

**in your heart | in your city**

**Takafumi Hara  
Tatsumi Orimoto  
Chiharu Shiota  
Yukihiro Taguchi**



## Forord / Preface



↑ Takafumi Hara og Midori Fischer (tolk) i Køge, august 2015 / Takafumi Hara and Midori Fischer (interpreter) in Køge, August 2015



→ Tatsumi Orimoto forbereder sin performance i Danmark, Tokyo, november 2015 / Tatsumi Orimoto preparing his performance in Denmark, Tokyo, November 2015



← Tatsumi Orimoto  
Art Mama: Small Mama + Big Shoes  
Aktion, Kawasaki City, Japan, 1997 /  
Action, Kawasaki City, Japan, 1997



↖ Yukihiro Taguchi betragter et kloakdæksel, Køge, juli 2015 / Yukihiro Taguchi looking at a manhole cover, Køge, July 2015

↑ Chiharu Shiota og hendes assistent under arbejdet med State of Being (Keys) til KØS' forplads / Chiharu Shiota and her assistant working on State of Being (Keys) for KØS Herfølge Kleinsmedie, DK, 2016

Med *In your heart* | *In your city* indtager fire fremtrædende japanske samtidskunstnere KØS med en særdeles omfattende udstilling. Både museets forplads og museets facade mod Nørregade indgår i den udendørs del i byens rum, hvortil der også er bygget en udstillingsboks, som rummer det ene af Chiharu Shiotas to monumentale værker i udstillingen. Inde i museet benyttes såvel den 400 m<sup>2</sup> store 3. sal og hele 1. salens udstillingsareal. Udstillingen er kurateret af den brasilianske kurator Tereza de Arruda i tæt samarbejde med undertegnede og med kunstnerne.

De fire kunstnere er vidt forskellige i deres udtryk og repræsenterer forskellige generationer fra den japanske kunstscene. To af dem, Takafumi Hara og Tatsumi Orimoto, bor stadig i Tokyo i Japan, samtidig med at de har et stort internationalt virke, mens Chiharu Shiota og Yukihiro Taguchi begge har forladt deres fædreland for at slå sig ned i den globale kunstby Berlin, og ligeledes udstiller og arbejder over hele verden. Til fælles har de imidlertid det, at de arbejder med såkaldte 'participatoriske' eller deltagerbaserede strategier.

Op mod 3.000 personer har fra september 2015 til januar 2016 skrevet personlige takkebrev, som indgår i Chiharu Shiotas installation på museets 3. sal. Her er brevene sat op

*In your heart* | *In your city* sees four prominent Japanese contemporary artists taking over KØS with a very comprehensive and wide-ranging exhibition. The museum square and its façade towards Nørregade are incorporated into the outdoor aspects of the exhibition, helping it enter the city itself. The outdoor activities also include a display box that holds one of the two monumental works by Chiharu Shiota presented as part of the exhibition. Inside the museum itself, *In your heart* | *In your city* commands plenty of space: it takes up the entire third floor, which encompasses 400 m<sup>2</sup>, as well as the space set aside for exhibitions on the first floor. *In your heart* | *In your city* was curated by the Brazilian curator Tereza de Arruda in close co-operation with myself and with the artists.

The four artists employ widely different modes of expression and represent different generations on the Japanese art scene. Two of the artists, Takafumi Hara and Tatsumi Orimoto, still live in Tokyo in Japan while engaging in extensive international activity, whereas Chiharu Shiota and Yukihiro Taguchi have both left their native country behind to settle in Berlin, a global capital of art. They too exhibit and work across the world. The four artists are very different, but nevertheless share certain traits: they all work with participatory strategies.



I et gigantisk spindelvæv af sort garn. Ca. 5.000 nøgler er indsamlet i Venedig og indgår i kunstnerens udendørs værk i den nye udstillingsboks, der er en 'satellit' af installationen *The Key in the Hand*, som hun modtog fornem international anerkendelse for, da hun deltog som Japans officielle repræsentant på Venedig Biennalen i 2015.

11 borgere i Køge er med hjælp fra tolken Midori Fischer blevet interviewet af maleren Takafumi Hara i august 2015. Tilbage i Tokyo har Hara omsat sine interviews i malerier til vinduerne på museets facade, der samlet fortæller et malet eventyr inspireret af H.C. Andersen. Inde på museet ses 50 mindre malerier, hvori indgår citater fra kunstnerens interviews.

For museets besøgende vil der blive mulighed for direkte interaktion med kunstneren Yukihiko Taguchi selv, når han i en periode i juni 2016 bor på museets forplads. Det foregår i et hus, som han selv har bygget i Berlin, og som i en container er blevet flyttet til KØS' forplads i sin helhed. Resten af udstillingsperioden udgør huset en udendørs skulptur, som man kan kigge ind i og blandt andet se kunstnerens videoværk om det oprindelige husprojekt i Berlin. Inde i museet viser Taguchi dels en installation med videoværker, dels nogle af sine mange andre stopmotionfilm, som er optaget i byer rundt om i verden.

Tatsumi Orimoto, som er en legende inden for ikke kun japansk, men også international performancekunst, viser inde i museet videodokumentation af flere af sine performances samt et stort udvalg af fotografier. De dokumenterer blandt andet kunstnerens aktioner med sin nu 96 år gamle mor, som han selv passer i deres hjem i Kawasaki. I maj 2016 kommer Orimoto til Danmark og giver en *artist talk*, og som kulmination på udstillingen kommer han igen i august 2016 og gennemfører *Orimoto Festival*, hvor han vil opføre nogle af sine berømte performances, herunder *Bread Man* og *Grandmothers*.

En stor tak skal først og fremmest lyde til de fire kunstnere: Tatsumi Orimoto, Chiharu Shiota, Takafumi Hara og



udvikle museets nye udstillingsboks på forpladsen, som i årene, der kommer, vil blive anvendt til skiftende udstillinger. Og for at huse Chiharu Shiotas assistenter ude på smedjen, da værket skulle konstrueres, før det blev sat ind i boksen.

Tatsumi Orimoto og Takafumi Hara skal også takkes for deres store gæstfrihed under researchbesøg i Tokyo, det gælder også Takafumi Haras gallerist Yumie Wada.

I Køge takkes Køge Kommune for tilladelser og smidigt samarbejde om opstillinger af kunstværkerne i byens rum. Og de mange borgere, der har bidraget til udstillingen med takkebrev, skal have en kæmpe TAK – vi håber, det må blive spændende at komme og finde sit eget og læse andres breve i udstillingen.

Tak til Centralhotellet for sponsorat i forbindelse med indkvartering af kunstnere og assistenter.

Liquitex takkes for sponsorering af Takafumi Haras projekt.

Sidst, men ikke mindst, er det en stor glæde at takke de generøse tilskudsgivere, der har finansieret dette eventyrlige projekt: Først og fremmest Bikubenfonden, der med en toårig millionbevilling har gjort det muligt at skabe fire udstillinger på museets forplads, hvoraf denne er den anden i rækken. Deres tilskud er her suppleret med tilskud fra Knud Højgaards Fond, Statens Kunstfond og Beckett-Fonden, som har gjort det muligt at koble den udendørs del med den indendørs del af udstillingen, således at alle fire kunstneres virke foldes ud, og der er mulighed for fordybelse inde i huset. Køge Kommune takkes for sit basistilskud, som holder museets drift på et minimum, og som er udgangspunktet for, at vi kan søge eksterne fondsmidler.

Rigtig god fornøjelse!

Christine Buhl Andersen

*Direktør for KØS Museum for kunst i det offentlige rum, januar 2016*

←  
Chiharu Shiota og hendes assistenter under arbejdet med *State of Being (Keys)* til KØS' forplads / Chiharu Shiota and her assistants working on *State of Being (Keys)* for KØS  
Herfølge Kleinsmedie, DK, 2016

→  
Tatsumi Orimoto  
*ART MAMA + SON*  
Aktion, Orimoto House, Kawasaki City, Japan, 24. september 2008 / Action, Orimoto House, Kawasaki City, Japan, September 24, 2008

During the period September 2015 to January 2016, almost 3,000 individuals have written personal thank-you letters that have now been incorporated into Chiharu Shiota's installation on the third floor of the museum. Here the letters have been arranged in a giant spider's web made out of black yarn. In a different work, approximately 5,000 old keys, collected in Venice, now form part of Shiota's outdoor work for KØS's new display box. The work can be described as a 'satellite' of the installation *The Key in the Hand* for which she received such splendid international acclaim in 2015, when she was Japan's official representative at the Venice Biennial.

In August 2015, eleven citizens of Køge were interviewed by the painter Takafumi Hara with the assistance of interpreter Midori Fischer. Back in Tokyo, Hara translated the impressions of those interviews into paintings for the windows on the museum façade; together, they form a painted fairy tale inspired by Hans Christian Andersen. Inside the museum are fifty smaller paintings that feature quotes from the artist's interviews.

As far as Yukihiko Taguchi is concerned, visitors will be able to interact directly with the artist in June 2016, where he will spend a prolonged period of time living in the museum square. He will stay in a house that he built himself in Berlin and which has now been shipped intact to the square at KØS in a container. During the rest of the exhibition period the house constitutes an outdoor sculpture: visitors can look inside and watch the artist's video work about the original house project in Berlin. Inside the museum itself, Taguchi shows an installation of video works as well as some of his many other stop motion films shot in various cities around the world.

Tatsumi Orimoto is a legend within performance art, internationally as well as in his native Japan. Inside the museum he shows videos documenting several of his performances and a wide selection of photographs. Many of those photographs document the artist's actions featuring his mother, known as *Art Mama*. Now ninety-six, she is being cared for by the artist in their home in Kawasaki. In May of 2016 Orimoto will visit Denmark to give an artist talk. He revisits Denmark again in August 2016 for the culmination of the exhibition: here he will carry out his *Orimoto Festival* featuring some of his famous performances, including *Bread Man* and *Grandmothers*.



Our warmest thanks are, of course, due to the four artists: Tatsumi Orimoto, Chiharu Shiota, Takafumi Hara and Yukihiko Taguchi. They have all met Denmark with great curiosity and commitment, and working with them has been highly inspirational for everyone at the museum. We are very proud indeed to be able to present works of such scope and ambition from artists of such international acclaim, and we hope that their art will be appreciated by large audiences in the months to come.

We also wish to thank our 'international spy', as we call her at KØS: curator Tereza de Arruda. In 2014 she curated an exhibition featuring the Chinese artist Wang Qingsong at KØS, demonstrating her truly special appreciation of the museum's unique identity as a museum for art in public spaces; a position which offers tremendous scope for working with the greatest international artists – as long as you know how and when to find them, which de Arruda certainly does. We are grateful for her impressive work. Our interpreter Midori Fischer deserves particularly warm thanks for her contribution when Takafumi Hara visited the homes of several citizens of Køge in order to gain insight into their lives and views. We wish to thank Andrea Boel Ricketts, who acted as assistant to Takafumi Hara during his visit in Denmark, for arranging all these interviews. We are grateful to producer Ieva Bell Ose and curatorial assistant Anna Louise Manly for their huge endeavours in realising this exhibition. We are also grateful to Anna Louise Manly for editing the catalogue in co-operation with myself. Thanks are also due to Punktum design, Søren Varming and Abelone Lilholt Varming for developing the graphic identity of this exhibition project, including the catalogue layout.

We are grateful to many contributors and stakeholders in Japan. We wish to thank Yumie Wada, whose gallery represents Takafumi Hara, and his assistant Ayako Oshima for helping with all the practicalities associated with Hara's project. We also wish to thank Chiaki Sakaguchi. In Berlin we wish to thank Virág Imrics and all of Chiharu Shiota's team, including Athena Tsantekidou, Christina Tsantekidou, Kiyomi Uozumi and Kuisoon Park who visited Denmark during the amazing months leading up to the opening as they installed the vast work *Letters of Thanks* at the third floor of KØS. This was done in close co-operation with Zetup Art Service, whose professional contribution and conduct we greatly appreciated. We are grateful to Herfølge Kleinsmedie and Karsten Richardt for helping

us develop the museum's new exhibition box in the museum square; in the years that follow this box will be used for a succession of different exhibitions. We also wish to thank them for accommodating Chiharu Shiota's assistants at their facilities as they completed the work before installing it in the box.

We are grateful to Tatsumi Orimoto and Takafumi Hara for their tremendous hospitality during our research visits in Tokyo. The same holds true for Takafumi Hara's gallerist Yumie Wada.

At Køge, we wish to thank the local authorities for granting the required permissions and for their co-operation on getting the works of art installed in the public spaces of the city. We also want to send out a huge THANK YOU to the many citizens of Køge who contributed thank-you letters for the third-floor installation – we hope that they will enjoy coming in, finding their own letters and reading letters by others.

We wish to thank Centralhotellet for sponsoring accommodation for artists and assistants.

We are grateful to Liquitex for their support for Takafumi Hara's project.

Last, but by no means least, it gives us great pleasure to thank the generous sponsors who funded this amazing project: first and foremost the Bikuben Foundation, whose substantial two-year grant has made it possible to create four exhibitions in the museum square; this is the second in the series. For this project their donation has been supplemented by contributions from Knud Højgaards Fond, The Danish Arts Foundation, and Beckett-Fonden, enabling KØS to link up the outdoor and indoor exhibitions. This approach allows the work of all four artists to be comprehensively presented: the outdoor areas offer striking experiences to all, and the indoor exhibitions provide opportunities for in-depth exploration. We are grateful to the Municipality of Køge for providing a basic operating grant that supports the day-to-day operation of the museum, giving us the firm basis required for us to raise external funding.

Enjoy!

Christine Buhl Andersen

*Director of KØS Museum of Art in Public Spaces, January 2016*

# in your heart | in your city

*In your heart | In your city* er skabt til KØS Museum for kunst i det offentlige rum, det eneste museum i Danmark, der har specialiseret sig i kunst i det offentlige rum. Udstillingen præsenterer værker af fire japanske kunstnere fra hver sin generation: Tatsumi Orimoto, Takafumi Hara, Chiharu Shiota og Yukihiro Taguchi.

Den japanske samtidskunst har sit udspring i en indadvendt kultur fuld af tusindårige adfærdskodekser. I øjeblikket tager Japan dog en lang række historiske og nyere begivenheder op til revision i et forsøg på at forholde sig til nutiden, men også, til en vis grad, af nødvendighed for ikke at komme til at stå i skyggen af de øvrige asiatiske lande, såsom Kina og Sydkorea, der i de seneste årtier har gennemgået omfattende forandringer.

I 2015 fejredes 70-året for afslutningen på den 2. kinesisk-japanske krig, Stillehavskrigen og 2. Verdenskrig, hvis længe ventede afslutning blev markeret ved Japans overgivelse til de allierede i september 1945.<sup>1)</sup> I den forbindelse afholdtes der i Japan en række udstillinger med samtidskunst, hvis sigte var at tage fortiden op til fornyet overvejelse, såvel som at anskue nutiden i forhold til den måde, hvorpå Japan og landets befolkning, herunder kunstnerne, agerede under de nævnte konflikter.<sup>2)</sup>

En anden skelsættende begivenhed, der for kun få år siden rystede landet, fandt sted d. 11. marts 2011, hvor en tsunami blev efterfulgt af atomkraftkatastrofen i Fukushima. Disse begivenheder bragte igen Japan i søgelyset internationalt set, da ansvaret, ikke kun de lokale myndigheders, men også på verdensplan, skulle placeres for den risiko, der er forbundet med globale klimaforandringer og anvendelsen af atomkraft. Også disse politiske emner – energi, klima og miljø – tematiseres i høj grad i den japanske samtidskunst.

Udstillingen *In your heart | In your city* forholder sig ikke direkte til politiske emner eller historiske begivenheder, men tematiserer nutiden gennem emner som samspillet mellem individ og samfund, menneskets eksistentielle vilkår, sociale forhold og interaktion i en globaliseret verden, hvor kommunikation kan siges at have altafgørende betydning. Kommunikation kan opfattes som redskab til at forhindre fremtidige konflikter og som et samfundsmæssigt væsentligt fokuspunkt, og derfor er KØS, der fremmer og udbreder kunsten i det offentlige rum, den ideelle platform for udstillingen.

De fire kunstnere arbejder alle med kommunikation som del af en 'participatorisk' eller deltagerbaseret kunstnerisk praksis: Tatsumi Orimoto gennem sine performative værker, Chiharu Shiota gennem det, at hun indsamler personlige objekter, som indgår i hendes installationer, Takafumi Hara ved at han interviewer personer og anvender deres udsagn i sine malerier, og Yukihiro Taguchi ved at han interagerer med folk, som han møder i byrummet.



↑  
Tatsumi Orimoto  
*ORIMOTO STUDIO with Gaikoku (Skull) Objects (Sculpture), (Art + Life)*  
Aktion, Orimoto House, Kawasaki City, Japan, 2. december 2011 / Aktion, Orimoto House, Kawasaki City, Japan, December 2, 2011

↓  
Yukihiro Taguchi  
*TERASU*  
Video  
Arnsberg, D, 2015



1 Den 2. kinesisk-japanske krig: 1937-1945. Stillehavskrigen: En del af 2. Verdenskrig, 1941-1945. 2. Verdenskrig: Asien: 1941-1945, Europa: 1939-1945.

2 For eksempel Tsuyoshi Ozawas udstilling "The return of painter F" i Shiseido Gallery, Tokyo, og Foujita Tsuguharu: "Complete Works from the Museum Collection", The National Museum of Modern Art Tokyo samt finalisten ved Nissan Art Award 2015 Futoshi Miyagi.



↑  
Chiharu Shiota  
*The Key in the Hand*, 2015  
Installation  
Japan Pavilion at the 56th International Art Exhibition – la Biennale di Venezia  
Courtesy Chiharu Shiota

↗  
Takafumi Hara  
*Signs of Memory Project*, 2008  
SESC, Sao Paulo, BR



*In your heart | In your city* was created specifically for KØS Museum of Art in Public Spaces, which is Denmark's only museum to specialise exclusively in public art. The exhibition presents works by four Japanese artists from different generations: Tatsumi Orimoto, Takafumi Hara, Chiharu Shiota and Yukihiro Taguchi.

Japanese contemporary art has its wellspring in an introvert and introspective culture permeated by ancient codes of conduct. However, Japan is currently revisiting and reassessing a wide range of events from the nation's history, including its recent history. It does so partly in an effort to relate to the realities of Japan today, but also to some extent out of a sense of necessity – to avoid becoming overshadowed by other Asian countries, such as China and South Korea, which have seen extensive change in recent decades.

The year 2015 saw celebrations of the 70<sup>th</sup> anniversary of the end of the Second Sino-Japanese War, the Pacific War and World War II, whose long-awaited end took place when Japan surrendered to the Allied forces in September 1945.<sup>1)</sup> The anniversary prompted a range of exhibitions of contemporary art in Japan; exhibitions that aimed partly at reassessing the past, and partly at regarding the present in light of how Japan and its people, including its artists, acted during the aforementioned conflicts.<sup>2)</sup>

Quite recently, the country was shaken by another cataclysmic event: on 11 March 2011 a tsunami hit Japan and was followed by the Fukushima nuclear disaster. These events once again attracted international attention to Japan as various parties sought to assign responsibility – not just to local Japanese authorities, but at an international level – for weighing up the risks associated with global climate change and the use of nuclear power. Such political subjects – energy, climate concerns, and the environment – remain highly topical and continue to be addressed in Japanese contemporary art.

The exhibition *In your heart | In your city* does not directly address politics or great events of history; rather, it concerns itself with our present day through themes such as the human condition, interaction between individuals and societies, social circumstances and human connection in a globalised world where communication is of such crucial importance. Communication can be regarded as a tool for preventing future conflict and as a vital focus point for societies in general. With its endeavours to promote and present art in public spaces, KØS is an ideal platform for this exhibition.

The four artists all work with communication as part of a participatory artistic practice. Tatsumi Orimoto does so through his performance-based works; Chiharu Shiota by collecting personal objects and incorporating them in her installations; Takafumi Hara by interviewing people and using their statements in his paintings; and Yukihiro Taguchi by interacting with people he meets in the public spaces of cities.

1 The Second Sino-Japanese War: 1937-1945. The Pacific War: Part of World War II, 1941-1945. World War II in Asia: 1941-1945, in Europe: 1939-1945.

2 Examples include Tsuyoshi Ozawa's exhibition "The return of painter F" at Shiseido Gallery, Tokyo; Foujita Tsuguharu's "Complete Works from the Museum Collection" at The National Museum of Modern Art, Tokyo; and Nissan Art Award 2015 finalist Futoshi Miyagi.

## Tatsumi Orimoto

Udstillingen på KØS præsenterer væsentlige værker fra Tatsumi Orimotos 45 år lange karriere. Social adfærd, individualisme og forholdet mellem Asien og Vesten udgør væsentlige aspekter af hans værker, der har vakt opmærksomhed over hele verden. Centralt i udstillingen står serien *Art Mama*. Seriens hovedperson er Orimotos mor, der lider af Alzheimers sygdom. Fotografierne viser hende i situationer, der kan skabe en vis forundring hos betragteren, men samtidig kan fotografierne siges at kommunikere noget alment og samfundsmæssigt. Det, at Orimoto har valgt at inddrage sin mor i sin kunstneriske produktion, er udtryk for hans mod til at gøre op med de gængse normer: I stedet for den sociale eksklusion, som hans mor var dømt til, har hun et aktivt liv, der vækker opsigt i den internationale offentlighed. I en anden serie, *Bread Man*, optræder kunstneren selv, nogle gange alene, andre gange sammen med andre, med brød bundet fast til hovedet. Også i dette projekt deltager kunstnerens mor. Situationerne varierer: Aktioner, spadsereture, møder i metron, tv-interviews. Det grundlæggende princip er, ifølge Orimoto, at få Asien og Vesten til at nærme sig hinanden. Eftersom brød er en universel fødevarer, har Orimoto valgt det som symbol på kommunikation og integration mellem Asien og Vesten. Udstillingen består af en serie fotografier og film, der dokumenterer performances og aktioner, som kunstneren har udført siden 1970'erne, hvor han var assistent for den koreanske kunstner Nam June Paik og deltog i Fluxus-bevægelsen i New York. Som en del af udstillingen på KØS opfører Orimoto en række performances i det offentlige rum med deltagelse af personer fra Køge og København, således at der skabes en unik dialog mellem Tatsumi Orimoto og den danske befolkning og kultur.

## Chiharu Shiota

I Chiharu Shiotas værker kan overgangen fra det 20. til det 21. århundrede ses i form af træk fra postfeminismen, posteurocentrismen og postglobaliseringen. Til KØS har hun skabt to af sine karakteristiske installationer med objekter monteret i et netværk af garn. De præcise linjer i Chiharu Shiotas installationer peger på det at udføre og skabe med egne hænder. Værkernes komplekse udformning har referencer til den orientalske væve- og skrivekunst og skaber, gennem linjernes bevægelse, en allusion til menneskelivets forskellige facetter. *Letters of Thanks* på KØS' 3. sal er affødt af kunstnerens taknemmelighed over for andre mennesker og er hendes forsøg på at sætte ord på følelser, der kan være svære at udtrykke i ord. I kraft af publikums deltagelse ved værkets tilblivelse, i form af de breve, der er blevet skænket, og som værket er bygget op omkring, giver kunstneren publikum hovedrollen. Værket skaber en tæt forbindelse mellem kunstneren og de personer, der har skænket brevene, og brevene indgår i installationen uden egentlig skelnen mellem afsender og modtager eller behov for markering af ejerskab. Til KØS' forplads har Chiharu Shiota skabt en skulptur bygget op af garn og nøgler, som hun har fået fra unavngivne personer – et stærkt udtryk for det deltagende publikums store tillid, idet de har overdraget en fremmed og personligt objekt af så stor betydning og privat karakter. Dette værk peger tilbage til Chiharu Shiotas internationalt anerkendte installation *The Key in the Hand* på Venedig Biennalen i 2015.



↑ ↑  
Tatsumi Orimoto  
*Bread Man in Nepal (Bread Man on the Street at the Flower Market)*  
Performance  
Kathmandu, Nepal, 1994

↑  
Tatsumi Orimoto  
*Play with Eight Hundred Chickens*  
Performance  
Fukuoka, Japan, 2003

↓  
Tatsumi Orimoto  
*Carrying a Baby Pig on my Back* (udsnit / detail)  
Performance, Toyama-Farm, Shimotsuma City, Ibaraki, Japan, 13. juni, 2012 / Performance, Toyama-Farm, Shimotsuma City, Ibaraki, Japan, June 13, 2012



## Tatsumi Orimoto

The exhibition at KØS presents important works from Tatsumi Orimoto's forty-five-year career. Social behaviour, individualism and the relationship between Asia and the West are major and recurring themes in his work, which has attracted widespread public attention throughout the world. The series *Art Mama* holds a key position in the exhibition. The main protagonist of the series is Orimoto's mother, who suffers from Alzheimer's disease. The photographs show her in situations that may prompt some puzzlement or wonder in observers, but at the same time the photographs can be said to be communicating something universal, offering perspectives on human society. The fact that Orimoto has chosen to involve his mother in his artistic production clearly expresses his courage and his willingness to fly in the face of established norms: in the usual run of things his mother's disease would doom her to a state of social exclusion, but instead she leads an active life that attracts attention from audiences across the world. The artist himself appears in the series *Bread Man*, sometimes alone, sometimes in the company of others, with bread tied to his head. The artist's mother is featured in this series, too. The situations depicted vary in nature: actions, walks, subway encounters, TV interviews. According to Orimoto, the underlying principle behind these works is to forge links between Asia and the West. Bread is a universal form of food, which is why Orimoto chose it to symbolise communication and integration between the two parts of the world. The exhibition comprises a series of photographs and films that document performances and actions carried out by the artist from the late 1970s, at which point he was an assistant to the Korean artist Nam June Paik and part of the Fluxus movement in New York. As part of the exhibition at KØS, Orimoto will carry out a range of performances in public spaces. These will involve participants from Køge and Copenhagen, thereby establishing a unique dialogue between Tatsumi Orimoto and Danish people and culture.

## Chiharu Shiota

The transition from the twentieth to the twenty-first century is clearly evident in the works of Chiharu Shiota: they incorporate traits from post-feminism, post-Eurocentrism and post-globalisation. For KØS she has created two of her characteristic installations featuring objects mounted in a web of yarn. The clear-cut lines of Chiharu Shiota's installations point to the act of *making* and *creating* something with one's own hands. The complex structure of these works echo those of oriental weaving and calligraphy, and the play and movement of their lines conjure up allusions to the many-faceted nature of human existence. *Letters of Thanks* on the third floor of KØS was born out of the artist's sense of gratitude to other people and constitutes her attempt at putting into words emotions that can be difficult to express verbally. By basing the work on letters written and submitted by members of the general public, the artist lets her audience take centre stage. The work establishes a close connection between the artist and the individuals who gave her the letters, and the letters are incorporated into the installation without making any clear distinction between sender and recipient, without the need for announcing any specific ownership. For the square in front of KØS Chiharu Shiota has created a sculpture out of yarn and keys given to her by unnamed individuals – a powerful testament to the great trust demonstrated by the participating audience members in giving a stranger a personal object of such importance and such a private nature. The work points back to Chiharu Shiota's internationally acclaimed installation *The Key in the Hand* shown at the Venice Biennial in 2015.



↑  
Chiharu Shiota  
*A Long Day*, 2014  
Installation  
Kunsthau Interlaken, CH  
Courtesy Chiharu Shiota

↓  
Chiharu Shiota  
*The Key in the Hand*, 2015  
Farvefotografi / Colour  
photography  
Courtesy Chiharu Shiota





### Takafumi Hara

Takafumi Hara udvikler stedsspecifikke installationer i det offentlige rum baseret på undersøgelser, der udføres direkte i lokalsamfundet og gør herigennem det private offentligt. Under et besøg i Køge i 2015 gennemførte kunstneren uformelle interviews med en række borgere. Han har genskabt de indsamlede informationer i form af en fiktiv fortælling i malerier, der udstilles på KØS' facade. Ved at møde de interviewede i deres hjem og privatsfære gør kunstneren brug af et inkluderende greb. En fremgangsmåde, som er i tråd med selve det, at malerierne udstilles på facaden i byrummet og således kan nå ud til et bredt publikum, herunder folk der normalt ikke besøger kulturelle institutioner. Gennem sit særlige billedsprog, sin farveholdning og kombination af tekst og billede har Takafumi Haras værk en stærk æstetisk karakter.

### Yukihiro Taguchi

Yukihiro Taguchi opfatter sine værker som nomadiske: Forflytning, dekonstruktion, genopbygning og omskiftelighed er blandt værkernes grundelementer. For at understrege det forhold, der bliver skabt mellem objekt og rum, indgår kunstneren ikke selv i fremstillingen. I en art metamorfose komplementerer usædvanlige steder og materialer hinanden og skaber derved nye sammenhænge. Dette kan vække en forundring hos beskueren, som kan give anledning til refleksion, erkendelse og deltagelse. Et af de projekter, der bliver præsenteret på KØS, er *Discuvry*, der blev iværksat af Yukihiro Taguchi og Chiara Ciccarello i vinteren 2013, da de besatte en ubeboet grund i Cuvrystrasse i Berlin, det eneste område, der ikke var blevet berørt af boligspekulationen i Kreuzberg-kvarteret ved floden Spree. På det tidspunkt skabte de to kunstnere helt omkostningsfrit et nyt 'hjem' af genbrugsmaterialer, som de havde fundet i byens gader, og dermed et liv uden de kapitalistiske vilkår, der forbindes med byfornyelse og værdistigning i de store byer. Denne drøm blev delt af mange, og på få måneder blev der skabt andre 'hjem', der på demokratisk vis blev delt af folk fra op mod 1.000 forskellige etniske grupper i en kompleks udveksling af sprog, kultur og tradition i byrummet. Denne utopi stod frem til september 2014, hvor grunden blev ryddet af det lokale politi. Yukihiro Taguchi og Chiara Ciccarellos lejr og improviserede hjem blev pakket ned og er nu placeret på KØS' forplads som et mødested for kunstneren, lokalbefolkningen og det øvrige publikum. I huset vil der blive vist film, holdt taler og debatteret, og interaktionerne vil nogle gange blive formidlet af Yukihiro Taguchi selv, der en del af tiden vil bo i huset og være vært for forskellige sociale arrangementer. Inde på museet vil kunstneren blandt andet præsentere en videoinstallation, der dokumenterer en kollektiv begivenhed igangsat af kunstneren – flammeteringer fra et improviseret bål, tændt for at skabe varme og få tilfældigt forbigående til at blive og tage del i den varme, der stråler fra flammerne, men også i den menneskelige varme, der udveksles i denne spontane handling – som det også er tilfældet i Yukihiro Taguchis kunstneriske produktion i øvrigt.

Det er første gang Tatsumi Orimoto, Chiharu Shiota, Takafumi Hara og Yukihiro Taguchi udstiller sammen. De har den geografiske oprindelse tilfælles, foruden sproget og ønsket om at engagere sig og agere som forbindelsesled mellem forskellige kulturer for derved at skabe og værne om en ny kollektiv erindring – en erindring uden geografiske grænser, uden sprog, uden hemmeligheder og uden et specifikt 'hjem'.



← Takafumi Hara  
*Signs of Memory*, 2010  
MOCA Taipei, Taipei, TW

↑ Takafumi Hara, *Til HYGGE. Signs of Memory*,  
*9 pink windows project*, 2016  
KØS Museum for kunst i det offentlige rum /  
KØS Museum of Art in Public Spaces, DK

↓ Takafumi Hara, *Til HYGGE. Signs of Memory*,  
*9 pink windows project*, 2016  
KØS Museum for kunst i det offentlige rum /  
KØS Museum of Art in Public Spaces, DK

→ Yukihiro Taguchi  
I samarbejde med / In collaboration  
with Chiara Ciccarello  
*Discuvry*, 2013-2014  
Fundne materialer / Found material  
Berlin, D



### Takafumi Hara

Takafumi Hara creates site-specific installations in public spaces based on studies made directly in the local communities; in this way he can be said to make the private public. During a visit to Køge in 2015 the artist carried out informal interviews with a number of local residents. He has recreated and reshaped that information in the form of a fictitious narrative told in paintings exhibited on the façade of KØS. By meeting the interviewees in their own homes, their own private spheres, the artist took an inclusive approach to his work. This method is entirely in keeping with the fact that the paintings are exhibited on the museum's façade, out in the public space of the city, thereby reaching a wide audience – including those who do not usually visit cultural institutions. Takafumi Hara's body of work has strong aesthetic qualities evoked through his distinctive visual style, imagery, colour schemes, and combinations of text and images.

### Yukihiro Taguchi

Yukihiro Taguchi regards his works as nomadic: shifts, deconstruction, reconstruction and mutability are fundamental elements of his works. In order to emphasise the relationship between object and space, the artist does not take part in his own works. Unusual places and materials enter into a state of metamorphosis, complementing each other and creating new links and contexts. The results can prompt a sense of bewilderment and wonder in those who see these works, which in turn may lead to reflection, new insights, participation and so on. The projects presented at KØS include *Discuvry*, which was first launched by Yukihiro Taguchi and Chiara Ciccarello in the winter of 2013 when they squatted in an empty site in Cuvrystrasse in Berlin; the only area that remained unaffected by the booming property trade and speculation in the Kreuzberg area on the river Spree. The two artists built a new

'home' at the site, using only recycled materials that they found in the streets of Berlin. By building their house for free they established a lifestyle which evaded the capitalist imperative associated with gentrification and escalating property prices in major cities. The dream was shared by many, and in just a few months other 'homes' were created at the site, all being shared by people from up to 1,000 different ethnicities in a complex and democratic exchange of languages, cultures and traditions. This Utopian community survived until September 2014, at which point the local police cleared the site. Yukihiro Taguchi and Chiara Ciccarello's camp and improvised home survived the destruction, and for this exhibition their former Berlin home has been relocated to the square in front of KØS. Here it acts as a place of interaction between the artist, the residents of Køge and visitors. The house will be used as a venue for film screens, talks, seminars and discussions. Some of these interactions will be presented and mediated by Yukihiro Taguchi himself, who will spend parts of the exhibition period living in the house and hosting various social events. Inside the museum itself the artist will present several works, including a video installation that documents a collective event initiated by the artist: tongues of flame springing from an improvised bonfire that had been lit in order to generate some heat and to invite random passers-by to stop and bask in the heat – not just the heat radiating from the fire, but also the human warmth that emanates from this spontaneous act. Indeed, such human warmth is a recurring trait of Yukihiro Taguchi's overall artistic practice.

This marks the first time that Tatsumi Orimoto, Chiharu Shiota, Takafumi Hara and Yukihiro Taguchi exhibit their work together. They share the same geographic point of origin, the same language, but they also share a wish to be actively involved, to act as conduits between different cultures, thereby creating and safeguarding a new kind of collective memory – a memory without any geographic borders or boundaries, without language, without secrets and without a specific 'home'.





↑ Takafumi Hara  
Signs of Memory, 2006  
Wiesbaden, D

## Takafumi Hara

↓ Takafumi Hara  
Signs of Memory, 2004  
Hafenviertel, Münster, D



Takafumi Hara (f. 1968) arbejder som maler og tegner og er blevet kendt for et billedsprog med elementer fra popkultur, eventyr og tegneserier, ofte med foruroligende og erotiske undertoner, kombineret med tekstelementer.

I sine kunstprojekter i det offentlige rum sætter han fokus på et områdes beboere og historie, frem for udelukkende at beskæftige sig med æstetiske og formgivningsmæssige aspekter af den stedspecifikke kunst. Gennem samtaler udforsker han andre menneskers erindringer og fortællinger – ord, som han i sine værker giver form som skrift og figuration. Det har han gjort mange steder i verden, fra Havana, Sao Paulo og Singapore til Berlin.

Med sit bidrag til *In your heart | In your city* arbejder Takafumi Hara videre i sporet fra sine tidligere *Signs of Memory*-projekter ved at beklæde KØS' vinduer med billedtavler baseret på samtaler med borgere i Køge og omegn. I to uger i august 2015 interviewede han 11 Køge-borgere om deres tilværelse og syn på verden. Interviewene danner udgangspunkt for et eventyr, som bliver fortalt på museets facade i maleri og tekst. Inde på museet vil man kunne se værker, som indeholder citater fra interviewene.

*Signs of Memory* er titlen på en række stedspecifikke, deltagerbaserede kunstprojekter i det offentlige rum, som Takafumi Hara har arbejdet med flere steder i verden. Det første projekt tog form i en del af Niigata i Japan, 2000-2004. Ud fra samtaler med beboerne skabtes malerier til områdets vinduer.

Baggrunden for projektet var ifølge Takafumi Hara blandt andet et ønske om at arbejde i det omgivende samfund, frem for udelukkende at arbejde ud fra sin egen, konstruerede verdensforståelse baseret på personlige relationer og et tilhørsforhold til billedkunst. I begyndelsen oplevede kunstneren, at det var vanskeligt at involvere beboerne i det lille samfund. Kun to personer dukkede op til det første informationsmøde, og da Takafumi Hara efterfølgende besøgte hvert hus for at invitere beboerne til at tage del i projektet, oplevede han afstand til ham som fremmed. Han involverede derfor beboerne i udførelsen af *Communication Boxes* – bænke og skilte relateret til hvert hus, som placeredes foran den enkelte families hoveddør. Det dannede basis for, at beboerne blev interesserede i at deltage aktivt i at skabe værker til områdets vinduer. Et tæt samarbejde, hvor kunstnerens rolle var at tale med beboerne, udvælge ord fra samtalerne og designe illustrationerne til vinduerne, mens beboerne, udover at deltage i samtalerne, havde til opgave at færdiggøre illustrationerne.

Takafumi Hara har tidligere arbejdet med vinduer i en installation i Sakura City Museum of Art i Chiba i Japan, 1998, og senere i projektet *Dank An Berlin*, 2001, hvor vinduerne fungerede som platform, for at kunstneren kunne udtrykke sin taknemmelighed til blandt andre sin professor, der havde hjulpet ham under et ophold i Berlin.

Takafumi Hara (b. 1968) is a painter and draughtsman. He is known for imagery that draws on elements from popular culture, fantasy, fairy tales and comic books, often with disturbing and erotic undercurrents, and for combining such images with text elements.

In his art projects for public spaces he does not simply concern himself with the aesthetic and formal aspects of site-specific art; rather, he focuses on the residents and history of a given area. Through interviews and conversations he explores the memories and narratives of others – collecting words that he gives form and voice in his works as writing and figuration. He has done so in many locations throughout the world, from Havana, Sao Paulo and Singapore to Berlin.

In his contribution to *In your heart | In your city*, Takafumi Hara continues along the tracks laid down by his earlier *Signs of Memory* projects: he has covered several of the windows of the KØS building with images based on conversations with citizens of Køge and its environs. Over the course of two weeks in August 2015 he interviewed eleven citizens of Køge about their life and their views of the world. Those interviews formed the starting point of a fairy tale told on the museum façade through painting and texts. Inside the museum building itself, visitors will be able to see works that incorporate quotes from the interviews.

*Signs of Memory* is the title of a range of site-specific, participation-based art projects that Takafumi Hara has staged in several locations around the world. The first project took shape in Niigata, Japan, 2000–2004. Based on interviews and conversations with the local residents, he created paintings for various windows in the area.

According to Takafumi Hara, this project arose partly out of a desire to work in the world around him instead of exclusively working on the basis of a personal, constructed world view based on personal relationships and a specific affiliation with art. At first, the artist struggled to get the members of the small community involved. Only two people showed up for the first information meeting, and when Takafumi Hara subsequently went from house to house to invite the locals to take part in the project, he sensed that they distanced themselves from him due to his status as an outsider, an alien intruder. To counteract this, he got the locals involved in creating so-called *Communication Boxes* – benches and signs that related to each house and were placed by the front door of each family home. This prompted the local residents to become interested in actively taking part in creating works for the windows in the area. They entered into a state of close collaboration: the role of the artist was to speak to the residents, select specific words from their conversations and to design the illustrations for their windows; the tasks of the local residents were to take part in the conversations and to complete the illustrations.



↑ Takafumi Hara  
Signs of Memory, 2004  
Auguststrasse, Berlin, D

→ Takafumi Hara  
Signs of Memory City  
Hall Pink Windows,  
2006  
Singapore Biennale



→ En gruppe borgere deltager i Takafumi Haras projekt / A group of locals taking part in Takafumi Hara's project.  
Signs of Memory, 2004  
Hafenviertel, Münster, D



↓ Takafumi Hara  
Signs of Memory, 2008  
UNC Gallery, Seoul, KR,  
Galerie DNA, Berlin, D



Projekterne dannede baggrund for, at han senere begyndte at anvende vinduer som medium til at kommunikere udsagn fra andre personer, et af de gennemgående træk i *Signs of Memory*-projekterne.

I en række af projekterne har Takafumi Hara ladet en bygning være udgangspunkt for værket. I *Signs of Memory* i Auguststrasse i byområdet Mitte i Berlin, 2004, valgte han en bygning, der under 2. Verdenskrig var blevet brugt til at forsamle jøder, før de blev sendt til koncentrationslejrene. Han baserede sine malerier til vinduerne på fortællingen om en kvinde, der hjalp jødiske børn fra bygningen til Israel. I Wiesbaden i Tyskland, 2006, var det et vandtårn, der dannede baggrund for projektet. Her undersøgte kunstneren vandtårnets historie og betydning gennem samtaler med personer, der havde en relation til bygningen. Som en del af Singapore Biennalen 2006 var vinduerne i Singapore City Hall dækket med Takafumi Haras malerier. Som centrum for magt og politik er bygningen i sig selv ladet med symbolsk betydning, som forstærkedes af kunstnerens malerier skabt på baggrund af samtaler med indbyggerne om deres syn på Singapore og nationens omskiftelige historie. I *Signs of Memory* i Sao Paulo, Brasilien, 2008, var temaet erindringer om livet som japansk emigrant i Brasilien – fortællinger om diskrimination og individets søgen efter et tilhørsforhold og fællesskab.

I *Signs of Memory*-projekterne og i sine øvrige malerier gør Takafumi Hara brug af et billedsprog karakteriseret ved figurer i klare farver, malet med tydelig kontur og ofte som silhuetter, som optræder sammen med sætninger. Skrift og figurer supplerer hinanden og fremhæver budskabet på samme måde som illustrationer i en bog. Ofte er malerierne befolket af fantastiske væsener i surrealistiske universer og af figurer som for eksempel ulve, krager og stearinlys, som for Takafumi Hara selv er ladet med bestemte symbolske betydninger. Værkerne virker gådefulde og synes at rumme noget uskyldigt og uhyggeligt på én gang. Til trods for at maleriernes scenerier fremstår uvirkelige, inddrager de virkelige elementer fra samtaler, som Takafumi Hara overhører i det offentlige rum – for eksempel i toget.

I *Signs of Memory*-projekterne fungerer vinduerne som billedfelter, der i nogle tilfælde formidler en samlet fortælling, eksempelvis i projektet i Auguststrasse, Berlin. Kunstnerens øvrige malerier er ofte bygget op af billedfelter med figurer og tekst, der fungerer som scenerier enkeltvist, men forbindes af den overordnede komposition. Denne billedopbygning peger sammen med Takafumi Haras formsprog på inspiration fra tegneserien som udtryksform.



↓ Takafumi Hara  
*The Wolf is Still Crying*, 2010  
Akryl på lærred / Acrylics on canvas  
Courtesy Takafumi Hara  
& Yumie Wada, Wada Fine Arts, Tokyo, J

↑ Takafumi Hara  
*Dank an Berlin*, 2001  
Berlin, D

↓ Takafumi Hara  
*Dank an Berlin*.  
Professor Inge Mahn's  
window, 2001  
Berlin, D



Takafumi Hara has previously worked with windows in an installation at Sakura City Museum of Art in Chiba in Japan, 1998, and later in the project *Dank An Berlin*, 2001, where windows acted as platforms that allowed the artist to express his gratitude to a range of persons, including his professor, who had helped him during a stay in Berlin. The project formed the basis for his subsequent use of windows as a medium for communicating statements made by others – a recurring feature of the *Signs of Memory* projects.

In many of those projects Takafumi Hara lets a building form the starting point of the work. For his *Signs of Memory* project in Auguststrasse in the area known as Mitte in Berlin, 2004, he selected a building that had been used to gather up Jews before they were sent off to concentration camps during World War II. He based his paintings for these windows on the story of a woman who helped Jewish children escape from that building to Israel. In Wiesbaden in Germany, 2006, a water tower formed the basis for the artist's project. The artist explored the history and significance of the water tower through interviews with people who had some relationship with the building. As part of the 2006 Singapore Biennial, the windows of the Singapore City Hall were covered by Takafumi Hara's paintings. As a centre of power and politics, the building is in itself laden with great symbolic significance that was emphasised by the artist's paintings, which were yet again created on the basis of conversations with the local citizens: the artist asked them about their views on Singapore and the nation's turbulent history. In *Signs Of Memory* in Sao Paulo in Brazil, 2008, the overall theme was

memories about life as a Japanese emigrant living in Brazil – narratives about discrimination and about individuals searching for a sense of community and belonging.

In his *Signs of Memory* projects and other paintings, Takafumi Hara uses imagery that is characterised by figures executed in bright colours, painted with clearly visible outlines. They often appear as silhouettes and in conjunction with sentences. Writing and figures supplement each other, mutually accentuating the message like illustrations in a book. Many of the paintings are peopled by fabulous beasts set in surreal worlds, and by figures and tropes such as wolves, crows and candles; imagery that holds specific symbolic meaning to Takafumi Hara himself. The works are enigmatic; simultaneously innocent and eerie. Even though the scenes presented in the paintings seem unreal and otherworldly, they incorporate real-life elements from conversations overheard by Takafumi Hara in public – for example on trains.

In the *Signs of Memory* projects the windows act as framed images or panels that are sometimes sequential, presenting an overarching narrative – as was the case with the Auguststrasse project in Berlin. The artist's other paintings frequently incorporate a range of panels (with figures and texts) that work as separate scenes in their own right, but are linked by the overall composition. Coupled with Takafumi Hara's general visual style and idiom, this structure points to his inspiration from the comic book medium as a vehicle for artistic expression.

## Takafumi Hara CV

Født 1968 i Tokyo, Japan  
/ Born 1968 in Tokyo, Japan

Bor og arbejder i Tokyo, Japan  
/ Lives and works in Tokyo, Japan

2010-  
Professor, Tohoku University of Art & Design

### UDDANNELSE / EDUCATION

2002-2003  
Stipendium fra Pola Art Foundation til ophold i Berlin, D /  
Scholarship by Pola Art Foundation, Berlin, D

2000-2002  
Weissensee Kunsthochschule, Berlin, D  
Gæstestuderende / Guest student

2000-2001  
Etårigt stipendium til ophold i Berlin via den japanske kulturstyrelses udvekslingsprogram for kunstnere  
/ Scholarship for one year in Berlin under the Japanese Government's Agency for Cultural Affairs' Overseas Study Programme for Artists

1992  
MA (Maleri) fra Tama Art University, Tokyo, J /  
Masters Degree in Painting at Tama Art University, Tokyo, J

### SOLODSTILLINGER (UDVALGTE) / SOLO EXHIBITIONS (EXCERPT)

2015  
*Black Girls*, Wada Fine Arts, Tokyo, J

2014  
*Song of songs*, Wada Fine Arts, Tokyo, J  
*What do you want?*, Wada Fine Arts, Tokyo, J

2013  
*So as not to be hidden*, Wada Fine Arts, Tokyo, J  
Wada Fine Arts, Tokyo, J

2012  
Wada Fine Arts, Tokyo, J

2011  
Wada Fine Arts, Tokyo, J

2010  
*Pocket book*, MOCA Taipei, Taipei, TW  
*Before you forget*, Wada Fine Arts, Tokyo, J  
Wada Fine Arts, Tokyo, J

2009  
Wada Fine Arts, Tokyo, J  
DNA Gallery, Berlin, D

2008  
Y++ Gallery Triwizart, Beijing, CHN  
Wada Fine Arts, Tokyo, J  
SESC, Sao Paulo, BR

2007  
Wada Fine Arts, Tokyo, J  
DNA Gallery, Berlin, D

2005  
GALLERY ISEYOSHI, Tokyo, J

2004  
DNA Gallery, Berlin, D  
Galleria Grafica, Tokyo, J

### PROJEKTER & GRUPPEUDSTILLINGER (UDVALGTE) / PROJECTS & GROUP EXHIBITIONS (EXCERPT)

2015  
*Rokko Meets Art*, Kobe, J

2014 / 2015  
*ERTART PROJECT*, Niigata & Yamagata, J

2012  
Two men show *TUAD mixing! Voices of Memory*  
Takafumi Hara × Responsive Environment  
Takao Nishizawa, Yamagata, J

2011  
*Asian Art-Sustain*, Gallery Nature Morte,  
Berlin, D  
*Detour*, HK  
*Osaka Canvas Project*, Osaka, J

2010  
*Signs of Memory*, MOCA Taipei, Taipei, TW

2009  
Curitiba Biennial, Curitiba, BR  
Havana Biennial, Cuba  
*Lifestyle Neo Japanese*, (Takafumi Hara,  
Tetsuya Ishida, Yasushi Ebihara)  
Yi&C Home Collection, Taipei, TW

2008  
The 4th Fuchu Biennale, Fuchu Art Museum,  
Tokyo, J  
Akasaka Art Flower 08, *Signs of Memory*, Old  
Akasaka Library, Tokyo, J  
Tokyo Aoba Art Project, Kanagawa, J  
*Signs of Memory*, Sao Paulo, BR  
SESC, Sao Paulo, BR  
Intercultural Dialogue, Natal, Sao Paulo, BR  
The 40th Anniversary of the Japanese  
Government Overseas Study Program for  
Artists provided by the Agency for Cultural  
Affairs Journey – Encounters and Dialogues  
with Foreign Cultures, The National Art Center,  
Tokyo, J

2007  
*Das abc der Bilder*, Pergamonmuseum, Berlin, D  
Pocheon Asia Biennale, Seoul, KR

2006  
Singapore Biennale CITY HALL / HDB /  
International Monetary Fund 2006, SGP  
Echigo-Tsumari Art Triennale, Niigata, J

*Pink Windows Project*. Kunst sommer  
Wiesbaden, Kunstverein Wiesbaden-NKV,  
Wiesbaden, D



# Tatsumi Orimoto

Tatsumi Orimoto (f. 1946) udfører performances og aktioner, som han dokumenterer gennem fotografi og film. Centralt i hans virke er kunsten som kommunikation og interaktion. Tatsumi Orimotos projekter ligger i forlængelse af retninger inden for den kunstneriske avantgarde som aktionskunsten og Fluxus, som han stiftede bekendtskab med i New York i 1970'erne. Med eksponenter som den koreanske kunstner Nam June Paik (1932-2006) og den tyske kunstner Joseph Beuys (1921-1986) skabte Fluxus-kunstnerne performances og happenings, der inddrog forskellige kunstarter og involverede publikum. Det skete ud fra en kunstopfattelse, hvor det væsentlige ikke er kunstværkets endelige form, men kunsten som proces og kommunikation, der er integreret i hverdagslivet og samfundet. Kunsten er ikke begrænset til at blive udstillet på et museum eller galleri, men kan finde sted overalt, ikke mindst i det offentlige rum.

Som en del af udstillingen på KØS har kunstneren og museet organiseret opførelsen af en række performances under titlen *Orimoto Festival*. Hen over en weekend i august 2016 vil



Tatsumi Orimoto  
*Art Mama + Son with Big Bread*  
Aktion, Tokyo, Japan, 20. december, 2012  
/ Action, Tokyo, Japan, December 20, 2012



Tatsumi Orimoto  
*Bread Man Son + Alzheimer Mama*  
Performance  
Gallery Gen, Tokyo, Japan, 1996



Tatsumi Orimoto  
*Carrying a Baby Pig on my Back*  
Performance, Toyama-Farm, Shimotsuma City, Ibaraki, Japan, 13. juni, 2012 / Performance, Toyama-Farm, Shimotsuma City, Ibaraki, Japan, June 13, 2012

kunstneren således blandt andet opføre værkerne *Bread Man* i form af en parade og *Grandmothers*, hvor bedstemødre inviteres til at spise et måltid på museets forplads.

Årene i New York spiller en væsentlig rolle i udviklingen af Tatsumi Orimotos performances, som bringer kunstnerens egen krop i spil og ofte rummer både absurde, poetiske og humoristiske elementer. Karakteristisk er *Animal Art*, en række performances udført siden 1979, hvor kunstneren interagerer med dyr. Det er nærliggende at se et forbillede for konstellationen mellem dyr og menneske i Joseph Beuys' ikoniske værk *I Like America and America Likes Me*, New York, 1974, hvor kunstneren, indsvøbt i et tæppe, tilbragte nogle dage i et gallerium sammen med en prærievulv.

Et af Tatsumi Orimotos tilbagevendende kunstneriske projekter i det offentlige rum er de performances, som han siden 1991 har opført rundt om i verden som *Bread Man*. Med brød sat rundt om hovedet med snor går han hen ad gaden, stiger på et tog, hilser på dem, han møder osv. Ofte inviterer han andre til at deltage i de



Af / by Anna Louise Manly



Tatsumi Orimoto

Tatsumi Orimoto (b. 1946) works with performance art and actions, documenting them through photography and film. A key concern in his artistic endeavours is art as communication and interaction. Tatsumi Orimoto's projects draw inspiration from avant-garde movements such as action art and Fluxus, both of which he became acquainted with in New York in the 1970s. Numbering prominent figures such as Korean artist Nam June Paik (1932-2006) and German artist Joseph Beuys (1921-86), the Fluxus artists created performances and happenings that incorporated many different genres and art forms while also involving audiences directly. They advocated a view of art where the most important aspect was not the final form of the individual work of art, but art as a process, as communication - art that is integrated and embedded in everyday life and society. Art is not just something that is exhibited at a museum or gallery; it can appear and take place everywhere, not least in public spaces.

As part of the exhibition at KØS, the artist and the museum have arranged a series of performances under the common headline *Orimoto Festival*. For example, the artist will, over the course of a weekend in August 2016, perform the works *Bread Man* (a parade) and *Grandmothers*, where grandmothers are invited to share a meal in the square in front of the museum.

The years spent in New York had a major impact on the evolution of Tatsumi Orimoto's performances, which bring

the artist's own body into play and often encompass elements that are absurd, poetic and/or humorous. Characteristic in this regard is *Animal Art*: a series of performances, enacted from 1979 onwards, in which the artist interacts with animals. It seems natural to see a precursor for this constellation between animal and human being in Joseph Beuys's iconic work *I Like America and America Likes Me*, New York, 1974, which saw the artist swathed in felt as he spent several days in a gallery space in the company of a coyote.

Among Tatsumi Orimoto's recurring artistic projects in public spaces we find his *Bread Man* performances, which he has carried out around the world since 1991. Wearing loaves of bread fastened onto his head with string he walks down the streets, gets on trains, greets the people he meet, and so on. He often invites others to take part in these absurd, amusing and laugh-inducing acts. In addition to its function as food, bread is an iconic object that is recognised throughout the world. When the artist attaches bread to his head, he creates a mask that erases his individuality while also introducing an element that prompts instant recognition. With this move, the work of art facilitates communication between artist and audience.

Since the 1990s, Tatsumi Orimoto has incorporated his mother, Odai Orimoto, in his artistic project under the name *Art Mama*. His mother suffers from Alzheimer's disease, and he originally embarked



↑↑  
Tatsumi Orimoto  
*50 Grandmothers Lunch*  
Aktion, Kawasaki City Museum, Kawasaki City, Japan, 25. marts, 2006  
/ Action, Kawasaki City Museum, Kawasaki City, Japan, March 25, 2006

↑↗  
Tatsumi Orimoto  
*500 Grandmothers Lunch*  
Aktion, Trienal-Alentejo, Convent Sao Bento de Castris, Evora, Portugal, 1. april, 2014 / Action, Trienal-Alentejo, Convent Sao Bento de Castris, Evora, Portugal, April 1, 2014

**latterfremkaldende og absurde handlinger. Ud over dets funktion som mad er brødet noget, der kan genkendes over hele verden. Når kunstneren sætter brød rundt om hovedet, får det karakter af dels en maske, der udvisker individualiteten, dels et element, der vækker genkendelse, og herigennem skaber kommunikation mellem kunstner og publikum.**

Siden 1990'erne har Tatsumi Orimoto inddraget sin mor Odai Orimoto i sit kunstneriske projekt under navnet *Art Mama*. Moderen lider af Alzheimers sygdom, og det var, da han besluttede at bo sammen med og tage sig af hende, at han påbegyndte projektet. *Art Mama "Small Mama + Big Shoes"*, Kawasaki, 1997, er inspireret af moderens erindringer om opvæksten i en fattig familie, hvor der ikke var råd til nye sko, og hun derfor måtte gå i skole i beskidte og hullede sko. Odai Orimoto er ikke så høj, derfor fik hun altid besked på at stå forrest i rækken af elever. Hun følte, at hendes klasselærer så ned på hende på grund af skoene og mente, at hvis hun havde været lidt højere, ville læreren ikke have bemærket hendes sko så ofte. Tatsumi Orimoto fremstillede derfor et par store, grønne plateau sko til sin mor, så hun kunne se højere ud og opleve en fornemmelse af værdighed. Fotografier og filmoptagelser af moderen iført skoene blev efterfølgende udstillet flere steder samt gengivet og anmeldt i kunstmagasiner og aviser, og på den måde blev Tatsumi Orimotos mor og skoene verdensberømte.

En anden *Art Mama*-aktion var *Tire-Tube Communication "Mama and Neighbours"*, Kawasaki, 1996. Her inviterede Tatsumi Orimoto sin mors to gode veninder hjem til frokost med ønsket om at tage fotografier af de tre sammen.

Inspireret af de mange kasserede bildæk, som lå i den park, hvor han og hans mor ofte gik tur, bad kunstneren de tre kvinder om at tage bildæk rundt om halsen. I stedet for et smykke som for eksempel en halskæde, bærer de tre kvinder en genstand, som kan symbolisere nutidens brug og smid væk-kultur – ting og mennesker, der bliver tilovers i samfundet. Sammenstillingen af det hverdagslige, hjemlige interiør med sofa og bord og de tre ældre kvinder med bildæk rundt om halsen virker absurd, men kan samtidig ses som en hyldest til de tre kvinder og som en kommentar til ældres plads i samfundet.

I en række værker deltager Tatsumi Orimoto selv, for eksempel *Art Mama + Son with Big Bread*, 2012 og *Mozart-Mama*, en performance udført i deres hjem i 2013, hvor mor og søn spiser middag iført pænt tøj til musik komponeret af Mozart.

Mens moderen gennem årene gradvist har mistet hukommelsen og sine erindringer, har Tatsumi Orimoto tilføjet nye betydninger til sin mors liv og historie. Ved at bringe sin mor ind i forskellige situationer og omgivelser som *Art Mama* og derefter dokumentere aktionerne, skaber kunstneren værker, der med udgangspunkt i det levede liv kredser omkring temaer som erindring, alderdom og forfald – kropsligt og mentalt. En kærlig hyldest til moderen, som i et større perspektiv også kan ses som dels en hædersbevisning til de ældre i samfundet, dels en kommentar til hvordan andre generationer opfatter og behandler ældre i dag. I tråd hermed har kunstneren også flere gange inviteret til 'Bedstemødermiddag' som i *50 Grandmothers Lunch* på Kawasaki City Museum, 2006.



↑  
Tatsumi Orimoto  
*Art Mama: Small Mama + Big Shoes*  
Aktion, Kawasaki City, Japan, 1997  
/ Action, Kawasaki City, Japan, 1997

↓↘  
Tatsumi Orimoto  
*Tire Tube Communication (Mama and Neighbors)*  
Aktion, Orimoto House, Kawasaki City, Japan, 1996  
/ Action, Orimoto House, Kawasaki City, Japan, 1996



Tatsumi Orimoto

on the project when he decided to live with her and take care of her. *Art Mama "Small Mama + Big Shoes"*, Kawasaki, 1997, is inspired by his mother's memories of growing up in a poor family that could not afford to buy new shoes, which meant that she had to go to school in dingy shoes full of holes. Odai Orimoto is not very tall, and for this reason she was always told to stand at the front of the line of students. She felt that her teacher looked down at her because of her shoes and believed that if she had only been a little taller, her teacher would not have noticed her shoes quite as frequently. In response, Tatsumi Orimoto made a pair of large, green platform shoes for his mother so that she could appear taller and experience a sense of dignity. Photographs and film footage of his mother wearing these shoes were subsequently exhibited at numerous venues and reproduced and reviewed in art journals and newspapers, and in this way Tatsumi Orimoto's mother and her shoes became famous across the world.

The range of *Art Mama* actions also include *Tire-Tube Communication "Mama and Neighbours"*, Kawasaki, 1996. For this piece Tatsumi Orimoto invited two good friends of his mother's to lunch at his and his mother's home, hoping to take photographs of the three women together. Inspired by the many discarded car tyres scattered around the park where he and his mother often went for walks, the artist asked the three women to wear car tyres around their necks. Instead of pieces of jewellery, such as necklaces, the three women wear objects that can be said to symbolise our present-day consumer culture and the many things that get discarded – things and people who become surplus to society's requirements. The juxtaposition of the everyday, home-like interior and the three elderly women with tyres around their necks strikes us as absurd, but at the same time it can be regarded as an homage to the three women and as a wry comment on the role allotted to the elderly in today's society.

Tatsumi Orimoto appears himself in a number of these works, for example in *Art Mama + Son with Big Bread*, 2012, and in *Mozart-Mama*, a performance carried out at their home in 2013 in which mother and son have dinner while formally dressed and listening to music by Mozart.

While his mother has gradually lost her memories over time, Tatsumi Orimoto has added new meaning and significance to his mother's life and history. By inserting his mother in a range of different situations and settings as *Art Mama* and subsequently documenting those actions, the artist has created works that take lived life as their starting point for addressing themes such as memory, ageing and decay – both physical and mental. A loving tribute to his mother that may also, from a wider perspective, be seen as an homage to the elderly in general and as a comment on how other generations perceive and treat the elderly today. In keeping with these embedded themes, the artist has arranged several 'grandmother dinners', such as the action *50 Grandmothers Lunch* at Kawasaki City Museum, 2006.



KØS Museum of Art in Public Spaces



## Tatsumi Orimoto CV

↑  
Tatsumi Orimoto  
*Two Boxes*  
Performance  
Soho, New York, USA,  
1983

↑  
Tatsumi Orimoto  
*Carrying Chimney*  
Aktion, Tokyo, Japan,  
1987 / Aktion, Tokyo,  
Japan, 1987

↑  
Tatsumi Orimoto  
*Carrying the Bathtub*  
Aktion, New York, USA,  
1993 / Aktion, New  
York, USA, 1993

Født 1946 i Kawasaki, Japan  
/ Born 1946 in Kawasaki, Japan

Bor og arbejder i Kawasaki City, Japan  
/ Lives and works in Kawasaki City,  
Japan

1969  
Studier ved  
/ Studied at Institute of Art, California

1972  
Assistent for  
/ Assistant of Nam June Paik

1977  
Flyttede tilbage til Japan  
/ Returned to Japan

**GRUPPEUDSTILLINGER (UDVALGTE)**  
/ GROUP EXHIBITIONS (EXCERPT)

2013  
Trienal no Alentejo, Lisbon, PT  
*All You Need Is LOVE: From Chagall to  
Kusama and Hatsune Miku*, Roppongi  
Hills and Mori Art Museum 10th  
Anniversary Exhibition, Mori Art  
Museum, Tokyo, J

2011  
*The Art of Caring: A Look at Life through  
Photography*, Museum of Art Fort  
Lauderdale, Fort Lauderdale, USA  
*Der Zweite Blick*, Galerie Lichtblick,  
Cologne, D

2010  
*Alles wandelt sich*, DNA, Berlin, D  
*To-Be. Tokyo+Berlin*, Communication  
Art, Freies Museum Berlin, Berlin, D  
*Live in Translation*, The Exchange,  
Penzance, UK  
*Live in Translation*, A Foundation,  
Liverpool, UK  
*Oil Cans*, Gallery 4A, The Asia-Australia  
Arts Centre, Sydney, AU  
*Itumo, Shizukani Waratteiru*, Museum of  
Modern Art, Ibaraki, J

2009  
*Tatsumi Orimoto*, Para-Site Art Space, HK  
*Drawings*, DNA, Berlin, D

2008  
*Tatsumi Orimoto - Retrospective*, MASP,  
Sao Paulo, BR  
*Punishment*, DNA, Berlin, D  
*Finger Dolls*, Kawasaki City Museum,  
Kawasaki, J

2007  
*Bread Man*, C/O, Berlin, D  
*Art Mama*, Sala 1, Rome, I  
*Bread Man*, Keusman Gallery, Seoul, KR

2005-06  
*Mother and son*, DNA, Berlin, D

2004  
Kawasaki City Museum, Kawasaki, J  
Academie, Den Haag, NL

2003  
ARTicle Galerie & Edition, Cologne, D  
Gallery 21 + Yo, Tokyo, J  
*Boxing Partner*, DNA, Berlin, D

2002  
*Catalyst Arts*, Belfast, UK  
Kawasaki City Museum, Kawasaki, J  
DNA, Berlin, D

2001  
Center for Contemporary Art,  
Fukushima, J

2000  
Hara Museum, Tokyo, J  
Fotogalerie, Wien, A  
Kunstihoone Galerii, Tallinn, EE  
Museum für Photographie,  
Braunschweig, D  
Gallery 21 + Yo / Tokyo, J

**SOLOUDSTILLINGER (UDVALGTE)**  
/ SOLO EXHIBITIONS (EXCERPT)

2014  
*Komm und Sieh*, Sammlung von  
Kelterborn - Weserburg, Museum für  
moderne Kunst, Bremen, D

2014  
*Almoço Com 500 Avós*, Convento de São  
Bento de Cástris, Évora, PT

2013  
*Beethoven Mama*, Mosman Art Gallery &  
Community Center, Mosman, AU

2011  
*LIFE + REALITY - New works*, DNA,  
Berlin, D

2010  
*Live in Translation*, A foundation,  
Liverpool, UK  
*Live in Translation*, The exchange /  
Penzance, UK

*Last Words: Phase 2*, 4A Centre for  
Contemporary Asian Art, Sydney, AU  
*To-Be. Tokyo+Berlin*, Communication  
Art, Freies Museum Berlin, Berlin, D  
Photography group show, Galerie Van  
der Mieden, Antwerp, BE  
*Itumo, Shizukani Waratteiru*, Museum of  
Modern Art, Ibaraki, J  
*Reflection*, DNA, Berlin, D

2009  
*Performance III - Gender, Politics,  
Social Issues and Intercultural Studies*,  
Fotografie Wien, Vienna, AT  
*PerformIC - Innsbruck Contemporary*,  
Kunstraum Innsbruck, Innsbruck, AT  
*Haengung # 4 - Querschnitt*, Sammlung  
Alison and Peter W. Klein, Eberdingen-  
Nussdorf, D  
*The Art of Caring*, New Orleans Museum  
of Art, New Orleans, USA

2008  
*Leben im Karton*, Staetische Galerie  
Villa Zanders, Bergisch Gladbach, D  
*Loss of Control - Grenzgaenge zur Kunst*,  
Von Félicien Rops bis heute, MARTa  
Herford, Herford, D

2007  
*Flashes from the Archives of Oblivion*,  
Chapter, Cardiff, UK  
*Heyri Asia Project II*, Japanese  
Contemporary Art Festival, Paju-City, KR  
*Wunder der Prarie*, International Festival  
for Theater, Performance, Dance, Art,  
Zeitraumexit e.V., Mannheim, D  
*Art Mama - the existence of my mother  
is art*, Festival Internazionale di  
Roma, Centro Internazionale di Arte  
Contemporanea, Rome, I

2006  
2. Bukarest Biennale, RO  
*Made in Kawaski*, Kawasaki City  
Museum, Kawasaki, J  
*Wunder der Prarie*, International Festival  
for Theater, Performance, Dance, Art,  
Festivalzentrum L1, Mannheim, D

2005  
Fukushima Museum, Fukushima, J  
Skulpturens Hus, Stockholm, SE  
National Museum of Ethnology, Osaka, J  
City Gallery, WHITE CUBE OSAKA,  
Osaka, J  
Gallery 21 + Yo, Tokyo, J

2003  
Sharjah International Art Biennale, Dubai  
Nagasaki Brick Hall, Nagasaki, J  
ALBION art museum, Nara Towada  
Exhibition, Towada City, J

2002  
Biennale, Sao Paulo, BR  
Busan Biennale, Busan, KR  
BALTIC Centre for Contemporary Art,  
Gateshead Bunker, Berlin, D

2001  
49th Venice Biennial, I  
Triennale, Yokohama, J  
Naoshima Contemporary Art Museum,  
Naoshima, J

1994  
Performance Festival, S. F. Gheorghe, RO

1992  
Museum City Tenjin, Fukuoka, J

1991  
Biennale, Sao Paulo, BR

1989  
P.S.I. Museum, New York, USA

1988  
Biennale, Sydney, AU



←  
Tatsumi Orimoto  
*Art Mama: Heavy Newspapers on my  
Mother's Head, at the Kitchen of Japanese  
Noodle Restaurant*  
Aktion, Kawasaki, Japan, 1998  
/ Aktion, Kawasaki, Japan, 1998

↑  
Tatsumi Orimoto  
*Mozart-Mama Dinner*  
Performance, Orimoto House, Kawasaki City,  
Japan, 26. juni, 2013 / Performance, Orimoto  
House, Kawasaki City, Japan, June 26, 2013

↙  
Tatsumi Orimoto  
*Art Mama: Heavy Clothes on my Mother's Head,  
Midorigaoka Cemetery*  
Aktion, Kawasaki, Japan, 1998  
/ Aktion, Kawasaki, Japan, 1998

↓  
Tatsumi Orimoto  
*Art Mama: Heavy Carton Papers on my Mother's  
Head, at the Barbecue (Yakitori) Bar*  
Aktion, Kawasaki, Japan, 1998  
/ Aktion, Kawasaki, Japan, 1998





## Chiharu Shiota

Chiharu Shiota (f. 1972) arbejder med kroppen som omdrejningspunkt i sine værker og er især blevet kendt for sine monumentale installationer, hvori personlige genstande som nøgler, breve, sko og kjoler er forbundet i et vidtforgrenet net af tråde, som skaber rum – på samme måde som linjerne i et todimensionalt billede. Til udstillingen på KØS har Chiharu Shiota skabt to installationer. Den ene er *State of Being (Keys)* på museets forplads. Det er Chiharu Shiotas første værk skabt til det offentlige rum. Det består af en stor, oplyst boks bygget i stål og glas, som rummer ca. 5.000 gamle nøgler, indsamlet i Venedig, spundet ind i et trådværk af rødt garn. Værket ligger i direkte forlængelse af installationen *The Key in the Hand*, som vakte stor international opmærksomhed, da kunstneren repræsenterede Japan på Venedig Biennalen i 2015. Her var udstillingsrummet spundet ind i rødt garn, der hang ned fra loftet. For enden af hver tråd hang en gammel nøgle, og på gulvet var placeret to gamle træbåde. Som en del af udstillingen vistest videoer med små børn, der fortalte om deres erindringer.

For Chiharu Shiota repræsenterer nøglerne netop menneskets erindringer, muligheder og håb. Nøgler holdes i hånden, bæres ofte på kroppen, og beskytter det, vi opfatter som værdifuldt. Nøgler åbner og lukker døre og dermed muligheder. Kunstneren beskriver det som, at der ophobes et net af erindringer i nøglerne. Samtidig peger hun på den formmæssige lighed mellem nøgle og menneskekrop og ser de to træbåde som symbol på hænder, der opsamlar individerne og deres erindringer, muligheder og håb. At gå rundt i installationen kan ses som at bevæge sig omkring i et hav af erindring. Spindet af tråde

skaber forbindelseslinjer mellem hver nøgle, hver erindring, hvert individ og repræsenterer med dets blodrøde farve forholdet mellem mennesker.

Erindringer og relationer mellem mennesker er også nogle af temaerne i Chiharu Shiotas indendørs bidrag til udstillingen på KØS, *Letters of Thanks*. På museets 3. etage har kunstneren skabt en installation af flere tusinde breve hængt op i en oplyst, labyrintisk struktur af sorte tråde fra gulv til loft, der indtager hele rummet. Et kæmpe-mæssigt netværk af kommunikation, som publikum kan tage del i ved at gå rundt mellem trådene og læse taknemmelighedserklæringerne. De omkring 3.000 takkebreve er indsamlet af KØS i efteråret 2015 fra borgere, der ønsker at udtrykke deres taknemmelighed til et andet menneske.

Værket er en ny version af *Letters of Thanks* på The Museum of Art, Kochi i Japan, 2013. Her var takkebreve fra hele Japan på samme måde spundet ind i et trådnæt af sort garn. Chiharu Shiota dedikerede installationen til sin far, som hun ønskede at vise sin taknemmelighed, og som hun mistede kort tid efter udstillingen. Som barn besøgte kunstneren ofte museet sammen med sin far, som ønskede for sin datter, at hun en dag skulle få mulighed for at udstille sådan et sted.

Med sammenstillingen af brevene som lysende, fysiske spor efter levet liv og det sorte spind, rummer *Letters of Thanks* på én gang noget smukt og foruroligende – et træk, som er karakteristisk for Chiharu Shiotas værker, der alle kredser omkring erindring og menneskets eksistentielle vilkår, liv og død.



↻  
Chiharu Shiota  
*Over the Continents*, 2014  
Installation  
*Perspectives*  
Freer and Sackler Galleries, Smithsonian Institution, Washington D.C., USA  
Courtesy Chiharu Shiota



Af / by Anna Louise Manly

↵  
Chiharu Shiota  
*Accumulation – Searching for the Destination*, 2014  
Installation  
The New Art Gallery, Wallsall, UK  
Courtesy Chiharu Shiota



Chiharu Shiota

↑  
Chiharu Shiota  
*The Key in the Hand*, 2015  
Installation  
Japan Pavilion at the 56th International Art Exhibition – la Biennale di Venezia  
Courtesy Chiharu Shiota

KØS Museum of Art in Public Spaces

Chiharu Shiota (b. 1972) uses the human body as the pivotal theme of her works. She is particularly well known for her monumental installations in which personal objects such as keys, letters, shoes and dresses are connected by a vast web of threads that create and define the spaces they inhabit – rather like the lines of two-dimensional pictures do. Chiharu Shiota has created two installations for the exhibition at KØS. One is *State of Being (Keys)* in the museum square: this is Chiharu Shiota's first work to be created specifically for a public space. It consists of a large, lit box made out of steel and glass; inside the box are approximately 5,000 old keys. Collected in Venice, these keys have been spun into a web of red yarn. The work constitutes a direct continuation of *The Key in the Hand*, which attracted great international attention and acclaim when the artist represented Japan at the 2015 Venice Biennial. In this work the exhibition space was taken over by red yarn hanging from the ceiling. At the end of each thread was an old key; two old wooden boats stood on the floor. The exhibition also featured videos of small children talking about their memories.

To Chiharu Shiota, the keys represent our memories, potential and hope. Keys are held in the hand, often carried or worn on the body, and protect things we regard as valuable. Keys open and close doors – and, hence, opportunities and potentials. According to the artist, a web of memories is accumulated in the keys. At the same time she points towards the similarities in shape between keys and the human body, and she sees the two wooden boats as symbols of hands that gather up individual human beings and their memories, potentials and hopes. Exploring her installation can be compared to sailing an ocean of memories. The web of threads establishes connections between each key, each memory, each individual. With their blood-red hues, they represent the relationships that connect human beings.

Memories and interpersonal relationships are also among the themes of Chiharu Shiota's indoor contribution to the exhibition at KØS, *Letters of Thanks*. On the third floor of the museum, the artist has created an installation consisting of thousands of letters hung within a lit-up labyrinthine structure of black threads that reach from floor to ceiling, taking over the entire space. A huge web or network of communication that visitors can take part in by walking among the threads, reading the various declarations of gratitude. There are approximately 3,000 letters of thanks in the room; these letters were collected by KØS in the autumn of 2015 from people who wanted to express their gratitude to another human being.

The work is a new version of *Letters of Thanks* at The Museum of Art, Kochi in Japan, 2013. In Kochi, letters of thanks from all of Japan were also spun into a web of black yarn. Chiharu Shiota dedicated the installation to her father, wishing to express her gratitude to him. She lost him shortly after the exhibition had ended. As a child the artist often visited the museum with her father, who



↑  
Chiharu Shiota  
*A Long Day*, 2014  
Kunsthhaus Interlaken, CH  
Courtesy Chiharu Shiota



↑  
Chiharu Shiota



↶ ↷ ↑  
Chiharu Shiota  
*Letters of Thanks*, 2013  
Installation  
The Museum of Art, Kochi, J  
Courtesy Chiharu Shiota

↓  
Chiharu Shiota  
*After the Dream*, 2015  
Installation  
Seoul Museum of Art, KR  
Courtesy SeMA

I den forbindelse spiller brugen af personlige genstande i værkerne en afgørende rolle. Ud fra en forestilling om, at erindringer kan ophobes i objekter, udforsker Chiharu Shiota i sine værker forholdet mellem genstand og erindring, mellem fortid og nutid. Som da hun til *Over the Continents* på Arthur M. Sackler Gallery, Washington, 2014, indsamlede gamle sko, som havde en særlig betydning for giverne, mange af dem fordi de havde tilhørt deres kære. Eller som i tilfældet med de to installationer skabt til KØS: nøgler og takkebreve.

Siden begyndelsen af 1990'erne har Chiharu Shiota skabt værker, hvori hun bruger sin egen krop som både tematisk udgangspunkt og som materiale. En praksis, der kan siges at nedbryde grænserne mellem performance, maleri og skulptur og dermed udvider kunstbegrebet. I flere værker bruger Chiharu Shiota sin egen krop meget direkte – eksempelvis sit eget blod og et stykke

af sin egen navlestreng, som hendes mor ifølge japansk tradition har bevaret og givet hende som voksen. I *Try and Go Home*, Domaine de Kerguéhenec, Frankrig, 1997, lagde kunstneren sig, efter at have fastet i flere dage, nøgen og indsmurt i mudder i en fordybning i jorden, som kunne repræsentere livmoder eller grav.

Chiharu Shiotas eksperimentelle udforskning af kroppen som medie og brugen af forskellige materialer og objekter i værkerne bygger på 1970'ernes performance- og installationskunst med eksponenter som tysk-amerikanske Eva Hesse (1936-1970), amerikanske Carole Schneemann (f. 1939), franske Louise Bourgeois (1911-2010), cubansk-amerikanske Ana Mendieta (1948-1985) og ikke mindst serbiske Marina Abramović (f. 1936), som Chiharu Shiota var elev hos i Tyskland fra 1996, og som fik afgørende betydning for hendes kunstneriske udvikling.



held a fond wish for his daughter: that one day she might exhibit her work in such a place.

The juxtaposition of the black web and the luminous, physical traces of lived life offered by the letters makes *Letters of Thanks* simultaneously beautiful and disturbing – a characteristic trait of Chiharu Shiota's art, which always concerns itself with issues of memory and the human condition, life and death.

The use of personal objects plays a pivotal part in the work. Based on the idea that memories can be accumulated in objects, Chiharu Shiota's works explore the relationship between object and memory, past and present. One example is *Over the Continents* at Arthur M. Sackler Gallery, Washington, 2014: for this work she collected old shoes that held a particular significance to those who donated them, in many cases because they had belonged to loved ones. The two installations created for KØS is another example; here, the objects consist of keys and letters of thanks.

Since the early 1990s, Chiharu Shiota has created works in which she uses her own body as theme, subject and

material. This practice can be said to break down the boundaries between performance, painting and sculpture, thereby expanding the scope of what art is and can be. Chiharu Shiota uses her own body very directly in several works – for example by incorporating her own blood or a piece of her own umbilical cord that her mother, in keeping with Japanese tradition, has kept and given to her as an adult. In *Try and Go Home*, Domaine de Kerguéhenec, France, 1997, the artist fasted for several days before immersing herself, naked and caked in mud, in a hole in the ground that might represent a womb or a grave.

Chiharu Shiota's experimental explorations of the body as a medium and the use of different materials and objects in the works builds on 1970s performance and installation art, as exemplified by artists such as Eva Hesse (Germany/USA, 1936-70), Carole Schneemann (USA, b. 1939), Louise Bourgeois (France, 1911-2010), Ana Mendieta (Cuba/USA, 1948-85) and Marina Abramović (Serbia, b. 1936). Chiharu Shiota was a student of Abramović in Germany in 1996, an experience that had a crucial impact on Shiota's evolution as an artist.



## Chiharu Shiota CV

Født 1972 i Osaka, Japan  
/ Born 1972 in Osaka, Japan  
Bor og arbejder i Berlin, Tyskland  
/ Lives and works in Berlin, Germany

### SOLOUDSTILLINGER (UDVALGTE) / SOLO EXHIBITIONS (EXCERPT)

**2015**  
*The Key in the Hand*, Japan Pavilion, the 56th Venice Biennale, I  
*A Long Day*, Künstlerraum, K21 - Kunstsammlung NRW, Düsseldorf, D

**2014**  
*Over the Continents*, Smithsonian Institution Arthur M. Sackler Gallery, Washington, D.C., USA

*Presence in the Absence*, Rochester Art Center, Rochester, MN, USA

**2013**  
*Trace of Memory*, the Mattress Factory, Pittsburgh, USA  
*Letters of Thanks*, The Museum of Art, Kochi, J

**2012**  
*Where Are We Going?*, Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, J  
*Sincronizando Hilos y Rizomas*, Casa Asia, Barcelona, E

**2011**  
*Memory of books*, Gervasuti Foundation, Venice, I

**2009**  
*Flowing Water*, Nizayama Forest Art Museum, Toyama, J

**2008**  
*Breath of the Spirit*, National Museum of Art, Osaka, J  
*Zustand des Seins/State of Being*, CentrePasquArt, Biel, CH

←  
Chiharu Shiota  
*Letters of Thanks*, 2013  
Installation  
The Museum of Art,  
Kochi, Japan  
Courtesy Chiharu  
Shiota

↙  
Chiharu Shiota  
*In Silence*, 2008  
Installation  
CentrePasquArt, Biel, CH  
Courtesy Chiharu Shiota

### GRUPPEUDSTILLINGER & INTERNATIONALE UDSKILLINGER / GROUP EXHIBITIONS & INTERNATIONAL EXHIBITIONS

**2016**  
20th Biennale of Sydney, Sydney, AU

**2015**  
*Le Fil Rouge/Infinity*, Espace Louis Vuitton Paris, Paris, F  
*Searching for the Destination*, SESC Pinheiros, Sao Paulo, BR

**2014**  
*Progress and Hygiene*, Zacheta Gallery of Art, Warsaw, PL  
*Go-Betweens - The World Seen Through Children*, Mori Art Museum, Tokyo, J

**2013**  
*Red Queen*, Museum of Old and New Art, Hobart, Tasmania, AU

**2012**  
*After the Dream*, ARSENALE - The First Kyiv International Biennale of Contemporary Art, Kiev, UA

**2011**  
*Inner Voices*, 21st Century Museum of Contemporary Art, Kanazawa, Japan  
*Experimenta Utopia*, Museum of Old and New Art, Hobart, Tasmania, AU

**2010**  
*Arts and Cities*, Aichi Triennale 2010, Nagoya, J  
100-Day Art and Sea Adventure - Setouchi International Art Festival, Venue Teshima, J

**2009**  
Third Moscow Biennale of Contemporary Art, RUS  
*Echigo-Tsumari Art Triennial 2009*, Niigata Prefecture, Echigo-Tsumari, Niigata, J

**2008**  
*Drawn in the Clouds*, Museum of Contemporary Art Kiasma, Helsinki, FIN

↓  
Chiharu Shiota  
*SEVEN DRESSES*, 2015  
Installation  
Stadtgalerie Saarbrücken,  
Saarbrücken, D  
Courtesy Chiharu Shiota

### PROJEKTER (UDVALGTE) / PROJECTS (EXCERPT)

**2016**  
*allif::split of the wall - a theatre of consciousness*  
Radialsystem V, Berlin, D  
I samarbejde med  
/ Collaboration with Zafraan Ensemble

**2014**  
*Tristan and Isolde*  
Theater Kiel, D  
Scenografi / Stage design

**2011**  
*Matsukaze*  
Théâtre Royal de la Monnaie, Brussels, Polish National Opera Warsaw, Orchestre Philharmonie du Luxembourg, Staatsoper Berlin, D

Scenografi i samarbejde med Pia Maier Schriever til en opera af Toshio Hosokawa, dirigeret og koreograferet af Sasha Waltz / Stage design together with Pia Maier Schriever, for an opera by Toshio Hosokawa, directed and choreographed by Sasha Waltz

**2007**  
*From In Silence / Art Complex*  
Kanagawa Arts Foundation, Kenmin Hall, Kanagawa, J  
I samarbejde med Dorky Park, Constanza Macras, Toshi Ichianagi og unge musikere fra Leipziger Streichquartett, Valery Afanassiev, Yoko Tawada & Aki Takase  
/ Collaboration with Dorky Park, Constanza Macras, Toshi Ichianagi, and young musicians from Leipziger Streichquartett, Valery Afanassiev, Yoko Tawada & Aki Takase

### REPRÆSENTERET I SAMLINGER (UDVALGTE) / COLLECTIONS (EXCERPT)

21st Century Museum of Contemporary Art, Kanazawa, J  
The Leopold Private Collection, Wien, A  
Centre PasquArt, Biel, CH  
The Hoffmann Collection, Berlin, D  
Kiasma, Helsinki, FIN  
Museum für Neue Kunst, Freiburg, D  
Shiseido Art House, Kakegawa, Shizuoka, J  
The National Museum of Art, Osaka, J  
The National Museum of Modern Art, Tokyo, J  
The Sorigué Foundation, Lleida, E





## Yukihiko Taguchi

Yukihiko Taguchi (f. 1980) kombinerer elementer fra performance, installationskunst, film og grafisk kunst i sine installationer og interventioner i byrummet, som han udfører rundt om i verden. Brugen af fundne materialer, det stedsspecifikke og interaktionen med et steds brugere er væsentlige, gennemgående træk i Yukihiko Taguchis kunstneriske praksis. Et fremtrædende eksempel, som kombinerer disse aspekter, er kunstnerens selvbyggede hus på KØS' forplads. Huset er oprindeligt bygget i Berlin i 2013 som del af en gruppe selvbyggede boliger i et område kaldet Cuvry-Brache – en urørt byggegrund. På det tidspunkt, hvor Yukihiko Taguchi opførte sit hus, var dette område endnu ikke omfattet af de investeringer i byudvikling, som mange andre steder i Berlin skabte store forandringer og nybyggeri. Omkring 100-150 personer besatte fra foråret 2013 den tomme grund på størrelse med en fodboldbane og skabte et anarkistisk, multikulturelt mikrosamfund. I marts 2013 flyttede Yukihiko Taguchi og den italienske arkitekt Chiara Ciccarello ind på grunden og begyndte opførelsen af et hus som led i et kunstprojekt, som de gav navnet *Discuvry* (2013-2014). Huset er bygget af fundne materialer fra Berlins gader, hovedsagelig træ, og er opført uden brug af elektrisk værktøj. I *Discuvry* brugte Yukihiko Taguchi sig selv som omdrejningspunkt i et undersøgende, eksperimentelt kunstprojekt med både hverdagslige, eksistentielle og sociale betydninger. Baggrunden for kunstprojektet var blandt andet et ønske om at udforske mulighederne for en mere enkel og essentiel levemåde, der forholder sig til et givent sted. Det indebærer blandt andet at bo uden elektricitet, varme og rindende vand og ikke mindst at dele sit hjem og sin tid med andre, uden på forhånd aftalte regler

for det sociale liv. Dermed udviskes grænsen mellem privat og offentligt, mellem kunst og hverdagsliv.

Efter en omfattende brand på grunden i september 2014, som dog ikke skadede Yukihiko Taguchi og Chiara Ciccarellos hus, blev området ryddet af myndighederne. Yukihiko Taguchi og Chiara Ciccarello fik tilladelse til at fjerne huset, så de kunne skille det ad og bevare det som kunstværk. Det er dette hus, som kunstneren nu har genopbygget på KØS' forplads, hvor det på ny inviterer alle interesserede indenfor og danner rammen om sociale aktiviteter med publikum som en del af kunstprojektet, foruden at fungere som bolig for kunstneren i 14 dage i juni 2016.

*Discuvry*s karakter af direkte interaktion med et sted går igen i en anden form i Yukihiko Taguchis grafiske projekter i forskellige byer, blandt andet Berlin og Lissabon, hvor kloakdæksler, smedjernslåger og andre gadeelementer fungerer som trykplader for aftryk på tøj. 'Gadetryk-kene' synliggør med en traditionel og enkel grafisk teknik byrummets oversete detaljer i en bevægelse fra gaden til individets krop og videre ud i det offentlige rum.

Byen og dens rum er også udgangspunkt for en række videoværker, som Yukihiko Taguchi skaber i byer som Berlin, Havana og Curitiba, og hvor end han kommer hen i verden. Filmene optages i stopmotion, en enkel og traditionel animationsteknik, hvor fotooptagelser af genstande med små intervaller imellem illuderer bevægelse, når de vises i rækkefølge. En tilsvarende oplevelse kendes fra flipbøger, hvor faste billeder ser ud til at bevæge sig, når man bladrer. De filmiske virkemidler synes at skabe en



Yukihiko Taguchi (b. 1980) combines elements from performance, installation art, film and printmaking in his installations and interventions in urban spaces around the world. The use of found materials, site-specificity, and interaction with the users of a given place are all significant recurring features of Yukihiko Taguchi's artistic practice. A prominent example that encompasses all these aspects is provided by the house built by the artist in the square of KØS. The house was originally built in Berlin in 2013 as part of a group of self-builds in an area known as Cuvry-Brache – an undeveloped building site. At the time when Yukihiko Taguchi built his house, the area had not yet been affected by the major investments in urban development that were causing great change and much construction work in many other parts of Berlin. In the spring of 2013, approximately 100 to 150 persons began squatting in the empty site, which is roughly the size of a football field. Here, they set up an anarchist, multi-cultural micro-community. In March of 2013 Yukihiko Taguchi and the Italian architect Chiara Ciccarello moved in at the site and began building a house as part of an art project that they called *Discuvry* (2013-14). The house is built out of materials found in the streets of Berlin, mostly wood, and made without using any power tools. In *Discuvry* Yukihiko Taguchi used himself as the focal point of an explorative, experimental art project that encompassed many layers: everyday-like, existential and social. Part of the objective behind the art project was a desire to explore the opportunities for engaging in a simpler way of life that is pared back to the essentials and relates to a given place. This involves living without electricity, heating and running water, and it involves sharing your home and your time with others without imposing any pre-agreed rules on social

interaction. Such a lifestyle blurs the boundaries between the private and the public, between art and everyday life.

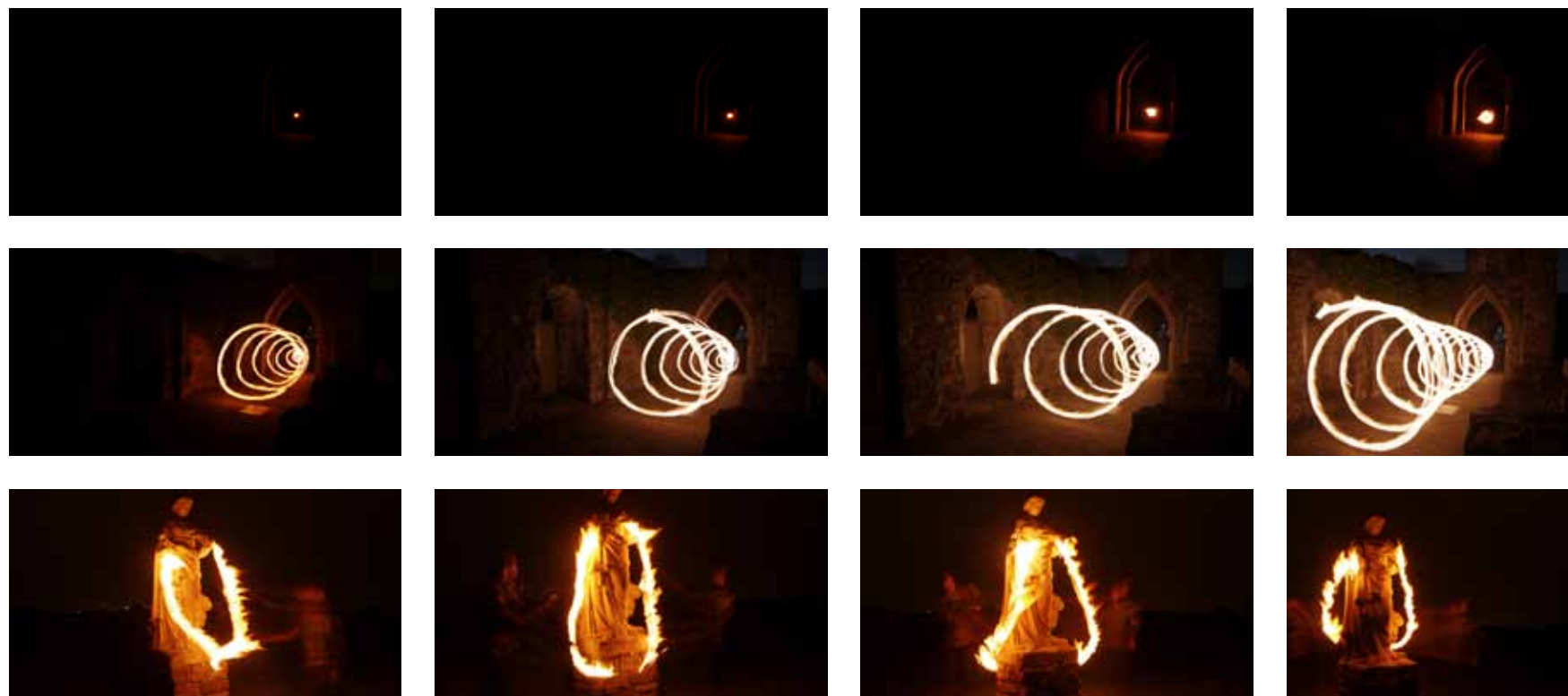
After a major fire in September 2014 (which caused no damage to the house built by Yukihiko Taguchi and Chiara Ciccarello) the local authorities cleared the site. Yukihiko Taguchi and Chiara Ciccarello were allowed to take down the house, dismantling it and keeping it as a work of art. Now, the artist has rebuilt the house in the square of KØS: here, it once again invites everyone to enter. It also forms the setting of social activities that involve audiences directly as part of the art project, and it will act as a dwelling for the artist for fourteen days in June 2016.

The direct interaction with a given site seen in *Discuvry* is also evident, albeit in a different format, in Yukihiko Taguchi's printmaking projects carried out in a range of different cities, including Berlin and Lisbon: here, the artist has used manhole covers, cast-iron gates and other elements taken from the city streets as printing plates to make prints on clothes. These "street prints" use a traditional, simple printmaking technique to raise the visibility of details of the urban space that are usually overlooked, causing a transitional movement from the street to the individual body and further on out into the public space.

The city and urban space is also the starting point of a range of video works that Yukihiko Taguchi has created in cities such as Berlin, Havana, Curitiba – wherever he has happened to be. The films are shot using the "stop motion" technique; a simple, traditional animation technique where objects are photographed at brief intervals; when these photos are subsequently shown in rapid succession they create the impression of movement. A similar effect can be found in flipbooks, where static images appear to move

Yukihiko Taguchi  
I samarbejde med / In collaboration  
with Chiara Ciccarello  
*Discuvry*, 2013-2014  
Fundne materialer / Found material  
Berlin, D





særlig æstetik, der efterligner virkelige bevægelser, men som forskubber vores opfattelse af tid og rum.

Et eksempel er Yukihiro Taguchis *Moment*, 2007, hvor gulvet i kunstnerens atelier i Berlin brækkes op, og brædderne herefter bruges til at skabe nye mønstre og skulpturelle strukturer, der konstant forandrer sig. Gulvbræddestrukturerne forandrer lokalet for en stund og danner ramme for sociale begivenheder som for eksempel en badmintonkamp og en festlig middag.

I filmen *Moment performatives Spazierern*, 2008, bevæger gulvbrædderne sig ud af bygningen og rundt i byrummet, som en levende organisme, der hele tiden transformeres fra en form til en anden – en sti, fodgængerstriber, en larve, der bevæger sig hen ad gaden. Også her spiller den sociale interaktion i byens rum en væsentlig rolle, når brædderne bliver scene for eksempelvis boldspil og picnic i en park.

Et af Yukihiro Taguchis seneste videoværker *TERASU*, 2015, vises på udstillingen som del af en installation med samme navn. *Terasu* betyder på japansk 'at illuminere', og værket doku-

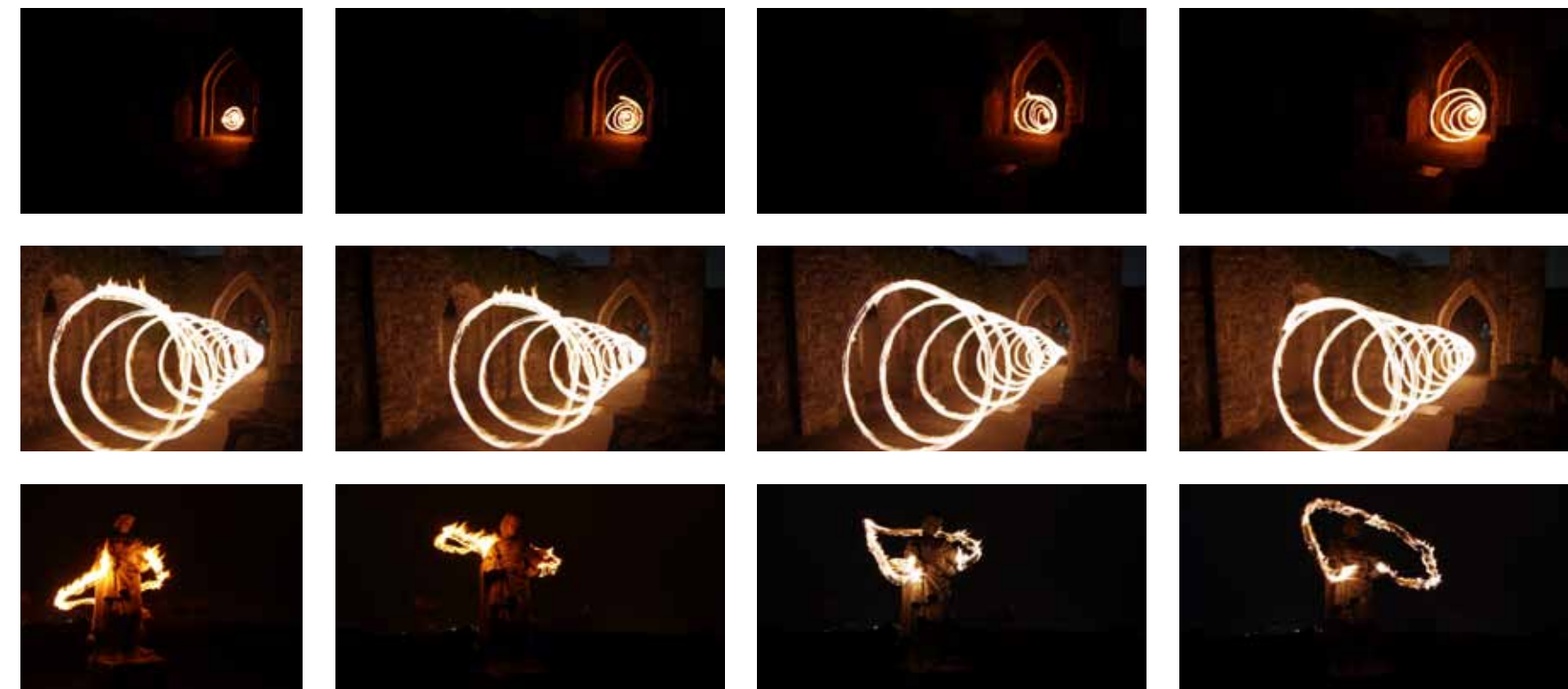
menterer en social aktion i Arnberg i Tyskland, hvor en gruppe mennesker samles om flammer, der oplyser byens rum og antager skulpturelle former. Ildstedet bliver her et spontant, socialt samlingspunkt – hvilket også ofte var tilfældet, da Yukihiro Taguchi boede i sit selvbyggede hus i Berlin.

Fælles for Yukihiro Taguchis videoværker og interventioner i det offentlige rum er en eksperimenterende leg med bevægelse og forandring. En udforskning af vores oplevelse af tid og rum. Med sine stedsspecifikke, midlertidige interventioner i byrummet synes Yukihiro Taguchi at udfordre det eksisterende og derved udvide mulighederne for oplevelsen af et mere flydende, foranderligt byrum med plads til det spontane og uforudsigelige.

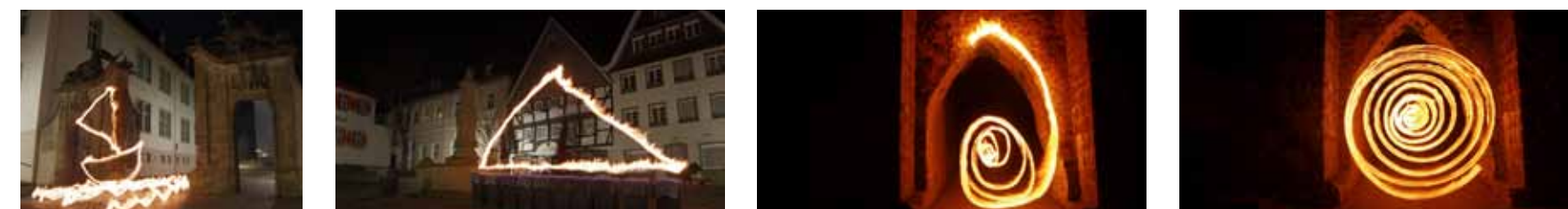
I forlængelse af Yukihiro Taguchis udforskning af vores opfattelse af sansemæssige påvirkninger fra omverdenen, har kunstneren skabt en række installationer med optiske eksperimenter, som for eksempel skyggebilleder og videoprojektioner gennem vand. Installationen *TERASU* på KØS ligger i forlængelse af disse værker.



Yukihiro Taguchi  
*TERASU*, 2015  
Video  
Arnsberg, D



Yukihiro Taguchi



as you flip through the pages. These filmic devices create a special kind of aesthetic that mimics real movements, but displaces our perception of time and space.

One example of such works is Yukihiro Taguchi's *Moment*, 2007, which shows the floors of the artist's studio in Berlin being broken up, after which the floorboards are used to create new, constantly changing patterns and sculptural structures. The floorboard structures change the entire aspect of the room in various ways, forming the setting of social events such as a badminton match or a celebratory dinner.

In the film *Moment performatives Spazierern*, 2008, the floorboards leave the building and enter the urban space as a kind of living organism, constantly transforming from one form to another – it becomes a pathway, a zebra crossing, a caterpillar moving down the street and a range of other formations. Here, too, social interaction in the urban space plays an important part as the floorboards act as a stage for ball games, a picnic in a park, and similar events.

One of Yukihiro Taguchi's most recent video works, *TERASU*, 2015, is part of a larger installation bearing the same title at the exhibition at KØS. In Japanese,

the word *terasu* means "to illuminate", and the work documents a social action in Arnberg, Germany, where a group of people gather around flames that light up the urban spaces and take on sculptural forms. Here, the fire becomes a spontaneous social rallying point – a phenomenon that was also frequently observed when Yukihiro Taguchi lived in his self-build in Berlin.

Yukihiro Taguchi's video works and interventions in public spaces all share an experimental and playful approach to movement and change. They explore how we perceive time and space. With his site-specific, temporary interventions in urban spaces, Yukihiro Taguchi seems to be challenging the existing state of things, thereby expanding the scope of our experience and creating a more fluid, mutable urban space infused by something spontaneous and unpredictable.

Yukihiro Taguchi's explorations of how we perceive sensory input from the world around us has prompted him to create a range of installations that involve optical experiments, such as shadow images and video projections that pass through water. The installation *TERASU* at KØS belongs among this group of works.





# Yukihiro Taguchi CV

Yukihiro Taguchi  
Moment, 2009  
Video  
Curitiba, BR



Født 1980 i Osaka, Japan  
/Born 1980 in Osaka, Japan

Bor og arbejder i Berlin, Tyskland  
/Lives and works in Berlin, Germany

## UDDANNELSE / EDUCATION

**2004**  
Tokyo National University of Fine Arts and Music, Painting Department (B.A. in oil painting)

## SOLODSTILLINGER & PROJEKTER / SOLO EXHIBITIONS & PROJECTS

**2015**  
TERASU, Kunstverein Arnsberg e.V., Arnsberg, D

**2014**  
Wittekindsborg, Rulle, Osnabrück, D  
Funke, Göttingen, D

**2013**  
Discuvry, Berlin, D  
I samarbejde med / In collaboration with Chiara Ciccarello

Makeover, MUJIN-TO Production, Tokyo, J

**2012**  
Breathing Atolls, Arthobler Gallery, Zürich, CH  
Skip, Loughborough University, Loughborough, GB  
Made In Kenya, Kaimosi, EAK

**2011**  
Sequenz, SAKAMOTOcontemporary, Berlin, D  
Moment, das weisse haus, Wien, A  
MAM project 014, Mori Art Museum, Tokyo, J  
Pan! Pan! Pan!, MUJIN-TO Production, Tokyo, J  
Moment-TATAMI, remo, Osaka, J

**2010**  
ABOUT, Pinebrooklyn, Osaka, J  
Complex Circuit, Gallery M, Tokyo, J

**2009**  
Latest stop-motion-video-editions, SAKAMOTOcontemporary, Berlin, D  
Über-performative sketch, MUJIN-TO Production, Tokyo, J

**2008**  
Über, SAKAMOTOcontemporary, Berlin, D  
A Window to the World, Hiroshima City Museum of Contemporary Art, J  
Moment - Performatives Spazieren, Gallery Air Garten, Berlin, D  
Ordnung - performative installation, GDK - Galerie der Künste, Berlin, D

**2007**  
Moment, Gallery Air Garten, Berlin, D  
DIE TASSE, Tornado-am-Ostkreuz, Berlin, D

**2006**  
Domino, Het Plafond, Rotterdam, NL  
Pumpen, RS 21 Berlin, Berlin-Friedrichshain, D  
Chews - open studio, gallery ZeKuSchEx, Berlin-Kreuzberg, D

## GRUPPEUDSTILLINGER / GROUP EXHIBITIONS

**2015**  
d'Avril en Mai. Quand les artistes chapardent le vegetal, ULB, Bruxelles, B  
KooKoo, OHM Gallery, Berlin, D  
STREET SPINS, Ileana Tounta Contemporary Art Center, Athens, GR

**2014**  
Treffpunkte, HAU (Hebbel am Ufer), Berlin, D  
Japan Syndrom, HAU (Hebbel am Ufer), Berlin, D  
The Kennedy Bunker, REH-transformer, Berlin, D  
KooKoo, OHM Gallery, Berlin, D

**2013**  
Arakawa Afrika 4, OGU MAGU Gallery, Arakawa, Tokyo, J  
I samarbejde med / In collaboration with Chiara Ciccarello  
SITE, Hiroshima City Museum of Contemporary Art, Hiroshima, J  
Open Monument, Kunstraum Kreuzberg Bethanien, Berlin, D

**2012**  
PARADE, Japan Media Arts Festival, ArtisTree, TaiKoo, HK  
Junge Hunde Festival 2012, Aarhus, DK  
Video/Choreo, University of Hawai'i Art Gallery, Honolulu, Hawaii, USA  
Havana Biennale, Havana, C  
Humour, parodie et videos, Maison de la culture du Japon a Paris, Paris, F  
Breathing Atolls, National Gallery, Malé, Maldives

Yukihiro Taguchi  
Magu, 2012  
Video  
Malé, Maldiverne / Maldives

**2011**  
Subtle Construction, Galeria Plataforma Revolver, Lisbon, PT  
SUSTAIN, Nature Morte Berlin, Berlin, D  
Durchgang, 48 Stunden Neukölln, Berlin, D  
Berliner Zimmer Genossen, funkhaus, Berlin, D

Moment-TATAMI + Nomiso, 10wgallery, Osaka, J

**2010**  
Nishinomiya Funasaka Biennale, Hyogo, J  
Zwischen/Formen, Artitude, Berlin, D  
Repair - Ars Electronica 2010, Linz, A  
Black and Brunn, Brunnhofer Galerie/Black Box Gallery, Linz, A

**2009**  
Havana Biennial, Cuba  
5+1: Junction Box, Tokyo, J  
Japan Media Arts Festival in Kobe Biennale, Hyogo, J  
Nishinomiya Funasaka Biennale, Hyogo, J  
A Blow to the Everyday, HK  
Next Reality, Tokyo, J  
Performance Presente Futuro Vol. 2, Oi Futuro, Rio de Janeiro, BR  
5th VentoSul Biennial, Curitiba, BR  
LIVE BY PLAY, Art Taipei 2009, Taipei, RC  
Hakodate triennale 2009, Hakodate, J  
The matter of things, ScalaMata Exhibition Space, Venice, I  
Hamburger Architektursommer 2009, White Trash contemporary, Hamburg, D  
Re:Membering Next of Japan, Loop, Seoul, KR  
Video Kunst im Spiegel, Spiegel, Munich, D  
Thomas Raschke and Yukihiro Taguchi, Weltraum, Munich, D  
12th Japan Media Arts Festival, The National Art Center, Tokyo, J  
2008 Asia Digital Art Award Exhibition, Fukuoka Asian Art Museum, Fukuoka, J  
Tape Modern Number 07, Tape club, Berlin, D

**2008**  
PIECE, Kulturpalast Wedding International, Berlin, D  
Tape Modern at the 05. Berliner Kunstsalon, Humboldt-Umspannwerk, Berlin, D  
FABRIC/K, Program, Berlin, D  
ARMUT MACHT GEIL, NO Budget Festival - Berlin edition, Temporary Art Centre, Eindhoven, NL  
ONE+TWO, SAKAMOTOcontemporary, Berlin, D  
UFERHALLEN, Uferhallen-Wedding, Berlin, D  
Hunt for This Century's Leonardo da Vinci! International Art Exhibition, Osaka, J  
Tape Modern Number 03, Tape club, Berlin, D  
Tape Modern Number 02, Tape club, Berlin, D  
Between Fiction and Fact, Strictly Berlin 2008, GDK - Galerie der Künste, Berlin, D

**2008**  
Sosaku 2000, Gallery Space, Tokyo, J  
Drawing 2000, Gallery Space, Tokyo, J

## UDMÆRKELSER / AWARDS

**2008**  
Excellence Prize "2008 Asia Digital Art Award" Fukuoka, J  
Excellence Prize "2008(12th) Japan Media Art Festival" Tokyo, J

**2007**  
Grand prize "Hunt for This Century's Leonardo da Vinci! International Art Triennale 2007" Osaka, J

**2007**  
Hunt for This Century's Leonardo da Vinci! International Art Triennale 2007, (Grand prize) Osaka, J  
CET07 / STREET NIGHT GALLERY, Tokyo, J  
transfer, gallery K:ITA, Berlin, D  
In Neuem Kontext, Asia-Pacific weeks 2007, St. Johannes-Evangelist-Kirche, Berlin, D  
Japan now, Asia-Pacific weeks 2007, Theaterhaus, Berlin, Prague, CZ  
SICE 2007, Sarajevo, BIH  
Double Cast, Tokyo Wonder Site Hongo, Tokyo, J

**2006**  
Switch on the light before sleeping, GDK - Galerie der Künste, Berlin, D  
Speed Up Your Life, feld für kunst, Hamburg, D  
Teen / punten en komma's, PICTURA, Dordrecht, Netherlands, NL  
SICE -Transition Compound Berlin-, Gallery Nord, Berlin, D

**2005**  
SICE 2005, Sarajevo, BIH

**2004**  
SICE 2004, Sarajevo International Culture Exchange 2004, Sarajevo, BIH

**2003**  
Junction, Gallery Space, Tokyo, J  
Tension, Tokyo, J

**2002**  
Aruita Ten, Gallery Space, Tokyo, J  
Habit, Tokyo, J

**2001**  
Mapping, Tokyo, J  
DANKE, Gallery Space, Osaka, J  
Kume Show, Gallery Space, Tokyo, J

**2000**  
Sosaku 2000, Gallery Space, Tokyo, J  
Drawing 2000, Gallery Space, Tokyo, J

**VÆRKER I Udstillingen / WORKS IN THE EXHIBITION**

**TAKAFUMI HARA**

*Til HYGGE. Signs of Memory, 9 pink windows project, 2016*  
KØS Museum for kunst i det offentlige rum, / KØS Museum of Art in Public Spaces, DK

9 malerier. Akryl på træplade / 9 paintings. Acrylics on wooden panel  
179,3 x 165,7 cm; 213,5 x 221,3 cm; 179,7 x 165,2 cm; 213,5 x 221,7 cm; 211,5 x 125,5 cm; 179,6 x 165 cm; 213,5 x 221,2 cm; 179,2 x 165,2 cm; 213,5 x 221,2 cm

30 malerier / 30 paintings, 2015-2016  
Akryl på papir / Acrylics on paper  
Hver / each 26,5 x 20,5 cm  
Diverse modeller og dokumentation fra processen / Various models and materials documenting the process.

*Højsang / Song of Songs, 2004*  
Maleri. Akryl på lærred / Painting. Acrylics on canvas, 194 x 259 cm  
Courtesy Takafumi Hara & Yumie Wada, Wada Fine Arts, Tokyo

**TATSUMI ORIMOTO**

FOTOGRAFIER / PHOTOGRAPHS  
*Tire Tube Communication (Mama and Neighbors)*  
Aktion / Action  
Orimoto House, Kawasaki City, Japan, 1996

*Bread Man Son + Alzheimer Mama*  
Performance  
Gallery Gen, Tokyo, Japan 1996

*Art Mama: Small Mama + Big Shoes*  
Aktion / Action  
Kawasaki City, Japan, 1997

*13 Bread Men in an Old Town*  
Performance  
Yame City, Fukuoka, Japan, 2004

*50 Grandmothers Lunch*  
Aktion / Action  
Kawasaki City Museum, Kawasaki City, Japan, March 25, 2006

*ART MAMA + SON*  
Aktion / Action  
Orimoto House, Kawasaki City, Japan, September 24, 2008

*Don Quijote, Donkey + Mama Julia + Flags + Bread Man*  
Performance  
Barrolandia, Tres Cantos Madrid, Spain, December 17, 2009

*ORIMOTO STUDIO with Gaikotu (Skull) Objects (Sculpture), (Art + Life)*  
Aktion / Action  
Orimoto House, Kawasaki City, Japan, December 2, 2011

*Art Mama + Son with Big Bread*  
Aktion / Action  
Tokyo, Japan, December 20, 2012

*Carrying a Baby Pig on my Back*  
Performance  
Toyama-Farm, Shimotsu City, Ibaraki, Japan, June 13, 2012

*Mozart-Mama Dinner*  
Performance  
Orimoto House, Kawasaki City, Japan, June 26, 2013

*Playing with Goat + Flags*  
Performance  
CAPSUL Gallery, Tokyo, Japan, November 2, 2014

*500 Grandmothers Lunch*  
Aktion / Action  
Trienal-Alentejo, Convent Sao Bento de Castris, Evora, Portugal, April 1, 2014

*Carrying and Playing with Two Ducks*  
Performance  
Aoyama | Meguro, Tokyo, Japan November 29, 2014

VIDEO

*ANIMAL ART, 1979-2014:*  
*Trout and hand.* Aktion / Action, 1:8 min.  
*Cow and yellow board.* Performance, 6: 21 min.

*I show the yellow painting board to the pig.* Performance, 12:09 min.

*Bread Men with the horse.* Performance, 13:08 min.

*Bread Man in cowshed.* Performance, 1:13 min.

*Bread Man playing with cow.* Performance, 1:09 min.  
*Two Bread Men with chickens.* Performance, 8:16 min.

*Art + medical care, mama + rabbit.* Aktion / Action, 11:24 min.  
Play with eight hundred chickens. Performance, 11:15 min.

Calpaca + owl + flag. Performance, 12:43 min.

*Bread Men and Alpaca at the university.* Performance, 11:10 min.

*Bread Men/Women + Alpaca at Keio University.* Performance, 6:11 min.

*Don Quijote, Donkey + Mama Julia + flags + Bread Man.* Performance, 1:37 min.

*Carrying a baby pig on my back.* Performance, 10:08 min.

*Carrying and playing with two ducks.* Performance, 4:50 min.

*Carrying and playing with a rabbit.* Performance, 7:37 min.

*Bread Man, 1991-1995*  
Performance 40:00 min.

*Beethoven-Mama, October 20, 2012,*  
Orimoto House, Kawasaki City, Japan  
Performance, 12:00 min.

*Mozart-Mama Dinner, June 26, 2013,*  
Orimoto House, Kawasaki City, Japan  
Performance, 1:05:00 min.

*Elvis Presley Changing Diapers, June 27, 2013,*  
Orimoto House, Kawasaki City, Japan  
Performance, 27:00 min.

*500 Grandmothers Lunch, April 1, 2014,*  
Convento São Bentode Cástris, Evora Portugal, Trienal-Alentejo  
Aktion / Action. 20:00 min.

*ORIMOTO FESTIVAL*  
25.-27. august 2016  
Køge & København  
I samarbejde med CHART ART FAIR, København /

25-27 August 2016  
Køge & Copenhagen  
In collaboration with CHART ART FAIR, Copenhagen

**CHIHARU SHIOTA**

*Letters of Thanks, 2016.* Installation  
Ca. 3.000 takkebrev og garn / Approximately 3.000 letters of Thanks and yarn,  
KØS Museum for kunst i det offentlige rum / KØS Museum of Art in Public Spaces, DK

*State of Being (Keys), 2016.* Installation  
Ca. 5.000 nøgler og garn i en boks af stål og glas / Approximately 5.000 keys and yarn in a box of steel and glass. 1,5 x 3 x 3 m  
KØS Museum for kunst i det offentlige rum / KØS Museum of Art in Public Spaces, DK

**YUKIHIRO TAGUCHI**

*Discuvry*  
Et hus bygget af fundne materialer Oprindeligt opført 2013 i Berlin i samarbejde med Chiara Ciccarello. Genopført 2016 på KØS' forplads / A house built of found materials. Originally built in 2013 in Berlin in co-operation with Chiara Ciccarello. Rebuilt in 2016 in the square in front of KØS. 3,2 x 3,2 m

*Discuvry, Berlin, D, 2013-2014.* Video, 46:47 min.

*TERASU, 2016.* Installation  
Videoprojektion, vand, stearinlys / Video projection, water, candles

*TERASU, Arnsberg, D, 2015*  
Video, 4:44 min.

*Feuerfackelzug, Arnsberg, D, 2015*  
Video, 8:00 min.

KØS Museum for kunst i det offentlige rum / KØS Museum of Art in Public Spaces, DK

*Moment performatives Spazieren, Berlin, D, 2008.* Video, 4:53 min.

*Moment, Curitiba, BR, 2009.* Video, 4:55 min.

*Moment – TATAMI, Osaka, J, 2011.* Video, 6:24 min.

*Magu, Malé, Maldives, 2012*  
Video, 4:49 min.



**OM FORFATTERNE**

**CHRISTINE BUHL ANDERSEN (f. 1967)** er direktør for KØS Museum for kunst i det offentlige rum og bestyrelsesmedlem i Ny Carlsbergfondet. Hun er uddannet cand.mag. i dansk og kunsthistorie, har en master i museologi fra Aarhus Universitet samt en museumslederuddannelse fra The Getty Leadership Institute, Claremont University, Californien. Formand for Statens Kunstfonds Internationale Billedkunstudvalg 2007-2011 og bestyrelsesformand for Organisationen af Danske Museer (ODM) 2011-2015.

**TEREZA DE ARRUDA** er født i 1965 i São Paulo. Hun er kunsthistoriker og selvstændig kurator og har siden 1989 boet på skift i São Paulo og Berlin, hvor hun har studeret kunsthistorie på Freie Universität Berlin. Kurator for udstillinger i bl.a. Tyskland, England, Italien, Brasilien, Kina, Danmark, Norge, USA og Cuba. Medarbejder ved Biennalen i Havana siden 1996. Medkurator for Curitiba's Internationale Biennale i 2009, 2013 og 2015.

**ANNA LOUISE MANLY (f. 1978)** er mag.art. i kunsthistorie fra Københavns Universitet og ansat på KØS Museum for kunst i det offentlige rum, hvor hun siden 2009 har arbejdet som kurator og redaktør. Hun har tidligere arbejdet med udstillinger, formidling og undervisning på Sorø Kunstmuseum og Museet for Samtidskunst i Roskilde.

**ABOUT THE AUTHORS**

**CHRISTINE BUHL ANDERSEN (b. 1967)** is director of KØS Museum of Art in Public Spaces and a member of the Board of Directors of the Ny Carlsberg Foundation. She holds an MA in literature and art history and a master degree in museology from Aarhus University. She has also completed an executive education programme for museum leaders at The Getty Leadership Institute at Claremont University in California. Buhl Andersen was chairman of The Danish Arts Foundation's Committee for International Visual Arts from 2007 to 2011, and chairman of the Association of Danish Museums (ODM) from 2011 to 2015.

**TEREZA DE ARRUDA (born 1965 in São Paulo)** is an art historian and freelance curator. Since 1989 she has divided her time between São Paulo and Berlin, where she has studied art history at Freie Universität Berlin. Has curated exhibitions in Germany, the UK, Italy, Brazil, China, Denmark, Norway, the USA and Cuba. Has worked for the Havana Biennale since 1996. Co-curator of the Curitiba's International Biennial in 2009, 2013 and 2015.

**ANNA LOUISE MANLY (b. 1978)** holds an MA in Art History from the University of Copenhagen and has been a curator and editor with KØS Museum of Art in Public Spaces from 2009. She has previously worked with exhibitions, communication, learning and education at Sorø Kunstmuseum and The Museum of Contemporary Art in Roskilde.

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↑ Yukihiko Taguchi  
*Moment*, 2009  
Video  
Curitiba, BR

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