

第8回 横浜トリエンナーレ ☆

8TH YOKOHAMA TRIENNALE

野草: いま、
ここで 生きてる

WILD GRASS:
OUR LIVES

























世界大混乱!!
もう勝手にやるしかない!!

素人之亂

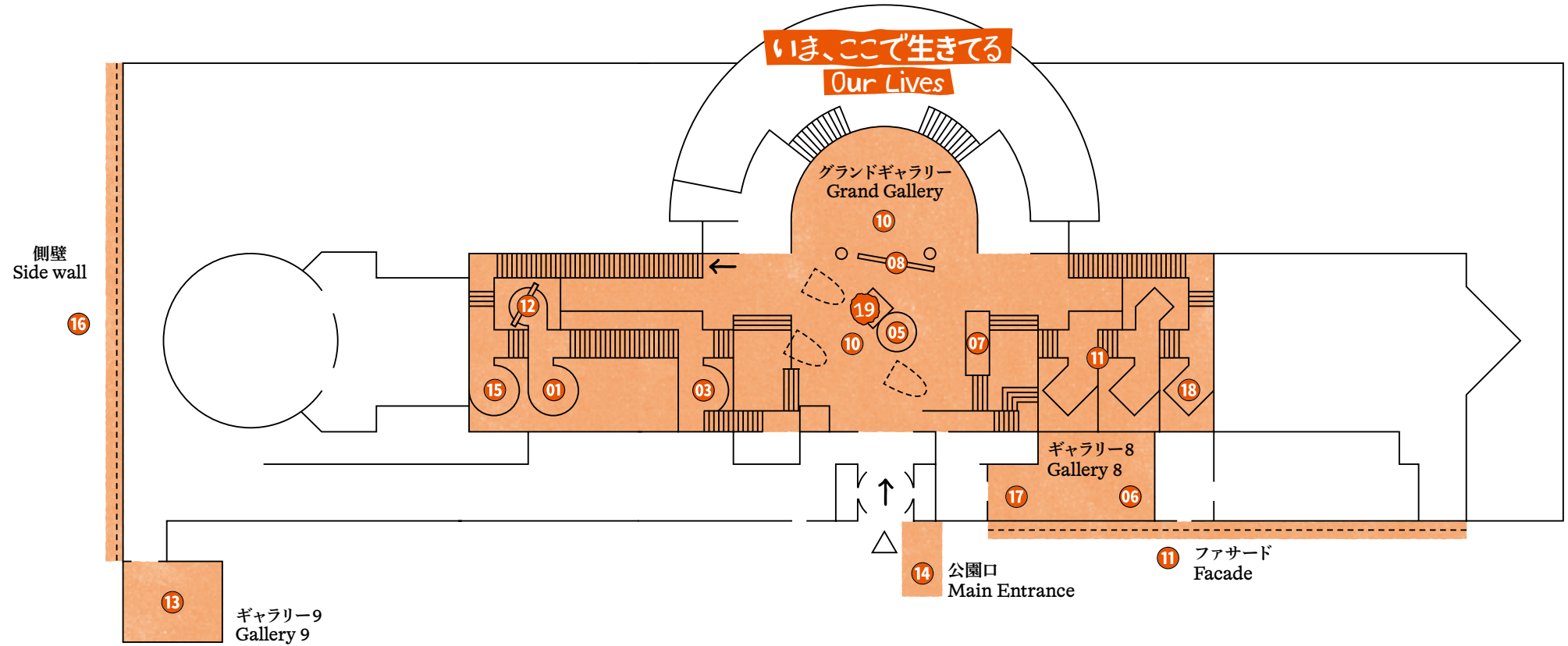
世界大混乱!!
もう勝手にやるしかない!!

今日

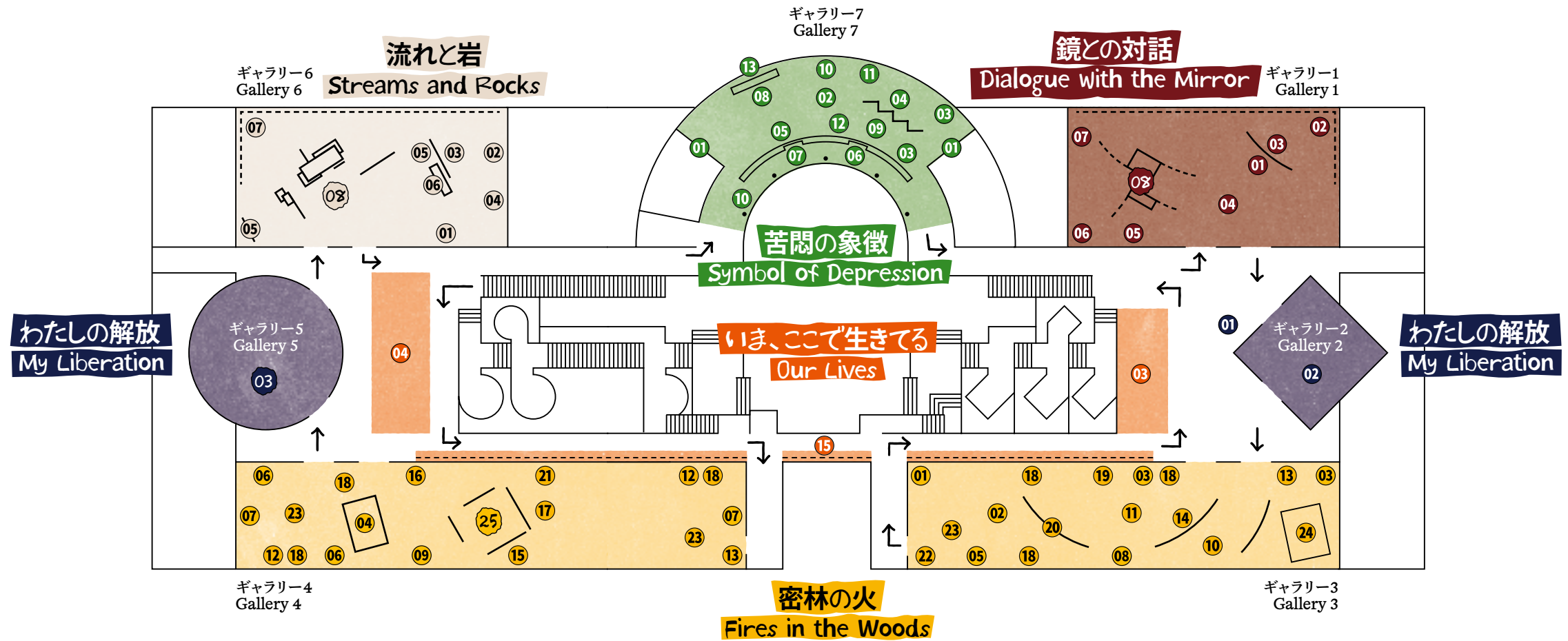


フロアマップ/Floor Map

横浜美術館
Yokohama Museum of Art
2F



横浜美術館
Yokohama Museum of Art
3F



01 いま、ここで生きてる
Our Lives

- 01 セレン・オーゴード
Søren AAGAARD
- 03 スーザン・チャンチオロ
Susan CIANCIOLO
- 04 ラファエラ・クリスピーノ
Raffaella CRISPINO
- 05 ピッパ・ガーナー
Pippa GARNER
- 06 ルンギスワ・グンタ
Lungiswa GQUNTA
- 07 マイルズ・グリーンバーク
Miles GREENBERG
- 08 オズギュル・カー
Özgür KAR
- 10 サンドラ・ムジンガ
Sandra MUJINGA
- 11 ヨアル・ナンゴ
Joar NANGO
- 12 オープングループ
(ユリー・ビーリー、パヴロ・コヴァチ、アントン・ヴァルガ)
Open Group
(Yuriy BILEY, Pavlo KOVACH, Anton VARGA)
- 13 プリックリー・ペーパー(チェン・イーフェイ&
オウ・フェイホン)／刺紙(陳逸飛&歐飛鴻)
Prickly Paper(CHEN Yifei & OU Feihong)
- 14 パピーズ・パピーズ
(ジェイド・グアナロ・クリキ=オリヴォ)
Puppies Puppies(Jade Guanaro Kuriki-Olivo)
- 15 志賀理江子
SHIGA Lieko
- 16 SIDE CORE
- 17 サローテ・タワレ
Salote TAWALE
- 18 エマニュエル・ファン・デル・オウウェラ
Emmanuel VAN DER AUWERA
- 19 セクション「日々を生きるための手引集」
Section [Directory of Life]

02 苦悶の象徴
Symbol of Depression

- 01 ドバイ・ペーテル
DOBAI Péter
 - 02 土肥美穂
DOHI Miho
 - 03 ピッパ・ガーナー
Pippa GARNER
 - 04 サウス・ホー／何兆南
South HO
 - 05 ジョナサン・ホロヴィッツ
Jonathan HOROWITZ
 - 06 ケーテ・コルヴィッツ
Käthe KOLLWITZ
 - 07 魯迅
LU Xun
 - 08 小野忠重
ONO Tadashige
 - 09 シビル・ルパート
Sibylle RUPPERT
 - 10 フンクワン・タム／譚煥坤
Yunkwan TAM
 - 11 ジャオ・ウェンリアン／趙文量
ZHAO Wenliang
 - 12 ジャオ・イエンニエン／趙延年
ZHAO Yannian
 - 13 ジョン・イエフ／鄭野夫
ZHENG Yefu
- 03 流れと岩
Streams and Rocks
- 01 ラリー・クラーク
Larry CLARK
 - 02 ノーム・クレイセン
Norm CLASEN
 - 03 スターニャ・カーン
Stanya KAHN
 - 04 トレイボーラン・リンド・マウロン
Treiborlang LYNGDOM MAWLONG
 - 05 リタ・ジークフリート
Rita SIEGFRIED
 - 06 谷中安規
TANINAKA Yasunori
 - 07 エクスパ・エクサー
Xper.Xr
 - 08 セクション「李平凡の非凡な活動：版画を通じた日中交流」
Section [Pingfan's (Ordinary) Actions: Woodcut
Exchanges Between China and Japan
from the 1940s to the 1950s]

04 鏡との対話
Dialogue with the Mirror

- 01 ラファエラ・クリスピーノ
Raffaella CRISPINO
- 02 アネタ・グシコフスカ
Aneta GRZESZYKOWSKA
- 03 長谷川潔
HASEGAWA Kiyoshi
- 04 オズギュル・カー
Özgür KAR
- 05 ステファン・マンデルバウム
Stéphane MANDELBAUM
- 06 勅使河原蒼風
TESHIGAHARA Sofu
- 07 佃弘樹
TSUKUDA Hiroki
- 08 セクション「縄文と新たな日本の夢」
Section [Jomon and New Japan Dream]

05 わたしの解放
My Liberation

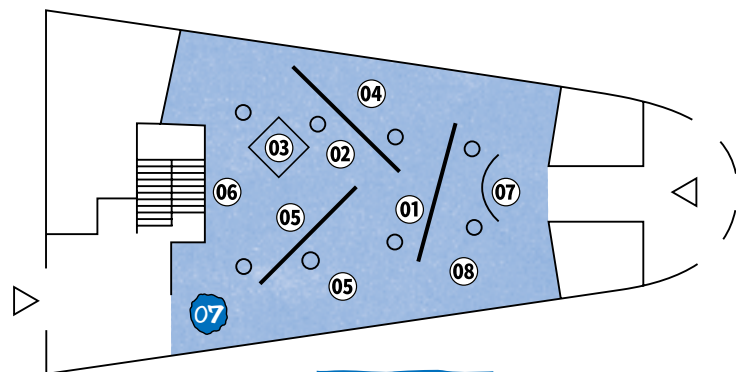
- 01 丹羽良徳
NIWA Yoshinori
- 02 你哥影視社／ユア・ブラザーズ・フィルムメイキング・
グループ(スー・ユエシェン／蘇育賢、リャオ・シウファイ／
廖修慧、ティエン・ゾンユエン／田儋源)
Your Bros. Filmmaking Group (SO Yo-Hen,
LIAO Hsiu-Hui, TIEN Zong-Yuan)
- 03 セクション「わたしの解放」富山妙子
Section [My Liberation] TOMIYAMA Taeko

06 密林の火
Fires in the Woods

- 01 デイルク・ブレックマン
Dirk BRAECKMAN
- 02 エリーズ・キャロン&ファニー・ドゥヴオー
Élise CARRON & Fanny DEVAUX
- 03 カルロマー・アークエンジェル・ダオアナ
Carlomar Arcangel DAOANA
- 04 ジェレミー・デラー
Jeremy DELLER
- 05 イェンス・ハーニング
Jens HAANING
- 06 アルタン・ハイルラウ
Artan HAJRULLAHU
- 07 浜口タカシ
HAMAGUCHI Takashi
- 08 ルイス・ハモンド
Lewis HAMMOND

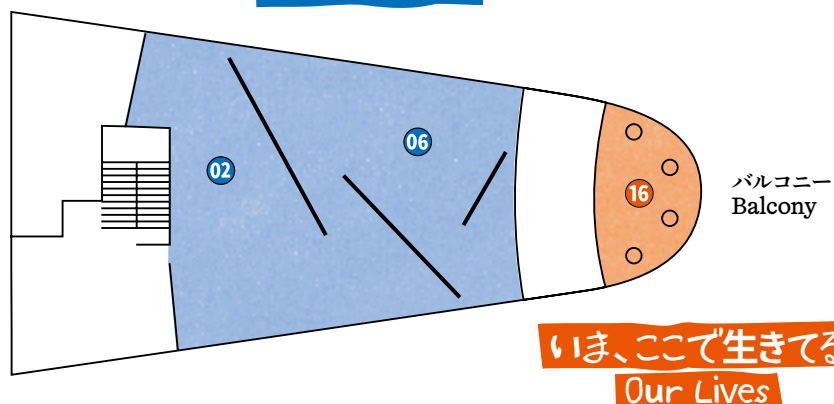
- 09 マシュー・ハリス
Matthew HARRIS
- 10 ホァン・ボージィ／黄博志
HUANG Po-Chih
- 11 ダムラ・クルッチ克蘭
Damla KILICKIRAN
- 12 ジョシュ・クライン
Josh KLINE
- 13 厨川白村
KURIYAGAWA Hakuson
- 14 クララ・リデン
Klara LIDEN
- 15 インゴ・ニアマン
Ingo NIERMANN
- エリック・ニードリング
Erik NIEDLING
- 16 尾竹永子
OTAKE Eiko
- 17 ポープ・L
Pope.L
- 18 トマス・ラファ
Tomas RAFA
- 19 坂本龍一
Ryuichi SAKAMOTO
- 20 マーガレット・サーモン
Margaret SALMON
- 21 アラン・セクーラ
Allan SEKULA
- 22 田中敦子
TANAKA Atsuko
- 23 勅使河原蒼風
TESHIGAHARA Sofu
- 24 ミルテ・ファン・デル・マーク
Myrthe VAN DER MARK
- 25 セクション「小林昭夫とBゼミ」
Section [KOBAYASHI Akio and B-semi]

1F

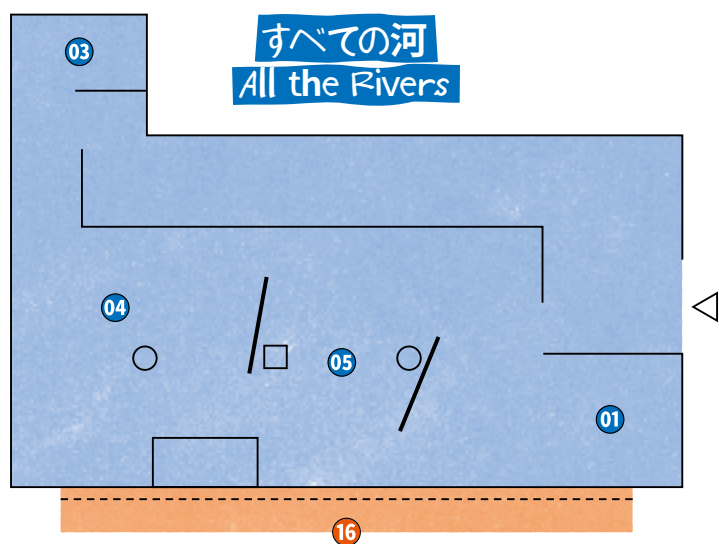


すべての河
All the Rivers

3F



いま、ここで生きてる
Our Lives



すべての河
All the Rivers

ドライエリア
Dry area

いま、ここで生きてる
Our Lives

07 すべての河
All the Rivers

- 07 セクション「革命の先にある世界」
Section [Post-revolutionary Worlds]
- 01 エナジー・ウェイビング・コレクティブ／一起練功
Energy Waving Collective
 - 02 インターアジア木版画マッピング・グループ
Inter-Asia Woodcut Mapping Group
 - 03 リャオ・シェンジェン&ホアン・イージェ／
廖烜榛&黄奕捷
LIAO Xuan-Zhen & HUANG I-Chieh
 - 04 ロストジェンズ・コンテンポラリー・アート・スペース
Lostgens' Contemporary Art Space
 - 05 松本哉
MATSUMOTO Hajime
 - 06 パンカチーフ (ナンシー・リウ／劉南茜、マイケル・ルン／
梁志剛、ジョン・ユー／余在思)
Pangkerchief (Nanxi LIU, Michael LEUNG, Jon YU)
 - 07 ヤマガタ・トゥイークスター／山形童子
Yamagata Tweakster
 - 08 山下陽光
YAMASHITA Hikaru

07 すべての河
All the Rivers

- 02 カルロマー・アーケエンジェル・ダオアナ
Carlomar Arcangel DAOANA
- 06 プック・フェルカーダ
Puck VERKADE

01 いま、ここで生きてる
Our Lives

16 SIDE CORE

07 すべての河
All the Rivers

- 01 クレモン・コジツール
Clément COGITORE
- 03 丹羽良徳
NIWA Yoshinori
- 04 パピーズ・パピーズ (ジェイド・グアナロ・クリキ=オリヴォ)
Puppies Puppies (Jade Guanaro Kuriki-Olivo)
- 05 ピエ・ピョ・タット・ニョ
Pyae Phyio Thant Nyo

01 いま、ここで生きてる
Our Lives

16 SIDE CORE

その他の会場
Other venues

01 いま、ここで生きてる
Our Lives

元町・中華街駅連絡通路
Motomachi-Chūkagai Station Accessway,
Yokohama

02 チュン・イン・レインボー・チャン／陳雋然
Chun Yin Rainbow CHAN

クイーンズスクエア横浜
Queen's Square YOKOHAMA
09 北島敬三+森村泰昌
KITAJIMA Keizo + MORIMURA Yasumasa

第8回 横浜トリエンナーレ ☆
8TH YOKOHAMA TRIENNALE

野草: いま、
ここで 生きてる

WILD GRASS:
OUR LIVES

第8回横浜トリエンナーレ「野草：いま、ここで生きてる」

アーティストック・ディレクター：リウ・ディン（劉鼎）、キャロル・インホワ・ルー（盧迎華）

会期：2024年3月15日（金）–6月9日（日）（開場日数：78日間）

休場日：毎週木曜日（4月4日、5月2日、6月6日を除く）

会場：横浜美術館、旧第一銀行横浜支店、BankART KAIKO、クイーンズスクエア横浜、

元町・中華街駅連絡通路

主催：横浜市、（公財）横浜市芸術文化振興財団、NHK、朝日新聞社、横浜トリエンナーレ組織委員会
連携拠点：BankART1929、黄金町エリアマネジメントセンター、象の鼻テラス、急な坂スタジオ
支援：文化庁（国際的なイベントにおけるアートの国際発信事業）
特別協力：独立行政法人国際交流基金
後援：外務省、神奈川県、神奈川新聞社、tvk（テレビ神奈川）
助成：オフィス・フォー・コンテンポラリー・アート・ノルウェー^{*}、ブリティッシュ・カウンシル、オランダ王国大使館^{*}、デーニッシュ・アーツ・ファウンデーション、
ゲーテ・インスティトゥート東京、フランダース・ステート・オブ・ジ・アート^{*}、在日フランス大使館／アンスティチュ・フランセ ^{*}アーティスト支援も対象
アーティスト支援：オーストリア文化フォーラム東京、オーストリア文化芸術省、ワロニー・ブリュッセル・インターナショナル
協賛：日産自動車株式会社、株式会社野村総合研究所、NTT 東日本、三井不動産グループ、三菱地所グループ
株式会社 JVC ケンウッド、スターツグループ、株式会社高島屋 横浜店、びあ株式会社、株式会社横浜銀行
上野トランステック株式会社、川本工業株式会社、株式会社キタムラ、株式会社崎陽軒、クイーンズスクエア横浜、株式会社 サカタのタネ、横浜信用金庫、
株式会社ルミネ ニュウマン横浜
協力：京浜急行電鉄株式会社、株式会社ジェイコム湘南・神奈川 横浜テレビ局、住友不動産株式会社、相鉄グループ、株式会社大和地所、
株式会社ドコモ・バイクシェア、Peatix Japan 株式会社、東日本旅客鉄道株式会社 横浜支社、みなとみらい東急スクエア、横浜アイランドタワー、
横浜高速鉄道株式会社、横浜マリントワー
作品協力：長勝寺（鎌倉）、日本ペイント株式会社、サラヤ株式会社

8th Yokohama Triennale “Wild Grass: Our Lives”
Artistic Directors: LIU Ding, Carol Yinghua LU
Exhibition Dates: March 15 – June 9, 2024 (Open for 78 days)
Closed: Every Thursday (except April 4, May 2 and June 6)
Venues: Yokohama Museum of Art, Former Daiichi Bank Yokohama Branch,
BankART KAIKO, Queen’s Square YOKOHAMA, Motomachi-Chūkagai Station Accessway

Organizers: City of Yokohama, Yokohama Arts Foundation, Japan Broadcasting Corporation (NHK), The Asahi Shimbun,
Organizing Committee for Yokohama Triennale
Creative City Partners: BankART1929, Koganecho Area Management Center, Zou-no-hana Terrace, Steep Slope Studio
Cooperation: Agency for Cultural Affairs (Program to Disseminate Art through International Events)
Special Cooperation: The Japan Foundation
Under the Auspices of: Ministry of Foreign Affairs of Japan, Kanagawa Prefectural Government, Kanagawa Shimbun,
Television Kanagawa
Support: Office for Contemporary Art Norway^{*}, British Council, Embassy of the Kingdom of the Netherlands^{*},
Danish Arts Foundation, Goethe-Institut Tokyo, Flanders State of the Art^{*}, Ambassade de France / Institut français du Japon
^{*}These organizations also provided “Artist Support.”
Artist Support: Austrian Cultural Forum Tokyo; Federal Ministry for Arts, Culture, the Civil Service and Sport, Austria;
Wallonie-Bruxelles International
Sponsors: Nissan Motor Co., Ltd.; Nomura Research Institute, Ltd.; NTT EAST; MITSUI FUDOSAN GROUP; Mitsubishi Estate Group
JVCKENWOOD Corporation; Starts group; TAKASHIMAYA STORES Yokohama; PIA Corporation; The Bank of Yokohama, Ltd.
Uyeno Transtech Ltd.; KAWAMOTO INDUSTRIES CO., LTD.; Kitamura Co., Ltd.; Kiyoken Co., Ltd.; Queen’s Square YOKOHAMA;
SAKATA SEED CORPORATION; The Yokohama Shinkin Bank; NEWoMan YOKOHAMA
Corporate Cooperation: Keikyu Corporation; J:COM Shonan・Kanagawa Co., Ltd.; Sumitomo Realty & Development Co., Ltd.;
Sotetsu Group; DAIWA JISYO Co., Ltd.; DOCOMO BIKESHARE, INC.; Peatix Japan K.K.;
East Japan Railway Company Yokohama Branch Office; MINATOMIRAI TOKYU SQUARE; YOKOHAMA ILAND TOWER;
YOKOHAMA MINATOMIRAI RAILWAY COMPANY.; Yokohama Marine Tower
In-kind Support: Chosho-ji, Kamakura; Nippon Paint Co., Ltd.; Saraya Co., Ltd.

Greetings

Japan was closed to foreign countries under the policy of national seclusion, which lasted for about two hundred years from the 17th to the 19th century. In 1859, Yokohama became one of the first five ports to open at the request of European countries, the United States, and Russia. Since then, Yokohama has developed into a special place with a continuous influx of different cultures, at times clashing and, at other times, crossing over each other. Today, Yokohama is a city of over 3.77 million people, represented by 170 nationalities.

The Yokohama Triennale is distinct from the many art festivals currently held in Japan, for its scale and its history of more than 20 years. Taking the exhibition title from the book *Wild Grass*, published in 1927 by the Chinese writer Lu Xun (1881–1936), the 8th Yokohama Triennale “Wild Grass: Our Lives,” was directed by Beijing-based duo Liu Ding and Carol Yinghua Lu. In the face of crises triggered by the rise of capitalism, such as climate change and war, economic disparity and intolerance, the artistic directors invited us to trace the origins of these issues back to the time of Lu Xun a hundred years ago, and together find clues to open our way to the future.

In keeping with Yokohama’s history as an international port, the exhibition presented the works of 93 artists/groups from 31 countries/regions around the world at five venues throughout the city, including the Yokohama Museum of Art. In addition, under the program name “ManyManyArt!,” we shared the unifying concept of “Wild Grass” and partnered with local art organizations that have been present in Yokohama for some time. By combining the international exhibition with the “ManyManyArt!” program, the 8th Yokohama Triennale aimed to drive home the message that art can profoundly impact our lives only when it is globally tuned and local rooted at the same time.

It is our pleasure to deliver this catalog that documents these events to our readers.

Last but not least, we would like to express our deep gratitude to all the artists and collectors who generously provided artworks. We would also like to thank the Agency for Cultural Affairs and many other organizations for their generous support and cooperation, and of course, the many Yokohama Triennale volunteer supporters who helped make the exhibition a reality.

September 2024
City of Yokohama
Yokohama Arts Foundation
Japan Broadcasting Corporation [NHK]
The Asahi Shimbun
Organizing Committee for Yokohama Triennale

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野草：いま、ここで生きてる

Wild Grass: Our Lives

LIU Ding and Carol Yinghua LU

I.

“Wild Grass: Our Lives” was conceived at the end of 2021 as an exhibition theme for the 8th Yokohama Triennale. This period marked a time when the world was gradually emerging from the COVID-19 pandemic, restarting, and reconnecting. The preparations for the 8th Yokohama Triennale were a part of this worldwide recovery, envisioning the creation of new social relationships. This ambitious initiative exuded hope against the backdrop of a profound sense of crisis brought about by the pandemic, the widespread turn toward conservatism in global politics, the Russian war in Ukraine, the rise of conspiracy theories in the popular consciousness, and multitudes of other adversities. We aimed to identify an exhibition theme that would speak of humble humanism, courage, resilience, faith, and solidarity.

While reflecting on the challenging social and political issues of our time, we were also acutely aware of the current predicament in the contemporary art world, where we have observed an increasing sense of conformity in the Biennale mechanism. After the Cold War ended, biennales and triennales flourished alongside the increasing flow of global capital and the industrialization of culture. They broke free from the constraints of linear art history, advocated and practiced pluralism, focused on social issues, and applied cultural studies as a method to help shape the global contemporary art world positively. However, in the past 30 years, some biennale practitioners have been unable to employ a creative theoretical vision to engage in meaningful dialogue with the present time. Instead, they have integrated this dynamic art mechanism into the framework of the neoliberal economy, causing it, along with the broader art world, to become increasingly influenced by capital and the cultural industry. Many biennales have been reduced to mere forms of urban propaganda, entertainment, consumption, and spectacle, lacking intellectual and artistic integrity as well as historical depth. They have not been able to create a visual narrative with the complexity and texture needed to prompt deep reflection. The purpose and dynamism of biennales, initially stemming from dealing with issues in a particular historical context, has gradually been overshadowed by superficial formats, themes, and conceptual frameworks. As global art continues to highlight so-called diversity and plurality, the identity politics and cultural experiences of the Other are now becoming integral to the global art conversation. However, through the lens of diversity, these once politically

charged categories have lost their specific socio-political and ideological connotations and are now mere signifiers.

With the development of the cultural industry and the rise of cultural studies as a postmodernist discipline, curating has become a routine exercise of identifying current issues and seeking out specific artworks to illustrate, demonstrate, or expand upon them. While biennales have addressed various political issues, the lack of long-term research and historical understanding of such matters has in many cases led to the depoliticization of the issues at hand. This has created a deadlock for issue-based thematic exhibitions and raised questions about the types of art and exhibitions that are relevant and urgent today. These were some of our thoughts when we began curating the 8th Yokohama Triennale. A new chapter in globalization opened after the pandemic, prompting us to believe that a critical reflection on the institution and practices of biennales at this historical juncture is necessary. It is a moment in time where we feel that this Triennale affords us the chance to expand the definition of contemporary art.

II.

In the early 2020s, the outbreak of COVID-19 led to global stagnation, accelerating the dissolution and inertia of the neoliberalism-dominated global order that came into being in 2008. This has pushed ideological and geopolitical conflicts into the foreground of international politics and thrown the modern world, as imagined by its predecessors at the beginning of the 20th century, into a dim light. The forces of capital and state governance outweighed the potential for rebellion, and the shimmering light of alternative ideas faded into a black hole in the face of neoliberalism and authoritarianism. Amid the pandemic and political turmoil, individuals encountered danger, irrelevance, vulnerability, and dependency. Over the three years of the COVID-19 pandemic, we experienced fear, anger, confusion, frustration, loss, isolation, chaos, a sense of confinement, and powerlessness. These pivotal changes and disruptions have severely affected our psychology and urged us to think more actively about our relationships with society and politics. During the pandemic, people found ways to live and explore within confined spaces, particularly when social interactions were limited. These real-life examples inspired us to create an exhibition reflecting today's world.

Regardless of where we are or in which political system we live, we face significant uncertainty, conflict, and ideological differences as individuals. Despite our desire to find a way out of our current situation, we often feel constrained by the existing logic and structures. The rapid spread of COVID-19 has compelled us to reflect on the irreconcilable contradictions brought about by globalization. The pandemic has not only highlighted crises in public health, but has also revealed, triggered, and accelerated other existing adversities while giving rise to new ones. The interlocking crises of recent years have revealed not only the fragility of human existence, but also the limitations of the 20th-century design of political and social institutions. The contemporary world order, which emerged after the decline of socialist institutions and the end of the Cold War, is characterized by the dominance of the neoliberal economy and conservative politics. The neoliberal system produces not citizens but

consumers, not communities but shopping malls. It has created an atomized society in which individuals are alienated from each other, self-perception is morally bankrupt, and socialization is weakened. Owing to the constant division and solidification of social classes brought about by unfair distribution systems and the economic monopoly of oligarchies, individuals cannot find their corresponding expressions at the political level.

The mix of political hegemony, escalating ideological rivalries, and clashes of civilizations exerts an ongoing corrosive and destructive effect on the well-being of the contemporary world. Thus, the fight for equality and democracy remains relevant and even more urgent today. Therefore, it is a principle of ethics to reaffirm the meaning of the individual in the depth of history, as opposed to the history of the successful and powerful in contemporary society. Research on ordinary people and their lives can provide a stable and solid structure in the face of the complexities and challenges of constant change. Meanwhile, the individual should not be an abstract concept exempt from moral responsibility in the public sphere. Thus, we propose a modest imaginary in which we are all outsiders living in the cracks, often stealthily dismantling the systems that are killing us.

III.

We found a resonance in Lu Xun's early works and life with the challenges of our time. He wrote *Wild Grass* between 1924 and 1926 during a critical period of turbulent historical transition in China. He faced dramatic changes in his personal life and emotional well-being alongside the crises and uncertainties of the times. After participating in the May Fourth Movement in 1919, intellectuals saw themselves as enlightened individuals capable of seizing the moment and driving social change. However, their confidence was shaken by the political revolution of the mid- to late 1920s. Faced with China's intricate social contradictions, they felt powerless and struggled to offer a viable vision for society. Furthermore, they grappled with conflicts between tradition and modernity, as well as between Chinese and Western cultures. The political revolutions in the late 1920s demanded courage and decisive actions, which were qualities that the intellectuals, adept at thinking but hesitant to act, lacked. This left them unable to adapt to the changing times, creating a disparity between their perceived image and their actual ability to lead change.

For Lu Xun, the greatest sense of crisis (and the sense of defeat that coincided with it) was the failure of the Revolution of 1911, which toppled the Qing Dynasty but did not usher in the desired fundamental change to social order and imaginary. He soon established desperation, not hope, as the starting point for his own life, work, and thoughts. He fully accepted that there would be no more hope or ambition, but only darkness and darkness alone. In the meantime, he was dedicated to searching for an exit in such complete darkness, and he found the strength to affirm himself and the meaning of his life, even amid great moral pain. *Wild Grass* was not just a truthful record of Lu Xun's state of life and mind, but a profound self-interrogation at the darkest point of his life. This approach of beginning with despair instead of blind optimism can serve as great inspiration for us today, allowing us to maintain confidence even under challenging circumstances.

In 20th-century China, Lu Xun was a solitary individual who constantly rebelled against the existing order. He was also a thinker who remained attentive to the movements of the world, contemplating the fate of individuals and the humanity within them. *Wild Grass* reflects Lu Xun's philosophy on the universe and life. It does not simply call to mind the image of a fragile and defenseless existence, inconspicuous and alone in the wilderness with nothing to fall back on. It is also a symbol of a life force that is unregulated, irrepressible, defiant, and prepared to fight alone at all times. Furthermore, there is no ultimate state of existence to arrive at. Every state of being is a mediation and a process. Hence, there is no victory or failure but a perpetual state of internal movement. Every state of being is thus potentially a messenger for all the others, all mediating for each other. These philosophical propositions are not abstract but exist vividly in the world of experience and are the experiences themselves. *Wild Grass* signifies a philosophy of life that elevates the irrepressible force of individual life to a respectable existence that transcends all systems, rules, regulations, and forms of control and power. It is a model for flexible expression of subjectivity. In this sense, "Wild Grass" is our self-portrait and self-expectation.

IV.

As an exceptional literary work, *Wild Grass* reflects not only Lu Xun's perspectives on life but also his views of literature. It contains deep thoughts and predominantly uses symbolism, drawing inspiration from the intense combatant spirits and sophisticated expressions of Friedrich Wilhelm Nietzsche, Kuriyagawa Hakuson, and others. In this Triennale, we revisit a selection of historical moments, events, figures, and trends of thought throughout the 20th century. Some examples include the resonance of Japanese and Chinese left-wing woodcut movements in the early 1930s, the rise of subjective imaginary in the postwar cultural construction in East Asia, reflection on modernity after the global radical movements of the late 1960s, and the emancipatory energy of postmodernism in the 1980s. We juxtaposed historical works with artworks that directly address the present, blurring the boundaries of time and allowing the historical and the present to mirror each other. We present the undercurrents of the autonomous cultural and social initiatives that have surged through East Asia in 2010s. These are the efforts of individuals dialoguing with established rules and institutions. These efforts to resist oppressive social structures offer hope to people, aiming to alleviate their anxieties, liberate their daily lives, and envision "post-revolutionary worlds" within the existing social framework.

In our view, artistic creation is a humanistic practice, a combination of the artist's worldview and formal expression, rather than an object of consumerism or establishment in a modern discipline. In our research on artists, we placed importance on the connection of their artistic expressions to the specific social space they inhabit, and their awareness of and sense of urgency toward reality manifested in their artworks. Artworks that address real issues reveal the artist's genuine responses to their context, showing their intrinsic underlying intellectual and artistic manifestations. The selection of artists testifies to our understanding of art history, extending beyond the stylistic development of art to encompass artists, their conceptual drives, and their artistic

expressions.

In addition to artists, we invited thinkers, scholars, cultural researchers, and social activists as Fellow Thinkers to take part in formulating the exhibition. Despite negative social developments, we aim to reiterate the significance of thought, which represents human subjectivity and agency. Thinking is one of the most proactive actions in life. The loss of the capacity for contemplation has resulted in static and absolute life values, leading to anxiety and hysteria in modern society. Like fellow travelers, thinking and taking action go hand in hand, always enabling and fulfilling each other. Thoughts became lines of latitude and longitude traversing the landscape of this Triennale. We provided our audience with a *Directory of Life*, which included texts selected by artists, thinkers, and social activists reflecting on our multifaceted era, history, and life within their own social context since 2000. These texts outline the political, intellectual, and cultural energies hidden in our daily lives. We hope that these creative texts will sow the seeds of action and hope in the hearts of the audience and that their thoughts will linger with us.

While these Fellow Thinkers served as our intellectual companions during our artistic journey, we also collaborated with researchers, historians, cultural experts, and scholars to conduct detailed studies on various topics in the exhibition. As Thinking Partners, they assisted us in defining our research, understanding the essence of the subject matter, and articulating our discoveries clearly and vividly. We worked together to integrate historical and contemporary case studies into different parts of the exhibition, outline the emotions and thoughts of the individuals involved, highlight the link between intellectual and artistic endeavors, and consistently present the dynamic subjects from diverse perspectives and contexts.

After two years of intense research, we constructed a narrative for the exhibition to unfold in five venues: Yokohama Museum of Art, the former Daiichi Bank Yokohama Branch, BankART KAIKO, Queen's Square YOKOHAMA, and Chinatown (Motomachi-Chūkagai Station Accessway). The exhibition was divided into seven chapters, weaving together an overall narrative as if composing a symphony and unfolding an expansive world of life scenarios through a vivid exhibition language. The first chapter, "Our Lives," presented an image combining a collapsed temple and a temporary campsite, portraying emergency and precarious existences as the everyday norm rather than exceptions. The second chapter, "Symbol of Depression," was the core of this exhibition, taking its title from a book by Japanese literary critic Kuriyagawa Hakuson, who described how the vitality of creativity is born from the pain in life. The third chapter, "Streams and Rocks," used youth as a symbol of vitality, referring to the various states of energy transfers between barriers in the flows of life and to the flows of life themselves. The fourth chapter, "Dialogue with the Mirror," echoed the ode to youth in "Streams and Rocks," and focused on the self-constructions of mankind via objects and reasserted the subjectivity of human beings. The fifth chapter, "My Liberation," unfolded in the two galleries at opposite ends of the museum floor and focused on the intellectual growth of the self and efforts to find gaps in the existing system to liberate oneself from the conventional notion of public space. The sixth section, "Fires in the Woods," also spanned two galleries, foregrounding multiple radical voices from the

20th century to the present, with corresponding works in both galleries. The final section, “All the Rivers,” brought together practices and imaginaries that emerge from real-life experiences and conditions, connecting individuals who think independently with those who are active practitioners. Like artists, we approached exhibition-making as a humanistic practice, grounding it in our consideration of and concern for the changes taking place in the broader world.

The exhibition language developed at Yokohama Museum of Art was inspired by Tange Kenzo’s architecture. We introduced various imageries and forms to change the original architecture without deconstructing the existing structure. Rather, we proposed creating a language for today through approaches that diminish, conceal, interrupt, intervene, and transfer onto the original structure. They reflected our understanding of modernity. We consider it a logical framework for social organizations responding to its specific historical context, its relevance being limited instead of infinite. Thus, today we could still draw selected references from it and simultaneously question it critically. We could perhaps create a more elastic organizational logic within and on the basis of it, as opposed to wanting to replace it entirely based on the mindset of privileging the new over the old. By weaving together past-, present-, and future-oriented works in the vein of the exhibition, we aimed to create a nonlinear experience of time. In such an experience of time, every moment contains elements of both the past and the future.

In a world that was recovering and reconnecting, we proposed a vision that addressed its current crises, drawing inspiration from our practices, experiences, philosophies, agency, limitations, shortcomings, and failures. We imagined the making of the exhibition “Wild Grass” as composing a symphony from several aspects, emphasizing the connectivity between art and reality, the relationship between art and intellectual thoughts. We firmly believe that it is possible and urgent to unite in the spirit of individual internationalism, form communities, put aside ideological constraints and national barriers, and build global friendships in the name of art. Just as *Wild Grass* reflects Lu Xun’s thoughts, we hoped that the Yokohama Triennale would capture the spirit of our time, contemplating the relationship between the individual and history, and the individual and the times. We wanted everyone to see themselves and their futures through these life experiences, emotions, and thoughts.

“Wild Grass: Our Lives” told the story of the world as we saw it, sand and storms, streams and rocks, night skies and the far horizon. We saw darkness and thorns in history and in contemporary times, as well as petals and starlight. May you and I be as resilient and everlasting as wild grass.

いま、ここで生きてる Our Lives

Pondering Over “Our Lives”

Our lives do not always start with a warm day at home: they may begin on the streets, in the fields, in the trenches, on the ice, in temporary places, or during emergencies. Such an unusual state is unthinkable for some, but for many it is both a reality and a lived experience. We conceived the chapter “Our Lives” as a kind of “conceptual image” of the everyday world, one that is full of uncertainties. In times of crisis, the concrete structure of everyday life is destroyed and the security of life is threatened. The desire to “just survive” becomes more pronounced and can activate ingenious impulses. In this chapter, we considered various temporary and accidental forms of life as the norm. Here, the artists’ works constituted a symbolic system that detailed a more vivid picture of the world. While these instances presented by the artists might have taken place in a particular moment or in a distant place, they were tightly linked to the everyday world, mingling with and permeating each other like intertwined facets of life. As such, they were also our lives, which are being challenged on all fronts.

We find ourselves in a world in which fascism, militarism, and war are rampant. Wars are not only understood as temporary events that are singular and external to the stable democratic system dominated by the United States but are reduced to peculiar confrontations between irrational individuals and dangerous ideologies. These static modes of thinking fail to recognize war and crisis as inherent features of a social system in constant flux. The geopolitical crisis of the current historical moment urgently calls for a re-examination of the epistemological tools and remedial programs that have been developed on the basis of this experience. To envision a new internationalism as a pathway to resolve the formidable issues plaguing the world—

war, environmental crisis, economic disparity—is to transcend the confinement of state and capital and recognize the interconnectedness of human hearts and minds.

Unless we acknowledge that the world is falling apart, whether gradually or dramatically, many will continue to live as we do today. We are heavily invested in the current economic and social systems, working to sustain them through our labor and financial support. The logic of time increasingly dominates our modern lives, whereas digital existence allows abstract time to further rule our lives, plunging us into the tyranny of time. We have become infinitely dependent on external mechanisms and our individual being has disappeared. As a result, we have lost our ability to comprehend events in their full context and form our subjectivity. This has led to a pervasive negative state of mind, characterized by the inability to understand complex social structures, solve problems, and project a future vision, culminating in distrust toward today’s prevailing system. The atomized individual way of existence in modern society makes us sink into our own insulated worlds, where we lose awareness of others and easily magnify our own predicaments, and experience a strong sense of loss of control and power. The atomized way of life indulging in the virtual world also strengthens the trend of social assimilation, making the self illusory and fragile.

Currently, as individual beings, we are entangled in complex interactions with society. On the one hand, we are caught in the anxiety of time, endlessly striving for efficiency. On the other, we are exposed to an endless number of choices under a post-industrial capitalist ideology. Choices are tailored to our interests and life choices are offered in the same way as consumer choices. As such, we have become passive and have succumbed to be-

ing just consumers. However, when presented with numerous options, we feel the burden of making a choice. This tendency to equate life with consumption is widespread today, resulting in the relinquishment of our own agency. Many aspects of life are routinely delegated to paid organizations; even basic life experiences are often acquired through financial transactions.

As individual beings, we need to deal not only with the tyrannies of time and choice, but also with fake news and misinformation spread by those with power and technology. Conspiracy theories have also surged in the public arena. With the emergence of the COVID-19 pandemic, there has been a significant erosion of trust in facts such as scientific evidence of climate change, the origins of the virus, vaccine safety, and the credibility of public media. Facts are increasingly dismissed as biased, influenced by ideology, illusory, or manipulated. Despite an increase in information sources, our ability to discern the truth has diminished. Amid a complex web of truths, falsehoods, assumptions, and intricate narratives, there is an urgent need to develop the ability to make rational judgments and reclaim our subjective agency. At this historical moment, we must return to our concrete life, extract wisdom from practice, and take our lives back into our own hands.

The Collapsed Temple

We began this chapter in the Yokohama Museum of Art and extended it into the city. We distributed works that resonated with each other throughout the city, bridging the gap between the museum and public spaces. At the museum entrance, we set up the work by American artist Puppies Puppies (Jade Guanaro Kuriki-Olivo), *Barriers (Stanchions)*, which resembled those typically found in airport immigration areas. Visitors followed a zigzag path to enter the building and read the following sign at the end: “For LGBT immigrants, deportation can be a death sentence. It’s time for a new approach.” Puppies Puppies, who incorporates her observations of trans-identity and life experiences in her art, connected the public space and the museum with this work. We invited viewers to begin their intellectual journey into the exhibition here.

In the Grand Gallery, an atrium with a ceiling

height of approximately 16 m and an area of 1,000 sq.m that serves as the entrance hall, we worked with artists to change the soaring narthex at the center into a collapsed temple. Platforms rising like terraces on both sides were transformed by artists into campsites perched on a hillside. As a visual prelude to the exhibition, these installations revealed various “states of exception” that are often overlooked but deeply ingrained in our reality: diverse gender identities, death, refuge, exile, protest, riot, wartime, post-disaster, and assembly. They were set up as social landscapes that exist in parallel with our own experiences, in which millions of people live and where any one of us could be present at any time. They portrayed our common reality. These works were visual reminders that brought us closer to our own “real” situation or otherwise took us out of the illusion of spectacles.

Instead of commissioning monumental artworks, we installed life-sized works to turn the gallery into a space for dialogue. We subtly incorporated the museum’s existing architectural features into the exhibition design by creating circular and square pedestals covered by translucent plastic and mirrored materials throughout the exhibition, replicating the museum’s granite-covered circular and square platforms but diminishing the grandeur of modernity and fostering a sense of equality of human presence within the space.

Thus, at the center of the gallery space, we placed a life-sized sculpture by Pippa Garner on the large mirror-surfaced circular pedestal. Garner is an artist who grew up against the backdrop of the rise of commercial culture in postwar America. Her works consist of grotesque parodies of people’s preoccupation with a consumer culture that promises to improve their lives, health, and well-being. She has diligently rejected conventional comfort in her personal life and creative work, including the conventional binary perception of gender. Her androcentric mindset reflects her experimental attitude, mischievous sense of humor, and profound understanding of the ephemeral nature of material existence. Her art acknowledges the diverse potential of human beings and the subjective agency involved in decision-making. Her sculpture on exhibit, *Human Prototype*, was a collaged figure of a white woman, a black man, and a baby that re-

jected the binary gender perspective and playfully challenged the epistemology within modernity as a universal law.

To the right, we installed two sculptures, *Janus* and *Mars*, by Canadian born and New York-based artist Miles Greenberg on a mirrored plinth. Fascinated by temporality and physicality, he creates new realities through his performances, which demonstrates intense physical and mental endurance and awareness. He translated his performances into sculptures by scanning the body movements with a 3D scanner to produce molds. The resulting variance gave the sculptures a dynamic quality, not unlike the long camera exposures in photography. By capturing the human body in motion, the sculptures retained their general form but also produced multiple limbs and abstract faces. These two towering black human-like sculptures blended the forceful bodies of the performance with the sacredness and beauty of classical Greek sculpture, filled with a sense of transformation, fragmentation, and awe.

Sandra Mujinga is a Norwegian artist born in the Democratic Republic of the Congo who explores the concept of digital ghosts and is concerned with opacity or the contradictory nature of hypervisibility and invisibility. She believes that many individuals of color, including herself, experience this reality in which racial identity is politicized and abstracted to empty and taxing references. In her new work, Mujinga simulated digital pixels by weaving fabric and created large-scale objects resembling a coat. The objects were given a skin with the fabric, and rendered invisible. Her work addresses the superficiality of current identity politics, which fails to reflect on the deeper colonial structures and lacks the scrutiny to resolve the issue. Drawing inspiration from science fiction, she also used dinosaurs as a metaphor for both the past and the future. She exhibited three giant objects suspended from the ceiling, titled *And My Body Carried All of You*, and three objects standing on the floor, titled *Unearthed Leaves*. Clad in different shades of red, with skeletal structures similar to dinosaurs, looking neither forward nor backward, they hung suspended, disrupting the linear view of evolution, hovering and wandering through the gallery space like ghosts.

Turkish artist Özgür Kar’s black-and-white an-

imated video installation, *Fallen Tree*, served as a metaphor for the world in disarray and collapsing as a result. The giant tree looked as if it had fallen with a thud and its trunk uprooted, losing its source of life. An image of the tree was shown on a set of screens connected to extend over 6.8m in length and placed between two tall columns. It was surrounded by swarms of flies, buzzing as if singing to the spoils of war. Here, the repulsive insects became a sign of life, parasitizing and eating away the dead tree, offering a commentary on the interdependence of life and death.

With these works full of symbolism, we created a collapsed temple as an illusion of contemporary life in the Grand Gallery, exposing the obscured chaos of the real world that exists in stark contrast to the well-ordered modern form.

Campsite

For the monumental terraces extending from the center in two directions in the Grand Gallery, we invited artists to create various temporary structures using natural materials and fabrics to shift the focus to the people featured in the works as well as viewers in the space.

Joar Nango, a Norwegian architect and artist, created an installation on the three large terraced platforms on the right-hand side. As a member of the Sami people, who are indigenous to the northmost part of Europe, his creative ideas revolved around the issues of indigenous identity and colonial heritage. Rooted in the natural landscape and reindeer herding, the Sami people source material locally from their surroundings, taking the bare necessities and avoiding an excessive amassing of materials. He borrowed elements from Sami culture while also incorporating various raw materials locally sourced in Japan, such as bamboo, wood, fabric, and shells, and enhanced their expressive forms to create a nomadic, temporary meeting place, *Harvesting Material Soul / Ávnnastit*. His work presented a way of securing mobility through nomadism and improvisation.

Opposite Nango, on the three terraced platforms to the left of the Grand Gallery, we installed “temporary structures” created by three artists, Susan Cianciolo, Søren Aagaard, and Shiga Lieko, as alternative spaces for human activities and spir-

ity within the solid granite building.

American artist Susan Cianciolo resisted the commercialization of fashion and proposed the idea of craftsmanship as haute couture using ready-made, recycled, or altered textiles to handcraft one-of-a-kind garments in the 1990s. She established an artisanal studio that collectively sewed garments and created the non-conformist clothing line RUN. On the terraced platform, Cianciolo reconstructed the *RUN CAFÉ*, a temporary structure made of timber, by placing a plastic table standing at the center with paper cups, plastic tubes, and other simple personal items on top. Recipes of food by her friends for the café were on display on random pieces of paper. This “reproducible” homemade model was highly symbolic, simple, improvised, informal, and open to all. Following this model, which does not require a fixed form, anyone can build a café using available materials. The *RUN CAFÉ*, like her other models of functional spaces, showed how community values and care can offer a broad vision in a world dominated by economic concerns, providing a definitive sanctuary for the individual spirit.

Danish artist Søren Aagaard, who is also a trained chef, integrates cooking and food into his art. During the COVID-19 pandemic, he started his art project, “Preppers Lab,” in which he explored not only food preservation methods but also extended his research into DIY culture and survival skills, as well as broader social consciousness. He organized events to demonstrate hands-on food preservation and preparation in a TV-program-like format with hosts and guests. In his installation *Preppers Lab*, he showed video footage of these “TV programs” in a tent with camouflage-pattern outdoor gear, cooking utensils and stools made from used cardboard, and jars of fermented Japanese food such as miso and pickled plum. This makeshift *Preppers Lab* not only imparted practical knowledge of prepared food but also encouraged the viewer to acquire innovative hands-on skills and gain experiences of self-empowerment so that they could escape overexploitation by the consumer economy. He discovered the link between preservation methods and self-survival by looking into specific foods and culinary histories. Thus, he carried out this project to motivate peo-

ple to explore life’s possibilities, which he believed could counteract our challenges in broader contexts of climate change and social hierarchies, as well as specific tendencies in the artworld and culinary circles, such as nostalgic tendencies and the blind idolization of genius.

As one of the victims of the 2011 Great East Japan Earthquake, Japanese photographer Shiga Lieko witnessed the devastation caused by the tsunami and the loss of social functions against the laws of nature. She was further alerted by the destructive effects of the Japanese government’s post-disaster reconstruction on the region’s ecology, observing that it would bring back the rules of modern governance and take over the lives of the once-devastated lands of the Oshika Peninsula. The artist, who believes that true freedom comes from wandering in a state of instability and gaining a true sense of life, has actively chosen to live and work in disaster-affected areas. She has contemplated life and nature, which have been obscured by modern life, in her everyday environment. On the third terraced platform, she created the *Emergency Library*, a temporary library with over 100 books related to her practice, to allow the audience to read, understand nature, comprehend society, and find guidance to face the darkness and uncertainty of the world.

Reality, Reality

We presented two large-scale videoworks at opposite ends of the gallery, on the high points of the terraced platforms on the left and the right, placed like large billboards along the highway. By looking up at the works, the viewers were reminded of the reality of collapsed temples and temporary campsites that spread beneath them.

VideoSculpture XXVIII (January 6th), a video work by Emmanuel Van der Auwera, used images from the U.S. Capitol attack on January 6, 2021, by former U.S. President Trump’s supporters. From over 500 livestreamed videos available on the Internet, the artist selected moments when the camera lost control, veering aimlessly, colliding with people, and ultimately crashing to the ground, as if caught in a tornado or raging torrent. He then rearranged these image fragments and played the remixed images on 30 LCD screens. The artist deliberately scratched the screens with a knife, fur-

ther distorting the images. The artist considered this image matrix a contemporary iteration of a historical painting, a kind of altarpiece that operated like a broken machine, and a testimony to a history that went terribly wrong.

Repeat After Me by Open Group featured Ukrainians on a large LED monitor who have been displaced from their homes in different parts of Ukraine. They faced the camera and silently imitated the sounds of rocket bombs, air raid signals, and various military weapons used by the Russians. In the midst of a full-scale Russian invasion, nearly all Ukrainians have been forced to become military experts, capable of distinguishing between the sounds of fighter jets and those of Iranian drones. They have personally experienced these sound. The viewer can mimic these sounds with lip-synching and subtitles, like karaoke. While the people on the screen do not directly address the war or share personal narratives of escape and survival, *Repeat After Me* adeptly and subtly reinstates the violence and imperialist oppression that Ukrainians have endured for centuries.

The works by Van der Auwera and Open Group served as an artistic record of moments in contemporary history, encapsulating the disruption and turbulence inherent in our lives today. The events of January 6, 2021, exposed the United States as no longer the symbol of the globalized, liberal democracy that was established in the twentieth century. We now see a new global order entrenched by the war. Occasionally, the reverberating sound of weapons emanating from the voices of Ukrainian refugees haunted the gallery, prompting us to confront the impending reality of war.

As the viewer looked up to see these video works, Shiga Lieko’s work *DIALOG IN THE FOG: FIRE—What Nozomi Onodera, a hunter, told me in the mountains of the Oshika Peninsula in Miyagi Prefecture*, consisting of large, blood-red photographs displayed on 11 walls of the third floor, came into sight. The work was conceived based on the artist’s conversation with Onodera Nozomi, a hunter from the Oshika Peninsula in Miyagi Prefecture. Shiga first started taking photographs of plants in the forest but eventually shifted her focus to the flow of blood in living organisms. Instead of featuring individual photographs, she presented a

series of images to give viewers an overall impression of the forest space surrounding them. Shiga also inserted manipulated images of branches to resemble blood vessels in human bodies, inviting viewers to relate to them as their own bodies. The artwork tells the story of the flow and circulation of energy among human beings, society, and nature on the Oshika Peninsula. The color red conveyed the mood of caution and danger.

Directory of Life

Ascending to the third floor from the Grand Gallery, a sense of urgency gave way to a feeling of calm. We exhibited artworks made from everyday materials by two artists in foyers facing each other.

In the foyer to the left, Belgium-based artist Raffaella Crispino presented her work, *Nous*, which consisted of 10 pieces of silk fabrics suspended from the ceiling in an S-shaped curve. This work was inspired by the discovery of the seeds of a yellow flower called *senecio inaequidens* (South African ragwort) that migrated to Belgium with the import of South African wool that started in 1892 and eventually spread across the country with the development of railroads. Other so-called invasive species, imported by botanists and travelers in the 19th century for their ornamental qualities, also spread throughout Europe. Crispino’s work featured prints of invasive plant species on silk fabric, which were made using methods similar to those described in medieval herbarium books. The plant specimens were printed in a symmetrical pattern, and vaguely recognizable human faces and abstract organic shapes appeared. Plants considered invasive today are said to become native tomorrow. Similarly, arbitrarily drawn boundaries later become established facts. Plant migration is often invisibly interwoven with human activities and social organizations. The visual language of this work revealed the absurdity of borders and the possibility of constantly transcending existing consciousness and experiences.

Susan Cianciolo’s “small worlds,” placed in the foyer to the right, echoed Crispino’s work. The artist drew inspiration from the Fluxus box format to create her collages. Fluxus artists collected a series of readymade objects and single-use materials, assembled them into boxes, suitcases, or containers,

created narratives, and exchanged them among themselves. Cianciolo referred to her cardboard boxes as “kits,” and assembled whatever materials were around—painted rocks, wooden totems, clay, strips of paper, small, tantalizing objects, and even taped-up scraps of paper—to create the kits with playful and engaging quality. Each box was self-contained, with a spontaneous and rustic choice of material, distinctly handmade, highly intuitive, and having the appearance of a free-flowing, colorful little world. They were placed directly on unfinished wooden boards, with the exception of one consisting of several ornament-like objects that were suspended from the roof.

Returning to the center of the Grand Gallery, on the square reading table we presented the *Directory of Life*, a component tightly bound with the concept of “Our Lives.” It consisted of a selection of texts by artists, thinkers, and social activists from the 2000s onwards. The writings reflect on our times, history, and lives in the context of the writers’ specific situations that share a common thread of experimentation. This anthology-like compilation of texts shaped the conceptual core of this Yokohama Triennale. Along with Shiga Leiko’s *Emergency Library*, *Directory of Life* provided viewers with multiple guidelines for both theory and practice.

The works exhibited across the Grand Gallery and the Foyer established the overall tone of the exhibition by addressing our crisis-ridden reality and highlighting the resilience and potential of individuals in the face of despair. The various actions presented here underlined our idea that reality could be changed and that searching for possibilities would be more important than living in banal and immovable realities.

Signals of Unease

The various signals of our disturbed world portrayed in the Grand Gallery continued into adjacent galleries. In Gallery 8, Salote Tawale and Lungiswa Gqunta echoed Sandra Mujinga’s signals with their works. They examined the imperceptible phenomenon of a universal social consciousness that discovered and acknowledged particularity while erasing and dismantling it.

Salote Tawale, an artist of Indigenous Fijian

and Anglo-Australian heritage, observed negative stereotypes in Australian pop culture and television and noticed the absence of representation for Australians with mixed identities like her own. This led Tawale to explore the underlying reasons for this absence and examine the conflicts inherent in her identity. Tawale’s installation, *We are Better Together*, was likened to a self-portrait of the artist. It comprised recurring motifs from Tawale’s life and memory, encompassing patterns, materials, objects, and photographic images in the form of a wall painting. She also built a makeshift hut in which she showed the video work, *YOU, ME, ME, YOU*, featuring the artist and her family and friends from the artist’s close communities during the pandemic. The overall installation showed Tawale’s defiant attitude toward colonial structures and narratives, which the artist sees as persisting in contemporary society.

Sharing the space with Tawale was the South African artist Lungiswa Gqunta, who has long focused on South Africa’s apartheid regime and the resistance movement. Her sculptures and installations often use readily available materials—empty beer bottles, old bedsheets, razor blades, barbed wire, and discarded bed frames—found in her everyday urban environment that could be used as weapons and tools in the struggle against oppression based on labor, race, class, and gender inequality. In her installation, *Benisiya Ndawoni: Return to the Unfamiliar*, she filled the space with barbed wire bound and wrapped in green fabric that resemble plants that have grown and expanded in the space. Despite its organic appearance, the fabric did not completely hide the ferocity of the wire. The spikes on the wire often pierced the fabric, just as persistent social imbalance and violence exposed the enduring legacy of colonialism.

Parts of society that are intentionally or unintentionally erased, repressed, and marginalized are often the starting point for the artists’ works, as demonstrated by Prickly Paper, a Chinese artist collective that presented an installation in the museum, and SIDE CORE, a Japanese artist collective whose works spread across several locations.

Prickly Paper, a homonym in Cantonese for “toilet paper,” is a title of self-published zine edited by artists Chen Yifei and Ou Feihong. Since their

first project in 2019, they have evolved from mainly producing woodcuts and home-printed zines featuring stories of ordinary people to connecting with friends and building a community through art and publication. Based in Guangzhou, they have collaborated with the local community in making prints and books and traveled frequently, holding workshops and making friends all over the country to explore and share ways outside mainstream practice. They have been open to conceptualizing new directions based on their practices and experiences. They showcased their activities and creative concepts and methods in their installation, *Flocks of Swaying Grasses*, in Gallery 9 using cardboard models, zines, and video footage of their workshops.

SIDE CORE is an artist collective founded in 2012, consisting of three core members who carry out public interventions under the strategy of “expanding the expression of urban space.” They undermine existing urban norms through murals, installations, and actions. For the three-month duration of the exhibition, they drew a graffiti work on the exterior wall of the museum, titled *big letters, small things*, on a day-to-day basis, presenting their ideas in different forms.

The contents were sourced from street life, as they know it, using pictures and poems to show what has been excluded and overlooked due to urbanization. For example, they featured a poem about a homeless old man who sat on a bench in Miyashita Park in Shibuya every day. Their aim was to inject such individual experiences and memories into the vast urban system. They also illustrated scenes of smoking and other publicly prohibited behaviors. Such familiar scenes were repeatedly drawn and erased on the wall, which resulted in adding physical thickness of the wall over time. In this corner of the city where high-rise buildings stand side by side in an orderly and clean environment, the giant graffiti, as a public act excluded from urban gentrification, presented images and language to express defiance toward prohibition and embedded chaos and freedom in the landscape of the well-ordered neighborhood.

The same concept was carried over to the BankART KAIKO venue, where they installed six screens for their work, *sey*, in the glass-covered

dry area. Here, the figures looked up at the sky, drawing and erasing unfinished images and words without specific meanings. These playful actions and expressions explored the cracks that cut into society’s brutal and orderly life.

Their installation of a large LED work on the façade of the Former Daiichi Bank Yokohama Branch building, *construction giant*, featured images of people working at night, such as elderly nighttime traffic control workers, foreign laborers at construction sites, and the artists’ friends at nighttime jobs. These images allowed daytime pedestrians to see the nighttime workers. As the artists pointed out, these workers were not strangers but rather reflections of themselves and their friends.

We forwarded the issues addressed through the works in the Yokohama Museum of Art to public spaces in the city. Chun Yin Rainbow Chan, the Hong Kong-born Australian experimental pop musician and artist, reproduced her work *Fruit Song No. 2* in the underground passage to Chinatown. Since 2017, Chan has been researching the history of her maternal lineage of *Weitou* people in the New Territory of Hong Kong, who were the first group of people to arrive from Southern China during the Song Dynasty (960–1279). She discovered that the oral traditions of the women of *Weitou* were disappearing, and learned their dialect. *Fruit Song No. 2*, is based on a song of “bridal lament,” traditionally sung by the bride in an arranged marriage. Chan also sang these lyrics, filled with sadness and loss, as a performance. Her stories resonated with the memories and experiences of many Chinese diaspora in Yokohama, providing refreshing visual sensations and perceptions.

Our Portraits

The final work in this chapter was the very first work we commissioned in the early stages of the exhibition’s conceptualization. We proposed to two important Japanese artists, Kitajima Keizo and Morimura Yasumasa, that they collaborate and create a special work for the Yokohama Triennale. Our idea was inspired by the fact that Morimura and Kitajima have pursued distinct styles in their photographic works: Morimura has long worked on the personification of famous art historical

figures, while Kitajima has been taking headshots of ordinary people since the 1990s, photographing the same person continuously at an interval of a few years, producing portraits of the same person spanning several decades. We asked Morimura to portray the middle-aged Lu Xun and Kitajima to photograph him as Lu Xun, using the same method as his ongoing “Portraits” series. Their paths had not crossed before this project, but after listening patiently to our proposal, they agreed and started testing and working immediately.

Their collaboration produced four large photographs, all taken by Kitajima: a set of Morimura as a middle-aged Lu Xun and as an ordinary person in a plain white shirt; another set of a male figure from Kitajima’s series of portraits, one taken in 1993 and another taken 30 years later in 2023. Here, the two people associated with each other emerge from the same subject, but in different contexts. Pairing, but with variations, was a method we also incorporated in designing this exhibition.

These simple, unadorned portraits were displayed in the busy shopping mall of Queen’s Square YOKOHAMA, replacing the usual commercial advertisements. Although striking for their monumental scale, they represented ordinary individuals who take on different roles in life: the Other, ourselves, young and old. Through these four portraits, we paid homage to each resilient ordinary person in our own lives. We dedicated this exhibition to them and engaged in a dialogue with them.

We could learn ways to maintain strength during challenging times and find a sense of direction in the midst of darkness from the experiences of artists and artwork and the numerous insights garnered from ordinary people’s lives. This is the reason that we asked Joar Nango to use locally sourced bamboo to inscribe the following Sami words on the museum’s façade: *They Don’t Follow Routes, and They Don’t Conform to Regulated Order*. His declaration became a manifesto of the spirit of *Wild Grass* and an apt portrait of human beings.

横浜美術館ファサード
Façade, Yokohama Museum of Art



ヨアル・ナンゴ

Joar NANGO

▶ p. 267

彼らは決められた道を行かず、誰かが決めた秩序にも従わない／
Eai čuovo mearriduvvon luottaid eai ge vissis njuolggadusaid
They Don’t Follow Routes and They Don’t Conform to Regulated Order /
Eai čuovo mearriduvvon luottaid eai ge vissis njuolggadusaid
2024

横浜美術館公園口
Main Entrance, Yokohama Museum of Art



パピーズ・パピーズ
(ジェイド・グアナロ・クリキ=オリヴォ)
Puppies Puppies
(Jade Guanaro Kuriki-Olivo)
▶ p. 269
結界 (支柱)
Barriers (Stanchions)
2017-2024

横浜美術館グランドギャラリー
Grand Gallery, Yokohama Museum of Art



ピッパ・ガーナー
Pippa GARNER
▶ p. 261
ヒトの原型
Human Prototype
2020

マイルズ・グリーンバーグ

Miles GREENBERG

▶p. 261

[左から／From left]

ヤヌス

Janus

2022

マルス

Mars

2022





オズギュル・カー
 Özgür KAR
 ▶ p. 264
 倒れた木
Fallen Tree
 2023/2024



ヨアル・ナンゴ
Joar NANGO

▶ p. 267

ものに宿る魂の収穫 / Ávnnastit
Harvesting Material Soul / Ávnnastit
2024



ヨアル・ナンゴ
Joar NANGØ
ものに宿る魂の収穫／Ávnnastit [部分]
Harvesting Material Soul / Ávnnastit [detail]
2024



スーザン・チャンチオロ
Susan CIANCIOLO
▶ p. 259
RUN カフェ
RUN CAFE
2016-2017



志賀理江子
SHIGA Lieko
▶ p. 271
緊急図書館
Emergency Library
2024



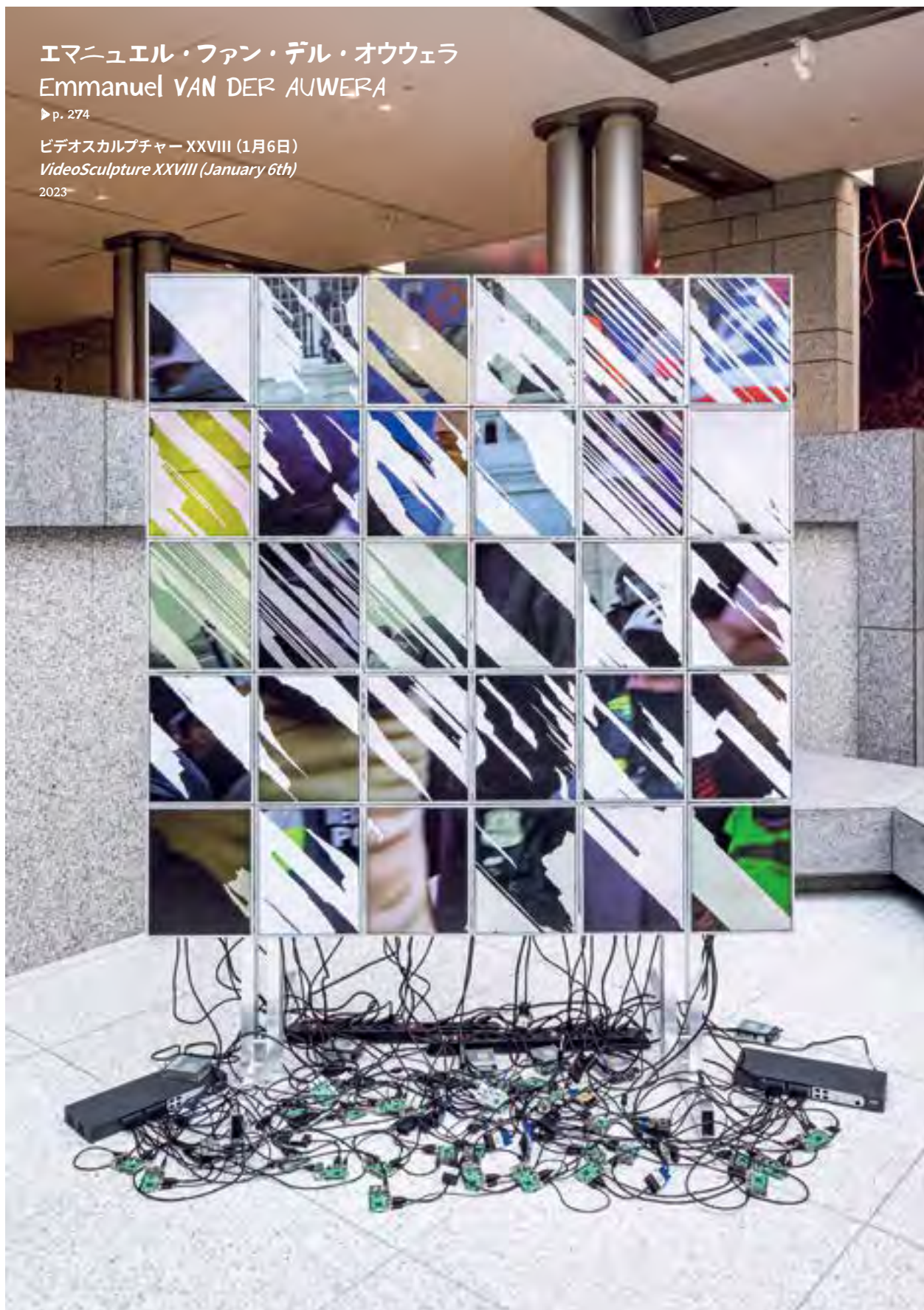
セレン・オーゴード
Søren AAGAARD
▶ p. 258
プレッパーズ・ラボ
Preppers Lab
2024



エマニエル・ファン・デル・オウウェラ
Emmanuel VAN DER AUWERA

▶ p. 274

ビデオスカルプチャー XXVIII (1月6日)
VideoSculpture XXVIII (January 6th)
2023



オーブングループ
(ユリー・ビーリー、パヴロ・コヴァチ、アントン・ヴァルガ)
Open Group
(Yuriy BILEY, Pavlo KOVACH, Anton VARGA)

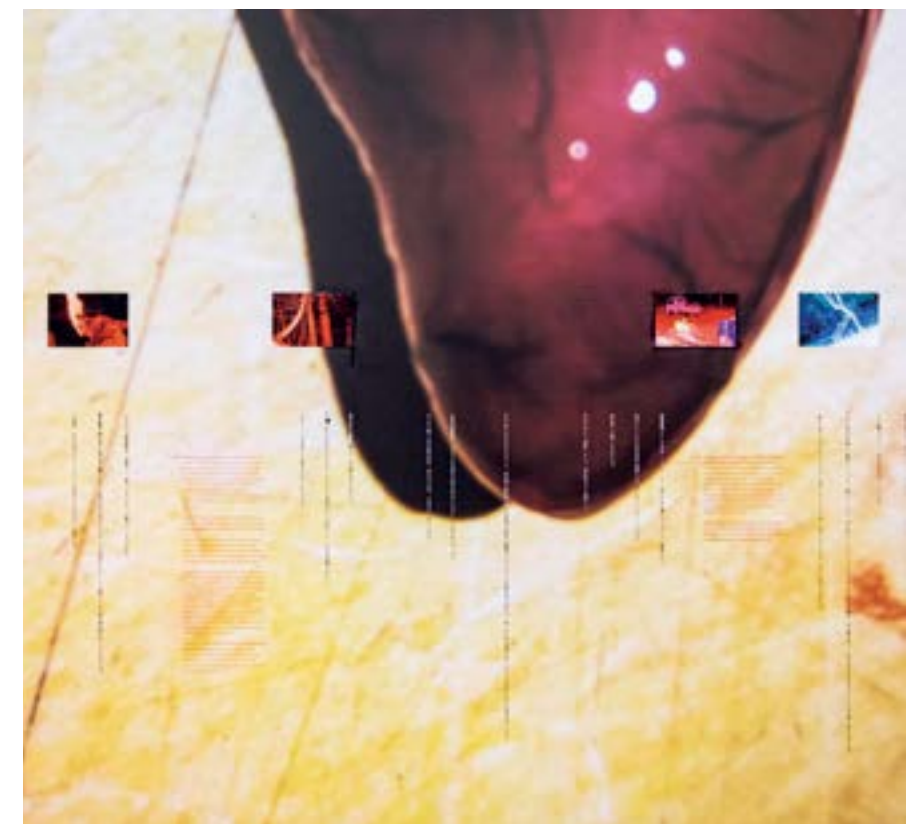
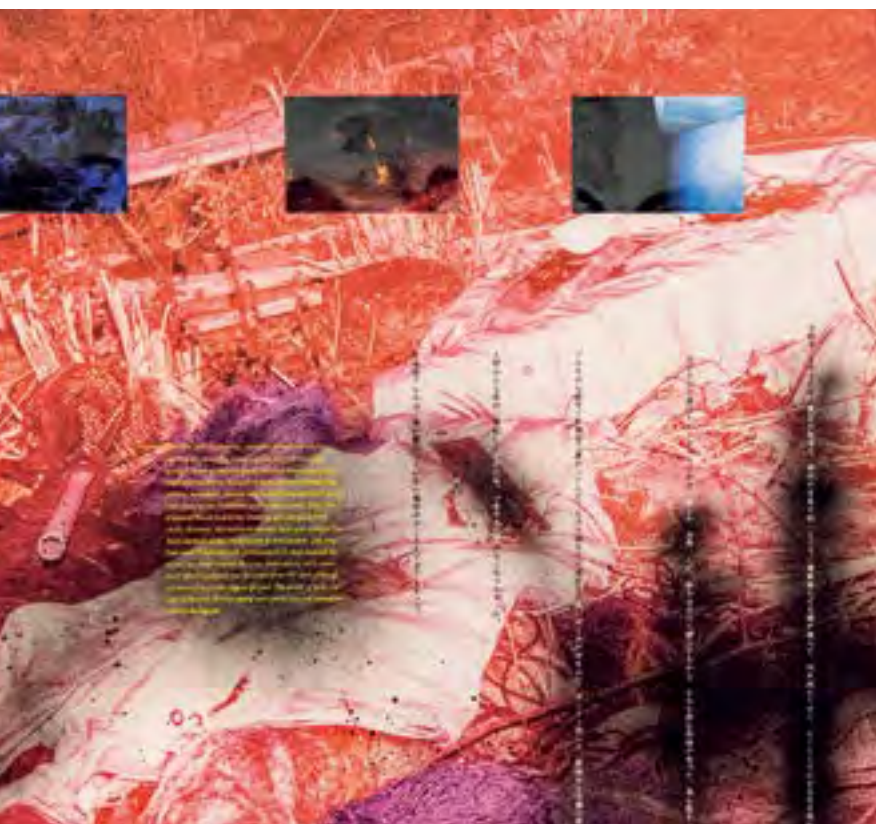
▶ p. 268

繰り返してください
Repeat After Me
2022

志賀理江子
SHIGA Lieko

▶ p. 271

霧の中の対話：火——宮城県牡鹿半島山中にて、食獵師の小野寺望さんが話したこと
DIALOG IN THE FOG: FIRE—What Nozomi Onodera, a hunter, told me in the mountains of the Oshika Peninsula in Miyagi Prefecture
2023–2024



横浜美術館ホワイエ（ギャラリー5側）
Foyer (Gallery 5 side), Yokohama Museum of Art

ラファエラ・クリスピーノ
Raffaella CRISPINO

▶ p. 260

わたしたち
Nous
2021



横浜美術館ホワイエ（ギャラリー2側）
Foyer (Gallery 2 side), Yokohama Museum of Art

スーザン・チャンチオロ
Susan CIANCIOLO
▶p. 259

「宛所なし」の手紙一式
The Letter No Trade Kit
2015–2016



〔上／Above〕
木漏れ日が模様のように葉を透かす
light in the trees coming through the leaves like patterns
2015–2022

〔下、左から／From below left〕
ゲーム・テーブル (DHL)
Game Table (DHL)
2018/2021
人形、タペストリー、絵
Doll and Tapestry with Painting
2004–2014
テレパシーとエネルギーで伝える（「愛しています」）
Communicating Telepathically and energetically, (“I LOVE YOU”)
2019–2022

Introduction to the *Directory of Life*

What is a *Directory of Life*? Can we make a guidebook-like directory to help us live? In contrast to the usual meaning of the word, the text presented here is not an attempt at comprehensive enumeration of all the details of our lives. It also does not indicate the beginning and end of life, or try to give our lives order or meaning, or to append headings and a table of contents to them. The purpose of this directory is instead to disrupt and shake the entrenched rules, patterns, and structure of meaning in our lives. It expands upon the overarching theme of “Wild Grass.” Wild grass is the very power of nature, and the self-assertion and -affirmation of life. As such, it ignores existing borders, meaning, order, structure, and planning. It unexpectedly and suddenly interrupts the conventional rules and regulations of life. Passing through the chaotic exterior, it finds formless energy, speed, and rhythm. Its impact on and interruption of meaning and order derive from life and our own lives themselves. Our lives are nothing other than wild grass, i.e., arbitrary combination, horizontal connection, temporary structures of meaning, chance encounters, attitudes open to others, and ceaseless change and formation.

The *Directory of Life* presents ways of being and potentialities for lives to unfold in different directions, different domains, and different time and space, and shows the grammar and creases & folds of life, both hidden and clear. Spurred by these elements, we may come to reconsider the existing conceptual frameworks and analytical premises, reflect on and criticize them, while traversing and going through them. At the same time, we may decide to examine the relationships of tension between the various

dichotomous pairs that are used to establish reality, order, meaning, and borders in our lives, e.g., public/private, political/non-political, serious/comic, and periphery/center. The texts contained in this directory give us a chance for re-education, but they are definitely not “guidance for ideal living.” On the contrary, this directory, which is basically in a stable state, replete with coincidence, and on the verge of falling apart at any time and place, consequently has an allegorical correspondence with our very lives. It is not a document providing a method for accurate and proper understanding of actual society or a report on research in the field of taxonomy. It is like an indistinct constellation and invites us to combine, rewrite, annotate, reread, translate, parody, and adapt the texts as we please. Our position may be likened to that of a gardener who has been freed from a particular set of esthetic principles as he confronts various wild plants in the garden. If we open up the existing meaning, order, and structure of life to nature, the world, and others (i.e., if we open up life to life itself), various possibilities that have not yet been brought to light or have been quickly forgotten will come into view. It is not difficult for us to notice them.

These texts in the *Directory of Life* are not far from us in terms of time; on the contrary, they speak directly to our times, history, and lives. They extract the structure of meaning and mode of encryption in the present-day world that we take for granted from mutually different directions, and describe the political, intellectual, and cultural energy lying dormant in everyday life, each applying original, unclassifiable methodologies. They are seeds that

open the door wide to a different world. They make it possible to picture utopias under the historical circumstances in which we find ourselves, as well as to create new social linkages, new modes of symbiosis, and new communities grounded in the concrete circumstances of being.

Let us live like wild grass. Let us live together with wild grass. Why? Because we have always lived by doing so.

[WANG Qin (Associate Professor, College of Arts and Sciences, The University of Tokyo)]



考える仲間：王欽

Thinking Partner: WANG Qin

『日々を生きるための手引集』

Directory of Life

2024

[01]

Fellow Thinker: KARATANI Kōjin

“Introduction,” “Chapter 1: Principles of the New Associationist Movement (NAM) A,” “As above, B,” “As above, C,” and “As above, D”

From *Principles of the New Associationist Movement (NAM)*, translated by Michael K. BOURDAGHS, 2001

[02]

Fellow Thinker: WANG Hui

“Let Us Ask Again: Equality of What?”

From Chapter 6 “Three Concepts of Equality,” translated by Lewis HINCHMAN and Christopher CONNERY, *CHINA’S TWENTIETH CENTURY: Revolution, Retreat and the Road to Equality*, published by London/New York: Verso, 2016

[03]

Fellow Thinker: David GRAEBER

“On the Phenomenon of Bullshit Jobs: A Work Rant”

From *Strike!* Magazine, 2013

[04]

Fellow Thinker: Judith BUTLER

“Chapter 2: Bodies in Alliance and the Politics of the Street”

From *Notes Toward a Performative Theory of Assembly*, published by Cambridge, Massachusetts: Harvard University Press, 2015

[05]

Fellow Thinkers: Björk & Timothy MORTON

“Björk’s Letters with Timothy Morton”

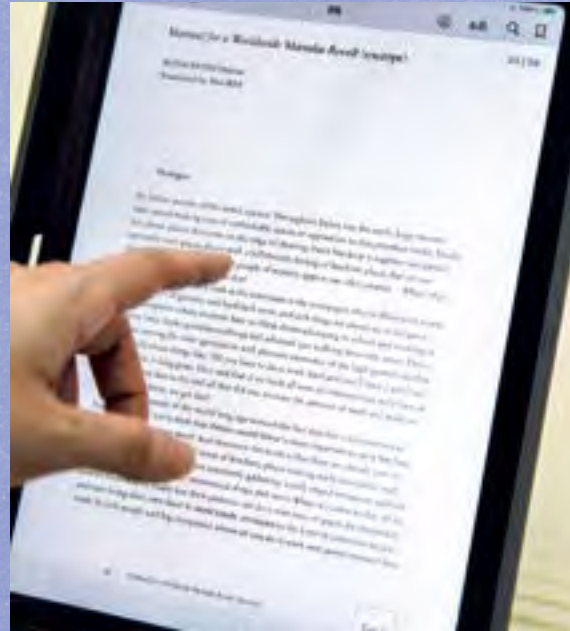
From *Björk: Archives*, London: Thames & Hudson, 2015

[06]

Fellow Thinker: MATSUMOTO Hajime

“Prologue,” and “Something unexpected is starting! - Rehearsals for creating a *manuke* place”

From *Manual for a Worldwide Manuke Revolt*, translated by Max RES, The Anarchist Library, 2021



[07]

Fellow Thinker: McKenzie WARK

“Introduction”

From *Capital Is Dead*, London/New York: Verso, 2019

[08]

Fellow Thinker: SAITO Kohei

“Chapter 7: Degrowth Communism Will Save the World”

From *Slow Down: How Degrowth Communism Can Save The Earth*, translated by Brian BERGSTORM, London: Weidenfeld & Nicolson, 2024

[09]

Fellow Thinker: Anonymous Tangpingist

“Tangpingist Manifesto: Tangpingists of the world, unite!”

From *Tangpingist Manifesto: Tangpingists of the world, unite!*, translated by Bugs, The Anarchist Library, 2021

[10]

Fellow Thinkers: Ingo NIERMANN & Erik NIEDLING

“The Walder Diet”

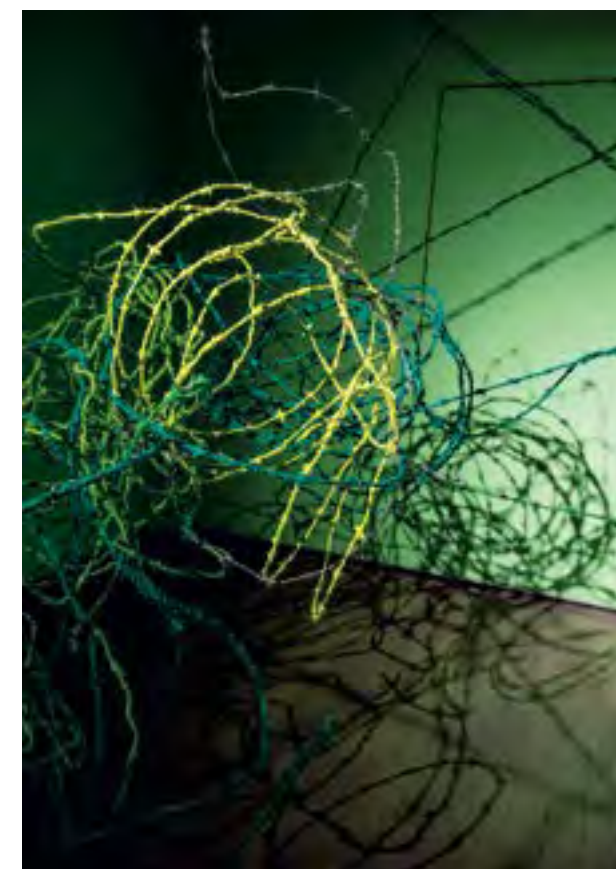
Written for the 8th Yokohama Triennale, 2024





サローテ・タワレ
Salote TAWALE
▶ p. 273

いっしょならもっと良い
We are Better Together
2024



ルンギスワ・グンタ
Lungiswa GQUNTA
▶ p. 261

Benisiya Ndawoni: 馴染みのないものへの回帰
Benisiya Ndawoni: Return to the Unfamiliar
2018-2024

横浜美術館ギャラリー9
Gallery 9, Yokohama Museum of Art



プリックリー・ペーパー (チェン・イーフェイ&オウ・フェイホン)／刺紙 (陳逸飛&歐飛鴻)
Prickly Paper (CHEN Yifei & OU Feihong)
▶p. 269

揺れ動く草の群れ
Flocks of Swaying Grasses
2024

横浜美術館側壁
Side wall, Yokohama Museum of Art

SIDE CORE

▶p. 272

big letters, small things
big letters, small things
2024



旧第一銀行横浜支店バルコニー
Balcony, Former Daiichi Bank Yokohama Branch



BankART KAIKOドライエリア
Dry area, BankART KAIKO

SIDE CORE
sey
sey
2024



SIDE CORE
construction giant
construction giant
2024



北島敬三+森村泰昌
KITAJIMA Keizo + MORIMURA Yasumasa
▶ p. 265

野草の肖像：M. Y. September 16th, 2023
Portraits for the Wild Grass: M. Y. September 16th, 2023
2023/2024



野草の肖像：L. X. / M. Y. September 17th, 2023
Portraits for the Wild Grass: L. X. / M. Y. September 17th, 2023
2023/2024



I.H. / March 7th, 1993

野草の肖像 : I. H. March 7th, 1993
 Portraits for the Wild Grass: I. H. March 7th, 1993
 1993/2024



I.H. / November 21st, 2003

野草の肖像 : I. H. November 21st, 2003
 Portraits for the Wild Grass: I. H. November 21st, 2003
 2003/2024

元町・中華街駅連絡通路
Motomachi-Chūkagai Station Accessway

チュン・イン・レインボー・チャン／陳雋然
Chun Yin Rainbow CHAN
▶p. 258

生果文（果物の詩）No. 2
Fruit Song No. 2
2024

ソロ・ライブパフォーマンス
「むかしと今を悼むうた」(3月15日)
撮影：加藤甫
Solo live performance *Laments for Then and Now* (March 15)
Photographed by KATO Hajime



苦悶の象徴 Symbol of Depression

Prelude

In 1924, Lu Xun was writing *Wild Grass* while also translating *Symbol of Depression*, a collection of criticism by the Japanese literary critic Kuriyagawa Hakuson. The book was published posthumously after Kuriyagawa was tragically killed in the Great Kanto Earthquake in 1923. The essence of the book is straightforward and can be summarized as follows: When the human life force is suppressed, depression is expressed in symbols such as literature and art. In the translator's foreword, Lu Xun writes, "As the author is a creative person, this book becomes a work of creativity in its own right." Inspired by Kuriyagawa's unique insights and deep understanding, Lu Xun wrote his masterpiece, *Wild Grass*, with a "bitter chagrin born of repression."

Entitled "Symbol of Depression," after Kuriyagawa's book, we opened this chapter with Käthe Kollwitz's woodcut print and the first-edition copies of Lu Xun's *Wild Grass* in Chinese and Japanese, followed by works spanning more than 100 years. These works, as the culmination of creativity, indicate the inner resilience of the human spirit in the face of challenges in history and the hardships of the present. We wove these works together to articulate the theme poetically and create a state of mind in which despair and resilience crossed. This state of mind cast a long shadow over the rest of the exhibition.

The German artist Käthe Kollwitz lived through political turmoil in her country and the two world wars during the first half of the 20th century. She devoted herself to the labor movement with her art, using woodcut prints to depict the difficult lives of ordinary people and the devastation brought about by the wars. In 1914, she lost her young son shortly after he was sent to the frontlines of World War I. This tragic event had a lasting impact on her work

and her later works were largely driven by guilt and grief. The brutality of death was a lifelong and compelling source of inspiration, often taking her art in different directions. In 1919, after the murder of Spartacist League leader Karl Liebknecht, Kollwitz attended his funeral and began to sympathize with the Communist Party of Germany (KPD), which marked a shift in her political thinking. In her work *Mourning of Karl Liebknecht*, she depicted the pale body of the Marxist lying dead, surrounded by mourners of his working-class followers. His face looked glowing, much like the scene of the lamentation of Christ in Christian art. After World War I, left-wing literary and creative thought emerged worldwide. Kollwitz's profoundly realistic works resonated strongly with left-wing artists in Asia, including Lu Xun. Lu Xun had given up medicine to pursue literature and art while living in Japan (1902–1909) as he was convinced that literature and art would treat spiritual problems and enlighten the Chinese public. We exhibited Lu Xun and Kollwitz side-by-side in the exterior windows of Gallery 7.

The Dilemma of Modernity

We synchronized the screening of the film *Archaisic Torso* by Hungarian director Dobai Péter, which we showed at the beginning and then again at the end of Gallery 7. This 1971 film portrayed an anxious young man deeply invested in the ideals of modernity. He is fixated on a disciplined lifestyle, working on bodybuilding through rigorous daily exercise and expanding his mind by immersing himself in books on philosophy to put Goethe's ideal human into practice, but eventually breaking down under pressure. It presented a compelling analogy to how the desire for order suppresses vitality, while vitality, whether manifested through passionate resistance or uncontrollable collapse,

serves as a cure for the obsession with modernity. The work was first shown on a monitor at the beginning and, again, projected as a larger image on the wall at the end of the long-curved gallery space. This spatial design allowed the viewer to observe the same film transitioning from a small to a large scale while moving from a sparse space to a crowded one toward the end, evoking a growing sense of unease in the viewer's mind.

Resonance of Realism

In the 1930s, influenced by left-wing ideology and literary theories that rapidly spread in China and Japan, woodcuts became a powerful tool for artists to document and criticize their social conditions, leading to the expansion of the Sosaku Hanga (creative prints) movement. Ono Tadashige, who was deeply influenced by German Expressionism, produced a series of proletarian artworks that focused on the livelihood of the working class. He first exhibited woodcut prints at the Second Tokyo Proletarian Art Exhibition in 1929. In 1931, he produced *Death of Three Generations*, which depicted the tragedy of a family in a small town affected by a coal mine accident, in a series of 50 small black-and-white prints. The following year, in 1932, he co-founded the printmaking collective Shin Hanga Shudan (New Print Group). But in 1936, he terminated this collective to start the Zokei Hanga Kyokai (Plastic Print Association), shifting his priority from proletarian art to art printmaking. Ono's woodcuts were presented under the work of the same period by Chinese woodcut artist Zheng Yefu.

When left-wing art in Japan declined under political pressure after *Death of Three Generations*, Lu Xun introduced Japanese woodcuts to China. He also endorsed German prints for their somber and tragic tone that expressed the life force of the working class in the context of social criticism and exemplified the powerful social function of art through strong and distinctive lines cut by the knife. He vigorously promoted the emerging woodcut movement, firmly believing that art, particularly, printmaking, had a role to play in the salvation of the Chinese nation. Zheng Yefu attended the woodblock print workshop organized by Lu Xun in Shanghai. Under Lu Xun's guidance, Zheng Yefu started woodcut and publishing activities. In his

early days, he was influenced by the style of European printmakers such as Belgian Frans Masereel, a creator of woodcut novels, and produced works on the labor movement and the social life of the working class. *Flood* is a series of woodcut prints based on the 1931 Jianghuai Flood, which is one of the deadliest natural disasters ever recorded in China.

Opposite the two sets of black-and-white woodcut prints, we mounted another work on the labor movement, but one that was produced 90 years later by American artist Jonathan Horowitz on the other side of the Pacific Ocean. Since the early 1990s, Horowitz has drawn on popular commercials and art historical sources to explore the connections among consumer culture, political consciousness, and the silencing of post-war art. On the curved wall, we mounted his photomural that incorporated an enlarged news image taken by photojournalist Tom Williams entitled *Food industry workers rally on the National Mall to highlight the contributions immigrants have made during the pandemic and call on Congress to deliver COVID-19 and citizenship relief for 11 million undocumented immigrants on Wednesday, February 17, 2021*. The photograph showed masked workers holding red signs in capital letters: "IMMIGRANTS ARE ESSENTIAL." Looking at the life-sized workers and the eye-catching message, viewers could feel as if they were at the protest.

The Whisper of the Heart

For witnesses of the time, even the most earth-shattering incidents could be inscribed in the most subdued and obscure way. Here, the exhibition shifted from the indignation of staring straight into reality to muffled sobs. Vunkwan Tam, an artist interested in developing meaning in visual practice, assembled a group of silent objects on a white wall. Starting with the Roman numeral "XXI" made of sunflower roots hanging high on the wall and moving downward, he placed a group of different-sized photographs of a woman riding a horse, extracted from a September 14, 2008 webcam recording of a circus performance. He further flipped the blurry photographs to make them more abstract. He also hung a tie with a Rosetta Stone design he purchased from the British Museum shop and placed

an iron sword from 19th-century North Africa at the bottom of the wall. Tam purchased these 'products' while browsing the Internet and transformed into objects of meaning through symbolism. The Internet has flattened culturally significant objects from different eras into a single consumer product. His installation carried a sense of fragmented, apathetic, and frustrating cultural representation of the digital age, which was brought to life by the ephemeral reactions to devastating events on social media. Unlike the four silent works in the gallery, the fifth was a sound piece placed along the curved corridor outside the gallery. Four speakers simultaneously played a recording based on a found YouTube footage in which a teenager read a romance novel on the night of September 14, 2008—the night before Lehman Brothers declared bankruptcy.

The objects presented by Tam might have seemed unrelated at first, but they actually represented moments of distress and the "seemingly inevitable" moments that the artist saw as a part of history. His selection of ready-made items, including e-commerce products, web stories, and audio, conveyed a compressed and distorted sense of grief and frustration. After the protests in Hong Kong were put on hold, he found that his objects were a fitting expression of the burning and ineffable emotions that ensued. These emotions were also reflected in the photographs of Hong Kong artist South Ho, who documented the Umbrella Movement in 2014 and the protest in 2019, triggered by the passing of the extradition bill. His photographs captured both the crowds and the remnants of the movements: empty streets, barricades on elevated roads, streets in a state of disarray, and paint-covered walls with faintly visible slogans. These images, which were not emotionally charged and rather quiet, highlighted the sadness, discomfort, and helplessness in this traumatized city.

In highly politicized times and spaces, preserving and documenting the essence of individual lives and times is not easy. During the Cultural Revolution (1966–1976) in China, propaganda paintings portraying workers, peasants, and soldiers were dominant in the country. Artist Zhao Wenliang sought to preserve his personal feelings amid the intense political atmosphere by creating

delicate and indistinct still-life paintings of landscapes. Keeping a distance from the mainstream artistic trends, he sought to imprint on them his personal interests, circumstances, and inner feelings. He reached his prime when he produced subtle and steady paintings that conveyed the sadness and helplessness of adversity in somber images, reflecting an average person's yearning for freedom. Conversely, at the end of the destructive Cultural Revolution, woodcut artist Zhao Yannian produced *Wild Grass*, referring to Lu Xun's literary work. In this work, the green grass breaks out from the depths of the dark earth like a bolt of lightning, charging straight up into the sky. It symbolizes the unstoppable force of nature and conveys vitality and the hope of dawn. This work was placed diagonally opposite Zhao Wenliang's group of paintings.

These works from the 1960s to recent years echoed the melancholy, bitterness, and struggles of complicated individuals hindered by intricate political and social issues. Instead of immediately addressing these issues, they share other's inner pain by fathoming their own vehement thoughts and developing nuanced expressions through artistic means. These creations offered genuine reflections of life free from simplistic slogans, carrying the complexity that transcends the rigid and dogmatic dichotomy of modern society.

Taboo-Induced Vitality

The sound of sorrow that had been kept at a low volume for a time was pushed to a high level, beginning from a collection of paintings, drawings, and collages by German artist Sibylle Ruppert from the 1960s to the 1980s, which falls between dark surrealism and eroticism, are influenced by the morbid and lurid works of Marquis de Sade, Comte de Lautréamont, and Georges Bataille. They featured twisted forms of insects and reptiles, often accompanied by explicit sexual imagery. Her works suggest nightmarish cosmic proportions of space and their underlying eroticism. Hybrid limbs, machinery, and natural elements blend into a seamless continuity without beginning or end, obliterating any notion of bodily integrity. The intimate and extreme representation of one's personal trauma is full of taboos, eerie and unsettling. It was as if it were a passionate eulogy for the fervent life force.

Having been exposed to the radical ideology of the 1960s, American artist Pippa Garner used absurd and direct visual expressions to confront the systematic oppression of human nature by consumerism in post-Fordist American society. Garner began working in design in the 1960s and planned to become an automobile designer. At that time, cars were pushing the limits of the absurdity, adding excessive weight and size to their design to fulfill the most basic desires for sexy looks and safety. She illustrated such manifestations in her photographic work, *Un(tit)led (Man with Kar-Mann)*, which shows the back half of a small Volkswagen Karmann Ghia replica morphing into squatting human legs. The artist also believed that the human body can be modified, retrofitted, or overhauled like cars. With the help of Hollywood Boulevard sex workers, the artist began her journey of gender transformation in the 1980s. The enlarged print of photographs on the wall showed both a car and her personal metamorphosis. The transformation of one human being into another is both a release of inner desires and a life force that breaks through the gender consciousness and boundaries that people have formed in their social lives. Here, art, reaching its most significant potential under highly restrictive circumstances, as emphasized by Kuriyagawa Hakuson, was given its most vital voice.

The Joy of Life

From the entrance to the center of the gallery, a number of small sculptures by Dohi Miho were scattered and interspersed on the walls and in the space, resembling stars at night. Using ordinary materials such as fabric, yarn, paper, wood, brass, copper, and wire, she intuitively manipulated and combined them, often altering the objects' centers of gravity or turning them over, coloring, carving, or twisting them for reorientation. While each object emitted its own light in the space, as a group of abstract and dynamic objects they occupied an undefined space and exuded a sense of joy and vitality. The gallery also featured customized plinths and walls, along with mirrors and white panels, drawing on formal elements of the museum building of circles and squares. The mirrored surfaces reflected the other works in the gallery and created a disorienting and unpredictable experience for

the viewer.

If the works of Zhao Yannian, Zhao Wenliang, South Ho, and Vunkwan Tam were reflections of their emotions, the small sculptures of Dohi conveyed human expressions. These irregular forms served to question modernity and its shortcomings, such as excessiveness and the resulting lack of freedom. As Kuriyagawa put it, "There is a world where one could pursue a pure and safe creative life. That is, creativity in literature."^[1]

Kuriyagawa focused on the hindrance of life and creativity as something that cannot be imposed from the outside but originates from the inner core of the individual person. He sees vitality as a shared experience and believes that individual expression embodies this universality. The fluid instinct for life is a driving force regardless of its direction, and moments of realization always involve self-reflection. The more an artist could convey their inner experience of oppression, the more their expression would resonate with the social reality of their time. Lu Xun's literary creations did not deal with external politics; instead, they emerged from wrestling with this inner pain, which he shared openly. Lu Xun believed that by continually exploring his own inner darkness, and denying and renewing himself, he could empathize with others. Lu Xun's words are an important lesson for us today, as we confront multiple crises with our creative practice.

[Note]

1. Kuriyagawa Hakuson, *Kumon no Shocho* (Symbol of Depression), Kaizo-sha, 1924, p.22. The quote was translated from Japanese to English for this essay.

横浜美術館回廊展示ケース
Exterior wall case, Gallery 7, Yokohama Museum of Art

鲁迅 LU Xun

▶ p. 266



著：鲁迅 Authored by LU Xun
『野草』発行：北新書局
Wild Grass, published by Hokushin Shokyoku
(North Shanghai New Books Office)
1927

著：鲁迅 Authored by LU Xun
『野草』（日本語訳：鹿地亘、『大鲁迅全集』第二巻より）発行：改造社
Wild Grass (Translated by KAJI Wataru, from *Anthology of the Great Lu Xun*, vol.2), published by Kaizosha
1936

ケーテ・コルヴィッツ Käthe KOLLWITZ

▶ p. 265

カール・リープクネヒト追悼
Mourning of Karl Liebknecht
1920





ドバイ・ペーテル

DOBAI Péter

▶ p. 260

アルカイック・トルソ

Archaic Torso (Archaikus Torzó)

1971





[手前、左から／From front left]

土肥美穂
DOHI Miho
buttai 22
buttai 22
2013

buttai 87
buttai 87
2021

[奥／Back]

ジョン・イエフー／鄭野夫
ZHENG Yefu
連環画『水災』より
From Series *Flood*
1932

小野忠重
ONO Tadashige
▶p. 268

表紙 (『三代ノ死』より)
Cover, from *Death of Three Generations*
1931

30 (『三代ノ死』より)
No. 30, from *Death of Three Generations*
1931

46 (『三代ノ死』より)
No. 46, from *Death of Three Generations*
1931



ジョン・イエフー／鄭野夫
ZHENG Yefu
▶p. 275

連環画『水災』(一) 洪水
1: *Deluge* (from series *Flood*)
1932

連環画『水災』(十五) 請願
15: *Petition* (from series *Flood*)
1932





ジョナサン・ホロヴィッツ

Jonathan HOROWITZ

▶ p. 264

写真：トム・ウィリアムズ、提供：ジョナサン・ホロヴィッツ

Photograph by Tom WILLIAMS as presented by Jonathan HOROWITZ

食品産業従事者がナショナル・モールに集い、パンデミックの間に移民が果たした貢献を訴え、1100万人の非正規移民のためにCOVID-19と市民権の救済を議会に求める。2021年2月17日（水）
Food industry workers rally on the National Mall to highlight the contributions immigrants have made during the pandemic and call on Congress to deliver COVID-19 and citizenship relief for 11 million undocumented immigrants on Wednesday, February 17, 2021

2021 (2024 プリント／printed in 2024)

苦悶の象徴

Symbol
of Depression

[手前から／From front]

土肥美穂

DOHI Miho

buttai 87

buttai 87

2021

buttai 98

buttai 98

2024

buttai 38

buttai 38

2016

フンクワン・タム／譚煥坤
Yunkwan TAM
▶p. 272

〔上から／From top〕
XXI
XXI
2022

腰には悪魔の顔
At His Hip, a Devil's Face
2023

無題（馬に乗る女性）
Untitled (Woman on Horse)
2023

無題（00044 N.O.W.R.F.Y.H.）
Untitled (00044 N.O.W.R.F.Y.H.)
2020



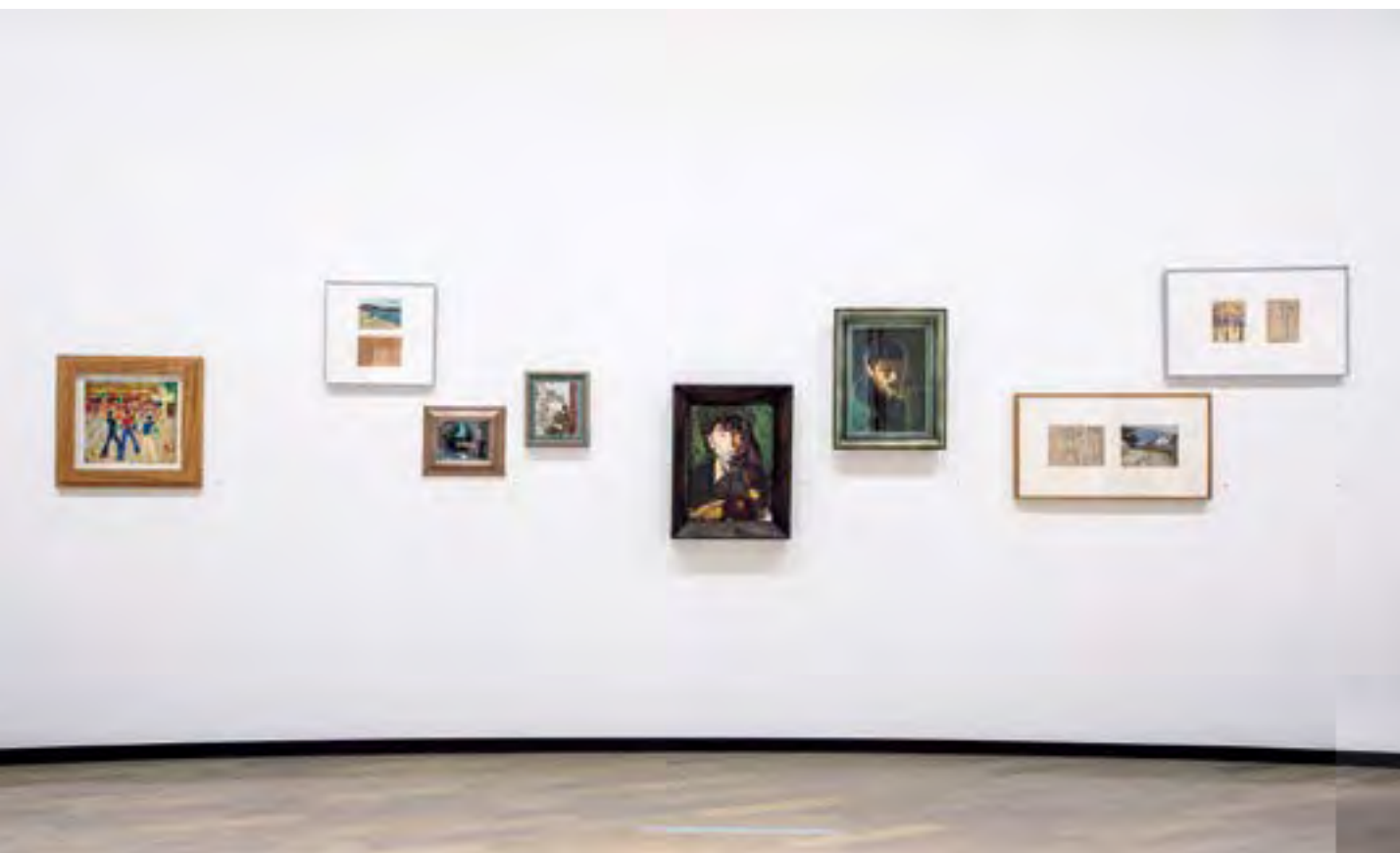
横浜美術館回廊
Corridor, Yokohama Museum of Art

レザー
Leather
2023



[中央／Center]

土肥美穂
DOHI Miho
buttai 86
buttai 86
2021



ジャオ・ウェンリアン／趙文量
ZHAO Wenliang

▶ p. 275

展示風景
Installation view

[中央／Center]

聖書の暗誦
Reciting the Bible

1974



ジャオ・イエニエン／趙延年
ZHAO Yannian

▶ p. 275

野草
Wild Grass

1978



シビル・ルパート
Sibylle RUPPERT

▶p. 270

[左から／From left]

こぶ

The Excrecence (La Bosse)

1984

闘い

The Fight (La Lutte)

1977

無題

Untitled

制作年不詳 (1970 年代末)

n.d. (end of 1970s)



シビル・ルパート
Sibylle RUPPERT
マルキ・ド・サドのためのデッサン
Drawing for D.A.F. de SADE (Dessin pour D.A.F. de SADE)
1976



土肥美穂
DOI Miho
▶ p. 261
buttai 13
buttai 13
2012

ピッパ・ガーナー
Pippa GARNER

▶p. 261

[左／Left]

Un(tit)led (軍服のセルフポートレート)
Un(tit)led (Self-Portrait in Military Uniform)
1997 (2024 プリント／printed in 2024)



[左から／From left]

Un(tit)led (彼から彼女へ)
Un(tit)led (HE 2 SHE)

1969–1972 年頃／ca. 1969–1972
(2024 プリント／printed in 2024)

Un(tit)led (女性は自由であるべき) (無料)
Un(tit)led (Women Should Be Free) (No Charge)

撮影年不詳／n.d.
(2024 プリント／printed in 2024)

Un(tit)led (人と車人間)
Un(tit)led (Man with Kar-Mann)

1969–1972 年頃／ca. 1969–1972
(2024 プリント／printed in 2024)

流れと岩 Streams and Rocks

An Ordinary Story

“The Symbol of Depression” was about the choices made by artists as a source of creativity in the face of external adversity that might inhibit one’s life force. We further developed this thought in this chapter, “Streams and Rocks,” and celebrated life forces that are continuously in conflict: a force that moves forward and another that blocks the way. Kuriyagawa Hakuson once wrote, “Thus our life force, like a rushing torrent with rocks blocking the way, we must twist and turn to move forward through an abyss and rapid flow.”^[1] In this chapter, we presented artworks that demonstrate the interaction of such life forces, with streams being the unceasing vitality of life and a kind of potentiality on the rise, while rocks are obstacles, hardships, stagnation, or the persistence of the world’s problems. In this context, the stream is interrupted and thus gains force when it meets and rubs against the rock. Interruptions and blockages can dissolve the meaning of continuity but also generate a new meaning; continuity also exists within the normality of rupture. Over time, the stream eventually wears the surface of the rock and continue to rush forward until it hits the next rock along the way. These life forces are like the rocks in our spiritual wasteland, where crisis and resilience always exist side by side. In this way, the stream and the rock are a portrait of the regular state of life. Hence, we celebrate childhood, youth, indulgence, instinct, exuberance, explosion, desire, serenity, ordinariness, and perseverance as indications of strength, identifying the commands of life in history and in the present.

In this chapter, we highlighted the story of Li Pingfan, a Chinese woodcut artist who studied and worked in Japan and connected China and Japan through printmaking in the postwar period. The practice of woodcut as an art form was first in-

troduced into China by Lu Xun in the early 1930s, but during World War II, this left-wing creative approach declined in Japan under political pressure. The Japanese public, shattered by the country’s defeat in 1945, began the painful process of recalibrating itself, which involved unflinchingly confronting Japan’s history and reality. In 1947, several exhibitions of Chinese prints were held in Japan, including the “Early Creative Prints in the Republic of China” exhibition at the Daimaru Department Store in Kobe, which was promoted by the members of the Japan Overseas Chinese New Collective, including Li Pingfan. The exhibition featured 68 woodcuts that Lu Xun donated to Uchiyama Kakitsu, when he was in Shanghai as a lecturer at his woodcut workshop. Kakitsu is the brother of Uchiyama Kanzo, a bookstore owner in Shanghai who befriended and supported Lu Xun.

Li Pingfan was born in Tianjin in 1922. Around 1938, inspired by the New Woodcut Movement advocated by Lu Xun, he began to learn woodcut on his own. From then on, his printmaking was closely connected to the events of his time; hence, his early works focused on the hardships of people at the bottom of society. In the early 1940s, Li Pingfan was invited to work as an art teacher at the Kobe Chinese School in Japan and studied water-based woodcut techniques under the Japanese printmaker Kawanishi Hide. His subject matter and style shifted as a consequence. During the years that he lived in Japan, he studied the history of Japanese printmaking in depth. At the same time, while based in Kobe, he energetically carried out activities in Tokyo and Osaka, among others, including exhibiting woodcuts from China at school festivals in various universities. These works showed the Japanese public the actual experiences of the Chinese people who had persevered in the 15 years of struggle against the Japanese invasion for the first



サウス・ホー／何兆南

South HO

▶ p. 263

[右から／From right]

『#20190609-20200101』より [2点]

From #20190609-20200101 [2 pieces]

2019–2020 (2024 プリント／printed in 2024)

まだ名前が付けられない作品

Work naming has yet to succeed

2020 (2024 プリント／printed in 2024)

『アンブレラ・サラダ』より [2点]

From *The Umbrella Salad* [2 pieces]

2014 (2024 プリント／printed in 2024)

time. As a result, the Chinese woodcut movement of the 1930s, which critically reflected reality through art, ignited the enthusiasm of the Japanese public.

In the early 1950s, when modern water-based woodcuts were nascent in China and printmaking artists were still developing their own styles and techniques, they sought to acquire their own artistic language but lacked suitable references. They urgently needed to pursue water-based woodcut techniques to distinguish themselves from the traditional woodcut prints in Western art. After his return to China in 1950, Li Pingfan began to introduce Japanese prints to China. In July 1950, he exhibited 100 pieces of Japanese water-based woodcuts and ukiyo-e woodblock prints in Zhongshan Park, Beijing, marking the first exhibition of Japanese water-based woodcuts in the newly founded Republic of China. It raised great interest in printmaking circles and art associations, and thereafter toured Tianjin, Shenyang, Shanghai, and Hangzhou, among other cities. These exhibitions greatly expanded the artistic vision and creative thinking of Chinese printmakers. Li Pingfan continued the Sino-Japan cultural exchanges initiated by Lu Xun and Uchiyama Kanzo at a different juncture in history. More importantly, the exchange through printmaking and the left-wing spirit opened a channel for civil exchange, thus overcoming the political hostility and unresolved historical knots between the two countries at the national level. His activities embodied the spirit of individual internationalism, a framework that is urgently needed in the current global political landscape.

Picture of Boyhood

Active in the Japanese printmaking community since the 1930s, Taninaka Yasunori was an artist in his own world. He was adept at employing a pictorial style emphasizing the black-and-white contrast using smooth lines and dynamism of varying depth to illustrate the narrative elements and dreamlike images in his works. His fascination with fantasy came in the form of *Picture of Boyhood*, a collection of nostalgic prints depicting boys playing sports and games. His scenes, which were conceived freely within his mind, seemed to immerse one in another world full of Oriental mysticism. These works offered a free ride through the worlds

of fairy tales, dreams, fantasies, and reality, where great charm was born out of the clashes of black and white or the harmony between the two.

While the children's world in Taninaka's work was dreamy, uncanny, and fascinating, the youth captured through the lens of the American photographer Larry Clark showed them with drug addiction, nudity, and guns. He captured the unique pulse and unbearable pains of the youths with originality. In 1971, he published a book of documentary photographs, *Tulsa*, recording the lives of adolescents during the 1960s to the early 1970s involved in drugs and other illegal activities. He gave a vivid portrayal of his peers, as well as intimate details of his own risky life. By taking part in his friends' livelihood, he unflinchingly revealed harrowing and often grueling scenarios that left them with no way out. Without exception, the viewers found themselves present at the "scene of the crime," where they looked at themselves in the eyes. These straightforward, original, grainy monochrome images framed a different kind of youth, one associated with sex, drugs, violence, and death. Clark's naturally lit and classically composed photographs of deeply troubled youths were presented as a testimony to poignant and touching humanity.

At any historical moment, there will always be young people who attempt to make it through or escape from the bitter present through their actions. In her work, *No Go Backs*, Los Angeles-based artist Stanya Kahn told the story of teenagers who hastily prepare to escape the city and go on a road trip. The artist's son and his childhood friend made their way on their bicycles, and another set of his friends traveled separately on foot. They traveled north along the California Aqueduct from Los Angeles through the breathtaking landscapes of the Eastern Sierra Nevada, enduring hardships along the way. The two groups set out separately and eventually met. This anti-utopian novel, based on real-world relationships and contemporary catastrophes, describes the teenagers' distracted and depleted yet resilient journey through a collapsing world in a dream-like state. The artist completed this film one month before the COVID-19 lockdown was enforced in the United States. Produced at this historical moment, this work was like a prophecy and an allegorical epic of an entire generation

that must need to forge a new path in life. As in this work, Kahn draws on real-life scenarios and episodes and focuses on humble people, their associated strains, and the words they utter in the midst of difficulties. To her, these intersections of unease and persistence and the moments when things might fail or succeed are nodes that can yield productive anxiety. These nodes are both real and a source of creative power.

Ode to the Nature

High on the exhibition wall directly opposite Stanya Kahn's work, we mounted a group of photographs depicting the utopian American countryside of the West. Norm Clasen was commissioned for the Marlboro cigarette advertisement campaign in 1978 and started taking portraits of cowboys of the American West living in their natural environment. These images, widely disseminated through the mass media, have become iconic photographs of popular culture and, even more so, classics today. Over 13 years, Clasen ate, drank, and rode with the cowboys, earning their respect and trust. As a result, he was able to capture their most epic moments, which defined everything they were. Clasen endured shooting in harsh weather, such as sandstorms, rain, and snow, as well as maximized natural light. His photography has helped to shape the iconic visual vocabulary of the American West. Images of cowboys conquering nature appeared in newspapers, magazines, and billboards worldwide, having a profound cultural impact. During the Cold War, the American dream symbolized freedom, penetrated ideological boundaries, and captured hearts worldwide. It is this American myth that Stanya Kahn's work sought to undo.

Below Clasen's impassioned images, we exhibited a set of small black-and-white prints by the Indian artist Treiborlang Lyngdoh Mawlong, which spoke calmly about another stream of life: Hailing from the Khasi Hills in Meghalaya state in northeast India, the artist has long experienced and witnessed village life cut off from the modern world, documenting and acknowledging with woodcuts and drawings the dignity of hard labor. Drawing on the visual language of comic books, he renders his still images with layers of thoughtful detail and expressionist-like expressions to formulate their

narratives. Contemporary lives are undermined by developmental imbalances, systemic problems of poverty, and a lack of educational resources, healthcare, and infrastructure that perpetuate the adherence to remote mountainous regions. Despite suffering from poverty, in his long observation, he found that the locals, predominantly agrarian and dependent on cultivating and producing medicinal black peppercorns for their livelihoods, devoted themselves to their labor with enthusiasm and honesty. During the COVID-19 pandemic, he gained a deeper understanding of the remoteness of the region, which is isolated from the larger society. By portraying the everyday lives of ordinary people in their surroundings, he made visible the extraordinary significance of human life.

A Box of Dreams

As the gripping narratives unfolded in this gallery, we inserted small paintings by Swiss artist Rita Siegfried, offering viewers a space for thinking and distraction. Her paintings combined smooth surfaces of still life with surrealist imagery, "borrowing" tables and desks from various corners of art history and her favorite paintings. Together with painstakingly arranged books, newly trimmed flowers, and delicate porcelain cups, she called for the universe to gather around and inside the objects. Each of these rooms, which she created to near perfection, had windows looking into another world: a raging sea, a carefully laid-out corner of an oriental garden, and a snow-covered forest, yet in these empty rooms lingered the ghosts of poets and painters. These scenes of middle class comfort and ease were projections of our longings, but they were just boxes filled with daydreams that are out of our reach.

Inside the long L-shaped display case with a melancholic deep blue backdrop slowly unfolded the universe of Hong Kong artist and musician Xper.Xr. It included compositions, sounds, performances, behaviors, installations, and paintings, which embodied a disregard for and provocation of all forms of authority. He has criticized pop culture and profit-driven social systems as harmful to artists by creating illusions and confusion. His works consistently revealed the true nature of things. In the 1980s, when Cantonese pop mu-

sic was booming, he considered Cantonese pop music a weaponized social tool disguised as entertainment designed to attack the minds of the local population in a gentle manner. Hence, he explored experimental noise music instead. In 1989, he released his first self-produced cassette of experimental low-fidelity noise *Murmur*, which was his first official boycott of the mainstream. In 1990, he studied creative writing at the Goldsmiths College of Art in London, where his graduation work revealed the isomorphic complicity between the art academy and the commercial art establishment. Xper.Xr is critical of the art system, which is broadly controlled by financial institutions, bureaucratic red tape, and cultural cynicism, as well as of artists who willingly play the game of begging for subsidies.

Dozens of objects, such as a turquoise-colored racing suit, a pack of black balloons, and a trophy, were given significance through Xper.Xr's charisma, as both a contemporary artist and an enthusiastic race car driver. These objects were presented on differently sized blue panels and podiums so that they both existed within the display case but had an autonomous presence. Together, they bore witness to Xper.Xr's perception, attitude, beliefs, emotions, and creative experiences with regard to music and art. In a way, they were a stand-in for Xper.Xr.

In this chapter, we extensively used translucent materials in the gallery space. The intersecting walls were built at right angles and positioned throughout the gallery to serve as a visual basis for the exhibition narrative. In this narrative, each lively individual perspective constituted a unique intellectual framework for deliberation on human stories of passion, honor, pride, sadness, loss, legacy, and change. These stories saw difficulties as a source of generating meaning, considered hope as a companion to despair, and took the willpower to face challenges as the unyielding power of youth. At times, these forces flow in a steady murmur, and at other times, pour like a waterfall, deafening in their intensity. The stories of individuals' lives can be a source for art. The meaning of art lies in the fact that the self-expression of true experiences can empower others to resonate. These creative practices have become a microcosm for the fragile

existence and remarkable strengths of human beings, an expression of the eternal youth in the human soul. The persistence of a commitment to an ideal world makes the youthful soul the engine and source of human practice that can lead humanity to a more humane world. As Hannah Arendt wrote in 1958:

...It is, in other words, the birth of new men and the new beginning, the action they are capable of by virtue of being born...It is this faith in and hope for the world that found perhaps its most glorious and most succinct expression in the few words with which the Gospels announced their "glad tidings": "A child has been born unto us."^[2]

[Notes]

1. Kuriyagawa Hakuson, *Kumon no Shocho* (Symbol of Depression), Kaizo-sha, 1924, p.21. The quote was translated from Japanese to English for this essay.
2. Hannah Arendt, *The Human Condition*, Chicago & London: The University of Chicago Press, 1958, p.247.

横浜美術館ギャラリー6

Gallery 6, Yokohama Museum of Art

セクション 「李平凡の非凡な活動：版画を通じた日中交流」 町村悠香〔考える仲間〕

Section “Pingfan's (Ordinary) Actions: Woodcut Exchanges Between China and Japan from the 1940s to the 1950s”
MACHIMURA Haruka [Thinking Partner]

▶pp. 276-277

Li Pingfan — The turbulent life of a key person in Japan-China printmaking exchange

Have you ever heard of Li Pingfan (1922–2011)? His real name was Li Wenkun. Born into a prominent family in Tianjin, Li was a printmaker and educator who devoted his life to Japan-China exchange through printmaking, after encountering the woodcut movement advocated by the thinker and novelist Lu Xun.

The woodcut movement was a revolutionary art movement that sought modernization and national independence in China, in response to people's despair over China's semi-colonial status under the imperialist countries. The movement began from a woodcut workshop held by Lu Xun in Shanghai in 1931. Uchiyama Kakitsu, the younger brother of the owner of Uchiyama Bookstore in Shanghai, who had supported Lu Xun, was invited as a lecturer. Woodcut prints can be made with easily accessible tools, printed as multiple copies, and most importantly, carry messages that can be understood by those who cannot read. Following Lu Xun, like-minded young men sought to revolutionize the minds of the people bound by convention and power through woodcut, as if they were sowing seeds and pouring water on a barren land.

As the Sino-Japanese war escalated, the woodcut movement spread in tandem with the anti-Japanese movement. One such individual was Li Pingfan, who was 15 years old when Japan and China entered into full-scale warfare in 1937 following the Lu Gou (Marco Polo) Bridge Incident. His turn-

ing point was in the early 1940s, when he came to Kobe, Japan, during the war. Although he became acquainted with printmaking through the anti-Japanese movement, his experience of living in Japan until 1950, gave him the opportunity to meet people in Japan involved in printmaking. Li Pingfan thus became a bridge for printmaking exchange between Japan and China.



リー・ピンファン／
李平凡
Li Pingfan
▶p. 277
家なき子
A Homeless Child
1940



暗闇のなかの李平凡
Pingfan in Darkness
1941

Li Pingfan's Activities during the War

Li Pingfan came to Japan in the early 1940s and became an art teacher at Kobe Chinese School, a school for overseas Chinese children in Japan. He formed the “Kobe Overseas Chinese New Collective Print Association” and promoted woodcut among his colleagues including Zhao Ruijuan. He held exhibitions of woodcuts produced by his students and published a collection of woodcuts called *Precarious*. At the time, however, overseas Chinese were under the surveillance of the Special Higher Police. After the association was suppressed, and many of the prints were confiscated, Li Pingfan's activities were severely restricted. As the war intensified, Li Pingfan spent his time in hiding while studying the history of Chinese and Japanese prints. In June 1945, when the Kobe Air Raid occurred, the buildings of the Kobe Chinese School were destroyed, killing many Kobe residents of different nationalities, most of whom lost their homes and places of work.

Diffusion of Chinese Woodcut in the PostWar Period

After the war, Li Pingfan published the *Overseas Chinese Children's Woodcuts Collection*, which included prints by students who died in the air raids. In September 1945, he established the “Japan Overseas Chinese New Collective Print Association” and resumed efforts to the spread the art of woodcut. He also visited Kawanishi Hide, a *sosaku-hanga* (creative print) artist in Kobe, and asked for guidance on water-based woodcuts, which were not common in China.

In February 1947, Japan Overseas Chinese New Collective Print Association held the “Early Creative Prints in Republic of China” exhibition in Kobe, which introduced Chinese woodcut to Japan on a large scale for the first time. About 70 works, which Lu Xun had given to Uchiyama Kakitsu, were exhibited on this occasion. Around the same time, the China-Japan Cultural Institute held an exhibition of Chinese woodcuts in Tokyo. In an age when people were in search of a democratic society, the concurrent movements in east and west Japan created a great stir. Consequently, traveling exhibitions of Chinese woodcuts began to be held in various places.

Suzuki Kenji, Iino Nobuya, Takidaira Jiro, and

other printmakers from the northern Kanto region, who were involved in the traveling exhibition in eastern Japan, formed the printmaking collective “Kokuga Kai” in Tochigi in May 1947. Li Pingfan and Ota Koshi joined the group along the way and became a fellow artist. The movements in the east and west culminated in the All Japan New Woodcut Conference and the Woodcut Festival held in October of that year in Daigo, Kuji district in Ibaraki Prefecture, and Li Pingfan also came from Kobe to conduct printmaking workshops on these occasions.

In 1948, Li Pingfan founded the “Chinese National Woodcut Association, Japan Branch” with Ozaki Seiji. Li later married Zhou Yanli, a Japanese-born overseas Chinese who was his secretary. Yanli supported his activities as a Japanese-Chinese interpreter and translator. Ozaki was a doctor by profession, but was a printmaker and a collector who devoted himself to China-Japan exchange out of a sense of atonement for the war. In February of the following year, the “Contemporary Prints from China and Japan” exhibition was held in Kobe, led by the association, and more than 200 works from both countries were exhibited. During the exhibition, a printmaking workshop was held at a Korean school in Kobe, providing an opportunity for people from China, Korea, and Japan to learn printmaking under one roof.



川西英
KAWANISHI Hide
▶ p. 276

画家の庭
Artist's Garden
1944



[1]
Edited by SUZUKI Kenji
Kokuga, No. 2, published by Kokuga Kai
(Carved Picture Society)
July 15, 1947

[2]
飯野農夫也
IINO Nobuya
▶ p. 276
田うなひ (『刻画』2号より)
Ploughing Rice Field (from *Kokuga, No. 2*)
1947年頃 / ca. 1947

[3]
リー・ピンファン / 李平凡
LI Pingfan
▶ p. 277
生活の浸食 (『刻画』2号より)
Erosion of Life (from *Kokuga, No. 2*)
1947年頃 / ca. 1947

[4]
鈴木賢二
SUZUKI Kenji
▶ p. 277
飢え (2) 平均20日欠配記念 (『刻画』2号より)
Starvation 2: In Commemoration of Average 20 Day Lack of Food Delivery (from *Kokuga, No. 2*)
1947年頃 / ca. 1947

滝平二郎
TAKIDAIRA Jiro
▶ p. 277
夏草 (『刻画』3号より)
Summer Grass
(from *Kokuga, No. 3*)
1948年頃 / ca. 1948



大田耕士
OTA Koshi
▶ p. 277
喚声 (『刻画』3号より)
Excited Cry
(from *Kokuga, No. 3*)
1948年頃 / ca. 1948



[5]
Photo of the “All Japan New Woodcut Conference” in Daigo-
machi, Ibaraki
October 1947

[6]
The Collection of Chinese Woodcuts, edited by KIKUCHI
Saburo, published by Chunichi Bunka Kenkyujo (China-Japan
Cultural Research Institute)
1950

[7]
Institute Bulletin, No. 1, edited & published by Chunichi
Bunka Kenkyujo (China-Japan Cultural Research Institute)
1948

[8]
Institute Bulletin, No. 1 (reissued), edited & published
by Chunichi Bunka Kenkyujo (China-Japan Cultural
Research Institute)
1950



[9]
*Commentaries on The Exhibition of All Japan Flow of Chinese
Woodcut: Development of Chinese Woodcut (Inclu. Biographies
of Chinese Woodcut Artists)*, edited & published by Chinese
National Woodcut Association, Japan Branch
1948

[10]
Institute Bulletin, No. 2, edited &
published by Chunichi Bunka Kenkyujo
(China-Japan Cultural Research
Institute)
1950



[11]
Edited by LI Pingfan
Hanaoka Incident
1956

[12]
*Hanaoka Monogatari (Tale of
Hanaoka)*, edited by Chunichi Yuko
Kyokai (China-Japan Friendship
Association)
1951

[13]
Poster of *Chinese Woodcut Exhibition,
Commemorating the Publication of Daily
Issue of “New Ibaraki Times,”* made by Shin
Ibaraki Times (New Ibaraki Times)
1956

[14]
Scrap of *Chinese Woodcut Exhibition,
Commemorating the Publication of Daily
Issue of “New Ibaraki Times,”* made by
the Organizer; made by Shin Ibaraki Times
(New Ibaraki Times) Operations Division
1956

[15]
Photograph Album of
*Chinese Woodcut Exhibition,
Commemorating the
Publication of Daily Issue of
“New Ibaraki Times,”* made by
the Organizer; made by Shin
Ibaraki Times (New Ibaraki Times)
Operations Division
1956

[16]
Catalog of *Chinese Woodcut
Exhibition, Commemorating the
Publication of Daily Issue of “New
Ibaraki Times,”* made by Shin Ibaraki
Times (New Ibaraki Times)
1956

[17]
*Selections of Chinese Woodcut
Exhibition*, published by Shin Ibaraki
Times (New Ibaraki Times)
1956





ジャオ・レイチュエン／招瑞娟
ZHAO Ruijuan
▶ p. 277

黄昏 (『浮萍集 木刻版画』より)
Twilight (from *Woodcuts Collection*,
Precarious)
1943年頃／ca. 1943

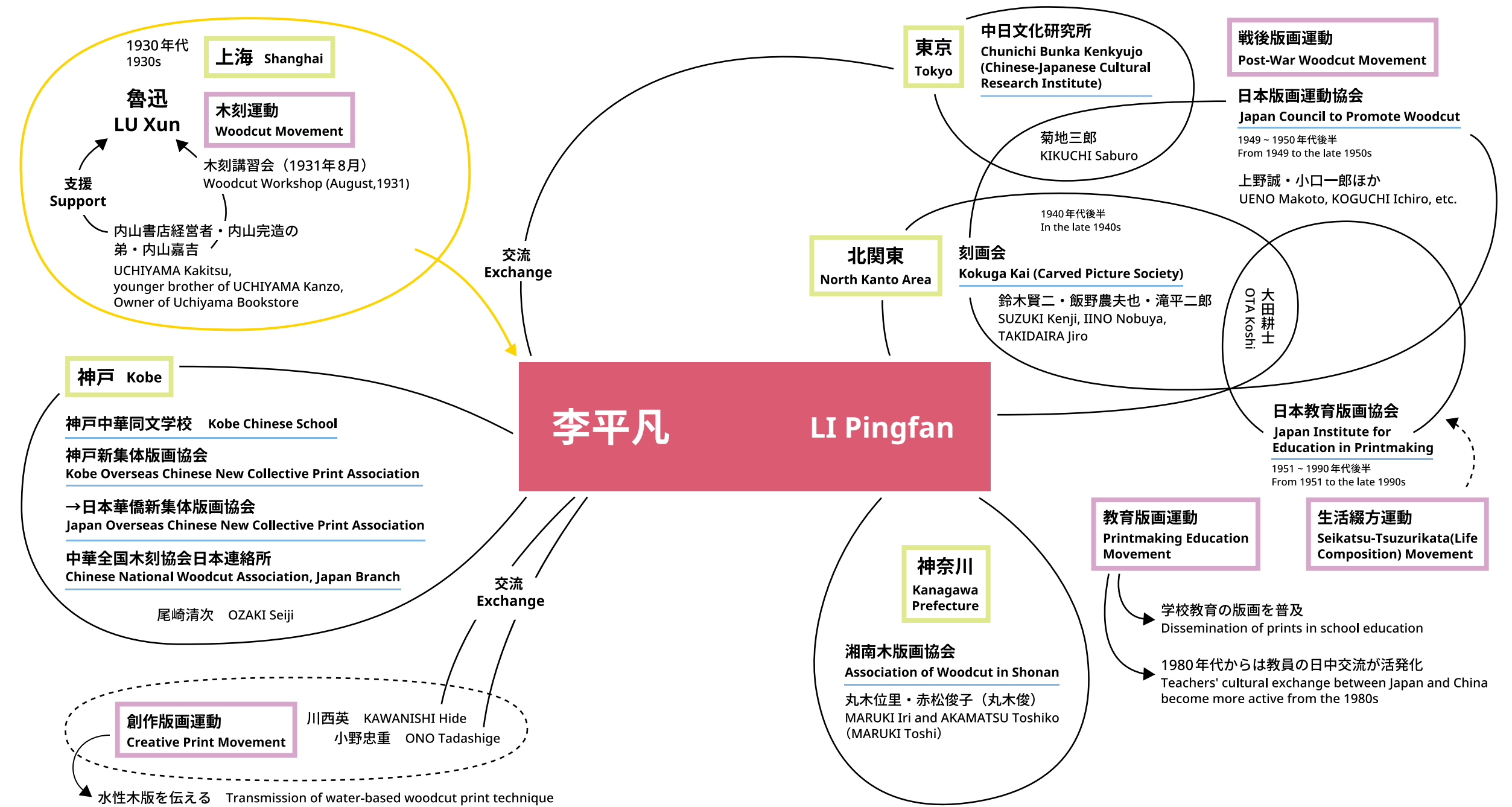


リー・ホワ／李樺
LI Hua
▶ p. 276

真夜中の恐怖
Fear in Midnight
1947



李平凡と日中版画交流相関図ー 1950年代を中心に
Relationship Chart of Japan-China Cultural Exchange of Prints through LI Pingfan - Mainly in 1950s



Japan-China exchange after Li Pingfan's return

In May 1950, Li Pingfan was forced to return to China. He had been treated as a spy amid the growing tension between the East and the West, following the establishment of the new China. He joined The People's Fine Art Publishing House and helped organize several exhibitions of Japanese prints until the mid-1950s. He introduced not only the Postwar woodcut movement and Printmaking education movement in Japan began under the influence of Chinese woodcut, but also individual *sosaku-hanga* (creative print) artists and made the effort to popularize water-based woodblock prints. Li Pingfan was also involved in translating into Chinese Taki-daira Jiro's woodblock picture book *The Emperor's New Clothes and Tale of Hanaoka*, which dealt with the issue of Chinese forced labor. Additionally, in 1956, he supported the touring exhibition of *The Hiroshima Panels* by Maruki Iri and Toshi (Akamatsu Toshiko) around China.

Li Pingfan edited a book of paintings by the Marukis in 1959, but under the political struggles of the time, a book of Japanese paintings was considered "right-leaning" and could not be widely pub-

lished. It took a quarter-century until the Marukis saw the actual book. Hardships continued for Li Pingfan, and during the Cultural Revolution of 1966, he was accused of being a "Japanese spy" and was forced "re-education through labor" in countryside. The resumption of China-Japan print exchange had to wait until the Cultural Revolution came to an end in 1976.

In 1979, Li Pingfan came to Japan for the first time in 30 years, and from then on, frequently visited his former comrades in Japan. In the early 1980s, he restored his honor by becoming the editor-in-chief of the magazine *Print World* and actively accepted Japanese delegations to China alongside his editorial activities. Li Pingfan titled his autobiography *Prints of Cangshang*. The term comes from the idiom "Canghai sangtian," meaning the world is a scene of constant, rapid changes, that the blue sea has turned into mulberry fields. Although Li Pingfan was affected by turbulent times throughout his life, he never lost his ties with people through the art of printmaking.

[MACHIMURA Haruka (Curator,
Machida City Museum of Graphic Arts)]



[18]

Edited by LI Pingfan
Selections of the Works of Nihonga Painters, Maruki Iri and Akamatsu Toshiko, published by Renmin Meizhu Chubanshe
1959

[19]

Japanese Woodcuts Collection, edited by LI Qun, published by Renmin Meizhu Chubanshe
September 1956

横浜美術館ギャラリー6

Gallery 6, Yokohama Museum of Art

谷中安規

TANINAKA Yasunori

▶p. 273

[左上から／From upper left]

『少年画集』1 祭り

1: Festival (from *Picture of Boyhood*)

1932

『少年画集』2 桜

2: Cherry Blossoms (from *Picture of Boyhood*)

1932

『少年画集』3 見世物

3: Show (from *Picture of Boyhood*)

1932

『少年画集』4 運動会

4: Field Day (from *Picture of Boyhood*)

1932

『少年画集』5 公園

5: Park (from *Picture of Boyhood*)

1932

『少年画集』6 水あそび

6: Play in the Water (from *Picture of Boyhood*)

1932

『少年画集』7 盆おどり

7: Bon Odori (from *Picture of Boyhood*)

1932

『少年画集』8 朝鮮

8: Korea (from *Picture of Boyhood*)

1932





ラリー・クラーク
Larry CLARK
▶ p. 259

『タルサ』展示風景
Installation view of *Tulsa*





ラリー・クラーク
Larry CLARK
死去、1970年
Dead 1970
1968



スターニャ・カーン
Stanya KAHN
▶ p. 264
後戻りはしない
No Go Backs
2020



[上段 / Above]

ノーム・クレイセン

Norm CLASEN

▶ p. 259

展示風景

Installation view

[下段 / Below]

トレイボーラン・リンド・マウロン

Treiborlang LYNGDOH MAWLONG

▶ p. 266

展示風景

Installation view

ノーム・クレイセン
Norm CLASEN
間引き、モンタナ州ポルソン
Culling the Herd, Polson, MT
1988 (2023 プリント／printed in 2023)



トレイボーラン・リンド・マウロン
Treiborlang LYNGDOH MAWLONG
[左から／From left]
KA NONGSAITJAIN
KA NONGSAITJAIN
2017

患者
The Patient
2015



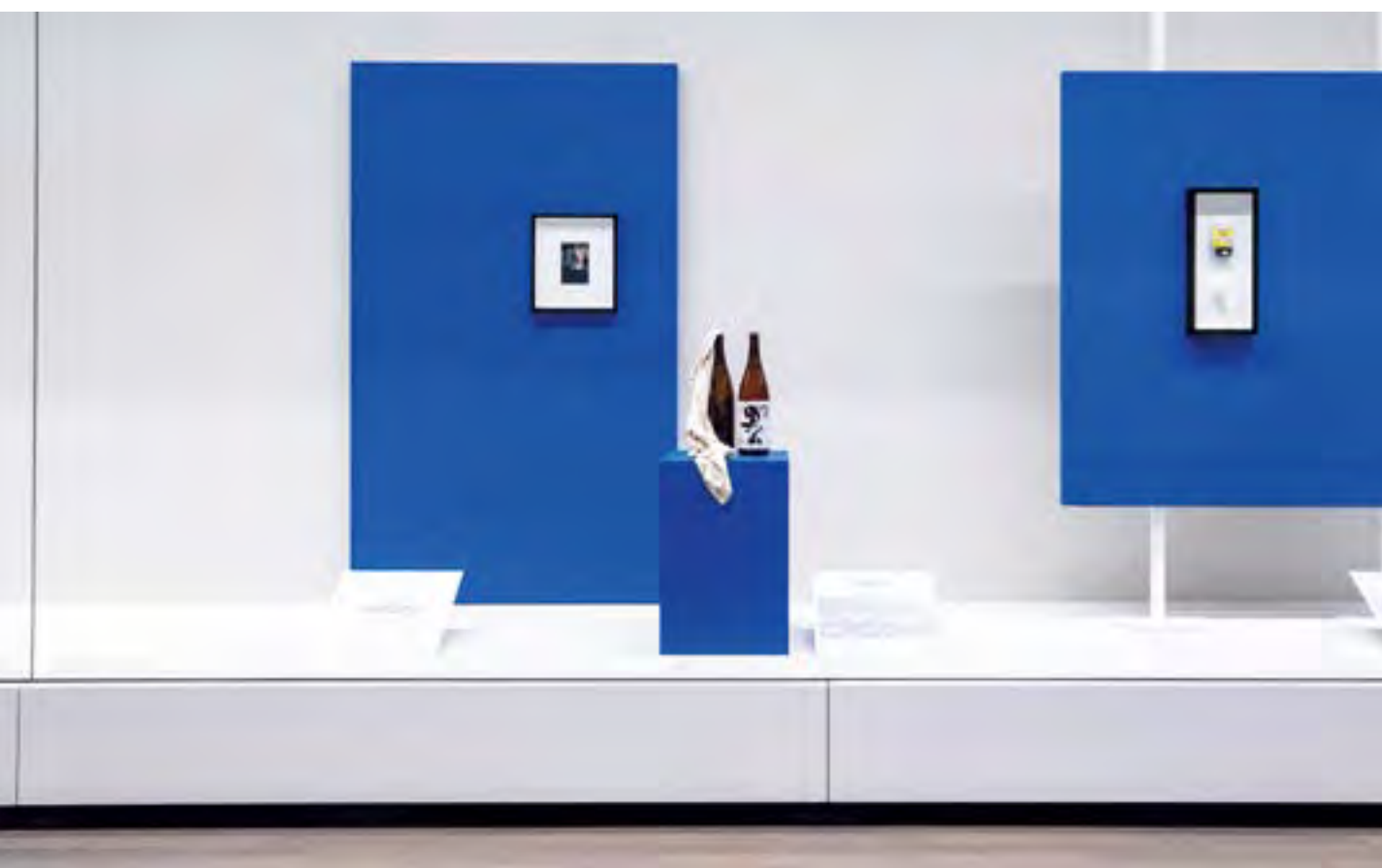
リタ・ジークフリート
Rita SIEGFRIED
▶ p. 272

[上から／From top]
カンムリガラ
Crested Tits (Haubenmeisen)
2019

交差するところ
The Crossing (Die Kreuzung)
2020

『テールウィップ』より（信じるものを
失って、横浜、2024）[部分]
From “Tailwhip” (Losing my religion,
Yokohama, 2024) [detail]

2024



鏡との対話

Dialogue with the Mirror

The Other Jujube Tree

Lu Xun opens the chapter of “Autumn Night” in *Wild Grass* with the following lines:

Beyond the wall of my backyard, you can see two trees. One is a jujube tree, and the other is also a jujube tree. [1]

The opening sentences describe two objects that are both alike and distinct. They are two trees of the same species, standing next to each other but independent from each other. They are in a curious relationship of being one but separate, similar to the relationship between an artist and their self-portrait. Just as an artist uses their own brush to create a self-image, the second jujube tree comes to life under the scrutinizing gaze of the first tree.

Self-reflection is fundamental to art. It allows artists to visualize the world and construct their own identities. In the chapter “Dialogue with the Mirror,” we presented a collection of artworks in which artists reflected on themselves through the experimentation of imagining an alternative version of themselves and the world. These works represented a newly constructed world that was born from the artist’s spiritual self and mind. Throughout this chapter, we showed artists who assembled their own unique universes in various ways: connecting to history, depicting symbols, separating and shaping themselves, visualizing themselves as machines, and creating subjects that can engage in a dialogue with the present using plants as metaphors. Some artists pursued their lives as if they were a part of the myths portrayed in their own works, blurring the line between reality and fiction. The individual being has a separate identity from the Self or the Other that they create. By creating a world detached from their own, artists are able to observe their own souls and express their

inner darkness in their own language. Through observation, depiction, analogy, imagination, distortion, substitution, symbolism, mirroring, playfulness, and other rhetorical techniques, individuals can build a secret channel to access the Self, unearthing facets of themselves that are neglected, underrecognized, and trapped in reality. Thus, individuals can achieve self-discovery and self-invention and assert their will. The works in this chapter provided personal narratives of the contemporary lives of these individual beings from a unique and nuanced perspective.

Reinventing the Cultural Subject

We started this chapter with a section on thematic studies, “Jomon and New Japan Dream,” which described how postwar Japan turned to the Jomon tradition in search of a new national identity. After World War II, Japanese avant-garde artists active in the 1950s looked to the artifacts, aesthetics, and experiences of the Jomon period (approximately equivalent to Neolithic culture) as a source of creativity. In 1877, while traveling by train from Yokohama to Tokyo, the American scholar Edward S. Morse discovered an open-air shell midden and eventually excavated sherds of pottery with a “cord-mark” (*Jomon*, in Japanese) design.

Jomon pottery signified a crucial intellectual shift in postwar Japan. After World War II, many intellectuals became acutely aware that Western reasoning and modernization, which they had followed as models for civilized societies until then, had led the population into the inhuman atrocities of the war. Consequently, they sought to reacquire themselves with the inner essence of the Japanese culture by tracing back to more ancient traditions. Artists like Okamoto Taro and Kojima Zenzaburo consciously reflected on the Eurocentric mode of thinking and began to rediscover the uniqueness

of their own culture. They developed a keen interest in the cultural traditions of the non-Western world, particularly Asia.

At that time, Japanese museums were also revisiting and rediscovering prehistoric cultures. Yokohama artist Nakajima Kiyoshi appreciated the collection of Jomon pottery on exhibit at the Tokyo National Museum, creating paintings inspired by these artifacts, as seen in his work *From the Ancient Times (II)*. The tremendous energy and the deep spirituality contained in Jomon pottery fascinated artists, as it indicated what humanity had lost in its quest for civilization and “progress.” It also provided them with important insights for reshaping their culture, as they quickly internalized these findings and transformed them into resources for their own creation.

Mount Fuji has long been an object of admiration in Japan, but its perceptions have evolved over time. Hence, its representations have undergone historical changes from the antiquity and the Middle Ages to the modern times, reflecting shifts in people’s understanding of its significance: from an object of awe to an object of intimacy, from another world to the real world, and from an object at a distance to an object of experience. In antiquity and the Middle Ages, it was regarded as a world inhabited by the gods, far from the secular world and unreachable by common people. Many paintings thus depicted the mountain in distant views, portraying it as unattainable and sacred. In the modern era, the tendency to depict it through individual perceptions has become increasingly pronounced, resulting in the creation of many variations. Mount Fuji became “a mirror,” reflecting each artist’s personality. In this sense, it symbolizes Japanese culture, carrying the spirit of the times and individuals through generations.

Teshigahara Sofu, who also played a vital role in the quest for a national identity in postwar Japan, created numerous paintings of Mount Fuji in the 1960s in various artistic languages using both ink and oil. These diverse representations of the mountain reflected the artist’s shifting focus and perspectives throughout his artistic journey. We mounted Teshigahara’s series of Mount Fuji paintings at the high corner of the gallery, positioned directly opposite the “Jomon and New Ja-

pan Dream” section, to create an intersection of two distinct practices that mutually reinforced the same creative impetus. From the avant-garde artist’s rediscovery of Jomon and prehistoric cultures to Teshigahara’s reinterpretation of Mount Fuji, artists enhanced their cultural subjectivity by reinventing traditions in their art practices. Driven by the trends of their era, they managed to combine the search for subjective expressions and experimentation in artistic forms.

Building Another World

Art offers artists a vast space for imagination, allowing them to gain cultural autonomy through their references to objects such as Mount Fuji and Jomon pottery. However, in some cases, the unrestrained nature of artmaking could spill into the real life of an artist. Stéphane Mandelbaum who roamed the fringes of society during his short life was obsessed with art. In the early 1980s, he painted tumultuous, deformed self-portraits, Jewish and Nazi images, and scenes of seedy Brussels nightlife. His work boldly confronted the history of the Holocaust and the legacy of Belgian colonialism with rare candor and fearlessness, infused with a punkish flavor and tragic mood. However, he put his life at risk through his dedication to art. The line between his art and life eventually blurred, leading him to a tragic end.

At both ends of the gallery, we installed works by Japanese artist Tsukuda Hiroki and Turkish artist Özgür Kar. These artists, in their respective ways, transformed machines into people or people into machines, mirroring human desires, emotions, and restlessness, thus creating a new artistic language to describe human beings. Tsukuda’s works on exhibit were primarily digital collages, consisting of digital photographs and paintings he collected from online sources. He digitally and manually manipulated the colors, correlation between the top and bottom, and the resolution of each material, distorting familiar impressions. Since his early childhood, Tsukuda has been skeptical of a singular vision, which led him to believe in “another world” manifested in his works.

In the same space, three animated human skeletons mimicking human behaviors and speech patterns appeared on three screens. The works from

Özgür Kar’s series, *DAWN*, featured three figures, trapped in black boxes. They acted as if they were characters on stage, playing musical instruments and reading existentialist texts about desire and despair. The music played by human skeletons and the sound of readings echoed through the gallery space from time to time, allowing the viewers to experience the power of theater regardless of their location in the gallery.

Silence can be just as powerful as the presence of the subject. Japanese artist Hasegawa Kiyoshi, who experienced a divine revelation when trees and their souls talked to him, stated:

Expressing nature (trees, grass, etc.) through realism is not merely about making a sketch; it is a way to sense the importance of the appearance of things on earth and to acknowledge that the invisible world is even greater than the visible world, due to the tightly knit relationship between the appearance and its content. [2]

The two black-and-white prints, *Wild Grasses in a Glass* and *Wild Flowers in a Glass (Spring)*, created in 1940 and 1951 respectively, portray the artist’s experience. In Hasegawa’s eyes, the glass is the universe, and the wildflowers in the glass represented everything in the universe. The manifestation of nature through the artist’s emotional contemplation is a better representation of the state of being than a painted landscape. By visualizing the subject through an object, making the object become the subject, and merging the subject and the object into one, the artist created a superior realm with his spirit and artistic techniques.

As a subject, the artist can construct another world or mirror another universe full of possibilities through artistic transformation. This potential was uniquely demonstrated in the works of Polish artist Aneta Grzeszykowska. The photographs from her series “*MAMA*” showed the artist’s daughter intimately interacting with a silicon doll modeled after her in various ways. The doll was featured as her incarnation and as an object of her daughter’s touch and affection. The two appeared as if the mother and daughter have switched roles. In another series, “*DOMESTIC ANIMALS*,” dogs appeared wearing human face masks. In the pho-

tographs, the dogs continued their usual behavior, but the viewers’ experiences were affected by this transformation. At the very least, viewers were compelled to pause momentarily, fix their eyes on the images, and reconsider whether the dog’s nature had changed when masked. These temporary shifts in roles could open up a crack in life, allowing moments of respite; everyday life could momentarily slip away, unfettered by its usual experience of order. The deviation brought about by this “not-so-dramatic” displacement is itself a world of art. Like a mirror, an artistic gesture allow us to reexamine relationships and behaviors in the everyday world. Grzeszykowska’s photographs were presented together with her sculptures in a glass-walled cabinet against a backdrop of dark gray walls and plinths running through the entire gallery’s L-shaped wall like an extended and slowly unfolding scroll. This presentation style echoed the installation of Xper.Xr’s works in the chapter “Streams and Rocks.”

We Want Mirrors

On the back of Hasegawa’s black-and-white prints, we displayed a neon work with the words: “We don’t want other worlds, we want mirrors.” Artist Raffaella Crispino took this quote from *Solaris*, a science fiction written in 1961 by Polish writer Stanislaw Lem, which was first adapted into film by Andrei Tarkovsky in 1972. In the story, a spaceship orbits a new planet, Solaris, which has the ability to revive the dead as simulacra from the subconscious minds of the crew on board. The crew, who are traumatized by this phenomenon, ultimately take the lives of others or their own. Dr. Gibarian, before taking his own life, remarks that we always manipulate discoveries with our own expectations by projecting ourselves onto them. For Crispino, this statement probes our human nature: we fail to detach ourselves from the imposed structures confronted with a novel discoveries, opportunities for change, or a crises. These structures in question could be authoritative, bound by the values of patriarchy or racism, or restrictive due to the limitations imposed by our own consciousness. When we look at ourselves, including the darkness within us, we need to expand the boundaries between reality and consciousness through our imagination

while becoming deeply aware of the constraints of our consciousness. We mounted the work on a mirrored curved exhibition wall facing the gallery entrance, where the words met the viewer unprepared.

The architectural structure of this chapter also mirrored that of the chapter “Streams and Rocks.” We distinguished the two by incorporating circular elements of the museum architecture in this chapter, dividing the rectangular space with curved walls and booths covered with mirrored surfaces, versus right-angled walls covered with semi-transparent materials in the chapter “Streams and Rocks.” The use of multiple mirrors added more perspectives for viewing the exhibition and led the viewer to encounter them while moving in the space and find themselves integrated into the visual narrative of the exhibition.

We need a mirror to build a perception of ourselves. Self-portraits or borrowing the appearance of the Other are some of the ways of identifying and expressing the Self, particularly in the spiritual realm, which enables us to fathom the Self and the Other. The mirror that we hold up in our world reflects the shape and trend of the times. It allows us to discover that we are in the very same structure as the subject that we might seek to discard, fight against, tear apart from, or engage in conversation. As a result, we could gain lucid insights into the intellectual framework that shapes us despite our similarities and differences.

Moreover, the process of self-identification involves identifying oneself with the Other, or “the other” jujube tree. It is about relativizing oneself, not taking the individual being as an absolute criterion while maintaining one’s own subjectivity. One should put one’s feet in the shoes of the Other and grasp, as much as possible, the conditions under which the Other thinks and makes choices. Once this access to the Other’s mind is open, a politically minded person cannot put the Self at the center and demand that the world converge with them in an outwardly expanding way. Respecting the Other is, in turn, respecting the Self. Keeping the presence of the Other in one’s own perception is cherished when we take on the challenges of being responsible for the Other. When the Other becomes the medium for deliberation, we can re-examine

our intellectual habits, rethink our uncontested premises, and reconfigure our sense of subjectivity, opening possibilities for us to break free from and reconnect with experiences and beliefs.

In the chapter “Dialogue with the Mirror,” we presented ideas to recognize, examine, and create the Self. Whether we are in a state of disorder or locked in an overpowering external structure, we are in urgent need of opening up such a space to look at ourselves, break free from the various frames of consciousness formed by the existing order, internalize our state of being, embrace the many souls, and open up possibilities for equal dialogue and interaction between individuals and the world.

[Notes]

1. Lu Xun, *Wild Grass and Morning Blossoms Gathered at Dusk*. Trans. Eileen J. Cheng, Ed. Theodore Huters. Cambridge/London: The Belknap Press of Harvard University Press, 2022, p. 33.
2. Hasegawa Kiyoshi, “Dansho, Orini-furete (Fragments, from time to time),” *Hakuchu ni Kami o Miru* (Encounter with God in Middle of the Day), Tokyo: Hakusuisha, 1982, p.20. The quote was translated from Japanese to English for this essay.

横浜美術館ギャラリー1
Gallery 1, Yokohama Museum of Art

セクション 「縄文と新たな日本の夢」 山本浩貴 [考える仲間]
+ リウ・ディン + キャロル・インホワ・ルー
Section “Jomon and New Japan Dream”
YAMAMOTO Hiroki [Thinking Partner]
+ LIU Ding + Carol Yinghua LU

▶ pp. 278–279

After World War II, Japan put every effort into rebuilding its devastated society. At the same time, many intellectuals sharply criticized the power system of “Imperial Japan” and the Western rational way of thinking that had been espoused and adopted in the process of modernization, and insisted on establishing an autonomous “subjectivity.” They were convinced that their unknowing acceptance of such thought and power systems had led people to war and reflected deeply on this mistake.

In the field of Japanese art, such introspection led to the search for a new cultural identity in old traditions, long before the establishment of the ancient imperial system, as an alternative to the nationalism of the prewar and wartime periods. The

“Jomon boom” that occurred in the Japanese art scene in the 1950s was one such trend. Japanese avant-garde artists of the time, such as Okamoto Taro and Kojima Zenzaburo who had returned from their studies in Europe and the United States, turned to the artifacts and aesthetics of the Jomon period (ca. 12,000 BC to 300 BC) and sought to find their creative sources in them. In the immense energy of Jomon clayware, they had found the things that had been lost in the process of evolution, which also provided important insights into the reconstruction of culture itself.

[YAMAMOTO Hiroki (Cultural Researcher / Associate Professor, Jissen Women’s University)]



中島清之
NAKAJIMA Kiyoshi
▶ p. 278
古代より (二)
From the Ancient Times (II)
1952







Authored by OKAMOTO Taro
Japanese Tradition, published by Kobunsha
 1956



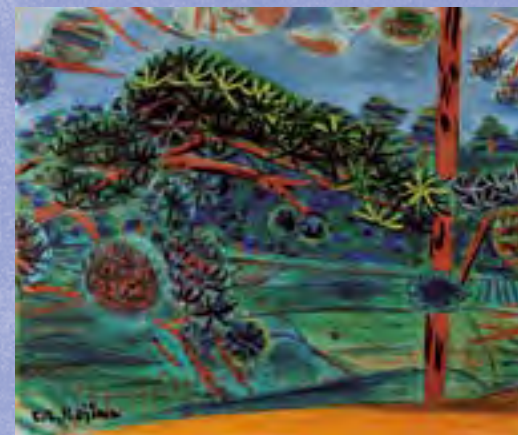
Photographed by OKAMOTO Taro
 Title unknown (Jomon Pottery
 from Toyama Prefecture)
 1956



[From Left]
 石元泰博
 ISHIMOTO Yasuhiro
 ▶ p. 278
 ヌード
Nude
 1957
 岡本太郎
 OKAMOTO Taro
 ▶ p. 279
 笑い
Laughter
 1952



児島善三郎
 KOJIMA Zenzaburo
 ▶ p. 278
 春遠からじ
Coming Spring
 1950



松
Pine Trees
 1936



初夏
Early Summer
 1951





勅使河原蒼風

TESHIGAHARA Sofu

▶p. 273

「富士」展示風景

Installation view of *Mt. Fuji*



〔左／Left〕

ステファン・マンデルバウム

Stéphane MANDELBAUM

ユダヤ人

Juden

1985

ステファン・マンデルバウム

Stéphane MANDELBAUM

▶p. 267

[左から／From left]

手をあげる

Hold-up

1986

義足

The prosthesis (La prothèse)

1980

ポスター・プロジェクト

Poster Project (Project d'affiche)

1980

ル・ショレ

Le Shoret

1977

資本主義者

The capitalists (les capitalists)

制作年不詳／n.d.

ベーコン

Bacon

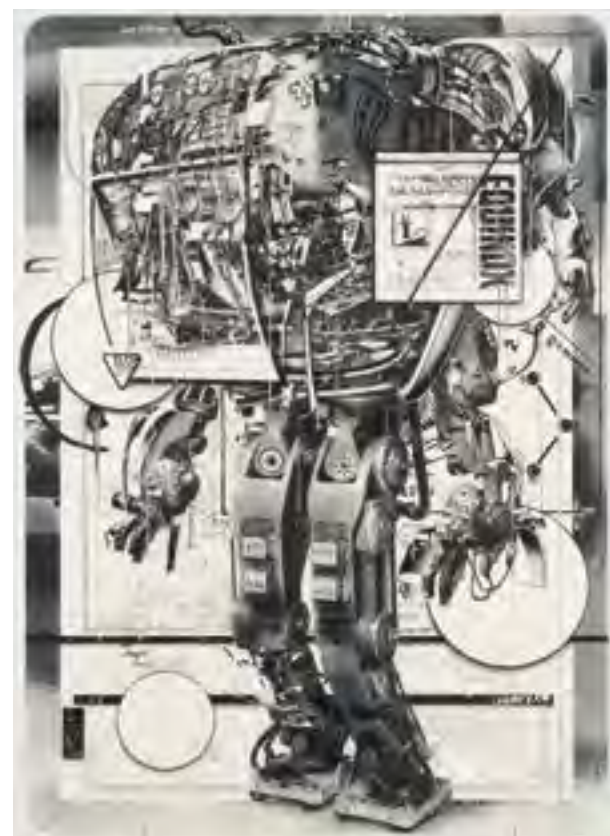
1980

男と猿

The Monkey Man (L'homme au singe)

1983





佃弘樹
TSUKUDA Hiroki
▶p. 273

[上、左から／Above, from left]

On the Beach
On the Beach
2022

Equinox
Equinox
2024

Empty Glass
Empty Glass
2022

The eye opening
The eye opening
2023

オズギュル・カー
Özgür KAR
▶p. 264

[下、左から／Bottom, from left]

ヴァイオリンを弾く死人 (『夜明け』より)
Death Playing the Violin (from DAWN)
2023

枝を持つ死人 (『夜明け』より)
Death with Branch (from DAWN)
2023

クラリネットを吹く死人 (『夜明け』より)
Death Playing the Clarinet (from DAWN)
2023





長谷川潔
HASEGAWA Kiyoshi

▶ p. 263

[左から／From left]

コップに挿した野花 (春)
Wild Flowers in a Glass (Spring)
1951

コップに挿した野草
Wild Grasses in a Glass
1940

風 (イェーツの詩に寄す)
Wind (After a Poem by W.B. Yeats)
1915

アネタ・グシエコフスカ
Aneta GRZESZYKOWSKA

▶ p. 262

[左から／From left]

ママ no. 50
MAMA no. 50
2018 (2024 プリント／printed in 2024)

飼いならされた動物 no. 25、26
DOMESTIC ANIMALS no. 25, 26
2022 (2024 プリント／printed in 2024)



[左から／From left]

スキンドール #4
Skin Doll #4
2023

ママ no. 32、35、33、31
MAMA no. 32, 35, 33, 31
2018 (2024 プリント／printed in 2024)



わたしの解放 My Liberation

“My Liberation” was another chapter that we divided into two parts, one in the round-shaped Gallery 5 and the other in the square-shaped Gallery 2, respectively located on the left and right ends of the museum building. We featured a modest retrospective of the late Japanese artist Tomiyama Taeko in Gallery 5. In Gallery 2, we presented two video installations: one on the exterior wall by Japanese artist Niwa Yoshinori and the other inside the gallery space by Your Bros. Filmmaking Group, a Tainan-based Taiwanese collective as the second section of this chapter. The chapter title, “My Liberation,” was derived from Tomiyama’s first autobiography, *My Liberation*, published in 1972, in which she wrote about the Southern Hemisphere as “a place of suffering” after her journey to the region. In this chapter, we presented artists’ efforts that broke free from social norms through art and life practices, by connecting Tomiyama’s experiences from the 1960s to those of the contemporary artists, all of whom deeply critique imperialism, the structure of modernity, and capitalism.

Critique of Imperialism and Modernity

Born in 1921, Tomiyama Taeko spent her teenage years with her father, who worked for the former Dunlop Rubber Company (Far East) Ltd., in Dalian and Harbin in Northeast China after the Japanese invasion of the region. During this time, she witnessed the influence of imperialist power and colonial rule. In the early 1940s, she began her career as a modernist painter. But in her later years, she would start working with lithograph, drawing influences from her studies of Kate Köllwitz and German Expressionism.^[1] As Japan began its economic growth after World War II, she embarked on a year-long trip to Latin America in 1961, following the footsteps of displaced Japanese coal miners. During the Journey, she studied the mural works of

Mexican social realist painter such as David Alfaro Siqueiros, who combined realism with illusionism.^[2] While visiting a lithograph workshop in Cuba, she encountered Chinese prints of anti-Japanese campaigns, which led her to see printmaking as a medium that could converge revolution and art.^[3] She then traveled to the former Soviet Union, Europe, Central Asia, and India, where she witnessed the extreme inequality and injustice in the political, social, and economic conditions of the world and Japan.

The struggles that occurred on Japanese university campuses in the late 1960s, which questioned academic authority and institutions, made her skeptical of the authority of the art world. In 1968, she organized *Shimin-ni-Kenri-no-Kaifuku-o!* *Shimin Rengo* (Restoration of Civil Rights! Association of Citizens) in her home studio in Ikebukuro, Tokyo, and started publishing a community magazine. In November 1970, the artist visited South Korea for the first time after the war. Under the influence of the Cold War regime in the 1970s, the Japanese government supported the military government of South Korea politically and economically. She reported on her visit and wrote about the suppression of democracy under military rule in her article “Kizutsuita Sanga (The Wounded Mountain and River).”^[4] Soon after, Tomiyama exhibited lithographs depicting South Korean political prisoners, highlighting the contrast between the oppressed image of the people and the dehumanizing image of those in power.

Tomiyama’s experiences during the 1970s had a decisive impact on her self-development and intellectual maturity, prompting her to critically analyze the limitations of the ideologies of socialism and capitalism and to embark on the intellectual process of self-liberation. She found like-minded comrades through civic movements and empa-



ラファエラ・クリスピーノ
Raffaella CRISPINO

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We don't want other worlds, we want mirrors

(われわれは他の世界なんて必要としていない。われわれに必要なのは、鏡なんだ)

We don't want other worlds, we want mirrors

2013

thized with the poems of the dissident Korean poet Kim Chi-ha, who advocated resistance against oppressive power.

From this period onward, Tomiyama dedicated herself as both an artist and a thinker to pursuing the contentious question, “How can the Japanese take responsibility for the war?” There was a growing awareness of Japan’s role as the aggressor, particularly in invading Asia by following Western values and imperial expansion. At a rare moment of intellectual achievement in the Japanese civic movements, she participated in this collective reconsideration and reassessed her personal experiences from the perpetrator’s perspective. This introspection influenced her development as an artist and social activist with a fiercely self-critical approach. Taking responsibility enables individuals to maintain agency when facing major historical issues. Actively choosing to start from adversity and not being hindered is an essential theme in “My Liberation.”

Tomiyama chose not to translate her thoughts directly into her paintings. Instead, she created a series of slide works inspired by Japanese scroll paintings. From 1977, she made 10 slide works consisting of 50 to 80 slides, taking partial and whole images from her thematic series of works, accompanied by Takahashi Yuji’s music and sometimes also with narration. Breaking down the images from her works of various sizes created in a range of media, she grouped them into episodes unrelated to the former images. She then shuffled these episodes into new sequences, regardless of the variations in the medium, to generate slide works independent of the original images. For Tomiyama, who had keen political awareness, slides were a medium by which to immediately respond to current issues. They are inexpensive and easily transported, and could present many works in 30 minutes and allow multiple screenings at the same time. Her choice of using slides for presentations also signified a kind of mockery of the commodification of art in a capitalist society. This method enabled Tomiyama to display her work freely without relying on the museum system. She was thus liberated from authority.

Inside the high-ceiling circular gallery space, semi-circular walls of varying lengths and heights

were built to present 50 works from Tomiyama’s extensive artistic career. They created a compelling spatial core within the circular space, and the uniformly diffused lighting reinforced the sacred atmosphere of this particular space. The artworks were organized and displayed to reflect the evolution of her thinking, tracing her journey towards self-liberation. Her practice, which was deeply rooted in postwar Japan and its society entrenched in capitalism, ruminated on the inherent problems of capitalism and democracy from the aggressor’s perspective.

Resisting Capitalism

Over half a century later, capitalism and its logic have permeated our lives in the globalized world. Imperialist domination is now exercised through the market and new relations among sovereignties. Born in 1982, Japanese artist Niwa Yoshinori has resisted both the implicit and explicit logic of capitalism. He has addressed the cogency of a neoliberalist society that strives for the illusion of globalization and the constraints imposed by the predominance of global value. In his ongoing projects, which are participatory and take place in public spaces, he exercises free will and takes actions on his own to make the evident absence of individual subjectivity in the collective order and social life visible. His themes revolve around production, exchange, and labor; he investigates and manipulates gestures, logic, and the language of capitalism and commodities.

Niwa’s installation, comprised of video documentation of performances, acts, texts, and paintings, denoted the artist’s actions that exaggerated and obscured the logic of the evolving capitalism, showing how people are caught up in a never-ending set of rituals to maintain the proper functioning of this system. They confronted us with the truth that we partake in the cult of the market economy as deeply involved individuals and that the relationship between individuals and the state is predicated on preserving order and interests.

Head for Winter

Restoring human existence could be a powerful way to critique the dominant institutions of the state and capital. We often overlook the fact that

the overall growth in total wealth masks distributional disparities. This problem is commonplace in underdeveloped societies, where economic development benefits all but disproportionately serves the very few who can take advantage of the opportunity. It obscures the majority of the working class at the bottom, who have labored for the growth of society’s wealth but continuously live in hardship.

Contemporary laborers are the primary concern of Your Bros. Filmmaking Group, founded in 2017 by artist So Yo-hen, architect Tien Zong-yuan, and art historian Liao Hsiu-hui. Their work is based on extensive field surveys, private readings, workshops with performers, and the collaborative construction of narrative texts. We exhibited their installation, 宿舍 *Ký Túc Xá / Dorm*, which was inspired by a strike that was live-streamed from a female dormitory of a factory with a hundred Vietnamese migrant workers in New Taipei City. Through an open call for roles, multiple workshops, and collaboration with people from different professions, Your Bros. Filmmaking Group restaged the dormitory set, allowing the story to develop its own course and morph into multiple possibilities based on the actual news event. From its content to its creative method, this work demonstrated the potential strength of multitudes of person-to-person bonding.

Niwa erected scaffolds on two intersecting walls of the square-shaped gallery to present his performance videos and paintings. The titles of his works, which described the core concept of the performances, were laid out as large letterings on the exterior walls and floor in a slogan-like manner. Behind these walls, Your Bros. Filmmaking Group assembled simple green iron beds to reproduce the crowded women’s dormitory. The rectangular bunk beds of varying heights traced the structure of the square-shaped gallery space and were surrounded by various inexpensive daily necessities. Cardboard slogans from the workshop in Taiwan and various production tools used by the women workers, made from cardboard boxes, were also included in the installation. The film *Dorm* was projected on the tower made from stacked beds placed in the middle of the gallery space, while 10 videos that documented the filmmaking process were also on view on the monitors on the bunk beds.

The works in this chapter, by Tomiyama Taeko, Niwa Yoshinori, and Your Bros. Filmmaking Group, demonstrated various practices based on the self-consciousness of the individual subject. None of these artists have readily accepted the so-called systems and authorities. Instead, they saw them as objects of accountability and resistance. The credulous approval of wealth and power is unappealing and potentially destructive in contemporary society. As Lu Xun wrote in 1936, “It is better for human beings not to be separated from each other, but to care for each other.”^[5] The contradictions of society and the lessons of life intersect with each other. It is necessary to revisit many of the experiences and concepts of early socialist practices that have been forgotten or discarded, and to return to its early days when its ethical purpose was not merely to pursue economic equality but also freedom and complete equality for all people. We should aim to realize the ideals and visions of humankind in a logical structure that allows for the participation and pluralistic development of individual beings, with the autonomous individual as the subject, while viewing the other as an end rather than a means. The strength that we can demonstrate in life does not arise from illusions or inflating our egos but from confronting the challenges and intricacies of the situation with a profound awareness of their own limitations. This resilience could be regarded as the highest value of the human spirit, referred to as embodied by Lu Xun’s “resistance to despair”^[6] and espoused by the poet Bei Dao as “head(ing) for winter.”^[7]

[Notes]

1. Hoffman Frank, “Images of Dissent: Transformations in Korean Minjung Art,” *Harvard Asia Pacific Review*, Vol.1, No.2 (Summer 1997), p. 46.
2. Ibid.
3. Seo Yuna, “Tomiyama Taeko no Hyogen to 1970 nendai no Kankoku: Shigashu *Shinya* to Suraido *Shibarareta Te no Inori* (Expressions of Tomiyama Taeko and Korea in the 1970s: Anthology of Poems and Pictures, *At Midnight*, and Slides, *Chained Hands in Prayer*),” *Machikaneyama ronso*, Japanology, Vol.50, Graduate School of Letters, Osaka University, 2016, p. 62.

- 4. *Tenbo*, February Issue, 1971.
- 5. Lu Xun, *Rojin Zenshu* (Vol.8), Translated by Imamura Yoshio, et al., Gakushu-sha, 1984, p. 591. The quote was translated from Japanese to English for this essay.
- 6. Wang Hui’s description of Lu Xun’s literature.
- 7. Referring to Bei Dao’s poem “Head for Winter,” first published in 1986, and translated into English by Bonnie S. McDougall in *The August Sleepwalker*, Avril Press Poetry, 1988.

横浜美術館ギャラリー5
Gallery 5, Yokohama Museum of Art

セクション 「わたしの解放」萩原弘子〔考える仲間〕
Section “My Liberation” HAGIWARA Hiroko〔Thinking Partner〕
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From Ruins to Ruins—TOMIYAMA Taeko’s Wandering over the Sea of Modernisms and Beyond

Departure from Ruins

Ruins (1946) was shown at an exhibition held by the Avant-Garde Art Society in May 1947 and the Japan Independent Exhibition in December of the same year. Tomiyama Taeko’s first exhibited work, this was an oil painting created just after the war ended. She had returned from an evacuation to Tokyo to see the bombed-out landscape. A space in the painting covered with man-made material, reminiscent of a building foundation, stretches toward the horizon. It would be easy to read this as the artist’s mental landscape in the immediate aftermath of the war. However, rather than interpreting the meaning of the painting, I would like to focus on the Surrealist expression that Tomiyama employed as she stood in the ruins of Tokyo. Painters in general do not start a painting from *tabula rasa*, an absence of preconceived ideas, but construct their own pictorial expression by learning from and being inspired by the genealogy of preceding expressions. The Japanese Surrealist movement in painting was at its height from the 1930s to the time prior to the Pacific War. Tomiyama, born in 1921, did not participate in the movement. Her first exposure to Surrealist ideas and expression came mainly in the 1940s. Starting out as a painter, Tomiyama was in her twenties when she painted an inorganic, far-from-real, surrealist landscape which she titled *Ruins*, instead of employing naturalist realism.

Miners and Mines

In the following years, Tomiyama studied and relied

on the different genealogies of Western modernism as the source of her creativity, but it was also a painful process. In the 1950s, Tomiyama visited mines throughout Japan, and her landscapes were clearly informed by Paul Cézanne and the early Cubist movement. Many of her drawings of miners are reminiscent of Käthe Kollwitz, both in their subject matter and in the blackened finish of their vigorous, layered strokes. This is not just my guess. In fact, Tomiyama was an earnest admirer of Kollwitz. Later, she was attracted to the Russian avant-garde and Dadaism, which she used as an aid in her creative process. However, while visiting mines to create landscapes and figure drawings, Tomiyama felt uncomfortable with her own position of using miners, who worked under harsh labor conditions, as the “models” and “subjects” of her works. She asked herself the painful question: For whom and for what purpose do I paint?^[1]

Out of the Sea of Western Modernism

Western-style painters in Japan including Tomiyama studied Western modernism as their most important predecessor, but not in the order in which it emerged and developed out of historical requirements specific to the Western world. In the process of introducing Western books and exhibiting their works, Japanese artists came into contact with various artistic genealogies in an order different from the original historical flow in the West. This was the experience of artists not only in Japan but also in the rest of the non-Western world. In terms of de-

viating from the social requirements in the West, non-Western modernism was often seen as an imitation of the West, or as a kind of failed modernism. Some furious anti-modernist movements calling for a return to tradition were seen in the regions colonized by Western powers. Nevertheless, it makes more sense to think of modernism in the 20th and 21st centuries as having developed in response to the social requirements and popular aspirations of each region, with the grade and importance reversed and recombined, without regard to the historical flow of the West. Through this approach, I believe that we can understand the visual arts of the time in a more productive way. We will see different possibilities in the viewpoint that modernism, which has been touched upon in random order or through reversals, has formed its own modernism, which is eclectic and hybrid, insofar as it is mixed with the modes of expression rooted in our own society.

Modernism was originally a movement to abolish the “old regime” and create a new era, free of restraints and full of freedom, based on the idea of “the modern.” The movement started as a universal calling that would transcend national borders and ethnicities. Of course, “the modern” to be created varies depending on the society and culture. It is not simply a matter of diversity. The political map of the world is constantly changing, and the politics between the center and the periphery is always fraught with the seeds of conflict and clashes. It would be a beacon of hope for the world if, out of modernism that aimed for universality, unexpected hybrids that do not fit into the prototype are generated.

Along the Road Resistants Take

It was in the late 1960s that the voices of protesters began to echo around the world in an attempt to challenge the established hegemony of the powers that be and create a free and democratic society. This was a time when Tomiyama, who had studied the avant-garde of Western modernism but was anguished by her own dependence on the West as a contradiction, found a way out of this anguish. She encountered the poetry of Kim Chi-Ha, a Korean poet imprisoned for criticizing the dictatorship. Impressed with the unification of politics and artistry, sharply and beautifully, in his poetry, Tomiyama

produced a number of lithographs and oil paintings that were used to illustrate the Japanese editions of books of poems and works by Kim Chi-Ha. Such publications were in considerable demand in the 1970s, when the Japan-Korea solidarity movement and a movement in support of Korean political prisoners were active on the citizen level (Tomiyama was also involved in these movements). In the early 1970s, Tomiyama was in the process of withdrawing from activities as a member of the Ji-yu Bijutsu Kyokai [Jiyu art association]. Compared to the brilliant poems fusing politics and art composed by Kim Chi-Ha, the modernist movement, which was supposed to aim for artistic revolution and encompass social change, now seemed to Tomiyama to be vague, suspicious, and uncertain, in both the West and Japan.

Shinya [At Midnight]^[2], a collection of poems by Kim Chi-Ha and lithographs by Tomiyama published in 1976, was inspired by *Midnight Notes* (1936), a collection of essays written by Lu Xun six months before his death.^[3] Lu Xun eagerly introduced Kollwitz’s woodblock prints, and his following included some young printmakers. He wrote *Midnight Notes* on a dark eve of the revolution in 1930s China to mourn his printmaking disciple who was arrested and executed by the Chinese Nationalist government. In Lu Xun’s work, Tomiyama saw the possibility of creating indigenous modernity that would not be a pastiche of Western modernity, in the paths taken by those who were fighting for their own modernity in different parts of the world.

It was the establishment of the production studio Hidane Production (later renamed Hidane Kobo) in 1977 that enabled Tomiyama to leave the modernity that no longer made sense to her and pursue something to come “after modernity,” including a change in the relationship between artist and viewer. The studio created slide works combining lithographs, oil paintings, and other media with music. The slide works were presented as collaborative productions by the studio’s staff members, and Hidane Kobo was named as the copyright holder. Tomiyama herself produced the prints and oil paintings for the slide works. The slide work itself was a new form of expression that broke the structure of the finished series of works and divided a single work into several parts to be filmed. The resulting chain of still image projections was accompanied by music. Instead of waiting for viewers at a

museum or art gallery, a set of slides with a music tape could be carried anywhere and shown directly to viewers (now the works are on DVD). The production of slide works as a studio, which continued for decades while Tomiyama was alive, had the power to destroy the image of the artist as a transcendent genius of distinguished creativity, as if he or she were in a realm beyond the viewer’s reach. The viewers participated in the slide works by discussing them at the screenings, which imparted a sense of the new “post-modernity.” Over a period of about forty years, Hidane Kobo produced ten slide works (including DVDs since the mid-2000s).

Hiruko and the Puppeteers Wandering Over Sea Roads

The series *Hiruko and the Puppeteers: A Tale of Sea Wanderers*,^[4] produced in 2008, consists of oil paintings and collages, which Tomiyama and her collaborators later reconstructed to create a slide work with the same title. It is a visual representation of wandering minstrels, puppeteers, and musicians who travelled from the South Pacific to the waters of East Asia, including Korea, China, and Japan, telling stories they saw and heard at sea and on the ocean floor. Beginning with the ancient myth of the god Hiruko (literally meaning “leech baby”; Hiruko later became Ebisu, one of the gods of good fortune), and proceeding to the story of Mazu, the Chinese goddess of navigation from the 10th century, and the stories of Western voyagers during the Age of Discovery from the 16th century, the series finally arrives at the sea of despair. In this sea, waste materials are floating on the surface, and skeletal birds are pecking at sunken computer waste on the bottom. If we look back on history with an Asian perspective and see this as a work that tells its own modern history in its own visual language, we can say that it is not an imitation, but something coming “after the modern” that could open up a new way of thinking. However, there is a problem here that cannot be overlooked. Tomiyama uses, in the series, Asian motifs such as sculptures and masks from the Pacific Islands, China, Korea, Indonesia, and other countries. Whether this is an alternative to Western modernism or has the same problem as Western modernism’s dependence on African artifacts is an issue that should be discussed in the future.

Begging of the End, End of the Begging

The devastation caused by the 2011 Tohoku earthquake and tsunami as well as the Fukushima nuclear disaster did not only destroy the lives of the people in the affected areas. They also brought about a fundamental breakdown of modern industrial, technological, and social institutions, and forced us to confront it. The series *Revelations from the Sea* (2014) produced by Tomiyama in her nineties urges us to ask whether we have a future that can be looked forward to hereafter. The follow-up series *Beginning of the End, End of the Beginning* (2016) includes a scene of the fires of war spreading toward doom. Tomiyama appears to be in growing despair.

This Tomiyama exhibition, which begins with *Ruins* painted in the 1940s, ends with images of coming ruins produced in the 2010s, seventy years later. After so many years, was what awaited Tomiyama at the end of her pursuit of political and artistic modernity in Japan and all over Asia and its aftermath, wrestling with her own internalized Western modernism throughout, a ruin where not even grass grew?

[Notes]

1. Tomiyama Taeko, *My Liberation: Journey to the Frontier and the Bottom*, Tokyo: Chikumashobo, 1972, pp. 93–103.
2. *At Midnight - A Collection of Poems and Lithographs by Kim Chi-Ha and Tomiyama Taeko*, Tokyo: Doyo Bijutsusha, 1976.
3. Tomiyama Taeko, “Hidane to naru mono,” *Sekai*, no. 393, August 1978, pp. 350–351.
4. The collection of the series was published as follows. Tomiyama Taeko, *Hiruko to Kugutsu, Tabigeinin no Monogatari [Hiruko and the Puppeteers: A Tale of Sea Wanderers]*, Tokyo: Gendaikikakushitsu, 2009.

[HAGIWARA Hiroko (Emeritus Professor, Osaka Prefecture University)]



富山妙子
TOMIYAMA Taeko
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Installation view of *Departure from Ruins*

废墟

Ruins

1946



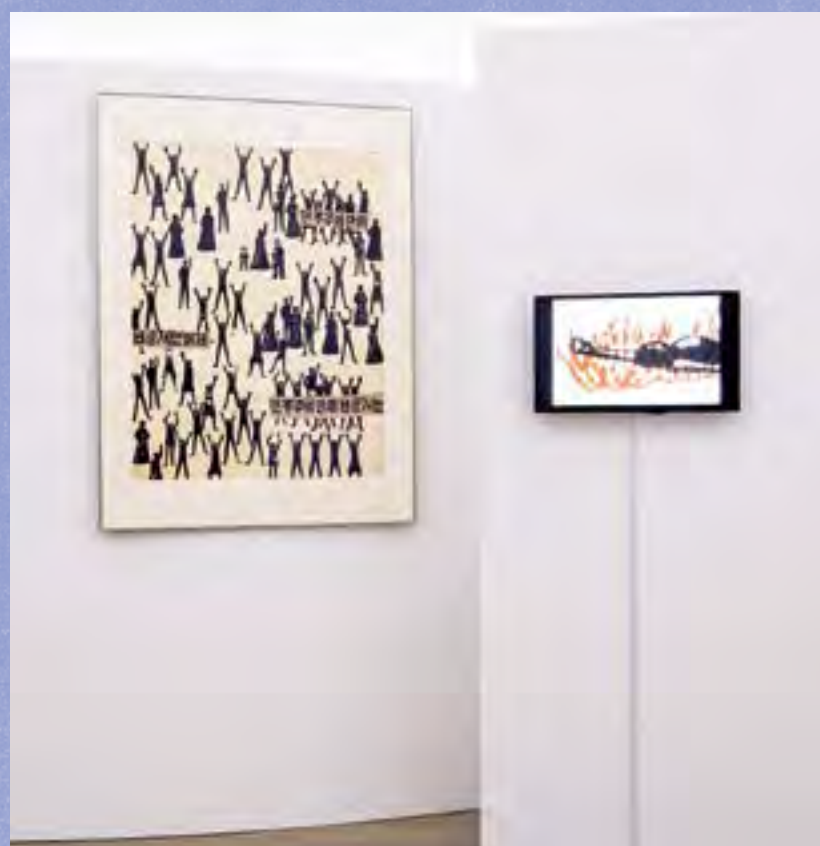
174



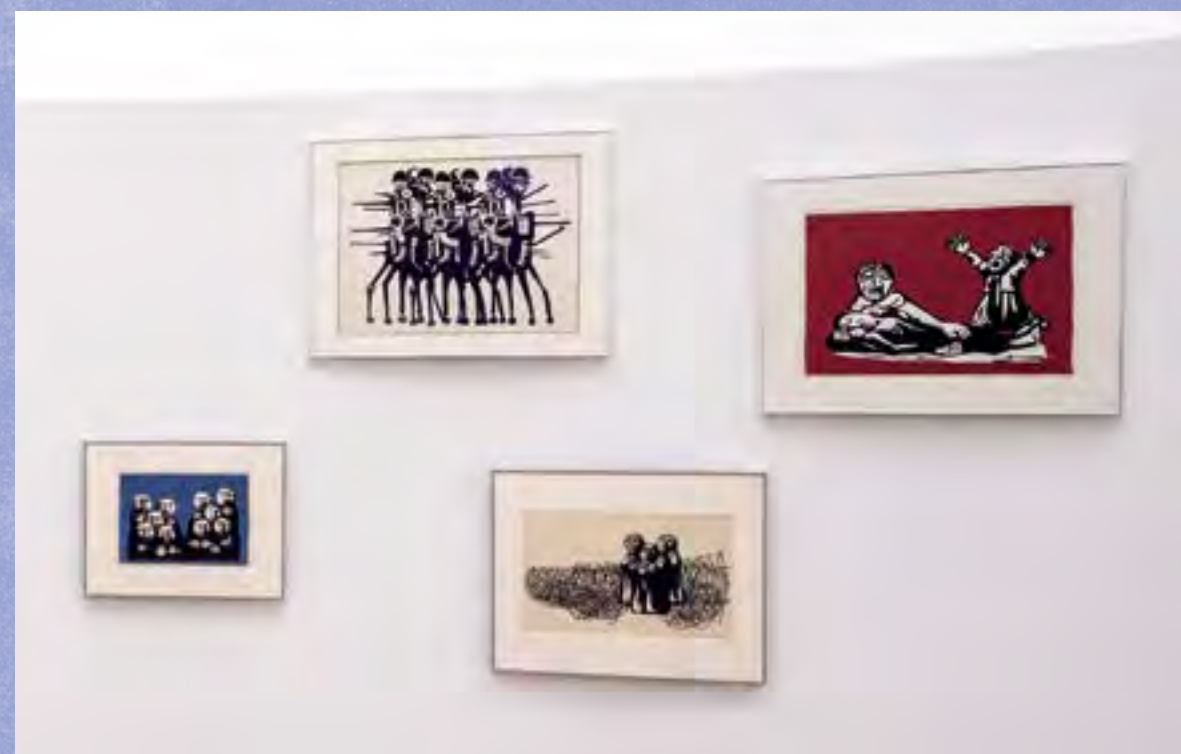
Installation view of *Miners and Mines*



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Installation view of *Along the Road*
Resistants Take





Installation view of *Beginning of the End, End of the Beginning*

[From top left]

海からの黙示—津波

Revelation from the Sea: Tsunami

2011

フクシマ—春、セシウム137

Fukushima: Spring of Caesium-137

2011

始まりの風景 満洲

The First Landscape, Manchuria

2016

海からの黙示

Revelation from the Sea

Image by TOMIYAMA Taeko; music by TAKAHASHI Yuji; filmed by KOBAYASHI Hiromichi; translated by Rebecca JENNISON; produced by Hidane Kobo

2014

クライシス—海と空への祈り

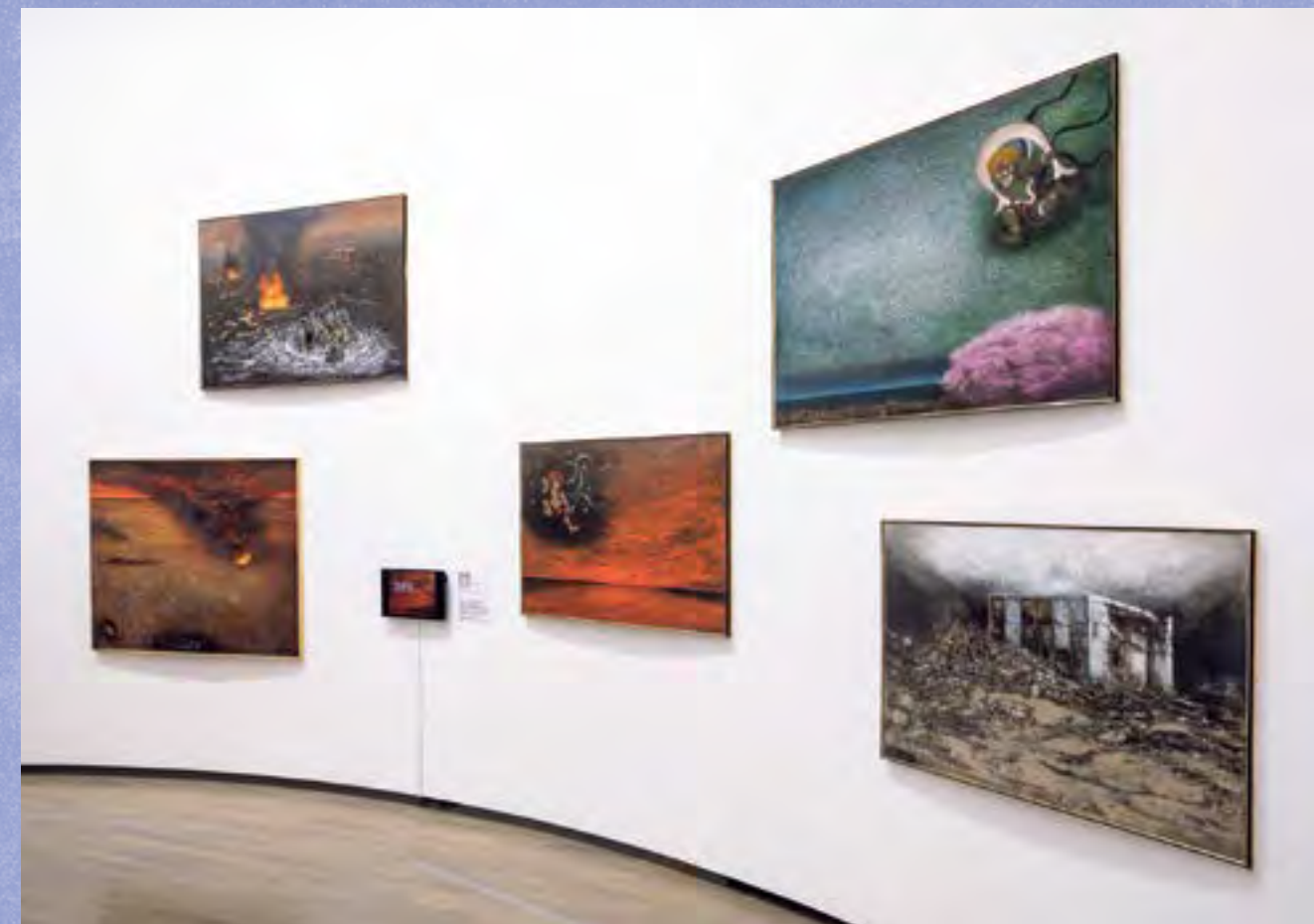
Crisis: Prayer for the Sea and Sky

2012

ニッポン—原発

JAPAN: Nuclear Power Plant

2011



Installation view of *Hiruko and the Puppeteers Wandering Sea Roads*

[From top left]

毒素のまわった海底で

In Toxic Seas

2008

漂流Ⅱ

Adrift II

2008

漂流Ⅰ

Adrift I

2008

海底劇場 帝国の華麗な祝宴

Theater Beneath the Sea: Splendid Banquet for the Empire

2008

戦火に焼けた血の色の大地

Blood Red Plains Burned by the Fires of War

2008

はるかな南の海Ⅱ

Long Ago in Southern Seas II

2008

たゆとう海の道

They Wandered Sea Roads

2008



丹羽良徳
NIWA Yoshinori
▶ p. 263

展示風景
Installation view



你哥影視社／ユア・ブラザーズ・フィルムメイキング・グループ
(スー・ユーシェン／蘇育賢、リャオ・シウファイ／廖修慧、ティエン・ゾンユエン／田倬源)
Your Bros. Filmmaking Group
(SO Yo-Hen, LIAO Hsiu-Hui, TIEN Zong-Yuan)

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宿舍
宿舍 Ký Túc Xá / Dorm
2023/2024



密林の火 Fires in the Woods

Introduction

We planned the chapter “Fires in the Woods” to unfold in two gallery spaces of the Yokohama Museum of Art, Galleries 4 and 3, which share the same architectural design. Organized around the same theme, we featured different works that followed two narratives with a similar structure in the two galleries. At the same time, we selected a few artists whose works from the same series were displayed in both galleries. The temporary walls in these spaces were designed to mirror the square and circular elements of Tange Kenzo’s architectural design for the museum building. The audience was invited to start the exhibition in Gallery 4, where they encountered agitation and confusion, followed by a long viewing experience that came to an end in Gallery 3, returning to a room full of agitation and confusion.

We put a quote by the Japanese literary critic Kuriyagawa Hakuson (1880–1923) in Japanese in Gallery 4 and in English in Gallery 3 in large silver letters placed high up near the ceiling:

You can't swim without drowning. You can't find an exit unless you hit a wall. It might feel safe to sit in the dark and think quietly, but that path will never lead you to the world of light. You cannot be thoroughly enlightened unless you are thoroughly mistaken.^[1]

This quote was taken from the essay *Zoge no To o Dete* (Leave the ivory tower), written by Kuriyagawa in 1920. Focusing on the relationship between literature, art, politics, and reality, he argued that writers and artists should not remain in their “ivory towers,” but be closely engaged in real-life issues.

When Kuriyagawa wrote this essay, Japan was experiencing rapid economic growth, growing social inequality and conflict, an increase in youth poverty, and the diffusion of left-wing ideologies

of democracy and socialism, which clashed with traditional right-wing ideologies. The success of the Russian Revolution in 1917 also fueled a global left-wing literary movement. Under these circumstances, Kuriyagawa proposed that literature and art should engage with real-life challenges, abandon artistic authority, and sympathize with the oppression and struggles in life. Furthermore, he suggested fighting against obstacles with the power of life so as to burst out “thoughts that can spark more fire” while “literature is conceived and art is nurtured where the flowers bloom.”^[2] These ideas had a deep impact on Chinese and Japanese artists and writers of the time. The quote selected for the exhibition encapsulated the spirit shared by the artists featured in this chapter, who viewed art-making as an intellectual way of living that is in constant dialogue with the real world. These words of significance that appeared at the top of both galleries shone like daylight in both spaces. They remind us that art should inspire us to relate to the world beyond ourselves and take immediate action.

In this chapter, we recreated the sparks from striking a historical flint and referred to those historical moments to portray the present day. Through the artists’ works, we looked back on specific moments, events, and scenes in history and juxtaposed them with contemporary works, blurring the boundaries of time, mixing the past with the present, and portraying human predicaments and behaviors. We composed this chapter like a movie made of individual “moments,” where the past, present, and future permeate one another. The artists’ works offered reactions to those realities from a human perspective, allowing for a sense of empathy and resonance among them. Although the world seems to be falling apart, humans are still capable of connecting with each other through sadness and joy.



你哥影視社／ユア・ブラザーズ・フィルムメイキング・グループ
(スー・ユーション／蘇育賢、リャオ・シウワイ／廖修慧、ティエン・ゾンユエン／田儂源)
Your Bros. Filmmaking Group (SO Yo-Hen, LIAO Hsiu-Hui, TIEN Zong-Yuan)
宿舍 [部分]
宿舍 Ký Túc Xá / Dorm [detail]
2023/2024

Our Present

Slovak artist Tomas Rafa has been documenting the “new nationalism” in Central Europe since 2009, using the *cinéma vérité* technique to capture live portraits of resurgent far-right, xenophobic, and neo-fascist groups in the region. Eight documentaries on exhibit addressed pressing social issues such as extremism, racism, the climate crisis, and gender discrimination amid violent street protests. Rafa’s films were shown on monitors spread through the two galleries, some placed directly on the floor and others hanging diagonally above eye level on the walls. The intense sounds of clashes on the streets surrounded the galleries, transplanting a tense reality directly into the exhibition.

Beneath Rafa’s videos, filled with scenes of rioting and heated bodies on the streets, lay a pair of stiff and cold human bodies created by American artist Josh Kline in 2016. The life-size 3D scanned figures represent white-collar professionals like lawyers, accountants, business owners, and administrators at risk of unemployment. Placed in transparent garbage bags as if being discarded, they made this inevitable and cruel consequence seem plausible.

In 2018, Swedish artist Klara Liden walked the streets of Lower Manhattan in New York City and documented the entire process on video for her work *Grounding*. This was not an ordinary stroll; she used the 1991 Massive Attack music video “Unfinished Sympathy” as a starting point for filming her walk through the streets. The camera followed her as she stumbled, fell, and then stood up again, passing by landmarks such as the New York Stock Exchange, the former One Chase Manhattan Plaza, and the Jean Dubuffet sculpture commissioned by David Rockefeller. Like the artist in this work, we may be destined to be knocked down, sacrificed, or abandoned amid the greed and ruthlessness of the neoliberal economy.

Artist Huang Po-Chih came of age during Taiwan’s period of democratic reform and rapid economic growth in the late 1980s. He explored Taiwan’s political history, the rise and fall of the textile industry in East Asia, and the global social and economic upheaval in his works. The installation on exhibit was inspired by his mother’s experiences as a textile worker, a story that is be-

coming less common because of the dominance of mass production and fast fashion. Suffering from the strain of working long hours in front of sewing machines, Huang’s mother and her colleagues mocked themselves as “blue elephants,” referring to their swollen legs and blue-dye-stained hands. Elephants once served as a symbol of labor and increased productivity in Taiwanese government propaganda. Huang documented the workers, including his mother, acting as the elephant in a series of photographs, “Blue Elephant,” and used his mother’s life story as the foundation for a collection of essays, *The Blue Skin: My Mother’s Story*, that chronicled her life as a textile worker and reflected on Taiwan’s economic reforms and social changes over the past 50 years, as multinational corporations moved in and Taiwan’s textile industry declined.

Huang’s video work *Seven People Crossing the Sea* portrayed a textile market in Hong Kong facing demolition. The protagonist of the video, Ho Ying, illegally immigrated to Hong Kong from Guangdong with a group of friends in pursuit of a better life. Ho led a campaign to challenge the government’s efforts to demolish and relocate Hong Kong’s only remaining textile market, Yen Chow Street Hawker Bazaar, as a stallholder and member of a marginalized group in society. He used materials from the market to create a protest banner and continued fighting for his shattered dream of making a living in Hong Kong. This work, which reenacted Ho’s protest, effectively revealed the ruthless hierarchical order of the global distribution of labor and resources.

Artists tirelessly strive to uncover scars within the fabric of reality and explore various perspectives to describe the world. The carefully crafted poetry by the contemporary Filipino poet Carlo-Mar Arcangel Daoana, who resides and works in Manila, captures the city’s history of successive colonization by Spain and the United States as well as the struggles and aspirations of those living in the aftermath of historical events. Four of his poems were printed and displayed on gray wooden boards, leaning against the wall as if to be read as inscriptions on stone monuments.

Artist Matthew Harris is of mixed European and Koorie descent. His large painting, *Consigned*

to Oblivion, portrayed the endless shelves of archival boxes in a museum warehouse that looked like monochrome abstract paintings from afar. White boxes containing ancestral remains, sacred objects, and cultural heritage under layers of airtight bureaucratic control were the only visible objects. While the monochrome abstraction was evocative of a Western modernist art form, the use of crushed charcoal pencil and white ochre added a rich texture to the surface of the painting and captivated the viewer. The monumental scale and solemn tone of the painting made it a powerful testimony to the fact that tens of thousands of Indigenous people’s remains are concealed in public and private collections because of the human bone trade, with little hope of being returned to their rightful owners.

We selected three works from the oeuvre of British artist Lewis Hammond. His paintings often feature his family, friends, and scenes from contemporary lived experiences that are complex and troubling. They also incorporate the alienation and resentment expressed in the subcultures of skateboarding or punk with which he grew up in Wolverhampton, responding to how non-white people have been “othered” in the European tradition, as experienced from his own black heritage. While specific to his personal experience, Hammond’s approach to painting is perceptive and attuned to the challenges of complex life. The melancholy tone in his paintings exhibited in the gallery was diffusive, making his work accessible to viewers outside his specific context.

Kosovo artist Artan Hajrullahu’s drawings depict the familiar surroundings of the Balkans, featuring simple furniture, wood-burning stoves, handmade blankets, lace tablecloths, and watermelons, as well as symbols of modernity like televisions, rockets, and cars, and often include self-deprecating portraits of the artist. Drawn with colored pencils on inexpensive wrapping paper and put in handmade cardboard frames, these artistic choices prompted viewers to perceive documentary-like quality, a sense of crisis, fragility, and authenticity of his works. They also transported viewers back to the time of the war between Kosovo and Serbia, when the artist was forced to leave his country along with his compatriots. Despite these challeng-

es, he has continued to paint and draw. Although his subject matter was not directly political, the lightness and playfulness of his expressions undeniably evoked the challenging times in the Balkans that persist to this day.

Reflections in the Water

Contemporary life often has parallels in history; history is like its reflection in water. Like Tomas Rafa in the 2010s, the Japanese photojournalist Hamaguchi Takashi in the 1960s was at the forefront of documenting the escalating tensions and civil unrest in Japan. Motivated by his reflections on World War II and concerns for postwar society, his black-and-white photographs captured the student movements, intense anti-American protests, and fervent campaigns against the construction of Narita Airport from a deeply humanistic perspective.

As Hamaguchi’s contemporary, Kobayashi Akio, an artist based in Yokohama, was active at the height of Japan’s New Left radicalism and anti-mainstream culture. Influenced by the spirit of the 1960s, he set up his studio in Fujimi-cho, Yokohama, in 1967, where he eventually established B-semi. He produced his own teaching materials, invited active artists as lecturers, and offered seminars and art activities. This served as an important platform for artists to engage in open discussions and various forms of artistic experimentation. They particularly contributed to the advancement of conceptual art, which transcended the boundaries of media and brought ideas and real issues to the forefront of the artistic process.

Ryuichi Sakamoto was influenced by left-wing culture in the 1960s and was fascinated by the works of John Cage and Jean-Luc Godard during his high school years. He developed an interest in world music, particularly Okinawan, Indian, and African traditional music, and created various sound works. In 2006, he smashed a violin and dragged its remains in his performance after Nam Jun Paik’s act of dragging a violin along the beach as if he were walking a dog. Sakamoto walked around with the remains of the violin as a tribute to the subversive master of postmodernism. The video documentation of Sakamoto’s performance, along with the remains of the smashed violin, was presented on a minimalist tatami mat created in

the gallery space.

The radicalism of the late 1960s continued to have a significant impact worldwide, and Maoism found widespread acceptance among the left-leaning artistic and intellectual communities of the West. In 1974, American artist Allan Sekula, while working at a fast-food restaurant in San Diego, was inspired by the working-class struggle associated with Maoism. Combining text with photographs, the work *This Ain't China: A Photonovel* showed the artist organizing a workers' union in the kitchen with his colleagues to get armed and initiate a revolution.

In 1978, the African American artist Pope.L donned a brown suit with a yellow square sewn on the back and crawled on his hands and knees through a section of New York's West 42nd Street, an area populated by many homeless people, in his work *Times Square Crawl*. Since then, he has performed in a series of "crawls." In the work, *The Great White Way, 22 miles, 5 years, 1 street (Segment #1: December 29, 2001) (Yokohama Version)*, he crawled along a 22-mile-long (35.4 km) stretch from Broadway, wearing a Superman costume. His performance touched on the harsh reality of the fast-paced social landscape of capitalism, where anyone could find themselves in dire straits and be reduced to living on the street.

On June 18, 1984, 6,000 police officers, some on horseback and others with dogs or riot shields, attacked the mass picketing organized by The National Union of Mineworkers (NUM) in Orgreave, South Yorkshire, northern England, as a response to plans to privatize the state-owned coal industry by the then British Prime Minister Margaret Thatcher. The artist Jeremy Deller, then 18, witnessed the strike on television, an experience that later influenced him to incorporate realism in his work. Seeing the strike as resembling a civil war, he believed that it had traumatic and divisive effects on British society, particularly on the mining community and the broader working class. In 2001, Deller reenacted the incident with historical war enactors and veterans of the conflict to produce the film *The Battle of Orgreave*, to make visible the fact that any history is inevitably impure, highly mediated, and in need of being rewritten.

Light and Prism

Skepticism toward overarching and universalized narratives and order continues to push artists to probe into the gaps that exist in the present. Individualized perspectives can penetrate and spread like light, and can also be refracted through various media to reveal more aspects.

Artist Damla Kilickiran notes that the straight ruler is not a neutral tool. Instead, it represents a worldview based on fixed value relationships. She aims to create tools based on her body rather than on external logic, opening up alternative ways of perception and navigation. The exhibited work *Chart Of Secrets And Trails* was a collection of fragmented imageries derived from photographs taken by the artist during her walks in various cities since 2015. The drawing depicted textures on construction sites, unusual marks on infrastructure, façades, old tapestries, signs of early material decay on walls, and natural patterns on rocks, water, reeds, and tree traces. By following her intuition and combining and diffusing these images onto paper, she allowed them to evolve into new patterns, textures, and scenes. Seeing drawing as an exploration, she detached the elements of her drawing from their original contexts, such as the body, home, and city, but stayed true to their details in terms of patterns and textures and created a constellation of various architectural elements. Their iconographic dynamics resembled the floating and irregular movements of water. Appearing as a long scroll, her drawing was suspended from the ceiling in the middle of the gallery, drawing the viewer into a stream of images.

Artist Myrthe van der Mark's *The Ecstatic Being* consisted of a temporary shelter for the body and a series of actions to shape and care for it. In the gallery, she constructed a space with white felt, where she gave a performance based on Mazdaznan breathing exercises that emphasized body-related rituals, rhythmic singing movements, and various cleansing procedures in collaboration with musician Joachim Badenhorst. These physical movements bring individuals back to themselves and establish connections with their own senses. The sounds and movements filled the gallery with a rhythm akin to that of a beating heart.

Between 2014 and 2019, New York-based Japa-

nese movement-based artist Otake Eiko visited the areas affected by the 2011 earthquake, tsunami, and nuclear disaster in Fukushima five times. During these visits, she performed in various locations, including irradiated areas, expressing deep sadness, anger, and remorse through, at times, delicate and, at other times, fierce movements. Through the years, she has seen many workers cleaning the houses, fields, and roads, leaving only shrines and forests untouched by bulldozers. Photographer William Johnston documented all these performances in tens of thousands of photographs from which Otake selected and composed film *A Body in Fukushima (2014–2019)*. The artist appeared in the midst of nature, filled with invisible dangers as well as the ever-changing landscapes that have evolved over the course of five years.

Nature is a reality and a kingdom of the imagination. *Walder*, by German writer Ingo Niermann and artist Erik Niedling, is a film that portrays a man living alone in the forest and is ideologically influenced by Max Stirner (1806–1856), a German philosopher and anarchist who has been rediscovered by liberal circles in the United States. The male protagonist is a paradoxical archetype who compares himself to Adolf Hitler and views the forest as an obedient ally against the human order. In the meantime, he rejects the logic of modern society, does not pursue material possessions or wealth, and prefers the solitude of nature. On the other hand, in his egomaniacal introspection, the man sees himself as the law, the power, and the people. The film showed him in solitude, engaging in activities such as eating, napping, reading, singing, and preparing to confront unseen enemies before his presumed ascension to power.

French artists Élise Carron & Fanny Devaux playfully mock the unwavering beliefs of modern life. Their installation, *I'm Late*, hung nine flags made from reworked and re-dyed bedsheets adorned with sleepwear, bathrobes, clocks without hands, and other unproductive symbols. The artists believed that sleeping is an important tool to counter the nonstop work and fast-paced lifestyle of the modern world. These soft and dynamic flags made a compelling statement.

A critical examination of the conditions and institutions of production informed the work of

Danish artist Jens Haaning. Since the 1990s, his works have centered on the boundaries drawn or crossed under the neoliberal order, as well as issues of difference, inclusion, and exclusion, and have questioned how societies are formed and how power is expressed and disseminated within them. He has taken a particular interest in people, such as immigrants, who have not had the opportunity to integrate themselves into mainstream society. In 2001, he took a series of fashion photographs of first-generation immigrants living in Copenhagen as models. Following the style of popular magazines, the brand name and price of their clothes and objects were laid out at the bottom of the images, as if the marginalized individuals were the protagonists of fashionable life, when in fact they were precisely the people excluded from the discourse of mainstream culture. In his practice, Haaning lurked in reality and imitated its mechanism in his work to expose the blind spots and misconceptions of the consciousness in social reality.

Margaret Salmon is an American artist living in Scotland. In the gallery space, black-and-white photographs of different sizes, consisting of existing images and those developed locally in Yokohama, were displayed on two sides of the low-curved temporary walls, like double-sided murals. The photographs and miscellaneous items on the walls were related to Salmon's life and experiences, interweaving personal and social messages. She chose objects and elements for her sculptural installation using an anti-consumerist approach, incorporating items from her personal life, such as her son's old sneakers and jacket, and discarded objects found in the museum. She also inserted newspapers tied to significant historical or current social events. Her installations span geographies and histories, instinctively discovering, preserving, and reshaping the history of things. They highlight the changes and fissures in the small-scale political life of the everyday in order to depict the worldviews of individuals on the periphery.

Belgian photographer Dirk Braeckman initially viewed photography as a path to painting. However, after entering the darkroom during his first year of study, he became captivated by the alchemy of photographic processing and has continued to expand its possibilities. His photographs are

not intended to document or narrate a story, but rather to embody the enigma of the darkroom. His photographs of atypical places like hotel corridors, rooms, window frames, and curtains are usually printed on matte paper as if they were monumental portraits of awe-inspiring proportions. In some instances, he intentionally uses halos, spots, and other textures on the surface of the photographs to disturb the order of the image. For this exhibition, Braeckman took photographs of refugees and their temporary homes on street corners of Paris that eventually disappeared as the city prepared for the 2024 Olympic Games. Their displacement, lack of support, and struggle for survival in the cracks of contemporary urban life were frozen in his images, as if placed in a time capsule. His photographs serve as a significant account of those who are marginalized and live in crisis in today's globalized world.

Recurring Alarms

Different kinds of “monuments” embodied in the four sculptures of Teshigahara Sofu were placed in Galleries 3 and 4. Born in 1900, Teshigahara trained in *ikebana* (Japanese flower arrangements) from an early age under his father. However, he eventually came to question its formalistic tradition and founded the Sogetsu School in 1927. He introduced a new approach to traditional art using new materials to create a visually vibrant arrangement. Based on his long-term interest in Europe, he began to fuse Eastern and Western cultures into his work in the 1950s. In creating works in the early 1950s, he left a note stating, “I hope to demonstrate that it is possible to create expressions using anything.”^[3] He introduced iron, stone, wood, and other materials into his artistic practices, pushing the boundaries of traditional art with a strong intellectual core. He experimented with thin metal sheets to cover whole wood in its natural form, creating a new kind of three-dimensional work. Like many of his contemporaries in the period following World War II, who were in search of a new national identity and artistic style, Teshigahara took the iconography and aura of Jomon pottery as the source of his inspiration.

Similarly, the creative impetus to pursue a culturally autonomous sense of subjectivity encour-

aged some Japanese artists to open new artistic horizons in the postwar period. They rejected the old system and order of the war period but also refused to follow art in Europe and the United States blindly. In 1954, the Gutai Art Association was established in Ashiya, Hyogo, in the Western region of Japan emphasizing the importance of artists' free spirit to engage with concrete (*gutai*, in Japanese) forms, setting them apart from the modernists of the time who favored abstraction. Tanaka Atsuko, a member of the association, exhibited *Work (Bell)*, at the 1st Gutai Art Exhibition in 1955. The piece (reproduction) was exhibited in Gallery 3, and viewers were invited to press a button that activated a series of electric alarm bells at even intervals.

Toward the end of the “Fires in the Woods” chapter, the density of images increased, with Élise Carron & Fanny Devaux's hanging flags, Margaret Salmon's murals of multiple images and free-form sculptures, Jens Haaning's enlarged photographs on the wall, Teshigahara Sofu's imposing sculptures, Dirk Braeckman's dark-tone photographs, and the piercing sound of Tanaka Atsuko's bells. Putting them all together, we created a heartstopping ensemble with the sound echoing through the gallery, alerting people out of the normality in which they find themselves, as in the insightful words of Kuriyagawa surrounding the gallery near the ceiling above. The ringing bells brought this chapter to a close, leaving a dramatic impression on the viewer.

Conclusion

Current conditions have completely thrown the modern world imagined by previous generations at the beginning of the 20th century into darkness. Different regions have shown signs of collapse under new forms of war, violence, and colonization. These interlocking crises highlight the contradictions between old languages and new historical conditions rooted in the political and social constructions and inventions of the last century. The late historian Tony Judt wrote in his book *Ill Fares the Land* (2010), “Something is profoundly wrong with the way we live today.”^[4] He observed that many phenomena that seem common today can be traced back to the 1980s. The contemporary world

order was shaped by the decline of the socialist system and the end of the Cold War. While the unfair distribution system and economic monopolies of the oligarchies have led to the continuous polarization and solidification of social classes, we, as individual beings, have not found our own political expressions. We must engage in a thorough rethinking of the historical constructs and contemporary consciousness that have shaped our present and future in a rethinking of modernity. We must be mindful of the rampant development of capitalism, the cooperation between states and capital, and the issue of capital as a consolidating agent of the state.

As we entered the 21st century, it has become increasingly clear that the two major systems of our highly globalized world are dysfunctional. One is a capitalist global economic system, which has moved from “growth with more jobs” to “growth with fewer jobs,” making ever more people “redundant” in the labor market. The other is a democratic political system that faces difficulties in resolving political tensions within societies at the national level and in organizing and mobilizing synergies to deal with the crises of climate change, energy, food, artificial intelligence, cultural and religious conflicts, and wars at the global level. Under these circumstances, the development of the main social currents since World War II—openness, mobility, and the ability to make a difference—has noticeably slowed, weakened, and been seriously hindered in some areas. At the same time, ever more people, especially those from social groups whose conditions have deteriorated and suffered, have begun to reverse this trend. There is now a growing tolerance for, and even approval of, non-democratic governance and institutions. The crisis of globalization is holding art, and indeed everything, hostage in a world that is on the edge of demise, with the excuse of the state of emergency, instead of becoming an opportunity for liberation and revolution.

We cannot continue to live like this. Thus, we look for left-wing and radical ideas as an inner state of being. In a sense, such ideas do not seek any form of identification with external frameworks and ideologies. In this chapter, we identified possible gestures of radicality in art from certain

critical historical moments and recent cultural phenomena. These voices from the past and present exemplify an acute awareness of existence, humanity, and human encounters, as well as profound critiques of the living world. They pierced the structure of meaning and ways of coding in the contemporary world that we have taken for granted. Each work outlined the political, intellectual, and cultural energies latent in the quotidian in specific ways that escaped categorization. Their unique logic of creativity outweighed their forms and ideas. They were not only parallel but also internal to the process of globalization. Such embedded radicality could propel artistic practice and potentially grant us new pathway into life.

[Notes]

1. Kuriyagawa Hakuson, *Zoge no To o Dete* (Leave the Ivory Tower), Fukunaga-shoten, 1920, p. 82. The quote was translated from Japanese into English by Tanaka Yuki for the exhibition space.
2. id., p. 58. The quote was translated from Japanese into English for this essay.
3. English translation taken from: <https://www.takaishiigallery.com/jp/archives/21009/>
4. Tony Judt, “Introduction,” *Ill Fares the Land*, Penguin Press, 2010.

横浜美術館ギャラリー4
Gallery 4, Yokohama Museum of Art

溺れなければ泳がれない。
壁に衝突つて見なければ、
出口は見付からない。
暗中に静思黙坐してゐる事は
安全第一かも知れないが、
それでは何時まで経つても
光明の世界には出られないではないか。
徹底的に誤つた人でなければ
徹底的に悟る事も出来ない。

横浜美術館ギャラリー3
Gallery 3, Yokohama Museum of Art

YOU CAN'T SWIM
WITHOUT DROWNING.
YOU CAN'T FIND AN EXIT
UNLESS YOU HIT A WALL.
IT MIGHT FEEL SAFE TO SIT
IN THE DARK AND THINK QUIETLY,
BUT THAT PATH WILL
NEVER LEAD YOU
TO THE WORLD OF LIGHT.
YOU CANNOT BE
THOROUGHLY ENLIGHTENED
UNLESS YOU ARE
THOROUGHLY MISTAKEN.

厨川白村
KURIYAGAWA Hakuson

▶p. 266

厨川白村『象牙の塔を出て』
(1920年)より抜粋
From KURIYAGAWA Hakuson,
Leaving the Ivory Tower, 1920







トマス・ラファ
Tomas RAFA

▶p. 270

[上、左から／Top, from left]

Video V81: 欧州最大の民族主義者・極右過激派のデモ行進

Video V81: Biggest march of nationalists and far right extremists in Europe

2016

Video V87: ビャウストクのクィアパレード

Video V87: Queer parade in Bialystok

2019

[下／Bottom]

Video V71: レシュケ・ホルゴシュ難民キャンプ

Video V71: Röszke-Horgosz refugee camp

2015



横浜美術館ギャラリー4

Gallery 4, Yokohama Museum of Art

[上／Above]

トマス・ラファ

Tomas RAFA

Video V65: 極右主義者の難民反対デモ

Video V65: Far right Identitarians protest against refugees

2016

[左から／From left]

ジョシュ・クライン

Josh KLINE

長年の勤務に感謝 (ジョアン／弁護士)

Thank you for your Years of Service (Joann / Lawyer)

2016

総仕上げ (トム／管理職)

Wrapping Things Up (Tom / Administrator)

2016



ジョシュ・クライン
Josh KLINE
▶p. 265

[左から／From left]

ジョシュ・クライン

Josh KLINE

営業終了 (マウラ／中小企業経営者)

By Close of Business (Maura / Small-Business Owner)

2016

生産性の向上 (ブランドン／会計士)

Productivity Gains (Brandon / Accountant)

2016

[上／Above]

トマス・ラファ

Tomas RAFA

Video V59: ロマ人に対する民族主義者の抗議

Video V59: Protest of nationalists against Roma people

2013



横浜美術館ギャラリー3
Gallery 3, Yokohama Museum of Art

クララ・リデン
Klara LIDEN

▶p. 266

地に伏して
Grounding
2018



ハン・ボージィ／黄博志

HUANG Po-Chih

▶p. 264

[下、左から／Bottom, from left]

青いゾウ：キムさん「通り過ぎる夢のサイズを試着してます。」

Blue Elephant - Ms. Kim, "I'm trying on each passing dream for size."

2018 (2022 プリント／printed in 2022)

青いゾウ：キムさん「汗ばむような雨から身を守っています。」

Blue Elephant - Ms. Kim, "I'm hiding from the sweating rain."

2018 (2022 プリント／printed in 2022)



幸せ

一人暮らしの日々が続くとき、ぼくはあの
ベッドのことを考える。そこでは二人の眠りは調和し、
脱皮した皮膚でシーツは薄い紅茶のように染まった。

この世のものとは思えないような平穏を望んでいたけど
ぼくはどこかで——言葉にできず、無意識に——
不安だった、ベッドからいなくなった君が

鍵を開けて外に飛び出て、その臉に車のライトが
脈打つのではないかと。かつて君は眠ったまま歩き、
鎖の錆びたブランコがねじれ軋む公園にたどり着いたと

教えてくれた。マットレスの上で双子のように
体を動かし、戯れあった。ぼくは毎晩外を眺めて
驚きではなく疑念と共に、結末を見つめる。

いつからぼくたちは少しの抵抗もなく、
次の朝、何も起こらなかったふりをする習慣を
作ったのか？寝る前のちょっとした

ダンスのおかげだ——ぼくが料理をし、夜二人で
食事と他愛ない話をして、君が皿洗いをする。
それは何年も続いた。洗い物をしている君の

シャツを着ていない背中がみえる。ウェーブのかかった髪、
小さな肩、全て受け入れてくれるその細い腕が好きだった。
蛇口の下で手首にできた泡のプレスレット、

君が手にしたその皿は、半透明で半貴石の鉱物を
スライスしたかのよう。蛍光灯の下で鮮明に映る君。
それが持つ意味を、ぼくは一度も言葉にしなかった。

Happiness

In my frequent days of living alone, I make room
For the bed where we coordinated our sleep,
Our shed skins staining the sheets the color of weak tea.

We were aspirants to an otherworldly kind of peace
Though a fraction of me – mute and subconscious –
Worried that you may leap from the bed, figure out

The locks and run headlong to the outside, carlights
Pulsing against your lids. You sleepwalked once,
You told me, ending in a park where a swing, rusting

In its chains, twisted and creaked. On the mattress
We moved and parried like twins. I look at out nightly
Conclusions not with wonderment but doubt.

How did we ever manage such an arrangement when,
The morning after, we would assume our old faces
With little or no reluctance? I credit our little dance

Before I slept: I cooking something for two, us
Sharing dinner and small talk, you washing the dishes.
This went on for years. I would watch you at the sink,

Your back, shirtless, to me. I loved your waved hair,
Your slight shoulders, your thin, unquestioning arms.
Suds braceleting your wrists trained under a faucet,

You lifted a plate like a slice of mineral, translucent
And semi-precious. You were vivid in fluorescent light.
Not once did I mention and call it the only thing it was.

カルロマー・アーケエンジェル・ダオアナ Carlomar Arcangel DAOANA

▶ p. 260

[左から／From left]

幸せ

Happiness

2012

路傍の悲哀のためのセステイーナ

Sestina for Street-side Sorrow

2012

横浜美術館ギャラリー4
Gallery 4, Yokohama Museum of Art

マシュー・ハリス
Matthew HARRIS

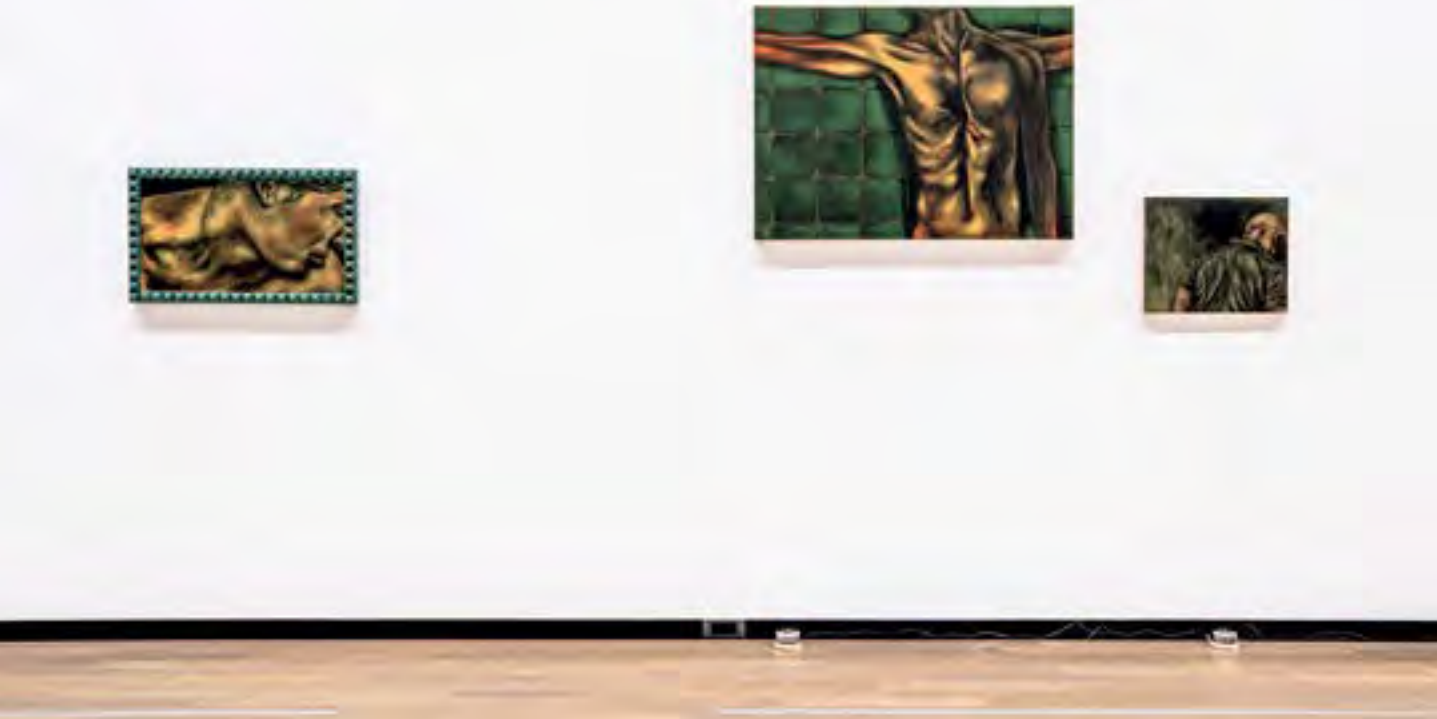
▶p. 263

忘却の彼方へ
Consigned to Oblivion

2023



横浜美術館ギャラリー3
Gallery 3, Yokohama Museum of Art



ルイス・ハモンド
Lewis HAMMOND

▶p. 263

[左から／From left]

裂け目の習作
Study for a Chasm
2021

シャーシ
chassis
2023

消耗
Attrition
2021

裂け目の習作
Study for a Chasm
2021



横浜美術館ギャラリー4
Gallery 4, Yokohama Museum of Art



アルタン・ハイルラウ
Artan HAJRULLAHU

►p. 262

展示風景
Installation view



浜口タカシ
HAMAGUCHI Takashi

►p. 262

[左上から／From top left]

相模原米軍ハイツに墜落 (『鉄条網の内と外』より)

Plane Crash at Sagami-hara US Army Settlement (from Inside and Outside the Wire Fence)

1964

安田講堂前に集まった8500人の武装学生 (『大学闘争 70年安保へ』より)

*8500 Armed Students Gathering in Front of Yasuda Hall at the University of Tokyo
(from Student Protests Against the 1970 Security Treaty Renewal)*

1968

東大安田講堂に機動隊導入 (『大学闘争 70年安保へ』より)

*Riot Police Mobilized at Yasuda Hall at the University of Tokyo
(from Student Protests Against the 1970 Security Treaty Renewal)*

1969

嘉手納基地を背に働く農婦 (『鉄条網の内と外』より)

Farmer Working Outside Kadena Air Base (from Inside and Outside the Wire Fence)

1972

セクション 「小林昭夫とBゼミ」 内山淳子

Section “KOBAYASHI Akio and B-semi” UCHIYAMA Junko

▶p. 279

This section focused on Kobayashi Akio's works from three perspectives: his “hands” as a painter; his “mind” as B-semi director; and his “documentation,” to which he paid particular attention.

Kobayashi Akio, who after studying abstract painting in the United States from 1956 to 1960 had returned to Japan to teach oil painting and drawing in Yokohama, was seeking out new ways to teach art that did not rely on conventional art education frameworks or on the kind of competitive art exhibitions operated by existing art associations. In the United States, he had witnessed the dawn of major social movements led by young people. Those movements had eventually spread throughout the world, including in Japan in the form of student protests that continued throughout the 1960s. A symbolic incident from this period in the Japanese art world was when Saito Yoshishige, a professor at Tama Art University, confronted the university over his frustrations at the strict criteria by which he was expected to grade his students' work. With those students he sought out new forms of expression outside the university framework. Kobayashi was keenly aware of these trends. In 1967, he opened the Fujimicho Atelier in Yokohama and started offering two one-year courses specializing in contemporary art: A-semi (A Seminar) and B-semi (B Seminar). A-semi, which Saito taught himself, was a free production seminar mainly for students of Tama Art University, while B-semi was launched as a course for studying the basics of contemporary art from various perspectives, with a range of contemporary artists and art critics serving as instructors. Having refined the B-semi curriculum in consultation with his instructors and students, Kobayashi established the B-semi School, offering a two-year program, in 1973. B-semi's seminar format, in which instructors and students engaged in discussion and experimental creation, became a forum for creating new art

that emphasized “ideas” and “concepts.” It contributed to the rise of conceptual art in Japan. Kobayashi's career was characterized by his passion for artistic creation, his logical thinking, and his flexible imagination.

After the war, during which he studied at the Naval Accounting School, Kobayashi more or less taught himself to paint. As an 18-year-old, he was studying at the National Business School (now Hitotsubashi University), when his art was selected for inclusion in the Dokuritsu Exhibition. After graduating, he worked at a department store while devoting his evenings to a study group for sketching nudes that he established himself. Eventually, his desire to study abstract painting in earnest in the United States grew, and at the age of 27 he won a scholarship to study at the San Francisco Art Institute, a college specializing in contemporary art. This section starts from Kobayashi's favorite paintings of stationary ships in Yokohama, the female nudes that he spent many years perfecting, and prints he made in the U.S. under the influence of abstract expressionism. Kobayashi's unique creative method can be seen in the model photographs and conceptual drawings he made for the illustrations he contributed to the book *Slopes of Yokohama* (1975), which date from after his founding of B-semi. The crayon drawings he made in his garden as part of his daily rehabilitation routine after suffering a cerebral hemorrhage in 1981 display his strong will to continue being an artist.



Text by KODERA Atsushi, illustration
by KOBAYASHI Akio
Slopes of Yokohama, published by
Keizaichizu-sha
1976



In the second half of the section, materials largely from the heady early days of B-semi, when it was infused with the anarchic vitality of its students were introduced. When Kobayashi founded B-semi, very few places in Japan, including the universities, offered the chance to seriously study the new forms of art that were critical of contemporary society and art history. Kobayashi was alarmed by this situation and so worked hard to create a new system by which young people could think freely about the meaning of artistic expression and explore the possibilities of art themselves. Kobayashi's philosophy was clearly evident in the following words that appeared in the school's student application guidelines one year:

The days when the study of art meant learning techniques and sensibilities from a master artist are over. The pursuit of the reality of this era is an idea, a science, a philosophy, and based on those it is a technique and a discipline. It is a rigorous process in which no compromise is allowed. (...) The instructors at the B-semi School are determined to pursue this vector with young people in an even more rigorous manner. (...) We are not waiting for you with a collection of crisp answers. We are waiting to engage you in a serious dialogue.

Furthermore, Kobayashi began documenting the school's seminars in earnest in 1970. He supervised

dictation of seminars by staff members and compiled more than half of the seminars up to 1977 in books. This was essential work for Kobayashi, as it allowed him to reflect with his lecturers and students on the early experimentation that shaped B-semi, and thereby explore new possibilities. *B-semi Report* is a self-published book printed using a mimeograph machine. Three such reports were published in turn and distributed to seminar participants for their candid feedback. The *Fundamentals of Contemporary Art* was a reorganization of these three books into a single volume. In the postscript to the third mimeographed report, Kobayashi explains why he valued documentation so much. One of the reasons is that "on any particular day, at any particular time, suddenly a wonderful scene might play out in the seminar. Both instructor and students will draw out each other's potential, and a period of vitality will be sustained. It is a mysterious and yet intensely real experience, as if some unseen internal organ has suddenly emerged from them." Kobayashi's unwavering belief that all these "chemical reactions" stemming from the learning process should be recorded and used as food for future art is reflected in the voluminous and meticulous records he kept of the seminars.

[UCHIYAMA Junko (Senior Curator, Yokohama Museum of Art)]

[1]
Tenugui (towel) commemorating the opening of new Fujimicho Atelier
1971

[2]
Tenugui (towel) commemorating the publication of *Fundamentals of Contemporary Art - 1970s Contemporary Art Learning Document*
1980

[3]
Recruitment page on *Bijutsu Techo* (September, 1970)
1970

[4]
"F.A.S. WAVE Nippon Kamaitachi" exhibition brochure
1968

[5]
Related documents of "F.A.S. WAVE Nippon Kamaitachi" exhibition
1968

[6]
Application guidelines of new course enrollment for Kobayashi Akio's Western-style Painting Institute, Fujimicho Atelier
1967



[Bottom, previous page]

Title unknown (Replica based on the installation photo of
“F.A.S. WAVE J. PLAN” exhibition), produced by KOBAYASHI
Akio (replica: directed by Mr. KOBAYASHI Haruo)
1969 (reproduced in 2024)

[Top]

Edited by B-semi
B-semi Report, Vol. 1, 2, 3
1971, 1973, 1976

[Bottom]

Edited by KOBAYASHI Akio
*Fundamentals of Contemporary Art - 1970s Contemporary
Art Learning Document*, published by Asahi Shobo
1980

Illustrated by MUKAI Mie, supervised by KOBAYASHI Akio
Original illustrations for *Fundamentals of Contemporary
Art - 1970s Contemporary Art Learning Document*
1970s

横浜美術館ギャラリー3
Gallery 3, Yokohama Museum of Art

坂本龍一
Ryuichi SAKAMOTO
▶p. 270



「ナム・ジュン・パイク追悼ライブ *farewell, njp*」(企画:ワタリウム美術館)でパフォーマンスに使用したヴァイオリン、An homage to “One for Violin (Solo)”
Violin used at the performance “Special Tribute Live for Nam June Paik *farewell, njp*,” organized by the Watari Museum of Contemporary Art, An homage to “One for Violin (Solo)”
2006



記録映像「ナム・ジュン・パイク追悼ライブ *farewell, njp*」
2006年11月2日
Document movie of Special Tribute Live for Nam June Paik *farewell, njp*, November 2, 2006
2006

横浜美術館ギャラリー4
Gallery 4, Yokohama Museum of Art

アラン・セクーラ
Allan SEKULA
▶p. 271

これは中国ではない: 写真小説
This Ain't China: A Photonovel
1974 (2024 再制作 / reproduced in 2024)





ジェレミー・デラー
Jeremy DELLER

▶ p. 260

オーグリーヴの戦い
The Battle of Orgreave
2001



ポープ・L

Pope.L

▶ p. 269

グレート・ホワイト・ウェイ、22マイル、5年、1本の道
(第1区間：2001年12月29日) (横浜バージョン)
The Great White Way, 22 miles, 5 years, 1 street
(Segment #1: December 29, 2001) (Yokohama Version)
2001-2006/2024





ダムラ・クルッチ克蘭
Damla KILICKIRAN

▶ p. 265

秘密と軌跡の図

Chart Of Secrets And Trails

2024



ミルテ・ファン・デル・マーク

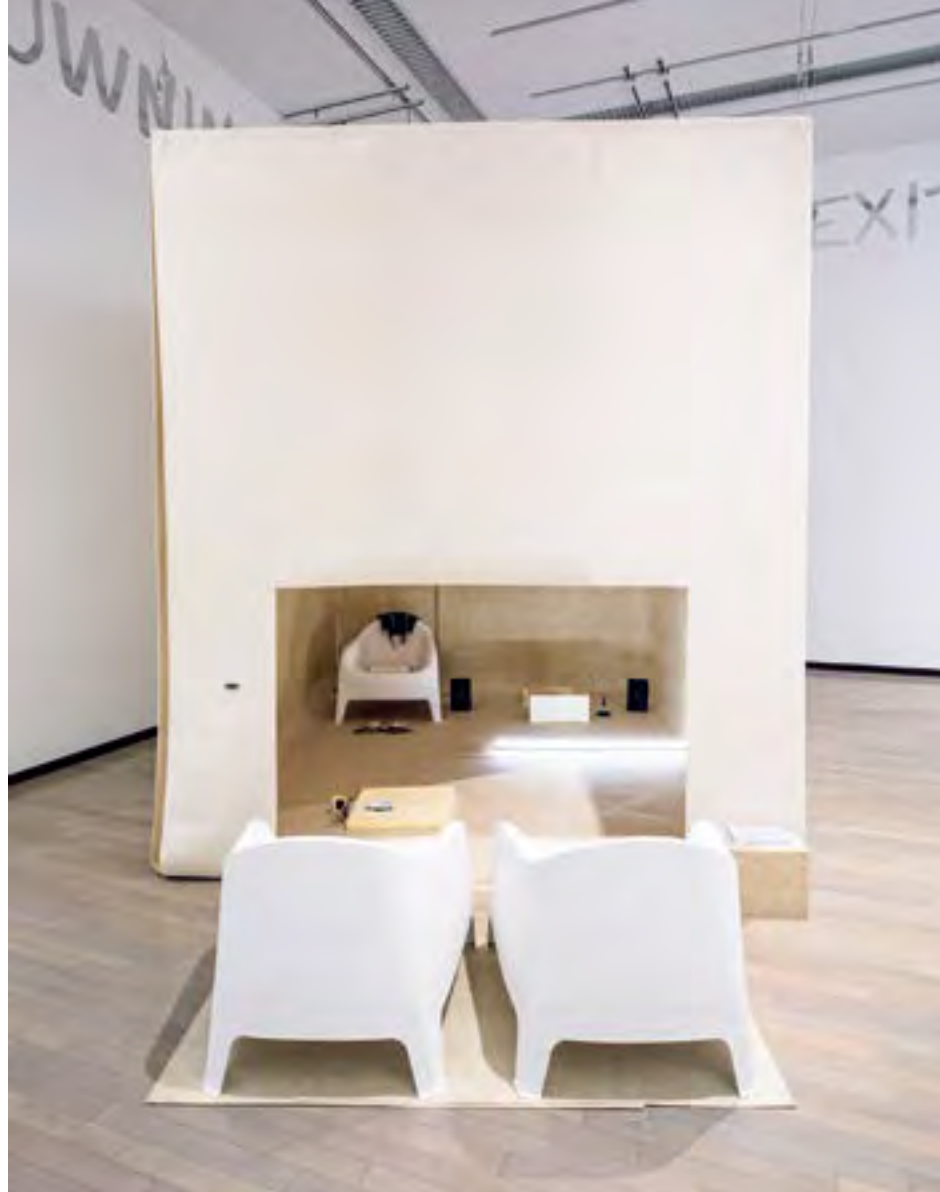
Myrthe VAN DER MARK

▶p. 274

恍惚とした存在

The Ecstatic Being

2024



横浜美術館ギャラリー4

Gallery 4, Yokohama Museum of Art

尾竹永子

OTAKE Eiko

▶p. 268

福島に行く (2014–2019)

A Body in Fukushima (2014–2019)

2014–2019/2024



ミルテ・ファン・デル・マーク&ヨアヒム・バーデンホルストによるパフォーマンス「恍惚とした存在」(2024年3月14日、横浜美術館ギャラリー3) 撮影: 富田了平
Performance *The Ecstatic Being* by Myrthe VAN DER MARK & Joachim BADENHORST (March 14, 2024; Gallery 3, Yokohama Museum of Art)
Photographed by TOMITA Ryohei



インゴ・ニアマン&
エリック・ニードリング
Ingo NIERMANN &
Erik NIEDLING

▶ p. 267

ヴァルダー
WALDER
2023

横浜美術館ギャラリー3
Gallery 3, Yokohama Museum of Art



〔左から／From left〕
勅使河原蒼風
TESHIGAHARA Sofu
不滅
Fumetsu (Immortal)
1967

題不詳
Title unknown
制作年不詳／n.d.



イエンス・ハーニング

Jens HAANING

▶ p. 262

Murat

Murat

2000 (2024 プリント/
printed in 2024)



エリーズ・キャロン&ファニー・ドウヴォー

Élise CARRON & Fanny DEVAUX

▶ p. 258

[上/Top]

『遅れてます』展示風景

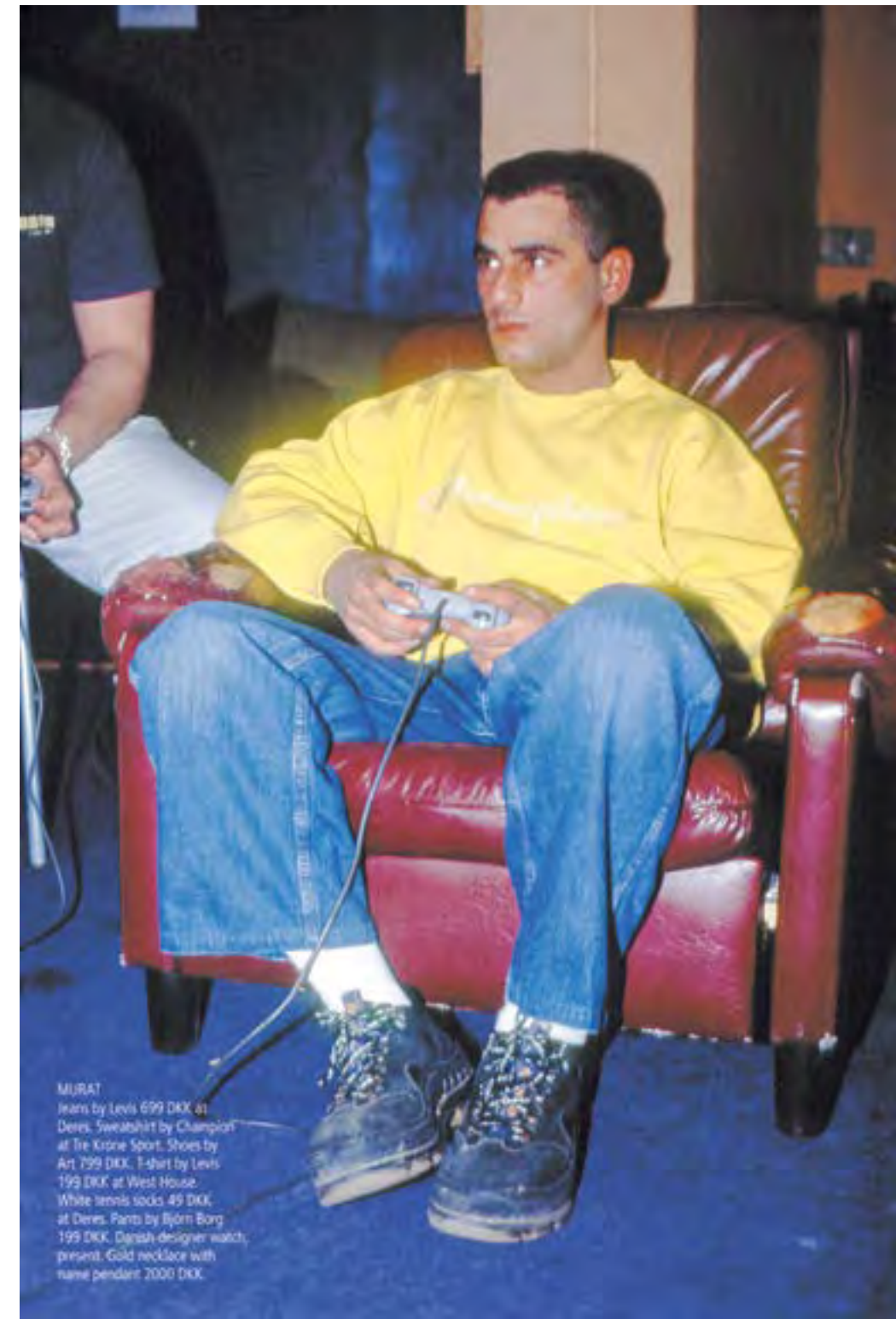
Installation view of *I'm Late*

[下/Bottom]

バスローブ (『遅れてます』より)

Bathrobe (from *I'm Late*)

2023



MURAT
Jeans by Levi's 699 DKK at
Deres. Sweatshirt by Champion
at Tre Kroppe Sport. Shoes by
Art 799 DKK. T-shirt by Levi's
199 DKK at West House.
White tennis socks 49 DKK
at Deres. Pants by Björn Borg
199 DKK. Danish designer watch,
present. Gold necklace with
name pendant. 2000 DKK.



マーガレット・サーモン
Margaret SALMON
▶ p. 271

蜘蛛
Spider
2024

ディルク・ブレックマン
Dirk BRAECKMAN

▶p. 258

汚れを残さない
Leave No Stains
2024



横浜美術館ギャラリー4
Gallery 4, Yokohama Museum of Art



230

勅使河原蒼風
TESHIGAHARA Sofu

▶p. 273

[上から／From top]

題不詳

Title unknown

1963

たち 古事記連作
Tachi, Kojiki series
制作年不詳／n.d.



231



田中敦子
TANAKA Atsuko

▶ p. 272

作品 (ベル)

Work (Bell)

1955 (1981 再制作 / reproduced in 1981)



すべての河 All the Rivers

Post-revolutionary Worlds

We unfolded the chapter “All the Rivers” across two historical locations outside the Yokohama Museum of Art: the Former Daiichi Bank Yokohama Branch built in 1929, and BankART KAIKO, an alternative art space converted from a former silk warehouse built in 1926. Echoing the chapter “Our Lives” in the Yokohama Museum of Art, we drew the title of this thought-provoking chapter from the novel *All the Rivers* by the Israeli author Dorit Rabinyan. Published in 2014, it narrates the story of a passionate yet untenable love between an Israeli woman and a Palestinian man. Using personal experience as a mirror to a fractured and irreconcilable world, this literary work considers how public events erode the private lives of people who try to live peacefully and lovingly with each other, just like any of us. In a world where individual existence is often compromised, we reiterated the significance of the individual and life in general in this chapter by alluding to the lives of ordinary people and studying how they construct a robust structure to confront the complexities and challenges in constant flux. Their examples encouraged us to willingly take responsibility for our realities by looking for viable pathways and regaining control of our lives.

On the first floor of the Former Daiichi Bank Yokohama Branch building, we presented undercurrents of autonomous civic/community practices that have emerged in East Asia from 2010 onwards through a selection of eight practices: social activist Matsumoto Hajime, owner of the ‘remake’ clothing line Yamashita Hikaru, Inter-Asia Woodcut Mapping Group, musician Yamagata Tweakster, Energy Waving Collective, artists Liao Xuan-Zhen & Huang I-Chieh, Pangkerchief (Nanxi Liu, Michael Leung, Jon Yu), and Lostgens’ Contemporary Art Space. Their diverse practices have taken place in different spaces: second-hand shops, cafés and

bars, low-budget hostels, radio, workshops, bookstores, street concerts, and social movements. Various forms of activities, including quotidian events, art, culture, and social activism crossed paths and connected in these spaces, encouraging people to develop a sense of autonomy that could lead to social change. Spread across different cities in East Asia—Tokyo, Seoul, Guangzhou, Taipei, Hong Kong, and Kuala Lumpur—they shared common values of “autonomy,” “self-governance,” “anti-consumption,” and “cooperation.” They maintained their distance from mainstream and commercial cultural scenes, avoided profit-driven influences, and remained independent. They collaborated through cultural activities, gathered people in public spaces in playful ways, held humorous protests, and took action in the streets to connect individual persons and create communities.

The end of the Cold War in the early 1990s, the rapid disintegration of the socialist camp and general decline of traditional left-wing parties in various countries, including the socialists, the communists, and trade unions, have led to the dominance of the neoliberal economy and conservative politics. Some leading scholars with postmodernist tendencies have revisited Marx’s concept of social struggles (i.e., Jacques Derrida), the critique of political economy (i.e., Karatani Kōjin), the politics of difference (cultural studies, postcolonial critique, among others, after the 1990s), and the tradition of the liberal left (i.e., Richard Rorty), forming a new intellectual Left that is different from the traditional Old Left and the New Left of the 1960s. While their cultural and political concerns are seen as intellectually critical today in resisting the proliferation of neoliberal conservative politics, nationalists, and fundamentalist ideologies, our modest sample of autonomous civil practices in East Asia demonstrates some of the important

“revolutionary acts.”

Since the early 2010s, political and artistic practices have taken place in various regions of East Asia, creating a small network of cultural spaces with the aim of establishing alternative models of social relations, which include renewing those existing spaces like schools, workplaces, and families. They have also explored sustainable ways of living that bring people together across nationalities, races, religions, and languages and have employed strategies that are distinct from those of the traditional left, organizing social movements that directly rebuild life within existing structures, with the ultimate goal of taking the lead in building “post-revolutionary worlds.”

The individuals who have been taking part in “post-revolutionary worlds” are “cultural activists” who use culture to drive social change. They usually practice art and music to critically analyze the inequalities and injustices brought about by capitalism and bureaucracy in their social environments, such as precarious employment, low wages, expensive housing, food insecurity, evictions due to urban renewal, and concerns about radioactive contamination from nuclear power plants.

In the “post-revolutionary worlds,” there is no need to wait for a revolution to occur. Instead, direct actions are taken to establish a space for self-governance and reconnect individuals who have become isolated through the division of labor, the market economy, and social policies. Many of these individuals have advocated for ideas similar to “anarchism,” emphasizing autonomy, equality, and mutual aid. However, they have rarely identified themselves as such, and incorporate “playful” and “humorous” methods into their actions. Distinct from current social power structures, their actions have focused on developing new enduring social models to attain their visions instead of seizing power to influence change. They have enabled alienated individuals to share emotions and lives and build resilient connections. Despite their diverse social and cultural contexts, they have communicated continuously through digital platforms and symbolic actions, such as Matsumoto Hajime’s project of establishing an “Embassy of Japan” on the beach in Busan, South Korea (2012). These ideas have forged an imaginary community in

which people can nurture friendships and provide mutual assistance, creating a space where all rivers converge into the sea.

In preparing the neoclassical bank building as an exhibition space for this chapter, we took inspiration from Matsumoto’s second-hand shop in Koenji, Tokyo. We used a considerable amount of second-hand office furniture and supplies from the Yokohama Museum of Art and nearby institutions that became available during their renovation. The recycled items were used to construct partitions, walls, and booths in the exhibition space, effectively creating barricades to divide the floor into eight exhibition zones and transform the space into streets and scenes of action. Materials related to each practice, including prints, publications, paintings, videos, banners, flags, and other physical evidence, were placed in each zone, to effectively document and visualize their dynamic actions and ideas. By translating their direct actions into an exhibition format, we were able to archive their social, artistic, and reflective creativity and offer prospects for the future that encourage further imagination. The participating artists and practitioners held events, workshops, and lectures to share their insights into the inner spirit encapsulated within their autonomous spaces.

Searching for Poetic Cracks

Globalization of capital and technological innovation has generated structural outcasts, pushing individuals out into a precarious world. They have also made individuals increasingly dependent on a system that provides convenience. Similarly, the landscape of globalized arts and culture has exposed the fragility of intense connectivity on the one hand, and growing isolation on the other, leading to the rise of right-wing populism, nationalism, and identity politics.

Dutch artist Puck Verkade’s video installation *Uprooted* portrays our experience through the world of plants. In this work, which opens with humans’ dystopian relationship with plants, a man is pushed to the edge to be transformed. It retraces the principles of “nature” and reconsiders the contemporary way of life through the wisdom of plants. It prompted us to think about our own “vegetality,” which, to the artists, means reconsidering

our relationship with “life making, growth, decay and renewal.” Plants are open to infinite transformations while depending on their environment for survival. If all living things are interconnected through complex networks, there is an urgent need to restructure our historical and present relationships with the natural world and further transform our relationship with the future. If we could perceive the world through the embodiment of plants, we may be able to evade adherence to the present static structure and restart by embracing the endlessly mutable world. Perhaps the endangered world depicted in this work revealed these poetic cracks. After departing from the space adorned with pink flower objects that immersed the viewers in a botanical jungle, four poems by the Filipino poet Carlomar Arcangel Daoana were set in a dark space with minimal lighting to invite viewers for quiet contemplation.

Across the street from the Former Daiichi Bank Yokohama Branch building, the exhibition in BankART KAIKO opened with French artist Clément Cogitore’s documentary, *Braguino*, filmed in the depths of the remote taiga (boreal forest) in Siberia. The film portrays the lives of two Russian Orthodox families who live 700 km from any sign of civilization. Despite their self-sufficient lifestyles, the families were locked in a bitter feud over territory and resources. They have gone as far as building a fence dividing their village and keeping separate wells. Conflicts and violence erupt from time to time. The children of both families play on the same sandbank in the middle of the river while in a state of constant alert and defense. Through the relationship between these two families, this work scrutinizes the unresolved complexities of human life. Living on the fringes of civilization, these people do not have any laws to abide by, nor do they receive any protection in turn. Their vulnerability has led to a delicate balance of caregiving, fear, and hostility. Hatred overshadows their lives and prevents them from sharing the river. The river dividing the family homes serves as a metaphor for the thin line between these emotions.

The sense of ruin felt in Cogitore’s film was figuratively anchored by the installation of Burmese artist Pyae Phyo Thant Nyo. Using a variety of materials like metal and wood, as well as bee-

tle-like elements, he anthropomorphized the ruins. By casting metal motifs into sculptural forms, the artist altered material objects to convey the vision of a politically unstable future. His inspiration came from the ruby mines of Burma, where miners extracted the highly prized gemstones with hope and despair. Rubies are likened to “blood” in Myanmar. His work as a whole represented endless ashes, serving as a monument to collapse and a lament for life.

Puppies Puppies (Jade Guanaro Kuriki-Olivo) is an artist who incorporates her own real-life experiences into her work. While *Barriers (Stanchions)* at the entrance to the Yokohama Museum of Art drew on her trans identity, the series of works exhibited at BankART KAIKO merged her personal history with public events. Her work *Untitled (Portrait of Japanese Transgender History, American Transgender History and Jade Kuriki-Olivo) (Yokohama)* showed a timeline enlisting influential transgender events and activities in Japan and the United States, along with the birth months of her friends and family. In her other readymade work in the same space, *Untitled (SARAYA)*, she mounted automatic hand purifiers on the walls of the gallery. The work is connected to the memory of the artist’s childhood, long before the COVID-19 pandemic when she was hospitalized to remove a brain tumor and her mother was working as a healthcare worker. It also showed how the obsessive-compulsive pursuit of cleanliness is one of a symptom of modern society. In the middle of the space, three service robots that became widely available in the 2010s in Japan were placed to guide and respond to visitors as part of the installation: *Pepper (Robotic Guide) (Robotic Dancer) (Robotic Educator)*. The artist saw Japan as a country known for its advancements in robotics and innovations in everyday environment. She was also fascinated by the rapid turnover of technology and incorporated these no-longer-manufactured, second-hand robots into her work. Pepper, a robot that can read human emotions and facial expressions, has been commonly used in businesses, universities, and hospitals in Japan. Fascinated by the way it could mimic human emotions, the artist saw Pepper as a prime example of technological evolution. They worked as the artist’s avatar, assisting visitors in finding

information about other artists and artworks in the gallery and reading excerpts of quotes by scientists, transgender artists, and transgender activists.

At the end of this venue, visitors came face to face with the ludicrousness of our current society with Japanese artist Niwa Yoshinori’s video installation, *Purchasing My Own Belongings Again in the Downtown*, presented in the backyard of the art space. The three videos show the artist returning household items he had previously purchased, such as magazines, fruit, and groceries, to the marketplace, where they regained their value and were put on sale. The artist, in turn, brought the items to the cash register to purchase them again. Through his actions, Niwa reveals the instability of ownership, value, and circulation in capitalist society. This subtle disruption of the market cycle raises questions about the meaning of today’s mass consumption. This work, along with the artist’s series of works exhibited at the Yokohama Museum of Art venue, poses the following question: To what extent do we partake in the exploitation of our individuality by capitalism and its system?

The works and cultural practices of social action that we gathered in this chapter allowed us to see the underlying currents of a seemingly impenetrable economic and social structure. They alleviated the anxieties of people in repressive social structures, liberated their everyday lives, created new social relations, and emphasized non-exploitative work and solidarity. These creative practices provided us with multiple ways to collectively imagine a “post-revolutionary world.” They encouraged us to connect with each other through our imaginations and, ultimately, to take action instead of waiting for the revolution to come.

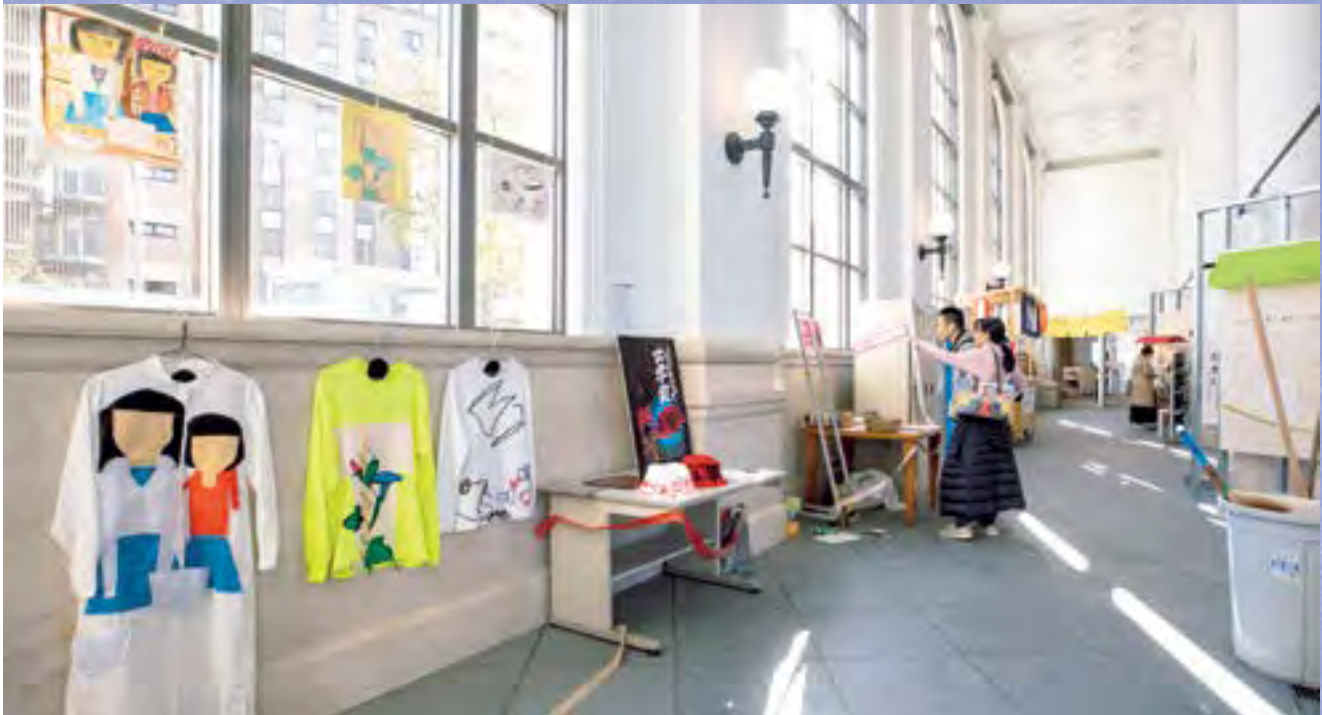
旧第一銀行横浜支店1階
1st floor, Former Daiichi Bank Yokohama Branch

セクション 「革命の先にある世界」 江上賢一郎 [考える仲間]
Section “Post-revolutionary Worlds”
EGAMI Kenichiro [Thinking Partner]

▶p. 280

What image does the word “revolution” conjure up in your mind? Using the concept of “prefigurative,” cultural anthropologist David Graeber has presented revolution not as an event in the distant future, but as a collective action to realize the kind of society we wish to see, “here and now.”^[1] The section “Post-revolutionary Worlds” featured a variety of cultural practices from around Asia that involve not only art, but also music, fashion, publishing, shops, social movements, and more. What these diverse practices have in common is a sensitivity/attitude to immediately react and attempt to respond to various events happening in the world and around us. On exhibit were not a pre-planned and produced

works of art, but rather a spontaneous and improvised responses to the real society and politics in society; practices that are interconnected and have influence on each other, sometimes beyond national borders. They include direct connections and exchanges, such as visiting independent cultural spaces (i.e. art centers, cafés, bookstores, and so on), and participating in demonstrations and festivals, as well as exchanging or giving as gifts, individual expressions in forms of clothing, banners, and woodcut prints. This section introduced some of the various endeavors throughout Asia that put into practice the image of the post-revolutionary world “here and now.”





松本哉

MATSUMOTO Hajime

▶ p. 280

After founding the “Hosei-no-Binbo-Kusasa-wo-Ma-moru-Kai (Association for the Preservation of Hosei’s Poverty)” at Hosei University, Matsumoto Hajime launched “Shiroto-no-Ran (Amateur Riot)” in Koenji, Tokyo, in 2005, with Yamashita Hikaru, Futatsugi Shin, and others. While running a recycle store, “Amateur Rebellion,” he attempted to liberate public space by holding “3-person demonstrations” and “Koenji Revolt.” In April 2011, he led the antinuclear power movement in its early stages by organizing “Stop Nuclear Power Plant Demonstration!!!!!!” Since 2012, Matsumoto has focused primarily on creating an Asian underground cultural network, which manifested in the D.I.Y. Festival “No Limit” in 2016 and 2023. Underlying these activities is the ideology=actions related to “creating post-revolutionary worlds ahead of time” by building our own autonomy and culture of the city/community as a place to work, live, and play. The exhibited items consisted of four-frame manga strips depicting Matsumoto’s activities and interactions since 2005, past issues of newspaper bulletin boards, comments were written on the price tag of recycled goods, the mobile tavern “Nonbei-go (the Tippler)” that was featured during the protest against the redevelopment of Koenji area, and other expressions that were created from his involvement in the local community.

[Top]

屋台「呑んべえ号」

“Nonbei-go” food stall



山下陽光

YAMASHITA Hikaru

▶ p. 280

Yamashita Hikaru, organizer of the fashion brand “Tochu-de-Yameru (Quit before Completion),” became involved in the demonstrations and movement in support of occupying streets led by “Amateur Riot” as one of its first members, while running the vintage clothing store “Shirampuri (feigning ignorance)” in Koenji, Tokyo, in 2004, after graduating from Bunka Fashion College. While temporarily moving his base from Tokyo to Kyushu, the Sou Island right after the Great East Japan Earthquake, he shifted his remake vintage clothing brand “Tochu-de-Yameru” to an online shop and introduced an independent and sustainable fashion-making and sales format, using the Internet platform to communicate his thoughts and lifestyle. His book, *Baito yameru gakko* (The School of Quitting Part-time Jobs), points out how to create new jobs that are made possible by finding a balance between the world’s needs and one’s own desires and skills. He continues to work on his projects such as “Shuetsu-tai (Shuetsu Font),” and “New Antiques,” in which he discovers and evaluates anonymous techniques and expressions in the city based on his own standards. He also runs the “0 Yen Shop” where he sells items for zero yen to turn the logic of capitalism around. For this exhibition, Yamashita opened an experimental shop called, “New Store,” which



山下陽光の思いつき商店

Yamashita Hikaru’s Light Bulb Moment Store

included: clothes that incorporates children’s pictures found in flea markets in its design; a literary award that provides a band-name-embroidered cap as its award; and a series of landscape paintings originally by anonymous people but to which the artist added on images of the Japanese condiment *wasabi*. They all boldly reconfigure the conventional relationship and circulation of money, goods, and people.



ヤマガタ・トゥイークスター／山形童子

Yamagata Tweakster

▶ p. 230

Yamagata Tweakster (Yamagata Doji) is a musician, who has been performing music and doing live performances on the streets and during social movements in Seoul, South Korea, among other cities since the 2000s. In 2009, along with young musicians, he participated in the struggle in support of “Duriban,” a diner that refused to leave the re-developed Hongdae district, and organized the music festival “Party 51” in the occupied building. He has experimented with sustainable systems of producing and distributing music and culture, breaking away from conventional commercialism. Such examples include selling his own music CDs and merchandise on a cart named “Groove Guruma,” and running a bookstore, “Ban’yu Jinryoku (Man You Power People),” which he opened in September 2017. Since the 2010s, he has participated in guerilla performances and demonstrations in Japan and connected the social movements in Korea and Japan. Dubbed the “urban guerrilla musician,” his performances cut across borders and controlled urban spaces, evoking a free space for our imagination and our physical bodies.



Street Performance by Yamagata Tweakster (May 11, 2024; in the streets connecting in the Former Daiichi Bank Yokohama Branch and Yokohama Museum of Art venues) Photographed by OHNO Ryusuke

ロストジェンズ・コンテンポラリー・

アート・スペース

Lostgens' Contemporary Art Space

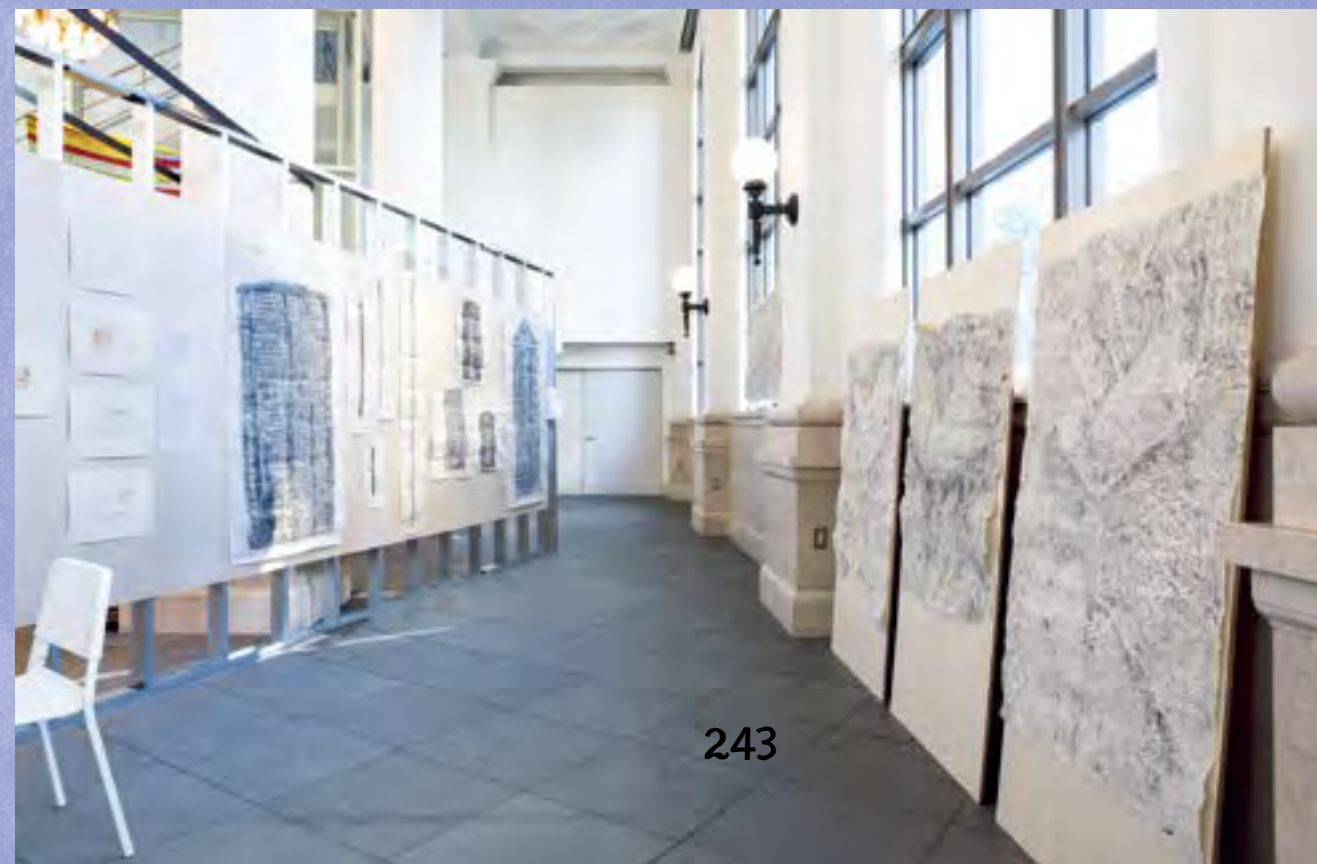
▶ p. 230

The Lostgens' Contemporary Art Space is an independent experimental space founded in 2004 by Yeoh Lian Heng and a group of artists. Located in Kuala Lumpur's Chinatown, it has provided a non-profit-based platform for alternative culture and art, holding exhibitions, talks, workshops, performances, and other creative activities. They have also undertaken a number of art projects focusing on politics, environment, community, and human rights in Malaysian society. Examples include the archiving of the history and memory of the Chinatown community, and co-producing a shadow play with the children living in the planned redevelopment area. Presented in this exhibition were rubbings on paper of memorial monuments for victims of the anti-Japanese movement, Japanese military sword used during World War II, as well as rubber trees, a common natural resource in the region. They are attempts to project Malaysia's war memory of Japan's aggression and colonial history on the surface of paper.

鉄のスタンブーゴムの木 [部分]

Iron Stamping - Rubber Tree [detail]

2020-





同柔共弱 2
Bound in Softness, Together in Fragility II

エナジー・ウェイビング・コレクティブ／ 一起練功 Energy Waving Collective

▶ p. 230

Energy Waving Collective is a fluid cultural collective and network of diverse artists and social activists based in Guangzhou, China. Founding members Feng Junhua, Wan Qing, and Ou Feihong began practicing Tai Chi at home to restore their bodies and spirits through direct encounters and interactions amidst the severe lockdown and movement restrictions imposed by COVID-19, which resulted in a loss of connection among people and communities. These practice sessions soon evolved into gatherings with other friends in alleys and parks, where they would discuss and share updates and concerns. They became a tactic to continue meeting each other under intense scrutiny and a methodology to deepen mutual understanding and awareness of others through physical contact. It also freed martial arts from traditional hierarchies, and cultivated a collective sensibility rooted in the “softness” and “fragility” of Taoist thought. This unique approach, which they call “bound in softness and together in



コレクティブの活動を記録した映像
Documentation of collective's activity
2020–2022

fragility,” has led to the development of various cultural practices (collaborative productions, workshops performances, and others) designed to share this energy with the community.

The exhibition includes a video of the group practicing Tai Chi with friends in the park during COVID-19, a giant watercolor mural of the practice on paper, an animation of the Tai Chi movements projected onto text, and flyers announcing the practice sessions.

インターアジア木版画マッピング・グループ Inter-Asia Woodcut Mapping Group

▶ p. 230

Inter-Asia Woodcut Mapping Group is a collaborative research and publication project focused on woodcut movement in Asia, initiated by young researchers Krystie N (Malaysia), Li Ding (Taiwan), Lee Chun Fung (Hong Kong), and artists in the region in 2019. Inspired by the woodcut print collectives and networks that have emerged throughout Asia since the 2000s, they have conducted research, writing, and self-publishing activities on a different theme, such as “Mapping on the Development of Self-Organized Woodcut Collectives in Inter-Asian Context” (No. 1), “Collaboration, Authorship and Capital” (No. 2), “Mapping on the Development of Self-Organised Woodcut Collectives in Inter-Asian Context” (No. 3), and “The Art of Dissensus” (No. 4). The Group also functions as a network/platform to collaborate with the woodcut print movement in various regions through the organization of international symposiums and exhibitions. Along with the enlarged image of “Inter-Asia Woodcut Mapping” that accompanied the first issue, on exhibit were woodcut works collected by A3BC, a woodcut collective based in Tokyo. The exhibit revealed how the methodologies (printing on fabric, collective production, etc.) commonly used among Southeast Asian woodcut collectives, such as Taring Padi in Indonesia and Pangrok Sulap in Malaysia, spread throughout Asia.^[2]



インターアジア木版画マッピング
Inter-Asia Woodcut Mapping



リャオ・シェンジェン & ホアン・イージェ
(廖烜榛 & 黃奕捷)
LIAO Xuan-Zhen & HUANG I-Chieh
▶ p. 230

Liao Xuan-Zhen & Huang I-Chieh graduated from the Taipei National University of the Arts and have collaborated on video art, performance, and installation. As students in March 2014, they participated in the “Sunflower Student Movement,” in which the students occupied the Legislative Yuan and consequently joined the “Jamming Liberation,” an outdoor gathering of youth inspired by anarchism and punk music. [3] The two asked the question, “How can art take part in social change?” They responded by collectively creating a miniature cardboard model of the Occupy Movement site, which was preserved until 2019. In 2023, a portion of the model called the “Parthenon,” was rebuilt to full scale and opened to the public as a place to re-examine and pass on the memory of the Sunflower Student Movement. In this exhibition, video recordings and documentaries of the making of the “Parthenon” and banners stitched together with social movement slogans from around Taiwan was installed to show the collaborative relationship between art and social movements.

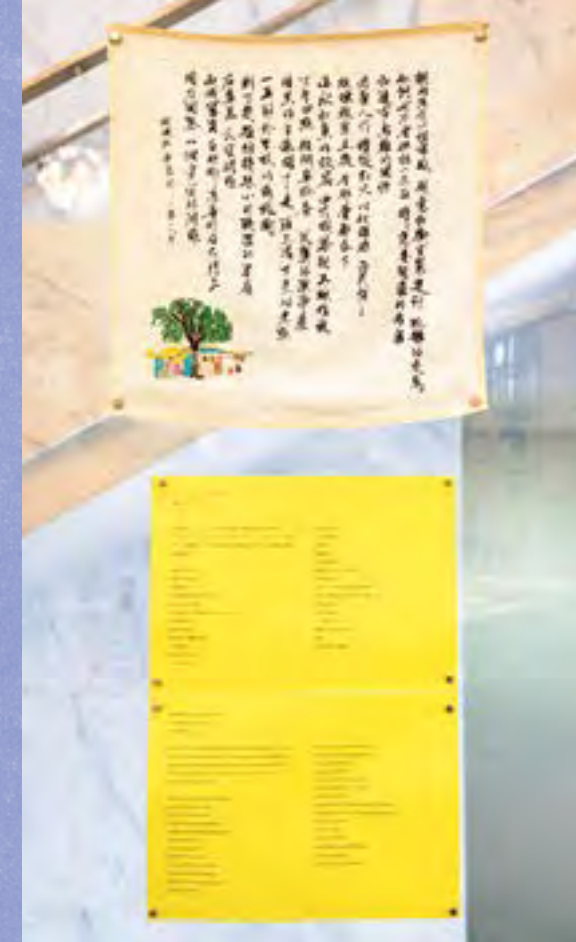
民主聖堂
The Parthenon
2024



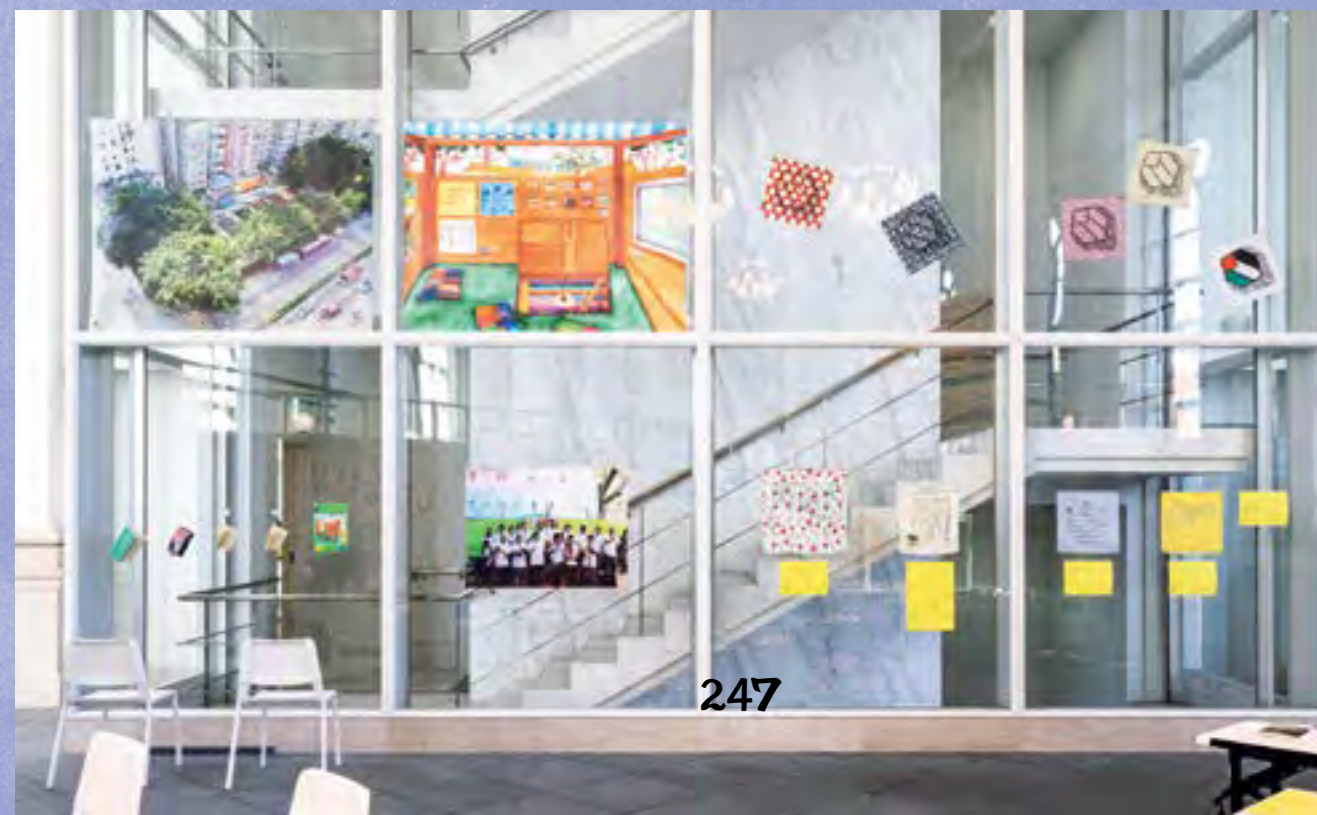
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パンカチーフ
(ナンシー・リウ / 劉南茜、マイケル・ルン / 梁志剛、ジョン・ユー / 余在思)
Pangkerchief
(Nanxi LIU, Michael LEUNG, Jon YU)
▶ p. 230

Hong Kong-based Michael Leung is a designer/activist who works across the fields of design, activism, and community, and co-organizes the printing collective “gwobean” with Nanxi Liu and others. They have independently printed and published zines, posters, and other media that visualize social movements in Hong Kong through the diversion of graphic design. The exhibited project was initiated during the campaign against the relocation of the Pang Jai Fabric Market in the Shamu Shui Po District in Hong Kong. While documenting the campaign by illustrations or photography, they sewed handkerchiefs, made from fabric sold at the market, and printed words and poems of the shop owners and supporters. Their actions could be described as design activism which informs the public about the current issues of Hong Kong, such as disappearing traditional communities and oppressed freedom of speech, in the everyday-setting using media of embroidery and print. Handkerchiefs with an embroidery of the Palestinian poet Refaat Alareer’s poems in Chinese translation was presented together with an embroidery workshop taking Palestine as its theme.



ドロシー・ツェによる布の鳥 (カリグラフィー: ジョン・ユー)
Cloth Birds by Dorothy Tse (Calligraphy by John Yu)
2018



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Conclusion

The cultural practices introduced in this section were born out of attitudes and actions that project new ways of expression and activities with their society and politics. They keep themselves engaged, while accepting the contradictions and tensions between self and society. Running parallel to social movements and protests (democratization movements, anti-redevelopment movements, anti-war movements, etc.) in various regions, these practices suggest the creativity inherent in the actions of people who critically perceive reality, imagine different societies and worlds, and, even if temporarily, attempt to realize them “here and now.” These expressions and ideas (in forms of publications, woodcut prints, and demonstrations to organizing spaces) cross at the nexus of the different spaces, and are circulated and shared through an organic network of individuals and small groups. What appears, as a result, is not individual artworks and goods on sale, but a token of common imagination and possibility of solidarity that supersedes nation-state, capital, and regions.^[4]

[Notes]

1. Held in September 2016, “No Limit Tokyo Autonomous Zone” brought approximately 300 people from all over Asia to Japan, and over the course of the week-long event, more than 50 independent events were held at various locations in Tokyo, ranging from talk events, screenings, and live music performances to campaign meetings and multi-national demonstrations for peace and solidarity in Asia.
2. During the “No Limit Tokyo Autonomous Zone” exhibition in September 2016, a woodcut print workshop organized by “A3BC” was held at the info-shop “Irregular Rhythm Asylum (IRA)” in Shinjuku, with many participants from all over Asia. This workshop led to the establishment of woodcut print collectives throughout East Asia, such as “Print & Carve Department” (Taiwan), “Printhow” (Hong Kong), and “Woodcut Wavement” (Shanghai).

3. The Sunflower Student Movement took place in March 2014, when Taiwan’s Legislative Yuan was occupied by students demanding the withdrawal Service Trade Agreement with China. It was the first time in Taiwan’s modern history that the legislature was occupied, and the Agreement was withdrawn with the citizens’ support. The “Jamming Liberation” was the name of an outdoor rally held by young people, who opposed to the occupying mode of the movement, and advocated for a more flat and free forum of discussion, including live music, screenings, and debates.
4. Even during the construction of the 8th Yokohama Triennale, the participating artists were actively engaged in independent exchanges and projects outside of the exhibition. Energy Waving Collective held talks at IRA in Shinjuku and Manuke Lodging House in Koenji, while Hong Kong’s Pangkerchief also stayed in Koenji, creating and distributing Palestine solidarity stickers at IRA. Matsumoto Hajime also held a series of sake exchanges with Chinese and Taiwanese artists in Yokohama. The emergence of organic and improvisational exchanges and collaborations is another characteristic of the East Asian network of cultural practices, as seen this time with Yamashita Hikaru, who gave the musician Yamagata Tweakster a costume as a gift for his performance in the past, working with Energy Waving Collective for an improvisational joint production.

[EGAMI Kenichiro (Assistant Professor,
Tokyo University of the Arts)]





プック・フェルカーダ
Puck VERKADE

▶ p. 274

根こそぎ
Uprooted
2023-2024

カルロマー・アークエンジェル・ダオアナ
Carlomar Arcangel DAOANA

▶ p. 260

[左から／From left]

台所の異教徒
The Infidel in the Kitchen
2012

歌
Song
2012

第三世界からの夜明けの歌
Aubade from the Third World
2017



BankART KAIKO

クレモン・コジトール
Clément COGITOIRE

▶p. 259

ブラギノ
Braguino
2017



ピエ・ピョ・タット・ニョ
Pyae Phyo Thant Nyo

▶p. 270

わたしたちの生の物語
A Story of Our Lives
2024



パピーズ・パピーズ
(ジェイド・グアナロ・クリキ=オリヴォ)
Puppies Puppies
(Jade Guanaro Kuriki-Olivo)

▶p. 269

[上／Top]

ペッパー (ガイドするロボット) (踊るロボット) (教えるロボット)
Pepper (Robotic Guide) (Robotic Dancer) (Robotic Educator)
2024

[下／Bottom]

無題 (サラヤ)
Untitled (SARAYA)
2011-2024



Supreme Court (Japan) Rules Required Sterilization Surgery For Transgender Individuals Unconstitutional 2023
First Trans March (Japan) 2021
Stonewall Protests 2020
Meeting Lexii-Foxx and Alethia Rael 2020
Jade's First Hormone Replacement Therapy 2016
U.S. Military Lifts Ban On Transgender Service Members 2016
First Transgender Person Wins Elected Office (Aya Kamikawa) 2003
X-gender In G-Front Kansai 2000
Tevin Powell 1996
Stonewall Riots 1969
Compton's Cafeteria Riot 1966
Mom 1960
Sylvia Rivera 1951
Marsha P. Johnson 1945
Miss Major Griffin-Gracy 1940

無題 (日本のトランスジェンダー史、アメリカのトランスジェンダー史、ジェイド・クリキ=オリヴォの歴史) (横浜)
Untitled (Portrait of Japanese Transgender History, American Transgender History and Jade Kuriki-Olivo) (Yokohama)
2024



丹羽良徳
NIWA Yoshinori

▶ p. 268

自分の所有物を街で購入する
Purchasing My Own Belongings Again in the Downtown
2011



作家解説、作品紹介

Artists and Works

01_01

セレン・オーゴード

Søren AAGAARD

1980–
Place of Birth: Silkeborg, Denmark
Based: Askeby, Denmark

Søren Aagaard is a former chef. In the two videos *Preppers Lab* about fermentation and prepping, he explains fermented foods such as miso and preserved foods such as smoked fish. In the background of these works is the sense of fear the COVID-19 pandemic has ignited, that nothing is stable in the systems and lifestyles that surround us. It is in this context that Aagaard turned his attention to ways of cooking that can be done on one’s own, and for the purpose of storage. The works call upon us to let the wisdom gained during the pandemic “ferment” so that we can “prepare” for the next crisis. [MK]
▶pp. 64, 281

06_01

ディルク・ブレックマン

Dirk BRAECKMAN

1958–
Place of Birth: Eeklo, Belgium
Based: Waarschoot, Belgium

During his numerous trips to Paris in early 2024, Dirk Braeckman often found himself in the periphery of the city and was shocked by the number of people living in the streets. These were mostly refugees from Africa or the Middle East who fled civil war, famine or climate change. They lived in inhumane conditions with their families while waiting for an asylum visa. However, a few months later he noticed that the majority of these “refugee camps” had disappeared as part of the urban development that is currently underway in Paris to prepare for the 2024 Olympic Games. The artist decided to take this as his theme for the Yokohama Triennale and produced *Leave No Stains*. In his own words: *I’m a non-documentary photographer so I expressed my indignation through my own way of working. In the darkroom I obliterated, erased and transformed the original image to make it conform to what humanitarian activists call “social cleansing”: the wiping out of the “unwanted” from view to create clean surroundings.** [KM]
* From the artist’s comment to the Yokohama Triennale.
▶pp. 230, 298

Contributors
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[MK] MINAMISHIMA Ko: Assistant Curator, Yokohama Museum of Art
[MS] MATSUNAGA Shintaro: Curator in Chief, Yokohama Museum of Art
[OS] OSAWA Sayoko: Associate Curator, Yokohama Museum of Art

- The artists are listed in alphabetical order by their family name in principle. The artists listed under the sections are grouped by sections at the end of chapter.
- Each text is headed by an artist number, with the reference pages (illustrations page, the list of works).
- If the author’s credit (in abbreviated form) is not given at the end of the text, the text was offered in part or in whole by the artist.

06_02

エリーズ・キャロン&ファニー・ドゥヴォー

Élise CARRON & Fanny DEVAUX

Formed: 2021
Place of Foundation: Paris, France
Based: Seine-Saint-Denis and Lot, France

We work long hours till late every day and go back to work the next morning. The series of flag works, *I’m Late*, created by the artist pair, Élise Carron and Fanny Devaux, invite us to make space for more moments of breaks, rest, relax and laziness in our daily lives. The base fabrics are bed sheets reworked, re-dyed, ennobled into compositions of symbols of unproductiveness, such as pajamas, duvets, bathrobes, and clocks without hands. The world around us is constantly moving with excessive activity. The work is as much a call to resist the hyperactive world as it is a celebration of our moments of inaction, maladjustment, and delay. [KM]
▶pp. 226, 298

01_02

チュン・イン・レインボー・チャン／陳雋然

Chun Yin Rainbow CHAN

1990–
Place of Birth: Hong Kong, China
Based: Melbourne, Australia

Chun Yin Rainbow Chan has roots in the Indigenous people of Hong Kong, the first settlers from Southern China who spoke the Weitou dialect, on her mother’s side of the family. In their society, men were taught how to read and write, but women were only able to orally share their culture. However, from the 1960s onward, much of the oral tradition ceased to exist. Chan therefore decided to visit elderly women to try and recover lost traditions, starting in 2017. In *Fruit Song No. 2*, the artist revives in a modern way a traditional song in which the bride laments over her separation from her family at her wedding, using the metaphor of fruits. In this Triennale, Chan’s handwritten lyrics and paintings of the fruits were printed on inkjet sheets and displayed in the underground accessway of Motomachi-Chukagai Station as a sound installation. By reading the QR code on the wall, the viewer could listen to the artist sing this song. [KY]
▶pp. 88, 281

01_03

スーザン・チャンチオロ

Susan CIANCIOLO

1969–
Place of Birth: USA
Based: New York, USA

Since the 1990s, Susan Cianciolo has worked across multiple genres, including fashion, film, painting, sculpture, and food. What runs through them is the idea of “assemblage,” a sensibility that combines everyday objects and hand-worked materials. The works lined up in the foyer of the Yokohama Museum of Art are made from memos, sewn patchwork tapestries, and playthings that are familiar to the artist. It is as if we are sharing someone’s time and experience of busily crafting something. In *RUN CAFÉ*, made of wooden crates filled with these objects, Cianciolo’s private space emerges as a kind of sacred place. [MK]
▶pp. 63, 72–73, 281–282

03_01

ラリー・クラーク

Larry CLARK

1943–
Place of Birth: Tulsa, Oklahoma, USA
Based: New York, USA

In 1971, Larry Clark published a collection of photographs *Tulsa* that captured the lives of American teenagers, deeply immersed in drugs, alcohol, and guns. The lens vividly captures the dangerous, intimate, and painful adolescence of Clark and his friends. As witnesses to such “illegal activities,” we are faced with the question, “So what do we do now?” With no means of escape, we cannot help but face our own selves. Clark captures these young people in a classic composition under natural light, which reveals the poignant and moving nature of youth being tossed about by the waves of life. [KM]
▶pp. 132–134, 287

03_02

ノーム・クレイセン

Norm CLASEN

1939–
Place of Birth: Los Angeles, California, USA
Based: Carbondale, Colorado, USA

Photographer Norm Clasen photographed cowboys in the American West between 1978 and 1991 for the Marlboro cigarette advertisement campaign. For 13 years, Clasen spent time with the cowboys and earned their trust and respect for taking these photographs. He also endured harsh conditions of sand, rain, and snow, patiently waiting for the right light and the perfect moment. Sophisticated sensitivity and bold dynamism are condensed in Clasen’s images. His work has been featured in newspapers, magazines, billboards, and advertisements around the world, and continues to have a profound impact on many people’s lives. [OS]
▶pp. 136–138, 287–288

07_01

クレモン・コジトール

Clément COGITORE

1983–
Place of Birth: Colmar, France
Based: Paris, France

The film, *Braguino*, features the Braguine family who lives in Eastern Siberia, in the taiga, or the boreal coniferous forest region. They live a self-sufficient lifestyle away from the city. Although their daily life is surrounded by beautiful nature, it is far from peaceful. The family has long been at odds with the Kiline family, who live on the other side of the river, arguing over the distribution of land and resources. They were supposed to have escaped from the capitalist world to start a new way of life but ironically, an even more intense desire for possession and hatred for each other have surfaced. The only point of contact between the two families is a small island in the middle of the river where the children play. The children are torn between their curiosity for each other and the animosity they have been taught by their parents. Can this next generation find another set of rules in order to live together in harmony? [KM]
▶pp. 252, 304

01_04 / 04_01

ラファエラ・クリスピーノ Raffaella CRISPINO

1979–

Place of Birth: Naples, Italy

Based: Brussels, Belgium

Raffaella Crispino’s installation *Nous* is composed of ten silk textiles transcribing a botany of invasive and wild plants from Brussels. These include one plant in particular that was accidentally imported from South Africa to Europe in the 19th century inside sheep’s wool to be washed and treated in Belgium. The artist printed them using the technique of botanical printing, creating organic drawings with which she wants to reflect on the idea of empathy between humans, animals and plants. She is interested in how the distinction between invasive and indigenous plants changes over time and how plant migration is inextricably linked to human movements and social organisation, showing how paradigms shift in smaller, hidden and unpredictable stories.

The neon tubing installed in the chapter “Dialogue with the Mirror” reads: “we don’t want other worlds, we want mirrors.” This is a line from the science fiction novel *Solaris* written by Polish writer Stanislaw Lem, which was later made into a movie. In this story, set on a space station studying the planet Solaris, researchers begin to suffer from mental illness and eventually die one after another as the planet haunts them with hallucinations of their past mistakes and traumas. For the artist, it is a mirror of our mind and our society, including the uncomfortable realities that are usually hidden. Even in confrontation with the new, we manipulate it with our expectations, projecting ourselves and our thinking.

▶ pp. 70–71, 164, 282, 291

06_03 / 07_02

カルロマー・アークエンジェル・ダオアナ Carlomar Arcangel DAOANA

1979–

Place of Birth: Manila, Philippines

Based: Manila, Philippines

Carlomar Arcangel Daoana works across disciplines as a poet, art critic, and curator. The eight poems presented include his own experiences growing up in Manila, the Philippines, as well as the shadows of colonization by Spain and the U.S., economic hardships, and the small hopes people hold for the future. In these poems, personal experiences and social and historical movements are inseparably intertwined. [KM]

▶ pp. 204–205, 251, 298, 305

06_04

ジェレミー・デラー Jeremy DELLER

1966–

Place of Birth: London, UK

Based: London, UK

In 1984, striking miners clashed violently with police forces in Yorkshire, England. Jeremy Deller, who was 18 years old at the time, watched a television news report of this confrontation where the workers were ultimately suppressed by 6,000 policemen. Later on, in 2001, Deller set out to recreate the incident and filmed *The Battle of Orgreave*. Former workers and policemen who were involved in the actual incident took part in the project alongside historical re-enactors, some of whom were asked to play their opposite role. In the video document, many of the participants are gradually overcome with emotion as the past incident begins to overlap with the present under chaotic circumstances. The “reenactment” is not a mere examination of a historical event, but brings to light the inarguable fact that the past and the present are an inseparable continuum. [MS]

▶ pp. 219, 298

02_01

ドバイ・ペーテル DOBAI Péter

1944–

Place of Birth: Budapest, Hungary

The year is 1971, in the People’s Republic of Hungary under a socialist regime. A physically built young man is working out in his garden. After eating lunch of some fruits and raw eggs, he takes a philosophy book in his hand and starts to talk enthusiastically about how to live an ideal life with the mind and body in perfect harmony. But halfway through, he grows more and more restless, and eventually.... What we see is a collision between the strong human desire for order and the uncontrollable life force that emanates from the body. In this film entitled, *Archaic Torso*, Dobai Péter portrays the young man as a symbol of the social strains and oppression in strictly controlled times. [KM]

▶ pp. 94–95, 284

02_02

土肥美穂 DOHI Miho

1974–

Place of Birth: Nara, Nara, Japan

Based: Sagamihara, Kanagawa, Japan

Dohi Miho’s creative process begins by cutting materials such as cloth, copper plate, brass, aluminum, and wood into various shapes. These materials are bent, carved, squashed, and combined, taking into consideration their properties such as hardness, softness, size, weight, and lightness to create unknown forms. At times the materials are in harmony with each other, while at other times, they clash. The materials are also colored with pigment or paint. These colors also have a wide variety of characteristics and textures, with some bright, and others dull, thick, or light. In other words, there are infinite combinations of materials, shapes, and colors. Dohi calls the outcomes of the many combinations, “buttai,” meaning “object” in Japanese. [KM]

▶ pp. 98–99, 102–103, 106–107, 113, 284

01_05 / 02_03

ピッパ・ガーナー Pippa GARNER

Place of Birth: Evanston, Illinois, USA

Based: Long Beach, California, USA

Pippa Garner is a multimedia artist who has been working across fields of drawing, performance, sculpture, video, and installation since the 1960’s. Her innovative practice employs absurdist humor to interrogate the industries of advertising, marketing, and consumer culture. In the 1980s, Garner transitioned genders, experimenting with her own body as a product of continuous reinvention. In her 2020 sculpture *Human Prototype*, she speculates upon the creative process leading up to the development of a new, evolved human being. Body parts are assembled together as a trial of human advancement. She concludes that this new prototype ultimately “stymied mating rituals and thwarted reproduction. The opposing-quadrupede stance proved stable, but impeded maneuverability, and gluteus-mammaries (bootie-boobs) were not lactation friendly.”

In Garner’s photographs from the 1970s and 1980s, she explored her relationship to masculinity by documenting car culture and even herself, mid-transition, wearing her old military uniform. [HT]

▶ pp. 55, 114–115, 282, 284

01_06

ルンギスワ・グンタ Lungiswa GQUNTA

1990–

Place of Birth: Port Elizabeth (Gqeberha), South Africa

Based: Cape Town, South Africa

Lungiswa Gqunta has been creating “landscapes” that reflect the subtle violence, inequality and imbalance of colonialism in South Africa. *Benisiya Ndawoni: Return to the Unfamiliar* is an installation made of barbed wires that reminds us of violence and oppression caused by segregation, territory making and forced migration. Soft fabric is tightly wound to the wires and by placing this against a green wall that evokes the image of thick vegetation, she creates a space where coldness and warmth are juxtaposed, where access becomes ambiguous. Gqunta’s work shows how vulnerability and toughness are closely intertwined in us as we strive to survive through oppressive social situations and dilemmas. [OS]

▶ pp. 79, 282

01_07

マイルズ・グリーンバーグ Miles GREENBERG

1997–

Place of Birth: Montreal, Québec, Canada

Based: New York, USA

In 2022, Miles Greenberg presented a durational performance work entitled *Fountain I*. This was a seven-hour piece in which he stood atop a white plinth inside a pool of red liquid, emulating blood, through a pump mechanism and a network of hidden tubes under prosthetic silicone skin, the “blood” hemorrhaged from his chest and hands, as if were bleeding to death, on an infinite cycle.

The two towering sculptures were created based on faulty 3D scans of the artist’s body in constant motion during that performance. Different forms at different moments meld into one through this aberration technique invented by the artist during COVID-19, as if to expose multiple inner aspects of the individual. The artist says that he has no control over what form the scanner creates, and that it is this coincidence that makes the sculpture and the performance equivalent. [KM]

▶ pp. 56–57, 282

04_02	06_06
アネタ・グシェコフスカ	アルタン・ハイルラウ
Aneta GRZESZYKOWSKA	Artan HAJRULLAHU
1974–	1979–
Place of Birth: Warsaw, Poland	Place of Birth: Gjilan, Kosovo
Based: Warsaw, Poland	Based: Gjilan, Kosovo
In Aneta Grzeszykowska’s <i>Mama</i> series, the artist’s daughter is playing intimately with a silicone doll made to look exactly like her mother. Here, the roles of mother and daughter are reversed, opening up another world in which the daughter lovingly cares for her mother. Grzeszykowska has also produced the series <i>Domestic Animals</i> , in which she photographed dogs wearing human masks. The two dogs are simply going about their usual activities: walking, napping, playing with a stuffed toy. However, the scenes have a strange twist to them. The strangeness brought forth by the temporary shifts in roles and the subtle twists functions as a mirror that allows us to reflect upon our everyday lives and relationship with others. [OS]	Depicted in Artan Hajrullahu’s work are items that convey the traditions of his homeland, Kosovo, such as furniture, wood stoves, and tablecloths. While there are motifs symbolizing modern life, such as televisions and cars, there are also self-portraits of the artist that appear to be rather self-deprecating. There are also scenes that have traditionally been considered taboo, such as lovemaking. Here, the artist’s attitude of challenging conservative thinking is evident. The works are drawn in colored pencil on wrapping paper, and are framed in handmade cardboard frames. Hajrullahu experienced the armed conflict between Kosovo and Serbia from 1998 to 1999. These works, made from ready-made materials, convey a sense of crisis and anxiety, that our lives could collapse at any moment. It also reminded us of the ongoing conflicts in the Balkans. [HT]
▶pp. 162–163, 291–292	▶pp. 203, 299–300

06_05	06_07
イェンス・ハーニング	浜口タカシ
Jens HAANING	HAMAGUCHI Takashi
1965–	1931–2018
Place of Birth: Hoersholm, Denmark	Place of Birth: Tagata (present Izunokuni), Shizuoka, Japan
Based: Copenhagen, Denmark	
Today, “neoliberalism,” which favors free market competition and seeks to reduce public services and welfare, is spreading around the world. Since the 1990s, Jens Haaning has dealt with themes of exclusion and inclusion, boundaries and border-crossing that arise in such societies. These photographs of men named Murat, Antonio, Sambas, Faysal, Dennis, and Deniz capture first-generation immigrants living in Copenhagen. Haaning imitates the style of fashionable street photography often seen in fashion magazines and social networking sites, and has included the brand names and prices of the clothes worn by the models in the images. However, in reality, these men would probably never be featured in the context of fashion trends. The artist hereby confronts us with the reality of exclusion that is otherwise concealed in our society. [OS]	Yokohama-based photographer Hamaguchi Takashi put himself at the forefront of the New Left student movements in the late 1960s. He covered incidents such as the Todai (University of Tokyo) struggle, which began as a movement to improve the treatment of medical students and interns throughout the country, and the Nichidai (Nihon University) struggle that took place against the management’s misuse of tuition fees. After the conclusion of the U.S.-Japan Security Treaty in 1960, Hamaguchi committed himself to cover the incidents that occurred at the U.S. military bases stationed around Japan: a young girl breaking down in tears over the loss of her family and home after the U.S. military plane crash, and a woman silently plowing her farmland with Kadena Air Base in the background. There is also a photograph of U.S. tanks that were prevented from entering the port of Yokohama by former Yokohama Mayor, Asukata Ichio. Hamaguchi captured numerous events and major incidents that occurred in Japan from a human perspective. [OS]
▶pp. 227, 293–299	▶pp. 209, 300–301

06_08
ルイス・ハモンド
Lewis HAMMOND
1987–
Place of Birth: Wolverhampton, UK
Based: Berlin, Germany
The figures in the paintings seem to turn their backs to us, or keep their eyes down, rejecting our gaze and reflecting on their inner selves. These figures are drawn from the artist’s impressions of people that are closest to him or those who he has encountered in the past. Lewis Hammond creates a visual lexicon to explore the complexities of our shifting world through recurring motifs and double meanings, challenging fixed interpretations. By repositioning references from a Eurocentric art history, Hammond creates a concentrated and skewed parallel world, offering a poignant reflection of our existing reality. [KM]
▶pp. 207, 301

06_09
マシュー・ハリス
Matthew HARRIS
1991–
Place of Birth: Wangaratta, Victoria, Australia
Based: Melbourne, Australia
Matthew Harris, who is of mixed European and Australian Aboriginal descent, has been creating paintings and sculptures that are based on the complex history of his ancestors. This 12-meter-wide work <i>Consigned to Oblivion</i> depicts a vast number of boxes neatly arranged on shelves in a museum storage room. Inside these boxes are the human remains of the Aboriginal peoples; since the end of the 18th century, tens of thousands of Aboriginal ancestral remains and sacred objects have been displaced for purposes of study and collection, and are still housed in public and private collections around the world. Harris’ paintings formally reference notions of minimalism and seriality to draw attention to the relentless and repetitive efforts of museums and collecting institutions, and their history of gate-keeping that has denied Aboriginal ancestral remains and cultural objects the right to return to home. The boxes are depicted using white ochre, which is used in sacred ceremonies and ‘sorry business.’ [HT]
▶pp. 206, 301

04_03
長谷川潔
HASEGAWA Kiyoshi
1891–1980
Place of Birth: Yokohama, Japan
The early woodcut titled <i>Wind (After a Poem by W. B. Yeats)</i> by Hasegawa Kiyoshi is dedicated to the Irish poet, William Butler Yeats. It is an abstract depiction of a man and a woman locked in an embrace. Three years after this work was made, Hasegawa moved to France, where he began to focus on depicting in detail the outer appearance of objects in order to capture the world inherent in all things that are not necessarily visible to the eye. Two prints of wild grasses and flowers that were produced at different times, are also based on this idea. In Hasegawa’s eyes, the cup is the universe, and the wild grass in the cup represent all things existing in the universe. [MS]
▶pp. 162–163, 292

02_04
サウス・ホー／何兆南
South HO
1984–
Place of Birth: Hong Kong, China
Based: Hong Kong, China
Hong Kong-based artist South Ho photographed the 2014 Umbrella Revolution and the prodemocracy movement between 2019 and 2020. Barricades litter the highway. Helmets, masks, and plastic bottles have been dumped on the roadsides.... In <i>The Umbrella Salad</i> series, Ho focused not so much on the moments of clashes between police and protesters, but rather on the scene left after the violent scuffles and its strange silence. Meanwhile, the <i>Work naming has yet to succeed</i> series capture the demonstration’s slogans, which were erased after the 2019–2020 democracy movement. Ho’s images of the Hong Kong landscape emphasizes the sadness that permeates the city traumatized by the demonstrations, as well as people’s feelings of helplessness and anxiety. At the same time, it seems to capture the way Hong Kong’s citizens still hold out hope for freedom despite the severe suppression of democracy and freedom. [OS]
▶pp. 116, 234–235

02_05

ジョナサン・ホロヴィッツ
Jonathan HOROWITZ

1966–

Place of Birth: New York, USA

Based: New York, USA

A placard reads, “IMMIGRANTS ARE ESSENTIAL.” The photomural *Food industry workers rally on the National Mall to highlight the contributions immigrants have made during the pandemic and call on Congress to deliver COVID-19 and citizenship relief for 11 million undocumented immigrants on Wednesday, February 17, 2021* shows people gathered at the National Mall, a park in central Washington, in February 2021 in the midst of the COVID-19 pandemic, to appeal for recognition of immigrant essential workers and to grant them citizenship and benefits. The material is based on an enlarged news photograph taken by journalist Tom Williams. Jonathan Horowitz uses art to shed light on the people who have been pushed to the margins and to “visualize” their otherwise forgotten presence. [KM]
▶pp. 102–103, 285

06_10

ハン・ボージ／黄博志
HUANG Po-Chih

1980–

Place of Birth: Taoyuan, Taiwan

Based: Taipei, Taiwan

The Blue Skin: My Mother’s Story describes the physical pain caused by hard labor in the textile industry, based on Huang Po-Chih’s mother’s real-life experiences. In reference to the fact that long hours of work behind a sewing machine cause the legs to swell like an elephant’s legs, the photographs portray actual workers posing like elephants with their arms and legs curled up. The elephant in fact was used as a symbol of hard work during the period when Taiwan made the transition from an agricultural to an industrial nation in the 1960s. In this work, the image of the elephant embraces the family’s painful experiences as well as the government’s policy. Also presented was the video work *Seven People Crossing the Sea* that was shot during the last five days of a fabric market in Hong Kong before it was forced to relocate. These works offer glimpses into the reality that the clothes we wear are produced under global capitalism, which comes at the expense of harsh labor and various other sacrifices. [KY]
▶pp. 203, 301

03_03

スターニャ・カーン
Stanya KAHN

1968–

Place of Birth: Stanford, California, USA

Based: Los Angeles, California, USA

Shot on super 16mm film and transferred to 2K video, *No Go Backs* follows teens as they escape the city for the wild, following the California aqueduct from Los Angeles deep in the Sierra Nevada Mountains. Featuring the artist’s son and his real-life best friend, *No Go Backs* continues Stanya Kahn’s practice of integrating fiction and document, filming the kids in their resilient efforts to survive and as well as their hormonal malaise and dreamy disconnects. The film posits a possible future made manifest by the immediate need and possibility to not only imagine, but to create a new world. Completed just before the first COVID-19 lockdown, this film presaged the psychological impact of the pandemic and alludes to climate catastrophes (and their origins in political collapse) that have accelerated in the last decade.
▶pp. 135, 288

01_08 / 04_04

オズギュル・カー
Özgür KAR

1992–

Place of Birth: Ankara, Turkey

Based: Amsterdam, Netherlands

Özgür Kar is an artist known for his black-and-white animations displayed on interconnected TV monitors. His work explores themes of contemporary existentialism, often focusing on the interplay between technology and the human condition. One of his pieces, *Fallen Tree*, features a giant tree, ambiguously uncut, undead, plucked from the soil with its roots intact. The swarming noise of animated flies surrounds it like a carcass, like leeches on a living body.
In another work titled *Dawn*, the central skeleton sings like a minstrel, accompanied by melancholic music from two other skeletons, expressing feelings of loneliness and anxiety, that arise from nature’s decay, while also anticipating the hope of a new dawn. The monologue of the skeleton, a personification of death, which is a motif in the tradition of memento mori, seems to mirror our own struggles in searching for an exit that is not yet in sight.
▶pp. 59, 160–161, 282, 292–293

06_11

ダムラ・クルッチクラン
Damla KILICKIRAN

1991–

Place of Birth: Huddinge, Sweden

Based: Oslo, Norway

Textures of objects found at construction sites. Signs of decaying infrastructures, facades, threaded city walls. Natural patterns on rocks, waters, and reeds. It is these details, captured in photographs taken by Damla Kilickiran’s psycho-geographical walks since 2015, that have become the starting point for *Chart Of Secrets And Trails*. In the artist’s own words: *I have tried to physically internalize traces, patterns, signs and textures found in various sites in the city, by mimicking them through drawing. I am diffracting and combining different images onto the surface of the paper; intuitively continuing the drawing by letting the images evolve into new patterns, textures and scenarios.* * [KM]
* From the artist’s message to the Yokohama Triennale.
▶pp. 220–221, 301

01_09

北島敬三＋森村泰昌
KITAJIMA Keizo + MORIMURA
Yasumasa

KITAJIMA=1954–, MORIMURA=1951–

Place of Birth: KITAJIMA=Suzaka, Nagano, Japan;

MORIMURA=Osaka, Japan

Based: KITAJIMA=Tokyo, Japan; MORIMURA=Osaka, Japan

Four men in white shirts are transformed into giant banners in the shopping mall in their first collaborative work *Portraits for the Wild Grass* between photographer Kitajima Keizo and artist Morimura Yasumasa. One of the men is dressed in traditional Chinese attire. This is Morimura impersonating the Chinese novelist Lu Xun, the author of *Wild Grass* (published in 1927), which was a collection of prose poetry depicting the life of an individual facing despair. Lu Xun appears here, not as a literary figure, but as one of the anonymous many living ordinary, everyday lives. The title of the 8th Yokohama Triennale is taken from this book by Lu Xun. [OS]
▶pp. 84–87, 282

06_12

ジョシュ・クライン
Josh KLINE

1979–

Place of Birth: Philadelphia, Pennsylvania, USA

Based: New York, USA

Josh Kline has been presenting work that considers the impact of capitalism, technological innovation and ecological change on society. The *Unemployment* series, presented in 2016 takes “labor” as its theme, and brings to light our anxiety towards mass unemployment among white-collar workers that may be caused by artificial intelligence and automation. The remnants of jobs that are said to be gone in the next twenty years, in these rapidly changing times — lawyers, accountants, bankers, secretaries, etc. — have been placed in transparent garbage bags and thrown away. The use of cutting-edge technology such as 3D printing, also adds a sense of reality to the work. [HT]
▶pp. 199–201, 301–302

02_06

ケーテ・コルヴィッツ
Käthe KOLLWITZ

1867–1945

Place of Birth: Königsberg, former East Prussia (present Kaliningrad, Russia)

Käthe Kollwitz depicted with compassion the hard lives of the poor and oppressed in Germany during the first half of the 20th century. After losing her second son on the battlefield in World War I, Kollwitz became increasingly anti-war. Hence, she was deeply saddened by the murder of Karl Liebknecht, a politician who advocated against war and called for the German Revolution. *Mourning of Karl Liebknecht* is the woodcut of Liebknecht and those grieving his death. It was made from a drawing done at the morgue in Berlin at the request of Liebknecht’s bereaved family. Lu Xun thought highly of Kollwitz and in fact acquainted with her. It was also Lu Xun who first published a collection of Kollwitz’s prints in China. This work is prominently featured in the catalog of prints, which tells that it was an important work for Lu Xun. [KY]
▶pp. 93, 285

06_13

厨川白村 KURIYAGAWA Hakuson

1880–1923

Place of Birth: Kyoto, Japan

Kuriyagawa Hakuson was a critic and a scholar of English literature active during the Taisho period (1912–1926) when capitalism was on the rise, and economic and political conflicts were intensifying in Japan. It was against this backdrop that Kuriyagawa published *Leave the Ivory Tower* (1920). He argued that artists should not remain in their “ivory towers,” but be closely engaged with real life issues. In *Symbols of Depression* (1924), published after he died in the Great Kanto Earthquake in 1923, he argued that art is the very expression of anguish and despair that arises when human life force is suppressed. Lu Xun was translating *Symbols of Depression* at the same time he was writing *Wild Grass*, the ideas of which are also said to have been influenced by Kuriyagawa’s book. [MK]

▶pp. 193, 302

06_14

クララ・リデン Klara LIDEN

1979–

Place of Birth: Stockholm, Sweden

Based: Berlin, Germany

Pictured in Klara Liden’s work *Grounding* is the former One Chase Manhattan Bank Plaza in New York City. A figure falls down, gets up, walks away, and falls down again, repeatedly. The idea came from the music video for *Unfinished Sympathy* (1991) by the British music unit, Massive Attack. In this video, the vocalist sings while walking the streets, and the camera keeps pace with her, capturing the stroll in one shot. Behind the singer we see the less affluent neighborhood of Los Angeles. In contrast, Liden’s work shows the shiny skyscrapers of the financial district in the background. Could it be that the strange figure symbolizes the collapse of the financial district? Or could it be the image of ourselves, resisting the waves of capitalism and getting back up again and again, no matter how many times we fall? [KM]

▶pp. 202, 302

02_07

鲁迅 LU Xun

1881–1936

Place of Birth: Shaoxing, China

Born in eastern China, Lu Xun came to Japan as a foreign student in 1902. He studied medicine in Sendai, Miyagi prefecture, but was awakened to literature as he became exposed to modern European thought and Japanese literature. When he returned home after seven years in Japan, he found that China was in a period of turmoil. Lu Xun thought that in order to build a better country, it was important to strengthen people’s minds and nurture their ability to think for themselves. He believed that literature would be most effective in realizing these goals. In 1918, he contributed his first novel to a magazine, and his vigorous creative efforts in Beijing thereafter culminated in a novel style of expression that conveyed the inner workings of the human mind in a colloquial tone, something that had not existed in previous Chinese literature. *Wild Grass* (1927) is a work from this period when Lu Xun’s creativity was at its peak. The work is teeming with life, portraying people’s survival in the midst of suffering and despair. [KY]

▶pp. 93, 285

03_04

トレイボーラン・リンド・マウロン Treiborlang LYNGDOH MAWLONG

1987–

Place of Birth: Shillong, India

Based: Mawkyrwat, India

Treiborlang Lyngdoh Mawlong is from the Khasi Hills in the Meghalaya State in northeast India. He has been creating prints that evoke story-like scenes of everyday life and village life of Mawbri that has been closed off from modern society. Like many other marginalized regions in the world, people in the steep hillslope suffer from poverty and lack of educational opportunities, health care, and infrastructure brought about by development projects that are carried out without giving concerns to the local community. At the same time, however, the people take great pride in their production of medicinal black pepper. His works depicting the lives of ordinary people teach us that everyday life is an extraordinary miracle in itself. [KM]

▶pp. 136–138, 288

04_05

ステファン・マンデルバウム Stéphane MANDELBAUM

1961–1986

Place of Birth: Brussels, Belgium

Punks and gangsters, Jews and Nazi officials, and the British painter, Francis Bacon. In his paintings and drawings, Stéphane Mandelbaum portrays a wide range of figures, from people he knew to those he had only met in his imagination during his lifetime. The texts intertwined with the figures are written in several languages, including Yiddish. It is as if Mandelbaum reaffirms his own identity through the picture which functions as a mirror that reflects his complexities with its many elements. Born into a family that survived the genocide of Jews during World War II, Mandelbaum studied art but gradually became involved in crime. In 1986, he was murdered in an incident that cut his artistic career short at the age of 25. [KM]

▶pp. 156, 158–159, 293

01_10

サンド'ラ・ムジンガ Sandra MUJINGA

1989–

Place of Birth: Goma, Democratic Republic of the Congo

Based: Oslo, Norway / New York, USA

When encountering Sandra Mujinga’s large-scale installation, the spectator lays their eyes upon three figures, titled *And My Body Carried All of You*, which are suspended from the ceiling. Their bordeaux-colored, loosely woven skin allows the viewer to get a glimpse of the steel skeleton beneath, revealing both fragility as well as sturdiness. Below, on the ground the spectator encounters three sculptures, leaf-like they stretch in different angles, reminding us of dinosaurs. The ground sculptures are titled *Unearthed Leaves* and are similar in their materiality but slightly in a darker color than the ceiling sculptures. Their shapes remind the viewer of both shelter and trap, evoking feelings of uncertainty.

Through this extraterrestrial invasion of space and time, spectators are prompted to ponder the intentions behind this enigmatic presence—drawing inspiration from Afro-futurism and Archaeology, Mujinga seamlessly melds past and future, through which time becomes a fluidity beyond common beliefs of continuity. Mujinga vividly described the experience of encountering the creatures, as though envisioning what it might be like to inhabit a reality distinct from one’s own—perhaps in a distant era, facing challenges far beyond those of today. In this ever-shifting contexts of envisioned environments, the creatures’ intention oscillates between protection to threat, while inherently questioning the perception of the Self and the Other of each spectator. [Sophie Franziska Schultz / MK]

▶pp. 58, 282

01_11

ヨアル・ナンゴ Joar NANGO

1979–

Place of Birth: Alta, Norway

Based: Tromsø (Romsa), Norway

Joar Nango, who is of Sami descent creates temporary works based on the history and culture of his people, using local materials and techniques. On the terraced platforms in the Grand Gallery of the Yokohama Museum of Art, he has created a space *Ávmnastit/Harvesting Material Soul* based on the motif of a nomadic dwelling where people are invited to rest and relax. The materials used are wood and bamboo collected by the artist himself in Kanagawa Prefecture.

On the facade of the museum, a message in Sami script reads, “They don’t follow routes and they don’t conform to regulated order.” The way of life of the Sami people, who live on the move, acquire only what they need for the occasion, and have no fixed possessions, offers us hints for rethinking our society abound with problems such as economic disparity and mass consumption. [MK]

▶pp. 53, 60–62, 282

06_15

インゴ・ニアマン Ingo NIERMANN

1969–

Place of Birth: Bielefeld, Germany

Based: Basel, Switzerland / Berlin, Germany

エリック・ニードリング Erik NIEDLING

1973–

Place of Birth: Erfurt, Germany

Based: Erfurt / Berlin, Germany

A man wanders through the forest, collecting wood, preparing to fight someone or something, while reading, singing, and biting into a piece of meat. The man speaks fervently about how he must protect what he has and not allow others to control him. Referenced here are the ideas of Max Stirner, a 19th-century German philosopher known for his writing such as *The Ego and Its Own*. The man also mentions how he is superior to Adolf Hitler. At first glance, the man appears like a king who rules over everything in the forest. At the same time, however, he is a fragile being who, having lost his place in the outside world, justifies himself only by escaping into the forest. [KM]

▶pp. 224, 302

05_01 / 07_03

丹羽良徳 NIWA Yoshinori

1982–
Place of Birth: Komaki, Aichi, Japan
Based: Vienna, Austria

By performing nonsensical acts in public spaces, Niwa Yoshinori brings to light the fragility of seemingly orderly social systems and the instability of the public mind. He performs the slogan-like act indicated by the title of the work and records the consequences in the form of a video document. Although these absurd acts create a sense of unease at times, the videos reveal that most people are indifferent to what is going on. Acts that are meant to disrupt order are carried without trouble out after all. They illuminate the precarious gaps in the systems that are the foundations of our lives — the monetary economy, property ownership, and the nation at large. At the same time, however, they may also suggest the possibility of a free society that is not bound by existing rules. [KY]

▶pp. 180–181, 256, 295–296, 305

02_08

小野忠重 ONO Tadashige

1909–1990
Place of Birth: Tokyo, Japan

Around 1930, Ono Tadashige created work that depicted the hard lives of workers. It was also around this time that he joined the movement that criticized social inequality. In *Death of Three Generations*, the tragic story of a poor family unfolds in a series of 50 black and white prints. The story-telling style of the work is influenced by the woodcut “novel without words” that emerged in Germany at the beginning of the 20th century, as well as the silent films of the same period. The 46th scene, in which a group of people mourn over the dead body lying on the floor, seems to have been inspired by Käthe Kollwitz’s work. While incorporating a similar composition, Ono’s expression shows a distinctive style. This work counts among Ono’s early masterpieces. [KY]

▶pp. 100, 285–286

01_12

オープングループ(ユリー・ビーリー、パヴロ・コヴァチ、アントン・ヴァルガ) Open Group (Yuriy BILEY, Pavlo KOVACH, Anton VARGA)

Formed: 2012
Place of Foundation: Lviv, Ukraine
Based: Berlin, Germany / Wroclaw, Poland; Lviv, Ukraine; New York, USA; and others

Open Group was formed in 2012 by six Ukrainian artists. The group has been changing its structure around its three core members and creating work based on community participation and collaboration through dialogue and discussion. *Repeat After Me* (2022) is based on interviews with ordinary citizens who have fled to a refugee camp in Lviv following the Russian invasion of Ukraine. The work draws inspiration from the wartime manual of conduct that was distributed to the people. The manual provides guidance on how to distinguish between the different types of weapons by their sounds and act accordingly. The images of people replicating the sounds of weapons with their voices vividly convey the reality of Ukraine today, where people have had to acquire new knowledge for survival. [HT]

▶pp. 67, 282

06_16

尾竹永子 OTAKE Eiko

1952–
Place of Birth: Tokyo, Japan
Based: New York, USA

Performing artist Otake Eiko has lived and worked in New York for nearly five decades. Between 2014 and 2019, she visited Fukushima five times. She danced alone in places where nuclear meltdowns forced people to leave. William Johnston, a professor of Japanese history and a photographer, recorded all of Otake’s performances. The results were tens of thousands of photographs from which Otake selected and composed a film weaving together her own texts and sound design. In 2014, there were many areas where people were not allowed to enter. The aftermaths of the tsunami were not yet cleaned. Towns had no inhabitants, and farmland had no crops. Otake laid down her body onto irradiated soil and explored how a body can object. Over the next five years, decontamination and rebuilding of the community changed yet again much of Fukushima’s landscape, which is also recorded in Johnston’s photographs and in Otake’s mind. There are many Fukushimas within Fukushima. Otake, a visitor, tried to absorb each moment in each place so she could remember and share with viewers far away. The film *A Body in Fukushima (2014–2019)* has since been translated to several languages and screened in film festivals around the world.

▶pp. 223, 302

06_17

ポープ・L Pope.L

1955–2023
Place of Birth: Newark, New Jersey, USA

For the work *The Great White Way, 22 miles, 5 years, 1 street (Segment #1: December 29, 2001)*, Pope.L spent years crawling along a 22-mile-long stretch in Broadway, wearing a Superman costume. The title is an ironic reference to the fact that New York City is essentially a place for white people. The manner in which he looks at the world from a low vantage point close to the ground is reminiscent of the perspective of a street dweller who is struggling financially. In the artist’s words: *I think costumes are a way to project yourself into the world and at the same time conceal yourself. And I think that’s necessary for the performances I’m trying to do. Superman was introduced to me by my Aunt Jenny. She used to watch the TV version of Superman in the 50s with George Reeves. Every single day. I’d say that there were two main religious things in my Aunt Jenny’s life, one was Church and the other one was Superman. She loved that white guy. And it stayed with me. So when I was trying to figure out what the next step of a crawl figure would be, I said, “Well, you know, what is more manly than that guy?” So somehow I landed on this, this next step of success, if you will. Instead of the suit, it would be the super suit. At one point I realized that talking to people when you’re laying down on the street is a moment, you don’t get to do that very much. And people, they’ll talk to you differently when they’re standing up over the top of you. They think they’re like instant superiority. Except in this case, I have the super suit.** [KM]

* From the artist’s comment: <https://www.moma.org/audio/playlist/301/3909>

▶pp. 218, 302

01_13

プリックリー・ペーパー (チェン・イーフェイ&オウ・フェイホン)／刺紙(陳逸飛&歐飛鴻) Prickly Paper (CHEN Yifei & OU Feihong)

Formed: 2019
Place of Foundation: Guangzhou, China
Based: Guangzhou, China / Berlin, Germany

The magazine *Prickly Paper* (刺紙), which sounds like “toilet paper” in Cantonese, was first published in 2019 as a reading material to be placed in public toilets, following an exhibition in Guangzhou, China. Since then, the two editors-in-chief, who are mainly based in China, have held workshops in various locations around the world to publish this magazine. An opinion box is placed in a particular toilet, and anyone can contribute ideas to this box. The editors create the magazine based on what they have collected from the box, and a wide range of topics such as freedom of expression and gender issues in China have been featured thus far. The cover of each issue is made by a different artist using woodblock prints, and the pages inside are printed using a printer for home use. For them, the persistent effort to publish a small number of copies of the magazine is a way to connect and communicate with their many friends. [KY]

▶pp. 80, 282–283

01_14 / 07_04

パピーズ・パピーズ (ジェイド・グアナロ・クリキ＝オリヴオ) Puppies Puppies (Jade Guanaro Kuriki-Olivo)

1989–
Place of Birth: Dallas, Texas, USA
Based: New York, USA

Puppies Puppies (Jade Guanaro Kuriki-Olivo) uses ready-made words and objects to create works that invite viewers to reflect on the various issues faced by transgender people. *Barriers (Stanchions)*, a series of partitions at the entrance of the Yokohama Museum of Art, mimics the immigration checkpoints at an airport and encourages viewers to imagine the fate of queer refugees and immigrants.

At the BankART KAIKO, Puppies Puppies also exhibited an installation using hand sanitizers based on memories of childhood hospitalizations, and a timeline that intertwines her own and queer histories in Japan and USA. The latter was inspired by the work of Felix Gonzalez-Torres, an artist who died of AIDS. The audience was welcomed by Pepper, humanoid robots that served as the artist’s avatar. [KM]

▶pp. 54, 254–255, 283, 305

07_05

ピエ・ピョ・タット・ニョ

Pyae Phyo Thant Nyo

1998–

Place of Birth: Myitkyina, Myanmar

Based: Yangon, Myanmar / Bangkok, Thailand

The mixture of metal, plants, and man-made objects seems to decay and disintegrate, while at the same time, everything seems to come together and transform into a new form of life. The red light glowing at the inner core is reminiscent of rubies produced in Myanmar, the artist Pyae Phyo Thant Nyo’s native country. The brilliant red color of the Myanmar rubies, which are highly prized and traded for high prices, have been likened to “blood.” His sculptures embody the ideas of sacrifice and struggle, remains of burnt-out ashes, as well as new possibilities. Decay and life, hope and despair are all expressed at the same time. [HM]

▶pp. 253, 305

06_18

トマス・ラファ

Tomas RAFA

1979–

Place of Birth: Žilina, Slovakia

Based: Warsaw, Poland

Tomas Rafa has been filming scenes of political protests and ideological clashes in Central Europe since 2009. The region saw a growing number of alt-right attacks against Roma, Jews, sexual minorities, and refugees, among others, in support of white supremacy and nationalism. His work documents the alt-right with matching clothes, citizens in resistance, and the police, all gathering in the city center and colliding with each other. Rafa’s camera gives equal attention to all three parties while capturing them from a remarkably close distance. The distinction between the parties eventually blurs as a result and the violence-obsessed nature of human beings emerges. [KM]

▶pp. 198–199, 201, 302

02_09

シビル・ルパート

Sibylle RUPPERT

1942–2011

Place of Birth: Frankfurt, Germany

Human bodies, animals, insects, and machines are intertwined with each other in the monstrous creatures depicted in the drawings and paintings. Though dark and grotesque, they also have a strong erotic element. From the 1960s to the 1980s, Sibylle Ruppert created work that dealt with her own trauma in depth; little is known about her career except that she stopped making work after the 1980s and taught painting in prisons and mental hospitals. Ruppert’s radical depictions of anxiety, fear, and desire are at once eerie and horrifying. At the same time, their passionate and unrestrained sense of life never fail to fascinate us. [HT]

▶pp. 110–112, 286

06_19

坂本龍一

Ryuichi SAKAMOTO

1952–2023

Place of Birth: Tokyo, Japan

In 2006, Ryuichi Sakamoto appeared in a memorial event for Nam June Paik, the South Korean artist hailed as the father of video art. At the event, Sakamoto smashed a violin and dragged its wreckage on stage. This performance, based on Paik’s act of dragging his violin along the beach, was a tribute to the destructive spirit Paik embraced. Sakamoto, who familiarized himself with music at an early age, was influenced by Western avantgarde music and art, but also took a keen interest in the traditional music of Okinawa, Asia, and Africa, and created a variety of sounds that transcended genres. He also actively spoke out on social issues and political situations from early on, and engaged in a wide range of expressive activities throughout his life. [HT]

▶pp. 216, 302–303

06_20

マーガレット・サーモン

Margaret SALMON

1975–

Place of Birth: Suffern, New York, USA

Based: Glasgow, UK

Margaret Salmon creates films, photographs, and objects that focus on individuals going about their modest, everyday lives. Every work weaves together non-fiction and poetic creativity. The wall built for the exhibition installation *Spider* reveals the inner structure, based on the artist’s instructions. In and around the walls, she arranges items related to her family’s memories, such as her father’s relics from his military service and her son’s shoes that are out of size, together with objects found in Yokohama, and photographs that have been printed in a darkroom in Yokohama. Although each item is merely a fragment of the artist’s personal life, by engaging these objects collectively with the bare walls, she brings into relief the cultural and political backgrounds and social fissures that lie beneath the surface of one’s quiet, everyday life. [KY]

▶pp. 228–229, 303

06_21

アラン・セクーラ

Allan SEKULA

1951–2013

Place of Birth: Erie, Pennsylvania, USA

This Ain’t China: A Photonovel consists of photographs of restaurant employees, including the artist Allan Sekula, along with shots of pizza, French fries, as well as two chairs in which visitors might sit to study the written script in booklet form. The piece was created in 1974, when the artist was working at a modest restaurant in San Diego, California. At the time, the ideas of Mao Zedong, the chairman of the Chinese Communist Party, were being studied with interest by some left-oriented Western intellectuals. Sekula was also influenced by the struggles of the working class worldwide—in China as well as in the U.S. Thus he developed this plot that envisioned him with his fellow workers at the restaurant creating an informal group that could plan a strike for better working and living conditions. [HT]

▶pp. 217, 303

01_15

志賀理江子

SHIGA Lieko

1980–

Place of Birth: Okazaki, Aichi, Japan

Based: Ishinomaki, Miyagi, Japan

Since moving to Miyagi Prefecture in 2008, Shiga Lieko has been exploring the relationship between humans and nature as her main theme, while engaging closely with the local residents. The eleven photographs displayed in the corridor on the third floor of the Yokohama Museum of Art were taken mainly on the Oshika Peninsula in Miyagi Prefecture. The text in the artist’s own handwriting is a record of an interview with Onodera Nozomi, a deer hunter from the Oshika Peninsula. The scenes are visualized here through “red,” the color of blood flowing in our bodies, as if to indicate the more fundamental energy circulating between human beings, society, and nature.

Along with the photographic works, Shiga has opened a small library called the *Emergency Library*. Novels, travel-ogues, collections of poems, books on philosophy, science, and sociology...books of all genres, whether famous or unknown, foreign or domestic, are lined up on the shelves. These books are loosely categorized according to fifteen keywords based on the content of the artist’s interview with Onodera which are also written on the works displayed in the corridor. Each book offers a unique perspective and provides hints on how to deal with the urgent challenges and crises that we face in our daily lives. [MS]

▶pp. 65, 68–69, 283

01_16

SIDE CORE

Formed: 2012

Place of Foundation: Tokyo, Japan

Based: Tokyo, Japan

Breaking the rule against drawing grafitti on buildings, SIDE CORE has created *big letters, small things*, consisting of poems and paintings related to street, on the exterior walls of the Yokohama Museum of Art. This work continued to change little by little, every day. Like the way graffiti can reappear no matter how many times it is erased, here we can feel SIDE CORE's conviction that "reality can be changed" through actions that weave their way through social rules and power.

Projected onto the screen installed on the balcony of the former Daiichi Bank are officers directing traffic on the road. The Sakae-Honcho Road, which runs right in front of the bank is an arterial road that connects the waterfront area of Yokohama. *construction giant* was created with the image of giant men directing traffic on this thoroughfare. SIDE CORE shows that our activities, whether working and playing, can enrich the city.

The area surrounding BankART KAIKO is the place where silk from all over Japan used to be stockpiled for export during the Taisho Era (1912-1926). The video work *sey*, showing three people keep drawing pictures and letters toward the sky, was displayed in a restored underground space that was a warehouse where raw silk was stored. The COVID-19 pandemic gave us the opportunity to see where we stand and to take a closer look at our humble lives. On the other hand, however, we also learned that an our highly individualized ways of life can shut ourselves off from others and rob us of the ability to recognize the voices outside of us. What are the voices emanating from the underground space trying to tell us? [OS]

▶pp. ㉙1-㉙3, 2㉙3

03_05

リタ・ジークフリート

Rita SIEGFRIED

1964-

Place of Birth: Basel, Switzerland

Based: Worb, Switzerland

Rita Siegfried paints scenes that seem to be taken from ordinary life, yet they have an atmosphere that is strangely out of the ordinary. Tables and chairs, which look like they have been borrowed from famous paintings, are carefully arranged in an interior, and the presence of someone who is not there seems to permeate the room. Outside the window, there is a view of nature that looks familiar but cannot be identified. Siegfried has skillfully connected multiple time-spaces in one picture plane using her outstanding painterly techniques. [KM]

▶pp. 139, 2㉙㉙

02_10

フンクワン・タム／譚煥坤

Vunkwan TAM

1997-

Based: Hong Kong, China

Vunkwan Tam purchases metal tools, animal bones, and stuffed specimens via the Internet and uses them in his art-work. Tam considers this era in human history a special one where artifacts from distant places, times, and cultures are readily available. And yet, what the artist obtains through this technological advancement are things that have been discarded and forgotten. He states: *Perhaps what should really be asked is: in a world that is so fast and abundant, is there still room for loss and decay?* [...] *It's better to live in a world that can decay.* [...] *Because decay creates space. A space that is about adapting and preserving, revising and recycling, progressing and regressing, evolving and devolving.* * [KM]

* From the artist's website: <https://www.vunkwan.com/text/26:Jun:2021.pdf>

▶pp. 104-105, 2㉙6

06_22

田中敦子

TANAKA Atsuko

1932-2005

Place of Birth: Osaka, Japan

In the gallery there is a switch that reads, "Feel free to turn on the switch, Tanaka Atsuko." When one follows this instruction, metal bells begin to ring in sequence, one after the other. The sound follows the path of the bells, and as they ring in sequence, our eyes are led to trace the entire distance, thereby reconfiguring our perception from the auditory to the visual. The Gutai Art Association, an avant-garde group of postwar Japanese artists that was formed in the Kansai area in 1954, pursued creative possibilities based on the principle of "presenting in concrete terms the freedom of spirit." Tanaka Atsuko was active as one of the group's major members since joining in 1955, and exhibited this *Work (Bell)* at the first Gutai Art Association exhibition held in the same year. [HT]

▶pp. 232, 303

03_06

谷中安規

TANINAKA Yasunori

1897-1946

Place of Birth: Hase-cho, Shiki (present Sakurai), Nara, Japan

Taninaka Yasunori, a Japanese printmaker active in the 1930s, was known by the nickname "the floating balloon." As the name suggests, he led a free and carefree way of life, wandering around like a balloon. With his characteristic shadow picture-like expressions using high contrasts of black and white, Taninaka created pictorial worlds that were at times humorous and at other times bizarre. His *Picture of Boyhood*, which depicts boys playing sports and games, also invites us into another world, moving back and forth between fairy tales, dreams, illusions, and reality. [KY]

▶pp. 131, 2㉙㉙-2㉙9

01_17

サローテ・タワレ

Salote TAWALE

1976-

Place of Birth: Suva, Fiji

Based: Sydney, Australia

Salote Tawale is an artist of mixed Fijian and colonial Australian heritage. The motifs of *We are Better Together* are based on Tawale's life and memories and include walls with Fijian weaving patterns and a temporary structure made of wood and corrugated iron. This type of structure is an important place in Fijian culture where people gather for various occasions, from birthday celebrations to funerals. In the video work, the artist is shown engaging in conversation online with family members who live far away, or re-performing moments of friendship with her community. Today we live in a world where global communication is possible regardless of location and Tawale has created this work as a reflection on what it means to be rooted in a particular land and culture, contemplating the connections to the various communities to which she is connected. [KM]

▶pp. 7㉙, 2㉙3

04_06 / 06_23

勅使河原蒼風

TESHIGAHARA Sofu

1900-1979

Place of Birth: Tokyo, Japan

Born into a family of *ikebana* (flower arrangement) artists, Teshigahara Sofu trained under his father from an early age. However, he gradually began to question the tradition of ikebana that emphasized formality, and in 1927 he broke away from the family and founded the Sogetsu school. His innovative expression, which freely incorporated new materials such as dry wood, stone and metal, was full of vitality and brought a breath of fresh air to the world of *ikebana*. From the 1950s onward, he paid particular attention to European art, and his diverse creative activities included painting, calligraphy, sculpture, and performing arts in an attempt to fuse Eastern and Western cultures. At the same time, his attempt to reexamine his own culture could be seen in the series of Mt. Fuji paintings and drawings that he repeatedly created. [HT]

▶pp. 156-157, 225, 231, 293, 303

04_07

佃弘樹

TSUKUDA Hiroki

1978-

Place of Birth: Takamatsu, Kagawa, Japan

Based: Tokyo, Japan

From an early age, Tsukuda Hiroki had familiarized himself with video games, science fiction novels, and movies such as *Star Wars* and *Blade Runner*. Growing up in a provincial city prior to the widespread availability of the Internet, he felt that exposing himself to these things was the only way to be transported into a world of freedom. His images are a mixture of human beings and machines, created by cutting and pasting together drawings, photographs he took himself, and images he found on the Internet, and repeatedly altering them both digitally and by hand. Tsukuda describes art as a process of reaffirming the world he has envisioned in his mind since childhood, by taking it outside of himself, and looking at it from an external perspective. [KM]

▶pp. 160-161, 293-294

01_18

エマニユエル・ファン・デル・オウウェラ
Emmanuel VAN DER AUWERA

1982–
Place of Birth: Anderlecht, Belgium
Based: Brussels, Belgium

In 2020, supporters of the former U.S. President Donald Trump stormed the Capitol building. In *VideoSculpture XXVIII (January 6th)*, the images on the thirty LCD screens, tailored to look like an altarpiece, project video images that were posted on the Internet at the time. The screens flicker while the exposed cables hang to the floor. When we see this arrangement of equipment which gives a behind-the-scenes glance at how images are created, the frenzy of the supporters acting like they are the heroes of our time, seems somewhat distant. The artist Emmanuel Van der Auwera hereby skillfully creates a sense of distance from the euphoria fueled by mass media and social networking sites. [KM]
▶pp. 66, 283

06_24

ミルテ・ファン・デル・マーク
Myrthe VAN DER MARK

1989–
Place of Birth: Zeist, Netherlands
Based: Brussels, Belgium

The title of the work, *The Ecstatic Being*, is derived from a group exhibition at STUK in Leuven, June 2023, for which Myrthe Van der Mark was commissioned. The performance and installation are part of a growing body of work developed around ideas of metamorphosis and form-changing. The performance in collaboration with Joachim Badenhorst is derived from the Mazdaznan teachings. The focus lies on body-related rituals, singing with rhythmic movements and re-channelling internal energies. The objects in the installation were traces from the performances held on March 14, 15, and 16.
▶pp. 222, 303

07_06

プック・フェルカーダ
Puck VERKADE

1987–
Place of Birth: The Hague, Netherlands
Based: Berlin, Germany

Puck Verkade explores profound social themes through her video installations, which blend physical performances by the artist, caricatural imagery, animation, and musical composition. Her latest piece, *Uprooted*, produced specifically for this Triennale, narrates a symbolic tale of a gardener's disharmonious relationship with nature who undergoes a transformation with the help of anthropomorphous insects and plants (embodied by the artist's infant son). This work intertwines themes of questioning human dominance, highlighting the intelligence of flora and fauna, the artist's intimate journey of childbirth during its creation, and our collective responsibility amidst the climate crisis. Within the exhibition space, vibrant floral objects captivate viewers, sparking contemplation about our distraught relationship to the natural world. [HM]
▶pp. 250, 305

03_07

エクスパー・エクサー
Xper.Xr

Place of Birth: Hong Kong, China
Based: Hong Kong, China

Xper.Xr is a Hong Kong-based artist, musician, and provocateur whose 1989 noise music album *Murmur* demonstrated the potential for self-funded projects in profit-driven Hong Kong. From 2012–15, Xper.Xr also ran CIA, an illegal gallery and performance space in Kowloon. The work often includes diverse elements of sound, performance, painting, and installation. Objects such as racing suits, black balloons, and performance notes were assembled and exhibited as if they are a testament to Xper.Xr's perceptions, emotions, beliefs, and creativity. [KM]
▶pp. 140, 289

05_02

你哥影視社／ユア・ブラザーズ・フィルム
メイキング・グループ (スー・ユーシェン／
蘇育賢、リャオ・シウファイ／廖修慧、ティエン・
ゾンユエン／田侖源)

Your Bros. Filmmaking Group (SO Yo-
Hen, LIAO Hsiu-Hui, TIEN Zong-Yuan)

Formed: 2017
Place of Foundation: Taiwan
Based: Tainan, Taiwan

In 2018, Vietnamese women working at a factory in Taiwan began a strike in their dormitory to demand better treatment. The event was live-streamed via Facebook. The video, which was mostly left on stream, showed snippets of the women's ordinary lives aside from the strike, as they joked around or showed signs of boredom at times. Seeing how the very site of the strike began to function like an everyday gathering place inspired Your Bros. Filmmaking Group to create *宿舍Ký Túc Xá / Dorm*. They called upon immigrants and foreigners who had become spouses of Taiwanese people and held workshops to re-enact the strike in a set assembled from bunk beds. The audience could sit on the bed, watch the video, chat with someone, and spend their time in the space as they wish. [KM]
▶pp. 182–184, 296

02_11

ジャオ・ウェンリアン／趙文量
ZHAO Wenliang

1937–2019
Place of Birth: Harbin, China

The Cultural Revolution took place in China from 1966 to 1976 under the leadership of Mao Zedong, Chairman of the Central Committee of the Communist Party. Art was supposed to be for the benefit of workers, peasants, and soldiers, and anything otherwise was thoroughly criticized. At this time, many intellectuals and artists were sent to the countryside to engage in labor in agriculture and civil engineering. However, Zhao Wenliang kept a distance from the current of the times and secretly painted beautiful landscapes to express his inner wishes, sorrows, and feelings of helplessness. At the root of these paintings is a strong longing for freedom. [KM]
▶pp. 108, 286

02_12

ジャオ・イエンニエン／趙延年
ZHAO Yannian

1924–2014
Place of Birth: Huzhou, China

Zhao Yannian was a still life and landscape painter. However, he was struck by a woodcut that he came upon, printed in the magazine Cultivation and began learning the technique in 1939. Through woodcuts, which were cheaper to produce and easily distributed for many to see, he sought to connect his own expression with his homeland, the war, and the lives of the people. Zhao put to practice Lu Xun's idea that woodcut could better express the soul of modern society. After the end of the Cultural Revolution (1966–1976), which severely controlled culture and art, he created this work *Wild Grass*, taking its theme from Lu Xun's collection of poems, *Wild Grass*. In this work, green grass shoots out from the dark depths of the earth like a bolt of lightning, heading straight for the sky. Like the break of dawn, the image evokes a sense of hope and life force. [KM]
▶pp. 109, 286

02_13

ジョン・イエフー／鄭野夫
ZHENG Yefu

1909–1973
Place of Birth: Wenzhou, China

Zheng Yefu studied at an art school in Shanghai that was established by a painter who had experience studying in Japan. While in Shanghai, Zheng also participated in the One Eight Art Society where Lu Xun taught. This was an art club created in 1929 by students who wished to realize Lu Xun's desire to renew Chinese culture through the art of woodcut. Zheng promoted the woodcut movement not only by producing artworks but also by publishing books and magazines. *Flood* is a series of work on the theme of the Yangtze River Flood in the summer of 1931. It depicts the victims of the flood coming together and overcoming difficulties. Since many people in China at the time were illiterate, Lu Xun tried to promote this form of storytelling with pictures, which did not require reading texts. [KY]
▶pp. 98–99, 101, 286–287

01_19

セクション

「日々を生きるための手引集」 王欽【考える仲間】

Section

“Directory of Life”

WANG Qin 【Thinking Partner】

▶pp. 74–77, 283–284

03_08

セクション

「李平凡の非凡な活動：版画を通じた日中交流」 町村悠香【考える仲間】

Section

“Pingfan’s (Ordinary) Actions:

Woodcut Exchanges Between China

and Japan from the 1940s to

the 1950s” MACHIMURA Haruka

【Thinking Partner】

▶pp. 121–130, 289–291

03_08-01

飯野農夫也

IINO Nobuya

1913–2006

Place of Birth: Goshō-mura, Makabe (present Chikusei), Ibaraki, Japan

The verb “unau” of the title *Ta Unai (Ploughing Rice Field)* means to plow the field using a hoe. As the title indicates, the work depicts a farmer plowing a rice field. The artist Iino Nobuya studied oil painting in Tokyo, but eventually returned to his hometown in Ibaraki. After World War II, he formed a group called the “Kokuga Kai (Carved Picture Society)” with Suzuki Kenji and Takidaira Jiro in the northern part of the Kanto region. Furthermore, he cooperated with a travelling exhibition of Chinese woodcut and started a local printmaking circle. [KY]

▶pp. 123, 289

03_08-02

川西英

KAWANISHI Hide

1894–1965

Place of Birth: Kobe, Japan

The work *Artist’s Garden* shows an interior decorated with carnations, set against the backdrop of a Japanese-style courtyard with lanterns and a *tsukubai*, or a traditional washbasin. The vivid red flowers in the foreground catch the eye amid the muted colors in this work. Meanwhile, the title of the work also invites the viewer’s attention to the garden in the background. The work embraces the beauty of the Japanese house, where the distinction between the inside and the outside is blurred, as the interior fuses with the nature outside. The artist Kawanishi Hide was a self-taught printmaker who had a day job as a postmaster. When Li Pingfan came to Kobe, Kawanishi taught him the technique of woodcut printing using water-based pigments. After Li returned to China, he introduced Kawanishi and others to water-based woodcut prints, and Li and Kawanishi continued their exchange for a long time. [KY]

▶pp. 122, 289–290

03_08-03

リー・ホワ／李樺

LI Hua

1907–1994

Place of Birth: Guangzhou, China

Six people are moving about in a darkened room in *Fear in Midnight*. The man in the center is holding a gun in his hand, and seems frightened while being grabbed by the chest by a uniformed man who appears to be a policeman. The man on the right, holding a flashlight, also has a gun hidden behind his back, which adds to the foreboding atmosphere. The work most likely depicts an interrogation conducted in the middle of the night during the Sino-Japanese War. The artist Li Hua was a printmaker who studied art in Japan. After returning to China, he worked as a teacher and participated in the woodcut movement advocated by Lu Xun. [KY]

▶pp. 126, 290

03_08-04

リー・ピンファン／李平凡

LI Pingfan

1922–2011

Place of Birth: Tianjin, China

A heavy feeling permeates both of the exhibited works, *A Homeless Child* and *Pingfan in Darkness*. In the self-portrait of the artist, produced in 1941, Li Pingfan looks as if he is enduring pain. According to Zhao Ruijuan’s memory, it was around this time that Li came to Japan. If true, this self-portrait most probably depicts the emotional anguish of the artist, torn between two countries as the war escalated. While working as an art teacher in Japan, Li fostered a grassroots network between Japan and China by holding exhibitions and publishing collections of woodcuts. Even after returning to China, he continued his activities, and the seeds he planted through printmaking came to fruition in both Japan and China. [KY]

▶pp. 121, 123, 124, 130, 290

03_08-05

大田耕士

OTA Koshi

1909–1998

Place of Birth: Ako-cho, Ako (present Ako), Hyogo, Japan

Crowds of people are holding flags and placards above their heads in *Excited Cry*. From the tense atmosphere, this appears to be a gathering of protesters. The artist Ota Koshi was originally an elementary school teacher. However, he was imprisoned for a time during the war because of the political content of a satirical magazine he had been publishing. After World War II, he led the “Kyouiku Hanga Undo (Educational Printmaking Movement)” by teaching printmaking to teachers and children across Japan, based on his belief that giving children the opportunity through printmaking to think for themselves and create works that are rooted in their daily lives can be educationally beneficial. [KY]

▶pp. 123, 290

03_08-06

鈴木賢二

SUZUKI Kenji

1906–1987

Place of Birth: Tochigi-machi, Shimotsuga (present Tochigi), Tochigi, Japan

A woman holds a child in her thin and weak hands are depicted in *Starvation 2: In Commemoration of Average 20 Day Lack of Food Delivery* by Suzuki Kenji. The child is looking up to the heavens in her arms. Is the child seriously ill or perhaps already dead? The title of the work suggests that depicted here are people starving during World War II due to meager food rations. Wartime rationing, which began in 1940, eventually became delayed, then restricted, and finally suspended. At the end of the war and in the immediate post-war period, people lived in extremely harsh conditions, some having to live without rations for an average of 20 days. [KY]

▶pp. 123, 290

03_08-07

滝平二郎

TAKIDAIRA Jiro

1921–2009

Place of Birth: Tamagawa-mura, Niihari (present Omitama), Ibaraki, Japan

The stooped posture of the figure carrying a basket full of summer grass on her back, depicted in *Summer Grass*, indicates a great deal of hard work. She has a cotton hand towel over her head and a straw hat, which she has taken off, in her hand. She must be walking in the heat. After developing an interest in satirical cartoons, Takidaira Jiro became acquainted with Suzuki Kenji and Iino Nobuya and began to work on woodcutprints. In his later years he became popular for his paper cut-outs and also produced a number of picture book masterpieces. [KY]

▶pp. 123, 290

03_08-08

ジャオ・ルイチュエン／招瑞娟

ZHAO Ruijuan

1924–2020

Place of Birth: Guangdong, China

The artist Zhao Ruijuan came to Japan as a child and later became the Chinese kindergarten teacher. Zhao was introduced to the art of printmaking by Li Pingfan. The figure in profile appears to be wearing a pickaxe over his shoulder in *Twilight*. During World War II, overseas Chinese also took part in the labor mobilization, and this young man may be one of them. [KY]

▶pp. 126, 290

04_08

セクション

「縄文と新たな日本の夢」

山本浩貴【考える仲間】+リウ・ディン

+キャロル・インホワ・ルー

Section

“Jomon and New Japan Dream”

YAMAMOTO Hiroki

【Thinking Partner】+ LIU Ding +

Carol Yinghua LU

▶pp. 145–153, 294–295

04_08-01

石元泰博

ISHIMOTO Yasuhiro

1921–2012

Place of Birth: San Francisco, California, USA

Born in the U.S., and raised in Japan, Ishimoto Yasuhiro moved back to the U.S. after graduating from high school. During World War II, when he was sent to an internment camp as a Japanese American, he learned photography from his fellow internees and began photographing life inside the camp. After the war, Ishimoto also studied architecture with the hope to rebuild Japan. When he came to Japan in 1953, he was given the opportunity to survey traditional Japanese architecture with architect Yoshimura Junzo and others, and photographed the Katsura Imperial Villa. It was also around this time that he came to know the architect Tange Kenzo and became involved in the founding of the International Design Committee with Okamoto Taro, among others. They looked at the art and architecture of Japan’s past from a new perspective, and turned their passionate gaze to them as a source of creativity. The photograph exhibited in this Triennale is a work from the *Nude* series, which was taken on a concrete table Okamoto built in the garden of his own residence. [KY]

▶pp. 150, 294

04_08-02

児島善三郎

KOJIMA Zenzaburo

1893–1962

Place of Birth: Fukuoka, Fukuoka, Japan

During his three-year residence in France beginning in 1925, Kojima Zenzaburo became influenced by Fauvism, an artistic style characterized by bright colors and bold strokes. After returning to Japan, Kojima aimed to create oil paintings rooted in the Japanese cultural landscape by fusing such traditions of Western painting with Japanese practices. In 1950, he painted *Coming Spring*, for which he said the following: “Even on the black rice paddies, green grass is sprouting. Have patience for a while longer!” He had wished to find a glimmer of hope beyond the dark days after Japan’s defeat in World War II. Later on, Kojima’s paintings began to show more vivid lines and patterns. The outpouring of life in his work overlaps and resonates with how the avantgarde artists of the mid-1950s took interest in the art of Jomon earthenware. [KY]

▶pp. 151, 294

04_08-03

中島清之

NAKAJIMA Kiyoshi

1899–1989

Place of Birth: Yamashina-mura, Uji (present Kyoto), Kyoto, Japan

The nihonga (Japanese-style) painter Nakajima Kiyoshi, moved to Yokohama at the age of sixteen and continued to work there, while constantly pursuing new themes and techniques. In the early 1950s, while Nakajima was teaching at Tokyo National University of Fine Arts and Music (present Tokyo University of the Arts), the “Nihon Kodai Bunka-ten (Exhibition of Ancient Japanese Culture)” was held at the Tokyo National Museum, coincidentally located in the Ueno Park nearby. The outcomes of the exhibition were compiled in the *Catalog of Japanese Archaeology*. This was the time when research on the “prehistoric age” as the origin of Japanese culture was ongoing at the museum, which changed its structure from the “Imperial” to the “National” after the war. Public interest in this area was also growing. Nakajima’s diary also describes his frequent visits to the museum, where he sketched earthenware and haniwa clay figures. The artist’s enthusiasm for the “prehistoric age” is also evident in *From the Ancient Times No. 2*, which depicts Jomon and Yayoi earthenware excavated in Tokyo. [KY]

▶pp. 145, 294

04_08-04

岡本太郎

OKAMOTO Taro

1911–1996

Place of Birth: Takatsu-mura, Tachibana (present Kawasaki), Kanagawa, Japan

Upon his travels to Europe in 1930, Okamoto Taro discovered abstract painting in Paris and began studying ethnography there. After returning to Japan, Okamoto became a central figure in the avant-garde art movement, and after the war, in 1951, he “discovered” the beauty of Jomon earthenware at the “Nihon Kodai Bunka-ten (Exhibition of Ancient Japanese Culture)” held at the Tokyo National Museum. Okamoto immediately published an account of the impact of this encounter in a magazine under the title, “A Dialogue with the Fourth Dimension: On Jomon Pottery.” In 1956, he published *Japanese Tradition*, which included his own photographs of earthenware and his “Theory of Jomon Pottery.” Combining his knowledge of ethnography and his powerful voice, Okamoto thus triggered a boom in Jomon culture, the influence of which spread to a wide range of fields, including art, architecture, and design. [KY]

▶pp. 150, 294

05_03

セクション

「わたしの解放」

萩原弘子【考える仲間】

Section

“My Liberation” HAGIWARA

Hiroko 【Thinking Partner】

▶pp. 169–179, 296–298

05_03-01

富山妙子

TOMIYAMA Taeko

1921–2021

Place of Birth: Kobe, Japan

Tomiyaama Taeko spent her teenage years in Dalian and Harbin in northeastern provinces of China under the reign of Manchukuo before returning to Japan in 1938. In the 1950s she visited coal mines to report on the hard work of miners and contributed her findings to the media to spread the painful reality. After two trips, one to Latin America, and another from Europe to Asia, Tomiyama turned her attention to Asia as her starting point. She developed a deep empathy for the activities of Lu Xun, who tried to change society through literature and printmaking, and the Korean poet Kim Chi-Ha. From the 1970s onward, she expanded the scope of her creative activities to communicate beyond borders, such as creating prints and slides that can be easily reproduced and distributed by post. In particular, slides enabled her to combine pictures, poetry, and music into one by collaborating with artists from different genres and deliver her work to audiences around the world. [KY]

▶pp. 172–179, 296–298

06_25

セクション

「小林昭夫とBゼミ」内山淳子

Section

“KOBAYASHI Akio and B-semi”

UCHIYAMA Junko

▶pp. 210–215, 303–304

06_25-01

小林昭夫

KOBAYASHI Akio

1929–2000

Place of Birth: Yokohama, Japan

▶pp. 211, 215, 303–304

06_25-02

Bゼミ

B-semi

Period of Activity: 1967–2004

▶pp. 212–215, 304

01_03-02~08
作家蔵 Collection of the Artist
Courtesy of the Artist and Bridget Donahue, NYC

01_04
ラファエラ・クリスピーノ
Raffaella CRISPINO
▶pp. 70-71

01_04-01
わたしたち
Nous
2021
植物の転写、絹（10点組）
Botanical print on silk (set of 10)
500×140cm（各／each）
作家蔵 Collection of the Artist
Courtesy of the Artist

01_05
ピッパ・ガーナー
Pippa GARNER
▶p. 55

01_05-01
ヒトの原型
Human Prototype
2020
ミクストメディア Mixed media
198×83.8×91.4cm
作家蔵 Collection of the Artist
Courtesy of the Artist and STARS, Los Angeles

01_06
ルンギスワ・グンタ
Lungiswa GQUNTA
▶p. 79

01_06-01
Benisiya Ndawoni：馴染みのないものへの回帰
Benisiya Ndawoni: Return to the Unfamiliar
2018-2024
有刺鉄線、古布、音
Barbed wire, found fabric, sound
サイズ可変 Dimensions variable
展示アシスタント：安藤美由、大岩久美、道前葵、東麻奈美
Installation assistants: Ando Miyu, Oiwa Kumi,
Dozen Aoi, Higashi Manami
Courtesy of Lungiswa Gqunta and
WHATIFTHEWORLD

01_07
マイルズ・グリーンバーク
Miles GREENBERG
▶pp. 56-57

01_07-01
ヤヌス
Janus
2022
高密度ウレタン、スチール、エナメル、銅、ビニール
High-density urethane, steel, enamel, bronze, vinyl
260×121×128cm

01_07-02
マルス
Mars
2022
高密度ウレタン、スチール、エナメル、銅、ビニール
High-density urethane, steel, enamel, bronze, vinyl
252×121×133cm

01_07-01, 02
作家蔵 Collection of the Artist

01_08
オズギュル・カー
Özgür KAR
▶p. 59

01_08-01
倒れた木
Fallen Tree
2023/2024
4Kビデオ4面（モノクロ／サウンド／5分）、75インチモニター
8台（表裏各4面で展示）、メディアプレーヤー、ケーブル、木
Four channel 4K video (b/w, sound, 5 min.), eight
75 inch screens（4 channel each, front and back）,
media players, cables, wood
105×680×20cm（表裏各4面／4 screens each, front
and back）
Courtesy of the Artist

01_09
北島敬三＋森村泰昌
KITAJIMA Keizo + MORIMURA Yasumasa
▶pp. 84-87

01_09-01***
野草の肖像：I. H. November 21st, 2003
Portraits for the Wild Grass: I. H. November 21st, 2003
2003/2024
インクジェット・プリント Inkjet print
700×600cm

01_09-02***
野草の肖像：I. H. March 7th, 1993
Portraits for the Wild Grass: I. H. March 7th, 1993
1993/2024
インクジェット・プリント Inkjet print
700×600cm

01_09-03***
野草の肖像：M. Y. September 16th, 2023
Portraits for the Wild Grass: M. Y. September 16th, 2023
2023/2024
インクジェット・プリント Inkjet print
700×600cm

01_09-04***
野草の肖像：L. X. / M. Y. September 17th, 2023
Portraits for the Wild Grass: L. X. / M. Y. September 17th, 2023
2023/2024
インクジェット・プリント Inkjet print
700×600cm

01_09-01-04
Courtesy of the Artists

01_10
サンドラ・ムジンガ
Sandra MUJINGA
▶p. 58

01_10-01
そして、私の体はあなたのすべてを抱きかかえた
And My Body Carried All of You
2024
スチール、布（3点組） Steel, fabric (set of 3)
209.5×357×682cm（各／each）

01_10-02
出土した葉
Unearthed Leaves
2024
スチール、布（3点組） Steel, fabric (set of 3)
598.8×403.4×201.7cm、545×281×461.4cm、404×
315.4×611.8cm

01_10-01, 02
制作：北條裕人、児玉真人／制作アシスタント（布）：浅木
春香、ナジャフィ・ザラ、團上祐志
Production: Hojo Hiroto, Kodama Masato;
production assistants (fabric): Asaki Haruka, Zahra
Najafi, Dangami Yushi
Courtesy of the Artist, Croy Nielsen, Vienna and The
Approach, London

01_11
ヨアル・ナンゴ
Joar NANGO
▶pp. 53, 60-62

01_11-01
彼らは決められた道を行かず、誰かが決めた秩序にも従わない／Eai čuovo mearriduvvon luottaid
eai ge vissis njuolggadusaidd
They Don’t Follow Routes and They Don’t Conform to Regulated Order / Eai čuovo mearriduvvon luottaid eai ge vissis njuolggadusaidd
2024
竹
Bamboo from the backyard of a temple
300×4100cm
協力：長勝寺（鎌倉）、アルネ＝タリア＝サーテル、トビアス・アブツヤック・ブリッツ
Cooperation: Chosho-ji, Kamakura, Japan; Arne-
Terje Saether, Tobias Aputsiaq Prytz

01_11-02
ものに宿る魂の収穫／Ávnnastit
Harvesting Material Soul / Ávnnastit
2024
ミクストメディア Mixed media
サイズ可変 Dimensions variable
音源：アンタリス・リンビ／展示アシスタント：東麻奈美
Sound: Ántaris Rimpi; installation assistant:
Higashi Manami
協力：長勝寺（鎌倉）、アンタリス・リンビ、アルネ＝タリア＝サーテル、トビアス・アブツヤック・ブリッツ
Cooperation: Chosho-ji, Kamakura, Japan; Ántaris
Rimpi, Arne-Terje Saether, Tobias Aputsiaq Prytz

01_11-01, 02
Courtesy of the Artist

01_12
オープングループ（ユリー・ビーリー、バヴロ・ゴヴァチ、アントン・ヴァルガ）
Open Group (Yuriy BILEY, Pavlo KOVACH,
Anton VARGA)
▶p. 67

01_12-01
繰り返してください
Repeat After Me
2022
HDビデオ（カラー／サウンド／17分7秒）
HD video (color, sound, 17 min. 7 sec.)
Courtesy of the Artists

01_13
ブリックリー・ペーパー（チェン・イーフェイ&オウ・フェイホン）／刺紙（陳逸飛&歐飛鴻）
Prickly Paper (CHEN Yifei & OU Feihong)
▶p. 80

01_13-01
揺れ動く草の群れ
Flocks of Swaying Grasses
2024
水彩、段ボール、ビデオ《ブリックリー・ペーパー／刺紙ワークショップ》（カラー／サウンド／7分57秒）、ビデオ《ブリックリー・ペーパー／刺紙アニメーション》（カラー／サウンド／2分17秒）、手作り雑誌ZINE（ジン）『ブリックリー・ペーパー／刺紙』、ガラスにインクジェットシート

Watercolor on cardboards, single channel video
“Workshop of Prickly Paper” (color, sound, 7 min. 57 sec.), single channel video “Animation of Prickly Paper” (color, sound, 2 min. 17 sec.), handmade Zines *Prickly Paper*, ink-jet print sheets on glass
Courtesy of the Artists

01_14
パピーズ・パピーズ（ジェイド・グアナロ・クリキ＝オリヴォ）
Puppies Puppies (Jade Guanaro Kuriki-Olivo)
▶p. 54

01_14-01
結界（支柱）
Barriers (Stanchions)
2017-2024
結界、パネル Barriers, panel
サイズ可変 Dimensions variable
Courtesy of the Artist

01_15
志賀理江子
SHIGA Lieko
▶pp. 65, 68-69

01_15-01
緊急図書館
Emergency Library
2024
絨毯、木、本、紙、写真、マスキングテープ
Carpet, wood, book, paper, photograph, masking
tape

01_15-02
霧の中の対話：火——宮城県牡鹿半島山中にて、食獵師の小野寺望さんが話したこと
DIALOG IN THE FOG: FIRE—What Nozomi Onodera, a hunter, told me in the mountains of the Oshika Peninsula in Miyagi Prefecture
2023-2024
インクジェット・プリント、発色現像方式印画、アクリル樹脂、油性インク、水性インク、修正液、ラッカー（11点組）
Ink-jet print, chromogenic print, acrylic resin, permanent ink, water-based ink, correcting fluid, lacquer (set of 11)
386×432.3cm（各／each）

01_15-01, 02
撮影補助：栗原裕介、小野寺望、ジョナサン、菊地尚子、阿部友希、有村麻己、齋藤寛子／翻訳：岩本史緒／マスキングテープ・レタリングデザイン：武政朋子／制作アシスタント：安藤美由、太田遼、古池安由美、飯塚美愛、倉地朋之介、都路拓未、荒川弘憲
《緊急図書館》に置かせてもらったすべての本の著者のみなさま
Courtesy of the Artist

01_16
SIDE CORE
▶pp. 81-83

01_16-01
big letters, small things
big letters, small things
2024
アクリル塗料、ポスター Acrylic paint, poster
共同制作：ヒロセガイ&京島駅、AVR crew (BAMS、NIBS、21山)／翻訳：ダニエル・ミラー／ポスターデザイン：本庄浩剛／制作協力：金谷早、田中尚子、Kenny、高橋心音、花園愛紀、長友健佑、藤生恭平、Max Otake
Co-production: Guy Hirose & Kyojima Station, AVR crew (BAMS, NIBS, 21山); translation: Daniel Miller; poster design: Honjo Hirotaka; production support: Kanaya Saki, Tanaka Schoko, Kenny, Takahashi Shion, Hanazono Aiki, Nagatomo Kensuke, Fujio

Kyohei, Max Otake
協力：日本ペイント株式会社
Cooperation: Nippon Paint Co., Ltd.

01_16-02*
construction giant
construction giant
2024
HDビデオ（カラー／サウンド／8分15秒）
HD video (color, sound, 8 min. 15 sec.)
撮影・編集：播本和宜／サウンドデザイン：梅原徹
Filming and editing: Harimoto Kazunori; sound
design: Umehara Tetsu

01_16-03**
sey
sey
2024
HDビデオ6面（カラー／22分30秒）
Six channel HD video (color, 22 min. 30 sec.)
撮影・編集：播本和宜／出演：鷲尾怜、花園愛紀／制作協力：藤生恭平、COOPTORIS
Filming and editing: Harimoto Kazunori; cast: Washio Ray, Hanazono Aiki; production support: Fujio Kyohei, COOPTORIS

01_16-01~03
Courtesy of the Artists

01_17
サローテ・タワレ
Salote TAWALE
▶p. 78

01_17-01
いっしょならもっと良い
We are Better Together
2024
壁画、《YOU, ME, ME, YOU》（2022年、HDビデオ3面 [カラー／サウンド／6分57秒]）、ロープ、ボリマークレイ、波板、竹、折りたたみマット、木、防水シート
Wall painting, *YOU, ME, ME, YOU* (2022, triple channel HD video [color, sound, 6 min. 57 sec.]), rope, polymer clay, corrugated iron, bamboo, pacific folding mat, wood, tarp
Courtesy of the Artist

01_18
エマニュエル・ファン・デル・オウウェラ
Emmanuel VAN DER AUWERA
▶p. 66

01_18-01
ビデオスカルプチャー XXVIII（1月6日）
VideoSculpture XXVIII (January 6th)
2023
HDビデオ（カラー／22分）、液晶モニター、偏光フィルター、金属、メディアプレーヤー、ケーブル
HD video (color, 22 min.), LCD screens, polarization filter, metal, Raspberry Pi, cables
250×190×140cm
作家蔵 Collection of the Artist
Courtesy of the Artist and Harlan Lavey Projects

01_19
セクション
「日々を生きるための手引集」
王欽〔考える仲間〕
Section
“Directory of Life”
WANG Qin [Thinking Partner]
▶pp. 74-77

01_19-01
考える仲間：王欽
Thinking Partner: WANG Qin

01_19-01-01
『日々を生きるための手引集』
Directory of Life
2024
タブレット10台 Ten tablets
コーディネーター：三上真理子／編集：編集室こぎとへん（阿部謙一＋隈千夏）／レイアウト・デザイン：加藤勝也
Coordinator: Mikami Mariko; editors: kozatohen（Abe Kenichi + Kuma Chinatsu); layout design: Kato Katsuya

01_19-01-01-01
連帯する思想家：柄谷行人
Fellow Thinker: KAFATANI Kōjin
「序文」「第一部 NAMの原理 A」「同B」「同C」「同D」
『NAM 原理』（発行：太田出版、2000年）より
“Introduction,” “Chapter 1: Principles of the New Associationist Movement (NAM) A,” “As above, B,” “As above, C,” and “As above, D”
From *Principles of the New Associationist Movement (NAM)*, translated by Michael K. BOURDAGHS, 2001

01_19-01-01-02
連帯する思想家：汪暉
Fellow Thinker: WANG Hui
『「何が平等なのか」を再び問う』
編訳：丸川哲史『世界史のなかの世界——文明の対話、政治の終焉、システムを越えた社会』（発行：青土社、2016年 [原著は中国語、2011年]）より
“Let Us Ask Again: Equality of What?”
From Chapter 6 “Three Concepts of Equality,” translated by Lewis HINCHMAN and Christopher CONNERY, *CHINA’S TWENTIETH CENTURY: Revolution, Retreat and the Road to Equality*, published by London/New York: Verso, 2016 [First published in Chinese, 2011]

01_19-01-01-03
連帯する思想家：デヴィッド・グレーバー
Fellow Thinker: David GRAEBER
「フルシット・ジョブ現象について」
訳：芳賀達彦＋酒井隆史、『現代思想』2019年10月号より
“On the Phenomenon of Bullshit Jobs: A Work Rant”
From *Strike!* Magazine, 2013

01_19-01-01-04
連帯する思想家：ジュディス・バトラー
Fellow Thinker: Judith BUTLER
「第2章 連帯する諸身体と街頭（ストリート）の政治」
『アセンブリー—行為遂行性・複数性・政治—』訳：佐藤嘉幸、清水知子（発行：青土社、2018年）より
“Chapter 2: Bodies in Alliance and the Politics of the Street”
From *Notes Toward a Performative Theory of Assemblies*, published by Cambridge, Massachusetts: Harvard University Press, 2015

01_19-01-01-05
連帯する思想家：ビョーク&ティモシー・モートン
Fellow Thinkers: Björk & Timothy MORTON
「ビョーク&ティモシー・モートンの往復書簡」
訳：篠原雅武（第8回横浜トリエンナーレのために訳出）
“Björk’s Letters with Timothy Morton”
From *Björk: Archives*, London: Thames & Hudson, 2015

01_19-01-01-06
連帯する思想家：松本哉
Fellow Thinker: MATSUMOTO Hajime
「はじめに」「第1章 予想外のことが始まる！——マヌケな場所作りの予行演習」
『世界マヌケ反乱の手引書——ふざけた場所の作り方』（発行：筑摩書房、2016年）より
“Prologue,” and “Something unexpected is starting! - Rehearsals for creating a *manuke* place”

From *Manual for a Worldwide “Manuke” Revolt*, translated by Max RES, The Anarchist Library, 2021

01_19-01-01-07
連帯する思想家：マッケンジー・ウォーク
Fellow Thinker: McKenzie WARK
「はじめに　資本は死んだ：もっと悪い何か？」
『資本は死んだ』訳：中西園子（0-eA、2023年）より
“Introduction”
From *Capital Is Dead*, London/New York: Verso, 2019

01_19-01-01-08
連帯する思想家：斎藤幸平
Fellow Thinker: Saito Kohei
『第七章　脱成長コミュニティが世界を救う』
『人新世の「資本論」』（集英社新書、2020年）より
“Chapter 7: Degrowth Communism Will Save the World”
From *Slow Down: How Degrowth Communism Can Save The Earth*, translated by Brian BERGSTORM, London: Weidenfeld & Nicolson, 2024

01_19-01-01-09
連帯する思想家：匿名
Fellow Thinker: Anonymous Tangpingist
「寝そべり主義者宣言」
『寝そべり主義者宣言　日本語版』訳：RYU、細谷悠生（素人の乱5号店、2021年〔原著は中国語、2021年〕）より
“Tangpingist Manifesto: Tangpingists of the world, unite!”
From *Tangpingist Manifesto: Tangpingists of the world, unite!*, translated by Bugs, The Anarchist Library, 2021 [First published in Chinese, 2021]

01_19-01-01-10
連帯する思想家：インゴ・ニアマン&エリック・ニードリング
Fellow Thinkers: Ingo Niermann & Erik Niedling
『森の民の食事——ヴァルダー・ダイエツト』
第8回横浜トリエンナーレへの書き下ろし／訳：片岡夏実
“The Walder Diet”
Written for the 8th Yokohama Triennale, 2024

02 苦悶の象徴 Symbol of Depression

02_01
ドバイ・ペーテル
DOBAI Péter
▶pp. 94–95

02_01-01
アルカイック・トルソ
Archaic Torso (Archaikus Torzó)
1971
ビデオ（モノクロ／サウンド／31分）
Video (b/w, sound, 31 min.)
Courtesy of the National Film Institute, Hungary

02_02
土肥美穂
DOIJI Miho
▶pp. 98–99, 102–103, 106–107, 113

02_02-01
buttai 13
buttai 13
2012
木、アクリル絵具、ペンキ
Wood, acrylic paint, paint
36×51×26cm

02_02-02
buttai 22
buttai 22
2013
真鍮、針金、布、アクリル絵具
Brass, wire, cloth, acrylic paint
30×40×35cm
萩原ゆかり氏蔵
Collection of Ms. HAGIWARA Yukari

02_02-03
buttai 38
buttai 38
2016
木、糸、布、アクリル絵具
Wood, thread, cloth, acrylic paint
14×35×22cm

02_02-04
buttai 64
buttai 64
2019
真鍮、木、ワイヤー、ほか
Brass, wood, wire and others
49×34×11cm
小山登美夫氏蔵
Collection of Mr. KOYAMA Tomio

02_02-05
buttai 67
buttai 67
2019
真鍮、布、糸、ほか
Brass, cloth, thread and others
18×34×24cm
個人蔵　Private Collection

02_02-06
buttai 83
buttai 83
2021
アルミ板、銅板、真鍮、木、石膏、綿、アクリル絵具、ペンキ、スプレー
Aluminum plate, copper plate, brass, wood, plaster, cotton, acrylic paint, paint, spray
58×34×17cm
Jam Acuzar氏蔵
Collection of Ms. Jam ACUZAR

02_02-07
buttai 84
buttai 84
2021
真鍮、銅板、布、木、ワイヤー、アクリル絵具、スプレー
Brass, copper plate, cloth, wood, wire, acrylic paint, spray
44×28×22cm
個人蔵　Private Collection

02_02-08
buttai 86
buttai 86
2021
布、綿、真鍮、アルミ板、銅板、木、紙、アクリル絵具、ペンキ
Cloth, cotton, brass, aluminum plate, copper plate, wood, acrylic paint, paint
43×34×24cm
白木聡氏・鎌田道世氏蔵
Collection of Mr. SATOSHI SHIRAKI・Ms. MICHIOY KAMATA

02_02-09
buttai 87
buttai 87
2021
銅メッシュ、真鍮、アルミ板、木、紙、布、アクリル絵具、ペンキ
Copper mesh, brass, aluminum plate, wood, paper, cloth, acrylic paint, paint

26×44×35cm
個人蔵　Private Collection

02_02-10
buttai 97
buttai 97
2024
木、真鍮、銅、布、アクリル絵具、ペンキ
Wood, brass, bronze, cloth, acrylic paint, paint
42×65×16cm

02_02-11
buttai 98
buttai 98
2024
木、アルミ、真鍮、銅、紙、アクリル絵具、ペンキ
Wood, aluminum, brass, bronze, paper, acrylic paint, paint
124×59×29cm

02_02-01, 03, 10, 11
作家蔵　Collection of the Artist
02_02-01~11
Courtesy of HAGIWARA PROJECTS

02_03
ピッパ・ガーナー
Pippa GARNER
▶pp. 114–115

02_03-01
Un(tit)led（人と車人間）
Un(tit)led (Man with Kar-Mann)
1969–1972年頃（2024　プリント）
ca. 1969–1972（printed in 2024）
インクジェット・プリント（コダクローム・スライドからスキャン）
Scanned Kodachrome slide, inkjet print
302.3×195.6cm

02_03-02
Un(tit)led（女性は自由であるべき）（無料）
Un(tit)led (Women Should Be Free) (No Charge)
撮影年不詳（2024　プリント）
n.d. (printed in 2024)
インクジェット・プリント（コダクローム・スライドからスキャン）
Scanned Kodachrome slide, inkjet print
167.6×259.1cm

02_03-03
Un(tit)led（軍服のセルフポートレート）
Un(tit)led (Self-Portrait in Military Uniform)
1997（2024　プリント／printed in 2024）
インクジェット・プリント（コダクローム・スライドからスキャン）
Scanned Kodachrome slide, inkjet print
302.3×195.6cm

02_03-04
Un(tit)led（彼女ら彼女へ）
Un(tit)led (HE 2 SHE)
1969–1972年頃（2024　プリント）
ca. 1969–1972（printed in 2024）
インクジェット・プリント（コダクローム・スライドからスキャン）
Scanned Kodachrome slide, inkjet print
139.7×215.9cm

02_03-01~04
Courtesy of the Artist and STARS, Los Angeles

02_04
サウス・ホー／何兆南
South HO
▶p. 116

02_04-01
#20190701（『#20190609-20200101』より）
#20190701 (from #20190609-20200101)
2019–2020（2024　プリント／printed in 2024）
インクジェット・プリント　Ink-jet print
45.7×45.7cm

02_04-02
#20191129（『#20190609-20200101』より）
#20191129 (from #20190609-20200101)
2019–2020（2024　プリント／printed in 2024）
インクジェット・プリント　Inkjet print
45.7×45.7cm

02_04-03
アンブレラ・サラダⅡ（『アンブレラ・サラダ』より）
The Umbrella Salad II (from *The Umbrella Salad*)
2014（2024　プリント／printed in 2024）
インクジェット・プリント　Ink-jet print
45.7×45.7cm

02_04-04
アンブレラ・サラダⅢ（『アンブレラ・サラダ』より）
The Umbrella Salad III (from *The Umbrella Salad*)
2014（2024　プリント／printed in 2024）
インクジェット・プリント　Ink-jet print
45.7×45.7cm

02_04-05
アンブレラ・サラダⅠⅩ（『アンブレラ・サラダ』より）
The Umbrella Salad IX (from *The Umbrella Salad*)
2014（2024　プリント／printed in 2024）
インクジェット・プリント　Ink-jet print
45.7×45.7cm

02_04-06
アンブレラ・サラダⅩⅢ（『アンブレラ・サラダ』より）
The Umbrella Salad XIII (from *The Umbrella Salad*)
2014（2024　プリント／printed in 2024）
インクジェット・プリント　Ink-jet print
45.7×45.7cm

02_04-07
まだ名前が付けられない作品
Work naming has yet to succeed
2020（2024　プリント／printed in 2024）
インクジェット・プリント　Ink-jet print
100×80cm

02_04-08
まだ名前が付けられない作品
Work naming has yet to succeed
2020（2024　プリント／printed in 2024）
インクジェット・プリント　Ink-jet print
100×80cm

02_04-01~08
Courtesy of the Artist

02_05
ジョナサン・ホロヴィッツ
Jonathan HOROWITZ
▶pp. 102–103

02_05-01
写真：トム・ウィリアムズ、提供：ジョナサン・ホロヴィッツ
Photograph by Tom WILLIAMS as presented by Jonathan HOROWITZ
食品産業従事者がナショナル・モールに集い、パンデミックの間に移民が果たした貢献を訴え、1100万人の非正規移民のためにCOVID-19と市民権の救済を議会に求める。2021年2月17日（水）
Food industry workers rally on the National Mall to highlight the contributions immigrants have made during the pandemic and call on Congress to deliver COVID-19 and citizenship relief for 11 million undocumented immigrants on Wednesday, February 17, 2021
2021（2024　プリント／printed in 2024）
インクジェット・プリント　Ink-jet print
356×909.6cm
Photo: AP/AFLO
Courtesy of the Artist

02_06
ケーテ・コルヴィッツ
Käthe KOLLWITZ
▶p. 93

02_06-01
カール・リープクネヒト追悼
Mourning of Karl Liebknecht
1920
木版　Woodcut
35.5×50cm
ひとミュージアム上野誠版画館蔵
Collection of Hito Museum Ueno Makoto Print Gallery

02_07
魯迅
LU Xun
▶p. 93

02_07-01
著：魯迅
Authored by LU Xun
『野草』発行：北新書局
Wild Grass, published by Hokushin Shokyoku (North Shanghai New Books Office)
1927
書籍　Book
20×13.5cm
お茶の水女子大学蔵
Collection of Ochanomizu University

02_07-02
著：魯迅
Authored by LU Xun
『野草』（日本語訳：鹿地亘、『大魯迅全集』第二巻より）発行：改造社
Wild Grass (translated by KAJI Wataru, from *Anthology of the Great LU Xun*, vol.2), published by Kaizosha
1936
書籍　Book
20×14.4cm

02_08
小野忠重
ONO Tadashige
▶p. 100

02_08-01
表紙（『三代ノ死』より）
Cover, from *Death of Three Generations*
1931
木版　Woodcut
15×23.2cm

02_08-02
1（『三代ノ死』より）
No. 1, from *Death of Three Generations*
1931
木版　Woodcut
11.8×15.3cm

02_08-03
4（『三代ノ死』より）
No. 4, from *Death of Three Generations*
1931
木版　Woodcut
8.1×11.6cm

02_08-04
7（『三代ノ死』より）
No. 7, from *Death of Three Generations*
1931
木版　Woodcut
11.7×8.9cm

02_08-05
11（『三代ノ死』より）
No. 11, from *Death of Three Generations*
1931
木版　Woodcut
11.6×8.4cm

02_08-06
12（『三代ノ死』より）
No. 12, from *Death of Three Generations*
1931
木版　Woodcut
12.3×11.6cm

02_08-07
15（『三代ノ死』より）
No. 15, from *Death of Three Generations*
1931
木版　Woodcut
12.4×9.1cm

02_08-08
17（『三代ノ死』より）
No. 17, from *Death of Three Generations*
1931
木版　Woodcut
9.5×7.9cm

02_08-09
18（『三代ノ死』より）
No. 18, from *Death of Three Generations*
1931
木版　Woodcut
12.4×15.8cm

02_08-10
22（『三代ノ死』より）
No. 22, from *Death of Three Generations*
1931
木版　Woodcut
11.9×8.5cm

02_08-11
30（『三代ノ死』より）
No. 30, from *Death of Three Generations*
1931
木版　Woodcut
12.3×9.8cm

02_08-12
35（『三代ノ死』より）
No. 35, from *Death of Three Generations*
1931
木版　Woodcut
11.6×15.2cm

02_08-13
40（『三代ノ死』より）
No. 40, from *Death of Three Generations*
1931
木版　Woodcut
9.4×12.6cm

02_08-14
46（『三代ノ死』より）
No. 46, from *Death of Three Generations*
1931
木版　Woodcut
12.4×15.7cm

02_08-15
48（『三代ノ死』より）
No. 48, from *Death of Three Generations*
1931
木版　Woodcut
12.2×15.8cm

02_08-16
49 (『三代ノ死』より)
No. 49, from *Death of Three Generations*
1931
木版　Woodcut
16×12.1cm

02_08-17
番外1 (『三代ノ死』より)
Extra 1, from *Death of Three Generations*
1931
木版　Woodcut
11.3×12.3cm

02_08-18
番外2 (『三代ノ死』より)
Extra 2, from *Death of Three Generations*
1931
木版　Woodcut
12.1×7.6cm

02_08-01~18
町田市立国際版画美術館蔵
Collection of Machida City Museum of Graphic Arts

02_09
シビル・ルバート
Sibylle RUPPERT
▶pp. 110-112

02_09-01
マルキ・ド・サドのためのデッサン
Drawing for D.A.F. de SADE (Dessin pour D.A.F. de SADE)
1976
木炭、紙　Charcoal on paper
104×83cm

02_09-02
無題
Untitled
制作年不詳 (1970年代末)
n.d. (end of 1970s)
コラージュ　Collage
27×20cm

02_09-03
こぶ
The Excrescence (La Bosse)
1984
クレヨン、木炭、紙
Crayon and charcoal on paper
32×42cm

02_09-04
虐殺
The Slaughter (Le Massacre)
1980
油彩、テンペラ、カンヴァス
Oil and tempera on canvas
65×81cm

02_09-05
闘い
The Fight (La Lutte)
1977
木炭、紙　Charcoal on paper
26×36cm

02_09-01~05
Blue Velvet Projects (チューリヒ) 蔵
Collection of Blue Velvet Projects, Zürich

02_10
フンクワン・タム／譚煥坤
Yunkwan TAM
▶pp. 104-105

02_10-01
XXI
XXI
2022
ヒマワリの茎、釘　Sunflower stems, nails
69.8×26×3cm

02_10-02
無題 (00044 N.O.W.R.F.Y.H.)
Untitled (00044 N.O.W.R.F.Y.H.)
2020
19世紀北アフリカの剣
19th century North African sword
92×12×5cm
個人蔵 (シンガポール、インドネシア)
Private Collection Singapore, Indonesia

02_10-03
腰には悪魔の顔
At His Hip, a Devil's Face
2023
シルクのネクタイ　Silk necktie
60×8×3cm

02_10-04
無題 (馬に乗る女性)
Untitled (Woman on Horse)
2023
インクジェット・プリント (3点組)
Ink-jet print (set of 3)
50×75cm、30×20cm、30×20cm

02_10-05
レザー
Leather
2023
シングル・チャンネル・オーディオ (5分34秒)
Single channel audio (5 min. 34 sec.)

02-10-01、03~05
作家蔵　Collection of the Artist

02_11
ジャオ・ウェンリアン／趙文量
ZHAO Wenliang
▶p. 108

02_11-01
聖書の暗誦
Reciting the Bible
1974
油彩、カンヴァス　Oil on canvas
55×40cm

02_11-02
孤独な人
A Lonely Person
1968
油彩、紙　Oil on paper
19×14cm

02_11-03
禁書を読む紅衛兵
Red Guards Reading Banned Books
1969
油彩、紙　Oil on paper
24×19cm

02_11-04
四人組の崩壊を祝う
Celebrating the Fall of the Gang of Four
1976
油彩、紙　Oil on paper
36×39cm

02_11-05
十年で悪党になる
Ten Years Makes a Ruffian

1977
油彩、カンヴァス　Oil on canvas
48×36cm

02_11-06
音楽の盗み聴き—エリーゼのために
Eavesdropping on Music - For Elise
1975
油彩、カンヴァス　Oil on canvas
16.5×20cm

02_11-07
潮の変わり目
The Tide is Turning
1968
油彩、紙　Oil on paper
13.7×19.8cm

02_11-08
無題
Untitled
1969
油彩、紙　Oil on paper
19×25.5cm

02_11-01~08
Inside-Out Art Foundation蔵
Collection of Inside-Out Art Foundation

02_12
ジャオ・イエニンエン／趙延年
ZHAO Yannian
▶p. 109

02_12-01
野草
Wild Grass
1978
木版　Woodcut
24.5×17.5cm
個人蔵　Private Collection
Courtesy of Zhao Yannian's Family

02_13
ジョン・イエフー／鄭野夫
ZHENG Yefu
▶pp. 98-99, 101

02_13-01 ▽
連環画『水災』(一) 洪水
1: Deluge (from series *Flood*)
1932
木版　Woodcut
13.6×17cm

02_13-02 ▽
連環画『水災』(二) 避難
2: Evacuation (from series *Flood*)
1932
木版　Woodcut
13×15.6cm

02_13-03 ▽
連環画『水災』(三) 上海へ
3: To Shanghai (from series *Flood*)
1932
木版　Woodcut
13.4×17.5cm

02_13-04 ▽
連環画『水災』(四) 野宿
4: Camping (from series *Flood*)
1932
木版　Woodcut
13.4×17.5cm

02_13-05 ▽
連環画『水災』(六) 都会生活の第一歩

6: *First Steps to Urban Life* (from series *Flood*)
1932
木版　Woodcut
13.8×17.5cm

02_13-06 ▽
連環画『水災』(七) 組合に入る
7: Joining a Union (from series *Flood*)
1932
木版　Woodcut
13.5×17.4cm

02_13-07 ▽
連環画『水災』(八) 仕事
8: Work (from series *Flood*)
1932
木版　Woodcut
14×17.4cm

02_13-08 ▽
連環画『水災』(九) 疲れ
9: Fatigue (from series *Flood*)
1932
木版　Woodcut
14×17.6cm

02_13-09 △
連環画『水災』(十) 圧迫
10: Pressure (from series *Flood*)
1932
木版　Woodcut
13.8×17.6cm

02_13-10 △
連環画『水災』(十一) 反抗
11: Resistance (from series *Flood*)
1932
木版　Woodcut
13.7×17.1cm

02_13-11 △
連環画『水災』(十二) 闘い
12: Battle (from series *Flood*)
1932
木版　Woodcut
13.2×17cm

02_13-12 △
連環画『水災』(十三) 捕われる
13: Being Arrested (from series *Flood*)
1932
木版　Woodcut
13.9×17.5cm

02_13-13 △
連環画『水災』(十四) 牢獄へ
14: To Jail (from series *Flood*)
1932
木版　Woodcut
13.7×16.8cm

02_13-14 △
連環画『水災』(十五) 請願
15: Petition (from series *Flood*)
1932
木版　Woodcut
14×17.6cm

02_13-15 △
連環画『水災』(十六) がんばる
16: Doing the Best (from series *Flood*)
1932
木版　Woodcut
13.9×17.2cm

02_13-16 △
連環画『水災』(十七) 釈放
17: Release (from series *Flood*)

1932
木版　Woodcut
14.1×17.7cm

02_13-01~16
神奈川県立近代美術館蔵
Collection of The Museum of Modern Art,
Kamakura & Hayama

03 流れと岩 Streams and Rocks

03_01
ラリー・クラーク
Larry CLARK
▶pp. 132-134

03_01-01
David Roper
David Roper
1963
ゼラチン・シルバー・プリント　Gelatin silver print
31×20.5cm

03_01-02
無題
Untitled
1963
ゼラチン・シルバー・プリント　Gelatin silver print
20.5×31cm

03_01-03
無題
Untitled
1963
ゼラチン・シルバー・プリント　Gelatin silver print
20.5×31cm

03_01-04
無題
Untitled
1963
ゼラチン・シルバー・プリント　Gelatin silver print
20×30.5cm

03_01-05
無題
Untitled
1963
ゼラチン・シルバー・プリント　Gelatin silver print
20.5×31cm

03_01-06
無題
Untitled
1963
ゼラチン・シルバー・プリント　Gelatin silver print
30×20cm

03_01-07
無題
Untitled
1963
ゼラチン・シルバー・プリント　Gelatin silver print
30×20cm

03_01-08
無題
Untitled
1963
ゼラチン・シルバー・プリント　Gelatin silver print
19.5×30cm

03_01-09
無題

Untitled
1963
ゼラチン・シルバー・プリント　Gelatin silver print
21×30.5cm

03_01-10
無題
Untitled
1963
ゼラチン・シルバー・プリント　Gelatin silver print
31×20cm

03-01-11
無題
Untitled
1963
ゼラチン・シルバー・プリント　Gelatin silver print
31×20cm

03_01-12
死去、1970年
Dead 1970
1968
ゼラチン・シルバー・プリント　Gelatin silver print
30×20cm

03_01-13
無題
Untitled
1971
ゼラチン・シルバー・プリント　Gelatin silver print
20.5×30.5cm

03_01-14
無題
Untitled
1971
ゼラチン・シルバー・プリント　Gelatin silver print
30×19.6cm

03_01-15
無題
Untitled
1971
ゼラチン・シルバー・プリント　Gelatin silver print
30×19.5cm

03_01-16
無題
Untitled
1971
ゼラチン・シルバー・プリント　Gelatin silver print
30.5×20cm

03_01-17
無題
Untitled
1971
ゼラチン・シルバー・プリント　Gelatin silver print
31×20cm

03_01-18
無題
Untitled
1971
ゼラチン・シルバー・プリント　Gelatin silver print
30×19.5cm

03_01-01~18
『タルサ』より
From *Tulsa*
東京都写真美術館蔵
Collection of Tokyo Photographic Art Museum

03_02
ノーム・クレイセン
Norm CLASEN
▶pp. 136-138

03_02-01
崖からの飛び降り、ワイオミング州リバートン
Cliff Jumpers, Riverton, WY
1983 (2023 プリント／printed in 2023)
インクジェット・プリント　Ink-jet print
152.4×101.6cm

03_02-02
スリッカーチェイス、ワイオミング州リバートン
Slicker Chase, Riverton, WY
1984 (2023 プリント／printed in 2023)
インクジェット・プリント　Ink-jet print
152.4×101.6cm

03_02-03
サンセット・ループ、ワイオミング州リバートン
Sunset Loop, Riverton, WY
1985 (2023 プリント／printed in 2023)
インクジェット・プリント　Ink-jet print
152.4×101.6cm

03_02-04
間引き、モンタナ州ポルソン
Culling the Herd, Polson, MT
1988 (2023 プリント／printed in 2023)
インクジェット・プリント　Ink-jet print
152.4×101.6cm

03_02-05
砂嵐の中、モンタナ州パーマ
In the Dust, Perma, MT
1988 (2023 プリント／printed in 2023)
インクジェット・プリント　Ink-jet print
152.4×101.6cm

03_02-01~05
Courtesy of the Artist

03_03
スターニャ・カーン
Stanya KAHN
▶p. 135

03_03-01
後戻りはしない
No Go Backs
2020
HDビデオ (カラー／サウンド／33分／オリジナル：スーパー16mm)
HD video (color, sound, 33 min., transferred from super 16mm)
作品協力／With special thanks to: Lucy Zimmerman,
Wexner Center for the Arts, Wexner Film Residency
Program and All the cast and crew of the film *No Go Backs*
Courtesy of Stanya Kahn and Vielmetter Los Angeles

03_04
トレイボーラン・リンド・マウロン
Treiborlang LYNGDØH MAWLONG
▶pp. 136-138

03_04-01
検疫所（消毒）
Checkpoint (spraying disinfectant)
2020
木版　Woodcut
20.9×13.9cm

03_04-02
長続きしない
Nothing Lasts
2020
木版　Woodcut
24.7×24.7cm

03_04-03
KA NONGSAITJAIN
KA NONGSAITJAIN

2017
木版　Woodcut
23.5×15.9cm

03_04-04
U Nongkit Shyiap
U Nongkit Shyiap
2017
木版　Woodcut
20.9×13.9cm

03_04-05
待合室―II
The Wait - II
2017
木版　Woodcut
25.4×24.7cm

03_04-06
待合室―III
The Wait - III
2017
木版　Woodcut
12×20.9cm

03_04-07
患者
The Patient
2015
木版　Woodcut
21.6×19.7cm

03_04-08
説教師
The Preacher
2016
木版　Woodcut
25.4×24.7cm

03_04-09
忍耐
Patience
2020
木版　Woodcut
24.7×24.7cm
Amit Lodha氏蔵
Collection of Mr. Amit LODHA

03_04-10
無題
Untitled
2016
木版　Woodcut
19.1×19.1cm

03_04-01~08, 10
作家蔵　Collection of the Artist

03_05
リタ・ジークフリート
Rita SIEGFRIED
▶p. 139

03_05-01
突破口
Breakthrough (Der Durchbruch)
2021
アクリル絵具、MDF
Acrylic paint on primed MDF board
60×28cm

03_05-02
隣の家
The Neighbor (Der Nachbar)
2019
アクリル絵具、MDF
Acrylic paint on primed MDF board
28×30cm

個人蔵　Private collection
Courtesy of the Artist

03_05-03
ツィマーリンデ
Zimmerlinde
2021
アクリル絵具、MDF
Acrylic paint on primed MDF board
36×30cm

03_05-04
カンムリガラ
Crested Tits (Haubenmeisen)
2019
アクリル絵具、MDF
Acrylic paint on primed MDF board
40×44cm

03_05-05
交差するところ
The Crossing (Die Kreuzung)
2020
アクリル絵具、MDF
Acrylic paint on primed MDF board
40×43cm
個人蔵（パーゼル）
Private Collection, Basel

03_05-01, 03, 04
作家蔵　Collection of the Artist
03_05-01, 03~05
Courtesy of suns.works, Zürich

03_06
谷中安規
TANINAKA Yasunori
▶p. 131

03_06-01 ▽
『少年画集』1　祭り
1: Festival (from Picture of Boyhood)
1932
木版、手彩色　Hand-colored woodcut
14.2×17.8cm

03_06-02 ▽
『少年画集』2　桜
2: Cherry Blossoms (from Picture of Boyhood)
1932
木版、手彩色　Hand-colored woodcut
14.3×19cm

03_06-03 ▽
『少年画集』3　見世物
3: Show (from Picture of Boyhood)
1932
木版、手彩色　Hand-colored woodcut
14.5×19.2cm

03_06-04 ▽
『少年画集』4　運動会
4: Field Day (from Picture of Boyhood)
1932
木版、手彩色　Hand-colored woodcut
15×19.3cm

03_06-05 ▽
『少年画集』5　公園
5: Park (from Picture of Boyhood)
1932
木版、手彩色　Hand-colored woodcut
15.2×18.9cm

03_06-06 ▽
『少年画集』6　水あそび
6: Play in the Water (from Picture of Boyhood)
1932

木版、手彩色　Hand-colored woodcut
14.6×19.6cm

03_06-07 ▽
『少年画集』7　盆おどり
7: Bon Odori (from Picture of Boyhood)
1932
木版、手彩色　Hand-colored woodcut
14.7×19.7cm

03_06-08 ▽
『少年画集』8　朝鮮
8: Korea (from Picture of Boyhood)
1932
木版　Woodcut
13.1×18.5cm

03_06-01~08 ▽
神奈川県立近代美術館蔵
Collection of The Museum of Modern Art,
Kamakura & Hayama
03_06-01~08 △
1932 (1981 後摺／reprinted in 1981)

03_07
エクスパー・エクサー
Xper.Xr
▶p. 140

03_07-01
『テールウィップ』より（信じるものを失って、横浜、
2024）
From “Tailwhip” (Losing my religion, Yokohama, 2024)
2024
Courtesy of the Artist

03_07-01-01
機械じかけのおもちゃの猫
Mechanized Toy Cat
2022
機械じかけの玩具　Mechanized toy
18×21.5×8.6cm

03_07-01-02
無題（M+に捧げる）
Untitled (Dedicated to M+)
1991/2021
セメント、モルタル、墨、アクリル絵具、人工歯、カンヴァス
Cement, mortar, Chinese ink, acrylic paint, fake
teeth on canvas
95.5×65×9cm

03_07-01-03
グラインダー
Grinder
1989
グラインダー　Grinder
12×29×12cm

03_07-01-04
メガホン
Megaphone
1990
メガホン　Megaphone
26×32×18.5cm

03_07-01-05
マラカス
Rattles
1994
マラカス　Rattles
25×25cm

03_07-01-06
バック・トゥ・ザ・フューチャー時計
BTTF Clock
2006

時計、電源アダプター　Clock, power adaptor
6.5×12×4cm

03_07-01-07
無題
Untitled
1991/2021
アクリル絵具、石膏、顔料、墨、カンヴァス
Acrylic paint, plaster, pigments, Chinese ink on
canvas
90×60×3cm

03_07-01-08
未開栓の張裕シャンパン
Unopened Changyu Champagne
2014
シャンパン　Glass bottle with champagne
39.5×10×10cm

03_07-01-09
HKRSチャンピオンシップ、2位のトロフィー（ヘビー
級ゴーカートクラス）
2nd Place Trophy, HKRS Championship Heavyweight GoCarting Class
2017
トロフィー　Trophy
28.5×8×7.5cm

03_07-01-10
パンデルタ・スーパー・レーシング・フェスティバル
（中国・珠海市）3位のトロフィー
3rd Place Trophy, Pan Delta Super Racing Festival, Zhuhai, China
2014
トロフィー　Trophy
30×12.5×12.5cm

03_07-01-11
パンデルタ・スーパー・レーシング・フェスティバル
のレース結果
Race Results, PAN Delta Super Racing Festival
2014
紙　Paper
28.5×20cm

03_07-01-12
メトロノーム
Metronome
1984
メトロノーム　Metronome
21×11×11cm

03_07-01-13
カウンター・テーブルトップ
Counter Table-Top
1982-1983
写真　Photograph
12×8.5cm

03_07-01-14
刺繍された忘れ形見
Embroidered Keepsake
2001
綿人形　Cotton doll
14×9×1cm

03_07-01-15
使い古されたレーシングスーツ
Used Racing Suit
2013-2021
レーシングスーツ　Racing suit
155×70cm

03_07-01-16
クリスとカーネル（大阪にて）
Chris and the Colonel (Osaka)
1995
写真　Photograph
14.5×10cm

03_07-01-17
火炎瓶
Sake Molotovs
2019
ガラス瓶（2本）、Tシャツ
Two glass bottles, T-shirt
40×10×10cm（ガラス瓶各／each bottle）

03_07-01-18
梱包された風船
Packaged Balloons
1996
ラテックス　Latex
15×9.5cm

03_07-01-19
貼り付け用の胸毛
Adhesive Chest Hair
2000
胸毛　Chest hair
33×20.5cm

03_07-01-20
Because I'm Worth Itドキュメンテーション
Because I'm Worth It Documentation
2000
写真（2点）　Photograph (2 sheets)
8.5×12cm（各／each）

03_07-01-21
ウィッグ
Wig
2000
ウィッグ　Wig
26×9.5cm

03_07-01-01~21
作家蔵　Collection of the Artist

03_08
セクション
「李平凡の非凡な活動：版画を通じた日中交流」
町村悠香【考える仲間】
Section
“Pingfan’s (Ordinary) Actions: Woodcut Exchanges Between China and Japan from the 1940s to the 1950s”
MACHIIMURA Haruka [Thinking Partner]
▶pp. 121-130

03_08-01
飯野農夫也
IINO Nobuya

03_08-01-01
田うなひ（『刻画』2号より）
Ploughing Rice Field (from *Kokuga*, No.2)
1947年頃／ca. 1947
木版　Woodcut
18×12.5cm
町田市立国際版画美術館蔵
Collection of Machida City Museum of Graphic Arts

03_08-02
川西英
KAWANISHI Hide

03_08-02-01
画家の庭
Artist’s Garden
1944

木版　Woodcut 32.5×23.3cm 横浜美術館蔵（北岡文雄氏寄贈） Collection of Yokohama Museum of Art (Gift of Mr. KITAOKA Fumio)	03_08-04-07 編集：リー・ピンファン／李平凡 Edited by LI Pingfan 『花岡惨案』 <i>Hanaoka Incident</i> 1956 冊子　Booklet 15.5×13.3cm
03_08-03 リー・ホワ／李樺 LI Hua	03_08-04-08 編集：リー・ピンファン／李平凡 Edited by LI Pingfan 『日本画家丸木位里・赤松俊子作品選集』発行：人民美術出版社 <i>Selections of the Works of Nihonga Painters, Maruki Iri and Akamatsu Toshiko</i> , published by Renmin Meizhu Chubanshe 1959 書籍　Book 26.5×25cm 原爆の図丸木美術館蔵 Collection of Maruki Gallery for the Hiroshima Panels
03_08-03-01▽ 真夜中の恐怖 <i>Fear in Midnight</i> 1947 木版　Woodcut 24.3×36.3cm 神奈川県立近代美術館蔵 Collection of The Museum of Modern Art, Kamakura & Hayama	03_08-04-01, 02, 06, 07 町田市立国際版画美術館蔵 Collection of Machida City Museum of Graphic Arts
03_08-04 リー・ピンファン／李平凡 LI Pingfan	03_08-05 大田耕士 OTA Koshi
03_08-04-01 編集・発行：リー・ピンファン／李平凡（李文琨） Edited & published by LI Pingfan (LI Wenkun) 『浮萍集　木刻版画』 <i>Woodcuts Collection, Precarious</i> 1943 ポートフォリオ　Portfolio 27.3×21.3cm	03_08-05-01 喚声（『刻画』3号より） <i>Excited Cry</i> (from <i>Kokuga</i> , No.3) 1948年頃／ca. 1948 木版　Woodcut 21×15.2cm 町田市立国際版画美術館蔵 Collection of Machida City Museum of Graphic Arts
03_08-04-02 リー・ピンファン／李平凡（李文琨） LI Pingfan (LI Wenkun) 華僑小学生（『浮萍集　木刻版画』より） <i>Overseas-Chinese E.S. Student</i> (from <i>Woodcuts Collection, Precarious</i>) 1943年頃／ca. 1943 木版　Woodcut 9×7cm	03_08-06 鈴木賢二 SUZUKI Kenji
03_08-04-03 家なき子 <i>A Homeless Child</i> 1940 木版　Woodcut 28×35cm 個人蔵　Private Collection	03_08-06-01 編集：鈴木賢二 Edited by SUZUKI Kenji 『刻画』2号、発行：刻画会 <i>Kokuga</i> , No. 2, published by Kokuga Kai (Carved Picture Society) 1947年7月15日／July 15, 1947 ポートフォリオ　Portfolio 21.8×6cm
03_08-04-04 暗闇のなかの李平凡 <i>Pingfan in Darkness</i> 1941 木版　Woodcut 29×35cm 個人蔵　Private Collection	03_08-06-02 飢え（2）平均20日欠配記念（『刻画』2号より） <i>Starvation 2: In Commemoration of Average 20 Day Lack of Food Delivery</i> (from <i>Kokuga</i> , No.2) 1947年頃／ca. 1947 木版　Woodcut 14.5×12cm
03_08-04-05 著：リー・ピンファン／李平凡 Authored by LI Pingfan 『木版画制作ハンドブック』発行：日本華僑新集体版画協会 <i>Easy Woodcut Handbook</i> , published by New Group of Print Association of Chinese Residents in Japan 1947 冊子　Booklet 12.8×18.2×1.4cm 鳥羽耕史氏蔵 Collection of Mr. TOBA Koji	03_08-06-03 編集：鈴木賢二 Edited by SUZUKI Kenji 『刻画』3号、発行：刻画会 <i>Kokuga</i> , No. 3, published by Kokuga Kai (Carved Picture Society) 1948年5月1日／May 1, 1948 ポートフォリオ　Portfolio 15×13.7cm
03_08-04-06 生活の浸食（『刻画』2号より） <i>Erosion of Life</i> (from <i>Kokuga</i> , No.2) 1947年頃／ca. 1947 木版　Woodcut 14.5×9.5cm	03_08-06-01~03 町田市立国際版画美術館蔵 Collection of Machida City Museum of Graphic Arts

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03_08-07 滝平二郎 TAKIDAIRA Jiro
03_08-07-01 夏草（『刻画』3号より） <i>Summer Grass</i> (from <i>Kokuga</i> , No.3) 1948年頃／ca. 1948 木版　Woodcut 15.5×11.8cm 町田市立国際版画美術館蔵 Collection of Machida City Museum of Graphic Arts

03_08-08 ジャオ・ルイチュエン／招瑞娟 ZHAO Ruijuan
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03_08-08-01 黄昏（『浮萍集　木刻版画』より） <i>Twilight</i> (from <i>Woodcuts Collection, Precarious</i>) 1943年頃／ca. 1943 木版　Woodcut 9.5×14.5cm 町田市立国際版画美術館蔵（小野忠重氏旧蔵） Collection of Machida City Museum of Graphic Arts (former collection of　Mr. ONO Tadashige)
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03_08-09-01 『華僑児童木刻散集』1号、編集・発行：神戸新集体版画協会 <i>Overseas Chinese Children's Woodcuts Collection</i> , No.1; edited & published by New Group of Print Association of Chinese Residents in Kobe 1946 冊子　Booklet 26×20cm
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03_08-09-02 『「中華民国　初期創作版画展覧会」目録』編集・発行：日本華僑新集体版画協会 <i>Booklet for Exhibition of “Early Creative Prints in Republic of China,”</i> edited & published by New Group of Print Association of Chinese Residents in Japan 1947 冊子　Booklet 18×12.5cm
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03_08-09-03 『中華全国木刻協会　日本連絡站　中国現代木刻』編集・発行：中華全国木刻協会日本 <i>Chinese National Woodcut Association, Japan Branch: Chinese Modern Woodcut</i> ; edited & published by Chinese National Woodcut Association, Japan Branch 1948年頃／ca. 1948 冊子　Booklet 26×19.2cm
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03_08-09-04 「中日現代版画交歓展覧会」（神戸そごう百貨店）の写真 Photo of the “Exhibition of Modern Prints from China and Japan” (Kobe Sogo Department Store) 1949年2月／February 1949 白黒写真　b/w photograph 14.7×19cm
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03_08-09-05 『現代中日版画展　解説』発行：朝日新聞 <i>Brochure for “Contemporary Chinese and Japanese Print Exhibition,”</i> published by The Asahi Shimbun 1948 書籍　Book 18×13cm
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03_08-09-06 日本ニュース「〈時の話題〉木刻まつり、茨城」、日本映画社 Nippon News　“ <i>Topics of the Time</i> : Woodcut Festival in Ibaraki,” Nippon Eiga-sha 1947年10月28日／October 28, 1947 ビデオ（モノクロ／サウンド／41秒） Video (b/w, sound, 41 sec.) 提供：株式会社資料映像バンク Courtesy of Shiryo Eizo Bank

03_08-09-07 「全日本新木刻運動会議」の写真（茨城県大子町） Photo of the “All Japan New Woodcut Conference” in Daigo-machi, Ibaraki 1947年10月／October 1947 白黒写真　b/w photograph 14.6×21.7cm
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03_08-09-08 『中国木刻集』編集：菊地三郎、発行：中日文化研究所 <i>The Collection of Chinese Woodcuts</i> , edited by KIKUCHI Saburo, published by Chunichi Bunka Kenkyujo (China-Japan Cultural Research Institute) 1950 書籍　Book 28.5×22cm
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03_08-09-09 『所報』1号、編集・発行：中日文化研究所 <i>Institute Bulletin</i> , No. 1, edited & published by Chunichi Bunka Kenkyujo (China-Japan Cultural Research Institute) 1948 謄写版　Mimeograph 25.6×18cm
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03_08-09-10 『所報』2号、編集・発行：中日文化研究所 <i>Institute Bulletin</i> , No. 2, edited & published by Chunichi Bunka Kenkyujo (China-Japan Cultural Research Institute) 1950 謄写版　Mimeograph 18.3×12.9cm
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03_08-09-11 『全日本中国木刻流動展解説　中国人民木刻画の発展（附　中国木刻家略伝）』編集・発行：中国全国木刻協会日本連絡所 <i>Commentaries on The Exhibition of All Japan Flow of Chinese Woodcut: Development of Chinese Woodcut (Inclu. Biographies of Chinese Woodcut Artists)</i> , edited & published by Chinese National Woodcut Association, Japan Branch 1948 冊子　Booklet 13×18.3cm
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03_08-09-12 『所報』1号（再刊）、編集・発行：中日文化研究所 <i>Institute Bulletin</i> , No. 1 (reissued), edited & published by Chunichi Bunka Kenkyujo (China-Japan Cultural Research Institute) 1950 謄写版　Mimeograph 18×13cm

03_08-09-13 『花岡ものがたり』編集：中日友好協会 <i>Hanaoka Monogatari</i> (<i>Tale of Hanaoka</i>), edited by Chunichi Yuko Kyokai (China-Japan Friendship Association) 1951 冊子　Booklet 12.7×18.3cm

03_08-09-14 『『新しいばらき』日刊記念　中国版画展』主催者作成スクラップ、製作：新しいばらきタイムス社事業部 Scrap of <i>Chinese Woodcut Exhibition, Commemorating the Publication of Daily Issue of “New Ibaraki Times,”</i> made by the Organizer; made by Shin Ibaraki Times (New Ibaraki Times) Operations Division 1956 スクラップブック　Scrapbook 31×22cm

03_08-09-15 『『新しいばらき』日刊記念　中国版画展』主催者作成写真帖、製作：新しいばらきタイムス社事業部 Photograph Album of <i>Chinese Woodcut Exhibition, Commemorating the Publication of Daily Issue of “New Ibaraki Times,”</i> made by the Organizer; made by Shin Ibaraki Times (New Ibaraki Times) Operations Division 1956 写真帖　Photograph album 27×18.5cm
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03_08-09-16 『『新しいばらき』日刊記念　中国版画展』ポスター、製作：新しいばらきタイムス社 Poster of <i>Chinese Woodcut Exhibition, Commemorating the Publication of Daily Issue of “New Ibaraki Times,”</i> made by Shin Ibaraki Times (New Ibaraki Times) 1956 印刷、紙　Printed on paper 37×27cm
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03_08-09-17 『『新しいばらき』日刊記念　中国版画展』目録、制作：新しいばらきタイムス社 Catalog of <i>Chinese Woodcut Exhibition, Commemorating the Publication of Daily Issue of “New Ibaraki Times,”</i> made by Shin Ibaraki Times (New Ibaraki Times) 1956 冊子　Booklet 25×18cm
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03_08-09-18 『中国版画選』発行：新しいばらきタイムス社 <i>Selections of Chinese Woodcut Exhibition</i> , published by Shin Ibaraki Times (New Ibaraki Times) 1956 冊子　Booklet 28.5×22cm
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03_08-09-19 『日本人民反帝闘争照片　木刻集』発行：中央人民政府文化部对外文化連絡事務局 <i>Photos and Woodcuts Collection of the Japanese People's Anti-Imperial Struggle</i> , published by Bureau of Foreign Cultural Relations, Ministry of Culture, Central People's Government 1951年3月1日／March 1, 1951 冊子　Booklet 27×19cm

03_08-09-20 『日本木刻選集』編集：力群、発行：人民美術出版社 <i>Japanese Woodcuts Collection</i> , edited by LI Qun, published by Renmin Meizhu Chubanshe 1956年9月／September 1956 書籍　Book 22.5×19.5cm

03_08-09-21 『日本人民藝術家木刻選集』編集・発行：中華全国美術工作者協会 <i>Selected Woodcuts by Japanese People's Artists</i> , edited & published by China National Art

Workers' Association 1953 謄写版　Mimeograph 25.8×18.4cm

03_08-09-22 『「中国美術家協会主催　日本木刻展覧会」目録』編集・発行：中国美術家協会 <i>Catalog of “Exhibition of Japanese Woodcuts, Organized by Chinese Artists Association,”</i> edited & published by China Artists Association 1955 冊子　Booklet 13×18.7cm
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03_08-09-01, 08, 13, 21, 22 町田市立国際版画美術館蔵 Collection of Machida City Museum of Graphic Arts 03_08-09-02, 14~20 漫画資料室MORI蔵 Collection of MANGA Archive MORI 03_08-09-03, 05 鳥羽耕史氏蔵 Collection of Mr. TOBA Koji 03_08-09-04, 07, 09~12 公益財団法人アジア・アフリカ文化財団蔵 Collection of Asia Africa Culture Foundation

04　鏡との対話 Dialogue with the Mirror

04_01 ラファエラ・クリスピーノ Raffaella CRISPINO ▶p. 164
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04_01-01 We don’t want other worlds, we want mirrors (われわれは他の世界なんて必要としていない。われわれに必要なのは、鏡なんだ) <i>We don’t want other worlds, we want mirrors</i> 2013 白いネオン管　White neon light 12×270cm 作家蔵　Collection of the Artist
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04_02 アネタ・グシェコフスカ Aneta GRZESZYKOWSKA ▶pp. 162–163

04_02-01 ママ no. 50 <i>MAMA no. 50</i> 2018（2024 プリント／printed in 2024） インクジェット・プリント　Inkjet print 140×100cm
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04_02-02 飼いならされた動物 no. 25 <i>DOMESTIC ANIMALS no. 25</i> 2022（2024 プリント／printed in 2024） インクジェット・プリント　Inkjet print 98×70cm

04_02-03 飼いならされた動物 no. 26 <i>DOMESTIC ANIMALS no. 26</i> 2022（2024 プリント／printed in 2024） インクジェット・プリント　Inkjet print 98×70cm

04_02-04 飼いならされた動物 no. 7 <i>DOMESTIC ANIMALS no. 7</i>
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291

2022 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
98×70cm

04_02-05
スキンドール #4
Skin Doll #4
2023
黒く染めた天然皮革、不織布、金属
Natural leather dyed black, nonwoven fabric, metal
130×65×47cm

04_02-06
ママ no. 32
MAMA no. 32
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
50×36cm

04_02-07
ママ no. 35
MAMA no. 35
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
50×36cm

04_02-08
ママ no. 33
MAMA no. 33
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
50×36cm

04_02-09
ママ no. 31
MAMA no. 31
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
140×100cm

04_02-10
飼いならされた動物 no. 5
DOMESTIC ANIMALS no. 5
2022 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
98×70cm

04_02-11
スキンドール #3
Skin Doll #3
2022
黒く染めた天然皮革、不織布、合板
Natural leather dyed black, nonwoven fabric, plywood
145×44×37cm

04_02-12
スキンヘッド #1
Skin Head #1
2016
リサイクルされた皮革 Recycled leather
35.5×23×19cm

04_02-13
スキンヘッド #2
Skin Head #2
2016
リサイクルされた皮革 Recycled leather
37×23×21cm

04_02-14
スキンヘッド #3
Skin Head #3
2016/2017
黒く染めた天然皮革、不織布
Natural leather dyed black, nonwoven fabric
42×25×27cm
個人蔵 Private Collection

04_02-15
ママ no. 21
MAMA no. 21
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
50×36cm

04_02-16
飼いならされた動物 no. 6
DOMESTIC ANIMALS no. 6
2022 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
98×70cm

04_02-17
ママ no. 26
MAMA no. 26
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
50×36cm

04_02-18
ママ no. 25
MAMA no. 25
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
50×36cm

04_02-19
ママ no. 27
MAMA no. 27
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
50×36cm

04_02-20
ママ no. 22
MAMA no. 22
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
140×100cm

04_02-21
スキンフォーマー #2
Skinformer #2
2022
黒く染めた天然皮革、木
Natural leather dyed black, wood
152×105×15cm

04_02-22
飼いならされた動物 no. 11
DOMESTIC ANIMALS no. 11
2022 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
98×70cm

04_02-23
ママ no. 47
MAMA no. 47
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
50×36cm

04_02-24
飼いならされた動物 no. 10
DOMESTIC ANIMALS no. 10
2022 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
98×70cm

04_02-25
ママ no. 45
MAMA no. 45
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
140×100cm

04_02-26
ママ no. 43
MAMA no. 43
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
50×36cm

04_02-27
ママ no. 44
MAMA no. 44
2018 (2024 プリント／printed in 2024)
インクジェット・プリント Ink-jet print
50×36cm

04_02-05, 11~13, 21
作家蔵 Collection of the Artist
04_02-01~27
Courtesy of the Artist, Raster Gallery, Lyles King Gallery

04_03
長谷川潔
HASEGAWA Kiyoshi
▶pp. 162-163

04_03-01
風 (イエーツの詩に寄す)
Wind (After a Poem by W.B. Yeats)
1915
木版 Woodcut
37×26.3cm

04_03-02
コップに挿した野草
Wild Grasses in a Glass
1940
エングレーヴィング、ドライポイント (II/II ステート、エディショ ン16/50)
Engraving, drypoint (II/II state, ed. 16/50)
26.8×21cm

04_03-03
コップに挿した野花 (春)
Wild Flowers in a Glass (Spring)
1951
エングレーヴィング (III/III ステート)
Engraving (III/III state)
28×22.3cm

04_03-01~03
横浜美術館蔵
Collection of Yokohama Museum of Art

04_04
オズギュル・カー
Özgür KAR
▶pp. 160-161

04_04-01
枝を持つ死人 (『夜明け』より)
Death with Branch (from DAWN)
2023

4Kビデオ2面 (モノクロ／サウンド／13分)、75インチモニ ター2台、メディアプレーヤー、ケーブル、トラススタンド、錘
Double channel 4K video (b/w, sound, 13 min.), two 75 inch screens, media players, cables, truss rig stand, weights
340×105×20cm

04_04-02
クラリネットを吹く死人 (『夜明け』より)
Death Playing the Clarinet (from DAWN)
2023
4Kビデオ2面 (モノクロ／サウンド／13分)、75インチモニ ター2台、メディアプレーヤー、ケーブル、トラススタンド、錘
Double channel 4K video (b/w, sound, 13 min.), two 75 inch screens, media players, cables, truss rig stand, weights
340×105×20cm

04_04-03
ヴァイオリンを弾く死人 (『夜明け』より)
Death Playing the Violin (from DAWN)
2023
4Kビデオ2面 (モノクロ／サウンド／13分)、75インチモニ ター2台、メディアプレーヤー、ケーブル、トラススタンド、錘
Double channel 4K video (b/w, sound, 13 min.), two 75 inch screens, media players, cables, truss rig stand, weights
340×105×20cm

04_04-01~03
Courtesy of the Artist

04_05
ステファン・マンデルバウム
Stéphane MANDELBAUM
▶pp. 156, 158-159

04_05-01
ベーコン
Bacon
1980
ボールペン、紙 Ballpoint pen on paper
47.7×67cm (額内寸／inside frame)

04_05-02
手をあげる
Hold-up
1986
ボールペン、紙 Ballpoint pen on paper
27×21cm (紙／paper)

04_05-03
ユダヤ人
Juden
1985
ボールペン、パステル、紙
Ballpoint pen and pastel on paper
75×55cm

04_05-04
男と猿
The Monkey Man (L’homme au singe)
1983
ボールペン、紙 Ballpoint pen on paper
49×59cm (額内寸／inside frame)

04_05-05
義足
The prosthesis (La prothèse)
1980
油彩、カンヴァス Oil on canvas
121.2×122cm

04_05-06
ル・ショレ
Le Shoret
1977
油彩、カンヴァス Oil on canvas
149×118cm

04_05-07
資本主義者
The capitalists (les capitalists)
制作年不詳／n.d.
ボールペン、色鉛筆、紙
Ballpoint pen and color pencil on paper
43×35cm

04_05-08
ポスター・プロジェクト
Poster Project (Project d’affiche)
1980
ボールペン、鉛筆、紙
Ballpoint pen and pencil on paper
65×46cm (紙／paper)

04_05-01~08
Family Mandelbaum蔵
Collection Family Mandelbaum

04_06
勅使河原蒼風
TESHIGAHARA Sofu
▶pp. 156-157

04_06-01
富士
Mt. Fuji
1960
墨、紙 Ink on paper
30.8×39.5cm

04_06-02
富士
Mt. Fuji
1960
墨、岩絵具、紙
Ink, mineral pigment on paper
30.8×39.5cm

04_06-03
富士
Mt. Fuji
1962
油彩、紙 Oil on paper
30.8×39.5cm

04_06-04
富士
Mt. Fuji
1965
油彩、紙 Oil on paper
30.6×39.5cm

04_06-05
富士
Mt. Fuji
1965
油彩、紙 Oil on paper
29.4×38.4cm

04_06-06
赤富士
Mt. Fuji in Red
制作年不詳／n.d.
油彩、板 Oil on board
43.6×59cm

04_06-07
秋の富士
Mt. Fuji in Autumn
制作年不詳／n.d.
油彩、板 Oil on board
43.7×59cm

04_06-08
白雲富士
Mt. Fuji in Clouds
制作年不詳／n.d.
油彩、板 Oil on board
43.5×58.6cm

04_06-09
枯木と富士
Mt. Fuji with Dead Trees
制作年不詳／n.d.
油彩、板 Oil on board
58.2×43.5cm

04_06-10
雪富士
Mt. Fuji in Snow
制作年不詳／n.d.
油彩、板 Oil on board
58×43.3cm

04_06-11
白く浮かぶ富士山
Floating Mt. Fuji
制作年不詳／n.d.
油彩、板 Oil on board
44×59.5cm

04_06-12
白雪の富士
Mt. Fuji in Snow
制作年不詳／n.d.
油彩、板 Oil on board
44.2×59.2cm

04_06-13
浮雲と富士
Mt. Fuji with Clouds
制作年不詳／n.d.
油彩、紙 Oil on paper
30.7×39.7cm

04_06-14
富士
Mt. Fuji
制作年不詳／n.d.
油彩、紙 Oil on paper
22.5×31.5cm

04_06-15
富士
Mt. Fuji
制作年不詳／n.d.
油彩、紙 Oil on paper
31.3×22.5cm

04_06-16
富士
Mt. Fuji
制作年不詳／n.d.
油彩、紙 Oil on paper
22.7×31.8cm

04_06-17
富士
Mt. Fuji
制作年不詳／n.d.
油彩、紙 Oil on paper
29.3×38.4cm

04_06-01~17
一般財団法人草月会蔵
Collection of Sogetsu Foundation

04_07
佃弘樹
TSUKUDA Hiroki
▶pp. 160-161

04_07-01△
Empty Glass
Empty Glass
2022
画用紙に木炭、アクリルインク、色鉛筆、木製パネル、アクリルフレームにシルクスクリーン
Charcoal, acrylic ink and color pencil on paper, wood panel, with silkscreen printed acrylic frame
176×126×4.3cm

04_07-02▽
On the Beach
On the Beach

2022
画用紙に木炭、アクリルインク、色鉛筆、木製パネル、アクリルフレームにシルクスクリーン
Charcoal, acrylic ink and color pencil on paper, wood panel, with silkscreen printed acrylic frame
176×126×4.3cm

04_07-03△
The eye opening
The eye opening
2023
画用紙に木炭、アクリルインク、色鉛筆、木製パネル、アクリルフレームにシルクスクリーン
Charcoal, acrylic ink and color pencil on paper, wood panel, with silkscreen printed acrylic frame
176×126×4.3cm

04_07-04▽
Equinox
Equinox
2024
画用紙に木炭、アクリルインク、色鉛筆、木製パネル、アクリルフレームにシルクスクリーン
Charcoal, acrylic ink and color pencil on paper, wood panel, with silkscreen printed acrylic frame
176×126×4.3cm
作家蔵　Collection of the Artist

04_07-01-03
個人蔵　Private Collection
04_07-01-04
Courtesy of NANZUKA

04_08
セクション
「縄文と新たな日本の夢」山本浩貴[考える仲間]
+リウ・ディン+キャロル・インボワ・ルー
Section
“Jomon and New Japan Dream”
YAMAMOTO Hiroki [Thinking Partner] +
LIU Ding + Carol Yinghua LU
▶pp. 145–153

04_08-01
石元泰博
ISHIMOTO Yasuhiro

04_08-01-01
ヌード
Nude
1957
ゼラチン・シルバー・プリント　Gelatin silver print
24.4×19cm
光社蔵　Collection of Light Society

04_08-02
児島善三郎
KOJIMA Zenzaburo

04_08-02-01
松
Pine Trees
1936
油彩、カンヴァス　Oil on canvas
23.6×53cm

04_08-02-02
松
Pine Trees
1936
油彩、カンヴァス　Oil on canvas
44.5×52.3cm

04_08-02-03
庭の雨
Rainy Garden
1938
油彩、カンヴァス　Oil on canvas
45.5×53cm

04_08-02-04
蘆ノ湖
Lake Ashi
1940 年頃／ca. 1940
油彩、カンヴァス　Oil on canvas
44×52cm

04_08-02-05
春遠からじ
Coming Spring
1950
油彩、カンヴァス　Oil on canvas
72.7×90.5cm

04_08-02-06
初夏
Early Summer
1951
油彩、カンヴァス　Oil on canvas
46.1×65.3cm

04_08-02-07
風景
Landscape
1960 年頃／ca. 1960
油彩、カンヴァス　Oil on canvas
60.7×72.5cm

04_08-02-08
風景
Landscape
1960 年頃／ca. 1960
油彩、カンヴァス　Oil on canvas
60.7×72.5cm

04_08-02-09
薔薇
Roses
1954
油彩、カンヴァス　Oil on canvas
26×21cm

04_08-02-10
長崎風景
Nagasaki Landscape
1962
水彩、紙　Watercolor on paper
24.5×32.8cm

04_08-02-11
夏草
Summer Grass
1939 年頃／ca. 1939
木炭、紙　Charcoal on paper
23.7×35.2cm

04_08-02-01~04、06~11
児嶋画廊蔵
Collection of Gallery Kojima

04_08-03
中島清之
NAKAJIMA Kiyoshi

04_08-03-01
古代より（二）
From the Ancient Times (II)
1952
紙本着色　Color on paper
133.5×165.5cm
横浜美術館蔵（山口久像氏寄贈）

Collection of Yokohama Museum of Art (Gift of Mr. YAMAGUCHI Kyuzo)

04_08-04
岡本太郎
OKAMOTO Taro

04_08-04-01
笑い
Laughter
1952
陶磁　Ceramic
16×13.5×9.5cm

04_08-04-02
執筆：岡本太郎
Text by OKAMOTO Taro
「四次元との対話——縄文土器論」、『みづゑ』558号
“A Dialogue with the Fourth Dimension: On Jomon Ware,” from the art journal *Mizue* no. 558
1952 年2月／February 1952
雑誌　Magazine
29×21.3cm

04_08-04-03
著：岡本太郎
Authored by OKAMOTO Taro
『**日本の伝統**』発行：光文社
Japanese Tradition, published by Kobunsha
1956
書籍　Book
18.5×13.5cm

04_08-04-04
撮影：岡本太郎
Photographed by OKAMOTO Taro
題不詳（縄文土器 [富山県出土]）
Title unknown (Jomon Pottery from Toyama Prefecture)
1956
ゼラチン・シルバー・プリント　Gelatin silver print
43.5×35.6cm

04_08-04-05
撮影：岡本太郎
Photographed by OKAMOTO Taro
題不詳（縄文土器）
Title unknown (Jomon Pottery)
1956
ゼラチン・シルバー・プリント　Gelatin silver print
35.6×43.5cm

04_08-04-01-05
川崎市岡本太郎美術館蔵
Collection of Taro Okamoto Museum of Art, Kawasaki

04_08-05
縄文土器
Jomon Pottery (earthenWare)

04_08-05-01
縄文広口壺　Jomon jar
29×39.5×35.5cm
一般財団法人草月会蔵（勅使河原蒼風旧蔵）
Collection of Sogetsu Foundation (Former Collection of Mr. TESHIGAHARA Sofu)

04_08-05-02
縄文土器　Jomon ware
15.2×11.5×3.5cm

04_08-05-03
縄文土器　Jomon ware
21×14×8cm

04_08-05-04
縄文土器　Jomon ware
6×11×3.5cm

04_08-05-05
縄文土器　Jomon ware
7×6×1.2cm

04_08-05-06
縄文土器　Jomon ware
11×15×15cm

04_08-05-07
縄文土偶　Jomon figurine
5.3×6.3×4.3cm

04_08-05-08
縄文土器　Jomon ware
10×11.5×1.5cm

04_08-05-09
縄文土偶　Jomon figurine
3×3.5×3.5cm

04_08-05-10
縄文耳飾り　Jomon earring
4.3×4.3×2cm

04_08-05-11
縄文耳飾り　Jomon earring
7.7×7.7×3cm

04_08-05-12
縄文土器　Jomon ware
19.5×16.5×10cm

04_08-05-13
縄文土器　Jomon ware
52.5×32.5×36cm

04_08-05-14
縄文土器　Jomon ware
25×57×37cm

04_08-05-02~14
児嶋画廊蔵
Collection of Gallery Kojima

04_08-06-01
『国立博物館ニュース』53号（縮刷版）、編集・発行：東京国立博物館
The National Museum news, No.53, edited & published by Tokyo National Museum
1951/1972
冊子　Booklet
29.5×21cm

04_08-06-02
『日本考古図録』編集：東京国立博物館、発行：朝日新聞社
Catalog of Japanese Archaeology, edited by Tokyo National Museum, published by The Asahi Shimbun
1953

書籍　Book
26×18.5cm

04_08-06-03
『日本古代文化展総目録』編集：東京国立博物館
The List of Works of the Exhibition of Japanese Ancient Culture, edited by Tokyo National Museum
1953
冊子　Booklet
21×15cm

05わたしの解放My Liberation

05_01
丹羽良徳
NIWA Yoshinori
▶pp. 180–181

05_01-01
自宅のゴミをサンフランシスコのゴミ捨て場に捨てにいく
Going to San Francisco to Dispose of My Garbage
2006
ビデオ（カラー／サウンド／17分33秒）
Video (color, sound, 17 min. 33 sec.)

05_01-02
水たまりAを水たまりBに移しかえる
Transporting puddle A to puddle B
2004
ビデオ（カラー／サウンド／10分53秒）
Video (color, sound, 10 min. 53 sec.)

05_01-03
官邸前までゴミを掻き集める
Sweeping Trash to the Front of Prime Minister’s Office
2012
ビデオ（カラー／サウンド／8分36秒）
Video (color, sound, 8 min. 36 sec.)

05_01-04
自宅の鍵を複製して路上で配布する
Replicating and Distributing the Key of My Home
2012
ビデオ（カラー／サウンド／15分21秒）
Video (color, sound, 15 min. 21 sec.)

05_01-05
イスタンブールで手持ちのお金がなくなるまで、トルコリラとユーロの外貨両替を繰り返す
Exchanging between Turkish Lira and Euros in Istanbul Until There Is Nothing Left
2011
ビデオ（カラー／サウンド／25分10秒）
Video (color, sound, 25 min. 10 sec.)

05_01-06
ウィーンで手持ちのお金がなくなるまでATMの出入金をくりかえす
Repeating ATM Withdrawing and Depositing Until You Have No More Money in Vienna
2021
オイルパステル、アクリル絵具、鉛筆、新聞、テープ、カンヴァス
Oil pastel, acrylic paint, pencil, newspaper and tape on canvas
85×60cm
三井田一輔氏蔵
Collection of Mr. MIIDA Kazusuke

05_01-07
自分の所有物を街で購入する
Purchasing My Own Belongings Again in the Downtown
2021

オイルパステル、アクリル絵具、鉛筆、新聞、テープ、カンヴァス
Oil pastel, acrylic paint, pencil, newspaper and tape on canvas
80×60cm
羽地徹氏蔵
Collection of Mr. HANEJI Toru

05_01-08
所有物を体内に入れて運ぶ
Carrying My Own Belongings Inside the Body

2021
オイルパステル、アクリル絵具、鉛筆、新聞、テープ、カンヴァス
Oil pastel, acrylic paint, pencil, newspaper and tape on canvas
85×60cm

05_01-09
商品を使用せずに期限切れまで持ち歩く
Carrying Products Around Until They Expire Without Using Them
2022
アクリル絵具、オイルパステル、マスキングテープ、カンヴァス
Acrylic paint, oil pastel and masking tape on canvas
80×70cm

05_01-10
どうして人類は経済活動している？
Why Are Humans Economically Active?
2022
テープ、オイルパステル、工業用マーカー、色鉛筆、新聞紙、紙
Tape, oil pastel, industrial marker, colored pencil and newspaper on paper
130×150cm（額装6点組／set of 6 pieces framed）

05_01-11
子ども銀行に投資する
Investing in Children’s Banks
2023
オイルパステル、マーカー、紙
Oil pastel and marker on paper
65×50cm

05_01-12
どうして人類は経済活動しているの？
Why Are Humans Economically Active?
2023
貼紙、チラシ、オイルパステル、マーカー、紙
Sticker, leaflet, oil pastel and marker on paper
65×50cm

05_01-13
ゴミの山の観光名所を作る
Creating a Mountain for Tourist Attraction Out of Rubbish
2023
アクリル絵具、オイルパステル、工業用マーカー、マスキングテープ、新聞、カンヴァス
Acrylic paint, oil pastel, industrial marker, masking tape and newspaper on canvas
160×100cm

05_01-14
ウィーンで赤い者を追う
Following Red People in Vienna
2023
アクリル絵具、オイルパステル、工業用マーカー、マスキングテープ、新聞、カンヴァス
Acrylic paint, oil pastel, industrial marker, masking tape and newspaper on canvas
85×210cm

05_01-15
私有財産制廃止 001
Abolition of Private Property System Number. 001
2022
オイルパステル、鉛筆、マスキングテープ、紙
Oil pastel and pencil on paper, and masking tape
50×65cm

05_01-16
民主主義の敵・ATM・国家買収
Enemies of Democracy, ATM and State Takeover
2022
アクリル絵具、オイルパステル、工業用マーカー、新聞紙、紙
Acrylic paint, oil pastel, industrial marker and newspaper on paper
65×100cm

05_01-01~05, 03~16
作家蔵 Collection of the Artist
05_01-01~05
Courtesy of the Artist
05_01-06~16
Courtesy of the Artist and Satoko Oe Contemporary, Tokyo

05_02
你哥影視社／ユア・ブラザーズ・フィルムメイキング・グループ（スー・ユージェン／蘇育賢、リャオ・シウワイ／廖修慧、ティエン・ゾンユエン／田偉源）
Your Bros. Filmmaking Group (SO Yo-Hen, LIAO Hsiu-Hui, TIEN Zong-Yuan)
▶pp. 132-134

05_02-01
宿舍
宿舍 Ký Túc Xá /Dorm
2023/2024
《駆け込み宿》(HDビデオ／カラー／サウンド／54分)、プロジェクトビデオ10点 (HDビデオ／カラー／サウンド／32分57秒、2分21秒、29分8秒、20分30秒、19分37秒、30分55秒、12分40秒、17分35秒、12分56秒、8分)、映画の小道具、組立式二段ベッド、マットレス、段ボール彫刻、ブラカード、舞台衣装、折りたたみテーブル、ライト、卓上ランプ、延長コード、写真カタログ、ファウンド・オブジェクト
Dorm (HD video, color, sound, 54 min.), ten project videos (HD video, color, sound, 32 min. 57 sec. / 2 min. 21 sec. / 29 min. 8 sec. / 20 min. 30 sec. / 19 min. 37 sec. / 30 min. 55 sec. / 12 min. 40 sec. / 17 min. 35 sec. / 12 min. 56 sec. / 8 min.), movie props, assembled bunk bed, mattresses, cardboard machine sculptures, slogan paintings, theater costumes, folding tables, light, table lamps, extension cords, photo album, found objects
展示アシスタント：是永悠之介、松本桂
Installation assistants: Korenaga Yunosuke, Matsumoto Kei
作家蔵 Collection of the Artists

05_03
セクション
「わたしの解放」萩原弘子〔考える仲間〕
Section
“My Liberation” HAGIWARA Hiroko
[Thinking Partner]
▶pp. 169-179

05_03-01
富山妙子
TOMIYAMA Taeko

05_03-01-01
廃墟
Ruins
1946
油彩、カンヴァス Oil on canvas
91×116.5cm

05_03-01-02
小さな鉱山
Small Mine
1953
油彩、カンヴァス Oil on canvas
60.5×72.5cm

05_03-01-03
飛驒の鉛山
Mine in Hida
1954年頃／ca. 1954
油彩、カンヴァス Oil on canvas
129.6×161.1cm

05_03-01-04
掘る (モデル2)
Digging (Model 2)

1955
水彩、インク、紙
Watercolor and ink on paper
35.2×24.5cm

05_03-01-05
炭坑夫
Coal Miner
1959
水彩、インク、紙
Watercolor and ink on paper
21×21.8cm

05_03-01-06
炭鉱災害
Mine Disaster
制作年不詳／n.d.
水彩、インク、紙
Watercolor and ink on paper
16.9×17.2cm

05_03-01-07
松葉杖
Crutches
制作年不詳／n.d.
水彩、インク、紙
Watercolor and ink on paper
14.8×13.3cm

05_03-01-03
筑豊のアンダーグラウンド (地の底の恨)
Chikuhō Underground (Bitter Resentment Deep in the Soil)
1984
油彩、カンヴァス Oil on canvas
193×129.5cm

05_03-01-09
炭鉱の素描と資料
Drawings and documents of the series of mining
1950年代／1950s
素描 (5点)、印刷物 (3点)、白黒写真 (3点)
Five drawings, three printings, three b/w photographs

05_03-01-10
著：富山妙子
Authored by TOMIYAMA Taeko
『炭坑夫と私』発行：毎日新聞社
Coal Miner and I, published by The Mainichi Newspapers
1960
書籍 Book
18.6×13.2cm

05_03-01-11
良心の捕囚Ⅱ
Prisoner of Conscience II
1972
リトグラフ Lithograph
31.3×45.1cm (紙／paper)

05_03-01-12
黄土の道Ⅰ
The Yellow Dust Road I
1972
リトグラフ、コラージュ Lithograph, collage
38.3×53cm (紙／paper)

05_03-01-13
黄土の道Ⅱ 金芝河
The Yellow Dust Road II: KIM Chi-Ha
1972
リトグラフ Lithograph
29.1×38.8cm (紙／paper)

05_03-01-14
黄土の道：麦畑

The Yellow Dust Road: Wheat Field
1972
リトグラフ (エディション2/10) Lithograph (ed. 2/10)
44.6×30.4cm (紙／paper)

05_03-01-15
題不詳
Title unknown
1972
スクリーンプリント (エディション1/10)
Screenprint (ed. 1/10)
68.8×47.8cm (紙／paper)

05_03-01-16
黄土の道：麦畑
The Yellow Dust Road: Wheat Field
1972
リトグラフ (エディションA.P.) Lithograph (ed. A.P.)
32.1×45.6cm (紙／paper)

05_03-01-17
題不詳
Title unknown
1974
リトグラフ、コラージュ Lithograph, collage
40.5×52cm (紙／paper)

05_03-01-13
題不詳 (『深夜 金芝河＋富山妙子詩画集』より)
Title unknown (from *At Midnight - A Collection of Poems and Lithographs by KIM Chi-Ha and TOMIYAMA Taeko*)
1972
リトグラフ Lithograph
32.4×24.9cm (紙／paper)

05_03-01-19
題不詳 (『深夜 金芝河＋富山妙子詩画集』より)
Title unknown (from *At Midnight - A Collection of Poems and Lithographs by KIM Chi-Ha and TOMIYAMA Taeko*)
1972
リトグラフ (エディション8/10) Lithograph (ed. 8/10)
24.4×36.9cm (イメージ／image)、38×45.4cm (紙／paper)

05_03-01-20
囚人と有刺鉄線
Prisoners and Barbed Wire
1972
リトグラフ (エディション5/10) Lithograph (ed. 5/10)
51.4×74.2cm (紙／paper)

05_03-01-21
題不詳 (『深夜 金芝河＋富山妙子詩画集』より)
Title unknown (from *At Midnight - A Collection of Poems and Lithographs by KIM Chi-Ha and TOMIYAMA Taeko*)
1972
オフセット印刷 Offset printing
36.2×25.6cm (紙／paper)

05_03-01-22
題不詳
Title unknown
1972
リトグラフ Lithograph
30.4×35.4cm (紙／paper)

05_03-01-23
題不詳
Title unknown
1972
リトグラフ Lithograph
37×53.2cm (イメージ／image)

05_03-01-24
十字架の囚人

A Prisoner on the Cross
制作年不詳／n.d.
リトグラフ (エディション11/20) Lithograph (ed. 11/20)
62.2×49.7cm (紙／paper)

05_03-01-25
著：富山妙子
Authored by TOMIYAMA Taeko
『わたしの解放——辺境と底辺の旅』発行：筑摩書房
My Liberation: Journey to the Frontier and the Bottom, published by Chikumashobo
1972
書籍 Book
20×14cm

05_03-01-26
カバー装画：富山妙子
Cover illustration by TOMIYAMA Taeko
『金芝河詩集』発行：青木書店
Collection of Poems by KIM Chi-Ha, published by Aoki Shoten Publishing
1974
書籍 Book
18.5×12.5cm

05_03-01-27
カバー装画：富山妙子
Cover illustration by TOMIYAMA Taeko
『金芝河作品集』発行：青木書店
Anthology of KIM Chi-Ha, published by Aoki Shoten Publishing
1976
書籍 Book
18.5×12.5cm

05_03-01-23
著：金芝河 (詩)、富山妙子 (石版画)
Authored by KIM Chi-Ha (poetry) and TOMIYAMA Taeko (lithograph)
『深夜——金芝河＋富山妙子詩画集』訳：鄭敬謨、発行：土曜美術社
At Midnight - A Collection of Poems and Lithographs by KIM Chi-Ha and TOMIYAMA Taeko, published by Doyo Bijutsusha
1976
書籍 Book
36.4×25.7cm

05_03-01-23
著：金芝河 (詩)、富山妙子 (石版画)
Authored by KIM Chi-Ha (poetry) and TOMIYAMA Taeko (lithograph)
『深夜——金芝河＋富山妙子詩画集』訳：鄭敬謨、発行：土曜美術社
At Midnight - A Collection of Poems and Lithographs by KIM Chi-Ha and TOMIYAMA Taeko, published by Doyo Bijutsusha
1976
書籍 Book
36.4×25.7cm

05_03-01-29
絵：富山妙子／音楽：林光、黒沼ユリ子、高橋悠治／語り：林洋子、伊藤惣一／構成：前田勝弘、小池征人、土本典昭／制作：火種プロダクション
Image by TOMIYAMA Taeko; music by HAYASHI Hikaru, KURONUMA Yuriko, TAKAHASHI Yuji; narrated by HAYASHI Yoko, ITO Soichi; composed by MAEDA Katsuhiko, KOIKE Masato, TSUCHIMOTO Noriaki; produced by Hidane Production
しばられた手の折り
Chained Hands in Prayer
1977
ビデオ (カラー／サウンド／33分22秒／オリジナル：スライド作品)
Video (color, sound, 33 min. 22 sec., original: slide work)

05_03-01-30
蜚語 2
Rumor 2
1977
リトグラフ (エディション3/10) Lithograph (ed. 3/10)
35×47.7cm (イメージ／image)、47×61.3cm (紙／paper)

05_03-01-31
無題 (『身世打鈴〔身の上話〕』より)
Untitled (from *Sending off the Spirits of the Dead*)
1978
リトグラフ (エディション3/30) Lithograph (ed. 3/30)
57.4×39.8cm (紙／paper)

05_03-01-32
天下大將軍 (『身世打鈴〔身の上話〕』より)
Great General of All Under Heaven (from *Sending off the Spirits of the Dead*)
1978
リトグラフ (エディション2/20) Lithograph (ed. 2/20)
38.6×52cm (イメージ／image)、47.1×61.4cm (紙／paper)

05_03-01-33
捕らわれて死んだ子に
For a Child Who Was Taken Away and Killed
1970年代／1970s
リトグラフ (エディション3/20) Lithograph (ed. 3/20)
49.1×40.2cm (紙／paper)

05_03-01-34
引き裂かれた者たち
The Divided
1984
リトグラフ、コラージュ Lithograph, collage
79×109.5cm (紙／paper)

05_03-01-35
メカ軍隊
Mechanical Army
1980
スクリーンプリント Screenprint
43.8×56.4cm (紙／paper)

05_03-01-36
光州のピエタ
Pietà of Kwangju
1980
スクリーンプリント (エディション11/30)
Screenprint (ed. 11/30)
38.3×53cm (イメージ／image)、49.8×63.7cm (紙／paper)

05_03-01-37
光州へのレクイエム
Kwangju Requiem
1980
リトグラフ (エディション15/20) Lithograph (ed. 15/20)
24.1×33.1cm (イメージ／image)、32.2×42cm (紙／paper)

05_03-01-33
鉄条網と女性たち
Barbed Wire and Women
1980
リトグラフ (エディション5/20) Lithograph (ed. 5/20)
32.2×48.1cm (紙／paper)

05_03-01-39
ヘルメット・アーミー
Army Soldiers with Helmets
1980
スクリーンプリント (エディション5/10)
Screenprint (ed. 5/10)
52×70.1cm (紙／paper)

05_03-01-40
民衆の力Ⅰ
People’s Power I
1980
リトグラフ、コラージュ Lithograph, collage
50.1×72.4cm (紙／paper)

05_03-01-41
自由光州
Free Kwangju
1980
リトグラフ、コラージュ Lithograph, collage
96.8×74.8cm (紙／paper)

05_03-01-42
絵：富山妙子／音楽：高橋悠治／撮影：小林宏道／翻訳：レベッカ・ジェニスン／制作：火種工房
Image by TOMIYAMA Taeko; music by TAKAHASHI Yuji; filmed by KOBAYASHI Hiromichi; translated by

Rebecca JENNISON; produced by Hidane Kobo
倒れた者への祈禱 1980年5月光州
Prayer in Memory: Kwangju, May 1980
1980/2001 (改訂版／revised version)
ビデオ (カラー／サウンド／12分／オリジナル：スライド作品)
Video (color, sound, 12 min., original: slide work)

05_03-01-43
たゆとう海の間
They Wandered Sea Roads
2008
油彩、カンヴァス Oil on canvas
72.5×99.5cm

05_03-01-44
はるかな南の海Ⅱ
Long Ago in Southern Seas II
2008
油彩、カンヴァス Oil on canvas
72.5×99.5cm

05_03-01-45
戦火に焼けた血の色の大地
Blood Red Plains Burned by the Fires of War
2008
油彩、カンヴァス Oil on canvas
129.5×161cm

05_03-01-46
海底劇場 帝国の華麗な祝宴
Theater Beneath the Sea: Splendid Banquet for the Empire
2008
油彩、カンヴァス Oil on canvas
161.5×129.5cm

05_03-01-47
漂流Ⅰ
Adrift I
2008
油彩、ミクストメディア、カンヴァス
Oil and mixed media on canvas
71.5×99cm

05_03-01-43
漂流Ⅱ
Adrift II
2008
油彩、ミクストメディア、カンヴァス
Oil and mixed media on canvas
71.5×99cm

05_03-01-49
毒素のまわった海底で
In Toxic Seas
2008
油彩、カンヴァス Oil on canvas
161×129.5cm

05_03-01-50
ニッポン―原発
JAPAN: Nuclear Power Plant
2011
油彩、ミクストメディア、カンヴァス
Oil and mixed media on canvas
96×144.5cm

05_03-01-51
海からの黙示―津波
Revelation from the Sea: Tsunami
2011
油彩、ミクストメディア、カンヴァス
Oil and mixed media on canvas
111.2×161.4cm

05_03-01-52
フクシマ―春、セシウム137
Fukushima: Spring of Caesium-137

2011
油彩、カンヴァス　Oil on canvas
110×160.8cm
05_03-01-53
クライシス―海と空への祈り
<i>Crisis: Prayer for the Sea and Sky</i>
2012
油彩、カンヴァス　Oil on canvas
96×144.5cm
05_03-01-54
始まりの風景　満洲
<i>The First Landscape, Manchuria</i>
2016
油彩、カンヴァス　Oil on canvas
129×161cm
05_03-01-55
絵：富山妙子／音楽：高橋悠治／撮影：小林宏道／
翻訳：レベッカ・ジェニスン／制作：火種工房
Image by TOMIYAMA Taeko; music by TAKAHASHI Yuji; filmed by KOBAYASHI Hiromichi; translated by Rebecca JENNISON; produced by Hidane Kobo
海からの黙示
<i>Revelation from the Sea</i>
2014
ビデオ(カラー／サウンド／24分4秒／オリジナル:スライド作品)
Video (color, sound, 24 min. 4 sec., original: slide work)
05_03-01-01~09, 11~24, 30~41, 43~54
個人蔵　Private Collection

06 密林の火

Fires in the Woods

06_01
ディルク・ブレックマン
Dirk BRAECKMAN
▶p. 230
06_01-01
汚れを残さない
<i>Leave No Stains</i>
2024
インクジェット・プリント (9点組)
Inkjet print (set of 9)
120×80cm (各／each)
作家蔵　Collection of the Artist

06_02
エリーズ・キャロン&ファニー・ドゥヴォー
Élise CARRON & Fanny DEVAUX
▶p. 226
06_02-01
白いベッドシート (『遅れてます』より)
<i>White Bedsheet (from I'm Late)</i>
2023
無染の古い麻綿の刺繍されたベッドシート、シルクのタフタ、
コーティング綿、染色綿
Undyed antique linen-cotton bedsheets embroidered, silk taffetas, coated cotton, dyed cotton
240×185cm

06_02-02
バスローブ (『遅れてます』より)
<i>Bathrobe (from I'm Late)</i>
2023
黄土色、顔料、酸化物で染めた古い綿のベッドシート、刺繍
された旗布
Dyed antique cotton bedsheets with ochre, pigments and oxide; embroidered flag fabric
260×210cm

06_02-03
矢印 (『遅れてます』より)
<i>Arrows (from I'm Late)</i>
2023
黄土色に染めた古い綿のベッドシート、シルクのタフタ
Dyed antique cotton bedsheets with ochre, silk taffetas
310×220cm

06_02-04
バジャマ (『遅れてます』より)
<i>Pyjama (from I'm Late)</i>
2023
黄土色と錆で染めた古い綿のベッドシート、旗の生地が無地
染、刺繍
Dyed antique cotton bedsheets with ochre and rust, plain dyeing on flag fabric; embroideries
320×200cm

06_02-05
カモフラージュ (『遅れてます』より)
<i>Camouflage (from I'm Late)</i>
2023
黄土色と顔料で染めた古い綿のベッドシート、コーティング
綿、さまざまな生地
Dyed antique cotton bedsheets with ochre and pigments, coated cotton, various fabric
320×220cm

06_02-06
高い太陽 (『遅れてます』より)
<i>High Sun (from I'm Late)</i>
2023
無染と黄土色に染めた古い綿のベッドシート
Dyed and undyed antique cotton bedsheets with ochre
200×290cm

06_02-07
青いベッドシート (『遅れてます』より)
<i>Blue Bedsheet (from I'm Late)</i>
2023
黄土色の刺繍が施された古い綿のベッドシート、さまざまな
生地、刺繍された旗布
Dyed antique cotton bedsheets with ochre embroidered, various fabrics, embroidered flag fabric
300×200cm

06_02-08
さび (『遅れてます』より)
<i>Rust (from I'm Late)</i>
2023
黄土色、顔料、酸化物で染めた古い麻綿のベッドシート、
さまざまな生地、熱圧着
Dyed antique linen-cotton bedsheets with ochre, pigments and oxide; various fabrics, thermo-bonding
300×205cm

06_02-09
ひと組のベッドシート (『遅れてます』より)
<i>Duo (from I'm Late)</i>
2023
黄土色、顔料、酸化染料で染めた古い綿のベッドシート、
コーティング綿、さまざまな生地、熱圧着
Dyed antique cotton bedsheets with ochre, pigments and oxide; coated cotton, various fabrics, thermo-bonding
330×200cm

06_02-01~09
作品協力／Supported by: The Triennale Art & Industrie 2023 of Dunkerque Chaleur Humaine
作家蔵　Collection of the Artists

06_03
カルロマー・アークエンジェル・ダオアナ
Carlomar Arcangel DAOANA
▶pp. 204-205

06_03-01
W
<i>W</i>
2013
詩（訳：田中裕希）Poem

06_03-02
上流
<i>Upriver</i>
2012
詩（訳：田中裕希）Poem

06_03-03
幸せ
<i>Happiness</i>
2012
詩（訳：田中裕希）Poem

06_03-04
路傍の悲哀のためのセステーナ
<i>Sestina for Street-side Sorrow</i>
2012
詩（訳：田中裕希）Poem

06_04
ジェレミー・デラー
Jeremy DELLER
▶p. 219

06_04-01
オーグリーヴの戦い
<i>The Battle of Orgreave</i>
2001
ビデオ (カラー／サウンド／62分)
Video (color, sound, 62 min.)
Directed by Mike Figgis / Co-commissioned by Artangel and Channel 4
© Jeremy Deller, The Battle of Orgreave, 2001
The Battle of Orgreave is part of The Artangel Collection, an initiative to bring outstanding film and video works, commissioned and produced by Artangel, to galleries and museums across the UK. The Artangel Collection has been developed in partnership with Tate, is generously supported by the Esmée Fairbairn Foundation and The Foyle Foundation and uses public funding from Arts Council England.

06_05
イエンス・ハーニング
Jens HAANING
▶p. 227

06_05-01
Faysal
<i>Faysal</i>
2000 (2024 プリント／printed in 2024)
インクジェット・プリント　Ink-jet print
250×167.8cm

06_05-02
Antonio
<i>Antonio</i>
2000 (2024 プリント／printed in 2024)
インクジェット・プリント　Ink-jet print
250×167.5cm

06_05-03
Dennis
<i>Dennis</i>
2000 (2024 プリント／printed in 2024)
インクジェット・プリント　Ink-jet print
250×164.8cm

06_05-04
Deniz
<i>Deniz</i>
2000 (2024 プリント／printed in 2024)

インクジェット・プリント　Inkjet print
250×167.7cm

06_05-05
Sambas
<i>Sambas</i>
2000 (2024 プリント／printed in 2024)
インクジェット・プリント　Ink-jet print
250×167cm

06_05-06
Murat
<i>Murat</i>
2000 (2024 プリント／printed in 2024)
インクジェット・プリント　Ink-jet print
250×166.7cm

06_05-01~06
Courtesy of Atelier Jens Haaning

06_06
アルタン・ハイルラウ
Artan HAJRULLAHU
▶p. 208

06_06-01
コソボの交通
<i>Kosova Trans</i>
2021
色鉛筆、包装用の厚紙
Colored pencil on packing paper
24×44cm

06_06-02
アルバニア製 IV
<i>Made in Albania IV</i>
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
15×29cm

06_06-03
無題
<i>Untitled</i>
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
22×30cm

06_06-04
夢
<i>Dream</i>
2021
色鉛筆、包装用の厚紙
Colored pencil on packing paper
25×38cm

06_06-05
広場
<i>Square</i>
2018
色鉛筆、包装用の厚紙
Colored pencil on packing paper
17×22cm

06_06-06
ご近所
<i>Neighbourhood</i>
2019
色鉛筆、包装用の厚紙
Colored pencil on packing paper
26×24cm

06_06-07
車の中の愛
<i>Love in the Car</i>
2016
色鉛筆、包装用の厚紙

Colored pencil on packing paper
16×25cm

06_06-08
アーティスト
<i>Artist</i>
2022
色鉛筆、包装用の厚紙
Colored pencil on packing paper
31×36cm

06_06-09
私の街
<i>My City</i>
2019
色鉛筆、包装用の厚紙
Colored pencil on packing paper
25×38cm

06_06-10
無題
<i>Untitled</i>
2018
色鉛筆、包装用の厚紙
Colored pencil on packing paper
26×34cm

06_06-11
結婚式
<i>Weddings</i>
2019
色鉛筆、包装用の厚紙
Colored pencil on packing paper
22×30cm

06_06-12
スーパーマン
<i>Superman</i>
2019
色鉛筆、包装用の厚紙
Colored pencil on packing paper
30×22cm

06_06-13
アルバニア製 II
<i>Made in Albania II</i>
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
27×35cm

06_06-14
アルバニア製 I
<i>Made in Albania I</i>
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
14×26cm

06_06-15
私の家族
<i>My Family</i>
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
18×24cm

06_06-16
罨
<i>The Trap</i>
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
17×25cm

06_06-17
休校日
<i>Day Off School</i>

2018
色鉛筆、包装用の厚紙
Colored pencil on packing paper
19×27cm

06_06-18
パイオニアたち
<i>Pioneers</i>
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
17×27cm

06_06-19
ゲーム
<i>Game</i>
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
25×38cm

06_06-20
母さんと僕と子どもたち
<i>Mom, Me and My Children</i>
2019
色鉛筆、包装用の厚紙
Colored pencil on packing paper
25×28cm

06_06-21
ギャラリー
<i>Gallery</i>
2021
色鉛筆、包装用の厚紙
Colored pencil on packing paper
21×28cm

06_06-22
日記
<i>The Diary</i>
2018
色鉛筆、包装用の厚紙
Colored pencil on packing paper
21×24cm

06_06-23
自画像
<i>Auto Portrait</i>
2019
色鉛筆、包装用の厚紙
Colored pencil on packing paper
26×23cm

06_06-24
遊ぶ子どもたち
<i>Children Playing</i>
2019
色鉛筆、包装用の厚紙
Colored pencil on packing paper
23×30cm

06_06-25
無題
<i>Untitled</i>
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
13.5×17cm

06_06-26
母と父
<i>Mother and Father</i>
2019
色鉛筆、包装用の厚紙
Colored pencil on packing paper
23×27cm

06_06-27
内視鏡医
ERCP Doctor
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
20×23cm

06_06-28
無題
Untitled
2021
色鉛筆、包装用の厚紙
Colored pencil on packing paper
18.5×27cm

06_06-29
美容院
Beauty Salon
2019
色鉛筆、包装用の厚紙
Colored pencil on packing paper
24×27cm

06_06-30
ある夏の日
A Summer Day
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
18×25cm

06_06-31
共同浴場
Bathing Together
2018
色鉛筆、包装用の厚紙
Colored pencil on packing paper
16×24cm

06_06-32
鏡
Mirror
2016
色鉛筆、包装用の厚紙
Colored pencil on packing paper
17×15cm

06_06-33
花嫁
Bride
2019
色鉛筆、包装用の厚紙
Colored pencil on packing paper
22×27cm

06_06-34
わが家
Home
2021
色鉛筆、包装用の厚紙
Colored pencil on packing paper
34×34cm

06_06-01~17, 19~21, 23~25, 27~33
Sarieva/Gallery（ブルガリア）蔵
Collection of Sarieva/Gallery, Bulgaria
06_06-18, 34
Boiana Sokolova（プロブディフ、ブルガリア）蔵
Collection of Boiana Sokolova, Plovdiv, Bulgaria
06_06-22, 26
作家蔵　Collection of the Artist

06_07
浜口タカシ
HAMAGUCHI Takashi
▶p. 209

06_07-01
相模原米軍ハイツに墜落（『鉄条網の内と外』より）
Plane Crash at Sagamihara US Army Settlement (from Inside and Outside the Wire Fence)
1964
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-02
大和市へ米軍機が墜落（『鉄条網の内と外』より）
US Air Force Plane Crash at Yamato City (from Inside and Outside the Wire Fence)
1964
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-03
アメリカ原潜スヌックが横須賀基地へ（『鉄条網の内と外』より）
US Nuclear Submarine SNUCK at Yokosuka Air Base (from Inside and Outside the Wire Fence)
1966
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-04
原潜が来た日（『鉄条網の内と外』より）
The Day a Nuclear Submarine Arrived (from Inside and Outside the Wire Fence)
1966
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-05
佐藤首相と沖縄県民代表（『鉄条網の内と外』より）
Prime Minister Sato and Representatives of Okinawa Prefecture (from Inside and Outside the Wire Fence)
1971
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-06
嘉手納基地を背に働く農婦（『鉄条網の内と外』より）
Farmer Working Outside Kadena Air Base (from Inside and Outside the Wire Fence)
1972
ゼラチン・シルバー・プリント　Gelatin silver print
49.6×36.1cm

06_07-07
沖縄コザ市のバーにて（『鉄条網の内と外』より）
Bar in Koza City, Okinawa (from Inside and Outside the Wire Fence)
1972
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-08
夏祭りの寄付金の立て札（『鉄条網の内と外』より）
Notice Board Listing Donations for a Summer Festival (from Inside and Outside the Wire Fence)
1972
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-09
沖縄復帰、円とドルの交換（『鉄条網の内と外』より）
Reversion of Okinawa, Exchange of US Dollars for Yen (from Inside and Outside the Wire Fence)
1972
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-10
戦車輸送阻止（『鉄条網の内と外』より）

Obstruction to Military Vehicle Transport (from Inside and Outside the Wire Fence)
1972
ゼラチン・シルバー・プリント　Gelatin silver print
49.6×36.1cm

06_07-11
安田講堂前に集まった8500人の武装学生（『大学闘争　70年安保へ』より）
8500 Armed Students Gathering in Front of Yasuda Hall at the University of Tokyo (from Student Protests Against the 1970 Security Treaty Renewal)
1968
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-12
暴力だけはやめて！（『大学闘争　70年安保へ』より）
No Violence! (from Student Protests Against the 1970 Security Treaty Renewal)
1968
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-13
大学紛争の中で日大父兄全国大会（『大学闘争　70年安保へ』より）
Nation-wide Parents’ Association Meeting, Nihon University (from Student Protests Against the 1970 Security Treaty Renewal)
1968
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-14
東大安田講堂に機動隊導入（『大学闘争　70年安保へ』より）
Riot Police Mobilized at Yasuda Hall at the University of Tokyo (from Student Protests Against the 1970 Security Treaty Renewal)
1969
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-15
毛沢東思想万歳の旗を掲げる学生（『大学闘争　70年安保へ』より）
Student with Flag Reading “Maoism Forever” (from Student Protests Against the 1970 Security Treaty Renewal)
1969
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-16
機動隊に火炎ビンを投げつけ抵抗（『大学闘争　70年安保へ』より）
Student Protesters Throwing Fire Bombs at the Riot Police (from Student Protests Against the 1970 Security Treaty Renewal)
1969
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-17
東大の象徴だった安田講堂の内部は惨たんたる風景（『大学闘争　70年安保へ』より）
Wreckage Inside Yasuda Hall, a Symbol of the University of Tokyo (from Student Protests Against the 1970 Security Treaty Renewal)
1969
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-18
13時28分26秒全共闘本部の部屋（『大学闘争　70年安保へ』より）

All-Campus Joint Struggle Committee Headquarters at 13:28:26 (from Student Protests Against the 1970 Security Treaty Renewal)
1969
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-19
中央大学のかべ新聞（『大学闘争　70年安保へ』より）
Wall Newspaper, Chuo University (from Student Protests Against the 1970 Security Treaty Renewal)
1969
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-20
横浜国大の正門（『大学闘争　70年安保へ』より）
The Main Gate of Yokohama National University (from Student Protests Against the 1970 Security Treaty Renewal)
1969
ゼラチン・シルバー・プリント　Gelatin silver print
49.6×36.1cm

06_07-21
デモ行進する学生たち（『大学闘争　70年安保へ』より）
Students Demonstrating (from Student Protests Against the 1970 Security Treaty Renewal)
1969
ゼラチン・シルバー・プリント　Gelatin silver print
36.1×49.6cm

06_07-01~21
横浜美術館蔵
Collection of Yokohama Museum of Art

06_08
レイス・ハモンド
Lewis HAMMOND
▶p. 207

06_08-01
シャーシ
chassis
2023
油彩、麻布　Oil on linen
80×110×3.5cm
個人蔵（香港）
Private Collection, Hong Kong

06_08-02
裂け目の習作
Study for a Chasm
2021
油彩、カンヴァス　Oil on canvas
40×70cm
Köstlin Collection（ベルリン）蔵
Köstlin Collection, Berlin

06_08-03
消耗
Attrition
2021
油彩、板　Oil on panel
40×50cm
Arcadia Missa蔵
Collection of Arcadia Missa

06_08-01~03
Courtesy of the Artist and Arcadia Missa, London

06_09
マシュー・ハリス
Matthew HARRIS
▶p. 206

06_09-01
忘却の彼方へ
Consigned to Oblivion
2023
オークル、木炭、アクリルバインダー、麻布（7点組）
Ochre, charcoal and acrylic binder on linen (set of 7)
198×167cm（各／each）
作家蔵　Collection of the Artist
Courtesy of the Artist and FUTURES, Australia

06_10
ハン・ボージィ／黄博志
HUANG Po-Chih
▶p. 203

06_10-01
レース鳩
Racing Pigeon
2021
鉛筆、カーボン印刷、紙（英語版）
Pencil and carbon tonner printing on paper (English version)
29.7×21cm

06_10-02
鼻を高くとあげるゾウ
The Elephant with Trunk Raised High
2024
鉛筆、カーボン印刷、紙（英語版）
Pencil and carbon tonner printing on paper (English version)
29.7×21cm

06_10-03
海をわたる七人
Seven People Crossing the Sea
2019－（進行中／ongoing）
HDビデオ2面（カラー／サウンド／25分10秒）
Double channel HD video (color, sound, 25 min. 10 sec.)
Courtesy of CHAT and C-LAB

06_10-04
社会経済的な生産性は43年で破壊されてしまうだろう。政府に人道的な対応を求める。
43 Years of Social Economic Productivity Could Be Destroyed. Demand The Government to Be Humane.
2021
古布　Recycled fabric
280×850cm
Produced by Mr. Ho of Pang Jai Fabric Bazaar

06_10-05
青いゾウ：母「欲しいものが私の周りに落ちてる。重い服だけど、夢の中では私は浮遊するゾウになれるのよ。」
Blue Elephant - Mother, “Wanting falls around me. Heavy garment, but I can be a floating elephant in my dream.”
2018（2023 プリント／printed in 2023）
135mm ネガからのデジタル画像をジークレー、紙
135mm negative to digital image, giclee on fine art paper
175×155cm
Courtesy of MMCA, Seoul

06_10-06
青い肌
The Blue Skin
2023
青ボールペン、鉛筆、カーボン印刷、紙（英語版）
Blue ballpoint pen, pencil and carbon tonner printing on paper (English version)
29.7×21cm

06_10-07
あなたは青いゾウ
You are a Blue Elephant
2021

鉛筆、カーボン印刷、紙（英語版）
Pencil and carbon tonner printing on paper (English version)
29.7×21cm

06_10-08
青い肌：私の母の物語
The Blue Skin: My Mother’s Story
2024
カーボン印刷、紙（冊子／日本語版）
Carbon tonner printing on paper (booklet, Japanese version)
21×14.8cm

06_10-09
雨よ降れ、雨よ降れ
Let It Rain, Let It Rain
2024
鉛筆、カーボン印刷、紙（英語版）
Pencil and carbon tonner printing on paper (English version)
29.7×21cm

06_10-10
青いゾウ：キムさん「通り過ぎる夢のサイズを試着します。」
Blue Elephant - Ms. Kim, “I’m trying on each passing dream for size.”
2018（2022 プリント／printed in 2022）
135mm ネガからのデジタル画像をジークレー、紙
135mm negative to digital image, giclee on fine art paper
105×95cm

06_10-11
青いゾウ：キムさん「汗ばむような雨から身を守っています。」
Blue Elephant - Ms. Kim, “I’m hiding from the sweating rain.”
2018（2022 プリント／printed in 2022）
135mm ネガからのデジタル画像をジークレー、紙
135mm negative to digital image, giclee on fine art paper
105×95cm

06_10-01~02, 04~09
作家蔵　Collection of the Artist
06_10-10, 11
桃園市立美術館（台湾）蔵
Collection of the Taoyuan Museum of Fine Arts, Taiwan

06_11
ダムラ・クルツクラン
Damla KILICKIRAN
▶pp. 220-221

06_11-01
秘密と軌跡の図
Chart Of Secrets And Trails
2024
鉛筆、色鉛筆、紙
Pencil and colored pencil on paper
600×150cm
作品協力／Supported by: Kulturdirektoratet and Norske Billedkunstnere (NBK)
作家蔵　Collection of the Artist

06_12
ジョシュ・クライン
Josh KLINE
▶pp. 199-201

06_12-01
営業終了（マウラ／中小企業経営者）
By Close of Business (Maura / Small-Business Owner)
2016

3Dプリントされた石膏、インク、シアノアクリレート、発泡スチロール、ポリエチレン袋（エディション2/3、II AP）
3D-printed plaster, ink-jet ink, and cyanoacrylate; foam; polyethylene bag（ed. 2/3, II AP）
58.4×71.1×99.1cm
Bobby and Eleanor Cayre（ニューヨーク）蔵
Collection of Bobby and Eleanor Cayre, New York

06_12-02
長年の勤務に感謝（ジョアン／弁護士）
Thank you for your Years of Service（Joann / Lawyer）
2016
3Dプリントされた石膏、インク、シアノアクリレート、発泡スチロール、ポリエチレン袋（エディション1/3、II AP）
3D-printed plaster, ink-jet ink, and cyanoacrylate; foam; polyethylene bag（ed. 1/3, II AP）
61×81.3×109.2cm

06_12-03
総仕上げ（トム／管理職）
Wrapping Things Up（Tom / Administrator）
2016
3Dプリントされた石膏、インク、シアノアクリレート、発泡スチロール、ポリエチレン袋（エディション1/3、II AP）
3D-printed plaster, ink-jet ink, and cyanoacrylate; foam; polyethylene bag（ed. 1/3, II AP）
61×81.3×109.2cm

06_12-04
生産性の向上（ブランドン／会計士）
Productivity Gains（Brandon / Accountant）
2016
3Dプリントされた石膏、インク、シアノアクリレート、発泡スチロール、ポリエチレン袋（エディション2/3、II AP）
3D-printed plaster, ink-jet ink, and cyanoacrylate; foam; polyethylene bag（ed. 2/3, II AP）
54.6×68.6×139.7cm
Eleanor Heyman Propp氏蔵
The Collection of Eleanor Heyman Propp

06_12-02、03
Fondazione Sandretto Re Rebaudengo蔵
Collection of Fondazione Sandretto Re Rebaudengo

06_13
厨川白村
KURIYAGAWA Hakuson
▶p. 193

06_13-01
厨川白村『象牙の塔を出て』（1920年、発行：福永書店）より抜粋
From KURIYAGAWA Hakuson, *Leaving the Ivory Tower*; 1920, published by Fukunaga Shoten

06_13-02
厨川白村『象牙の塔を出て』（1920）より抜粋（英訳：田中裕希）
From KURIYAGAWA Hakuson, *Leaving the Ivory Tower*; 1920, English translated by TANAKA Yuki

06_14
クララ・リデン
Klara LIDEN
▶p. 202

06_14-01
地に伏して
Grounding
2018
HDビデオ（カラー／サウンド／5分53秒）
HD video（color, sound, 5 min. 53 sec.）
Courtesy of the Artist; Sadie Coles HQ, London; Reena Spauldings, New York; and Galerie Neu, Berlin

06_15
インゴ・ニアマン
Ingo NIERMANN
エリック・ニードリング
Erik NIEDLING
▶p. 224

06_15-01
ヴァルダー
WALDER
2023
4Kビデオ（カラー／サウンド／7分25秒）
4K video（color, sound, 7 min. 25 sec.）
出演／Performed by: Andreas Kubat
Courtesy of the Artists

06_16
尾竹永子
OTAKE Eiko
▶p. 223

06_16-01
福島に行く（2014–2019）
A Body in Fukushima（2014-2019）
2014–2019/2024
HDビデオ（カラー／サウンド／108分）
HD video（color, sound, 108 min.）
Photographs: William Johnston / Performance: Otake Eiko / Film and sound edit: Otake Eiko / Text: Otake Eiko / David Harrington (Kronos Quartet) and Ralph Samuelson, contributed parts of the sound
Courtesy of Eiko Otake and William Johnston

06_17
ポープ・L
Pope.L
▶p. 218

06_17-01
グレート・ホホワイト・ウェイ、22マイル、5年、1本の道（第1区間：2001年12月29日）（横浜バージョン）
The Great White Way, 22 miles, 5 years, 1 street（Segment #1: December 29, 2001）（Yokohama Version）
2001-2006/2024
サイトスペシフィック・インスタレーション
ブラウン管モニター4台、スピーカー3台、エポキシ樹脂、ビデオ（カラー／サウンド／6分35秒）
Site-specific installation with four monitors, three speakers, epoxy resin and video（color, sound, 6 min. 35 sec.）
Courtesy of The Estate and Mitchell-Innes & Nash, New York

06_18
トマス・ラファ
Tomas RAFA
▶pp. 198–199, 201

06_18-01
Video V33：私たちは黙らない。ジュライとマトウスの思い出に捧ぐ
Video V33: We won’t be quiet. To the memory of Juraj and Matus
2022
HDビデオ（カラー／サウンド／12分）
HD video（color, sound, 12 min.）

06_18-02
Video V53：ドレスデン・ナチス協会
Video V53: NazifreiDresden
2013
HDビデオ（カラー／サウンド／5分）
HD video（color, sound, 5 min.）

06_18-03
Video V59：ロマ人に対する民族主義者の抗議
Video V59: Protest of nationalists against Roma people
2013
HDビデオ（カラー／サウンド／6分）
HD video（color, sound, 6 min.）

06_18-04
Video V65：極右主義者の難民反対デモ
Video V65: Far right Identitarians protest against refugees
2016
HDビデオ（カラー／サウンド／6分）
HD video（color, sound, 6 min.）

06_18-05
Video V71：レシュケ・ホルゴシュ難民キャンプ
Video V71: Röske-Horgosz refugee camp
2015
HDビデオ（カラー／サウンド／8分）
HD video（color, sound, 8 min.）

06_18-06
Video V79：ブラチスラヴァでの難民とイスラム教に反対する民族主義者と極右運動の行進
Video V79: March of nationalists and far right movements against refugees and Islam in Bratislava
2016
HDビデオ（カラー／サウンド／16分）
HD video（color, sound, 16 min.）

06_18-07
Video V81：欧州最大の民族主義者・極右過激派のデモ行進
Video V81: Biggest march of nationalists and far right extremists in Europe
2016
HDビデオ（カラー／サウンド／11分）
HD video（color, sound, 11 min.）

06_18-08
Video V87：ジャウィストクのクィアパレード
Video V87: Queer parade in Białystok
2019
HDビデオ（カラー／サウンド／22分）
HD video（color, sound, 22 min.）

06_18-01-08
Courtesy of the Artist
© Tomas Rafa

06_19
坂本龍一
Ryuichi SAKAMOTO
▶p. 216

06_19-01
「ナム・ジュン・バイク追悼ライブ *farewell, njp*」（企画：ワタリウム美術館）でパフォーマンスに使用したヴァイオリン、An homage to“One for Violin (Solo)”
Violin used at the performance “Special Tribute Live for Nam June Paik *farewell, njp,*” organized by the Watari Museum of Contemporary Art, An homage to “One for Violin (Solo)”
2006
坂本龍一蔵
Collection of Ryuichi Sakamoto

06_19-02
記録映像「ナム・ジュン・バイク追悼ライブ *farewell, njp*」2006年11月2日
Document movie of Special Tribute Live for Nam June Paik *farewell, njp,* November 2, 2006
2006
ビデオ（カラー／サウンド／7分35秒）
Video（color, sound, 7 min. 35 sec.）

ワタリウム美術館蔵
Collection of the Watari Museum of Contemporary Art

06_20
マーガレット・サーモン
Margaret SALMON
▶pp. 228–229

06_20-01
蜘蛛
Spider
2024
サイトスベシフィック・インスタレーション
作家により発見・制作・入手・使用・譲受・保管されたさまざまなオブジェクトと写真（ストレート・プリント、露光過多のゼラチン・シルバー・プリント、試し焼き、コンタクト・プリント、子どもが小さい頃使ったサッカー・シューズ、カメラ用アクセサリ、割れた皿、ワックス、乾燥した草花、家族の形見、軍役時の遺品、新聞の切り抜き、路上のゴミ、本など）
Site specific installation
Various objects and photographs arranged by the artist of materials found, made, bought and used, given and kept, including straight printed and solarised silver gelatin photographs, test strips and contact prints, out-grown youth football boots, camera accessories, broken dishes, wax, dried plants and flowers, family mementos, military relics, newspaper clippings, street trash, books and other things
サイズ可変　Dimension variable
Courtesy of the Artist

06_21
アラン・セクーラ
Allan SEKULA
▶p. 217

06_21-01
これは中国ではない：写真小説
This Ain’t China: A Photonovel
1974（2024再制作／reproduced in 2024）
9つの額に収められた39枚のインクジェット・プリント、英語と日本語で書かれた各5冊の冊子、椅子2脚
39 inkjet prints in 9 frames, 5 each text booklets in English and Japanese, 2 chairs
Courtesy of the Allan Sekula Studio

06_22
田中敦子
TANAKA Atsuko
▶p. 232

06_22-01
作品（ベル）
Work（Bell）
1955（1981再制作／reproduced in 1981）
ベル、ノッチ　Bell, notch
サイズ可変　Dimensions variable
東京都現代美術館蔵
Collection of Museum of Contemporary Art Tokyo

06_23
勅使河原蒼風
TESHIGAHARA Sōfu
▶pp. 225, 231

06_23-01
たち　古事記連作
*Tachi, Kojiki*series
制作年不詳／n.d.
木、真鍮　Wood, brass
248×50×50cm

06_23-02
題不詳
Title unknown
1963

竹、真鍮　Bamboo, brass
182×124×98cm

06_23-03
題不詳
Title unknown
制作年不詳／n.d.
木　Wood
173×95×55cm

06_23-04
不滅
Fumetsu（Immortal）
1967
木、真鍮、鉛　Wood, brass, lead
254×135×155cm

06_23-01~04
一般財団法人草月会蔵
Collection of Sogetsu Foundation

06_24
ミルテ・ファン・デル・マーク
Myrthe VAN DER MARK
▶p. 222

06_24-01
恍惚とした存在
The Ecstatic Being
2024
パフォーマンス／部屋サイズのインスタレーション
オレンジ色の緊急時用テント、ポリウレタン製のメモリーフォーム、セラピー用デイルイト、ベラドンナ点眼液、3日間のパフォーマンス中にヨアヒム・バーデンホルストにより作曲され録音された楽曲
Performance/Room-sized installation with orange shelter rescue camping tent, memory foam, daylight therapy light, Belladonna drops, music compositions and recordings made by Joachim Bardenhorst, during the 3-days performances at the 8th Yokohama Triennale
Courtesy of the Artist

06_25
セクション
「**小林昭夫とBゼミ**」**内山淳子**
Section
“KOBAYASHI Akio and B-semi”
UCHIYAMA Junko
▶pp. 210–215

06_25-01
小林昭夫
KOBAYASHI Akio

06_25-01-01
題不詳（滞船の図）
Title unknown（Boats at anchor）
1950年代／1950s
油彩、カンヴァス　Oil on canvas
53×65cm
山田素子氏蔵
Collection of Ms. YAMADA Motoko

06_25-01-02
文芸誌カットのための原画
Original drawings for literary magazines
1950–1960年代／1950–1960s
インク、墨、紙（5点）
Ink and sumi on paper（5 pieces）

06_25-01-03
題不詳
Title unknown
1958
リトグラフ　Lithograph
35.8×45.7cm

06_25-01-04
題不詳
Title unknown
1959
リトグラフ　Lithograph
40.2×49.9cm

06_25-01-05
無題（裸婦デッサン）
Untitled（Drawing of a nude woman）
1956
墨、鉛筆、紙　Sumi and pencil on paper
45.4×30.2cm

06_25-01-06
無題（裸婦デッサン）
Untitled（Drawing of a group of nude women）
1950–1960年代／1950–1960s
墨、鉛筆、紙　Sumi and pencil on paper
44.6×34.4cm

06_25-01-07
無題（デッサン）
Untitled（Drawing）
1950年代／1950s
墨、鉛筆、紙　Sumi and pencil on paper
16.8×24.6cm

06_25-01-08
題不詳
Title unknown
1960年代／1960s
油彩、カンヴァス　Oil on canvas
40.5×52.7cm
小林アキノ氏蔵
Collection of Ms. KOBAYASHI Akino

06_25-01-09
題不詳（中村川の滞船）
Title unknown（Boats at anchor on the Nakamura River）
1960年代／1960s
墨、鉛筆、紙　Sumi and pencil on paper
29×36.6cm

06_25-01-10
文：小寺篤、装画：小林昭夫
Text by KODERA Atsushi, illustration by KOBAYASHI Akio
『横浜の坂』発行：経済地図社
Slopes of Yokohama, published by Keizaichizu-sha
1976
書籍　Book
19.5×13.5cm

06_25-01-11
『横浜の坂』挿画のための模型写真
Photographs of the mock-ups for the illustrations of *Slopes of Yokohama*
1975年頃／ca. 1975
白黒写真（4点）　b/w photographs（4 pieces）
25×19.8cm、24.8×18.9cm、25×20cm、19.9×25cm

06_25-01-12
『横浜の坂』挿画のための構想画
Drawings for the illustrations of *Slopes of Yokohama*
1975年頃／ca. 1975
墨、クレヨン、紙、コラーージュ（3点）
Sumi, crayon and collage on paper（3 pieces）
38×27cm、39.1×27.3cm、38×27cm

06_25-01-13
無題
Untitled
1982–1983年頃／ca. 1982–1983
クレヨン、オイルパステル、絵具、紙
Crayon, oil pastel and pigment on paper
23×31.5cm

06_25-01-14
無題
Untitled
 1982–1983年頃／ca. 1982–1983
 クレヨン、オイルパステル、絵具、紙
 Crayon, oil pastel and pigment on paper
 36.9×23.6cm

06_25-01-15
無題
Untitled
 1982–1983年頃／ca. 1982–1983
 クレヨン、オイルパステル、絵具、紙
 Crayon, oil pastel and pigment on paper
 41×27.5cm

06_25-01-16
無題
Untitled
 1982–1983年頃／ca. 1982–1983
 クレヨン、オイルパステル、絵具、紙
 Crayon, oil pastel and pigment on paper
 24.5×35.8cm

06_25-01-02~07_09~16
 小林晴夫氏蔵
 Collection of Mr. KOBAYASHI Haruo

06_25-02
Bゼミ
B-semi

06_25-02-01
 小林昭夫洋画研究会富士見町アトリエ新設による新企画クラス・会員募集要項
 Application guidelines of new course enrollment for Kobayashi Akio's Western-style Painting Institute, Fujimicho Atelier
 1967
 印刷、紙　Print on paper
 38.2×20.9cm

06_25-02-02
 「ハブニング・フェスティバル(イベント大会)」ポスター
 Poster of “Happening Festival (performance event)”
 1968
 スクリーンプリント　Screenprint
 39.5×86.7cm

06_25-02-03
 「F.A.S. WAVE　にっぽん・かまいたち」展　チラシ
 “F.A.S. WAVE Nippon Kamaitachi” exhibition brochure
 1968
 印刷、紙（2点）　Print on paper（2 sheets）
 29.7×21.0cm（各／each）

06_25-02-04
 「F.A.S. WAVE　にっぽん・かまいたち」展　ドキュメント
 Related documents of “F.A.S. WAVE Nippon Kamaitachi” exhibition
 1968
 書類　Documents

06_25-02-05
 『美術手帖』1970年9月号　掲載広告
 Recruitment page on *Bijutsu Techo* (September, 1970)
 1970
 月刊誌　Monthly magazine
 21×14.6cm

06_25-02-06
 「F.A.S. WAVE　にっぽん・かまいたち」展　ポスター
 Poster of “F.A.S. WAVE Nippon Kamaitachi” exhibition
 1968
 スクリーンプリント　Screenprint
 79.5×54.7cm

06_25-02-07
 「F.A.S. WAVE J. PLAN」展　ポスター
 Poster of “F.A.S. WAVE J. PLAN” exhibition
 1969
 スクリーンプリント　Screenprint
 79.5×54.7cm

06_25-02-08
 題不詳（「F.A.S. WAVE J. PLAN」展の記録写真に基づくレプリカ）、制作：小林昭夫（レプリカ監修：小林晴夫氏）
Title unknown (Replica based on the installation photo of “F.A.S. WAVE J. PLAN” exhibition),
 produced by KOBAYASHI Akio (replica: directed by Mr. KOBAYASHI Haruo)
 1969（2024 再制作／reproduced in 2024）
 麻、染料（オリジナル：綿、牛の血）
 Linen, dyes (original: cotton, cow's blood)
 292×413×155cm（インсталレーション／installation）

06_25-02-09
 「新制第3回Bゼミ school」学生募集ポスター
 Student recruitment poster for the “new” B-semi School 3rd course
 1975
 ゼラチン・シルバー・プリント　Gelatin silver print
 55.4×45.3cm

06_25-02-10
 アトリエ開き記念手ぬぐい
Tenugui (towel) commemorating the opening of new Fujimicho Atelier
 1971
 綿　Cotton
 34×87cm

06_25-02-11
 『現代美術の基礎——70年代現代美術学習ドキュメント』発行記念手ぬぐい
Tenugui (towel) commemorating the publication of *Fundamentals of Contemporary Art — 1970s Contemporary Art Learning Document*
 1980
 綿　Cotton
 34×87cm

06_25-02-12
 柱看板「富士見町アトリエ／Bゼミ SCHOOLING SYSTEM」
 Pole sign “Fujimicho Atelier/B-semi Schooling System”
 1971（後年再塗装／repainted later）
 木、ペンキ　Wood, paint
 26×36.5×1.8cm

06_25-02-13
 会場風景①ハブニング・フェスティバル（イベント大会）、1968年5月26日
 Photo slides from; (1) Happening Festival (performance event), May 26, 1968
 1968

06_25-02-14
 会場風景②「F.A.S. WAVE　にっぽん・かまいたち」展、1968年8月13日～18日
 Photo slides from; (2) “F.A.S. WAVE Nippon Kamaitachi” exhibition, August 13–18, 1968
 1968

06_25-02-15
 会場風景③「F.A.S. WAVE J. PLAN」展、1969年7月12日～17日
 Photo slides from; (3) “F.A.S. WAVE J. PLAN” exhibition, July 12–17, 1969
 1969

06_25-02-16
 Bゼミ編『Bゼミレポート』第1集

Edited by B-semi, *B-semi Report*, Vol. 1
 1971
 謄写版、バインダー製本
 Binded mimeographed copy
 26×36.5×1.8cm

06_25-02-17
 Bゼミ編『Bゼミレポート』第2集
 Edited by B-semi, *B-semi Report*, Vol. 2
 1973
 謄写版、バインダー製本
 Binded mimeographed copy
 26×36.5×1.8cm

06_25-02-18
 Bゼミ編『Bゼミレポート』第3集
 Edited by B-semi, *B-semi Report*, Vol. 3
 1976
 謄写版、バインダー製本
 Binded mimeographed copy
 26×36.5×1.8cm

06_25-02-19
 編：小林昭夫
 Edited by KOBAYASHI Akio
 『現代美術の基礎——70年代現代美術学習ドキュメント』発行：アサヒ書房
Fundamentals of Contemporary Art — 1970s Contemporary Art Learning Document,
 published by Asahi Shobo
 1980
 書籍　Book
 26.5×19×1.5cm

06_25-02-20
 作：向井美恵、イラスト監修：小林昭夫
 Illustrated by MUKAI Mie, supervised by KOBAYASHI Akio
 『現代美術の基礎——70年代現代美術学習ドキュメント』イラスト原画
 Original illustrations for *Fundamentals of Contemporary Art — 1970s Contemporary Art Learning Document*
 1970年代／1970s
 インク、紙　Ink on paper

06_25-02-01~07_09~12, 16~20
 Bゼミコーポレーション蔵
 Collection of B-semi Corporation
 06_25-02-13~15
 写真提供：Bゼミコーポレーション
 Photo courtesy of B-semi Corporation

07　すべての河　All the Rivers

07_01
クレモン・コジトール
 Clément COGITORE
 ▶p. 252

07_01-01**
ブラギノ
Braguino
 2017
 HDビデオ（カラー／サウンド／48分）
 HD video (color, sound, 48 min.)
 Production: Seppia-ARTE-YLE / Producer: Cédric Bonin / Camera: Sylvain Verdet / Montage: Pauline Gaillard
 Courtesy of the Artist, Chantal Crousel Consulting
 - Paris, Galerie Reinhard and Elisabeth Hauff -
 Stuttgart Production: Seppia, YLE, Arte

07_02
カルロマー・アーケンジェル・ダオアナ
 Carlomar Arcangel DA0ANA
 ▶p. 251

07_02-01*
 遅延
The Delay
 2013
 詩（訳：田中裕希）Poem

07_02-02*
 台所の異教徒
The Infidel in the Kitchen
 2012
 詩（訳：田中裕希）Poem

07_02-03*
 歌
Song
 2012
 詩（訳：田中裕希）Poem

07_02-04*
 第三世界からの夜明けの歌
Aubade from the Third World
 2017
 詩（訳：田中裕希）Poem

07_03
丹羽良徳
 NIWA Yoshinori
 ▶p. 256

07_03-01**
 自分の所有物を街で購入する
Purchasing My Own Belongings Again in the Downtown
 2011
 ビデオ3面（カラー／サウンド／7分6秒、9分34秒、6分6秒）
 Triple channel video (color, sound, 7 min. 6 sec. / 9 min. 34 sec. / 6 min. 6 sec.)
 Courtesy of the Artist

07_04
パピーズ・パピーズ（ジェイド・グアナロ・クリキ＝オリヴォ）
Puppies Puppies (Jade Guanaro Kuriki-Olivo)
 ▶pp. 254–255

07_04-01**
 ペッパー（ガイドするロボット）（踊るロボット）（教えるロボット）
Pepper (Robotic Guide) (Robotic Dancer) (Robotic Educator)
 2024
 Pepper（ペッパーくん）（3体）　Pepper（set of 3）
 サイズ可変　Dimension variable
 121×48×42.5cm（各／each）
 © SoftBank Robotics

07_04-02**
 無題（サラヤ）
Untitled (SARAYA)
 2011-2024
 サラヤディスポンサー、消毒液（15個）
 Saraya dispenser, sanitizing liquid (set of 15)
 サイズ可変　Dimension variable
 協力：サラヤ株式会社
 Cooperated by: Saraya Co., Ltd.

07_04-03**
 無題（日本のトランスジェンダー史、アメリカのトランスジェンダー史、ジェイド・クリキ＝オリヴォの歴史）（横浜）
Untitled (Portrait of Japanese Transgender

History, American Transgender History and Jade Kuriki-Olivo) (Yokohama)
 2024
 テキスト　Text
 8×2010cm

07_04-01~03
 Courtesy of the Artist

07_05
ピエ・ピョ・タット・ニョ
 Pyae Phyo Thant Nyo
 ▶p. 253

07_05-01**
 わたしたちの生の物語
A Story of Our Lives
 2024
 金属、石膏、木、LEDライト
 Metal, plaster, wood, LED light
 164×179×244cm、176×196×350cm
 Courtesy of the Artist

07_06
ブック・フェルカーダ
Puck VERKADE
 ▶p. 250

07_06-01*
 根こそぎ
Uprooted
 2023–2024
 HDビデオ（カラー／サウンド／6分30秒）、ハニカムボード、塗料
 HD video (color, sound, 6 min. 30 sec.), honeycomb board, paint
 A film by Puck Verkade in collaboration with Thomas van Linge / Performance: Puck Verkade & Ziggy van Linge-Verkade / Musical composition & sound design: Thomas van Linge / Narration: Celina Korn / Concept, animation, montage: Puck Verkade / Assisted animation: Mohd Azfar, Qianwen Yu / 3D installation Consultation: BVL Projects
 Commissioned by 8th Yokohama Triennale - Wild Grass: Our Lives, Japan
 Many thanks to: Aki Hoashi, Liu Ding & Carol Yinghua Lu, Miyon Hibino, Keiko Suzuki, Moemi Date, and the entire YT24 production team, Bas Valckx, Durst Britt & Mayhew
 Made possible by the Embassy of the Kingdom of the Netherlands, Tokyo and Mondriaan Fonds, Amsterdam, Kumazawa Screen Printing inc.
 Courtesy of the Artist & gallery Durst Britt & Mayhew

07_07
 セクション
 「革命の先にある世界」江上賢一郎
 【考える仲間】
 Section
 “Post-revolutionary Worlds”
 EGAMI Kenichiro [Thinking Partner]
 ▶pp. 237–249

07_07-01
エナジー・ウェイピング・コレクティブ／一起練功
Energy Waving Collective
 ▶p. 244

07_07-01-01*
同柔共弱2
Bound in Softness, Together in Fragility II
 ドローイング、フライヤー、ステッカー、気功の動きを基にしたアニメーション（4点）、コレクティブの活動を記録した映像（2020–2022年、HDビデオ [カラー／サウンド／14分43秒]）
 Drawing on paper, flyer, sticker, animation based on qigong movement（4 pieces), documentation of

collective’s activity（2020–2022, HD video [color, sound, 14 min. 43 sec.]）

07_07-02
インターアジア木版画マッピング・グループ
Inter-Asia Woodcut Mapping Group
 ▶p. 245

07_07-02-01*
 2010年代–2023／2010s–2023
 木版、布　Woodcut on fabric
 作家蔵　Collection of the Artists

07_07-03
リャオ・シェンジェン&ホァン・イージェ／廖恒様&黄奕捷
LIAO Xuan-Zhen & HUANG I-Chieh
 ▶p. 246

07_07-03-01*
民主聖堂
The Parthenon
 2024
 段ボール　Cardboard
 40×25×20cm

07_07-03-02*
民主聖堂
The Parthenon
 2023
 青焼き、紙　Blueprint on paper
 59×84cm

07_07-03-03*
民主聖堂 | 街頭横断幕デモ：社会運動における横断幕についての叙述、収集、制作
The Parthenon / Under the Banner: Narration, Collection and Production
 2023
 インク、布　Ink on fabric
 160×150cm

07_07-03-04*
民主聖堂 | 共同建設
The Parthenon / Co-operative Construction
 2023
 HDビデオ（カラー／サウンド／9分）
 HD video (color, sound, 9 min.)

07_07-03-05*
民主聖堂 | 再生の夏：海筆子ビッグバンド 民主聖堂コンサート
The Parthenon / Summer of Rebirth- The Hibig Band Concert at The Parthenon
 2023
 HDビデオ（カラー／サウンド／24分）
 HD video (color, sound, 24 min.)

07_07-03-06*
民主聖堂 | グッバイ！奈央！
The Parthenon / Goodbye Nao
 2023
 HDビデオ（カラー／サウンド／16分）
 HD video (color, sound, 16 min.)

07_07-03-07*
 書籍、ハンドアウト
 Books, handouts

07_07-03-01~07
 作家蔵　Collection of the Artists
 Courtesy of the Artists

07_07-04
ロストジェンズ・コンテンポラリー・アート・スペース
Lostgens’ Contemporary Art Space
 ▶p. 243

07_07-04-01*
鉄のスタンパーゴムの木
Iron Stamping - Rubber Tree
2020－
酸化による鉄板印刷（14点組）、ゴムの木の拓本（6点）
Oxidation print on paper (set of 14), rubber tree rubbing（6 pieces）
鉄板印刷／oxidation prints：30×42cm（各／each）
拓本／rubbing：144×92cm、113×92cm、
130×92cm、94×171cm、130×8cm、135×69cm

07_07-04-02*
マラヤー第二次世界大戦の印影
Malaya - WW II Imprints
2020－
石の拓本（9点） Stone rubbing（9 pieces）
177×94cm、91×31cm、95×38cm、44.5×24cm、
178×31cm、70.5×68cm、66×68.5cm、69×49cm、
177×96cm

07_07-04-03*
無題
Untitled
2024
HDビデオ（カラー／サウンド／4分54秒）
HD video（color, sound, 4 min. 54 sec.）

07_07-04-01～03
作家蔵 Collection of the Artists
Courtesy of the Artists

07_07-05
松本哉
MATSUMOTO Hajime
▶p. 240

07_07-05-01*
四コマ漫画の壁、出張リサイクル・ショップ一式、屋台「呑んべえ号」、『週刊素人の乱』、「素人の乱」バナー、「笨蛋」バナー、「なんとかBAR」バナー、杉並区議会議員選挙候補者松本哉街頭演説バナー、世界万能旅券、書籍
Four-frame manga bulletin board, a set of mobile recycle shop, “Nonbei-go” food stall, *Weekly Amateur’s Riot*, “Amateur’s Riot” banner, “dumb” banner, “something BAR” banner, Suginami Ward Council election candidate Matsumoto Hajime’s street speech banner, World Universal Passport, books

07_07-05-02*
素人の乱
Amateur’s Riot
2008
ビデオ（カラー／サウンド／80分）
Video（color, sound, 80 min.）
撮影・編集・監督：中村友紀／出演：松本哉、山下陽光、二本信、小笠原瓊太、ほか
Cinematographer/Editor/Director: Nakamura Yuki
/ Cast: Matsumoto Hajime, Yamashita Hikaru, Futatsugi Shin, Ogasawara Keita, and others

07_07-05-03*
NO LIMIT 東京自治区
No Limit Tokyo Autonomous Zone
2018
HDビデオ（カラー／サウンド／103分）
HD video（color, sound, 103 min.）
撮影・編集・監督：児玉浩宜
Cinematographer/Editor/Director: Kodama Hironori

07_07-06
パンカチーフ（ガンシー・リウ／劉南茜、マイケル・ルン／梁志剛、ジョン・ユー／余在思）
Pangkerchief (Nanxi LIU, Michael LEUNG, Jon YU)
▶p. 247

07_07-06-01*
アングル・ハンによるパン・ジェイ（カリグラフィー：ジョン・ユー）
Pang Jai by Uncle Hung (Calligraphy by John Yu)
2016
ハンカチ Handkerchief
38×37cm

07_07-06-02*
江上賢一郎によるパン・ジェイ
Pang Jai by Egami Kenichiro
2017
ハンカチ Handkerchief
39×37cm

07_07-06-03*
ドロシー・ツェによる布の鳥（カリグラフィー：ジョン・ユー）
Cloth Birds by Dorothy Tse (Calligraphy by John Yu)
2018
ハンカチ Handkerchief
52.5×53 cm

07_07-06-04*
レファアト・アラリール「死ぬことになれば」（カリグラフィー：ジョン・ユー）
If I Must Die by Refaat Alareer (Calligraphy by John Yu)
2023
ハンカチ Handkerchief
52.5×53cm

07_07-06-05*
パレスチナの風のパンカチーフ
Palestine Kite Pangkerchief
2023
ハンカチ（5枚） Handkerchief（5 pieces）
37×38.8cm（各／each）

07_07-06-06*
ZINE（ジン）、写真、ドローイングのプリント、ポスター
Zine, photograph, drawing printed on paper, poster

07_07-07
ヤマガタ・トウィークスター／山形童子
Yamagata Tweekster
▶p. 242

07_07-07-01*
『金しか知らない低質やろう』（朴槿惠大統領辞任を求めるデモにおけるパフォーマンス、青瓦台前、ソウル／撮影：Ueta Jiro、2016年11月13日）
Money Monge, performance during demo for impeachment of president Park Geun-hye in front of the Blue House (South Korea’s presidential palace) in Seoul, filmed by Ueta Jiro in November 13, 2016
2016
HDビデオ（カラー／サウンド／5分29秒）
HD video（color, sound, 5 min. 29 sec.）

07_07-07-02*
路上ゲリラパフォーマンス（下北沢（東京）／撮影：バク・スファン、2013年1月26日）
Guerrilla performance on street in Shimokitazawa, Tokyo, filmed by Park Swan, January 26, 2013
2013
HDビデオ（カラー／サウンド／5分23秒）
HD video（color, sound, 5 min. 23 sec.）

07_07-07-03*
パフォーマンス衣裳、CD、書籍、バナー
Performance clothes, CD, books, banner

07_07-07-01～03
Courtesy of the Artist

07_07-08
山下陽光
YAMASHITA Hikaru
▶p. 241

07_07-08-01*
山下陽光の思いつき商店
Yamashita Hikaru’s Light Bulb Moment Store
冒読系リメイクわさび画家山わさび陽光爆誕（フリーマーケットで購入した絵画、ワサビの絵、マスキングテープ）、バンドキャップ文学賞（リメイクした帽子、来場者の作文）、子どもが描いた絵を洋服にしてみる（フリーマーケットで購入した子どもの絵、リメイクした洋服）、1982年8月24日に生まれて（1982年8月24日に製造された缶の水）、おすすめのインターネット教えてください屋さん（ラジオ、ろうそく、魯迅『野草』の切り抜き）、不定期発行日記（印刷、紙）、ほか
Explosive Birth of Blasphemous Remake and Wasabi Painter Yamashita Hikaru (wasabi painting collage with masking tape on paintings bought at flea market), Band Cap Literary Award (remake caps, compositions by visitors), Children’s drawings made into clothes (children’s paintings and drawings bought at flea market, remake clothes), Born on August 24, 1982 (water in cans produced in August 24, 1982), Internet recommendation shop (radio, candle, clipping from Lu Xun’s book *Wild Grass*), Diary published irregularly (printed on paper), and others
Courtesy of the Artist

Screening Program

The film *Tell the Prime Minister* documents the summer of 2012 when 200 thousand ordinary people gathered in front of the Prime Minister’s Office in Tokyo to protest against nuclear power policies. It captures the “extraordinary moment” that occurred in Japan after the “Occupy Wall Street” in New York (2011) and before the “Umbrella Revolution” in Hong Kong (2014). The director of the film, a historian and sociologist, Oguma Eiji, describes the phenomenon as follows: “Miraculous moments like these rarely occur in a country or a society.” The world could change by taking small actions every day. The film featured ordinary people, not heroes, as protagonists taking these actions, articulating the concept of “Wild Grass: Our Lives.” The screening was followed by a talk by Oguma and Kuraya Mika reviewing the film in relation to the exhibition theme.

Public Program Artists

Projects by two public program artists took place in the Yokohama Museum of Art to expand the theme of “Wild Grass.”

○ITO Junko

HARAPPA, a space for children and families to create, play, and relax, was open for the duration of the exhibition. The spatial design was conceived by Ito Junko, an artist and owner of atelier *un:ten* in Yokohama. In recent years, she has been working with recycled kimono as an act of resilience. She conceived the design based on the concept that “big trees and small wild grass are all connected to the earth and are quietly watching over us.” Tree trunks, branches, and uniforms made from soft fabric material welcomed visitors to the space.

Venue: Project Space, Yokohama Museum of Art



Children’s Art Space HARAPPA
Photographed by KATO Hajime © ITO Junko

Screening: *Tell the Prime Minister* (2015 / Japan / 109 min. / Japanese [English Subtitled])

[Direction, Production, English Subtitles] OGUMA Eiji
[Shooting, Editing] ISHIZAKI Syunichi
[Music] Jinta-Ra-Muta
[Proofreading of English Subtitles] Damon FARRY
[Distribution] UPLINK Co. © 2015 Eiji OGUMA

Date/Venue: May 26, 2024 / Lecture Hall, Yokohama Museum of Art



© 2015 Eiji OGUMA

○vivian sui method

(KAZUMI Ryohei + KIRIZUKI Saki + SAITO Takumi + SUDA Takaya)

A woodblock prints workshop and performance by the vivian sui method was held in connection to the exhibition which featured artists in Asia uniting through woodblock prints, 100 years after the time of Lu Xun.

vivian sui method is a Japanese music unit founded in 2016 to practice “industrial woodblock exercise.” The name is taken from an imaginative “American yoga instructor, Vivian Sui, who advocated industrial woodblock exercise that enables mental and physical liberation.” Their engaging performance combined bold, excessive movements of woodblock carving and quiet printing breathing techniques.

Performance: “Industrial Woodblock Exercise Performance”
Date/Venue: June 8, 2024 / Yokohama Museum of Art

※Workshop to print performance flyers were held on May 18 & 19, 2024.



Industrial Woodblock Exercise Performance
Photographed by KATO Hajime © vivian sui method

ManyManyArts!

Combo Ticket Art Programs

—Parallel Programs sharing the theme “Wild Grass”

BankART Life7 “UrbanNesting: Reinhabiting the City”

“BankART Life” is a program organized by BankART1929 that is held every three years in conjunction with the Yokohama Triennale. Marking BankART’s 20th anniversary of activities, its 7th reiteration of “BankART Life” was carried out under the subtitle “UrbanNesting: Reinhabiting the City,” referring to BankART’s concept, in which it perceives “living” in the city as not merely inhabiting, but as a life force with the sensibility of the “living wild.” Under this theme, 42 artists, comprised of established artists who have held major solo exhibitions to young artists making their debuts, revealed their works in the three districts of Minatomirai, Kannai, and Yokohama Portside, with the main hub at “BankART Station” in the Minatomirai area. As additional programming, an eclectic series of guided “tours” were orchestrated to revisit the city from a variety of perspectives.

Venue: BankART Station and venues in surrounding areas (Minatomirai, Kannai, and Yokohama Portside)
Dates: March 15–June 9, 2024
Hours (BankART Station): 11:00–19:00
Closed (BankART Station): Every Thursday (except April 4, May 2, and June 6)
*For venues other than BankART Station, visitors were asked to follow the venue’s open hours and closing days.
Admission (BankART Station): Passport 1,000JPY
*Free admission for age 18 years and under / High school & under
Organizer: BankART1929



BankART Station installation view © BankART1929 Photographed by NAKAGAWA Tatsuhiko

- [42 Participating Artists & Groups]
(In alphabetical order of family name/group name)
- ASAI Yusuke
 - Atelier Bow-Wow + Tsukamoto Laboratory/
Tokyo Institute of Technology
 - blanClass + KAMIMURA Megumi
 - Denshi Onkyo People
 - FUKI Kanako
 - HASUWA Tomoko
 - ISHIUCHI Miyako
 - ISOZAKI Michiyoshi
 - KAI Takahiro/studio archē
 - KATAOKA Junya + IWATAKE Rie
 - KAWAMATA Tadashi
 - KIM Gaeun
 - KOBAYASHI Muku
 - KURA Masumi
 - MIKAN
 - MITAMURA Midori
 - MITSUOKA Koichi
 - MIZUKI Rui
 - MURATA Makoto
 - NAKATANI Michiko
 - NISHIHARA Nao

- OKAZAKI Kenjiro
- OTAGURO Emi
- SATO Kumiko
- SATO Kunihiro
- Shida Toso + SAKAI Kazuyoshi
- SHIMABUKU
- SHIMODERA Takanori (TAIYA)
- SHIRAI Mio
- SPACESPACE
- TAKAHASHI Shiro
- TAKANO Ryudai
- TANIMOTO Mari
- TOKOLO Asao
- USHIJIMA Tatsuji
- Workstation + Takahashi Studio/Musashino Art
University Department of Architecture
- WU Chien-yi
- YANAGI Yukinori
- YANAIHARA Mitsushi
- YOSHIDA-YAMAR + NISHIYAMA Moe +
KIU furniture factory
- YOSHIMURA Taichi
- Young Soul

ISHIUCHI Miyako “silk threaded memories”

Ishiuchi Miyako’s exhibition, “silk threaded memories,” is an installation of her photograph series, “Silken Dreams,” exhibited in the concourse area of the Bashamichi station. Bashamichi was once home to silk trading houses and inspection stations, following the opening of the port of Yokohama in the mid-19th century, where raw silk manufactured in Ishiuchi’s native town was exported to Europe and America. This exhibit interweaved the artist’s personal history with Japan’s modern history.

Venue: The Minatomirai Line “Bashamichi” Station Concourse
Dates: March 15–June 9, 2024
Organizer: BankART1929 and Organizing Committee for Yokohama Triennale



@ BankART1929 Photographed by NAKAGAWA Tatsuhiko

Koganecho Bazaar 2024 – The World, Not According to Art

Koganecho Bazaar is an art festival that has been held since 2008 with the theme of the relationship between art and community and exchange with Asia. Its 15th iteration invited not only artists associated with Koganecho but also artists from Asia, Yokohama, and other cities, and introduced their works in chapters. It also looked back at the history of Koganecho's town development and traced its trajectory over the past 20 years since its founding.

The exhibition consisted of 8 chapters: "Chapter 1: Artists Connected to Koganecho"; "Chapter 2: Koganecho Today"; "Chapter 3: Kusamakura Project III: Traveling Thoughts"; "Chapter 4: Exchange with Asia"; "Chapter 5: Ongoing Artists Return"; "Chapter 6: Taisuke Abe 'Forest of Kogane' + Shop"; "Chapter 7: Telling the Story of the Hatsunecho-Koganecho and Hinodecho Environmental Cleanup Initiative Committee"; and "Chapter 8: History of Yokohama City University Suzuki Laboratory's Activities in Koganecho." In Chapter 3, which shared the concept of "Wild Grass," the artists from Tohoku region, Kyushu region, and Yokohama encountered each other for the first time.

Venue: Studios and galleries under the railways, and other indoor and outdoor spaces around the Koganecho area
Dates: March 15–June 9, 2024
Hours: 11:00–19:00
Closed: Every Thursday (except April 4, May 2, and June 6)
Admission: Passport 1,000JPY
*Free admission for age 18 years and under / High school & under
Organized by: Koganecho Area Management Center, the Hatsunecho-Koganecho and Hinodecho Environmental Cleanup Initiative Committee



INOUE Shuji, *Extended the Stairs of Mt. Hioryiyama to a New Point of View*, 2021
Photographed by KASAGI Yasuyuki

- [33 Participating Artists & Groups]
(In alphabetical order of family name/group name)
- ABE Taisuke
 - AOKI Marico
 - CHENG Jen Pei
 - Chris CHONG Chan Fui
 - Thuu Anh DANG
 - Steve FROST
 - gansomaeda (Go Watanabe + Gaku Tsutaja)
 - HASHIGUCHI Lintalow
 - HIRAYAMA Yoshiya
 - HOMMA Jun
 - INOUE Shuji
 - Kazusa
 - JINUSHI Maiko
 - Nidiya KUSMAYA
 - MA Yanhong
 - MIAUCHI Yuri
 - MINO Mio
 - MOON Changhwan
 - NISHIMATSU Shusuke
 - OBATA Shunsei
 - OKADA Mitsuo
 - PU Yun
 - SATO Risa
 - SHIBATA Yusuke
 - shishi-no-haburashi (INAMURA Yukimasa, FUNAYAMA Tetsuro, KUDO Yui)
 - TAKI Kentaro
 - TANIGUCHI Yasutoshi
 - TAZUNOKI Akiho
 - TERASHIMA Daisuke
 - WADA Masahiro
 - WU Pu Wei
 - YAMAMOTO Atsushi
 - YO Keiso



ABE Taisuke, *Forest of Kogane*, 2024 Photographed by KASAGI Yasuyuki

KUBO Hiroko “Statue of Hainuwele”

Kubo Hiroko's sculptural installation, "Statue of Hainuwele," taking its name from the Indonesian mythological goddess was produced on-site using mud and soil. The artist who felt anxious about the future of society and humankind, sought creative inspiration from ancient myths around the world and Japanese archaeology, including Jomon pottery and clay figurines.

Venue: Zou-no-hana Park
Dates: April 13–29, 2024 *Work-in-progress on view on April 13
Hours: 10:00–18:00
Organized by: Zou-no-hana Terrace and Organizing Committee for Yokohama Triennale



Installation view Photographed by KATO Hajime

Port Journeys Exhibit: 7 SEEDS – COMMUNICATION UNDER TREES –

Zou-no-hana Terrace hosted a group exhibition of "PORT JOURNEYS," a network that promotes sustainable cultural exchanges through collaboration among the governments, cultural facilities, related parties, and artists of port cities around the world that are committed to creative urban development. The exhibition featured a video and sound installation *I Was* by Michael Kress (Hamburg, Germany), one of the key members of the group, as well as works gathered through an open call for entries, based on the concept of "seven methods" proposed by Kress for connecting the earth to the future.

Venue: Zou-no-hana Terrace
Dates: May 10–June 9, 2024
Hours: 10:00–18:00
Organized by: Zou-no-hana Terrace
Directed by: Michael Kress
In corporation with: Hyper Cultural Passengers, Hamburg



Installation view Photographed by KATO Hajime

図版クレジット／Plate Credits

pp. 53, 60–62	Joar NANGO Courtesy of the Artist
pp. 54, 254–255	Puppies Puppies (Jade Guanaro Kuriki-Olivo) Courtesy of the Artist
pp. 55, 114–115	Pippa GARNER Courtesy of the Artist and STARS, Los Angeles
pp. 56–57	Miles GREENBERG ©Miles Greenberg, Courtesy of the Artist
pp. 58–59	Sandra MUJINGA Courtesy of the Artist, Croy Nielsen, Vienna and The Approach, London
pp. 59, 160–161 (bottom)	Özgür KAR Courtesy of the Artist
pp. 63, 72–73	Susan CIANCIOLO Courtesy of Bridget Donahue, NYC; Stuart Shave/Modern, Art, London, Overduin & Co., Los Angeles
p. 64	Søren AAGAARD Courtesy of the Artist
pp. 65, 68–69	SHIGA Lieko ©Lieko Shiga, Courtesy of the Artist
p. 66	Emmanuel VAN DER AUWERA Courtesy of the Artist and Harlan Lavey Projects
p. 67	Open Group (Yuriy BILEY, Pavlo KOVACH, Anton VARGA) Courtesy of the Artists
pp. 70–71, 164	Raffaella CRISPINO ©Raffaella Crispino, Courtesy of the Artist, (p. 164) Photo by Maxime Delvaux
p. 78	Salote TAWALE Courtesy of the Artist
p. 79	Lungiswa GQUNTA Courtesy of Lungiswa Gqunta and WHATIFTHEWORLD
p. 80	Prickly Paper (CHEN Yifei & OU Feihong) ©刺紙
pp. 81–83	SIDE CORE Courtesy of the Artists
pp. 84–87	KITAJIMA Keizo + MORIMURA Yasumasa Courtesy of the Artists
p. 88	Chun Yin Rainbow CHAN Courtesy of the Artist
pp. 94–95	DOBAI Péter Courtesy of the National Film Institute Hungary
pp. 98–99, 102–103, 106–107, 113	DOHI Miho Courtesy of HAGIWARA PROJECTS
pp. 102–103	Jonathan HOROWITZ Photo: AP/AFLO
pp. 104–105	Vunkwan TAM Courtesy of the Artist
p. 109	ZHAO Yannian Courtesy of Zhao Yannian’s Family, Photo by Liu Ying
pp. 110–112	Sibylle RUPPERT Courtesy of Blue Velvet Projects, Zürich
p. 116	South HO Courtesy of the Artist
p. 123 (center)	TAKIDAIRA Jiro ©JIRO TAKIDAIRA OFFICE Inc.
pp. 132–134	Larry CLARK ©Larry Clark, Courtesy of the Artist and Luhring Augustine, New York
p. 135	Stanya KAHN ©2020 Stanya Kahn, Courtesy of Stanya Kahn and Vielmetter Los Angeles
pp. 136–137, 138 (top)	Norm CLASEN ©Norm Clasen
p. 139	Rita SIEGFRIED ©Rita Siegfried, Courtesy of suns.works, Zürich
p. 140	Xper.Xr Courtesy of the Artist
p. 150 (center, bottom right)	OKAMOTO Taro ©公益財団法人岡本太郎記念現代芸術振興財団
p. 150 (bottom left)	ISHIMOTO Yasuhiro ©高知県、石元泰博フォトセンター／©Kochi Prefecture, Ishimoto Yasuhiro Photo Center
pp. 160–161 (top)	TSUKUDA Hiroki ©Hiroki Tsukuda, Courtesy of Nanzuka
pp. 162–163 (bottom)	Aneta GRZESZYKOWSKA ©Aneta Grzeszykowska, Courtesy of the Artist, Raster Gallery, Lyles King Gallery
pp. 180–181, 256	NIWA Yoshinori Courtesy of the Artist and Satoko Oe Contemporary, Tokyo
pp. 182–184	Your Bros. Filmmaking Group Courtesy of the Artists
pp. 198–199, 201	Tomas RAFA ©Tomas Rafa, archive of “New Nationalism”
pp. 199–201	Josh KLINE Courtesy of the Artist
p. 202	Klara LIDEN ©Klara Liden, Courtesy of the Artist; Sadie Coles HQ, London; Reena Spaulings, New York; and Galerie Neu, Berlin
p. 203	HUANG Po-Chih Courtesy of the Artist
p. 206	Matthew HARRIS ©Matthew Harris, Courtesy of the Artist and FUTURES, Australia
p. 207 (bottom)	Lewis HAMMOND Photo: Roman März, Courtesy of the Artist, Brücke-Museum, Berlin and Arcadia Missa, London
p. 208	Artan HAJRULLAHU Courtesy of Sarieva / Gallery, Plovdiv
p. 217	Allan SEKULA Courtesy of the Allan Sekula Studio
p. 218	Pope.L ©The Estate of Pope.L / Courtesy of The Estate and Mitchell-Innes & Nash, New York
p. 219 (bottom)	Jeremy DELLER “The Battle of Orgreave” Police officers pursuing miners through the village, 2001, Photo: Parisah Taghizadeh, Courtesy of the Artist
pp. 220–221	Damla KILICKIRAN Courtesy of the Artist

p. 223 (top)	OTAKE Eiko Courtesy of Eiko Otake and William Johnston, photo by William Johnston
p. 224	Ingo NIERMANN & Erik NIEDLING ©Ingo Niermann and Erik Niedling, Courtesy of EXILE Gallery, Vienna
p. 226	Élise CARRON & Fanny DEVAUX Courtesy of the Artists
p. 227	Jens HAANING Courtesy of Atelier Jens Haaning
pp. 228–229	Margaret SALMON ©Margaret Salmon, Courtesy of the Artist
p. 230	Dirk BRAECKMAN Courtesy of the Artist
p. 232	TANAKA Atsuko ©Kanayama Akira and Tanaka Atsuko Association
p. 240	MATSUMOTO Hajime Courtesy of the Artist
p. 241	YAMASHITA Hikaru Courtesy of the Artist
p. 242	Yamagata Tweakster ©Yamagata Tweakster, Courtesy of the Artist
p. 243	Lostgens’ Contemporary Art Space Courtesy of the Artists
p. 244	Energy Waving Collective Courtesy of the Artists
p. 245	Inter-Asia Woodcut Mapping Group Courtesy of the Artists
p. 246	LIAO Xuan-Zhen & HUANG I-Chieh Courtesy of the Artists
p. 247	Pangkerchief (Nanxi LIU, Michael LEUNG, Jon YU) Courtesy of the Artists
p. 250	Puck VERKADE ©Puck Verkade, Courtesy of the Artist and gallery Dürst Britt & Mayhew
p. 252	Clément COGITORE Courtesy of the Artist, Chantal Crousel Consulting - Paris, Galerie Reinhard and Elisabeth Hauff - Stuttgart Production: Seppia, Arte, YLE
p. 253	Pyae Phyo Thant Nyo Courtesy of the Artist

Images provided by:

pp. 81 (top), 82 (bottom), 83 (top)	SIDE CORE
pp. 100, 123 (center, bottom), 126 (left)	町田市立国際版画美術館／Machida City Museum of Graphic Arts
pp. 101, 126 (right), 131	神奈川県立近代美術館／The Museum of Modern Art, Kamakura & Hayama
pp. 122, 145, 162–163 (top), 209	横浜美術館／Yokohama Museum of Art
p. 134	東京都写真美術館／Tokyo Photographic Art Museum
p. 150 (center, bottom right)	川崎市岡本太郎美術館／Taro Okamoto Museum of Art, Kawasaki
p. 150 (bottom left)	東京画廊／Tokyo Gallery
p. 151	児嶋画廊／Gallery Kojima

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Acknowledgements

On the occasion of the 8th Yokohama Triennale, we would like to express our sincere appreciation to the artists who have kindly agreed to participate in this exhibition and to all those involved for their cooperation and support.

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- ドバイ・ペーテル Dobai Péter
- 土肥美穂 Dohi Miho
- ビッパ・ガーナー Pippa Garner
- ルンギスワ・グンタ Lungiswa Gqunta
- マイルズ・グリーンバーク Miles Greenberg
- アネタ・グシコフスカ Aneta Grzeszykowska
- イェンス・ハーニング Jens Haaning
- アルタン・ハイルラウ Artan Hajrullahu
- ルイス・ハモンド Lewis Hammond
- マシュー・ハリス Matthew Harris
- サウス・ホー／何兆南 South Ho
- ジョナサン・ホロヴィッツ Jonathan Horowitz
- ホアン・ボージ／黃博志 Huang Po-Chih
- スターニャ・カーン Stanya Kahn
- オズギュル・カー Özgür Kar
- ダムラ・クルッチ克蘭 Damla Kilickiran
- 北島敬三 Kitajima Keizo
- ジョシュ・クライン Josh Kline
- クララ・リデン Klara Liden
- トレイボラン・リンド・マウロン Treiborlang Lyngdoh Mawlong
- 森村泰昌 Morimura Yasumasa
- サンドラ・ムジंगा Sandra Mujinga
- ヨアル・ナンゴ Joar Nango
- エリック・ニードリング Erik Niedling
- インゴ・ニアマン Ingo Niermann
- 丹羽良徳 Niwa Yoshinori
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- 尾竹永子 Otake Eiko
- ブリックリー・ペーパー (チェン・イーフェイ&オウ・フェイホン)／刺紙 (陳逸飛&歐飛鴻) Prickly Paper (Chen Yifei & Ou Feihong)
- バビーズ・バビーズ (ジェイド・グアナロ・クリキ=オリヴォ) Puppies Puppies (Jade Guanaro Kuriki-Olivo)
- ピエ・ビョ・タット・ニョ Pyae Phyo Thant Nyo
- トマス・ラファ Tomas Rafa

- マーガレット・サーモン Margaret Salmon
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- エクスパー・エクサー Xper.Xr
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- 伊東純子 Ito Junko
- 小熊英二 Oguma Eiji
- vivian sui method (数見亮平+桐月沙樹+齋藤匠+須田貴哉) vivian sui method (Kazumi Ryohei + Kirizuki Saki + Saito Takumi + Suda Takaya)

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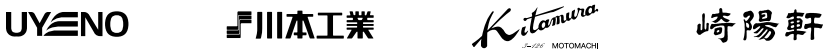
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8th Yokohama Triennale Organization

As of June 9, 2024
- The list of members of the Organizing Committee for Yokohama Triennale includes those present from Fiscal Years 2022 to 2024. The list of members of the Yokohama Museum of Art includes those present from Fiscal Years 2023 to 2024. The positions and titles of the members who are not present as of June 9, 2024, are the same as those when they were present.
- The members of the City of Yokohama are affiliated with the following Division/Bureau: Cultural Programs Promotion Division, Culture and Tourism Bureau until March 2023; Creative City Promotion Division, Sports, Culture and Dynamic City Development Bureau from April 2023.

* = Yokohama Museum of Art (Yokohama Arts Foundation), ** = City of Yokohama

Organizing Committee for Yokohama Triennale

●Organizing Committee
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INABA Nobuo (President, Japan Broadcasting Corporation [NHK])
NAKAMURA Shiro (President and CEO, The Asahi Shimbun)
MAEDA Terunobu (President, Japan Broadcasting Corporation [NHK], –January 2023)
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8th Yokohama Triennale Team

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Exhibition: ONUKI Akane
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8TH YOKOHAMA TRIENNALE
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WILD GRASS: OUR LIVES

8TH YOKOHAMA TRIENNALE
WILD GRASS: OUR LIVES

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MATSUNAGA Shintaro, MINAMISHIMA Ko, OSAWA Sayoko, UCHIYAMA Junko

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