of London, London; Centre of Contemporary Art, Glasgow
- 2002 *Bloomberg New Contemporaries 2002* STATIC Gallery, Liverpool Biennial, Liverpool; Barbican Gallery, Barbican Centre, London
As Isn't 3300M Street, Washington DC
Tom's Basement 12 Oakley Street, London
Not Addressed Pump House Gallery, London
Showcase 2 London Institute Millbank Site, London
- 2001 *I Goo Goo* Hothaus, London
Beck's Futures 2 ICA London; Bluecoat Gallery, Liverpool; Sotheby's, New York

Selected bibliography

- 2002 *Bloomberg New Contemporaries 2002* New Contemporaries (1998) LTD, London (cat.)

YAYOI KUSAMA

Yayoi Kusama was born in 1929 in Matsumoto, Japan and studied at the Kyoto Municipal School of Arts. She is the senior artist of the *Mediarena* exhibition and is regarded as Japan's greatest living artist. For the last 40 years, Kusama has been represented by leading dealers in Tokyo, Nagoya, Matsumoto, and New York including Ota Fine Arts, Box Gallery, Gallery Kura, Robert Miller Gallery, Peter Blum Gallery, Robert Catellane Gallery and Paula Cooper Gallery. A prolific producer Kusama has been showing with her dealers on a near annual basis for that period. Kusama has written several novels, collections of short stories, and manifestos;

in 1983 her novel *The hustlers' grotto of Christopher Street* won a national literary award. Kusama collaborates on design projects outside of the art field and has collaborated with the likes of Peter Gabriel and Issey Miyake.

Selected solo exhibitions

- 2004 *Kusamatrix* Mori Art Museum, Tokyo
Kusama Zacheta National Gallery of Art, Warsaw
- 2003 *Yayoi Kusama* Ota Fine Arts, Tokyo
- 2002 *Kusama: Dots Obsession* Roslyn Oxley9 Gallery, Sydney
Yayoi Kusama Kunsthalle Wien, Vienna
Yayoi Kusama: Paintings, Drawings and Sculpture Elias Fine Art, Allston, Texas
- 2000 *Yayoi Kusama* Serpentine Gallery, London
From Zero to Infinity: Yayoi Kusama in Context Jack S. Blanton Museum of Art, University of Texas, Dallas
Yayoi Kusama Ota Fine Arts, Tokyo; Robert Miller Gallery, New York
Yayoi Kusama Le Consortium Contemporary Art Center, Dijon; Louisiana Museum of Modern Art, Humlebaek
Early Drawings from the Collection of Richard Castellane The Art Museum, Princeton University, Princeton
Yayoi Kusama Galerie Piece Unique, Paris
- 1999 *In Full Bloom: Yayoi Kusama, Years in Japan* Los Angeles County Museum of Art, Los Angeles; Crown Art Center, Taipei; Gallery Paris, Yokohama
- 1998 *Yayoi Kusama: Works from the 1950s* Peter Blum Gallery, New York
Love Forever: Yayoi Kusama 1958-1968 Los Angeles County Museum of Art, Los Angeles
Self Obliteration Museum of Modern Art, Tokyo
- 1996 *Yayoi Kusama: The 1950s and 1960s* Paula Cooper Gallery New York; Art Gallery Artium, Fukuoka
- 1995 *Yayoi Kusama Etchings 77* Gallery, Tokyo
- 1994 *Yayoi Kusama* Nagano Prefectural Shinano Art Museum, Nagano
- 1993 *Yayoi Kusama* Galleria Valentina Moncada, Rome
- 1992 *Yayoi Kusama* Sogetsu Art Museum, Tokyo; Niigata City Art Museum, Niigata
- 1989 *Yayoi Kusama: A Retrospective* Center for International Contemporary Art, New York
- 1988 *Soul Burning Flashes* Fuji Television Gallery, Tokyo
- 1987 *Soul Burning Flashes* Kitakyushu Municipal Museum of Art, Fukuoka; Musée Municipal, Dole
- 1983 *Self-Obliteration* Video Gallery Scan, Tokyo (performance)
Encounter of Souls Jardin de Luseine, Tokyo
- 1980 *Self Obliteration of Nets and Polka Dots* Gallery Toshin, Tokyo
Unknown Works by Yayoi Kusama: The Flash That Burns Grass American Center, Tokyo
- 1976 *Obsessional Art, a Requiem for Death and Life* Osaka Formes Gallery, Tokyo
- 1975 *Message of Death From Hades* Nishimura Gallery, Tokyo
- 1967 *Love Room* Galerij Orez, The Hague
- 1966 *Driving Image Show* Gallerie d'Arte del Naviglio, Milan
New Collection Chrysler Museum, Provincetown
- 1963 *Aggregation One Thousand Boats* Show Gertrude Stein Gallery, New York
- 1961 *Yayoi Kusama* Städtisches Museum, Trier
- 1959 *Obsessional Monochrome* Brata Gallery, New York

- 1957 *Yayoi Kusama* Zoe Dusanne Gallery, Seattle
- 1955 *Yayoi Kusama* Takemiya Gallery, Tokyo
- 1952 *Yayoi Kusama* The First Community Center, Matsumoto
- Selected group exhibitions**
- 2004 *Whitney Biennial 2004* Whitney Museum of American Art, New York
- 2003 *Happiness: a survival guide for art and life* Mori Art Museum, Tokyo
Echigo-Tsumari Art Triennial 2003 Niigata
- 2002 *Asia Pacific Triennial of Contemporary Art 2002* Queensland Art Gallery, Brisbane
- 2001 *Yokohama 2001: the 1st International Triennale of Contemporary Art*, Yokohama
Les Annees Pop Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Collaborations with Parkett 1984 to Now The Museum of Modern Art, New York
Global Visions: Art After 1980 Museum of Contemporary Art, Tokyo
Louise Bourgeois & Yayoi Kusama: Works from 1942 to 2000 Peter Blum Gallery, New York
Facts of Life: Contemporary Japanese Art Hayward Gallery, London
Century City: Art and Culture in the Modern Metropolis Tate Modern, London
- 2000 *12th Biennale di Sydney* Sydney
Japanese Art in the 20th Century Museum of Contemporary Art, Tokyo
- 1999 *Out of Actions: Between Performance and the Object 1949-76* Museum of Contemporary Art, Los Angeles
Spiral TV: 3rd Art Life 21 Festival Spiral Garden, Tokyo
Visions of the Body: Fashion or Invisible Corset The National Museum of Modern Art, Kyoto
- 1998 *Mirror Images: Women, Surrealism and Self-Representation* MIT List Visual Arts Center, Cambridge
Site of Desire: 1998 Taipei Biennale (3rd) Taipei Fine Arts Museum, Taipei
Towards Another Normality Hara Museum ARC, Gunma
Travel & Leisure Paula Cooper Gallery, New York
- 1997 *The Maximal Sixties: Pop, Op and Figuration* The Museum of Modern Art, New York
De-Genderism Setagaya Art Museum, Tokyo
Japan Today MAK Museum of Applied Arts, Vienna
- 1996 *1964: A Turning Point in Japanese Art* Museum of Contemporary Art, Tokyo
50 Contemporary Japanese Artists Nabio Museum, Osaka; Galerie A, Amsterdam
Art of Postwar 1960s Avant-Garde Ohara Museum of Art, Kurashiki
NowHere Louisiana Museum of Modern Art, Humlebaek
A Decade of Avantgarde Artists Itabashi Art Museum, Tokyo; Mattress Factory, Pittsburgh
- 1995 *ARS 95* Museum of Contemporary Art, Helsinki
Maux Faux Ronald Feldman Fine Arts Inc., New York
Minimal Form Fuji Television Gallery, Tokyo
Revolution: Art of the Sixties: From Warhol to Beuys Museum of Contemporary Art, Tokyo
Japanese Culture: The Fifty Post War Years Meguro Museum of Art, Tokyo

- 1994 *Cross and Square Grids* The Museum of Modern Art, Saitama
Japanese Art after 1945: Scream Against the Sky Yokohama Museum of Modern Art, Yokohama
When the Body Becomes Art Itabashi Art Museum, Tokyo
Aspects (1979-1994) Hara Museum ARC, Gunma
- 1993 *Japanese Outsider Art: Inhabitants of Another World* Setagaya Art Museum, Tokyo
45th Biennale di Venezia, Venice
- 1992 *10 Artists: Contemporary Japanese Art of the 1980s-90s* Tokyo Metropolitan Art Museum, Tokyo
- 1986 *Japon des Avant-Garde, 1910-70* Musée National d'Art Moderne, Centre Georges Pompidou, Paris
- 1985 *40 Years of Japanese Contemporary Art* Tokyo Metropolitan Art Museum, Tokyo
Reconstructions: Avant Garde Art in Japan 1945-1965 Museum of Modern Art, Oxford
- 1983 *Trends of Japanese Art in the 1960s* Tokyo Metropolitan Art Museum, Tokyo
- 1981 *The 1960s: A Decade of Change in Contemporary Japanese Art* National Museum of Modern Art, Tokyo
- 1974 *Woman's Work: American Art 1974* Philadelphia Civic Center, Philadelphia
- 1968 *Soft and Apparently Soft Sculpture* Georgia Museum of Art, Athens
- 1966 *33rd Biennale di Venezia*, Venice
Inner and Outer Space Moderna Museet, Stockholm
The Object Transformed The Museum of Modern Art, New York
- 1965 *Japanese Artists Abroad: Europe and America* National Museum of Modern Art, Tokyo
- 1962 *Tentoonstelling Nul* Stedelijk Museum, Amsterdam
- 1961 *Pittsburgh International Exhibition of Contemporary Painting and Sculpture* Carnegie Institute, Pittsburgh
- 1960 *Japanese Abstraction* Gres Gallery, Washington DC,
Japan-American Women Artists Exhibition Riverside Museum, New York
Monochrome Malerei Städtisches Museum, Leverkusen, Germany
- 1955 *18th Biennial International Watercolor Exhibition* Brooklyn Museum, New York

Selected bibliography

- 2004 *Kusamatrix* Mori Art Museum, Tokyo (cat.)
'American Pie: Seven Views of the Whitney Biennial' *Frieze*, #83, May, pp. 114-122
- 2003 *Happiness: a survival guide for art and life* Mori Art Museum, Tokyo (cat.)
- 2002 *Asia Pacific Triennial of Contemporary Art 2002* Queensland Art Gallery, Brisbane (cat.)
- 2001 *Yokohama 2001: the 1st International Triennale of Contemporary Art* The Organizing Committee for Yokohama Triennale, Yokohama (cat.)
Seung Duk Kim 'Yayoi Kusama' *Art Press*, #267, April, pp. 20-23
Takemi Kuresawa 'An unwritten biography: overturning the narrative of Yayoi Kusama's self-obliteration' *Art Asia Pacific*, #30, pp. 68-76
- 2000 Laura Hoptman (ed.) *Yayoi Kusama* Phaidon, London
Matsui Midori 'Beyond Oedipus: desiring production of Yayoi Kusama' *Parkett*, #59, pp. 92-106
Heike Munder 'Yayoi Kusama: body and representation strategies' *Camera Austria*, #71, pp. 15-26

- Mignon Nixon 'Posing the phallus' *October*, #92, Spring, pp. 98-127
- Ursula Panhans-Buhler 'Yayoi Kusama: between heaven and earth: this languid weight of life' *Parkett*, #59, pp. 74-91
- Griselda Pollock 'Yayoi Kusama: three thoughts of femininity, creativity and elapsed time' *Parkett*, #59, pp.107-123
- Maria Walsh 'Obsession' *Art Monthly UK*, #234, March, pp. 7-10
- 1999 M.A Greenstein 'Love Forever: Yayoi Kusama in retrospective' *Art Asia Pacific*, #20, pp. 34-36
- Eliot Handelman 'Love Forever: Yayoi Kusama, 1958-1968: Museum of Modern Art, New York' *Parachute*, #94, April-June pp. 57-58
- Janet Koplos 'The phoenix returns' *Art in America*, vol.87, #2, February 1999, pp. 92-97
- Jay Murphy 'Pop goes Surrealism' *Art Papers*, vol.23, #3, May-June 1999, pp. 28-29
- 1997 Udo Kittelman 'Lucid logic' *Sculpture*, vol.16, #1, January, pp. 26-31
- Alexandra Munroe 'Radical Will' *Art Asia Pacific*, #16, pp. 28-29
- Andrew Solomon 'Dot dot dot: Yayoi Kusama' *Artforum*, vol.35, #6, February, pp. 66-73, 100, 104, 109
- 1994 Dana Friis-Hansen 'Yayoi Kusama's feminism' *Art and Text*, #49, September pp. 48-55
- 1990 Brooks Adams and Alexandra Munroe 'Proliferating obsessions' *Art in America*, vol.78, #4, April, pp. 228-233
- 1989 Bhudendra Karia and Alexandra Munroe *Yayoi Kusama: A Retrospective* Center for International Contemporary Arts New York (cat.)

KYUPI KYUPI

Kyupi Kyupi is a multimedia collective of artists based in Osaka who principally produce video installations, television shows and live performances. Established in 1996, the core of the group consists of director Yoshimasa Ishibashi, 3D artist Mazuka Kimura, performer Mami Wakeshima and graphic designer Koichi Emura.

Selected solo exhibitions

- 2003 *The Wide Show* Palais de Tokyo, Paris
- 2000 *1million Premium* White Cube Gallery, Osaka; Kirin Plaza, Osaka

Selected group exhibitions

- 2003 *The Wide Show* in 'Z.O.U. Zone of Urgency' *50th Biennale di Venezia*, Venice
- 2000 *1million Super Deluxe* in 'The Taipei Biennale' Taipei Fine Arts Museum, Taipei
- 1999 *1million Super Deluxe* in 'Game Over' Watarium Museum, Tokyo
- 1998 *I+* in 'So What/Donaiyanen!' Ecole nationale superieure des beaux-arts, Paris

Performances

- 2003 *Grand Kayo Show Super Mega Hits* Art Complex 1928, Kyoto
Grand Kayo Show Super Mega Hits Palais de Tokyo, Paris
Carbarotica Art Complex 1928, Kyoto
Cabarotica in 'Tate & Amp; Egg Live' Tate Modern, London
- 2001 *The Wide Show* in 'JAM: Tokyo-London' Barbican Art Gallery,

- London; Tokyo Opera City Art Gallery, Tokyo
- 2000 *Jamboree Super Deluxe* Kirin Plaza, Osaka
- 1999 *2nd Live Enka Mania* Cafe Independents, Kyoto
- 1998 *1st Live Kayo Show* Cafe Independents, Kyoto
Jamboree Frozen Christmas Cafe Independents, Kyoto
Live Kayo Show Restaurant and Bar VOLGA, Tokyo

Video screenings

- 2003 *1million Super Deluxe* in 'Nippon Connection Festival' Frankfurt
I++ in 'Northwest Film Forum', Seattle
Personal Attack Tokyo Metropolitan Museum of Photography, Tokyo
- 2002 *1million Super Deluxe* in 'JAM: Tokyo-London' Tokyo Opera City Art Gallery, Tokyo
1million Super Deluxe in 'Kyoto-Amsterdam New Directions' Paradiso, Amsterdam
1million Super Deluxe in 'Asian artists at the EACC' Space for Contemporary Art, Castellon
- 2001 *1million super Deluxe* in 'Northwest Film Forum' Seattle
1million Super Deluxe in 'Kyoto-Amsterdam New Directions' Kyoto Art Centre, Kyoto
1million Super Deluxe in 'Moving Images Program' Sendai Mediatheque, Sendai
I++ in 'Let's Entertain' Kunstmuseum Wolfsburg, Wolfsburg
I++ in 'Le Tribu dell'Arte' Galleria Comunale d'Arte Moderna e Contemporanea, Rome
1million Super Deluxe in 'JAM: Tokyo-London' Barbican Art Gallery, London
Dreamcatcher International Video & Art Short Film Festival, Ukraine
1million Super Deluxe in 'Buzz Club' P.S.1, New York
I++ in 'Looking at you' Kunsthalle Fridericianum, Kassel
I++ in 'Let's Entertain' Miami Art Museum, Miami
- 2000 *I++* in 'Let's Entertain' Portland Art Museum, Portland; Centre Georges Pompidou, Paris; Walker Art Center, Minneapolis
I++ in 'Cos Play' Arti et Amicitiae, Amsterdam
Spespe 2 / Butttocktica in 'Process/Reprocess: Japan and the West' Leslie Tonkonow Artworks + Projects, New York
1million Super Deluxe in 'PICAF' Pusan Metropolitan Museum of Art, Pusan
1million Super Deluxe in 'Twilight Sleep' The Japan Foundation, Rome
I++ in '29th International Film Festival Rotterdam', Rotterdam
- 1999 *I++* in 'Visions of the Body' Museum of Contemporary Art, Tokyo
I++ in 'Video Art Is Everywhere' Encore Bruxelles, Brussels
I++ in 'Generation Z' P.S.1, New York
I++ in 'Video programme' Museum of Modern Art, New York
- Selected bibliography**
- 2003 Alex Farquharson 'Action Replay' *Frieze*, # 77, September, pp. 52-53
Dreams and Conflicts/The Dictatorship of the Viewer: 50th International Art Exhibition La Biennale de Venezia, Venice (cat.)
Sally O'Reilly 'Live Art' *Art Monthly UK*, May, #266, pp. 1-6
Steven Henry Madoff 'One for all: on the Venice Biennale' *Artforum*, May, pp. 71-73
- 2001 Jane Alison and Liz Farrelly (eds.) *JAM: Tokyo-London* Booth-Clibbon Editions, London

2000 Michelle Grabner 'Let's Entertain' *Frieze*, #54, September, pp. 125-126
Let's Entertain Walker Art Center, Minneapolis (cat.)

HIROYUKI MATSUKAGE

Hiroyuki Matsukage was born in Fukuoka in 1965 and lives and works in Tokyo. Matsukage is a multimedia artist and a member of two collaborative partnerships: Gorgorous with Muneteru Ujino and Compleso Plastico with Jiro Hirano, with whom he has been working since 1988.

Selected solo exhibitions

- 2002 *Yves red cap Klein* NADiff, Tokyo
Echo the hall of mirrors Mizuma Art Gallery, Tokyo
You are my mirror Depot, Tokyo
- 2001 *Matsukage Canvas* International Art, Amsterdam
Forever 1965-2000 Mitsubishi Jijyo-ARTIUM, Fukuoka
Star Mizuma Art Gallery, Tokyo
- 1997 *Matsukage works* Gallery SOAP, Kitakyusyu
- 1995 *My Life* Rontgen Kunst Institut, Tokyo
- 1994 *The setting sun tour* Recent Gallery, Sapporo; MOMA Contemporary Warehouse, Fukuoka
10 years ago Nasubi Gallery, Noko Island, Fukuoka
- 1993 *The setting sun* Hosomi Contemporary Art Gallery, Tokyo
- 1992 *Super Eros Hyper Venus* Hosomi Contemporary Art Gallery, Tokyo

Selected group exhibitions

- 2003 *Come rally, Marco* Museo de Arte Contemporanea de Valgo, Vigo
Artium Centro-Museo Vasco de Arte Contemporaneo, Vitoria
Virgin Road Szamzie Space, Seoul
- 2002 *Tokyo GlamRock* Shoreditch Gallery, London; The Hot Bath Gallery, Bath
- 2001 *S(h)itting in the mirror* Mizuma Art Gallery, Tokyo
Tokyo Life Selfridges, London
Big in Japan Cambridge Galleries, Toronto; Saydie Bronfman Center for the Arts, Montreal; Gendai Gallery of the Japanese Canadian Cultural Center, Toronto
- 2000 *The voices from Japan: the girl you want* CBK Leiden, Amsterdam
The J-Way Lydmar Hotel, Stockholm
- 1999 *The Group 1965: The Voices from Tokyo* Contemporary Art Factory, Tokyo; Galerie Espace Flon, Lausanne; ACC Galerie, Weimar; Galeria Metropolitana de Barcelona, Barcelona
- 1997 *Bijin-ga Makotoy Aida vs Matsukage* Mizuma Art Gallery, Tokyo
- 1996 *Gaze & Perspective* Mizuma Art Gallery, Tokyo
- 1995 *My Favorite Things* NEC Digital Art Gallery, Osaka
- 1993 *Breda Fotografica 93* International Festival of Photography, Breda

Collaborative projects

Compleso Plastico selected solo exhibitions

- 1994 *Top Breeder 2* Nasubi Gallery, Tokyo; NICAF, Yokohama
- 1993 *Everybody knows new life/Nobody knows new life* Nanba City Hall, Osaka
- 1991 *Realise: everything will come to its maturity* in 'Radical Chip, Japan Festival '91' Old Library Gallery, Cardiff

1989 *What's new life* Mohly Gallery, Osaka

1988 *Love and Gold* Gallery Haku, Osaka
Forbidden September ON Gallery, Osaka

Compleso Plastico selected group exhibitions

- 1995 *909-Anomaly* Roentgen Kunst Institut, Tokyo
90's Japanese media art scene Fukuyama Museum, Hiroshima
Art is fun 6: Mechazone Hara Museum ARC, Gunma
- 1994 *Art Labyrinth* Okayama Prefectural Museum of Art, Okayama
- 1991 *Zones of Love: Contemporary Art from Japan*, Museum of Contemporary Art, Tokyo; Art Gallery of Western Australia, Perth; Art Gallery of South Australia, Adelaide; Waikato Museum of Art and History, Hamilton; Dunedin Public Art Gallery, Dunedin
Artlab #1 TEPIA, Tokyo
- 1990 'Aperto 90': *46th Biennale de Venezia*, Venice
Beyond the Photographic Frame: 11 Recent Works Contemporary Art Centre Art Tower Mito, Mito
- 1989 *Metalythm* Spiral Garden, Tokyo

For GORGEROUS see page 97

Selected bibliography

- 2002 *Big in Japan* Cambridge Galleries, Toronto (cat.)
- 1991 *Zones of Love: Contemporary Art from Japan* Museum of Contemporary Art, Tokyo (cat.)

TATSUO MIYAJIMA

Tatsuo Miyajima was born in Tokyo in 1957 and graduated from the Tokyo National University of Fine Arts and Music in 1986. He has won several international awards and been recipient of prestigious residency grants in France, Germany, and the United States. Miyajima is represented by galleries in Tokyo, Cologne, London, and New York.

Selected solo exhibitions

- 2004 *Tatsuo Miyajima* Museum of Contemporary Art, Rome
- 2003 *Tatsuo Miyajima* Buchman Galerie, Cologne
- 2002 *Floating Time* Entwistle, London
- 2001 *Changing Time with Changing Self* Galerie Buchmann, Cologne
- 2000 *Counting Time* Fuji Television Gallery, Tokyo
Mega Death: shout! shout! count! Tokyo City Art Gallery, Tokyo; Dallas Museum of Art, Dallas
Tatsuo Miyajima Galeria Javier Lopez, Manuel Gonzalez Longoria, Madrid
Floating Time Luhring Augustine, New York
Tatsuo Miyajima: Opposite Level/Counter Circle Richard Gray Gallery, Chicago
- 1999 *48th La Biennale di Venezia* Japan Pavilion, Venice
Floating Time Fuji Television, Tokyo; Studio Casoli, Milan
- 1998 *Floating Time* CCA Kitakyushu Project Gallery, Kitakyushu
Running Time Johnson County Community College, Overland Park, Kansas
Counter Room Toyota Municipal Museum of Art, Aichi, Japan
- 1997 *Big Time* Hayward Gallery, London

- Counter Line* San Francisco Museum of Modern Art, San Francisco
- 1996 *Clear Zero* (performance) Fondation Cartier pour l'art contemporain, Paris
Tatsuo Miyajima Galerie Froment and Putman, Paris; Gallery Koyanagi, Tokyo;
Richard Gray Gallery, Chicago
Time House Oakville Galleries, Oakville, Canada
Big Time Fort Worth Art Museum, Fort Worth; Centre International d'Art Contemporain de Montreal, Montreal
Time in Blue Anthony d'Offay Gallery, London; Gallery Takagi, Nagoya
- 1995 *Running Time: Clear Zero* (organised by Artangel) Queen's House, Greenwich;
Gallery Takagi, Nagoya
Drawings and Mirrors Antony d'Offay Gallery, London
- 1994 *Model* Gallery Takagi, Nagoya
- 1993 *Running Time* Kunsthalle Zurich, Zurich
- 1992 *133651* Iwaki City Art Museum, Fukushima
Opposite Circle Gallery Takagi, Nagoya
- 1991 *Tatsuo Miyajima* Museum Het Kruihuis Museum for Contemporary Art, Hertogenbosch, The Netherlands
Tatsuo Miyajima: Projects by Artists Series National Gallery of Canada, Ottawa
Region Nagoya City Art Museum, Nagoya
- 1990 *Hiroshima Installation* Hiroshima City Museum of Contemporary Art, Hiroshima

Selected group exhibitions

- 2002 *Tempo* The Museum of Modern Art, New York
The Uncanny: experiments in cyborg culture Vancouver Art Gallery, Vancouver
- 2001 *Facts of Life* Hayward Gallery, London
Construction Compulsion: Reconfiguring the Permanent Collection Oakville Galleries, Oakville
Black Box Kunstmuseum Bern, Bern
- 2000 *Monism/Dualism* SCAI The Bathhouse, Tokyo
Art in Technological Times San Francisco Museum of Modern Art, San Francisco
- 1999 *Duration and Whenever* Angles Gallery, Santa Monica
Infra-Slim Spaces: The Physical and Spiritual in the Art of Today Birmingham Museum of Art, Birmingham, Alabama
New Modernism for a New Millennium: Works by Contemporary Asian Artists from the Logan Collection San Francisco Museum of Modern Art, San Francisco
Prime Dundee Contemporary Arts, Dundee
Facts of Life: 1st Melbourne International Biennale, Melbourne
'Whither the Arts?' Aperto 97: 47th Biennale di Venezia, Venice
Kronos & Kairos Museum Fridericianum, Kassel, Germany
Asia-Pacific Triennale 3: Beyond the Future Queensland Art Gallery, Brisbane
The Nature of Order James Cohan Gallery, New York
- 1998 *New Science* Edmonton Art Gallery, Edmonton
Album Fundacio Joan Miro, Barcelona
Au courant Center for Curatorial Studies, Bard College, New York
The Edge of Awareness WHO, Geneva, Switzerland; United Nations, New York; SESC de Pompeia, Sao Paulo; WHO, New Delhi
Gene Worlds Kunst und Ausstellungshalle der Bundesrepublik

- Deutschland, Bonn
Hikari-areba Chiba City Museum of Art, Chiba
Over the Everyday Museum of Shanghai, Shanghai
Tatsuo Miyajima Luhring Augustine, New York
Taipei Biennial: Site of Delhi Taipei Fine Arts Museum, Taipei
Taste and Pursuits: Japanese Art in the 1990s National Gallery of Modern Art, New Delhi; Metropolitan Museum of Manila, Manila
Donai Yanen! Ecole nationale superieure des beaux-arts, Paris
Is This Art? Kawamura Memorial Museum of Art, Sakura; Contemporary Art Gallery Art Tower Mito, Mito
Land Marks John Weber Gallery, New York
The Magic of Numbers Staatgalerie Stuttgart, Stuttgart
Histoire de voir Fondation Cartier pour l'art contemporain, Paris; and Bordeaux
- Into the Light* Kyoto Municipal Museum of Art, Kyoto
- 1996 *Tranquility* Chiba City Museum of Art, Chiba
Urban Evidence Cleveland Museum of Art, Cleveland
Emits Light, Moves, Makes Noises: Non-Static Art in the 20th Century, Museum of Modern Art, Wakayama
Against Anthony d'Offay Gallery, London
Video Art Saizensen Kitakanto Museum of Fine Arts, Gunma
Entgrenzung Galerie Buchmann, Cologne
Art Scene 90-96 Contemporary Art Gallery Art Tower Mito, Mito
Project for Survival National Museum of Modern Art, Kyoto; National Museum of Modern Art, Tokyo
Requiem: Koji Enokura and 33 Artists Kawaguchi Museum of Contemporary Art, Saitama
Red Gate Museum van Hedendaagse Kunst Gent, Ghent, Belgium
- 1995 *Art Japan Today* Museum of Contemporary Art, Tokyo
Istanbul Biennale Orient/ation Istanbul
Japanese Culture: The Fifty Postwar Years Meguro Museum of Art, Meguro
Japan Today Louisiana Museum of Modern Art, Humlebaek
- 1994 *Of the Human Condition: Hope and Despair at the End of the Century* Spiral, Tokyo
Time/Art Museum of Modern Art, Otsu
Cocido y Crudo Museo Nacional Centro de Arte Reina Sofia, Madrid
Jetztzeit Kunsthalle Wien, Vienna
Art Against AIDS Sogetsu Kaikan, Tokyo
Multiples/Dimensions O Museo Temporario, Lisbon
- 1993 *Drawing the Line Against AIDS* Guggenheim Museum, New York
- 1992 *Performing Objects* Institute of Contemporary Art, Boston
- 1991 *Zones of Love: Contemporary Art from Japan* Tokyo Museum of Contemporary Art, Tokyo; Art Gallery of Western Australia, Perth; Art Gallery of South Australia, Adelaide; Waikato Museum of Art and History, Hamilton; Dunedin Public Art Gallery, Dunedin
The 51st Carnegie International Mattress Factory, Pittsburgh
A Cabinet of Signs Tate Gallery, Liverpool; Whitechapel Art Gallery, London; Malmö Kunsthalle, Malmö
- 1990 *Japanische Kunst der 80er Jahre* Frankfurter Kunstverein, Frankfurt; Bonner Kunstverein, Bonn; Museum Moderner Kunst, Vienna; Bregenzer Festspiele, Bregenz
The Game of Manners: Japanese Art in 1990, Contemporary Art Gallery Art Tower Mito, Mito
Artificial Nature Deste Foundation for Contemporary Art, Athens
The Readymade Boomerang: 10th Biennale of Sydney, Sydney

- Rhetorical Image New Museum of Contemporary Art, New York
- 1989 *Prospect '89* Frankfurter Kunstverein and Schirn Kunsthalle, Frankfurt
- Magicien de la terre* Musee National d'Art Modern, Centre Georges Pompidou, Paris
- What is Contemporary Art?* Rooseum Centre for Contemporary Art, Malmo
- Against Nature: Japanese Art in the Eighties*, San Francisco Museum of Modern Art, San Francisco; Akron Art Museum, Akron; MIT List Visual Arts Centre, Boston; Seattle Art Museum, Seattle; Contemporary Arts Center, Cincinnati; Grey Art Gallery, New York University, New York; Contemporary Arts Museum, Houston, USA; Institute of Contemporary Arts, Nogoya
- 1988 *Aperto 88: 42nd Biennale de Venezia*, Venice

Selected bibliography

- 2002 Dan Cameron and Kim Sun Jung *Tatsuo Miyajima: Count of Life*, Artsonje Museum, Gyeongju, and Artsonje Centre, Seoul (cat.)
- 2001 Steven Henry Madoff 'Time Traveler' *Talk Magazine*, December–January, p.150
- 2000 Edward M Gomez 'Mapping, in Space, the Flickering Face of Time' *The New York Times*, 31 December
- Franklin Sirmans 'Review: The Nature of Order' *Time Out* (New York), 20–27 January, p. 57
- 1999 Phil Hensher 'Glimpsing the Iceberg: Miyajima's sublime zero' *Modern Painters*, Winter, pp. 52–54
- Shari Roman 'Code Blues' *Detour*, December/January, p. 66
- Carolyn O'Donnell 'Doing Time' *Holland Herald*, December, pp. 15–19
- Harald Szeeman (ed.) *48th La Biennale di Venezia*, pp. 104–107
- 1998 Reena Jana 'Flash Asia' *Flash Art*, January/February, p. 62
- Alice Thorson 'Running Commentaries' *The Kansas City Star*, 8 February, section J
- 1997 Jane Burton 'Star Life' *The Telegraph Magazine*, 14 June
- Richard Cork 'Visual Art' *The Times*, 5 July
- Rosanna De Lisle 'To the Light Fantastic' *The Independent*, 15 June
- Richard Dorment 'A Little Light in the Darkness' *The Daily Telegraph*, 9 July, p. 23
- Richard Dorment 'Look Forward' *The Daily Telegraph*, 14 June
- Richard Dorment 'A little light in the darkness' *The Daily Telegraph*, 9 July
- Daniel Etherington 'Eye to Eye' *Artists Newsletter*, August, p. 9
- William Feaver 'Grated yam, a bit of hanky-panky, and rather a lot of Mount Fuji' *Observer*, 13 July
- Rebecca Gordon-Nesbitt 'Who's Buying Who?' *The Guardian*, 29 July
- Sarah Greenberg 'Material Whirl' *The Arts Newspaper*, May, p. 25
- Guy Hearn 'Star life' *The Telegraph Magazine*, 14 June, p. 1
- Philip Hensher 'Time and Emotion' *Gazette Reviews*, 20 July
- Mark Irving 'Expanding Universe' *Daily Telegraph*, 5 August, pp. 8–9
- Sarah Kent 'Mod Cons' *Time Out* (London), 16–23 July, p. 52
- Estelle Lovatt 'Tatsuo Miyajima: Big Time' *Footloose*, 16 July
- Tom Lubbock 'To Infinity and Beyond' *The Independent*, 24 June
- Celia Lyttelton 'Painting by Numbers' *This is London*, June 18
- Simon Morrissey 'Counting away in the darkness' *Art Journal*, October
- Simon Morrissey 'Counting away in darkness' *Art Journal*, 10 July
- Rosanna Negrotti 'Out of Time' *What's On*, 16 July, pp. 8–9
- Michael Odon 'Tatsuo Miyajima' *Artforum*, April, pp. 96–97

- Michael Petry (Guest Editor) *Art and Design Magazine*, Profile No 54
- Vicky Rimell 'Three of the Best at the Hayward' *MAG*, May/June
- Helen Turner 'Differing views on life' *Herne Bay Gazette*, 10 July, pp. 25
- 1996 Charles Green 'By Night' *World Art*, issue 4, pp. 90–91
- Janet Kutner 'Yours, mine and hours: Time as unifier' *Dallas Morning News*, 22 September
- Janet Kutner 'Bright Lights and Dark Visions' *The Dallas Morning News*, 25 August
- 1995 Holland Cotter 'Tatsuo Miyajima' *The New York Times*, 3 February: C20
- Neville Wakefield 'Tatsuo Miyajima' *Artforum*, March, p. 68
- 1993 Mark Stevens 'Made in Japan' *New York*, 26 September, pp.109–110
- 1992 Adam Gopnik 'The Art World: Empty Frames' *New Yorker*, 25 November, pp. 110–120
- Eleanor Heartney 'Mixed Messages' *Art in America*, April, pp. 213–218
- James Lingwood 'Keep Changing, Connect with Everything, Continue Forever: Tatsuo Miyajima' *Frieze*, March/April, pp. 18–21
- Carol Lufty 'Gaining Face: Japan's Artists Emerge' *ARTnews*, March, pp. 143–147
- Andrew Renton 'Tatsuo Miyajima: Counter Culture' *Flash Art*, March/April, pp. 106
- Christine Temin "'Performing" art that's accessible' *The Boston Globe*, 12 December, pp. 47–52
- 1990 Gretchen Faust 'Against Nature: Japanese Art of the '80s' *Arts Magazine*, December, p.105
- 1989 Kenneth Baker 'Against Nature: San Francisco MOMA' *Artforum*, November, pp. 159–160
- Alessandra Mammi 'Tatsuo Miyajima' *Artforum*, January, pp.125–126

NUMB

Takashi Kizawa was born in Kanagawa Prefecture in 1971 where he is still based. Kizawa graduated from the sound engineering programme at the Institute of Audio Research, New York University in 1992. He works as a sound engineer, producer, and performs under the handle 'NUMB'.

After returning to Japan in 1992 Kizawa started the label KARMA MUSIC with CALM in 1995 and released a single "FILE#2 / SHINNOU". He engaged in starting of a label REVIRTH and released 12 inch singles, such as "BEGINNING OF THE END", "ILLFUSION", and "89" in 1997.

His first album "NUMB" released in 2002 is an exploration of 'deep sound' the layering of sound and music effects made possible with new computer software and engineering technologies. The recording combines minimal and ambient backgrounds with staccato drum beats and feedback effects: it counter-poses stillness with aural violence.

In live performance NUMB manipulates Macintosh laptop software via MIDI controller in real time. New software allows performers to create pure sound at frequencies and decibel ranges inaudible to the ear that actually registers in the body: impacting on the

audience both physically and psychically (inaudible sounds have a subconscious effect). This is played against 'regular' techno-cum-dance music; so it feels like club music with a tough edge.

NUMB'S edgy performances have been acclaimed by audiences and critics at events such as, BATOFAR in Paris; SONIC LIGHT in Amsterdam; and the FUJI ROCK FESTIVAL in Tokyo. In May 2003 Kizawa released the cd "TOKYO" which is a compilation of the three live sets in Paris, Amsterdam, and Tokyo. The recording also tries to capture an atmospheric quality of the metropolis of Tokyo; its harsh soundscapes and the sense in which it is a city in permanent flux.

NUMB'S website can be found at: <http://numb.mu>

Recent works

- NUMB / Tokyo (Revirth) CD
- V.A. / Shuji Terayama Innovation (Tribute Album for Shuji Terayama) (King Records) CD
- V.A. / 60 Sound Artists Protest The War (Atak) CD
- EL-P+AMBIVALENCE+NUMB / Kaneda's Theme Uzumibi (Fiveman Army) 12inch vinyl

MOTOHIKO ODANI

Motohiko Odani was born in Kyoto in 1972 and graduated with his Masters degree from the Tokyo National University of Fine Art and Music in 1997.

Selected solo exhibitions

- 2004 *Motohiko Odani* Kirin Plaza Osaka, Osaka
- 2004 *New Work: Motohiko Odani* Yamamoto Gallery, Tokyo
- 2002 *9th Room* Gallery RAKU Kyoto University of Art and Design, Kyoto
- 2001 *En Melody* Fine Art Rafael Vostell, Berlin; Marella Arte Contemporanea, Milano
- 1998 *Transfiguration* Rötgen Kunstraum, Tokyo
- 1997 *Phantom-Limb* P-House, Tokyo

Selected group exhibitions

- 2004 *Roppongi Crossing: New Visions of Japanese Art 2004* Mori Art Museum, Tokyo
- 2003 *Bloom: mutation, toxicity and the sublime* Govett-Brewster Art Gallery, New Plymouth
- 50th Biennale de Venezia* Japanese Pavilion, Venice
- Kunst Film Biennale*, Cologne
- 2002 *Gwangju Biennale*, Gwangju
- Cast Cycle* SCAI The Bathhouse, Tokyo
- Private Luxury* Manno Art Museum, Osaka
- 2001 *Translated Acts* Haus der Kulturen der Welt, Berlin
- Sonsbeek 9* Eusebius Church, Arnhem,
- 7th International Istanbul Biennale*, Istanbul; Tokyo Opera City Gallery, Tokyo
- 2000 *ICON* Gallery Celler, Nagoya
- 5th Biennale de Lyon Art Contemporain* Halle Tony Garnier, Lyon
- 1999 *VOCA* The Ueno Royal Museum, Tokyo
- Fancy Dance* Art Sonje Museum, Kyongju; Sonje Art Center, Seoul
- Guarene Arte 99* Fondazione Sandretto Re Rebaudengo, Torino,

- Net_Condition* NTT InterCommunication Center (ICC), Tokyo
- Ground Zero Japan* Contemporary Art Gallery Art Tower Mito, Mito
- 1998 *'Reality'* Tama Vivant '98 Tama Art University, Tokyo
- Presumed Innocence* Maria Arte Contemporanea, Rome
- 1997 *Tanagokoro 2: works on the plan* Rötgen Kunst, Tokyo
- Potential of Sculpture* Tokyo National University of Art and Music, Tokyo
- 1996 *Morphe '96* Spiral, Tokyo
- 1995 *Pool 2* Rötgen Kunst Institut, Tokyo

Selected bibliography

- 2004 *Roppongi Crossing: New Visions of Japanese Art 2004* Mori Art Museum, Tokyo (cat.)
- Bloom: mutation, toxicity and the sublime* Govett-Brewster Art Gallery, New Plymouth (cat.)
- 2003 Yuko Hasegawa 'Motohiko Odani' *Cream 3*, Gilda Williams (ed.), Phaidon Press Ltd, London, pp. 256–259
- Yuko Hasegawa 'Heterotopias' *50th International Art Exhibition*, Francesco Bonami and Maria Luisa Frisa (eds.), La Biennale di Venezia and Marsilio Publishing, Venice, pp. 534–535
- 2002 *Ground Zero Japan* Contemporary Art Gallery Art Tower Mito, Mito (cat.)

SAKI SATOM

Saki Satom was born in Tokyo in 1969 and studied in Tokyo and at Goldsmiths College, University of London, where she gained an MA in Fine Arts in 1999. Satom has curated a number of video screening events, often in collaboration with artist Masato Wakabayashi, the best known of which are the *Break in theatre* and *Potluck* series.

Selected solo exhibitions

- 2002 *YVAI: Think Zone* Mori Art Museum, Tokyo
- 2000 *Saki Satom* Koujijimachi Gallery, Tokyo
- 2000 *One Night Video Show* Open Studio NOPE, Tokyo
- 1997 *Space of Space* Galerie Le Deco, Shibuya, Tokyo

Selected group exhibitions

- 2003 *Junge Video: Kunst aus Japan* East Asian Museum, Berlin; Mori Art Centre, Tokyo
- 2002 *Under Construction*, Opera City Gallery, Tokyo
- 'Watching Ocean and Sky Together' video programme *Liverpool Biennial 2002*, Liverpool
- Scramble* Brunei Gallery, SOAS University of London, London; Centre of Contemporary Art, Glasgow
- Performing Bodies* Moderna Museet, Stockholm; Tate Modern, London
- Fantasia* East Modern Art Center, Beijing
- Beautiful Life?* Contemporary Art Gallery Art Tower Mito, Mito
- Big in Japan* Cambridge Galleries, Toronto; Saydie Bronfman Center for the Arts, Montreal; Gendai Gallery of the Japanese Canadian Cultural Centre, Toronto
- 2001 *Fantasia* Space IMA, Seoul
- dLux* Gallery 4a Asia-Australia Art Centre, Sydney
- Tokyo Rabbit Paradise*, Selfridges, London

- New Releases, Gallery 4a Asia-Australia Art Centre, Sydney; Art Gallery of New South Wales, Sydney
- 2000 *Superstar 77: the tourist conspiracy project* De Fabriek, Eindhoven
- New Video from Britain* Allston Skirt Gallery, Boston
- Akihabara TV2 Akihabara, Tokyo
- 1999 *8th Biennale de l'image en mouvement*, Centre pour l'image contemporaine, Geneva
- Visions Urbaines/Frac Bretagne*, Galerie du TNB, Rennes
- 1998 *East International 98* Norwich Gallery, Norwich School of Art and Design, Norfolk
- New contemporaries '98* Tate Liverpool, Liverpool; Camden Art Centre, London
- Where I am*, Galeria Municipal da Mitra, Expo '98, Lisbon
- Frashpoint* Glove Gallery, Newcastle

Selected bibliography

- 2003 *Junge Video-Kunst aus Japan* East Asian Museum, Berlin; Mori Art Centre, Tokyo (cat.)
- 2002 *Gloss: Magazine Project* Nadiiff, Tokyo; Centre for Contemporary Photography, Melbourne; Australian Centre for Photography, Sydney; Institute of Modern Art, Adelaide
- Hideki Kawahara 'Gloss' *The Japan Times*, 27 March, p. 12
- Monty di Pietro 'Putting a gloss on exhibitions' *Shinkenchiu*, April, p. 39
- Motoaki Hori 'Saki Satom' *Bijutsu Techo* March, vol. 54 #817, pp. 64-71
- 1999 *8th Biennale de l'image en mouvement* Centre pour l'image contemporaine, Geneva (cat.)
- 1998 David Burrows 'New contemporaries '98' *Art Monthly UK*, September # 219

TOMOKO SAWADA

Tomoko Sawada was born in Kobe in 1977 and graduated from the Seian College of Art and Design in Osaka in 1998.

Selected solo exhibitions

- 2004 *Costume* Konica Minolta Plaza, Tokyo
- 2003 *Costume* The Third Gallery Aya, Osaka
- Tomoko Sawada: Two Photo Series* Zabriskie Gallery, New York
- ID400 + OMIAI* ♥ Kohji Ogura Gallery, Nagoya
- 2002 *OMIAI* ♥ Galerie P, Brussels
- Cover Sumiso*, Osaka
- Cover Vajra*, Osaka
- 2001 *OMIAI* ♥ The Third Gallery Aya, Osaka
- OMIAI* ♥ Sou Art Gally, Ehime
- OMIAI* ♥ Rocket, Tokyo
- 2000 *ID400* Rocket, Tokyo
- 1999 *ID400* Gallery Iteza, Kyoto
- ID* Clean Sisters Gallery, Osaka
- 1997 *I speak about me* Gallery Chat Noir, Hyogo

Selected group exhibitions

- 2004 *Look into it: four expressions of photography* Hamada Children's Museum of Art, Shimane

- Je t'envisage* Musee de l'Elysee, Lausanne
- 2003 *Women's core play-game* Z Platz Museum, Fukuoka
- Cara a Cara* Culturgest Center, Lisbon
- Geometry of the face* National Museum of Photography, Copenhagen
- KEEP IN TOUCH: positions in contemporary Japanese Photography* Camera Austria, Kunsthaus Graz, Graz
- Girl! Girl! Girl!* Tokyo Opera City Art Gallery, Tokyo
- Art Court Frontier 2003* Art Court Gallery, Osaka
- How Human: life in the post-genome era* International Centre of Photography, New York
- Futuring Power* CASO, Osaka; Tokyo Metropolitan Museum of Photography, Tokyo
- 2002 *Who? Me?: role-play in self-portrait photography* Zabriskie Gallery, New York
- Portraits* The Third Gallery Aya, Osaka
- Stay with art: green at window* Hotel T'Point, Osaka
- PhotoGenesis: Opus 2* Santa Barbara Museum of Art, Santa Barbara
- The Year of New Work: contemporary Asian photography* Japan Society, New York
- Asian Crossing* Kyoto Art Centre, Kyoto; Taegu Art and Culture Gallery, Taegu Polytechnic, Taegu
- The Self Photo Espana 2002* Madrid
- Chameleon Dreams* Julia Friedman Gallery, Chicago
- Eye record of daily life* Minakuchi Culture and Art Centre, Shiga
- 2001 *The NCP Exhibition in Kyoto 2001* Gallery Raku, Kyoto
- Myself/yourself* Galerie P, Brussels
- Photography* Contemporary Art Centre, Osaka
- 2000 *New Cosmos of Photography* Modapolitica, Tokyo
- Narcisse blesse* Passage de Retz, Paris
- 1999 *15 Young Photographers* Gallery Maronie, Kyoto

Selected bibliography

- 2003 Martha Schwendener 'Critic's Picks: Tomoko Sawada' *artforum.com*, April
- Christine Frisinghelli, Seichi Furuya, Manfred Willmann (eds.) 'Positions in Japanese photography' *Camera Austria*, volume 84 (cover)
- Vicki Goldberg 'The Photo Booth A Portrait Studio of One's Own' *The New York Times*, Sunday, August 3, pp. 27-28

KYOKO SAWANABORI

Kyoko Sawanobori was born in Tokyo in 1973 and lives and works in Toride. Sawanobori graduated with a Masters of Fine Arts in painting from the Tokyo National University of Fine Arts and music in 2000. Sawanobori is acclaimed both for her video work and live performance. In 2002 she was an artist-in-residence at the ARCOS centre in Ibiraki Prefecture.

Selected solo exhibitions

- 2003 *Kyoko Sawanabori* Contemporary Art and Spirit, Osaka
- Criterion 53: Kyoko Sawanobori* Contemporary Art Gallery Art Tower Mito, Mito
- 2000 *Honey, Beauty and Tasty* Contemporary Art Gallery Art Tower Mito, Mito
- Spring in desert* (with Toshiaki Tomita) Gallery Konitachi, Tokyo

Selected group exhibitions

- 2002 *Arport02* Warehouse for Arts at Nagoya Port, Nagoya
- 2001 *Yokohama 2001: the 1st International Triennale of Contemporary Art* Yokohama
- 2000 *The J-Way* Lydmar Hotel, Stockholm
- Artport00* Warehouse for Arts at Nagoya Port, Nagoya
- 1999 *Toride Recycling Art Project* Toride
- Stretch your arms as far as you can* Setagaya Public Art Gallery, Setagaya

Selected performances

- 2002 *Castle of Imagination: 9th International Festival of Performance Art* Baltic Gallery of Contemporary Art Slupsk, Slupsk, Poland
- Honey, Tasty and Beauty (performance)* Contemporary Art Centre, Malaga; Center de Cultura Contemporaneo, Barcelona
- 2001 *Honey, Tasty and Beauty (performance)* Barbican Art Gallery, London; Kunsterhaus Dortmund, Dortmund; SMAK, Ghent; Cuba Cultural Centre, Munster

Selected bibliography

- 2001 *Yokohama 2001: The 1st international Triennale of Contemporary Art* The Organizing Committee for Yokohama Triennale, Yokohama (cat.)
- Kyoko Sawanobori and Toshiaki Tomita *Story of Sprig* TransArt Publishing Inc., Tokyo

TABAIMO

Born in Hyogo, Japan in 1975, Tabaimo (Ayako Tabata) is arguably the leading young artist to emerge in Japan in recent times. At the age of only 26, she was appointed Professor at Kyoto University of Art and Design. In 2000 Tabaimo was awarded the prestigious Kirin Art Prize.

Selected solo exhibitions

- 2003 *Haunted House* Hara Museum of Contemporary Art, Tokyo
- Japanese Little Kitchen* Gallery Koyanagi, Tokyo
- Tabaimo: yumechigae* Hara Museum ARC, Gunma
- Tabaimo: ODORO ODORO* Tokyo Opera City Art Gallery, Tokyo
- Queta Queta of Tabaimo* Yasu Gallery, Tokyo
- 2001 *Tabaimo: The Japanese Bathhouse* Chapter, Cardiff; Kirin Plaza, Osaka
- Japanese Zebra Crossing* Gallery16, Kyoto
- Japanese Kitchen* Plastic Gallery Iteza, Kyoto
- 1999 *Japanese Kitchen: Tabaimo-ten* Plastic Gallery Iteza, Kyoto

Selected group exhibitions

- 2004 *Passage to the Future: young Japanese artists from the Japan Foundation collection* Fondazione Sandretto Re Rebaudengo, Torino
- Living Together is Easy* Contemporary Art Gallery Art Tower Mito, Mito
- My Story* The Netherlands Media Art Institute, Amsterdam
- 2003 *How Latitudes Become Forms: art in a global age* Walker Art Centre, Minneapolis; Fondazione Sandretto Re Rebaudengo, Torino; Contemporary Arts Museum Houston, Houston
- 2002 *25th Sao Paulo Biennial*, Sao Paulo
- Cafe in Mito* Contemporary Art Gallery Art Tower Mito, Mito
- 2001 *Yokohama 2001: the 1st International Triennale of Contemporary*

- Art, Yokohama
- Promenade in Asia* Contemporary Art Gallery Art Tower Mito, Mito; Shiseido Gallery, Tokyo
- 1st Valencia Biennale*, Valencia
- 2000 *Retina Festival* Sellye, Hungary
- New Japanese Short Films* Frankfurter Film Museum, Frankfurt
- Internationale Kurzfilmtage Oberhausen* Film Museum, Oberhausen
- 1999 *EXIT* Chisenhale Gallery, London
- 1998 *Synthesis* Gallery Ishishu, Kyoto
- 1996 *Kofuku-ten* Gallery Raku, Kyoto

Selected bibliography

- 2003 James Trainor 'How latitudes become forms: art in a global age' *Frieze*, June-August, #76, pp. 104-105
- How Latitudes Become Forms: art in a global age* Walker Art Centre, Minneapolis (cat.)
- 2001 *Yokohama 2001: the 1st International Triennale of Contemporary Art* The Organizing Committee for Yokohama Triennale, Yokohama (cat.)

TADASU TAKAMINE

Tadasu Takamine was born in Kagoshima, Japan in 1968 and is variously a video, performance and installation artist. Previously Takamine has collaborated and toured internationally with Japanese avant-garde performing company Dumb Type as well as Israel's Batsheva Dance Company. Takamine has also curated and organised video screenings and performance events.

Selected solo exhibitions

- 2001 *Do what you want If you want As you want* Kodama Gallery, Osaka
- 2000 *Muted space* Voice Gallery, Kyoto
- Sea in winter* Contemporary Art Institute, Sapporo
- 1992 *Collections of love* Voice Gallery, Kyoto

Selected group exhibitions

- 2004 *Roppongi Crossing: New Visions of Japanese Art 2004* Mori Art Museum, Tokyo
- 2003 *Kyoto Biennale 2003* Kyoto Art Centre, Kyoto; NPO Tanba Manganese Memorial Museum, Kyoto
- 'Z.O.U. Zones of Urgency': 50th Biennale de Venezia*, Venice
- Kyushu-Ryoku* Contemporary Art Museum, Kumamoto
- 2002 *Continuity and Transgression* The National Museum of Modern Art, Tokyo; The National Museum of Art, Osaka
- 2001 *Facts of Life: contemporary Japanese art* Hayward Gallery, London
- EXIT* Maison des Arts Creteil, Paris
- 2000 *Figurative Sense* Kyoto Art Centre, Kyoto
- 1998 *Donai-yanen! Et Maintenant!* Ecole nationale superieure des beaux-arts, Paris

Selected bibliography

- 2004 *Roppongi Crossing: New Visions of Japanese Art 2004* Mori Art Museum, Tokyo (cat.)
- 2003 *Dreams and Conflicts/The Dictatorship of the Viewer: 50th International Art Exhibition* La Biennale de Venezia, Venice (cat.)
- 2002 *A Perspective on Contemporary Art: continuity and transgression*

- The National Museum of Modern Art, Tokyo (cat.)
- 2001 *Facts of Life: contemporary Japanese art* Hayward Gallery, London (cat.)
Clare Manchester 'Japan 2001' *Art Monthly UK*, November # 251, pp. 7-11
- 1998 *Donai-yanen! Et Maintenant!: La creation contemporaine au Japon* Ecole nationale superieure des beaux-arts, Paris (cat.)

NOBORU TSUBAKI

Noboru Tsubaki was born in 1953 in Kyoto and now lives in Kobe. Tsubaki is Associate Professor at Tezukayama Gakuin University and Director of the Inter-Medium Institute in Osaka. He has recently branched into design, producing interiors for Japanese Pavilions at expositions in Hanover and Kobe, and designed sets for a recent production of the *Nutcracker suite*. Tsubaki was the 2004 Govett-Brewster Art Gallery international-artist-in-residence: the residency was held in conjunction with the *Mediarena* exhibition.

Selected solo exhibitions

- 2003 *UN Boy* Contemporary Art Gallery Art Tower Mito, Mito; Sho-Arts, Tokyo
- 2002 *Huge Locust Project* Kanazawa Museum of 21st Century, Kanazawa
- 2001 *No Chashitsu* Hagi Museum of Modern Art, Hagi
- 1998 *Noboru Tsubaki* Ishiyacho Gallery, Kyoto; Tomio Koyama Gallery, Tokyo
- 1997 *Noboru Tsubaki* Ishiyacho Gallery, Kyoto
- Hyoro Kyoshitsu* The National Museum of Modern Art, Kyoto
- 1995 *New works* Shugo Arts, Tokyo
- 1992 *Noboru Tsubaki* San Diego Museum of Modern Art, San Diego

Selected group exhibitions

- 2004 *11th Asian Art Bangladesh Biennale* Osmani Hall, Dhaka
- 2003 *Hommes et Robots* Japan Cultural Center, Paris
- 2001 *Yokohama 2001: the 1st International Triennale of Contemporary Art*, Yokohama
- 2000 *Digital Bauhaus* NTT InterCommunication Center [ICC], Tokyo
- Rendezvous Project* Wacoal Art Center, Tokyo
- 1999 *The Old Space Man Akira* Contemporary Art Gallery Art Tower Mito, Mito
- A Sense of Reality* Utsunomiya Museum of Art, Utsunomiya
- 1995 *Japan Today* Louisiana Museum of Modern Art, Humlebaek
- Age of Anxiety* The Power Plant Gallery, Toronto
- Love Rebound* Hiroshima Contemporary Art Museum, Hiroshima
- 1994 *GREEN Torch* Gallery, Amsterdam
- 1993 *Golden Harmony* Shoin High School, Kobe
- 'Aperto '93': 45th Biennale de Venezia*, Venice
- Big Objects* Ashiya City Museum of Art and History, Ashiya
- 1990 *Art Now: the eighties in Kansai* Hyogo Museum of Modern Art, Hyogo
- 1989 *Against Nature: Japanese Art in the Eighties* San Francisco Museum of Modern Art, San Francisco; Akron Art Museum, Akron; MIT List Visual Arts Center, Boston; Seattle Art Museum, Seattle; Contemporary Arts Center, Cincinnati; Grey Art Gallery, New York University, New York; Contemporary Arts Museum, Houston

Selected bibliography

- 2004 *Hommes et Robots: de l'utopie a la realite* Japanese Cultural Foundation, Paris (cat.)

- 2001 *Yokohama 2001: the 1st International Triennale of Contemporary Art* The Organizing Committee for Yokohama Triennale, Yokohama (cat.)
- 1995 *Japan Today* Louisiana Museum of Modern Art, Humlebaek (cat.)
- 1989 *Against Nature: Japanese Art in the Eighties* San Francisco Museum of Modern Art, San Francisco (cat.)

MASATO WAKABAYASHI

Masato Wakabayashi was born in Tokyo in 1965 and is a graduate of London's Chelsea College of Art and Design. In 1998 Wakabayashi was involved in CCA Kitakyushu's artist research programme. In addition to making work, Wakabayashi curates video projects, often in collaboration with artist Saki Satom. Wakabayashi also sustains a performance art practice and has performed in England and Japan.

Selected solo exhibitions

- 2002 *Senora Alhambra* Casa de Esperanza, Tokyo
- 2000 *We Are STARS* Galerie La Deco, Tokyo
- 1999 *Other voices* Plan B, Tokyo
- 1994 *Guitar player's painting* Flamenco Studio Arte y Sorerea, Tokyo

Selected group exhibitions

- 2003 *Tokyo Wander Night* Tokyo Wonder Site, Tokyo
- Scramble* Brunei Gallery, SOAS University of London, London; Centre of Contemporary Art, Glasgow
- 2002 *No Address Pump* House Gallery, London
- Potluck Video-fest* The Loft New Media Art Space, Beijing; Scratch Tile, Yokohama; Opera City Art Museum, Tokyo
- 2000 *Here Now* Fukuoka City Art Museum, Hakata

AKIRA YAMAGUCHI

Akira Yamaguchi was born in 1969 in Tokyo and completed a Masters degree at Tokyo National University of Fine Arts and Music in 1996.

Selected solo exhibitions

- 2004 *Exhibition exhibition* Mizuma Art Gallery, Tokyo
- 2003 *Japan/China and Japan/Russia: fantasy wars* NADiff, Tokyo
- 2001 *The joy of painting* Mizuma Art Gallery, Tokyo
- 2000 *Shakkei9: borrowing backdrops* Mizuma Art Gallery, Tokyo
- 1998 *The Tea-ceremony: room with chair* Mizuma Art Gallery, Tokyo

Selected group exhibitions

- 2004 *Living Together is Easy* Contemporary Art Gallery Art Tower Mito, Mito
- 2002 *New Edition! Japanese Art: Other Inheritors of Japanese Tradition* Yamanashi Prefectural Museum of Art, Yamanashi; *Japan in Blekinge* Blekinge Konsthalle, Sweden
- 2001 *S(h)itting in the mirror* Mizuma Art Gallery, Tokyo
- The 4th Exhibition of the Taro Okamoto Memorial Award for Contemporary Art* Taro Okamoto Museum of Art, Kawasaki
- 2000 *Department Store of Contemporary Art* Yamanashi Prefectural Museum of Art, Yamanashi

- 1999 *A Window (inside and outside)* Kwangju City Art Museum, Kwangju
- 1997 *Kotatsu-school* Mizuma Art Gallery, Tokyo

Selected bibliography

- 2004 *Living Together is Easy* Contemporary Art Gallery Art Tower Mito, Mito (cat.)
- 2000 *Five Continents and One City* Museum of Mexico City, Mexico City (cat.)

MIWA YANAGI

Miwa Yanagi was born in 1967 in Kobe and graduated with a Diploma of Fine Arts from the Kyoto University of Fine Art in 1991. Yanagi has been recipient of a number of photographic awards including the Leopold Godowsky Jr Award from Boston University.

Selected solo exhibitions

- 2003 *Lille 2004* Eglise Sainte Marie-Madeleine, Lille
- 2002 *My Grandmothers* Kirin Plaza Osaka, Osaka
- Granddaughters* Shiseido Gallery, Tokyo
- 2000 *Miwa Yanagi* Galerie Almine Rech, Paris
- 1997 *Criterion 31* Contemporary Art Gallery Art Tower Mito, Mito

Selected group exhibitions

- 2004 *Roppongi Crossing: New Visions of Japanese Art 2004* Mori Art Museum, Tokyo
- 2003 *The American Effect: global perspectives on the United States 1993-2000* Whitney Museum of Contemporary Art, New York
- 2002 *'The World may be Fantastic: the 13th Biennale of Sydney*, Sydney
- Future Plan* Hyogo Prefectural Museum of Art, Hyogo
- 2001 *Yokohama 2001: the 1st International Triennale of Contemporary Art* Yokohama
- 'Connivance: 6th Biennale de Lyon*, Lyon
- Neo-Tokyo: Japanese art now* Museum of Contemporary Art, Sydney
- 2000 *Elysian fields* Centre Pompidou, Paris
- 1999 *A sense of reality* Utsunomiya Museum of Art, Tochigi
- 'Looking for a place': Site Santa Fe Biennial* Santa Fe
- Visions of the Body* National Museum of Modern Art, Kyoto; Museum of Contemporary Art, Tokyo
- 'Signs of life: 1st Melbourne International Biennial*, Melbourne
- 1998 *Taipei Biennial* Taipei Fine Arts Museum, Taipei
- 1997 *Future recollections* Kyoto Museum of Art, Kyoto
- 1996 *Oh, My Japanese Landscapes* Fukuoka Art Museum, Fukuoka
- Prospect 96* Schirn Kunsthalle Frankfurt, Frankfurt

Selected bibliography

- 2004 Hans Ulrich Obrist (ed.) *Miwa Yanagi* Deutsche Guggenheim, Berlin
- 2003 Miwa Yanagi *White Casket* Nazraeli Press, Tuscon
- 2002 Samuel Fuyumi Namioka *Miwa Yanagi: Eternal City* Istituto Giapponese di Cultura, Rome
- 'The world may be Fantastic: 13th Biennale of Sydney*, Sydney (cat.)
- 2001 *Yokohama 2001: the 1st International Triennale of Contemporary Art* The Organising Committee for Yokohama Triennale, Yokohama (cat.)
- Neo-Tokyo: Japanese art now* Museum of Contemporary Art, Sydney (cat.)

ORGANISERS

GOVETT-BREWSTER ART GALLERY

The Govett-Brewster Art Gallery is a museum that fosters the development and interpretation of contemporary art.

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ART GALLERY



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TOMOKO KUROIWA

Tomoko Kuroiwa has been Assistant Curator at the Mori Art Museum in Tokyo since 2002 and coordinated the museum's young artists' video initiative of that year. She has a Master of Arts in Art Administration and Curatorship from Goldsmiths' College, University of London and has a specialist interest in Japanese performance and video art.

ROGER MCDONALD

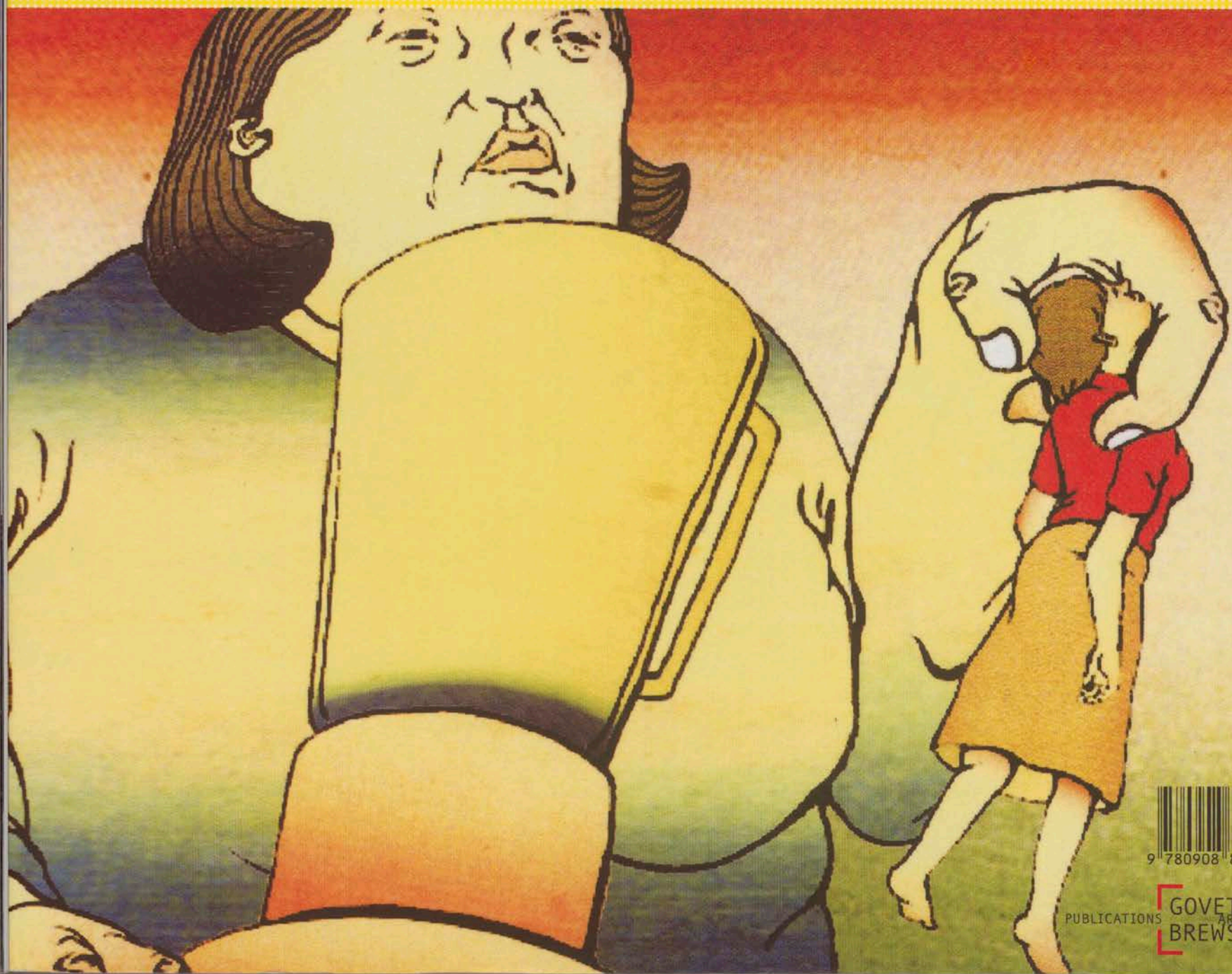
Co-Curator of *Mediarena: contemporary art from Japan* Roger McDonald is Deputy Director of AIT (Arts Initiative Tokyo), a non-profit arts organisation in Tokyo. He was an assistant curator for the Yokohama Triennale in 2001 and was the curator of the exhibition *Moving collection*, which toured Europe, Asia and New Zealand in 2002/2003. He lectures at Zokei Art University, Tokyo amongst others, and runs and deejays at the experimental club event in Tokyo, Club Minglius.

FUMIO NANJO

Co-Curator of *Mediarena: contemporary art from Japan* Fumio Nanjo was Founding Director of Nanjo and Associates and in 2002 was appointed Deputy Director of Mori Art Museum, Tokyo. Mr Nanjo was one of four curators of the inaugural Yokohama Triennale in 2001 and was a member of the curatorial selection group for the Biennale of Sydney in 2000. He was a selector for the UK based *Artes Mundi* art prize 2004 and served as Japanese Commissioner for the Venice Biennale in 1997 and Commissioner for the 1998 Taipei Biennale, *Site of Desire*.

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