

FOR IMMEDIATE RELEASE
January 30, 2015

PARASOPHIA: Kyoto International Festival of
Contemporary Culture 2015
4th Press Conference

Kyoto
International
Festival
of
Contemporary
Culture



PARASOPHIA

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■ About Parasophia: Kyoto International Festival of Contemporary Culture 2015

Artistic Director

Mr. Shinji Kohmoto

Parasophia: Kyoto International Festival of Contemporary Culture 2015 is the much-anticipated first large-scale international contemporary art exhibition to be organized in Kyoto, held at multiple venues throughout the city, including the Museum of Kyoto and the Kyoto Municipal Museum of Art.

The festival brings 36 artists from around the world to present their work in Kyoto. There has been a recent trend among international exhibitions for ever-larger events. As such, *Parasophia* features an exhibition space of over 10,000 square meters but also allocates enough room to each of the participating artists to show their work properly. The prudent scale of *Parasophia* has been conceived to offer the artists careful support while ensuring the exhibition never feels too big—a festival truly appropriate to the kind of city that is Kyoto.

Almost all of the participating artists were invited to visit Kyoto as part of the festival's two-year preparation period. From this, the artists have created new works related to Kyoto, though not simply taking from its rich history and cultural legacy, but also incorporating many elements of the lifestyle of the city's residents today.

The visions of the artists have been newly inspired through encounters with places in Kyoto and dialogue with the residents and history there. The people who assisted the artists in their surveys have changed too, as have the people who engaged in dialogue with them. The Open Research Program and Public Program carried out over the two-year preparation period have been a process of sharing with others the simple truth that the world is full of unknown ideas and means of artistic expression.

Parasophia is a place for encounters with diverse expression and ideas. It accepts what is different. It is an experience of finding the sense of distance that is respectful but also inclusive. Not merely entertainment that re-confirms what we already know, *Parasophia* involves both artists and visitors in a global platform of sustainable creativity and ideas, leading to renewed cultural heritage for Kyoto ten or twenty years from now.

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.

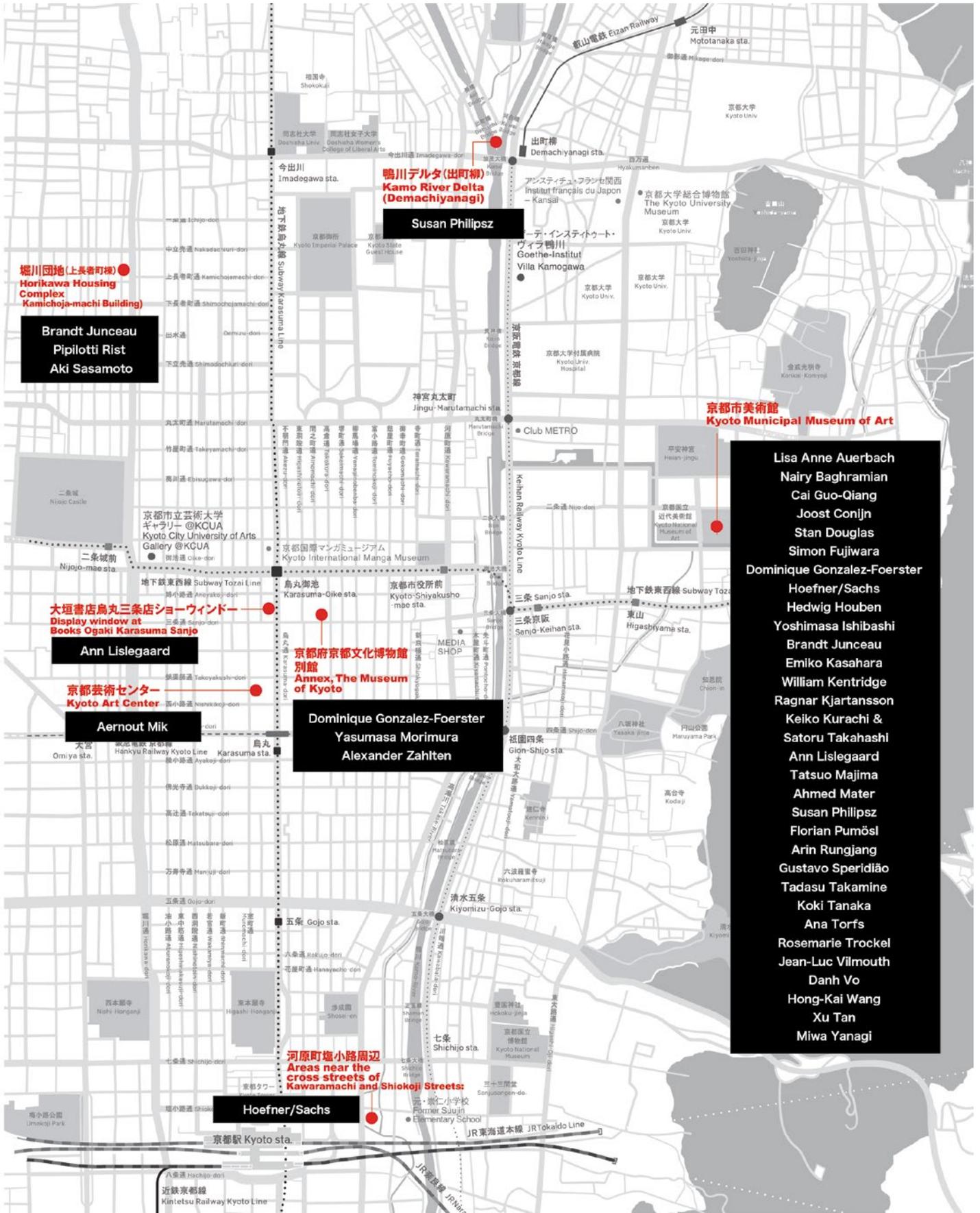
Information

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.
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
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Official SNS accounts	Twitter twitter.com/parasophiaJP Facebook facebook.com/parasophiaJP Instagram instagram.com/parasophia
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MAP



- Lisa Anne Auerbach
- Nairy Baghramian
- Cai Guo-Qiang
- Joost Conijn
- Stan Douglas
- Simon Fujiwara
- Dominique Gonzalez-Foerster
- Hoefner/Sachs
- Hedwig Houben
- Yoshimasa Ishibashi
- Brandt Junceau
- Emiko Kasahara
- William Kentridge
- Ragnar Kjartansson
- Keiko Kurachi & Satoru Takahashi
- Ann Lislegaard
- Tatsuo Majima
- Ahmed Mater
- Susan Phillipsz
- Florian Pumösl
- Arin Rungjang
- Gustavo Speridião
- Tadasu Takamine
- Koki Tanaka
- Ana Torfs
- Rosemarie Trockel
- Jean-Luc Vilmouth
- Danh Vo
- Hong-Kai Wang
- Xu Tan
- Miwa Yanagi

Venues

Kyoto Municipal Museum of Art



写真:福永一夫

[Hours] 9:00 AM–5:00 PM

Extended hours on March 27–April 12 and April 29–May 10;
open until 7:00 PM Last admission: 30 minutes before closing

[Closed] Mondays

(exceptions:open on March 9 and May 4;Museum of Kyoto also open on April27)

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

[Directions] Kyoto Municipal Subway Tozai Line Higashiyama Station (Station T10) → 10 min. walk

Annex, The Museum of Kyoto



[Hours] 10:00 AM–7:00 PM (last admission at 6:30 PM)

[Closed] Mondays

(exceptions:open on March 9 and May 4;Museum of Kyoto also open on April27)

Sanjo Takakura, Nakagyo-ku, Kyoto 604-8183

[Directions] 3 min. walk east along Sanjō St. from Kyoto Municipal Subway Karasuma Oike Station
(Karasuma Line Station K08/Tozai Line Station T12) Exit

■ Free admission is granted to all visitors to the following venues.

Kyoto Art Center

10:00 AM–7:00 PM (last admission at 6:30 PM)

546-2 Yamabushiyama-cho, Nakagyo-ku, Kyoto 604-8156

Horikawa Housing Complex (Kamichoja-machi Building)

10:00 AM–7:00 PM (last admission at 6:30 PM)

1F Kamichoja-machi Building, Saikachi-cho, Kamigyo-ku, Kyoto 602-8242

Kamo River Delta (Demachiyanagi)

10:00 AM–6:00 PM / Confluence of Kamo and Takano Rivers

Areas near the cross streets of Kawaramachi and Shiokoji Streets

10:00 AM–7:00 PM / Shimono-cho, Shimogyo-ku, Kyoto 600-8206

Display window at Books Ogaki Karasuma Sanjo

1F Karasuma Building, 85-1 Mikura-cho, Nakagyo-ku, Kyoto 604-8166

参加作家一覧

リサ・アン・アワーバック	Lisa Anne Auerbach	b. 1967 in Ann Arbor, MI, USA; based in Los Angeles	
ナイリー・バグラミアン	Nairy Baghramian	b. 1971 in Isfahan, Iran; based in Berlin	
蔡國強(ツァイ・グオチャン)	Cai Guo-Qiang	b. 1957 in Quanzhou, Fujian Province, China; based in New York	
ヨースト・コナイン	Joost Conijn	b. 1971 in Amsterdam, The Netherlands; based in Amsterdam	
スタン・ダグラス	Stan Douglas	b. 1960 in Vancouver, BC, Canada; based in Vancouver	
サイモン・フジワラ	Simon Fujiwara	b. 1982 in London, England, UK; based in Berlin	
ドミニク・ゴンザレス=フォルステル	Dominique Gonzalez-Foerster	b. 1965 in Strasbourg, France; based in Paris and Rio de Janeiro	
ヘフナー/ザックス	Hoefner/Sachs	Franz Hoefner: b. 1970 in Starnberg, Germany; based in Berlin Harry Sachs: b. 1974 in Stuttgart, Germany; based in Berlin	
ヘトヴィヒ・フーベン	Hedwig Houben	b. 1983 in Boxtel, The Netherlands; based in Brussel	◎
石橋義正	Yoshimasa Ishibashi	b. 1968 in Kyoto, Japan; based in Kyoto	
ブランド・ジュンソー	Brandt Junceau	b. 1959 in Poughkeepsie, NY, USA; based in Berlin and New York	◎
笠原恵実子	Emiko Kasahara	b. 1963 in Tokyo, Japan; based in Fujisawa, Kanagawa Prefecture, Japan	
ウィリアム・ケントリッジ	William Kentridge	b. 1955 in Johannesburg, South Africa; based in Johannesburg	
ラグナル・キヤルタンソン	Ragnar Kjartansson	b. 1976, Reykjavík, Iceland; lives and works in Reykjavík	◎
倉智敬子+高橋悟	Keiko Kurachi & Satoru Takahashi	Keiko Kurachi b. 1957 in Osaka, Japan; based in Osaka Satoru Takahashi b. 1958 in Kyoto, Japan; based in Osaka	◎
アン・リスレグー	Ann Lislegaard	b. 1962 in Tønsberg, Norway; based in Copenhagen and New York	
眞島竜男	Tatsuo Majima	b. 1970 in Tokyo, Japan; based in Kawasaki, Kanagawa Prefecture,	
アフメド・マータル	Ahmed Mater	b. 1979 in Tabuk, Saudi Arabia; based in Abha, Jeddah, and Makkah	◎
アーノウト・ミック	Aernout Mik	b. 1962 in Groningen, The Netherlands; based in Amsterdam	
森村泰昌	Yasumasa Morimura	b. 1951 in Osaka, Japan; Based in Osaka	◎
スーザン・フィリップス	Susan Philipsz	b. 1965 in Glasgow, Scotland, UK; based in Berlin	
フロリアン・プムヘスル	Florian Pumhösl	b. 1971 in Vienna, Austria; based in Vienna	
ピピロッティ・リスト	Pipilotti Rist	b. 1962 in Grabs, Switzerland; based in Zurich	
アリン・ルンジャー	Arin Rungjang	b. 1975 in Bangkok, Thailand; based in Bangkok	
笹本晃	Aki Sasamoto	b. 1980 in Yokohama, Japan; based in New York	
グシュタヴォ・シュペリジオン	Gustavo Speridião	b. 1978 in Rio de Janeiro, Brazil; based in Rio de Janeiro	◎
高嶺格	Tadasu Takamine	b. 1968 in Kagoshima, Japan; based in Akita, Japan	
田中功起	Koki Tanaka	b. 1975 in Mashiko, Tochigi Prefecture, Japan; based in Los Angeles	
アナ・トーフ	Ana Torfs	b. 1963 in Mortsels, Belgium; based in Brussels	
ローズマリー・トロツケル	Rosemarie Trockel	b. 1952 in Schwerte, Germany; based in Cologne	
ジャン=リュック・ヴィルムート	Jean-Luc Vilmouth	b. 1952 in Creutzwald, France; based in Paris	◎
ヤン・ヴォー	Danh Vo	b. 1975 in Bà Rịa, Vietnam	
王虹凱(ワン・ホンカイ)	Hong-Kai Wang	b. 1971 in Huwei, Yunlin County, Taiwan; based in Vienna and Taipei	
徐坦(シュー・タン)	Xu Tan	b. 1957 in Wuhan, Hubei Province, China; based in Guangzhou and New York	◎
やなぎみわ	Miwa Yanagi	b. 1967 in Kobe, Japan; based in Kyoto	
アレクサンダー・ザルテン	Alexander Zahltén	b. 1973 in Madison, WI, USA; based in Boston and Kyoto	◎

Hedwig Houben

b. 1983 in Boxtel,
The Netherlands; based in
Brussels

www.hedwighouben.nl



Video still from Hedwig Houben, *The Hand, the Eye and It*, 2013. Lecture/performance. Video by Bas Schevers. Courtesy of Fons Welters Gallery, Amsterdam

While strategically employing a style of expression that incorporates lecture and performance, Hedwig Houben transforms the process of deconstructing (particularly sculptural) artistic conventions (subject and object, the artist and the creative process, discussion of works of art, and the viewer's gaze), and the relationships among them, into art in its own right. Houben's lecture/performance *The Hand, the Eye, and It* (2013), presented at Parasophia, assigns a clay model of the artist's own hand the role of intermediating among, and interrelating, various elements: the indeterminate, proto-sculptural object "It," the artist, her gaze and hands, and a spoken explanation of the work. Her most recent piece, *The Good, the Bad, the Happy, the Sad* (2014), is a video in which two clay sculptures in progress, designated as Good and Bad, are placed on a living room carpet and converse with one another, mediated by the artist. The witty, psychoanalytically informed repartee between the two sculptures, whose opinions clash, offers an incisive analysis of the relationships among the autonomy of works of art, the works themselves, the artist, and the viewer.

Brandt Junceau

b. 1959 in Poughkeepsie, NY,
USA; based in Berlin and New
York



Installation view of Brandt Junceau, *Haengender*, 2011. Photo by Oliver Ottenschlaeger, courtesy of Sigmund Freud Museum, Vienna

After graduating from Bard College in 1981, Brandt Junceau began working as an artist based in New York, exhibiting sculptures and drawings, and as an essayist writing on sculptors and their work. In 1991 he received a Guggenheim Fellowship in Sculpture and a Pollock-Krasner Artist's Grant, and began working in Rome in a residence at the American Academy. There he had the opportunity to immerse himself in the sculpture of the ancient world. In 2010 he was awarded a grant from DAAD (the German Academic Exchange Service), and went to live and work in Berlin, where he interacted with researchers in a wide range of disciplines extending beyond art, going on to exhibit work at various venues in Europe. In addition to shows in New York, Berlin, and Brussels, his solo exhibition *Vandal* was held at the Freud Museum in Vienna. While Junceau frequently employs the traditional sculptural methods of plaster moldmaking and casting, he also works in terra cotta, a technique in use since prehistoric times, exploring the forms that fire his imagination and producing repeated studies of them. In his recent exhibitions he has revealed his working process by showing the successive states a sculpture goes through, a reflection of his interests in the theme of time in psychoanalysis and in archaeological relics. Junceau has been invited to create a new work for Parasophia: Kyoto International Festival of Contemporary Culture 2015.

Ragnar Kjartansson

b. 1976, Reykjavík, Iceland; lives
and works in Reykjavík



Ragnar Kjartansson and The National, *A Lot of Sorrow*, 2013-14. Single-channel video. Performance still, Sunday Sessions, MoMA PS 1, New York, 2013. Photo by Elisabet Davidsdóttir, courtesy of the artists, Luhring Augustine, New York, and I8 Gallery, Reykjavík. © Ragnar Kjartansson and The National

For Parasophia, Ragnar Kjartansson and The National present *A Lot of Sorrow* (2013-14). Kjartansson is an Icelandic artist who has had solo shows at institutions worldwide, and has participated in two Venice Biennales, representing Iceland in the 2009 iteration. The National, a highly praised American band formed in 1999, consists of musicians Matt Berninger, Aaron and Bryce Dessner, and Scott and Bryan Devendorf. *A Lot of Sorrow*, conceived by Kjartansson and executed by The National, is an over six-hour video, which was filmed during a performance at MoMA PS 1 in 2013. For the event, The National played their three minute, twenty-five second song "Sorrow" live on stage, repeatedly and continuously, for six hours. Multiple camera angles grant the viewer access to several perspectives as the band and the crowd feed off each other's energy with every repetition.

Keiko Kurachi & Satoru Takahashi

Keiko Kurachi (倉智敬子)
b. 1957 in Osaka, Japan; based
in Osaka
Satoru Takahashi (高橋悟)
b. 1958 in Kyoto, Japan; based
in Osaka



Temporary Foundation (法と星座・Turn Coat/Turn Court) 2014 ヨコハマトリエンパル2014での展示風景 写真: 来田猛

In Kurachi and Takahashi's project *The Art of Survival* they focus on the creative techniques human beings employ in order to stay alive, reconfiguring physical, intellectual, and linguistic relationships in a research and production project. At Parasophia they present the project *Ornament and Crime: Sense/Common* (2015), featuring a paradoxical space (a labyrinth of language) containing a white structure signifying a courtroom and prison, garden stones, and white nautical maps, from which relationships and meanings have been dismantled and bleached away to nothingness. On the other side of the mirror is a projected film of Suujin district of Kyoto, which has and will continue to develop apart from the main stream of history. This heterogeneous exhibition space causes the viewer to adopt a fluid perspective and to question concepts of division, field, authority, and language, continuously reiterating processes of thought and inspection.

Ahmed Mater

b. 1979 in Tabuk, Saudi Arabia; based
in Abha, Jeddah, and Makkah

ahmedmater.com



Still from Ahmed Mater, *Leaves Fall in All Seasons*, 2013. Film, 20 min. Courtesy of Ahmed Mater and Athr Gallery

Mater works as both a doctor and an artist. In the field of art, he is also the leader of the Saudi Arabian young artists' collective Ibn Aseer, and a co-founder of the nonprofit Edge of Arabia (2003-). In recent years he has worked on the ongoing project *Desert of Pharan*, which documents the rapid development of Makkah, adopting multiple perspectives on the future outlook and possibilities of the Muslim world. He presents *Leaves Fall in All Seasons*, a film made up of mobile phone footage shot by immigrant workers on building sites in and around Makkah, which was transferred to the artist's phone and uploaded to the Internet. The footage records the physical and cultural transformation of the holy city from these men's perspective, revealing behind-the-scenes realities of Makkah's modernization that are omitted from the official narrative.

Yasumasa Morimura

b. 1951 in Osaka, Japan; Based in Osaka

www.morimura-ya.com

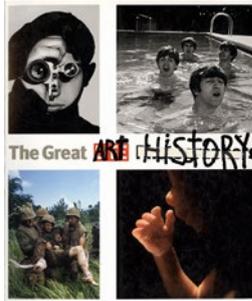


Yasumasa Morimura, *Las Meninas renacen de noche V: Drawn by a distant light, awoken to the darkness*, 2013

Throughout Yasumasa Morimura's career, he has produced photographic self-portraits in which he transforms himself into iconic subjects. These works reflect his distinctive interpretations of the history of art and history in general, and as privately conceived fictions that subvert received value systems and historical narratives, convey the sense that our everyday, commonsense world is itself a colossal fiction. At Parasophia, Morimura presents "Las Meninas renacen de noche" (The Maids of Honor Reborn in the Night), which was photographed in the Museo Nacional del Prado, home to Velázquez's cryptic masterpiece *Las Meninas*, and "Hermitage 1941–2014," which depicts the Hermitage Museum, from which the art was evacuated during World War II, leaving only empty frames. Both are simultaneously soliloquies by Morimura and compelling fictions narrated by the artist as individual.

Gustavo Speridião

b. 1978 in Rio de Janeiro, Brazil; based in Rio de Janeiro



From Gustavo Speridião, *The Great Art History*, 2005–15

Gustavo Speridião completed a master's program in visual language at the School of Fine Arts of the Federal University of Rio de Janeiro. In addition to photograph and film, he works in a wide range of media including collages and drawings featuring words and pictures atop existing media, which playfully intervene in the appropriated imagery. At Parasophia, Speridião exhibits his work in Asia for the first time. Here he presents his self-published "history of art," *The Great Art History* (2005–15), made by scrawling words and images on top of the 608-page tome *The Great LIFE Photographers*, a compendium of photographs from the American photojournalism magazine *LIFE* from its inception in 1936 through the late 20th century. Through additions ranging from simple visual jokes to doodles inviting complex interpretations, Speridião transforms the iconic 20th-century scenes and instantly recognizable shots by over 100 photographers from the pages of *LIFE* into a separate, fictional "great" history of art. This is not only an ironic take on capital-lettered History and Art, or on politics and society, but also a critique of the way we interpret photographs, one that piquantly dismantles all sorts of calcified clichés. For Parasophia, a Japanese-language edition has been produced in addition to the existing English, Portuguese, and French editions.

Jean-Luc Vilmouth

b. 1952 in Creutzwald, France; based in Paris

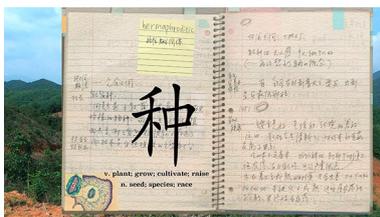


Jean-Luc Vilmouth, *Café Little Boy*, 2002. Work in three dimensions. Installation view at Centre Pompidou, Paris, 2014. Collection of Centre Pompidou, MNAM/CCI, Paris (purchased in 2005). Photo by Jean-Luc Vilmouth

Jean-Luc Vilmouth has produced art in public or in everyday spaces, particularly focusing on interventions in the works that transform environments and alter relationships between people and surrounding objects. *Café Little Boy* (2002) was inspired by messages written on the wall of an elementary school in Hiroshima after the bombing. The school was eradicated except for the reinforced concrete outer wall. This shell of a building was used as an aid station immediately after the bombing, and the surviving blackened wall was heavily inscribed with messages to family members or pupils at the school. This work replicates this scene in the present, with viewers asked to write messages on the walls or table. Their involvement becomes part of the work, and messages are written in response to others, forming exchanges, eventually overlapping one another until they become an illegible sea of text.

Xu Tan

b. 1957 in Wuhan, Hubei Province, China; based in Guangzhou and New York



Xu Tan, "Social Botany Project," 2013–. Video still from Plant

Xu was a member of Da Wei Xiang (Big Tail Elephant Group), a group that actively addressed the problems that were arising from the rapid urbanization of Guangzhou. Today, he is recognized worldwide as an artist whose practice reaches into the realm of social theory. Xu began his ongoing Social Botany Project in 2012. He has interviewed more than 50 individuals working in all aspects of botany for this project, from farmers to government officials to artistic workers. Of the three key contexts that his analysis presents, his work for Parasophia belongs to the context of "agricultural planting," with "endurance," "animalistic freedom," "seed," "blood line," "eudemonia," and "anxiety about filial piety" among its keywords. Xu will create "reading spaces" which combine video with text and other materials that have arisen from this project, including the results of his research in Kyoto.

Alexander Zahltzen

b. 1973 in Madison, WI, USA; based in Boston and Kyoto



Parasophia Conversations 01: Alexander Zahltzen & Keisuke Kitano "Image Traffic in the 21st Century," Kyoto Art Center, November 16, 2014

Alexander Zahltzen is an Assistant Professor of East Asian Languages and Civilizations at Harvard University. His research on film and audiovisual culture in East Asia and especially Japan from the 1960s onward examines the topics from a wide range of historical, political and other perspectives. For Parasophia, he has curated a selection of Japanese and other films from the 1960s through the present day as part of the screening program at the Museum of Kyoto Film Theatre, with a focus on "East Asia as seen in Japanese cinema." This program re-interprets traces of how Japan has attempted to represent themselves and other countries in cinema by referencing entertainment movies, documentaries, and experimental films, and offers an opportunity for the people of these countries, for whom the modern East Asian narrative is too complex and close to home to be discussed objectively, to re-examine it as a meta-narrative woven by the films that Zahltzen selects as an outside, yet deeply informed and insightful, observer.



Images for press use



Pipilotti Rist
Still from Pipilotti Rist, *Gigantic Pear Log*, 2014. Video installation. Courtesy the artist, Luhning Augustine, New York, and Hauser & Wirth



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



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



Lisa Anne Auerbach
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



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



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



Dominique Gonzalez-Foerster
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



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



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



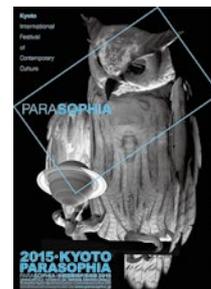
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Yasumasa Morimura, *Las Meninas renacen de noche V: Drawn by a distant light, awoken to the darkness*, 2013



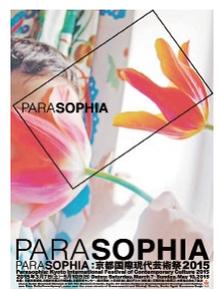
Hedwig Houben
Video still from Hedwig Houben, *The Hand, the Eye and It*, 2013. Lecture/performance. Video by Bas Schevers. Courtesy of Fons Welters Gallery, Amsterdam



Gustavo Speridião
From Gustavo Speridião, *The Great Art History*, 2005–15



PPP Poster



Flyer

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www.parasophia.jp/en/press

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Public Relations

Please contact Public Relations for interview requests, permission for photography, etc.

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