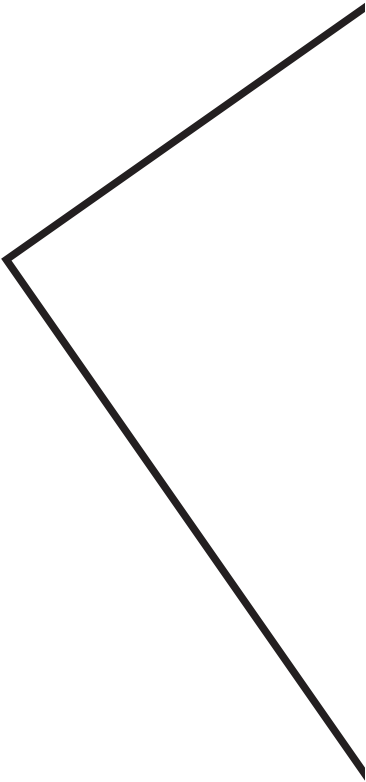


PARASOPHIA: 京都国際現代芸術祭2015

会期：2015年3月7日（土）—5月10日（日）
会場：京都市美術館、京都府京都文化博物館、
京都芸術センター、堀川団地（上長者町棟）、鴨川デルタ（出町柳）、
河原町塩小路周辺、大垣書店烏丸三条店、京都BAL
主催：京都国際現代芸術祭組織委員会
一般社団法人京都経済同友会
京都府
京都市

**Parasophia:
Kyoto International Festival of Contemporary Culture 2015**

Saturday, March 7–Sunday, May 10, 2015
Kyoto Municipal Museum of Art, The Museum of Kyoto,
Kyoto Art Center, Horikawa Housing Complex (Kamichoja-machi Building),
Kamo River Delta (Demachiyanaagi), areas near the cross streets of
Kawaramachi and Shiokoji Streets, Books Ogaki Karasuma Sanjo, and Kyoto BAL
Presented by
Kyoto International Festival of Contemporary Culture Organizing Committee,
Kyoto Association of Corporate Executives (Kyoto Keizai Doyukai),
Kyoto Prefecture, and Kyoto City





PARASOPHIA

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Introduction.....The Parasophia Project 2013-2015

Shinji Kohmoto

Kyoto is a city that generously supports the activities of the pioneering artists and thinkers who have emerged at different points in history. Rather than being threatened by and trying to eliminate innovative cultural endeavors in a given era, the city treats them with a gentle, agreeable attitude. This is one of the traditions that the historical city of Kyoto has proudly conveyed to the world. When Japanese society underwent an abrupt change after World War II, various facilities, temples and shrines, and philanthropists provided support for a diverse range of both Japanese and foreign artists. Kyoto has also accumulated a wealth of experiences in the field of contemporary art on the basis of activities such as those at the Kyoto Municipal Museum of Art, which functioned as a Kunsthalle by presenting many large-scale exhibitions from the 1960s to 1980s; the Kyoto Prefectural Gallery, which served as a gateway to success for young artists; gallerists in Kyoto, who along with the artists have constantly set themselves new challenges; the National Museum of Modern Art, Kyoto, which continually supported young artists with its annual exhibition of active and stimulating contemporary art, the greatest event of its kind held at a Japanese national and other public museum in the late sixties; and Kyoto Biennale 2003, which though small set out to create direct links with the world. Through their cumulative efforts, our predecessors have laid the groundwork for a large-scale exhibition of contemporary art.

The Parasophia Project is a product of the strong enthusiasm of private citizens who hoped to unify the myriad cultural heritages and experiences that are contained in Kyoto and who had a vision of the city as a free-trade zone of knowledge and culture created through contact with the outside world. The Kyoto Association of Corporate Executives came up with a detailed, feasible proposal based on these concepts, and this framework took shape as an organizing committee with the support of Kyoto Prefecture and Kyoto City. Ultimately, we received a generous grant from the Agency for Cultural Affairs and assembled an organization that could oversee a large-scale international exhibition. One might say that the government's appraisal and support of this idea, predicated on results that are expected in ten years' time—or in other words, an investment in the future—is a rarity in Japan, but it is an example of a healthy, fully developed cultural administration. The international exhibition was never intended to revitalize the town as a transitory festival or produce immediate economic effects. As a project for the future, it necessarily called for a slightly different outlook.

Deciding on the official name of the event, Kyoto International Festival of Contemporary Culture 2015, was a top priority in the preparations that began in April 2013. Our first goals were to 1) select a name that would encourage familiarity as a contemporary art festival, 2) establish a flexible organizing body, and 3) devise a basic plan over the approximately two years leading up to the exhibition.

1) We decided on the name Parasophia: Kyoto International Festival of Contemporary Culture after much discussion about using this original coinage.¹ The word “parasophia” suggests another type of intellect that dwells on the other side. The meaning and the light, feminine sound of the word naturally led to the unique color and character of the exhibition. The name “Parasophia: Kyoto International Festival of Contemporary Culture 2015” itself was the concept.

2) In order to ensure the flexibility of the organizing body, we decided to establish an external Professional Advisory Board that would advise the artistic director. The members of this board have provided invaluable suggestions and practical support to the artistic director, for which we are endlessly grateful. Not merely an honorary post, the Professional Advisory Board members played the role of on-site workers. Thus Parasophia's curatorial team was able to establish a direct connection with an extremely proactive, strong group of specialists outside of the organization.

3) Basic Plan

Program: The period leading up to the exhibition would normally be used to survey artists and works, and to make preparations for the opening of the event, but this was the first time that *Parasophia: Kyoto International Festival of Contemporary Culture 2015* was going to be held and we were severely lacking in experience. Over 50 percent of the staff had no prior experience with planning and managing an exhibition, so there was a need for many people to develop quickly in order help oversee such a large event. Along with the survey of participating artists, we organized as many events as we could both to provide the staff with a learning opportunity and to spread the word about Parasophia. This began with the Open Research Program, through which the curatorial team's research on the artists and their works were shared with the public, and the Access Program, which was designed to make a connection with a wide range of people, from kindergarteners to those largely unfamiliar with art.² The Open Research Program was especially notable for its many experimental studies and lectures based on thought experiments, and there was more than one lecture that directly fed into individual works in the exhibition. After overseeing the display of a large, complex video installation by William Kentridge titled *The Refusal of Time*, which was held as a prelude exhibition from February 8 to March 16, 2014, we had the strong sense that Parasophia was already underway.

Exhibition size: The exhibition consists of over 10,000 square meters of display space, located primarily in the Kyoto Municipal Museum of Art and the Museum of Kyoto Annex. We decided early on that the exhibition would center on a total of forty individual artists and groups. We felt it was essential to provide the artists with a suitable amount of display space and a meticulous support system. It also seemed to me that it would be possible for the staff and myself to remember the faces and names of that many people and to respond to their needs in a wholehearted manner.

Displays and arrangement: The artists were selected primarily on the criterion that what they were doing seemed of special interest at this point in time. There was no underlying theme or shared artistic tendency between the artists. But when all of their works are lined up next to each other, it becomes possible to detect a vague connection between them. A basic flow line starting from the first work was created in each venue, but viewers can create a different flow for themselves by starting anywhere other than the beginning.

Guidebook: Early on, we also decided to distribute a free, disposable guidebook to viewers at the exhibition. The guidebook will help viewers determine their present location in the quite vast exhibition space as they encounter new works in each room. In addition, the guidebook functions as a paper, mobile edition of the explanation panels and captions that are normally affixed to the walls of the museum. But the guidebook also creates a paradox between “looking” at the works and “reading” the explanations, and a dilemma between art appreciation and education. William Kentridge says the following about this kind of paradox:

“I think there is a central paradox that I’m interested not in solving but in teasing out between reading and looking, between something that we see as a representation of the world, and something that we have to translate in terms of language. One of the ways in which it manifests itself is what happens in the museum, where you have the paradox between not being able to stop reading a wall text, which describes the painting that you’re seeing, and on the other hand knowing that as you get more knowledge about that piece in that wall text, at a certain point your looking (at the work) diminishes, and the reading takes the place of looking.”³

Catalogue: The catalogue is arranged in a completely different order from the exhibition. It is not meant to provide viewers with a vicarious experience of the actual exhibition; it is designed to be a different exhibition that could only be viable in a book format. The book contains a tremendous number of texts related to the artists, but most of them are reprints of already existing material. They were selected by the curatorial team in close consultation with the artists. The catalogue is both another exhibition site and a compilation of texts. It will also create the paradox between looking and reading that Kentridge mentions. And interestingly, the free, disposable guidebook functions as a key to interpreting this labyrinthian exhibition in the catalogue as well.

Parasophia is a project for the establishment of an open platform for thought and creation in Kyoto that involves both locals and specialists from around the world. *Parasophia: Kyoto International Festival of Contemporary Culture 2015* is only the beginning.

(Translated from the Japanese by Christopher Stephens)

Notes:

1. The title of Kyoto International Festival of Contemporary Culture 2015 was conceived based on the following conditions: It must be fitting for a large-scale international exhibition, and it should have the capacity to draw the interest of many different people. It should be slightly mysterious and easy to remember for the Japanese, and it should have the potential to communicate the main idea of Kyoto International Festival of Contemporary Culture 2015 to people of various cultures overseas. This criteria led me to the word “parasophia.”

“Parasophia” was inspired by the femininity of the word *sophia*, the light ring of the word *para*, the visual image these words suggest, and Kyoto’s position on the world map. It is a coinage derived from the Greek *para* and *sophia*, the latter meaning “wisdom,” and the former being a prefix meaning “beside or adjacent to” or “beyond or distinct from, but analogous to,” as in *paradox*, *parasol*, *parachute*, *paraphrase*, *paranoia*, *parameter*, and so on. In the context of high school Chemistry, the term *para* also indicates a combining form designating the position straight across the hexagonal aromatic compound known as the benzene ring. The four other positions are *ortho* and *meta*. *Ortho* generally means “straight” or “upright,” as in *orthodox*, and *meta* suggests something that is “higher” or “beyond.” I prefer *para* to the rigidity of *ortho* and to the sense of hierarchy suggested by *meta*.

When I imagined the word “parasophia,” I thought about “facing Sophia across a huge round table.” While making strong eye contact with each other, we are unable to join hands. Still, we have a definite relationship, which allows for others to become part of the situation. In this exhibition, we strive to gather “intelligence that is here with us now, but despite being distinct and different from us, shares a connection with us nonetheless” in the city of Kyoto. (Based on an excerpt from “About Parasophia: Kyoto International Festival of Contemporary Culture 2015,” press release for the first press conference on May 27, 2013.)

2. A record of these activities can be found on pp. 338–41 of this catalogue.

3. See p. 30 of this catalogue.

凡例：

- 本書は PARASOPHIA: 京都国際現代芸術祭2015 のコンセプトブックとして構想・企画したものであり、PARASOPHIA参加作家の出品作品のほか、理解を助けるための参考作品の図版資料を掲載している。
- 掲載順は作品の展示順とは一致しない。
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Notes:

- This catalogue was conceived as a concept book for *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, and contains images and text pertaining to works that are not necessarily included in the exhibition itself.
- The order of the artists' sections in this catalogue does not reflect the order in which the works are exhibited.
- The source of republished texts are given at the end of each text. Uncredited texts are by the artist, the artist's studio or other associates, or the Parasophia Office.

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ページ数/Page	行、掲載箇所/Line	誤/Error	正/Correct
p. 174	18	1970年6月に	1970年5月に
p. 174	25	この展覧会は同年7月	この展覧会は同年6月
p. 176	27	in <u>Tokyo in June</u> 1970.	in May 1970.
p. 176	32	In <u>July of</u> 1970,	In June 1970,
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p. 329	ルイズ・ローラー	5点	6点
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名称およびお名前の間違い、記載漏れがございましたことを謹んでお詫び申し上げますとともに上記の通り訂正いたします。