

Announcing Final Artists and Information

Taking place this summer and autumn at Kyoto Art Center and the UNESCO World Heritage site Nijo Castle, the contemporary art exhibition “Asia Corridor Contemporary Art Exhibition” is pleased to announce its final lineup of participating artists. Representing the most established generation of artists in Japan, China and South Korea today, Kusama Yayoi, Horio Sadaharu, Cai Guo-Qiang, Yamg Fudong, Choi Jeonghwa and Kimsooja join other internationally renowned artists from the three nations, including those based in Kyoto. Approximately 80% of the artworks presented by the 25 exhibitors will be newly created for the event. This exhibition will allow visitors to experience the quality and intensity of contemporary art in the cultural city of Kyoto as well as come into contact with the passion and endeavors of artists from Japan, China and South Korea that pioneer new frontiers and transcend national identities through the universal approaches of art.

Message from the Artistic Director, Tatehata Akira

The name of this event incorporates the hope that the Culture City of East Asia project will directly touch on the richness of the culture and arts in the region, becoming a place for sharing emotions and contributing, even if just a little, to building a more tolerant and harmonious society. Our idea of a “corridor” in Asia does not refer to the goal of simply moving from one place to the next. Rather, it is somewhere for enjoying the charms of traveling and exploring. The main venue is the UNESCO World Heritage site Nijo Castle, whose architecture and gardens are arranged almost like linked corridors for wandering around. In this way, visitors will view the artworks exhibited all over the vast castle grounds by moving in a circuit. By chance, this also serves as a metaphor for our concept of the “corridor” of Asia. There await exciting encounters with the work of artists from different cultures and backgrounds. Unlike an exhibition at an art museum, “Asia Corridor” is an art festival held at a location deeply imbued with the unique history of Kyoto. In contrast to festivals that are mere simulacra of theme parks, the venue is instilled with the living traces of early-modern Japan, which will surely provide much stimulation for the imaginations of the artists creating the exhibits. This symbiosis of cutting-edge and experimental art with profound tradition is quintessentially Kyoto in spirit,

and certain to conjure up a fascinating and mysterious atmosphere.

The world is today afflicted by isolationism and bigotry as well as an endless cycle of terrorism and war. But it is above all in times like this that we can see such meaning in advancing the principles of this corridor and the Culture City of East Asia project, which endeavors to further the possibilities of communication and mutual understanding through culture and art. We hope you enjoy the exhibition.



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

Overview

Name: Culture City of East Asia 2017 Kyoto: Asia Corridor Contemporary Art Exhibition
Period: August 19th – October 15th, 2017 (58 days) Preview for invitees: August 18th, 2017
Venues: Nijo Castle, Kyoto Art Center
Hours: Nijo Castle open every day from 8:45 a.m. – 5 p.m. (Last admission: 4 p.m.)
Kyoto Art Center open every day from 10:00 a.m. – 8:00 p.m.

Organizers: Culture City of East Asia 2017 Kyoto Executive Committee, Kyoto City
Management : Culture City of East Asia 2017 Kyoto Contemporary Art Division Management Executive Committee
Made possible by a grant from the Agency for Cultural Affairs
In partnership with Kyoto Art Center

Ticket Information

A ticket is required for admission to the grounds of Nijo Castle to see the exhibits. A second ticket is required for admission to the special areas of the castle not ordinarily open to the public. Combination tickets are also available.

Admission to Nijo Castle: ¥600
Special Area Admission: ¥400 in advance (available May 16th – August 16th, 2017), ¥600 on the day
Combination Tickets (in advance): ¥1,000
Combination Tickets (on the day): ¥1,200
Tickets on Sale from: Kyoto Art Center and other venues
Tickets cannot be purchased online.
For more information, visit the official website: www.asiacorridor.org

Culture City of East Asia 2017 Kyoto: Asia Corridor Contemporary Art Exhibition

Press Release Vol.2: May 1st, 2017

Participating Artists (25 individuals/groups, as of April 25th, 2017)

Names are presented in the style of the person's country of origin.

For Chinese, Korean and Japanese names, the order is family name followed by given name.

*Newly announced

Name	Members	Born/ Formed	Place of Birth	Resides in
Xijing Men	Ozawa Tsuyoshi, Chen Shaoxiang, Gimhongsok	2007	—	Ozawa: Saitama, Japan Chen: Beijing, China Gimhongsok: Seoul, South Korea
Kusama Yayoi*	—	1929	Nagano, Japan	Tokyo, Japan
Horio Sadaharu + On Site Art Squad KUKI	—	1939	Hyogo, Japan	Hyogo, Japan
Imamura Hajime*	—	1957	Osaka, Japan	Kyoto, Japan
Nakahara Kodai*	—	1961	Okayama, Japan	Kyoto, Japan
Mishima Ritsue*	—	1962	Kyoto, Japan	Kyoto, Japan / Venice, Italy
Yanagi Miwa	—	—	Hyogo, Japan	Kyoto, Japan
Ito Zon*	—	1971	Osaka, Japan	Kyoto, Japan
Miyanaga Aiko *	—	1974	Kyoto, Japan	Kanagawa Japan
Hanaoka Nobuhiro	—	1980	Hiroshima, Japan	Kyoto, Japan
Hisakado Tsuyoshi	—	1981	Kyoto, Japan	Kyoto, Japan
Tanizawa Sawako	—	1982	Osaka, Japan	Kyoto, Japan
hyslom	Kato Itaru, Hoshino Fuminori, Yoshida Yuu	2009	—	Kyoto, Japan
Nakamura Yuta + Tanimoto Ken	Nakamura Yuta + Tanimoto Ken	2014	—	Nakamura: Kyoto, Japan Tanimoto: Shiga, Japan
Kimsooja	—	1957	Daegu, South Korea	New York, USA Paris, France Seoul, South Korea
Choi Jeonghwa*	—	1961	Seoul, South Korea	Seoul, South Korea
Oh Inhwan	—	1965	Seoul, South Korea	Seoul, South Korea
Ham Kyungah*	—	1966	Seoul, South Korea	Seoul, South Korea
mixrice	Cho Jieun, Yang Chulmo	2002	—	Seoul, South Korea
Hyon Gyon*	—	1979	Seoul, South Korea	New York, USA
Cai Guo-Qiang*	—	1957	Fujian, China	New York, USA
Yang Fudong	—	1971	Beijing, China	Shanghai, China
Lu Yang	—	1984	Shanghai, China	Shanghai, China
He Xiangyu	—	1986	Dandong, South Korea	Beijing, China Berlin, Germany
Tao Hui*	—	1987	Yunyang, Hong Kong	Beijing, China

Culture City of East Asia

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

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

Artistic Director: Tatehata Akira (art critic, poet)

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

Curatorial Team

Curator, Assistant Director: Yamamoto Mayumi (Chief Program Director, Kyoto Art Center)

Born in Nara Prefecture, she joined Kyoto Art Center when it first opened as an art coordinator. Since then she has served as senior art coordinator and program director before becoming chief program director in 2016. She oversees the Center's artist-in-residency program and exhibitions.

Curator: Tokuyama Hirokazu (Associate Curator, Mori Art Museum)

Born in Shizuoka Prefecture, he started working as a curator at Kyoto City University of Arts Art Gallery @KCUA from 2012 and joined Mori Art Museum from April 2016. He will curate "SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now" at Mori Art Museum from July 5th, 2017. His major exhibitions at Kyoto City University of Arts Art Gallery @KCUA include the Guido Van der Werve solo exhibition "killing time" and Okumura Yuki exhibition "Na" in 2016, the Apichatpong Weerasethakul and Miyagi Futoshi solo exhibitions "PHOTOPHOBIA" and "American Boyfriend: Bodies of Water" in 2014, and "Kyoto City University of Arts transmit program #04 Kyoto Studio" in 2013. He was a recipient of the Kyoto City Special Bounty for Art and Culture in 2015. He resides in Tokyo.

Nijo Castle (Nijo-jo)

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



Kyoto Art Center

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

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



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Kusama Yayoi

Kusama Yayoi was born in Matsumoto City in 1929 and currently resides in Tokyo. She started painting her signature polka dot and mesh patterns from the age of 10, creating fantastical paintings with watercolors, pastels and oils. She studied *nihonga* (Japanese-style painting) at the Kyoto Municipal School of Arts and Crafts (today, Kyoto City University of Arts). She initially worked as an artist in her hometown of Matsumoto but then moved to America in 1957, where she began to establish her reputation as an artist of the international avant-garde with her series of “net” paintings. She moved to Tokyo in 1973, where she continues to work to this day. She represented Japan with her first solo exhibition at the Japan Pavilion for the Venice Biennale 1993. A major retrospective opened at the Tate Modern in 2011 and later toured successfully to the Pompidou Centre in Paris as well as other art museums in Europe, North America, Central and South America, and Asia. Her largest ever retrospective is currently running at the National Art Center, Tokyo, where it has attracted record attendance. She was named one of the “100 most influential people” by Time in 2016. Her prizes include the Order of Culture in 2016, Person of Cultural Merit award in 2009, Praemium Imperiale award in 2006, and Asahi Prize in 2001.



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Imamura Hajime

Imamura Hajime was born in 1957 in Osaka and currently resides in Kyoto. He completed postgraduate studies at Kyoto City University of Arts in 1983. Imamura creates comical works of art that feature motifs drawn from everyday life in order to evoke another world existing behind our ordinary lives. His unique philosophical style has attracted acclaim from many fellow artists. His recent major solo exhibitions include “Symbiosis: Dissolving My Self Like a Mushroom” (Shizuoka City Museum of Art, 2013) and “Over the Ground, Under the Ground” (Itami City Museum of Art, Hyogo Prefecture, 2006). His major group exhibitions include “The 28th Kyoto Fine Arts Culture Award Memorial Exhibition” (The Museum of Kyoto, 2016) and “Book Art 2013 – 14 Japan-Korea” (de sign de>, Osaka, 2014).



Shizuubi Project 3 Symbiosis: Dissolving My Self Like a Mushroom Hajime Imamura
Shizuoka City Art Museum, 2013, Photo: Nobutada Omote



AKERUhito, 2015
Photo Hajime Imamura

■ Nakahara Koudai

Nakahara Kodai was born in Kurashiki City in 1961 and currently resides in Kyoto. He completed his postgraduate studies at Kyoto City University of Arts in 1986. From the 1980s, his work employing a wide range of materials and media was acclaimed for breaking new ground. In the 1990s, he took the art world by storm when he began to question his function as an artist by using Lego blocks, figures and other ready-made items. Since 1995, after a hiatus from working as an artist, he has expanded his activities beyond the parameters of art. His recent major solo exhibitions include “Kodai Nakahara: Migration or Retrospective” (Okayama Prefectural Museum of Art, 2013) and “Nakahara Kodai Drawings 1986–2012: Ko-chan is Go-gi-ga?” (Itami City Museum of Art, Hyogo Prefecture, 2012). His major group exhibitions include the Busan Biennale 2016 and “When Documents Become Form” (Hiroshima City Museum of Contemporary Art, 2015).



Installation view of the Exhibition “Educational”
Around 1963 – 1977, 2017
Courtesy: Kodai Nakahara
Photo: Kazuo Fukunaga

■ Mishima Ritsue

Mishima Ritsue was born in Kyoto in 1962. Since 1996, she has been affiliated with a glass studio on the island of Murano, Venice, and has been creating work in collaboration with its artisans. Her colorless transparent glass is the product of a fusion of 1,000 years of traditional technique and Mishima’s free sensibilities, radiating with a new appeal when light passes through it. In addition to her glass objects, she also creates installations. Major solo exhibitions include “IN GRIMANI” (Palazzo Grimani, Venice, 2013), “As it should be” (Shiseido Gallery, Tokyo, 2011), and “Frozen garden / Fruits of fire” (Museum Boijmans Van Beuningen, Rotterdam, 2010).



In Grimani. Ritsue Mishima Glass Works, Collateral Event of the 55th International Art Exhibition
- Venice Biennale, Museum of Palazzo Grimani, Photo: Andrea Martiradonna



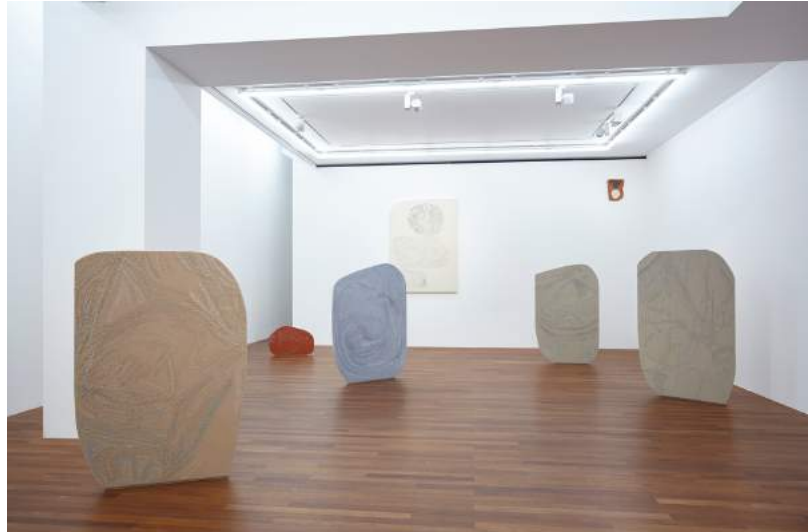
INSIDE, 2016,
Photo: Francesco Barasciutti

Ito Zon

Ito Zon was born in 1971 in Osaka and currently resides in Kyoto. He graduated from Kyoto City University of Arts in 1996. He has presented a variety of works, including embroidered textiles, animation, clay pictures and small sculptures. His recent major solo exhibitions include “Three Individuals: Zon Ito x Hajime Imamura x Yoshihiro Suda” (The National Museum of Art, Osaka, 2006) and “Edge of Town” (The Watari Museum of Contemporary Art, Tokyo, 2003). His group exhibitions include “Now Japan Exhibition with 37 contemporary Japanese artists” (Kunsthal KAdE, Netherlands, 2013), “Primary Field II” (The Museum of Modern Art, Hayama, 2010), and “Louisa Bufardeci & Zon Ito” (Museum of Contemporary Art Australia, Sydney, 2009). He won the Sakuya Konohana Award in 2001.



An Abstract Gathering, Specific Points,
2016, Photo: Yasushii Ichikawa,
Courtesy: Taka Ishii Gallery



The Strange Moves That We Make
Installation View at Taka Ishii Gallery, Sep.16, 2016 – Oct. 15, Photo: Kenji Takahashi

Miyanaga Aiko

Miyanaga Aiko was born in Kyoto in 1974. She graduated with a BA in sculpture from Kyoto University of Art and Design and then completed an MA in intermedia art at Tokyo National University of Fine Arts and Music. She stayed in Edinburgh from 2007 on the Agency for Cultural Affairs' Program of Overseas Study for Upcoming Artists. She has attracted attention for her work visualizing time by tracing the signs of its presence, such as through installations using naphthalene, salt, the sounds of ceramics cracking, and the veins of leaves. She won the Grand Prix at the first Nissan Art Award in 2013. Major exhibitions include Nissan Art Award 2013 (BankART Studio NYK, Kanagawa, 2013), “house” (Mizuma Art Gallery, Tokyo, 2013), “Aiko Miyanaga: Nakasora—The Reason for Eternity” (National Museum of Art, Osaka, 2012), “beginning of the landscapes” (Mizuma Art Gallery, Tokyo, 2011), the Aichi Triennale 2010 (Aichi Arts Center), and “Rowing Style, Public Offering” (Kyoto Art Center, 2008).



suitcase-key-, 2013
photo: KIOKU Keizo
(c)MIYANAGA Aiko
Courtesy Mizuma Art Gallery

Choi Jeonghwa

Choi Jeonghwa was born in 1961 in Seoul, where he continues to reside. In addition to working as an artist, he is also an art director and interior designer. Drawing on images and ideas from the everyday life of people and the city, he creates large-scale works of art that are both comic and vibrant, yet also make the viewer aware of new perspectives. Among his many contributions to international exhibitions, the flower-tree sculpture he made for the Lyon Biennale 2003 remained on display after the event and became a much-loved symbol of the city. Recent major group exhibitions and festivals include the Honolulu Biennial 2017 and Saitama Triennale 2016.



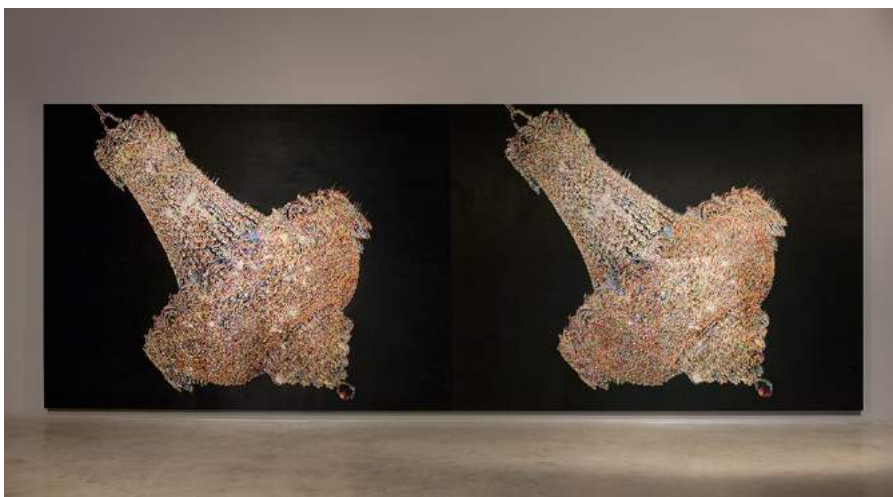
Sea lives, 2016



Gather Together, 2017

Ham Kyungah

Ham Kyungah was born in Seoul in 1966, where she continues to reside. After graduating from Seoul National University in 1989, she moved to America and completed postgraduate studies at the Pratt Institute in 1992 and School of Visual Arts in 1995. What you see is the unseen / Chandeliers for Five Cities (2014–2016) was shown at the Encounter section of Art Basel Hong Kong 2016. At first seemingly possessing a photographic beauty, it was actually made in secret by North Korean artisans and suggests how an entirely different dimension may lie behind an attractive work of art. Internationally prominent, her recent major exhibitions include the Taipei Biennial 2016, “Séoul vite, vite!” (Lille 3000, France, 2015), and the Yokohama Triennale 2001. She was a finalist for the Korea Artists Prize 2016.



What you see is the unseen/ Chandeliers for Five Cities BC 02-0(L), 02-02(R)
2014-2015, Collection: Leeum, Samsung Museum of Art(L), Photo: Keith Park



UnCamouflage Series 01,02, 03, 04, 05
Courtesy of the artist, Photo: Caska

Hyon Gyon

Hyon Gyon was born in Seoul in 1979 and currently resides in New York. After studying Western painting at Mokwon University, South Korea, she moved to Kyoto, where she completed a doctorate at Kyoto City University of Arts in 2011. She then relocated to New York, where she has continued to work widely. Her output ranges from installations with a focus on painting to performance, while her paintings evoke a sense of magic and shamanism, powerfully engulfing the surface of the artwork with energy. Her recent major exhibitions include “Art for Art’s Sake” (Carnegie Art Museum, California, 2016), “Emotional Drought” (Shin Gallery, New York, 2016), “Hyon Gyon and the Factory” (Chashama, New York, 2015), and “Phantom of Asia” (Asian Art Museum of San Francisco, 2012). She was the recipient of the Kyoto City Special Bounty for Art and Culture in 2012 as well as the 2013 Kyoto Culture Newcomer Prize.



Self-Portrait, 2016
Courtesy of Shin Gallery

Cai Guo-Qiang

Cai Guo-Qiang was born in Quanzhou, Fujian Province, in 1957 and currently resides in New York. He trained in stage design at the Shanghai Theater Academy until 1985, and lived in Japan from 1986 until 1995, during which time he also studied at the University of Tsukuba. Cai’s accolades include the Japan Foundation Award in 2016, the Praemium Imperiale in 2012, the Hiroshima Art Prize in 2007, and the Golden Lion at the Venice Biennale in 1999. His work draws inspiration from Eastern philosophy and social issues, and he is known for his spectacular large-scale installations as well as his use of gunpowder and fireworks in his art. In 2008, Cai served as Director of Visual and Special Effects for the opening and closing ceremonies of the Summer Olympics in Beijing, and in the same year his retrospective exhibition “I Want to Believe” opened at the Solomon R. Guggenheim Museum in New York. Following the Great East Japan Earthquake in 2011 he launched the Project to Plant Ten Thousand Cherry Blossom Trees in Iwaki, Fukushima Prefecture. His recent solo exhibitions include “My Stories of Painting” (Bonnenfantenmuseum Maastricht, the Netherlands, 2016), “There and Back Again” (Yokohama Museum of Art, 2015), “The Ninth Wave” (Power Station of Art, Shanghai, 2014), and “Peasant Da Vincis” (Brasília, São Paulo, Rio de Janeiro, 2013). On June 15th, 2015, Cai realized his most recent explosion event, *Sky Ladder*, which was the central piece in the 2016 Netflix documentary *Sky Ladder: The Art of Cai Guo-Qiang*.



Sky Ladder, 2015
Photo: Wen-You Cai, Courtesy of Cai Studio



Borrowing Your Enemy's Arrows, 1998
The Museum of Modern Art, New York, Gift of Patricia Phelps de Cisneros
in honor Installation view at P.S.1. Contemporary Art Center, New York, 1998
Photo: Hiro Ihara, Courtesy of Cai Studio

Tao Hui

Tao Hui was born in 1987 in Yunyang County and currently resides in Beijing. He graduated from Sichuan Fine Arts Institute in 2010. Raised in a mountain village, Tao explores themes related to the symbiosis of cities and rural communities through a wide range of media and styles, including graphic art, painting and installation as well as traditional techniques and culture. His work frequently presents a critical perspective on how contemporary society has rapidly modernized and globalized. His recent major solo exhibitions include “Now & Then” (Galerie Untilthen, Paris, 2016) and “New Directions: Tao Hui” (UCCA, Beijing, 2015). Major group exhibitions include “The Collection, A selection of Chinese works” (Fondation Louis Vuitton, Paris, 2016), “Essential Matters—Moving Images from China” (Borusan Contemporary, Istanbul, 2015), and the 18th Contemporary Art Festival Sesc_Videobrasil (São Paulo, 2013). He is also a participating artist of Artist in Residence Program 2017: Kyoto Art Center x A4 ART MUSEUM (Chengdu, China).



The Dusk Of Teheran
2014

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■ Xijing Men

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



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

■ Horio Sadaharu + On-Site Art Squad KUKI

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



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

■ Yanagi Miwa

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



"Nichirin no tsubasa", 2016 photo: OMOTE Nobutada

■ Hanaoka Nobuhiro

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



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

■ Hisakado Tsuyoshi

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



FUZZ, 2015

■ Tanizawa Sawako

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



OYAMSAMA, 2016 photo: Mako Kakizaki

hyslom

Kato Itaru, Hoshino Fuminori and Yoshida Yuu started to work together as the art collective hyslom in 2009. Rooted in their sense of disharmony and chance encounters with people and things encountered through exploring reclaimed land, they have developed a ludic art practice called “field play” in order to understand a place experientially using their bodies. This work is expressed through video, photography, and performance, and the collective has also evolved this memory into sculpture, theater, and film.

BISEIBUTSU - Imagining Examples, 2014
Courtesy of artist
Photo: Kim Song Gi



Nakamura Yuta + Tanimoto Ken

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



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

Kimsooja

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



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

Oh Inhwan

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



Where a Man Meets Man in Nagoya, 2010

mixrice (Cho Jieun, Yang Chulmo)

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



21st Century Light of the Factory, 2016

Yang Fudong

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



An estranged paradise, 2002

■ Lu Yang

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



Power of will - final shooting, 2016

■ He Xiangyu

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



Coca-Cola Project