



Parasophia: Kyoto International Festival of Contemporary Culture 2015 Announcement: Open Research Program 02

Report: Special Mention at the 55th International Art Exhibition of the Venice Biennale Koki Tanaka & Mika Kuraya “abstract speaking—participating in the Venice Biennale”

The Japan Pavilion was given a Special Mention at this year’s Venice Biennale. For our second Open Research Program, we will be inviting Japan Pavilion artist Koki Tanaka and curator Mika Kuraya to deliver a report on the Japan Pavilion at the 55th International Art Exhibition of the Venice Biennale, following their report in Tokyo (July 18). Tanaka lives in Los Angeles, and Kuraya in Tokyo. This program will present a rare opportunity to hear them speak in the Kansai region.

All publicity about the program and/or Parasophia: Kyoto International Festival of Contemporary Culture 2015 will be appreciated. We are also accepting requests for interviews to be held on the day of the program. Our contact information can be found in the footer.

Information

Title	Parasophia: Kyoto International Festival of Contemporary Culture 2015 Open Research Program [Report] Koki Tanaka & Mika Kuraya “abstract speaking—participating in the Venice Biennale”
Date	Saturday, July 27, 2013 7:00–8:30PM (doors open at 6:30PM)
Venue	Doshisha University Imadegawa Campus (Ryoshinkan B1F Room 2) East of Imadegawa St. & Karasuma St., Kamigyo-ku, Kyoto 602-8580 Exit 1, Imadegawa Station, Kyoto Municipal Subway Karasuma Line
Admission	Free admission (no reservation required)
Presented by	Kyoto International Festival of Contemporary Culture Organizing Committee, Kyoto Association of Corporate Executives (Kyoto Keizai Doyukai), Kyoto Prefecture, Kyoto City
Under the auspices of	Japan Foundation
Approved by	Association for Corporate Support of the Arts, Japan



Statement for abstract speaking—sharing uncertainty and collective acts

Having experienced the Great East Japan Earthquake, a disaster unprecedented on a national scale, what message should Japan be sending to the world? Alternatively, what questions should it be asking? Regardless of the form of expression taken by the Japan Pavilion at the 55th Venice Biennale, by some methodology or another, whether it be a tangible, practical approach, or encouraging abstract thinking, in my view what unfolds ought to reflect Japan's post-quake conditions.

Under this year's plan, by assigning equal status to compositional elements that include several projects underway since before the Biennale; collective acts referred to as "precarious tasks"; videos documenting the process of collaborative work carried out by people under special circumstances; an exhibition of the cumulative records of all these, plus text and catalogs referencing their processes, we will address the theme, "How is it possible to take on the experiences of others as our own?" or "How can we share, or take joint possession of, the experience of events?"

Both the artist, Tanaka, and the curator, Kuraya, have experienced the disaster indirectly, through the likes of power cuts and damage caused by radiation. Confronted on the other hand by the direct experiences of people who lost close relatives, whose homes and possessions were destroyed, or who were forced by the nuclear accident to abandon their usual way of life we are left feeling torn between those actually on the frontline, and those watching from the sidelines. Yet outside of Japan, all Japanese are perceived as victims of the disaster. Many people overseas are not even aware of the distance between Tokyo and Fukushima. This being the case, is there any point in differentiating between people's experiences? Each of us, as an individual, is attempting to take on board, interpret, and understand this world in a different way.

People who have experienced a major event on different scales or in different depths, people living in countries or regions far removed from that event, people of future generations separated from it by time: we are innumerable points positioned within these spatial and temporal distances. The various locations where projects have been carried out to date, and this exhibition, and the projects that will continue on from here, are designed as repositories for us, the innumerable points so to speak; where we can intersect and linger. By bundling experiences multiplied to various levels—these layers of experience that cannot be shared—perhaps we may explore the possibilities for somehow understanding things/events/the world. By retelling tangible phenomena in a slightly abstract way, surely we can aid the understanding of things?

Modest platforms for understanding events and sharing experiences: it is in transcending the temporary opportunity of the exhibition format that these were conceived and formed.

Mika Kuraya and Koki Tanaka



The Japan Pavilion at the 55th International Art Exhibition of the Venice Biennale

Title abstract speaking—sharing uncertainty and collective acts
Dates June 1–November 24, 2013
Venue The Japan Pavilion, Giardini di Castello
Artist Koki Tanaka
Curator Mika Kuraya (Chief Curator of the Department of Fine Arts, The National Museum of Modern Art, Tokyo)
Organized by The Japan Foundation



Exhibition view, Japan Pavilion Photo: Keizo Kioku

The exhibition at the Japan Pavilion was conceived and formed as a modest platform for understanding events and sharing experiences that reflects Japan's post-quake conditions. Under this year's plan, collective acts referred to as "precarious tasks"; videos documenting the process of collaborative work carried out by people under special circumstances; an exhibition of the cumulative records of all these, plus text and catalogs referencing their processes, we will address the theme, "How is it possible to take on the experiences of others as our own?" or "How can we share, or take joint possession of, the experience of events?"

(based on the official statement)

About the speakers

Koki TANAKA

Artist, Japan Pavilion, 55th International Art Exhibition of the Venice Biennale

Born in 1975; currently lives and works in Los Angeles.

In his diverse art practice spanning video, photography, site-specific installation, and interventional projects, Koki Tanaka visualizes and reveals the multiple contexts latent in the most simple of everyday acts. In his recent projects he documents the behavior unconsciously exhibited by people confronting unusual situations, e.g., a haircut given by nine hair stylists or a piano played by five pianists simultaneously, in an attempt to show an alternative side to things that we usually overlook in everyday living.

He has shown widely in and outside Japan: the Hammer Museum (Los Angeles), the Mori Art Museum (Tokyo), the Palais de Tokyo (Paris), Taipei Biennial 2006, Gwangju Biennial 2008, the Asia Society (New York), Yokohama Triennale 2011 (Yokohama), the Witte de With (Rotterdam), and the Yerba Buena Center for the Arts (San Francisco). Currently exhibiting in the 2013 California-Pacific Triennial (Orange County Museum of Art).

For more information, see his website: www.kktnk.com and Twitter account: @kktnk



Photo: Keizo Kioku

Mika KURAYA

Curator, Japan Pavilion, 55th International Art Exhibition of the Venice Biennale

Chief Curator of the Department of Fine Arts, The National Museum of Modern Art, Tokyo. Exhibitions curated by Kuraya include *Traveling: Towards the Border* (2003), *Waiting for Video: Works from the 1960s to Today* (2009, co-curated with Kenjin Miwa), *Lying, Standing and Leaning* (2009), *Meaningful Stain* (2010), *On the Road* (2011), and *Undressing Paintings: Japanese Nudes 1880–1945* (2011–12), all at the National Museum of Modern Art, Tokyo.



Photo: Nahoko Morimoto

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About Parasophia: Kyoto International Festival of Contemporary Culture 2015

Parasophia: Kyoto International Festival of Contemporary Culture 2015 is a large-scale exhibition presented by the Kyoto International Festival of Contemporary Culture Organizing Committee, the Kyoto Association of Corporate Executives, Kyoto Prefecture, and Kyoto City. It is scheduled to be held from March to May, 2015 at the Kyoto Municipal Museum of Art, the Museum of Kyoto, and other locations in Kyoto. Official website: www.parasophia.jp

Information

Title	Parasophia: Kyoto International Festival of Contemporary Culture 2015
Dates	Early March to early May, 2015
Venues	Kyoto Municipal Museum of Art, The Museum of Kyoto, and other locations in Kyoto
Artistic Director	Shinji Kohmoto (former Chief Curator, The National Museum of Modern Art, Kyoto)
Budget	450,000,000 JPY (total budget for 2013–2015)
Visitor goal	250,000 visitors
Presented by	Kyoto International Festival of Contemporary Culture Organizing Committee, Kyoto Association of Corporate Executives (Kyoto Keizai Doyukai), Kyoto Prefecture, Kyoto City
Under the auspices of	The Japan Foundation
Approved by	Association for Corporate Support of the Arts, Japan

(information as of July 5, 2013)

About the Open Research Program

The Artistic Director and his curatorial team will conduct part of their research for Parasophia: Kyoto International Festival of Contemporary Culture 2015 publicly, in the form of lectures and other events in this program.

01 | **[Lecture] Akira Mizuta Lippit “Like Cats and Dogs—Cinema and Catastrophe”**
Date: June 21, 2013 Venue: Annex Hall, The Museum of Kyoto

02 | **[Report] Koki Tanaka & Mika Kuraya “abstract speaking—participating in the Venice Biennale”**
Date: July 27, 2013 Venue: Doshisha University Imadegawa Campus (Ryoshinkan)