

► Inter + Play #001

Towada Art Center

Season 1 Thu, July 23, 2020 – Sun, Aug 29, 2021

About *Inter + Play*

Inter + Play is a commemorative exhibition that celebrates of the 10th anniversary of Arts Towada, a city-wide initiative unlike any other in Japan, promoting art throughout the city of Towada. This exhibition embodies the very attitude of the initiative, inciting an “interplay” that connects the art, the city, and the community. In Season 1, the works of three artists are exhibited within the Towada Art Center’s galleries while another is featured prominently on the front lawn. Still another artist unit has chosen to venture out to exhibit in the city.

Season 2 Sat, Sep 18, 2021 – Mon, Jan 10, 2022

The artwork of Argentinian artist Tomás Saraceno will be on full display at the Towada Art Center in each of its temporary exhibition spaces. Saraceno, whose work *on clouds (Air-Port-City)* is part of the Towada Art Center’s permanent collection, has used architecture, engineering, physics, and aeronautics to create his floating artworks, which are seen around the world. His works expand well beyond the four walls of the museum and resonate on a global scale.

On Display Seasons 1–3: SUZUKI Yasuhiro, 目[mé]

Performance: Behaviour Problem Trio

Exhibition Space: Tomás SARACENO

Season 3 Sat, Jan 22 – Sun, May 29, 2022

New works will be on display from Mizushiri Yoriko, who creates animations that evoke a tactile sensation through the depiction of parts of the body and everyday objects. Aoki Chie, known for her amorphous human body lacquer sculpture works, will also be exhibiting. Though these artists work in entirely different mediums, both vividly express our bodies and perceptions of the outside world in which we exist.

On Display Seasons 1–3: SUZUKI Yasuhiro, 目[mé]

Performance: Behaviour Problem Trio

Exhibition Space: Tomás SARACENO, MIZUSHIRI Yoriko, AOKI Chie

Towada Art Center Rules



Do not touch artworks.

Smoking, eating, and drinking are prohibited in the exhibition space.

Visitors are allowed to take photographs and video except for filming Suzuki Yasuhiro's video works and evala's work *Anechoic Sphere — Haze*. However, the following rules apply.

- Flash photography, videography, the use of tripods / selfie sticks, music and other sound effects (other than the camera's shutter) are also prohibited.
- Photography and video for commercial use or formal distribution are prohibited.
- Please be considerate of others when taking photographs.

TSUDA Michiko

A *You would come back there to see me again the following day.*

2016 / 2020. Wood, mirrors, screens, video cameras, projectors. Dimensions variable

The exhibition space is filled with rectangular mirrors, frames, and screens onto which video is projected. As you enter, you see a reflection of yourself walking somewhere you didn't expect. Video seems to show us the real world when, in reality, it cuts a piece of it out. A mirror does the same. Even a mere frame, by its very name, will cut out a section of the world and "frame" it like a painting. When these cutouts of reality are layered, staggered, and placed into a single space, we who walk among them appear to be traversing several different worlds at once. And as you know, video can also project the past. When an element of time is introduced, we are transported through both time and space. Tsuda Michiko, who has continued to examine expression through video, shows a layering of time and space that is also a metaphor of the everyday world in which we live, a world of layers folded in time by video media.



Tsuda Michiko

Artist. Born 1980 in Kanagawa, Japan. Tsuda Michiko completed a doctoral program in Film and New Media Studies at the Graduate School of Film and New Media, Tokyo University of the Arts. Her work focuses on the characteristics of video and takes on a variety of forms, including installation, video, and performance. In recent years, she has performed with KAMIMURA Megumi as part of the unit "baby tooth". Her work has been shown at a number of group shows, including Aichi Triennale 2019 and Roppongi Crossing 2019 : Connexions, as well as the solo exhibition "The Day After Yesterday" (TARO NASU, Tokyo, 2015). In 2012, Tsuda participated in the artist in residence program of the Aomori Contemporary Art Centre (ACAC), and in 2019, spent time in New York as a fellow of the Asian Cultural Council (ACC).

evala

B *Anechoic Sphere — Haze*

2020. Speakers, lights, cloth, computer. 15 min. 20 sec.

Audiovisual media is nothing new to the contemporary art world. evala is unprecedented, however, in his attempts to bring about a unique experience of "seeing by your ears." He collects all kinds of sounds recorded in places around the world to create fantastical worlds of sound of his own composition using stereophonic technologies. In this work, he incorporates insights gleaned from the sounds he recorded in Towada. Let your ears guide you through the darkness as evala's sounds awaken your imagination. Savor the countless narratives that unfold inside your mind and enjoy the sensation of being immersed in a sea of sound.



evala

Musician and sound artist. Born 1976 in Kyoto, Japan. Making full use of 3D sound systems as new instruments, evala launched the spatial and immersive music experience *See by Your Ears* in 2016, in which he hints at how sound particles bounce and billow in a completely dark space. His major works include *Octyon Megalotis* (Sonar +D, Barcelona, Spain, 2017), *Our Muse* (ACC, Gwangju, Korea, 2018), and *Acoustic Vessel Odyssey* (SXSW, Austin, US, 2018), which featured sounds generated using SONY's Sonic Surf VR wavefront synthesis technology played across an array of 576 speakers. evala is also active in sound production for the stage, screen, and public spaces. In January 2020, he launched the world's first "invisible cinema" with his aural film *Sea, See, She – To Whom I Have Yet To See*.

MATSUBARA Megumi

C *Truth / Freedom*

2020. Site-specific installation comprised of three works. 440 × 406 × 580 cm

The red room was empty.

2020. Acoustic streams of living organisms accessing the spectrum of red noise, stereo soundscape. 8 hours

Where it begins to burn my eyes.

2020. Pumice, mirror, glass. 10.5 × 406 × 406 cm

I only see the red light.

2020. Flowers, insects, seeds, pericarp, herbs, trees, resin, minerals, cacti, lime, plaster. 440 × 406 × 3.5 cm

While doing research in Towada ahead of the exhibition, Matsubara Megumi was inspired by the red color of the rocky outcrops of Lake Towada, the largest caldera lake on the island of Honshu. This red color reminded her that volcanic fires burn beneath the Earth's surface, although according to legend, the red color of the lake's rock is from the blood of a dragon. This led Matsubara to remember the different "reds" she had seen during her many productions around the world — in the soil, the ruins, the cultures, and the daily lives of the people who lived there. For Matsubara, who says that what she feels inside wants to be externalized, the color "red" is a pipeline that connects the body with the Earth, a conduit that connects all living things throughout the world. The red comes from a wide variety of minerals, flowers, and pigments taken from insects and changes dramatically in the light. Listen closely to the delicate voices of "red," whose chorus changes pitch with perspective and time of day.



Matsubara Megumi

Born 1977 in Tokyo, Japan. Matsubara Megumi creates spaces that weave together various media including text, sculpture, photography, and phenomenon of light to achieve an exquisite balance between presence and absence. Her solo shows include "The Blind Dream" (Douiria Mouassine Museum, Marrakech, Morocco, 2014) and "A proposal for a textbook to learn Braille, English, and other languages" (Fonderia Artistica Battaglia Milano, Italy, 2015) and her work has recently been exhibited at 21st Domani (National Art Center, Tokyo, 2019), "Poétique du geste" (La Grainetierie – centre d'art de la ville de Houilles, France, 2018), Aichi Triennale 2016 (Aichi Prefectural Museum of Art, Nagoya), and Marrakech Biennale 6 (Palais El Badii, Marrakech, Morocco, 2016). Matsubara has also presented architectural works as one half of ASSISTANT, the architecture firm she co-founded with ARIYAMA Hiroi in 2002. These works include *House of 33 Years* (Nara, 2013), *Korogaru Pavilion* (YCAM, Yamaguchi, 2016), and *It Is A Garden* (Nagano, 2016).

Art Center Lawn

Art Center
Rest Space

Art Center
Rest Space

Performance /
Workshop

SUZUKI Yasuhiro

D *Quantum Apples*

2020. FRP, steel, stainless steel. 293 × 399 × 300 cm

D' Drawings for *Quantum Apples*

2020. Ink on paper. 42 × 29.7cm (4 pieces) 29.7 × 42cm (1 piece)

Video Works

The Shape of Water

2020. Animation. 2 min. 28 sec.

Apple Kendama

2020. Video. 2 min. 23 sec.

Spontaneous Garden:

Stump of Water, Stump of the Ground

2017 / 2020. Video. 4 min. 14 sec.

Compass of the Japanese Islands

2020. Video. 55 sec.

An apple spins as it falls into a tree stump made in the geographical shape of the city of Towada, reminding us of the famous story of Isaac Newton discovering gravity. Waves ripple out from the apple epicenter, traveling across the bench and out into the city. The waves resemble tree rings and represent an entire decade of Arts Towada. Artist Suzuki Yasuhiro often incorporates natural laws into familiar expressions through a method of selection in which he superimposes images onto one another. Here Suzuki combines familiar motifs like apples and tree stumps with natural phenomena such as gravity and ripples.



Suzuki Yasuhiro

Artist. Born 1979 in Shizuoka, Japan. Suzuki Yasuhiro's works add new dimensions to familiar objects as he continually asks questions about how we see things and how we perceive the world. He has held solo exhibitions at Art Tower Mito (2014) and the Hakone Open - Air Museum (2017). He garnered attention for *Ship of The Zipper*, which debuted at the 2010 Setouchi Triennale, when it was displayed on Tokyo's Sumida River in 2018. His work was exhibited at the fourth Moscow Biennale of Contemporary Art in 2011 (Russia), and in 2016, he represented Japan at the inaugural London Design Biennale (UK). In 2014, he received the Mainichi Design Award. Suzuki is a professor at Musashino Art University and also works in the Research Center for Advanced Science and Technology at the University of Tokyo.

目 [mé]

E *space*

2020. Mixed media

E' Drawing for *space* #1

2020. Drawing, watercolors on paper. 22.5 × 31.5cm

Drawing for *space* #2

2020. Drawing, watercolors on paper. 31.5 × 22.5cm

Imagine the night sky above us, white clouds floating like fluffy cotton candy — we know that space is infinite, that the clouds are but tiny airborne particles of water vapor. But unbeknownst to us, the same thing happening up there must also be happening down here, all around us, without us even realizing. Through a series of experiential, expectation-defying works, art collective 目 [mé] has asked, “What is it that you think you see with your eyes — and is it really there?” These works include *Day with a Man's Face Floating in the Sky* where someone's face floats like a moon in the sky, and *Elemental Detection*, where you can walk on the surface of a pond. They make us think about the wealth of meaning that exists in the uncertain world in which we live.



目 [mé]

Art collective founded in 2013. 目 [mé] comprises artist KOJIN Haruka, director MINAMIGAWA Kenji, and production manager MASUI Hirofumi. Their installations provoke an awareness of the inherent uncertainty in the world around us. Regardless of any one genre or method, they place particular emphasis on the environment, which includes the exhibition space as much as the audience and their flow and movements through the artwork. Each member brings a unique set of skills and expertise to a shared creative process, where they work closely with one another's ideas. Their major works include *Unreliable Reality – The Where of This World* (Shiseido Gallery, Tokyo, 2014) and *Elemental Detection* (Saltama Triennale, 2016).

Behaviour Problem Trio

NOMURA Makoto (composer / pianist), SAKUMA Shin (japanese dancer), and JAREO Osamu (choreographer / dancer), as Behaviour Problem Trio, perform an experiment, interacting with both the exhibition space and the artworks themselves. Further details such as dates will be announced on the Towada Art Center website at a later date.

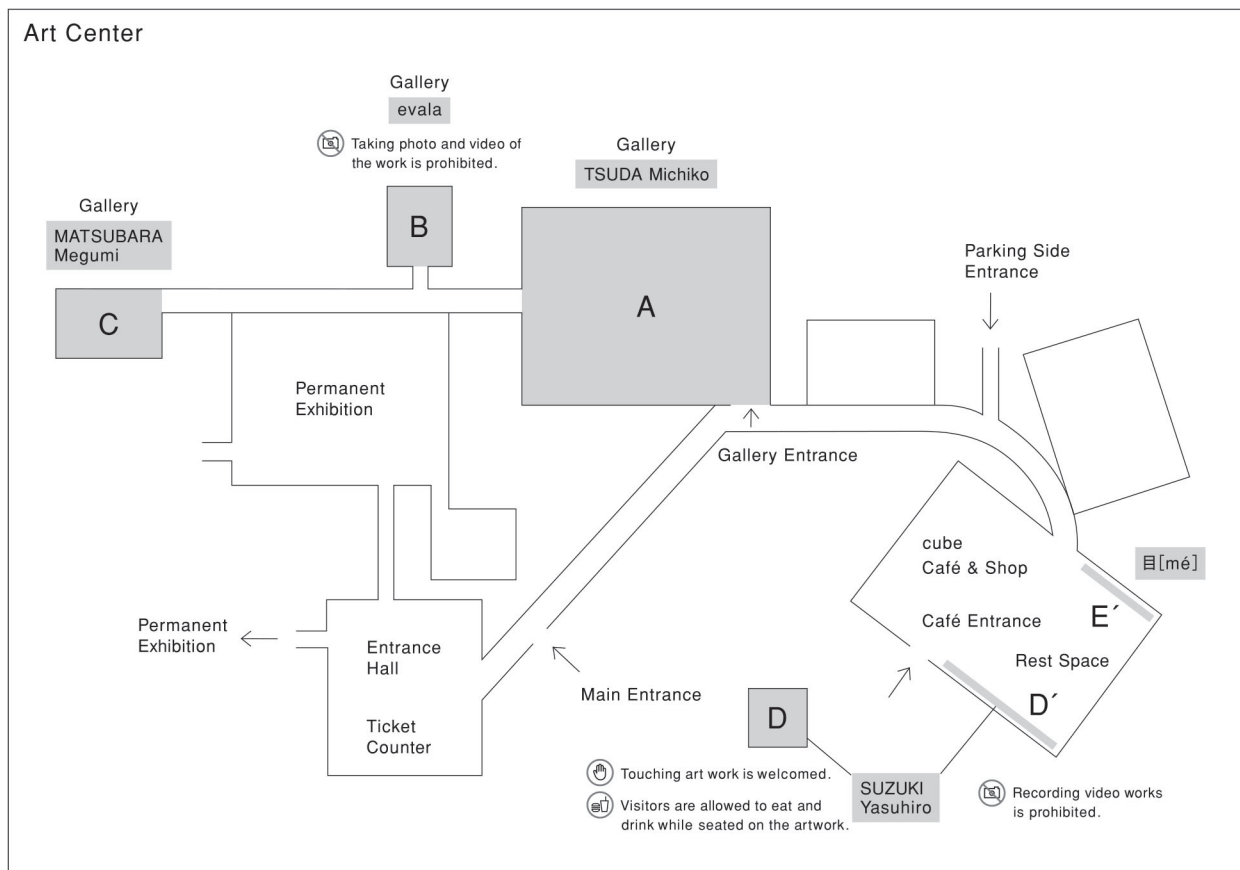


Behaviour Problem Trio

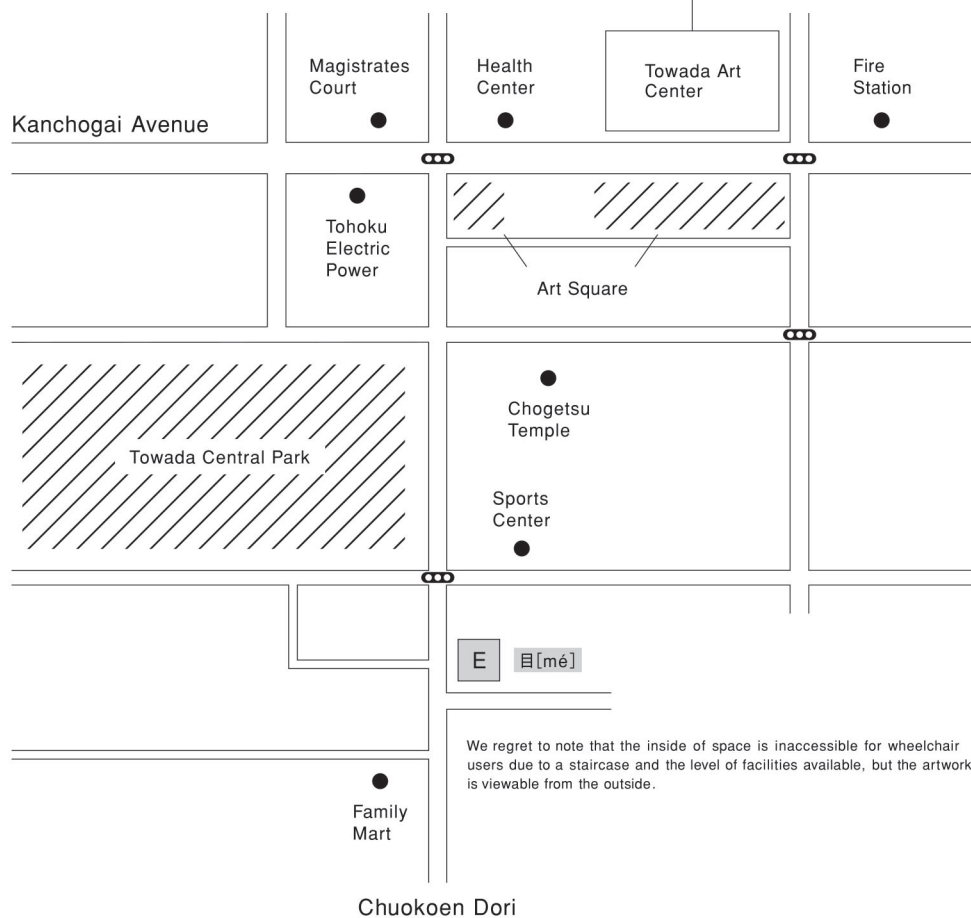
Behaviour Problem Trio was formed in 2018 when two classically trained dancers visited a large welfare facility for people with disabilities in Hong Kong where Nomura Makoto was working as an artist in residence. In 2019, they held *Nomura, Jareo & Sakuma's Behaviour Problem Show: Practice Pieces for Becoming an Outsider* at the Toyonaka Performing Arts Center.



Exhibition Map



Central Towada



※The 目[mé] exhibition space is located a 10-minute walk from the art center.

※Please note that parking and public restrooms are not available at the 目[mé] exhibition space. Please use the restrooms located inside the art center and the parking available near the art center and Nishi-nibancho Parking.

※The galleries areas A, B, and C is paid-entry with a collection + exhibition ticket. Works on exhibition in the rest space (D', E'), D in the lawn, and E in central Towada can be viewed free of charge.