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Kyoto, Japan—September 30, 2014

Kyoto

International

Festival

of

Contemporary

Culture

PARASOPHIA: Kyoto International Festival of
Contemporary Culture 2015

**General composition of the exhibition and
second round of artists**



PARASOPHIA

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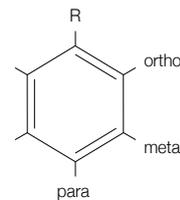
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About Parasophia: Kyoto International Festival of Contemporary Culture 2015

Artistic Director
Shinji Kohmoto

About the title

“Parasophia” is a portmanteau word inspired by the lightly resonant sound of the term *para*, the femininity of the word *sophia*, and the mellifluous sound of the two linked together, as well as the visual image it evokes, of a molecular diagram of the benzene ring in chemistry. *Sophia* refers to wisdom and the world of scholarship, and *para* is a prefix with many meanings including “distinct from, opposite, opposing,” as in *paradox*, *parasol*, *parachute*, *paraphrase*, *paranoia*, *parameter*, and so on. In the context of chemistry, the term *para* also indicates a combining form designating the position straight across the compound known as the benzene ring, the other basic positions being *ortho* and *meta*.



The benzene ring brings to mind castle walls or magical barriers, as well as the history of Kyoto and the transition of its urban structure. The city of Heian-kyō (present-day Kyoto) was established in 794 AD with a rectangular, grid-based structure modeled on that of Chang’an in China. In the 15th century, the civil war known as the Ōnin War transformed Heian-kyō into a narrow irregular hexagon, elongated from north to south. Kyoto was not decimated, however, gradually recovering its vitality, 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 like a pictograph symbolizing the immortal city of Kyoto itself.

Kyoto, a city that supports the arts

Kyoto is a city that has for centuries open-mindedly accepted and supported the activities of the most innovative artists and thinkers of the day, as it continues to do today. Over the years, the tolerant and welcoming attitude toward the cultural avant-garde of each era, without fear or rejection of the unknown, has been one of the grand traditions that makes Kyoto known throughout the world as a city of arts and culture.

Although the structure of Japanese society changed radically after World War II, Kyoto’s cultural facilities, shrines and temples, and philanthropic benefactors have continued to support a diverse range of Japanese and international artists here in the city. This includes the large-scale contemporary art exhibitions held at the Kyoto Municipal Museum of Art from the 1960s through the 1980s; the role of the Kyoto Prefectural Gallery in providing a forum for emerging artists; numerous gallery proprietors who worked with artists to present creative innovations to the public; the activities of the National Museum of Modern Art, Kyoto, which in the late 1960s was the most forward-looking and radical of all of Japan’s national and public museums in supporting young artists by providing and maintaining exhibition venues; and Kyoto Biennale 2003, which, although small in scale, sought to connect the city directly to the contemporary art world at large. Over the years Kyoto has amassed a rich and wide-ranging legacy of support for contemporary culture.

Background of Kyoto International Festival of Contemporary Culture’s establishment

The concept for the Kyoto International Festival of Contemporary Culture came from people in the private sector who dreamed of seeing a future Kyoto in which the city’s cultural assets, human resources, and rich background in contemporary culture would be integrated along a common axis of deep respect for the “other” and openness to the unfamiliar, bringing together people of intellect and talent from many nations to gather in Kyoto for a meeting of creative minds in which culture and knowledge would be exchanged freely. The Kyoto Association of Corporate Executives turned this inspiration into a specific and realistic proposal, and with generous support from Kyoto Prefecture, the City of Kyoto and the national Agency for Cultural Affairs, the idea grew into a full-fledged, large-scale, private-sector-led international exhibition of contemporary art jointly implemented by the public and private sectors—a rarity in Japan. For the government to stay in a supporting role while the private sector assumes creative control of such an enterprise is a truly healthy and contemporary model for the administration of culture.



Parasophia: Kyoto International Festival of Contemporary Culture 2015

Around 40 intriguing artists from various countries will be invited to participate in the 2015 event. Today, with many massive international art exhibitions featuring rosters of 100 to 200 artists being held all over the world, Parasophia intentionally limits the number to 40 so as to mount an exhibition of moderate size like that of the city of Kyoto itself. Parasophia places emphasis on offering each artist sufficient exhibition space and thorough support, and aims to create a space that differs from the trendy extravaganzas that some international art exhibitions have become—a space for artists to pause, think, and create among the people of the city, a Kyoto that lies in a “para” position. *Parasophia* is another realm of the intellect, which lies across the divide. The name Parasophia alone adequately encapsulates the unique character and color of this international exhibition.

The goals of Parasophia

Parasophia: Kyoto International Festival of Contemporary Culture 2015 is a platform for thought and creativity and a medium for their generation. The aim is not to be simply entertainment, a reconfirmation of what we already know and love, but to be a workshop of the mind that will give rise to the cultural assets of a decade hence. Its goal is to build the base for a sustainable international festival of the arts that is deep and multilayered, at once a stimulating source of fun for the whole family and a forum for exchange of ideas among leading minds of the world.

(translated from the Japanese by Christopher Stephens)

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, 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.



Information

Parasophia: Kyoto International Festival of Contemporary Culture 2015 is the first large-scale exhibition of contemporary art to be held in Kyoto. Approximately 40 artists from around the world will participate in the two-month exhibition at the Kyoto Municipal Museum of Art, the Museum of Kyoto, and other locations. Many of these artists will also have taken part in the 700 days before the exhibition, making extended visits to Kyoto for site visits, collaborations, and other research for new works that will be presented at the first exhibition in 2015.

Title	Parasophia: Kyoto International Festival of Contemporary Culture 2015
Dates	Saturday, March 7–Sunday, May 10, 2015
Venues	Kyoto Municipal Museum of Art, The Museum of Kyoto, and other locations in Kyoto
Tickets	Adults: 1,800 JPY (advance tickets: 1,400 JPY) University students/over 70: 1,200 JPY (advance tickets: 900 JPY) * High school students and visitors under 18 will be admitted free of charge. * Advance tickets are scheduled to go on sale in December 2014.
Artistic Director	Shinji Kohmoto (former Chief Curator, The National Museum of Modern Art, Kyoto)
Presented by	Kyoto International Festival of Contemporary Culture Organizing Committee, Kyoto Association of Corporate Executives (Kyoto Keizai Doyukai), Kyoto Prefecture, Kyoto City
With the cooperation of	Kyoto City University of Arts, Kyoto Institute of Technology, Kyoto Saga University of Arts, Kyoto Seika University, Kyoto University of Art and Design, Seian University of Art and Design
Funded in part by grants from	Asahi Group Arts Foundation, The Asahi Shimbun Foundation, The Kao Foundation for Arts and Sciences, Nissha Foundation for Printing Culture and Technology, Nomura Foundation, Pola Art Foundation, Supported by the Agency for Cultural Affairs Government of Japan in the fiscal 2014
Under the auspices of	The Japan Foundation
Approved by	Association for Corporate Support of the Arts, Japan
With technical support from	Ultra Factory, Kyoto University of Art and Design Sandwich
Website	www.parasophia.jp
Official SNS accounts	Twitter twitter.com/parasophiaJP Facebook facebook.com/parasophiaJP Google+ google.com/+parasophiaJP YouTube youtube.com/user/parasophiaVideos Instagram instagram.com/parasophia
Contact	Parasophia Office 645 Tearaimizu-cho, Nakagyo-ku, Kyoto 604-8152 JAPAN Phone: +81-75-257-1453 FAX: +81-75-257-1454 E-mail: info@parasophia.jp

(information as of Sept. 30, 2014)



Organization

Kyoto International Festival of Contemporary Culture Organizing Committee

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Art Researcher, Ginkaku Jisho-ji, Kenshu Dojo
Guest Research Fellow, Archival Research Center, Kyoto City University of Arts

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

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(information as of Sept. 30, 2014)



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* 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)
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International Relations	Yoshiko Isshiki
Public Relations	Akiko Onishi, Masako Taira

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

Address: 124 Okazaki Enshoji-cho,
Sakyo-ku, Kyoto (inside Okazaki Park)

Directions: 10 min. walk from Kyoto Mu-
nicipal Subway Tōzai Line Higashiyama
Station (Station T10)

Photos by Kazuo Fukunaga



The Museum of Kyoto

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

Director: Teichi Aramaki

Address: Sanjo-Takakura, Nakagyo-ku,
Kyoto

Annex (former Bank of Japan Kyoto Branch)

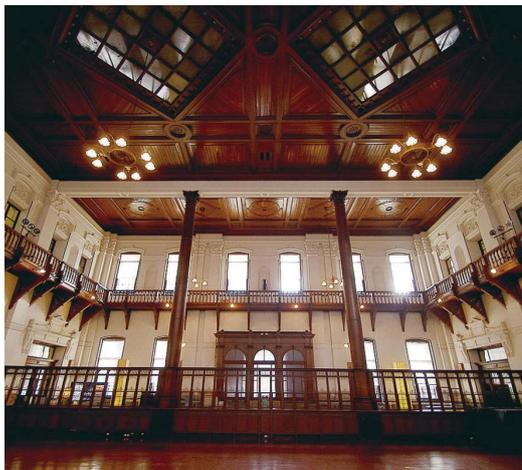
* Important Cultural Property

Architects: Kingo Tatsuno & Uheji Nagano

Building completed: 1906

Total floor area: 2,269 m²

Directions: 3 min. walk east along Sanjō
St. from Kyoto Municipal Subway Kara-
suma Oike Station (Karasuma Line Sta-
tion K08/Tōzai Line Station T12) Exit 5



In addition to the above, there are plans to conduct studies with artists in locations such as the Horikawa Housing Complex and the Kamo River, and explore possibilities for expanding the number of exhibition venues.



Open Research Program

The Artistic Director and his curatorial team have been conducting part of their research for *Parasophia: Kyoto International Festival of Contemporary Culture 2015* publicly, in the form of lectures and other events in the Open Research Program (hereinafter, ORP) since June 2013, inviting guests from the fields of art, film studies, architecture, literature, and more to deliver lectures, dialogues, and a lecture/performance in front of full audiences. Brief reports on the Open Research Programs presented thus far are available on *Parasophia's* website. More extensive records for selected Open Research Programs are available as issues of the *Parasophia Chronicle* in PDF and EPUB formats.

2013

JUN 21 **ORP 01 [Lecture] Akira Mizuta Lippit**
“Like Cats and Dogs—Cinema and Catastrophe”
Annex Hall, The Museum of Kyoto

JUL 27 **ORP 02 [Report] Koki Tanaka & Mika Kuraya**
“abstract speaking—participating in the Venice Biennale”
Doshisha University, Kyoto

SEP 6 **ORP 03 [Lecture/Performance]**
Dominique Gonzalez-Foerster “M.2062 (Scarlett)”
Annex Hall, The Museum of Kyoto

OCT 14 **ORP 04 [Dialogue]**
Cai Guo-Qiang in Conversation with Akira Asada
Kyoto University of Art and Design

OCT 25 **ORP 05 [Lecture] Kazuyo Sejima**
flowing KARASUMA, Kyoto

2014

FEB 16 **ORP 06/Prelude: Access Program [Narrative Generation]**
Toh EnJoe “For The Refusal of Time”
Former Rissei Elementary School, Kyoto

APR 4 **ORP 07 [Lecture] Chris Dercon**
“Art + Architecture for the XXI Century: Tate Modern”
A collaborative project by Parasophia & Future Beauty
The National Museum of Modern Art, Kyoto

APR 20 **ORP 08 [Lecture] Susan Philipsz “You Are Not Alone”**
Kyoto Art Center

APR 29 **ORP 09 [Lecture] Pipilotti Rist**
The National Museum of Modern Art, Kyoto

JULY 19 **ORP 10-1 [Lecture Series] Tatsuo Majima “Series Title Under Consideration” (1) “Open and Close, Close and Open, Open and Fold, Fold and Unfold: (Two-Hour Lecture On) Japanese Modern and Contemporary Art”**
flowing KARASUMA, Kyoto

SEPT 21 **ORP 10-2 [Lecture Series] Tatsuo Majima “Series Title Under Consideration” (2) “To Whom Does Publicness Belong: (Two-Hour Lecture On) Art Museums, International Exhibitions, Contemporary Art, and Art”**
flowing KARASUMA, Kyoto

SEPT 30 **ORP 11 [Lecture] Ann Lislegaard**
JFIC Sakura Hall, Tokyo

2014

NOV 19 **ORP 10-3 [Lecture Series] Tatsuo Majima “Series Title Under Consideration” (3) “Buntenteitenkaisoteitenshinbuntententeen (Tentative), Beijing Diary, Kugenuma Sumo/Kyoto Boxing, Japanese Modern Art/The Cheerful Country: (Two-Hour Presentation On) Works by Tatsuo Majima”**
Wednesday, November 19, 2014 5:00–7:00 PM
Annex Hall, The Museum of Kyoto (in Japanese only)



Chris Dercon “Art + Architecture for the XXI Century: Tate Modern” Photo by Rokuto Nonoshita



Susan Philipsz “You Are Not Alone” Photo by Yuki Yoneda



Pipilotti Rist Photo by Anri Yanase



Tatsuo Majima “Series Title Under Consideration” (1) “Open and Close, Close and Open, Open and Fold, Fold and Unfold: (Two-Hour Lecture On) Japanese Modern and Contemporary Art”



List of participating artists as of September 2014

Lisa Anne Auerbach	b. 1967 in Ann Arbor, MI, USA; based in Los Angeles
Nairy Baghramian	b. 1971 in Isfahan, Iran; based in Berlin
Cai Guo-Qiang (蔡国强)	b. 1957 in Quanzhou, Fujian Province, China; based in New York
Joost Conijn	b. 1971 in Amsterdam, The Netherlands; based in Amsterdam
Stan Douglas	b. 1960 in Vancouver, BC, Canada; based in Vancouver
Simon Fujiwara	b. 1982 in London, England, UK; based in Berlin
Dominique Gonzalez-Foerster	b. 1965 in Strasbourg, France; based in Paris and Rio de Janeiro
Hoefner/Sachs	Franz Hoefner: b. 1970 in Starnberg, Germany; based in Berlin Harry Sachs: b. 1974 in Stuttgart, Germany; based in Berlin
Yoshimasa Ishibashi (石橋義正)	b. 1968 in Kyoto, Japan; based in Kyoto
Emiko Kasahara (笠原恵美子)	b. 1963 in Tokyo, Japan; based in Fujisawa, Kanagawa Prefecture, Japan
William Kentridge	b. 1955 in Johannesburg, South Africa; based in Johannesburg
Ann Lislegaard	b. 1962 in Tønsberg, Norway; based in Copenhagen and New York
Tatsuo Majima (真島竜男)	b. 1970 in Tokyo, Japan; based in Kawasaki, Kanagawa Prefecture, Japan and Beppu, Oita Prefecture, Japan
Aernout Mik	b. 1962 in Groningen, The Netherlands; based in Amsterdam
Susan Philipsz	b. 1965 in Glasgow, Scotland, UK; based in Berlin
Florian Pumhösl	b. 1971 in Vienna, Austria; based in Vienna
Pipilotti Rist	b. 1962 in Grabs, Switzerland; based in Zurich
Arin Rungjang (อรินทรรุ่งแจ้ง)	b. 1975 in Bangkok, Thailand; based in Bangkok
Aki Sasamoto (笹本晃)	b. 1980 in Yokohama, Japan; based in New York
Tadasu Takamine (高嶺格)	b. 1968 in Kagoshima, Japan; based in Akita, Japan
Koki Tanaka (田中功起)	b. 1975 in Mashiko, Tochigi Prefecture, Japan; based in Los Angeles
Ana Torfs	b. 1963 in Mortsels, Belgium; based in Brussels
Rosemarie Trockel	b. 1952 in Schwerte, Germany; based in Cologne
Danh Vo	b. 1975 in Bà Rịa, Vietnam
Hong-Kai Wang (王虹凱)	b. 1971 in Huwei, Yunlin County, Taiwan; based in Vienna and Taipei
Miwa Yanagi (やなぎみわ)	b. 1967 in Kobe, Japan; based in Kyoto

(information as of Sept. 30, 2014; approx. 40 artists scheduled to participate in all)

Participating artists as of September 2014

Lisa Anne Auerbach

b. 1967 in Ann Arbor, MI, USA
Based in Los Angeles

www.lisaanneauerbach.com
www.americanmegazine.com

Lisa Anne Auerbach, *American Megazine #1*, 2013. Ink on paper. Installation view with mega-girls, Los Angeles Municipal Art Gallery, 2013. Photo by the artist, courtesy of the artist and Gavlak. © Lisa Anne Auerbach



Lisa Anne Auerbach originally studied photography, but during the 2004 United States presidential election she created a knitted message, and since then has produced a large number of knit works. In 2013, she produced the approximately 150 x 100 cm (60 x 39 in.) ultra-large-format zine *American Megazine #1*, containing photographs of the characteristic architecture of megachurches in various locations including California and Arizona. The second issue, which featured photographs of psychics, was exhibited this year at the 2014 Whitney Biennial. In addition to sympathizing intellectually with movements such as 1990s Riot Grrrl feminism, punk rock music, and homemade zines, Auerbach incorporates their ideals into the tactile fabric of day-to-day life. Starting with simple inspirations from her daily life, she employs readymade materials and media available to individuals and insists on working with her own hands, producing works rich in playful critique that tread the borderline between ordinary and extraordinary.

Auerbach is planning the latest in the "Megazine" series, *American Megazine #3*, for *Parasophia: Kyoto International Festival of Contemporary Culture 2015*. She is scheduled to come to Japan for the first time in October 2014 and do research for the project in Kyoto.

Nairy Baghramian

b. 1971 in Isfahan, Iran
Based in Berlin



Installation view of Nairy Baghramian, *Fluffing the Pillows*, Kunsthalle Mannheim, 2012. Courtesy of Galerie Buchholz, Berlin/Cologne

Nairy Baghramian has been based in Berlin since 1985. Solo exhibitions at Kunsthalle Basel (2006), Staatliche Kunsthalle Baden-Baden (2008), Serpentine Gallery (London, 2010), Vancouver Contemporary Art Gallery (2013), SculptureCenter (Long Island, NY, 2013), the Art Institute of Chicago (2014), Serralves Museum (Porto, Portugal, 2014), and many more. Many group exhibitions, primarily in Europe. She has participated in international exhibitions such as Skulptur Projekte Münster 07 (2007), the 5th Berlin Biennale (2008), the 2011 Venice Biennale, and the 8th Berlin Biennale (2014). Baghramian's formal, conceptual, and critical concerns, together with a deep understanding of the legacies of Modernism, Minimalism, design, and an interest in materials, craft, and the process of making, lead to a heterogeneous sculptural practice, one that is sensitive to the reality of contradictory or competing histories manifested in a variety of approaches to exhibition-making. Her work will be shown in Asia for the first time at *Parasophia: Kyoto International Festival of Contemporary Culture 2015*.

Cai Guo-Qiang (蔡国强)

b. 1957 in Quanzhou, Fujian
Province, China
Based in New York

www.caiguogiang.com



Installation view of Cai Guo-Qiang: *Da Vincis do Povo* in the street outside Centro Cultural Banco do Brasil, São Paulo, 2013. Photo by Joana França

Cai Guo-Qiang is internationally renowned for his dynamic, powerful style, characterized by his signature gunpowder drawings and explosion events. Cai lived in Japan from 1986 to 1995, and in 1994, he presented *Project for Heiankyō 1, 200th Anniversary: Celebration from Chang'an* in front of Kyoto City Hall. He then moved to New York, where he has continued to create many works based on various aspects of traditional Chinese culture, such as herbal medicine and feng shui, with his own unique spirit of criticism. His awards include the Golden Lion at the Venice Biennale in 1999, the Hiroshima Art Prize in 2007, and the Praemium Imperiale for Lifetime Achievement in the Arts in 2012.

The artist has spent nearly a decade on his ongoing *Peasant Da Vincis* project, in which he collects pieces such as robots, submarines, and airplanes made by amateur inventors using materials found in their everyday lives. These works are representations of the wildest imagination of Chinese peasants. Part of this project, along with the spin-off project *Children Da Vincis* and further additions especially for Kyoto, will form the core of *Parasophia: Kyoto International Festival of Contemporary Culture 2015*.

Joost Conijn

b. 1971 in Amsterdam, The
Netherlands
Based in Amsterdam

www.joostconijn.org



Still from Joost Conijn, *Vliegtuig (Airplane)*, 2000. Video, 29 min.

Studied at Gerrit Rietveld Academie (1992–95) and Sandberg Instituut (1995–97) in the Netherlands. Seized by an urge to fly, Joost Conijn obtained a pilot license at the age of 27, and in 2000 made efforts to fly in the Sahara Desert in an aircraft he built by hand. In 2001–02, he traveled through 15 European countries, visiting Belgium, Germany, Moravia and other parts of the Czech Republic, Slovakia, Hungary, Transylvania and elsewhere in Romania, Ukraine, Bulgaria, Macedonia, Albania, and elsewhere, in a wooden car equipped with a charcoal-burning engine. In 2007 he bicycled across the mountainous Rif region of northern Morocco with two friends. Conijn documents these journeys in film, photo, and text form and presents them as creative works. He expresses his curiosity and adventurous impulses by building his own vehicles, rather than using readymade forms of transportation, and by making his way across national and cultural boundaries freely and spontaneously rather than sticking to a preordained plan. This approach encourages viewers to rethink our contemporary lifestyle of dependence on a range of existing systems: surely a perfect example of Parasophia.

Stan Douglas

b. 1960 in Vancouver, BC,
Canada
Based in Vancouver



Installation view of Stan Douglas, *Luanda-Kinshasa*, 2013. Single-channel video projection, 6 hr. 1 min. (loop), color, sound

Since the mid-1980s, Stan Douglas has researched actual incidents and events occurring in specific places, in order to create photographs, videos, and films that reconsider minor and forgotten histories. Douglas treads the line between documentary and fiction, creating provocative and open-ended works that manifest themselves in ways that artistic intention. His work has appeared in numerous international group exhibitions including the Venice Biennale (1990, 2001, 2005) and Documenta (1992, 1997, 2002), and an exhibition of his recent work, *Stan Douglas: Mise en scène* is touring Europe until 2016.

Scheduled for exhibition at *Parasophia: Kyoto International Festival of Contemporary Culture 2015* is Douglas's latest video installation, *Luanda-Kinshasa* (2014), set in a reconstruction of Columbia Records' legendary New York 30th Street studio (1949–81) nicknamed "The Church." The work is set in 1974, the year that Portugal began to extricate from its African colonies such as Angola (Luanda) and Muhammad Ali and George Foreman had their Rumble in the Jungle in Zaire (Kinshasa). Ten musicians create music that is a synthesis of Miles Davis's 1972 album *On the Corner* and Afrobeat of the era.

Simon Fujiwara

b. 1982 in London, England,
UK
Based in Berlin



Still from Simon Fujiwara, *Studio Pietà (King Kong Complex)*, 2013. Mixed media installation with video, 20 min. 30 sec.

BA in Architecture, University of Cambridge, 2005. Studied Fine Art under Simon Starling at the Staatliche Hochschule für Bildende Künste in Frankfurt. Simon Fujiwara won the Cartier Award at Frieze Art Fair in 2010. In 2012, Tate St. Ives presented a major survey exhibition of his work. Fujiwara is especially known for installations with rich narratives based on his personal autobiography and his family's history, indistinguishably blurring the lines between meticulously researched fact and fiction. By taking on the form of artworks, his personal narratives become loosely connected with the narratives of countless other individuals, and gradually transform as they reach out beyond the artist himself.

Fujiwara's participation in *Parasophia: Kyoto International Festival of Contemporary Culture 2015* will feature *Welcome to the Imperial Bar. The Year is 1968, the Time is 8 O'clock, the Drink is Mount Fuji. Please Enjoy Because Soon This Will All Be Gone...* (2013), an installation composed of reproduced fragments of the Frank Lloyd Wright building of the Imperial Hotel in Tokyo, where Fujiwara's parents first met before its demolition in 1968, combined with part of *Studio Pietà (King Kong Complex)* (2013) and other elements to present a more universal "index" of the themes of identity and sexuality.

Dominique Gonzalez-Foerster

b. 1965 in Strasbourg, France
Based in Paris and Rio de Janeiro

www.dgf5.com



Parasophia: Kyoto International Festival of Contemporary Culture 2015 Open Research Program 03 [Lecture/Performance] Dominique Gonzalez-Foerster "M.2062 (Scarlett)," Annex, The Museum of Kyoto, September 6, 2013. Photo by Tadashi Hayashi

In the late 1980s, after studying at the École du Magasin of the National Center of Contemporary Art in Grenoble, Dominique Gonzalez-Foerster began creating a series of installations that she refers to as her "Rooms." These works combine elements such as video, light, sound, and furniture to stimulate the viewer's memories through their senses, and transform rooms into spaces with rich narratives that can almost be described as books in room form. Important aspects of her work include the relationship between the physical and psychological elements that result from the process of creating situational works, as well as the participation of others in these situational works themselves. For these reasons, her works have been described as "relational art." More recently, Gonzalez-Foerster has been creating works that present deep, tranquil contemplations of the complexly interwoven relationship between images and fiction in cinema, text, books, and language. In 2012, she began working on *M.2062*, her "opera under construction," where the artist appears as different characters and personas and delivers lecture/performances using text and music. *M.2062 (Scarlett)*, presented in September 2013, can be described as a study for *Parasophia: Kyoto International Festival of Contemporary Culture 2015*.

Hoefner/Sachs

Franz Hoefner
b. 1970 in Starnberg, Germany
Based in Berlin

Harry Sachs
b. 1974 in Stuttgart, Germany
Based in Berlin



Hoefner/Sachs, *Real Restate*, 2011. © Hoefner/Sachs

Hoefner/Sachs is Franz Hoefner and Harry Sachs, an artist duo from Berlin that turns issues related to urban architecture and housing into projects and performances through artistic means imbued with a sharp, crazy sense of humor. Many of their works call the architectural border between "housing units" as mere shelters and "homes" for long-term inhabitation into question. One example is their *Honey Neustadt* project from 2006, where the artists made miniature housing units out of Styrofoam beehive frames, modeled after the prefabricated working-class housing developments found in Halle-Neustadt, a commuter town for chemical plant workers built to the west of Halle in the former East Germany from the 1960s to the late 1980s. The artists built a bee colony out of these Styrofoam tower block models as a home for the swarm of a million honeybees that emerged in Berlin at that time. The honey collected from *Honey Neustadt* was packaged and sold as both products and artworks.

For *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, Hoefner/Sachs are currently working on plans for a new project involving a study of the city of Kyoto.

Yoshimasa Ishibashi (石橋義正)

b. 1968 in Kyoto, Japan
Based in Kyoto

www.ishi-pro.com



Milocrorze: A Love Story, 2011. Directed, written, produced, and edited by Yoshimasa Ishibashi. © Milocrorze Project

Yoshimasa Ishibashi studied filmmaking at the Royal College of Art in London as an exchange student from the Kyoto City University of Arts Graduate School's Concept and Media Planning Course. His films include *I Wanna Drive You Insane* (*Kuruwase-taino*; 1997), which was widely acclaimed for being a "high-quality B-class film," and *Milocrorze: A Love Story* (2011), a feature film starring Takayuki Yamada in three different roles. Outside of Japan and as a director, he is perhaps best known for his surreal comedy sketches featuring "The Fucccons." Ishibashi is also the leader of the Kyoto-based artist collective Kyupi Kyupi, who bring together art, music, and video in their artworks and performances. Since their participation in the group exhibition *Visions of the Body* (Kyoto, 1999), Kyupi Kyupi have been invited to show their multidisciplinary and extremely vibrant, radical works in museums and international exhibitions around the world. Ishibashi's latest project, *MatchAtria* (a collaboration with the dancer and choreographer Yui Kawaguchi), was presented at the Kyoto Art Center in April 2014 after premiering and touring in Europe.

In advance of his participation in *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, Ishibashi has spoken about his work for a study group and has made a promotional video especially for Parasophia.

Emiko Kasahara (笠原恵美子)

b. 1963 in Tokyo, Japan
Based in Fujisawa, Kanagawa Prefecture, Japan

www.emikokasahara.com



Emiko Kasahara, *Double Urinal*, 1994. Marble, water, bleach

After earning an MFA from Tama Art University in Tokyo, Emiko Kasahara was based in New York City from 1995 to 2014. She has shown work in major international exhibitions and group shows around the world, including *Art in Japan Today 1985-1995* (Museum of Contemporary Art Tokyo, 1995), Yokohama Triennale 2001, and the 14th Biennale of Sydney (2004). Working with materials that are simultaneously inorganic and evocative of feminine textures, such as marble, silicone, and synthetic hair, Kasahara creates works that capture the world with a sober yet sensitive eye. In 2000, she began the project *Offering*, in which she visited Christian churches in 85 countries throughout the world and photographed offertory boxes, and has ultimately taken shape as an installation of these photographs and her sculptures based on them. The installation has been shown at the Folk Life Museum (Graz, Austria, 2005) and Yokohama Triennale 2014. For over 10 years, Kasahara has carefully documented her research and visualized the process of making objects that emerged from it, which ultimately resulted in a group of photographic and sculptural works. Attempting to collect, display, and engage in acts that might alter artifacts rooted in Western systems and dualistic thought, she explores the potential of various interpretations and propositions that arise from this sustained practice.

William Kentridge

b. 1955 in Johannesburg,
South Africa
Based in Johannesburg



Installation view of *Parasophia: Kyoto International Festival of Contemporary Culture 2015 Prelude [Exhibition] William Kentridge: The Refusal of Time*. Photo by Kunihiro Shikata

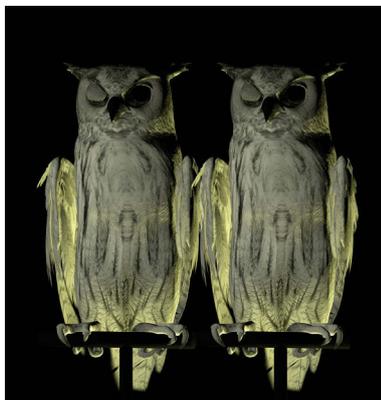
William Kentridge has won recognition around the world with his "drawings in motion," or hand-drawn animated films made by photographing drawings frame by frame. He is active in many fields, directing puppet theaters, operas, and other productions, acting, writing, and more. In recent years, Kentridge has been making more works that involve many collaborators and other participants, but the animations made with vast amounts of thought and handwork in his studio and the artist's own physical way of thinking remain the basis of his works. The artist contemplates the situation of his homeland, South Africa, with his own studio as his starting point. With the knowledge and technical history of modern Europe as his guide, Kentridge examines universal problems faced by mankind and transforms them into visual art.

Kentridge also has strong ties with the city of Kyoto, with a history including a major solo exhibition that opened at the National Museum of Modern Art, Kyoto in 2009 and traveled to Tokyo and Hiroshima in 2010, and the 2010 Kyoto Prize in Arts and Philosophy, of which he is the youngest laureate to date. His epic video installation commissioned for Documenta 13, *The Refusal of Time* (2012), was shown for the first time in Asia from February to March 2014 as a prelude to *Parasophia: Kyoto International Festival of Contemporary Culture 2015*.

Ann Lislegaard

b. 1962 in Tønsberg, Norway
Based in Copenhagen and
New York

lislegaard.com



Ann Lislegaard, *Oracles, Owls... Some Animals Never Sleep*, 2012-14. Double-channel 3D animation with sound. Still from animation shown at the 19th Biennale of Sydney, 2014. Courtesy of the artist and Murray Guy Gallery, New York

Ann Lislegaard is known for 3D film animations and sound-light installations often departing from ideas found in science fiction novels such as *Dhalgren* by Samuel R. Delany and *The Left Hand of Darkness* by Ursula K. Le Guin. She finds in science fiction an alternative approach to language, narration, gender roles, sexuality, and concepts of the future.

Her *Crystal World* (after J.G. Ballard) (2006) is set in a hotel that is slowly crystallizing. As the animation moves through the architecture, one encounters furniture by the female architect Lina Bo Bardi, Robert Smithson's sculpture *The Dead Tree*, and Eva Hesse's *Untitled (Rope Piece)*. These "virtual replicants" are re-activated in the animation as provisional characters in a setting where time itself is ruined.

In *Oracles, Owls... Some Animals Never Sleep* (2012-14), which draws on Philip K. Dick's *Do Androids Dream of Electric Sheep?*, a computer-animated owl delivers a monologue of aphorisms and latent fragments that consist of prophecies from *I Ching* and a feminist speaking in tongues. The monologues are interrupted by squeaks of compressed noise, dramatized and distorted samples from Ridley Scott's *Blade Runner*. Although it is at times menacing, it is also humorous, a doubled and redoubled self, with its unsynchronized dancing and trance-like movements.

Lislegaard has participated in the 2005 Venice Biennale, the 2006 São Paulo Biennale, the 2013 Lyon Biennale, and the 2014 Biennale of Sydney. Solo exhibitions include shows at the Astrup Fearnley Museum of Modern Art (Oslo, 2007) and the Museum of Contemporary Art Detroit (2009).

Tatsuo Majima (眞島竜男)

b. 1970 in Tokyo, Japan
Based in Kawasaki, Kanagawa Prefecture, Japan and Beppu, Oita Prefecture, Japan



Tatsuo Majima, *Kugenuma Sumo/Kyoto Boxing*, 2010. Installation view at TARO NASU, 2010. Photo by Keizo Kioku, courtesy of TARO NASU. © Tatsuo Majima

Tatsuo Majima studied Fine Art at Goldsmiths College, University of London. In the video piece he made shortly after returning from London, *Japanese Modern Art/The Cheerful Country* (1995), four Japanese painters from the 1930s get together outdoors for a barbecue and wine and engage in an imaginary conversation. This process of creating imaginary scenarios with Japanese painters from the modern age, based on extensive research, can also be seen in works such as *Beijing Diary* (2010) and *Kugenuma Sumo/Kyoto Boxing* (first performed in 2010). Starting from around the year 2010, Majima has been delivering an increasing number of lectures and performances such as *Dance of the Day* (2012–13).

The four themes presented in his lecture series for Parasophia's Open Research Program—(1) Japanese modern and contemporary art, (2) art and publicness, (3) Tatsuo Majima, and (4) Kyoto (tentative)—will ultimately tie into Majima's work for *Parasophia: Kyoto International Festival of Contemporary Culture 2015* in some way.

Aernout Mik

b. 1962 in Groningen, The Netherlands
Based in Amsterdam

Still from Aernout Mik, *Touch, rise and fall*, 2008. Video installation. Courtesy of the artist and carlier | gebauer



Aernout Mik has had large-scale solo exhibitions at the Van Abbemuseum (Eindhoven, 2000), the Institute of Contemporary Arts (London, 2000), the Museum of Modern Art (New York, 2009), and the Stedelijk Museum (Amsterdam, 2013). He represented the Netherlands at the Venice Biennale in 2007 and has participated in many international exhibitions around the world. He has also participated in several exhibitions in Japan, including *Still/Moving* (Kyoto, 2000), Yokohama Triennale 2001, and Aichi Triennale 2013. Mik's works often consist of silent multi-channel videos with actors performing scenarios based on real social issues, projected in architectural settings that merge the viewer's physical space with the space in the videos before them, thus making the theatrical performance in the video more of a real experience than seeing actual documentary footage.

Susan Philipsz

b. 1965 in Glasgow, Scotland, UK
Based in Berlin

www.susanphilipszyouarenotalone.com



Susan Philipsz, *The Distant Sound*, 2014. Three-channel sound installation. Installation view, Moss, Norway, 2014. Photo by Eoghan McTigue. © Susan Philipsz

Susan Philipsz's early works use her own voice, singing folk songs and pop songs, as their only source of sound (or instrument), coming from a simple composition of speakers. Her works are often installed in public places, such as bus stops, underneath bridges, and in supermarkets, where ambient sound is prominent. The songs selected according to the location of the works frequently embody specific socio-political messages, but Philipsz's gentle voice does not merely convey the message of the songs' lyrics but also strongly evokes the audience's own personal memories and emotions, and brings forth recognition of the memories of the place where they are listening to each work. Although her works are commonly described as sound installations, they can also be described as sculptures that use sound as a medium for articulating time and space. Since winning the Turner Prize in 2010, Philipsz has participated in Documenta 13 (2012), Manifesta 10 (2014), Sapporo International Art Festival 2014, and more.

At *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, Philipsz will be presenting *The Internationale* (1999) and a new work based on her research in Kyoto.

Florian Pumhösl

b. 1971 in Vienna, Austria
Based in Vienna



Installation view, Florian Pumhösl at Miguel Abreu Gallery, New York, 2014

Florian Pumhösl has participated in many international exhibitions, including the 2001 Yokohama Triennale and Documenta 12 (2007). He creates paintings, films, and installations that are not only based on thorough research of specific examples of modern avant-garde art, graphic design, typography, and architecture, but in certain cases also visualize his research and analysis. Pumhösl's research is characterized by his perspective as an artist, rather than a historian, with his focus on his involvement with his subjects' visual language and their transition rather than tracing back their origins. His solo exhibition at Lisson Gallery in London (2008) consisted of a historical component, with actual books designed by the Japanese artist Koshiro Onchi in the 1930s in wall-mounted display cases, and Pumhösl's paintings made of synthetic resin on glass plates, based on his highly focused studies of Onchi's books and their formal elements.

Pumhösl visited Japan in the spring of 2014 to perform further research on Onchi, as well as Tomoyoshi Murayama of the Mavo group and other Japanese avant-garde artists active in the 1920s–30s. Currently he is developing ideas for a new series of works based on this research for *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, which will be accompanied by a historical exhibit curated by Pumhösl himself in dialogue with local experts.

Pipilotti Rist

b. 1962 in Grabs, Switzerland
Based in Zurich

www.pipilottirist.net



Pipilotti Rist, *Mercy Garden Retour Skin*, 2014. Audio video installation. Photo inspired by Yuji, courtesy of the artist, Hauser & Wirth, and Luhring Augustine

Pipilotti Rist entered the field of media art after studying at the Institute of Applied Arts in Vienna and the Basel School of Design and working in stage design for music groups. Especially in her earlier works, Rist uses the clichés imposed on women by our male-dominated society to expose their stereotypes and to affirm the negative aspects of femininity, creating works that provide strong encouragement for women. These works culminated in her video installation *Ever is Over All*, for which she was awarded the Premio 2000 Prize at the Venice Biennale (the work was shown for the first time in Japan in the *Visions of the Body* exhibition in 1999 at the National Museum of Modern Art, Kyoto). Many of her recent works are large video installations that include furniture and daily objects as actual components, and her interest in exploring the principle of visual perception through abstract and decorative means and her focus on rich colors have grown sharper than ever over the years. Rist has stated in many interviews that “[she is] merely giving color back to the world, coming close to reality” (ART iT, 2009).

In April 2014, Rist traveled to Japan to do research for *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, and delivered a lecture at the National Museum of Modern Art, Kyoto as part of the Open Research Program.

Arin Rungjang (อรินทร รุ่งแจ้ง)

b. 1975 in Bangkok, Thailand
Based in Bangkok



Installation view of Arin Rungjang, *Golden Teardrop*, 2013. Video installation. Photo by Kornkrit Jianpinidnan, courtesy of the artist and the Office of Contemporary Art and Culture, Thailand

Arin Rungjang studied Graphic Arts at the Silpakorn University in Bangkok (BFA, 2002), and has participated in exchange programs and artist-in-residence programs in Paris, the Philippines, Taipei, London, Antwerp, and New York. Finalist, Signature Art Prize 2014 (winner to be announced in November 2014).

In 2013, Rungjang was one of two artists representing Thailand at the Venice Biennale, where he showed *Golden Teardrop* (2013), a work composed of a video and an intricate sculptural installation of teardrop-shaped brass. Loosely but carefully, *Golden Teardrop* layers the history of the sugar trade and personal narratives of Thai, Greek, Portuguese, and Japanese individuals in the fifteenth, seventeenth, twentieth, and twenty-first centuries, with the traditional Thai egg-yolk dessert *thong yod* (literally, golden drops) as the starting point, presenting a reexamination of collective histories and memories and their formation.

Rungjang visited Kyoto in June 2014 to begin working on a new video installation for *Parasophia: Kyoto International Festival of Contemporary Culture 2015*. The work will be accompanied by an updated installation of *Golden Teardrop*, which will be shown for the first time in Japan.

Aki Sasamoto (笹本晃)

b. 1980 in Yokohama, Japan
Based in New York

www.akisasamoto.com



Performance still from Aki Sasamoto, *Skewed Lies*, Kyoto, 2014. Photo by Kahoru Tachi

Aki Sasamoto left her high school in Japan and went on to study mathematics, dance, art, and sculpture as an undergraduate and graduate student in the UK and the US, completing the MFA program at Columbia University. She creates many works that involve the interplay between performances and installations, delivering improvisational performances in sculpturally defined spaces using her own body movements and dance, words, objects, and more. Although her works are ostensibly improvisational, with their inspirations in events and actions in her daily life, they are in fact very carefully constructed, weaving together the stillness of installations and the motion of performance to create complex, labyrinthine spatial narratives. Group exhibitions include Yokohama Triennale 2008, the 2010 Whitney Biennial, the 9th Gwangju Biennale (2012), and Roppongi Crossing 2013 (Mori Art Museum, Tokyo). In 2014, Sasamoto presented *Sunny in the Furnace* at The Kitchen, an alternative space for art and performance in New York.

Also in 2014, Sasamoto visited Kyoto to study the physical movements, working environments, and industrial background of Nishijin weavers, metalsmiths, and Buddhist altar and altar article craftsmen. This research will be integrated as visual and conceptual elements into her new work for *Parasophia: Kyoto International Festival of Contemporary Culture 2015*.

Tadasu Takamine (高嶺格)

b. 1968 in Kagoshima, Japan
Based in Akita, Japan



Tadasu Takamine, *Japan Syndrome - Berlin Version*, 2013. Public viewing (video + performance) at Kyoto City Hall Plaza. Photo by Tetsuya Hayashiguchi

Tadasu Takamine began performing with multimedia/performance collective Dumb Type while still a student at Kyoto City University of Arts, and took part in three performance pieces including *S/N*. Currently he works in diverse media such as installations incorporating video and audio, photography, video, sculpture, and self-directed performances in which he appears. For *A Lover from Korea* (2003), drawing inspiration from his relationship with an ethnic Korean resident of Japan, he took up residence in the Tamba Manganese Memorial, the site of a former mine where Koreans were forced to labor, while producing the work. For *Kagoshima Esperanto* (2005), he filled a space with soil and discarded objects and projected text in the dialect of Kagoshima and the international language Esperanto on to it. In *Japan Syndrome - Berlin Version* (2013), he transformed an area in front of Kyoto City Hall into a pulsating dance floor, with 1,000 viewers participating. These and other pieces blend incisive social critique with physicality and humor, with Takamine consistently investing his own physical presence and humanity's flesh-and-blood nature in works that lay bare shared but unspoken taboos and our complicity in them. In September 2014, Takamine staged a new performance piece in Kyoto representing the final chapter in the *Japan Syndrome* project he launched in 2011.

Koki Tanaka (田中功起)

b. 1975 in Mashiko, Tochigi
Prefecture, Japan
Based in Los Angeles

www.kktnk.com



Koki Tanaka, *a behavioral statement (or an unconscious protest)*, 2013. Installation view in the Japan Pavilion at the 55th Venice Biennale International Exhibition of Art, 2013. Photo by Keizo Kioku, courtesy of the Japan Foundation

Group exhibitions include the 2006 Taipei Biennial, the 7th Gwangju Biennale (2008), *Reading Cinema, Finding Words* (The National Museum of Modern Art, Kyoto and The National Museum of Modern Art, Tokyo, 2013–14), *Journal* (ICA, London, 2014), *Positions* (Van Abbemuseum, Eindhoven, The Netherlands, 2014), and many others. Tanaka represented Japan at the Venice Biennale in 2013, where the Japan Pavilion was given a Special Mention. He has also been selected as the Deutsche Bank Group's 2015 "Artist of the Year." Tanaka records and edits documentary footage of his projects to create video works that express his ongoing contemplation of various issues of memory and documentation, such as the difference between actually experiencing an event and seeing it on video, or the gap between an event and its documentation that emerges from the process of editing.

For *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, Tanaka will be presenting a new work that he will be creating in Kyoto.

Ana Torfs

b. 1963 in Mortsels, Belgium
Based in Brussels

www.anatorfs.com



Detail from Ana Torfs, *Family Plot*, 2009–10.
© photo: Ana Torfs

Ana Torfs has a master's degree in communication sciences from KU Leuven, and completed a master's program in film and video at the Sint-Lukas University College of Art and Design in Brussels. She works in a wide range of media, including video, prints, slide projection, film, sound, photography, silkscreen, and tapestries. The relation or tension between text/language and image plays a central role in her work, and with it all the related processes of representation, interpretation, and translation. She enables a topical and authentic perception of the scattered remains of our cultural and political history. Existing texts and/or images are often used as a starting point for her works, which condense into precisely composed collages or montages, suffused with elliptical allusions. In the past years Torfs had solo exhibitions in K21, Düsseldorf Generali Foundation, Vienna (*Album/Tracks A+B*, 2010) and in Wiels, Brussels (*Echolia*, 2014). She recently participated in major group exhibitions such as *Manifesta 9* (Genk, Belgium, 2012), the 11th Sharjah Biennial (United Arab Emirates, 2013), *The Way of the Shovel* at MCA Chicago (2013), and the 1st Biennial of Cartagena de Indias (Colombia, 2014). In Japan, she was featured in *Reading Cinema, Finding Words: Art After Marcel Broodthaers*, which traveled to the National Museum of Modern Art, Kyoto (2013) and the National Museum of Modern Art, Tokyo (2014).

In *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, Torfs will present *Family Plot* (2009–10), an installation which starts from her fascination with the (official) Latin names of plants.

Rosemarie Trockel

b. 1952 in Schwerte, Germany
Based in Cologne



Installation view of Rosemarie Trockel, *As far as possible*, 2012. Mixed media (steel, plastic, fabric, mechanic birds, glass, audio; ceramic; tiles; plastic; digital print). Courtesy of Sprüth Magers

Professor at Kunstakademie Düsseldorf since 1998. Rosemarie Trockel studied at the Werkkunstschule art academy in Cologne. She has worked extensively in a wide range of media including art objects made of ceramic and bronze, photo collage, video montage, and drawing on the body. In the late 1980s, Trockel had gained international prominence for machine-knitted wool "paintings" that appropriated and made repeated patterns out of existing logos and trademarks, and since the 1990s, she has been featured in numerous exhibitions, primarily in Europe and the United States, and has consistently been recognized as one of the leading female contemporary artists. In 1999, Trockel became the first female artist to represent Germany at the Venice Biennale. Deriving inspiration from fields such as natural history, zoology, botany, and mineralogy, she has emphasized both aesthetic expression and the processes that go into its realization. In *A Cosmos*, an exhibition that toured Spain, the United States, and Great Britain in 2012–13, Trockel drew viewers into her unique worldview with works that intentionally showed the internalized influences of works by other artists that have inspired her.

At *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, she will exhibit her installation work *As far as possible*, which consists of an entire room that was part of *A Cosmos*, enveloping the viewer in her distinctive, highly original aesthetic realm.

Danh Vo

b. 1975 in Bà Rịa, Vietnam



Danh Vo, *Tombstone for Phùng Vo*, 2010. Black absolute granite, gold. T.B. Walker Acquisition Fund, 2011. Installation view, Minneapolis Sculpture Garden, Walker Art Center, January 3, 2013

Grew up in Denmark. Studied at the Royal Academy of Fine Arts in Copenhagen and the Städelschule in Frankfurt. He was awarded the Hugo Boss Prize in 2012. He has had many solo exhibitions throughout Europe and the USA since 2006, with exhibitions in Nottingham, New York, and Beijing in 2014 alone. He has also curated several exhibitions in Europe, including a solo exhibition for Felix Gonzalez-Torres (2010). Vo has participated in many group exhibitions, including international exhibitions such as *Manifesta 7* (2008), the Yokohama Triennale (2008 and 2014), the Berlin Biennale (2010 and 2014), the 2010 Gwangju Biennale, the 2011 Singapore Biennale, and the 2013 Venice Biennale. His work is included in public collections around the world, and in June 2014, the Danish Arts Foundation announced that Vo will be representing Denmark at the 2015 Venice Biennale.

Vo has been invited to create a new work for *Parasophia: Kyoto International Festival of Contemporary Culture 2015*.

Hong-Kai Wang (王虹凱)

b. 1971 in Huwei, Yunlin
County, Taiwan
Based in Vienna and Taipei

www.w-h-k.net



Hong-Kai Wang, *Music While We Work*, 2011. Production shot. Photo by Chen You-Wei

Hong-Kai Wang is currently a PhD candidate at the Academy of Fine Arts in Vienna. In 2011 she was one of the artists representing Taiwan at the Venice Biennale, exhibiting *Music While We Work* (2011), built around recordings of everyday labor made in a series of workshops by former workers of Taiwan Sugar Huwei Factory, part of Huwei's formerly thriving sugar industry built during Japanese ruling, and their family members. In *What's the Musical Consequence of Change?* (2013), twelve composers were asked to create music studies based on a disjointed conversation they shared on their experiences of crossing geopolitical border, while *Oath of Love* (2013) seeks to explore the meaning of "local" and interrogate the visible/invisible border that defines it. Projects such as these are built on long-running conversations with other people and patient, persistent collaborative labor. They are an incisive sociopolitical analysis and examination of the generation and dynamics of public spaces, of social interrelations, and of the creation, saving and deletion of cultural memory. Wang's works are reports in the form of works of art, employing sound, video, performance, workshops, and text as media.

For *Parasophia: Kyoto International Festival of Contemporary Culture 2015*, in addition to presenting *Music While We Work*, Wang is planning a new project based on research in part conducted in Kyoto.

Miwa Yanagi (やなぎみわ)

b. 1967 in Kobe, Japan
Based in Kyoto

www.yanagimiwa.net



Miwa Yanagi, stage truck for *Nichirin no tsubasa*, 2014. Photo by Shen Chao-Liang

Miwa Yanagi came into the limelight around the middle of the 1990s with works about women living in contemporary Japanese society, such as her series of photographs of "elevator girls," or young women in uniform who operate elevators in Japanese department stores. One of her earliest works was a performance featuring elevator girls, and the theatrical aspect of her photographs and video pieces always remained a key element of her works. In recent years, Yanagi's attention has been focused on theater, starting with her *1924* trilogy (2011–12) of plays about the Tsukiji Shōgekijō, or Japan's first modern theater. Her play about an anonymous voice as a medium, *Zero Hour: Tokyo Rose's Last Tape* (Kanagawa Arts Theatre, Aichi Arts Center [Aichi Triennale 2013]), will be performed in the United States in January and February 2015. Yanagi has created a Taiwanese-style stage truck for her new theatrical piece in the making, a dramatization of Kenji Nakagami's novel *Nichirin no tsubasa* [The Wing of the Sun] (1984). The stage truck has been presented as part of Yokohama Triennale 2014, after which she will be bringing it to Kyoto for *Parasophia: Kyoto International Festival of Contemporary Culture 2015*. This project will be particularly innovative not only for the stage truck but also for spanning two international exhibitions in a row.



Public Program

Public programs are being held on an irregular basis to offer broader public access to contemporary art. As a prelude to the main event, William Kentridge's *The Refusal of Time* was exhibited, and in February and March 2014 a series of programs explored related topics in depth from diverse perspectives, including the history of film, philosophy, and physics.

Public programs held from April 2014 onward have primarily focused on the participating artists, with program facilitators and participants approaching the artists and their works from various angles, and building up to the actual exhibition by exploring a range of ways for participants to enjoy it.

Parasophia Conversations

Part of the mission of *Parasophia: Kyoto International Festival of Contemporary Culture 2015* is to offer platforms for diverse speakers to exchange in dialogues and present and exchange interpretations of works. The first of these Conversations will feature a free exchange of flexible and forward-looking ideas with and among scholars active on the international stage.

Alexander Zahlten & Keisuke Kitano "Image Traffic in the 21st Century"

A multifaceted and multi-directional presentation and discussion on the circulation of images in today's society will be held. Rigid divisions between speakers and audience will be broken down in this multi-channel talk event.

Coordinators/Moderators: Keisuke Kitano (Ritsumeikan University; Parasophia Professional Advisory Board member), Alexander Zahlten (Harvard University)

Date: Sunday, November 16, 2014

Venue: TBA

Other topics

PPP

In the PPP (Parasophia Poster Project), *Parasophia* posters (designed by Tsutomu Nishioka) will be produced on an ongoing basis from October onward, and mailed each month to individuals or groups requesting them, who may post them in a place of their choice. In a media-saturated climate where effortless dissemination of information via social media and so forth has become the standard, this project seeks to build a network of *Parasophia* relationships by having people proactively display posters, an analog medium, over a six-month period. Participants can apply online to receive posters.

Parasophia Volunteer Center

The Parasophia Volunteer Center has been established at Kyoto Art Center. The Center is seeking volunteers who can help support the exhibition behind the scenes.

www.paravol.jp

Parazine

Parazine is Parasophia's semi-official free newspaper, supported by a grant from the Nissha Foundation for Printing Culture and Technology, and created and edited by Professional Advisory Board member Hiroshi Yoshioka (Professor of Aesthetics and Theory of Arts, Kyoto University) and student volunteers. Three issues have been published up to this point. (In Japanese only.)

Parasophia co-presents "Allan Sekula: Between Photography and Text, Image and Geopolitics" (9th Research Presentation of the Association for Studies of Culture and Representation)

On November 8–9 in Niigata, a research presentation will be held to reexamine the achievements and explorations of photographer Allan Sekula (1951–2013), an influence on numerous artists and academics, featuring Professional Advisory Board members Keisuke Kitano (Professor of Image Arts and Sciences, Ritsumeikan University) and Morihiro Satow (Professor of Visual Studies, Dean of Faculty of Design, Kyoto Seika University), as well as other members of the Association for Studies of Culture and Representation.

www.repre.org

Partnership with A Celebration of 400 Years of The Rimpa School of Japanese Painting

400 Years of The Rimpa School/Exhibition of Selected Cutting-Edge Works: From Tradition to Innovation (Saturday, January 24–Sunday, February 8, 2015 at The Museum of Kyoto) will be held in order to introduce innovative younger artists active in Kyoto and present their fresh and original works to the world.



Images for press use



Lisa Anne Auerbach, *American Magazine #1*, 2013. Ink on paper. Installation view with mega-girls. Los Angeles Municipal Art Gallery, 2013. Photo by the artist, courtesy of the artist and Gavlak. © Lisa Anne Auerbach



Installation view of Cai Guo-Qiang: *Da Vinci's do Povo* in the street outside Centro Cultural Banco do Brasil, São Paulo, 2013. Photo by Joana França



Still from Joost Conijn, *Vliegtuig (Airplane)*, 2000. Video, 29 min.



Installation view of Stan Douglas, *Luanda-Kinshasa*, 2013. Single-channel video projection, 6 hr. 1 min. (loop), color, sound



Parasophia: Kyoto International Festival of Contemporary Culture 2015 Open Research Program 03 [Lecture/Performance] Dominique Gonzalez-Foerster "M.2062 (Scarlett)," Annex, The Museum of Kyoto, September 6, 2013. Photo by Tadashi Hayashi, courtesy of Parasophia Office



Still from Aernout Mik, *Touch, rise and fall*, 2008. Video installation. Courtesy of the artist and carlier | gebauer



Susan Philipsz, *The Distant Sound*, 2014. Three-channel sound installation. Installation view, Moss, Norway, 2014. Photo by Eoghan McTigue. © Susan Philipsz



Pipilotti Rist, *Mercy Garden Retour Skin*, 2014. Audio video installation. Photo inspired by Yuji, courtesy of the artist, Hauser & Wirth, and Luhring Augustine



Installation view of Arin Rungjang, *Golden Teardrop*, 2013. Video installation. Photo by Kornkrit Jianpinidnan, courtesy of the artist and the Office of Contemporary Art and Culture, Thailand



Miwa Yanagi, stage truck for *Nichirin no tsubasa*, 2014. Photo by Shen Chao-Liang

Images are available in two resolutions: High-resolution images for print (350 dpi/CMYK) and lower-resolution images for online use (72 dpi/RGB). To download images, please register at the URL below. If you would like to request any images that are not included above, please contact Public Relations at the e-mail address listed below.

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