

FOR IMMEDIATE RELEASE
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Kyoto, Japan—May 27, 2013

Kyoto
International
Festival
of
Contemporary
Culture

PARASOPHIA: Kyoto International Festival of
Contemporary Culture 2015
Artistic Director and General Overview



PARASOPHIA

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Parasophia: Kyoto International Festival of Contemporary Culture 2015 to be held in Spring 2015 with the artistic direction of Shinji Kohmoto

The Kyoto Association of Corporate Executives, Kyoto Prefecture, and Kyoto City hereby announce the founding of the Kyoto International Festival of Contemporary Culture Organizing Committee, and the presentation of *Parasophia: Kyoto International Festival of Contemporary Culture 2015* from early March to early May, 2015.

While many international exhibitions are government initiatives, this festival was proposed by the Kyoto Association of Corporate Executives, which is formed by business people in Kyoto. This unique background reflects the nature of the city, where the private sector has traditionally led civic development, from infrastructure to culture.

As of April 2013, Mr. Shinji Kohmoto, former Chief Curator at the National Museum of Modern Art, Kyoto, has been appointed as the Artistic Director of this festival. Mr. Kohmoto has curated many radical and engaging exhibitions for more than three decades at the National Museum of Modern Art, Kyoto, and has also played an active part in international exhibitions overseas. He is well acquainted with the city of Kyoto, and has ties with artists and professionals around the world. We expect that under Mr. Kohmoto's direction, this festival will bring out the full cultural potential of Kyoto.

Parasophia: Kyoto International Festival of Contemporary Culture 2015 will bring together the rich cultural heritage and the vibrant academic atmosphere of Kyoto and work toward the reestablishment of the city as a cultural capital on a global scale.

Information

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

(information as of May 27, 2013)

About Kyoto

Kyoto is known as one of the best-preserved ancient capitals and religious centers in the world, with seventeen World Heritage Sites in Kyoto Prefecture and countless temples and shrines throughout the city, and as a major cultural hub with a rich history of the arts and an economy built on information technology and electronics, tourism, and traditional industries. There are more colleges and universities and more students per capita than in any other prefecture, with many instructors, researchers, and students from all over Japan and the rest of the world, including ten out of nineteen Japanese Nobel Prize laureates who studied or worked in Kyoto. This abundance of culture ranging from ancient times to the present day represents the magnetic allure of the city, where different forms of intelligence have always gathered from the entire country and the world, and its long-standing ability to accept different ways of thinking.



Artistic Director

Mr. Shinji KOHMOTO

Artistic Director, Parasophia: Kyoto International Festival of Contemporary Culture 2015
Former Chief Curator, The National Museum of Modern Art, Kyoto

Born in Kyoto. Completed the Master's Program in Design at the Graduate School of Engineering and Design, Kyoto Institute of Technology. Curator at the National Museum of Modern Art, Kyoto since 1981; Chief Curator from 2006 to 2010.

Kohmoto was one of the four Artistic Directors of *Yokohama 2001: International Triennale of Contemporary Art* (2001), the first Yokohama Triennale, subtitled *Mega-Wave—Towards a New Synthesis*, with fellow artistic directors Nobuo Nakamura, Fumio Nanjo, and Akira Tatehata. He was also on the jury for the Golden Lion for Best National Participation at the 50th International Art Exhibition of the Venice Biennale (2003), and the selection committee for the artistic director of Documenta 12 (2007).

Exhibitions curated by Kohmoto include *Against Nature: Japanese Art in the Eighties* (1989), a landmark presentation of contemporary Japanese Art that he co-curated with Kathy Halbreich, Thomas Sokolowski, and Fumio Nanjo, and which toured across the United States until 1991; *Project for Survival* (1996), a cutting-edge exhibition featuring seven artists and projects from the early 1970s to 1996, all underrepresented in Japan up to that point, that deal with the ways an individual or an institution builds relationships with and survives in contemporary society; and *William Kentridge—What We See & What We Know: Thinking About History While Walking, and Thus the Drawings Began to Move* (2009), one of the biggest solo exhibitions of the artist's work and the first in Japan, which was awarded for its excellent curation.

Selection Process

The artistic director was selected by a special committee comprised of the following members in 2013.

Kyoto International Festival of Contemporary Culture 2015 (working title) Artistic Director Selection Committee

Chairman	Mikio Hase	Chairman, Kyoto Association of Corporate Executives
Members	Waro Kishi	Professor, Faculty of Engineering, Kyoto University
	Tsutomu Mizusawa	Director, the Museum of Modern Art, Kamakura & Hayama
	Hiroto Oonogi	Vice President, Kyoto University of Art and Design
	Kan Shimamoto	Professor, Faculty of Art, Kyoto Seika University
	Motoaki Shinohara	Professor, Division of Human Sciences, Kyoto University
	Kozo Shioe	Director, Kyoto Municipal Museum of Art
	Shinya Takahashi	Executive Officer, Mori Building Co., Ltd.; Adviser to the Director, Mori Art Museum
	Akira Tatehata	President, Kyoto City University of Arts

(titles as of January 2013)

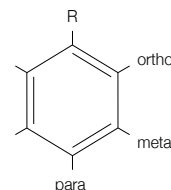


From the Artistic Director

Parasophia: Kyoto International Festival of Contemporary Culture 2015 About the Title

Artistic Director
Shinji Kohmoto

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



“Parasophia” was inspired by the femininity of the word *sophia*, the light ring of the word *para*, the visual image these words suggest, and Kyoto’s position on the world map. It is a coinage derived from the Greek *para* and *sophia*, the latter meaning “wisdom,” and the former being a prefix meaning “beside or adjacent to” or “beyond or distinct from, but analogous to,” as in *paradox*, *parasol*, *parachute*, *paraphrase*, *paranoia*, *parameter*, and so on. In the context of high school Chemistry, the term *para* also indicates a combining form designating the position straight across the hexagonal aromatic compound known as the benzene ring. The four other positions are *ortho* and *meta* (see diagram). *Ortho* generally means “straight” or “upright,” as in *orthodox*, and *meta* suggests something that is “higher” or “beyond.” I prefer *para* to the rigidity of *ortho* and to the sense of hierarchy suggested by *meta*. When I thought of “Parasophia,” the Hagia Sophia—which embodies the wisdom of the Eastern Roman Empire, the Byzantine Empire, and Islam—came to mind. The Hagia Sophia in Istanbul and Kyoto sit on the eastern and western ends of the Asian continent, in a *para* orientation from one another on the world map. Istanbul is one of the starting points of the Silk Road, while Kyoto is among the end points of this important route. I felt that this geographical relationship between the two cities was extremely symbolic when thinking about Kyoto as a site of international exchange and cultural production.

Additionally, the diagram of the benzene ring brings the history of Kyoto and the transition of its urban structure to mind. The city of Heian-kyō (the present Kyoto) was established in 794 A.D. with a rectangular, grid-based structure. In the 15th century, the civil war known as the Ōnin War transformed Heian-kyō into a narrow hexagon that stretched from north to south. Heian-kyō began to recover its vitality in the middle of the 16th century, and by the late 19th century, the city began to expand to the east and west, resulting in the hexagonal, benzene ring-like shape that Kyoto has today. The structural diagram of the benzene ring is, to me, an image that symbolizes the immortal city of Kyoto, nearly a life form in itself. The manner in which the benzene ring reaches out to form new bonds mirrors the strongly magnetic nature of Kyoto, or its ability to ceaselessly attract and bring widely varied forms of talent and intelligence into the city, a characteristic that is part of the true nature of its history and tradition. Kyoto can be described as a magic circle of sorts that connects the past with the future and is brimming with endless possibilities. The talent and intelligence that form bonds with Kyoto conceive of new ideas and receive inspiration for new creations and expressions from this city, while also adding to the power and potential of Kyoto. “Parasophia” is meant to represent Kyoto’s position as an instrument of intellectual and cultural production, rather than a city that merely consumes.

Parasophia: Kyoto International Festival of Contemporary Culture 2015 will feature approximately forty artists from Japan and abroad. The exhibition will be complex and multilayered in content, drawing the intellectual empathy of specialist art audiences, with a lighthearted air that can be enjoyed by the whole family.



Website

www.parasophia.jp

Launched on May 27, 2013. Latest information including details about events held in advance of the exhibition in 2015 will be made available here.

Website Production
Edited by: bankto LLC
Designed by: pri graphics inc.
Coding/system by: Seeds Co., Ltd.

Logo

PARASOPHIA

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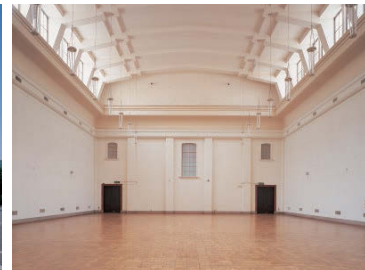
Designed by: Tsutomu Nishioka

Main Venues

Kyoto Municipal Museum of Art

Opened in November 1933 as the second large-scale public museum in Japan, after the Tokyo Metropolitan Museum.

Director: Kozo Shioe
Architect: Kenjiro Maeda
Building completed: 1933
Total floor area: 9,349 m²
Location: 124 Okazaki Enshoji-cho,
Sakyo-ku, Kyoto (inside Okazaki Park)



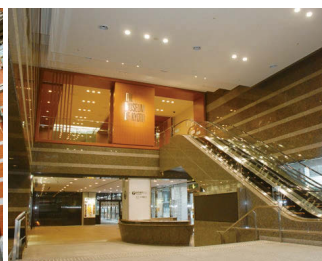
(Photo: Kazuo Fukunaga)

The Museum of Kyoto

Opened in 1988 as a comprehensive cultural facility that introduces the history and culture of Kyoto.

Director: Teiichi Aramaki
Total floor area: 15,854.7 m²
Location: Sanjo-Takakura, Nakagyo-ku,
Kyoto

Annex (former Bank of Japan Kyoto Branch)
* Important Cultural Property
Architects: Kingo Tatsuno & Uheji Nagano
Building completed: 1906





Time Table

2013.04	Organizing Committee officially established		
2013.05	1st Press Conference		
2013.06		Open Research Program [Lecture] Akira Mizuta Lippit	
2013.09	Prelude details announced	Open Research Program events to be held monthly	
2013.10			Rimpa forum (title TBA)
2014.02			Prelude [Exhibition] William Kentridge <i>The Refusal of Time</i>
2014.03	Official program details announced		
2014.09	Tickets go on sale		
2015.03	Parasophia: Kyoto International Festival of Contemporary Culture 2015 opens		

Upcoming Events

Open Research Program

In preparation towards the official program in 2015, the artistic director and the curatorial team will conduct research on artists and projects as well as situations and issues that are particularly relevant in the present day. A portion of this research will be conducted publicly through dialogues with artists and researchers from Japan and abroad, reports on international exhibitions held around the world, and other events in the form of the Open Research Program. Feedback from participants resulting from these public events are also an important part of this program.

Open Research Program [Lecture]

Akira Mizuta Lippit "Like Cats and Dogs—Cinema and Catastrophe"

Date: June 21, 2013 (Fri.) 6:00–7:30 PM

→ See attachment for details.

Venue: Annex Hall, The Museum of Kyoto

* Lecture in Japanese only.

Details for events in July and later TBA.

Prelude [Exhibition] William Kentridge: *The Refusal of Time* Asia Premiere (tentative title)

World-renowned South African artist William Kentridge's large-scale film installation presented at Documenta 13, *The Refusal of Time* (2012), will be exhibited in Asia for the first time as a prelude to the official program in 2015.

Dates: February 8 (Sat.)–March 16 (Sun.), 2014

Venue: Former Rissei Elementary School (application pending)

→ See attachment for details.

Co-presented by: Rissei Cultural City Steering Committee

Rimpa forum (title and details TBA)

Forum related to the 400th Anniversary of the Founding of the Rimpa School of Japanese Painting.

Date: Sunday, October 6, 2013



Organization

Kyoto International Festival of Contemporary Culture Organizing Committee

Chairman **Mr. Mikio HASE**

Chairman, Kyoto Association of Corporate Executives (Kyoto Keizai Doyukai)
President, Hase Building Group/Hase Honsha, K.K.

Born in Nagahama, Shiga. Graduated from the Gakushuin University Faculty of Economics. MBA, University of Kansas. Joined Hase Honsha, K.K. in 1972; President since 2001. Corporate philosophy: "Curiosity and Adventurousness." Joined the Kyoto Association of Corporate Executives in 1987; Chairman since April 2011. President of a committee on the development of Karasuma Street. Currently building a housing complex by architect Kazuyo Sejima (SANAA), Nishinoyama House, in the Nishinoyama region of Kyoto City.

Committee	Chairman	Mikio Hase	Chairman, Kyoto Association of Corporate Executives
	Vice Chairman	Daisaku Kadokawa Keiji Yamada	Mayor of Kyoto City Governor of Kyoto Prefecture
	Council	Fumio Amano Teiichi Aramaki Toshimaru Inoue Toshiyuki Masuda Nobutaka Saiki Michikazu Shiraishi Akira Tatehata	Director, Kansai Branch, Agency for Cultural Affairs President, Kyoto Culture Foundation Director-General, Kyoto Station, Japan Broadcasting Corporation Chairman, Kyoto Association of Corporate Executives Director, The Japan Foundation Kyoto Office President, The Kyoto Shimbun Newspaper Co., Ltd. President, Kyoto Arts and Culture Foundation
	Board	Hideyuki Hoshina Masao Hosoo Yoshihisa Ikuta Takahiko Konishi Yoshito Naya Tsutomu Odagaki Hidehito Okada Misato Oku Motoyoshi Shimoda Kozo Shioe Shigeru Yagi Hideaki Yamauchi	Executive Director, Kyoto Tourism Federation Vice Chairman, Kyoto Association of Corporate Executives Superintendent of Education, Kyoto City Board of Education Director General for Cultural Policy, Department of Culture and the Environment, Kyoto Prefecture Chairman, Special Committee for the Kyoto International Festival of Contemporary Culture, Kyoto Association of Corporate Executives Superintendent, Kyoto Prefectural Board of Education Executive Director, Kyoto City Tourism Association Director General in charge of Cultural Arts, Kyoto City Director, Kyoto Prefectural Center for Arts and Culture Director, Kyoto Municipal Museum of Art Director/Secretary General, Kyoto Association of Corporate Executives Senior Executive Director, Kyoto Convention Bureau
	Advisors	Yoshihisa Akiyama Raitei Arima Shigehiko Hattori Marcus Hernig Yuki Ikenobo Kazuo Inamori Philippe Janvier-Kamiyama Yasuo Kashiwara Jun-ichi Murata Genshitsu Sen Shuji Takashina Ippei Takeda Yoshio Tateisi	Chairman, The Council of the Union of Kansai Governments President, Kyoto Buddhist Association Chairman, Kyoto Industrial Association Director, Goethe-Institut Villa Kamogawa Vice-Chairman, Origin of Ikebana Ikenobo President, Inamori Foundation Director, Institut français du Japon Chairman, Kyoto Tourism Federation; Chairman, Kyoto City Tourism Association President, Kyoto Convention Bureau Daisosho, Urasenke Director, Ohara Museum of Art Chairman, Kyoto Employers' Association Chairman, Kyoto Chamber of Commerce and Industry
	Auditors	Yukihiro Matsunaga Hirokuni Okada	Managing Partner, PricewaterhouseCoopers Kyoto Senior Executive Director, The Kyoto Bankers Association



Professional Advisory Board*

Members	Ute Meta Bauer	Dean of School of Fine Art, Royal College of Art
	Lynne Cooke	Andrew W. Mellon Professor, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.
	Chris Dercon	Director, Tate Modern
	Toshiya Echizen	Professor, Doshisha University
	Yukihiro Hirayoshi	Associate Professor, Museum and Archives, Kyoto Institute of Technology
	Masanobu Ito	Program Director, Visual Arts, Arts and Culture Department, The Japan Foundation
	Yukie Kamiya	Chief Curator, Hiroshima City Museum of Contemporary Art
	Vasif Kortun	Director of Research and Programs, SALT Online
	Lisette Lagnado	Art Critic
	Megumi Matsuo	Director, MATSUO MEGUMI+VOICE GALLERY pfs/w
	Kiyotaka Moriwaki	Senior Curator, Kyoto Film Archive, The Museum of Kyoto
	Seishi Namiki	Director, Museum and Archives, Kyoto Institute of Technology
	Hiroto Oonogi	Vice-President, Kyoto University of Art and Design
	Morihiro Satow	Dean of Faculty of Design, Kyoto Seika University
	Kan Shimamoto	Dean of Faculty of Art, Kyoto Seika University
Shinya Takahashi	Executive Officer, Mori Building Co., Ltd.; Adviser to the Director, Mori Art Museum	
Noboru Tsubaki	Director, Department of Fine and Applied Arts, Faculty of Art and Design, Kyoto University of Art and Design	
Mayumi Yamamoto	Program Director, Kyoto Art Center	
Hiroshi Yoshioka	Professor of Aesthetics and Theory of Arts, Kyoto University	

Additional members TBA

* The Professional Advisory Board consists of professionals who provide advice and support to the Artistic Director.

Parasophia Office

Artistic Director	Shinji Kohmoto
Curator	Yoshihiro Nakatani (Curator, Kyoto Municipal Museum of Art)
Executive Director	Nobuyuki Ozaki
Vice Executive Directors	Motoki Takahata (Deputy General Manager, Kyoto Association of Corporate Executives) Hiroyuki Nishida (Co-Director, Cultural Policy Division, Department of Culture and the Environment, Kyoto Prefecture) Tomoko Funase (Supervising Director, Culture and Arts Planning Section, Culture and Arts City Promotion Office, Culture and Citizens Affairs Bureau, Kyoto City)
International Relations	Yoshiko Isshiki
Public Relations	Masako Tago

Process of Establishment

- 2012 The Kyoto Association of Corporate Executives, Kyoto Prefecture, and Kyoto City form a research group to consider the logistics of presenting a new international exhibition (title, organization, scale, etc.).
- 2013 Artistic Director Selection Committee meeting
Inaugural meeting

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OPEN RESEARCH PROGRAM



Open Research Program [Lecture]

Akira Mizuta Lippit “Like Cats and Dogs—Cinema and Catastrophe”

Date: June 21 (Fri.), 2013 6:00–7:30PM
Venue: Annex Hall, The Museum of Kyoto
Sanjo Takakura, Nakagyo-ku, Kyoto 604-8183
Phone: 075-222-0888 | www.bunpaku.or.jp
* Free admission; no reservation required; maximum
capacity 200; in Japanese only

Presented by: Kyoto International Festival of Contemporary Culture Organizing Committee, Kyoto Association of Corporate Executives (Kyoto Keizai Doyukai), Kyoto Prefecture, Kyoto City
Co-presented by: The Museum of Kyoto
Under the auspices of: The Japan Foundation

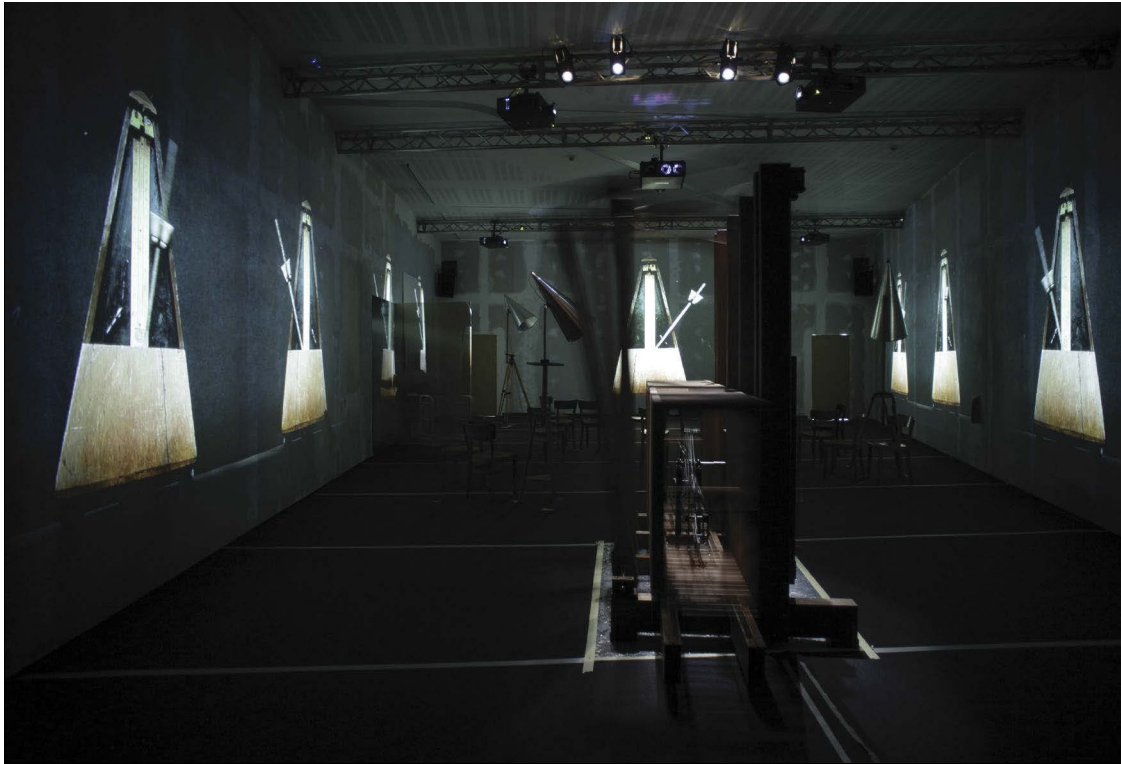
How can film portray history? How can it render photographically that which defies representation, that which eludes visibility? Aren't reality and representation like cats and dogs, immiscible? Three films depict three catastrophes: the American Civil War, National Socialism, and the atomic bombing of Hiroshima. At key moments, *The Birth of a Nation* (1915), *Triumph of the Will* (1935), and *Hiroshima mon amour* (1959) also feature a cat—a rhetorical figure perhaps, a metaphor for the cinematic relation between historical representation and catastrophe. Why a cat? This lecture explores the relationship between film, catastrophe, and cats.

—Akira Mizuta Lippit

Akira Mizuta Lippit is Professor and Chair of Critical Studies in the School of Cinematic Arts, and Professor in the Departments of Comparative Literature and East Asian Languages and Cultures in the University of Southern California Dornsife College. Publications include *Electric Animal: Toward a Rhetoric of Wildlife* (2000), *Atomic Light (Shadow Optics)* (2005), and *Ex-Cinema: From a Theory of Experimental Film and Video* (2012). He regularly teaches, lectures, and publishes in Japan, where he is a founding editor of the visual culture journal *Ecce*.

Contact: Parasophia Office | Phone: 075-257-1453 | info@parasophia.jp | www.parasophia.jp/en

About the Open Research Program: The Artistic Director and his curatorial team will conduct part of their research for *Parasophia: Kyoto International Festival of Contemporary Culture 2015* (scheduled for March–May 2015) publicly, in the form of lectures and other events in this program. For more information about *Parasophia: Kyoto International Festival of Contemporary Culture 2015* and other related events, see: www.parasophia.jp



Parasophia: Kyoto International Festival of Contemporary Culture 2015

Prelude [Exhibition]
William Kentridge
The Refusal of Time
Asia Premiere

February 8–March 16, 2014
Former Rissei Elementary School
(application pending)

310-2 Bizenjima-cho, Nakagyo-ku, Kyoto
www.rissei.org

Presented by: Kyoto International Festival of Contemporary Culture Organizing Committee, Kyoto Association of Corporate Executives (Kyoto Keizai Doyukai), Kyoto Prefecture, Kyoto City
Co-Presented by: Rissei Cultural City Steering Committee
Under the auspices of: Japan Foundation

* Further details TBA.

William Kentridge (2012) *The Refusal of Time*
5-channel video installation with breathing machine (elephant). Collaboration by William Kentridge, Philip Miller, Catherine Meyburgh, and Peter Galison.
© William Kentridge

As a prelude to the international exhibition in 2015, we will be presenting South African artist William Kentridge's large-scale installation *The Refusal of Time*, first shown at Documenta (13) in Kassel in 2012.

William Kentridge: b. 1955, Johannesburg, South Africa. 2010 Kyoto Prize Laureate in Arts and Philosophy. Best known for his signature hand-drawn animated films known as “drawings in motion” and other artwork including prints, installations, performances, collaborations with puppet companies and opera productions, and more. Kentridge is also an actor, stage director, and writer.

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