

NISSAN ART AWARD 2015

Related Events

1. Artist Talk by Seven Finalists

The finalists discuss their artworks and the exhibition.

November 14 (Sat) 15:00-16:30 Takahiro Iwasaki, Tsuyoshi Hisakado, Yuko Mohri

November 21 (Sat) 15:00-16:00 Sayaka Akiyama, Takashi Ishida

November 22 (Sun) 15:00-16:00 Tomoko Yoneda, Futoshi Miyagi

Venue: 2F Library

Reservation required (audience capacity: 40 guests each)

2. Talk by Grand Prix Winner

The artist chosen for the Grand Prix discusses their exhibit, as well as their future work.

Grand Prix Winner in conversation with Shihoko Iida (Curator / Associate Professor, Department of Inter-Media Art, Faculty of Fine Arts, Tokyo University of the Arts)

November 28 (Sat) 11:30-12:30

Venue: 1F Cafe

Reservation required (audience capacity: 40 guests each)

3. Guided Tour of Exhibition

A guided tour by exhibition staff, providing commentary on the artworks

November 14, 21, 28 (Sat)

December 5, 12, 19, 26 (Sat) 13:00-13:45 each

Reservation not required (tour capacity: 20 guests each)

Please come to exhibition entrance.

* Conducted in Japanese

* Admission free

* Speakers and events subject to change without notice.

* For details, please refer to Exhibition and Events page on the Nissan Art Award website or ask our staff at the reception.

Audience Award

In the period between November 14 and November 23, a ballot box will be provided to cast votes for the Audience Award. We invite the general public to vote for the finalist that left the deepest impression on you.

The Grand Prix winner and the Audience winner will be announced on the official website on November 25.

Website www.nissan-global.com/EN/CITIZENSHIP/NAA/

Facebook www.facebook.com/NissanArtAward

Twitter twitter.com/NissanArtAward

Exhibition of New Works by Seven Finalists

BankART Studio NYK 2F

November 14 (Sat) – December 27 (Sun), 2015

Organized and Sponsored by: Nissan Motor Co., Ltd.

Directed, Coordinated and Exhibition Curated by: Arts Initiative Tokyo [AIT]

In association with: Camden Arts Centre

Exhibition Support by: BankART1929, Epson Sales Japan Corp., Light and Licht Ltd.

Associate Support by: City of Yokohama

About Nissan Art Award

The Nissan Art Award is a biennial contemporary art award initiated in 2013 with the goal of supporting an emerging generation of Japanese artists to encourage their career, enhance their presence in the international art world and create a social environment where people familiarize themselves with art culture. The award celebrates new expressions in Japanese contemporary art and helps provoke debate about visual art by selecting creative emerging artists. Through a prolonged commitment, the award can contribute towards outlining a history of Japanese contemporary art and artists focusing particularly on their activities in the past two years.

During the exhibition, a Grand Prix winner will be selected by the globally renowned jury members. As a new initiative in this Nissan Art Award, in addition to receiving prize money the Grand Prix recipient will be given the opportunity to undertake a two-month residency at the long-established Camden Arts Centre in London as a significant career step. In addition, an Audience Award chosen through votes from the public has also been established with the aim of increasing audience participation in support of the finalists' creative activities.

List of Works

Information is provided for each work in the following order: Number, title, year completed, medium/method, dimensions, collection. Where no collection name is specified the work is the collection of the artist.

1 Tomoko Yoneda

Exploring the nature of recording, the fundamental role of photography, Yoneda undertakes careful research into history and certain locations, projecting onto the backdrop not only the things that are visible in reality but also the memories that lie hidden there. For this exhibition, Yoneda researched landscapes, people, and objects connected in particular to World War Two, photographing a new work with motifs of B-29 crash sites in the UK, as well as the military demarcation line area that divides North and South Korea, and Tsuguharu Fujita (Léonard Foujita), who was denounced for the paintings he made documenting the war. In addition to this, Yoneda also arranges her previous works, referring to such places as Yasukuni Shrine and Hiroshima, developing these various historical fragments into a series that examines the past and present. Yoneda’s upcoming exhibitions include “Discordant Harmony” (Hiroshima City Museum of Contemporary Art) from December, as well as at Kuandu Museum of Fine Arts (Taiwan) and “REAL DMZ” at Art Sonje Center (South Korea) in 2016.

<i>Entwined barbwire and flowers (near DMZ, Yugok–ri Unification Village, Cheorwon, South Korea)</i> (from the <i>DMZ</i> series) 2015 Chromogenic print / 650 × 830 mm	<i>Two entwined pines beyond the border fence (the northeastern front line, Goseong, South Korea)</i> (from the <i>DMZ</i> series) 2015 Chromogenic print / 830 × 650 mm	<i>Sakura–Yasukuni Shrine, Tokyo</i> (from the <i>Scene</i> series) 2006 Chromogenic print / 760 × 960 mm
<i>Beyond Memory and Uncertainty (American B-52 returning from a bombing raid on Iraq, Fairfield, England)</i> 2003 Chromogenic print / each 540 × 700 mm (Triptych) Collection of The Japan Foundation Deposit of Hiroshima City Museum of Contemporary Art	<i>Shell-pocked wall of Japanese colonial-period icehouse (near DMZ at Cheorwon, South Korea, location of fierce fighting during the Korean War)</i> (from the <i>DMZ</i> series) 2015 Chromogenic print / 650 × 830 mm	<i>Sadako’s Paper Cranes of Prayer, Hiroshima</i> (from the <i>Cumulus</i> series) 2011 Chromogenic print / 830 × 650 mm
<i>Crash site of B-29 photographic reconnaissance plane used in 1946 at Bikini Atoll in the first postwar atomic bomb tests, Peak District, England</i> 2015 Chromogenic print / 1030 × 1300 mm	<i>Foujita’s Glasses—Viewing a telegram he sent to GHQ officer Sherman who helped him leave Japan</i> (from the <i>Between Visible and Invisible</i> series) 2015 Gelatin Silver Print / 1200 × 1200 mm	<i>Chrysanthemums</i> (from the <i>Cumulus</i> series) 2011 Chromogenic print / 830 × 650 mm

2 Yuko Mohri

Mohri makes installations that allow the viewer to experience invisible forces such as magnetism, gravity, and light, by nestling three-dimensional objects comprised of everyday and mass produced objects and machinery into an environment. Since 2009, she has been creating the *Moré Moré Tokyo (Leaky Tokyo)* fieldwork series, focusing on sites of water leaks inside train stations and photographically collecting the ways the leaks are dealt with. In the bricolage of the station staff, who spontaneously cobble together all kinds of everyday objects to combat the leaks, Mohri sees the origin of artistic conception as the “beauty of use” advocated by Soetsu Yanagi. For this exhibition, Mohri has developed this series for a new work in Yokohama, humorously and critically examining unfamiliar features of a city through a level structure for dealing with water leakage. Mohri’s upcoming exhibitions include “THE BEGINNINGS (or Open-Ended)” (Minatomachi Potluck Building, Nagoya) and “Roppongi Crossing 2016” (Mori Art Museum).

<i>Moré Moré (Leaky): The Falling Water Given #1-3</i> 2015 Wood, umbrella, hose, PET bottles, rubber glove, bucket, wheel, duster, sponge, pump, acrylic resin, etc. / each 2725 × 1758 × 500 mm (×3)
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3 Takahiro Iwasaki

Iwasaki’s art re-constructs familiar landscapes of construction sites out of everyday items, transforming historical architecture into meticulous three-dimensional artworks in a range of scales to express our world from multiple perspectives. His contribution to this exhibition takes the motif of the half-demolished Rashomon gate that appears in the eponymous Akira Kurosawa film. Iwasaki turns it into a three-dimensional object paired with a virtual image reflected in a puddle, forming an artwork where truth and falsehood have blended into each other. His collection of pylons made from strands of hair remind us of the old woman who steals hair in Ryunosuke Akutagawa’s short story *Rashomon*, which was one of the sources of the Kurosawa film. In these works, the world of Rashomon, devastated by war and calamity, seems to intertwine with society today, 70 years on from the end of the war and now disarrayed by the smoldering shadow of conflict and unprecedented natural disaster. Iwasaki has also created the current window display for the newly reopened Hermès store at Seibu Ikebukuro Department Store, and plans to exhibit at the Kawasaki City Museum permanent collection show from January 2016.

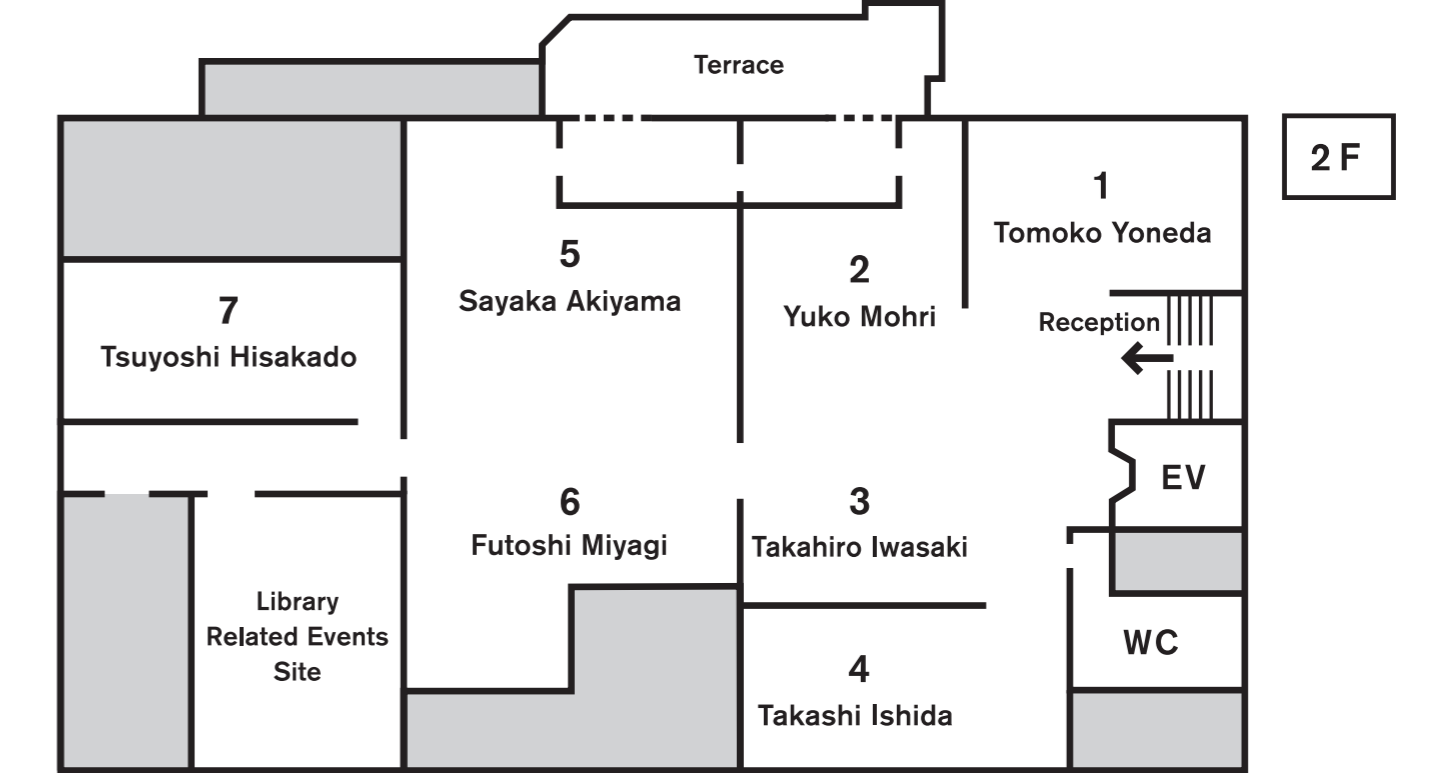
<i>Reflection Model (Rashomon effect)</i> 2015 Japanese cypress, plywood, Chinese ink, wire / 1800 × 1850 × 900 mm	<i>Out of Disorder (Nothing grew for 70 years?)</i> 2015 Human hair / 600 × 2400 × 2400 mm
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4 Takashi Ishida

Ishida works as both a painter and film artist. Known also for his performances, he focuses on the movements of overall body when he paints, converting this into drawing animations to express traces of the body and time. For his work for this exhibition, Ishida takes his concept from several short stories by Edgar Allan Poe as he continues his exploration of the themes that he has repeatedly confronted until now: windows and walls, swirl, and repetition. Out of the film with its pondering of the acts of seeing and portrayal energetically emerge the jumping lines of the painting and traces of the body and time. Ishida’s work will also be screened at “All Begun in Kamakura Part 3” (Museum of Modern Art, Kamakura) in November, and he will exhibit at the Aichi Triennale 2016.

<i>Square Window</i> 2015 HD video / 6mins 30secs

* Please refrain from touching any exhibited works. * Please keep off the designated area.



5 Sayaka Akiyama

Akiyama’s creative process sees her live in a wide range of places, where she goes on walks and then retraces her trajectory stitch by stitch, always in search of the “footpath of time.” For her contribution to this exhibition, Akiyama spent two and a half months in Yokohama working at BankART. The new artwork is like a room made out of semi-transparent fabric, printed with the maps of Akiyama’s walks around BankART, Kannai, and Bashamichi in Yokohama. From the lines stitched with various colors, shapes of thread, and everyday objects appear Akiyama’s discoveries in the locale, her small daily joys, and her emotional conflicts and other psychological changes. On the walls and windows of the exhibition space, Akiyama’s diary-esque words are written like a path, fusing with the landscape of Yokohama beyond the windows to weave a single world. Her upcoming exhibitions include the Saitama Triennale 2016, which opens in September 2016.

<i>EROSION 9/1 19 29 10/3 11/7 8 13</i> 2015 A variety of things and threads I encountered in Yokohama, fabric, pigments / Dimensions variable (work in center: 3500 × 3600 × 3600 mm)
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6 Futoshi Miyagi

Miyagi creates wide-ranging artworks using photography, video, sculpture, and texts on the themes of nationality, race, and identity, confronting his own memory and experiences. His new video installation is part of the series *American Boyfriend*, a research project about Okinawa and sexual minorities that Miyagi has been involved with since 2012. Miyagi carried out research and interviews in Okinawa and America for this new work. At its core is a video work showing scenes shot in Okinawa and America, with musical tracks performed by a violinist American soldier and Okinawan pianist, portraying a process of communication between the pair and the shared history and complex relationship between Okinawa and America. Miyagi will participate in “Time of Others,” which is at Singapore Art Museum (November 2015 to February 2016), and touring worldwide, including Queensland Art Gallery | Gallery of Modern Art (June to September 2016). His work will also feature at “Roppongi Crossing 2016” (Mori Art Museum).

<i>About Raindrop</i> 2015 Single channel video (color, sound) 7mins 25secs	<i>Chaconne in D Major</i> 2015 Sheet music stand, ink on paper Dimensions variable	<i>17 Notes from the South</i> 2015 Envelopes, postcards, postage stamps, digital prints, found photographs, CD, ink on paper Dimensions variable	<i>A photograph of a Soldier in a Matchbox</i> 2015 Digital C-print 508 × 610 mm	<i>A Romantic Composition</i> 2015 2 channel video (color, sound) 22mins 15secs
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7 Tsuyoshi Hisakado

Hisakado creates art using sound, light, and objects in the entire space to recreate the memories that linger in the corners of our minds. Entering the space, the viewer becomes aware with the passage of time of the flickering light bulb, the faint fluttering of a curtain, and the reverberation of all manner of sounds. The viewer is made to relive this scene, one that feels like something they experienced somewhere before, though it is unclear whether it is their own memory or a memory told to them by someone. By fusing the coincidental nature of the architectural elements of the BankART venue and its surrounding area with mechanical elements set in advance, Hisakado creates a place that inclines our awareness toward the things we ordinarily tend to overlook: the history and context of a place, and the time and signs that remain. Hisakado will also create the stage and sound design for *Time’s Journey Through a Room*, a new play by chelfitsch, which will have its world premiere in Kyoto in March 2016 and then tour several countries worldwide. He is also one of the nominees for VOCA 2016.

<i>Quantize #5</i> 2015 Sound, light bulb, aluminium, brass, wood, georgette, paper, clock movement, pencil lead, mirror, battery, etc. 6000 × 12000 × 5000 mm
