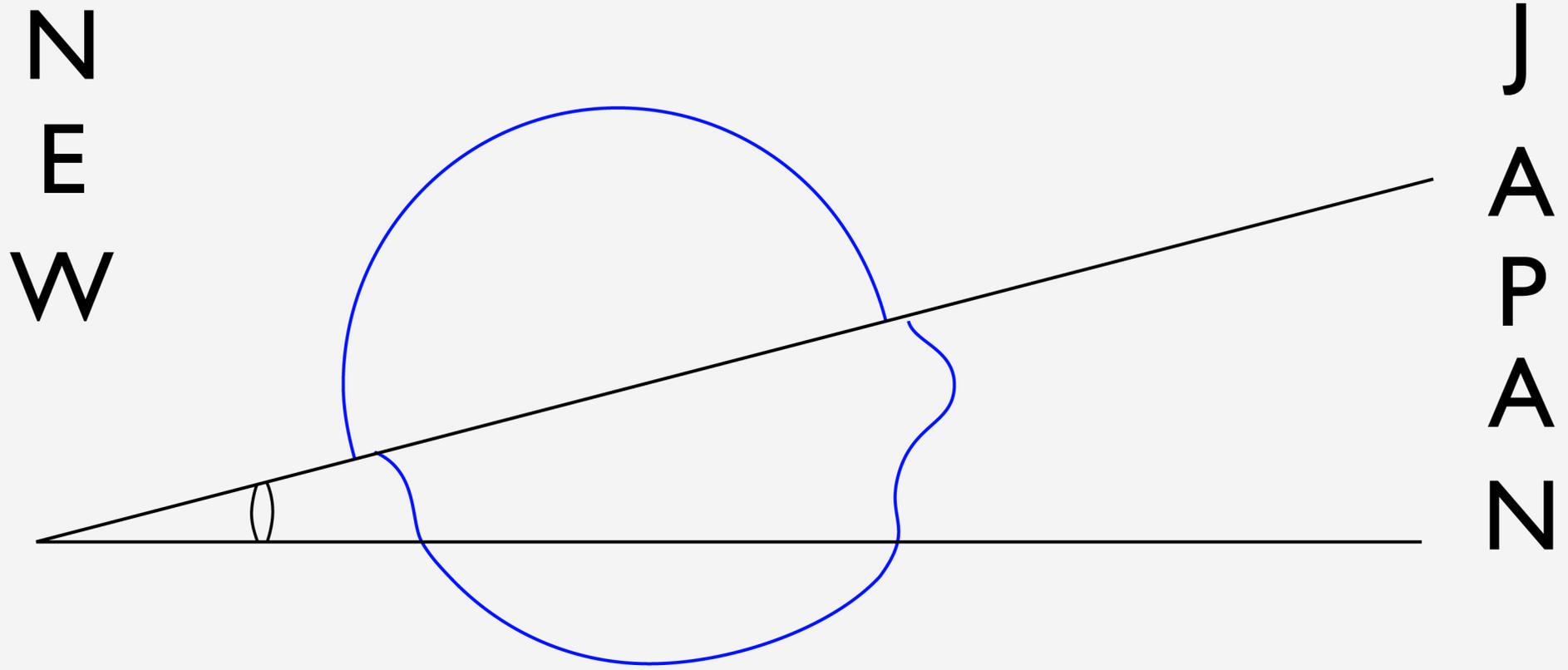


SOLYANKA	S O L
STATE	Y A N
GALLERY	K A ◊



ARTISTS:

Haruyuki Ishii, Takashi Makino, Soichiro Mihara, Yuko Mohri, Ryo Orikasa, Aki Sasamoto, Akihiko Taniguchi, Sayaka Shimada, Lyota Yagi, Junichi Yamaoka, Yasuaki Onishi, Mai Yamashita + Naoto Kobayashi, exonemo, SHIMURAbros

CURATORS:

Katya Umnova, Margarita Osepyan, Johan Rijpma

DESIGN:

Katya Umnova

ENGINEER:

Antanas Jacinevicius

SOLYANKA STATE GALLERY:

Fyodor Pavlov-Andreevich, Maria Tyrina, Margarita Osepyan, Katya Umnova, Kristina Ivochkina, Valera Vaschenko, Aleksander Lapshov, Leonid Kabakov, Lidia Zakhlebina, Anna Popova, Yuri Kalinin, Elena Bezverchaya, Vladimir Ternersesyan

THANK YOU

MAIN PATRONS OF SOLYANKA STATE GALLERY:

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Aleksander and Tatiana KLYACHIN

Aleksandra and Katerina MECHETIN

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РАДИОКУЛЬТУРА

ГОД ЯПОНИИ
В РОССИИ 2018

SHISEIDO



OBSERVER EFFECT

Empty your mind of all thoughts.
Let your heart be at peace.
Watch the turmoil of beings,
but contemplate their return.

Lao Tzu, "Tao Te Ching"

There is a widespread view of Japan as a distant exotic country with a snow-covered peak of Mount Fuji, with sophisticated haiku tercets, cherry blossoms, a leisurely tea ceremony and dedicated samurai. Naturally, any national culture is broader than its stereotypes. Nevertheless all those elements of beauty "religion" are present in Japan at large due to the aesthetic influence of Zen Buddhism.

In the aesthetics of Zen, the world appears not merely as a beautiful image to enjoy or as a source of any positive emotions, but, above all, as a self-existent phenomenon, not cultivated (or altered) by human consciousness. Eastern thought in particular encourages achieving a mental state, in which "there the mind is absent" (mushin or munen). Japanese Zen monk Takuan calls such state "stopped" mind. Instead of lingering and reflecting on what it is doing or has already done, the mind moves freely from one object to another; simply observing whatever occurs around it. Such observation practice allows focusing one's attention and understanding the essence of each subject with minimal interference of the interpreting mind. It is observation, as an integral part of Japanese cosmology and everyday life, which was the starting point for reflection and selection criteria of the works by contemporary Japanese artists.

In our age of scientific and technical progress, the phenomenon of observation becomes a topic of study in quantum mechanics. In his work "Physics and Philosophy" German theoretical physicist Werner Heisenberg says that "... observation plays a decisive role in the atomic event and that reality differs depending on whether we observe it or not." The exhibition "New Japan" combines two poles of possible contemplation – to focus on the piece of art and to part with any mental explanations or to discover how the observer chooses one of the possible states of the object in the process of contemplation, interpreting it in his own way.

First of all the presented works by Haruyuki Ishii, Takashi Makino, Soichiro Mihara, Yuko Mohri, Ryo Orikasa, Aki Sasamoto, Akihiko Taniguchi, Sayaka Shimada, Lyota Yagi, Junichi Yamaoka, Onishi Yasuaki, Mai Yamashita and Naoto Kobayashi, exonemo and SHIMU-RAbros are open to space and unpredictability of occurring events. This openness combined with the detachment and purity of forms regardless of the used media creates a state of immersion that is necessary for observation. All works exist in several semantic latitudes simultaneously, balancing material and ephemeral elements and exposing prevailing topics of the modern technological world.

Yasuaki Onishi who usually works with materials invisible to the eye – air, gravity and combustion processes - fills the space with moving polyethylene cylinders in Vertical Volume SOL referring us to the abstract concepts of emptiness and the Absolute, and at the same time addressing the pressing issues of environment and production process. The installation of Sayaka Shimada "Voices of Void, 4600000000" is the result of the artist's experiments with a meteorite fragment, an attempt to describe and explain the mysterious material as a local part of the global cosmic system. A collage of celluloid and digital photography transformed by multiple layering and changes in frame rate, "Cinema Concrete" by Takashi Makino creates an immersive effect coinciding with the emotional landscape of each individual viewer. "Everything Flows" by Yuko Mohri peeps into life in different parts of the globe, reciting that nothing in nature stays the same; it always moves around and escapes our reach at the very moment we come close to it. The "Bell" by Soichiro Mihara ascribes a tangible form to uncertainties of the physical world and to the objects of science, literally giving a voice to the radiation theme and the invisibility of the biophysical processes that influence humankind. In addition, the absurdist video intervention by Mai Yamashita and Naoto Kobayashi "1000 WAVES" highlights the futility of all human efforts in an attempt to measure this world with accurate irony.

Audiovisual installations, videos and sculptures of all the contemporary Japanese artists presented at the exhibition vividly demonstrate the multivariate nature of events and interpretations. As it comes to the observer position one can only make a choice, immerse in observation and try to determine where personal observation ends and reality begins.

Margarita Osepyan, Chief Curator of Solyanka State Gallery

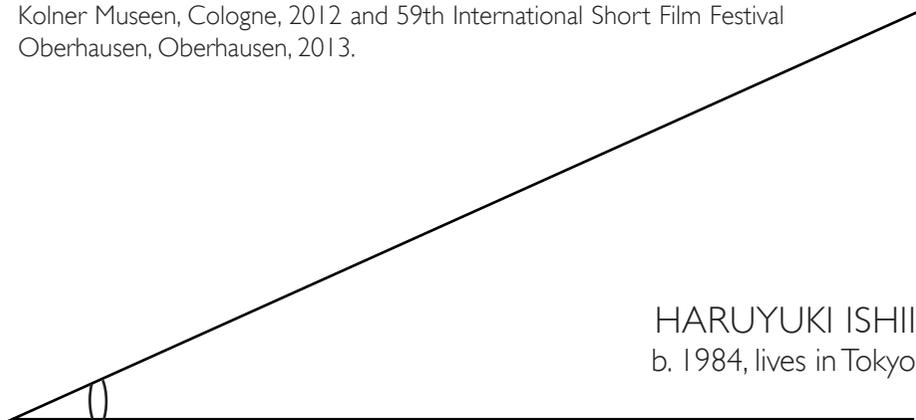
Haruyuki Ishii "... ..", photographer Irina Polyarnaya



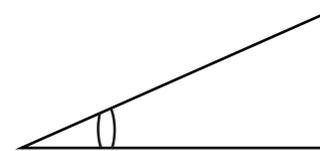
Haruyuki Ishii "... ..", film still



Haruyuki Ishii is a musician, composer and video artist. He also is an active researcher in the field of Media Arts and a member of Tokyo Eizo Brig, a collective platform of independent moving image artists from Tokyo. His practice focuses on social and political landscape. Shown at imageforum young perspective, Tokyo, 2009; The 2nd Kuala Lumpur Experimental Film & Video Festival, Kuala, 2011; Lumpur Lange Nacht Kolner Museen, Cologne, 2012 and 59th International Short Film Festival Oberhausen, Oberhausen, 2013.



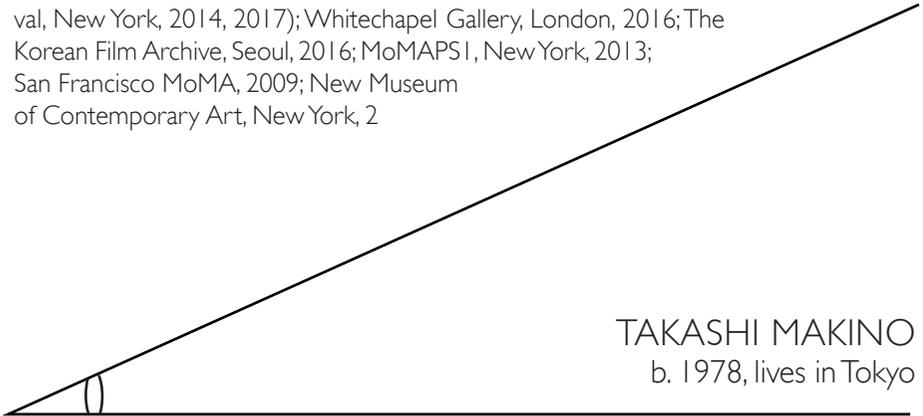
HARUYUKI ISHII
b. 1984, lives in Tokyo



... ..,
Video, 3:11 min, 2011

The main concept of "... .." is based on the notion that moving images influence our physical state and memory. This work is made for the project around the Great East Japan Earthquake. Seven years had passed since the earthquake occurrence on March 11, 2011. The Japanese refer to this event as 3.11. This work is made out of 311 videos that the artist watched in the news on daily basis until the point when everything he saw became fiction.

Takashi Makino is an experimental film artist known for his hallucinatory, non-linear films that harness techniques from the twin media of film and video, treating both image and sound with equal importance. He captures video of ready-made objects, natural phenomena, human and cities with various formats. He layers and configures the captured material in an editing process turning them into unshaped, organic films that link to the consciousness of the viewers. His films have been invited for screenings at numerous film and video art festivals worldwide including recently screened in documenta 14, Athens, 2017; Austrian Film Festival, Vienna, 2017; New York Film Festival, New York, 2014, 2017); Whitechapel Gallery, London, 2016; The Korean Film Archive, Seoul, 2016; MoMAPS I, New York, 2013; San Francisco MoMA, 2009; New Museum of Contemporary Art, New York, 2009



TAKASHI MAKINO
b. 1978, lives in Tokyo

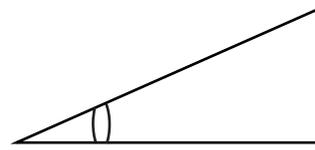


Takashi Makino "Cinéma Concret", film still

CINÉMA CONCRET

Film, 24 min, 2015

soundtrack by Machinefabriek

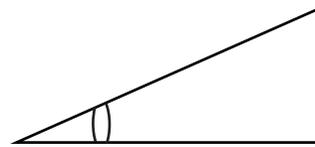


Following the research of history of Concrete Music started by French composer and engineer Pierre Schaeffer in 1940's Takashi Makino realized the similarity of concrete music principle and his own method of filmmaking. Concrete music process is based on the usage of concrete sounds (already existing sounds) that once combined and layered with each other form an abstract composition. Makino's film practice also is about layers of images that once embodied on top of each other become unintelligible. Cinema Concret triggers a possibility for the image to coincide with each individual viewer's emotional landscape producing different interpretations of that abstract image.

ON GENERATION AND CORRUPTION

Film, 26 min, 2017

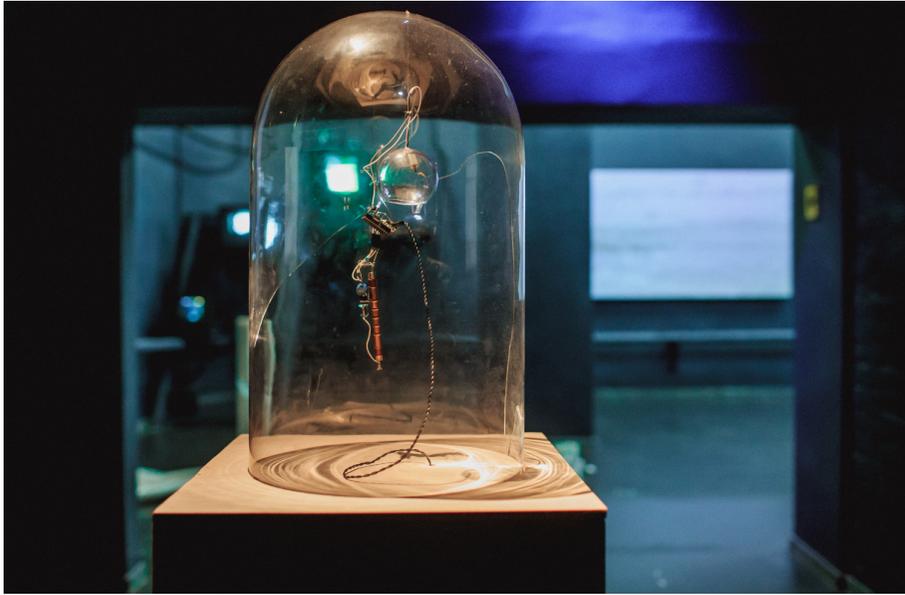
Soundtrack by Jim O'Rourke



Inspired by Aristotle's treatise On Generation and Corruption this infinite on-the-loop film was born out of a conversation in Athens regarding the immateriality of life and cinema. The repetitive structure is entirely composed of superimposed images of Tokyo's landscape and water sites. The film takes its rhythm from the cycles of recurrence that are the pillars of life and civilization. The ambient drone written by American musician Jim O'Rourke's and a play of contrast between light and dark set the tone for introspection.



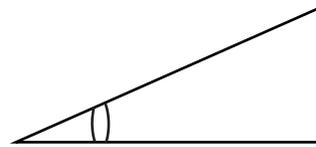
Takashi Makino "On Generation and Corruption", photographer Irina Polyarnaya



Soichiro Mihara creates systems that employ a wide range of materials, media, and technologies such as acoustics, bubbles, radiation, rainbow, microbes and moss. Since 2011, after an earthquake and tsunami struck the East coast of Japan, he has been working on 'blanks project,' which explores the boundaries of the systems that drive modern society. He also often collaborates with musicians, artists, electronic instrument engineers and researchers specializing in a haptic study. His work has been exhibited internationally including ICC, Tokyo, 2017; Ars Electronica Center, Linz, 2015–16; Kyoto Art Center, Kyoto, 2016; Kunstraum Kreuzberg / Bethanien, Berlin, 2013; ZKM and Karlsruhe, 2012–13, and awarded by Ars Electronica, Transmediale and Japan Media.

SOICHIRO MIHARA
b. 1980, lives in Kyoto

BELL
Installation, 2013



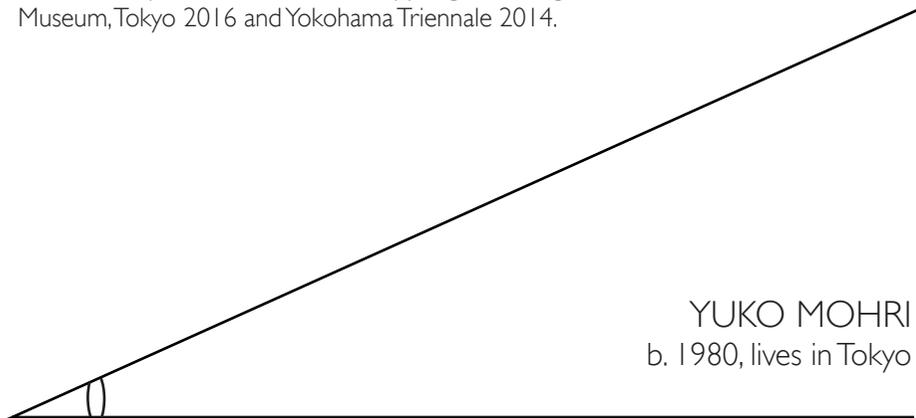
"Bell" is the second in the "[blank] project" series that the artist launched after the Great East Japan Earthquake. The work consists of a glass dome with an embedded microchip that detects radiation, and when it detects natural or human-made radiation that human beings cannot normally perceive, a wind chime under the dome rings.

In Japan, wind chimes were traditionally hung to drive away evil spirits. With its delicate sound "Bell" gives perceptible form to the uncertainties of nature and science and the imperceptible forces around us. The theme of radiation in the work is an attempt to reconfigure this hot world topic not on a level of mere metaphor but based on actual measurements. Listening to the quiet sound of the bell that is audible in irregular intervals through the glass dome inspires to think about the way they face the outside world.

Yuko Mohri "Everything flows", film still

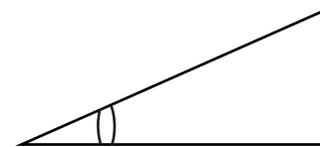


Yuko Mohri is an installation artist who recasts reconfigured everyday items and machine parts collected in cities around the world into self-contained 'ecosystems,' channeling and conducting intangible energies such as magnetism, gravity, temperature and light. Mohri's approach in sound installations has alluded to experimental composers like Erik Satie, Marcel Duchamp and John Cage, particularly though their relationship to chance. Her recent solo exhibitions were held at The National Museum of Modern Art Kyoto 2018; White Rainbow, London 2017; Jane Lombard Gallery, New York 2016; Project Fulfill Art Space, Taipei 2016; and a number of group shows including Tai Kwun Contemporary, Hong Kong 2018; 14th Biennale de Lyon 2017; Japanorama: Centre Pompidou Metz, France; Roppongi Crossing 2016, Mori Art Museum, Tokyo 2016 and Yokohama Triennale 2014.



YUKO MOHRI
b. 1980, lives in Tokyo

Yuko Mohri "Everything flows", photographer Irina Polyarnaya



EVERYTHING FLOWS
Video, 21:38 min, 2016
Edited by Kazuya Mato

This is a compilation of video footage that Mohri shot during her travels between 2014 and 2015 in Aomori (Japan), New York, Dallas, Berlin and Hong Kong. Invisible powers have always been the source of inspiration for Mohri. In her travel video observations, she captures the nature of the invisible in its multiple manifestations moving freely in a flux without attribution of specific meanings to events and objects. These observations also correspond with the "everything flows" statement from Simplicius' Commentary on Aristotle's Physics giving a title to this ephemeral work.

Ryo Orikasa "Datum Point", photographer Dmitry Smirnov

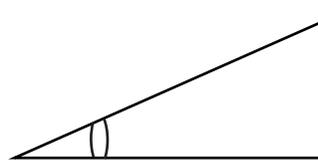


Ryo Orikasa "Datum Point", film still



Ryo Orikasa works with animation techniques exploring the relationship between letters and images. In most of his works he references Japanese and world literature translating the intellectual aspect of the texts into a non-narrative visual flow. His works have been screened and exhibited at Au Praxinoscope Gallery, Tokyo, 2017; London International Animation Festival, 2017; Ottawa International Animation Festival, 2017; The National Art Center, Tokyo, 2016; International Leipzig Festival for Documentary and Animated Film, 2016; The Museum of Modern Art, Ibaraki, Japan, 2016 and Pompidou Center, Paris, 2012. Orikasa received several awards including the Golden Zagreb Award, Animafest, Zagreb 2016; the Best Experimental or Abstract Animation Award, Ottawa International Animation Festival and Jury Prize, Paris International Animation Film Festival, 2016.

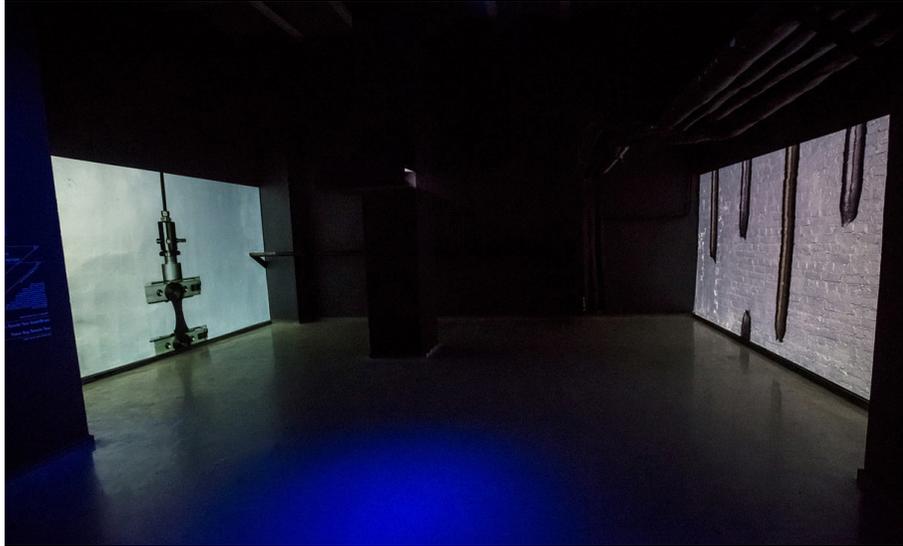
RYO ORIKASA
b. 1986, lives in Ibaraki



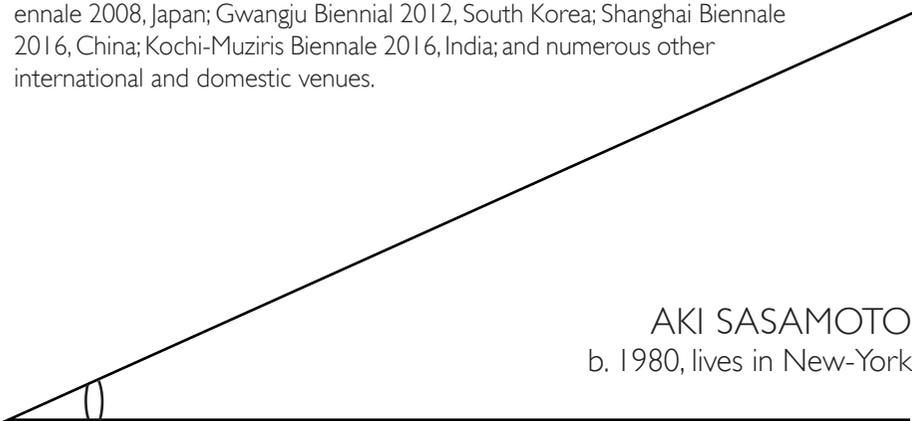
DATUM POINT
Clay and stop-motion animation film,
6:41 min, 2015
Sound by Shun Owada

The work is referencing poet Yoshiro Ishihara (1915–1977) who burst upon the scene of Japanese modern poetry in the mid-1950s and is known as a “poet of silence” with his stripped-down style, raw imagery and the way he treated abstractions as concrete objects. Ishihara once said that “a poem is an impulse to resist writing”. Datum Point is a non-narrative visual attempt to translate the serene sea landscape from his poem as a reminder of human own temporary and always flowing existence.

Aki Sasamoto "Flex Test - Steel, Tensile Test Steel/Brass",
"Trash Bag Tensile Test", photographer Irina Polyarnaya



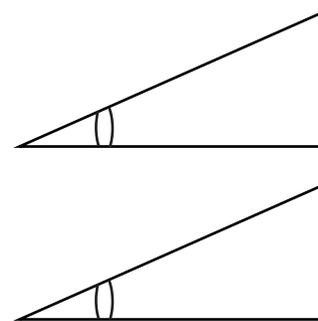
Aki Sasamoto works with sculpture, performance, dance, and whatever more medium that takes to get her ideas across. In her installation/performance works, Aki moves and talks inside the careful arrangements of sculpturally altered objects, activating bizarre emotions behind daily life. Her works appear in gallery spaces, theater spaces, as well as in odd sites. She has collaborated with visual artists, musicians, choreographers, mathematicians, and scholars. Shown at SculptureCenter; the Kitchen, Chocolate Factory Theater; Whitney Biennial 2010 at Whitney Museum, Greater New York 2010 at MO-MA-PSI, New York; National Museum of Art-Osaka, Take Ninagawa, Yokohama Triennale 2008, Japan; Gwangju Biennial 2012, South Korea; Shanghai Biennale 2016, China; Kochi-Muziris Biennale 2016, India; and numerous other international and domestic venues.



AKI SASAMOTO
b. 1980, lives in New-York



Aki Sasamoto "Flex Test - Steel, Tensile Test Steel/Brass", film still



FLEX TEST - STEEL,
TENSILE TEST STEEL/BRASS
Single channel video, 18:46 min, 2017

TRASH BAG TENSILE TEST
Single channel video, 12:58 min, 2017

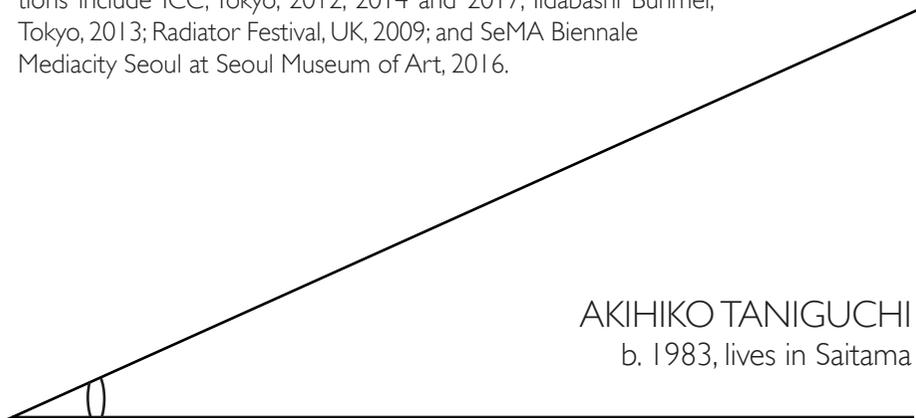
After an encounter with a tensile testing machine—which measures the state of matter as it turns plastic, with elements traveling back and forth to produce resonance—Aki Sasamoto explores unexpected connections between the tension of stretched materials and the stresses we experience in everyday life. In the two videos she questions how things shift and change, and the significance of reaching a breaking point of objects and of ourselves which can be easily overlooked in the high speed of life patterns.

courtesy of Take Ninagawa, Tokyo

Akihiko Taniguchi "Objects thinking too much", photographer Irina Polyarnaya

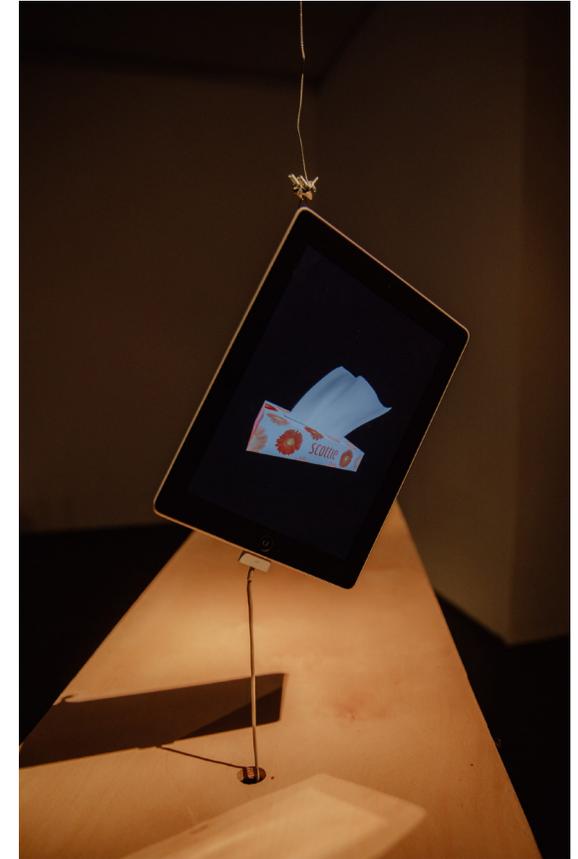
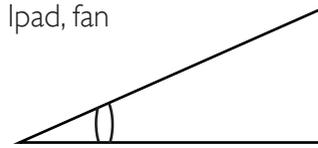


Akihiko Taniguchi works with diverse formats including media art, net art, live performance, video and sculpture. In most of his works he uses self-built devices and software to interrogate the conceptual border between virtual and real worlds. Exploring the world of computers and virtual reality the artist breaks from mere visualizing of the machines' cold mutterings to representing the mundane complexity of the real world. Together with Watanabe Tomoya he is also an active member of the "Omoide Yokocho Academy of Media Arts and Sciences" (OAMAS). Main exhibitions include ICC, Tokyo, 2012, 2014 and 2017; Iidabashi Bunmei, Tokyo, 2013; Radiator Festival, UK, 2009; and SeMA Biennale Mediacity Seoul at Seoul Museum of Art, 2016.



AKIHIKO TANIGUCHI
b. 1983, lives in Saitama

OBJECTS
THINKING
TOO MUCH
Series of sculptures,
Work A, 2013
Ipad, fan



Akihiko Taniguchi "Objects thinking too much", photographer Irina Polyarnaya

"Objects thinking too much" is a series of sculptures that combine daily commodities, iPads and iPhones with standard pre-installed applications and other objects. All works in the series explore the relationship between the real world and the virtual world of devices. On one hand smartphones and tablets can be understood as tools that help to view the world "here and now". But at the same time mobile devices contain functions that emphasize the illusion of that very state of "here and now". This happens when one is looking at the world through the iPad's camera lens or using a map application to know one's present location. In that sense, the relationship between things occurring in reality and those occurring on displays may be not as obvious as it seems and is open for interpretation.

Sayaka Shimada "Voices of Void, 4600000000", photographer Irina Polyarnaya



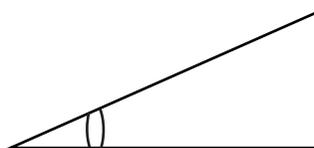
Sayaka Shimada is a film and installation artist who explores the border of visible and invisible phenomenon by using natural elements such as water and fire. Her investigation of the elemental nature aroused from her interest in fireworks as during her undergraduate years she started to participate in domestic and international fireworks competitions including the International Fireworks Competition Hannover, 2014. Shown at The International Short Film Festival Oberhausen, 2007; NY Art-fair "Cutlog" 2008-2009; Asian Experimental Video Festival in Hong Kong, 2014; Tokyo Suki Festival, 2016; the 7th Moscow Biennale, 2017 and FIAC @ Grand Palais, Paris, 2017.

SAYAKA SHIMADA
b. 1977, lives in Tokyo

Sayaka Shimada "Voices of Void, 4600000000", film still



VOICES OF VOID, 4600000000
Installation, 2017
Sound by Naoki Sugihara

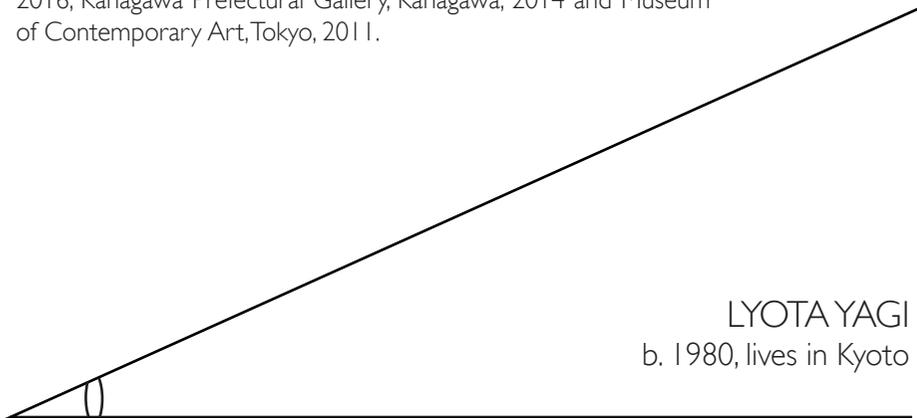


This installation was inspired by «Diamond Anniversary», a Sci-Fi short story written by French science fiction writer Jean-Claude Dunyach that looks ahead to 2074. The work is assembled in such a way that subtle radiation emitted by minerals and cosmic rays are captured and their movement is converted into human voices as if it was possible to hear the voices of these very minerals. The sounds are sampled from the human voices and vary in conformance with the movement of radiation. These "voices" are expressed with the locus, which was synthesized every 100 frames based on the photographs of 36000 frames that were taken out from the video with the locus of radiation. The work is a skillful visualization of unseen and unheard phenomenon that are scattered around the world and which humans are rarely aware of.

Llyota Yagi "Portamento", photographer Irina Polyarnaya

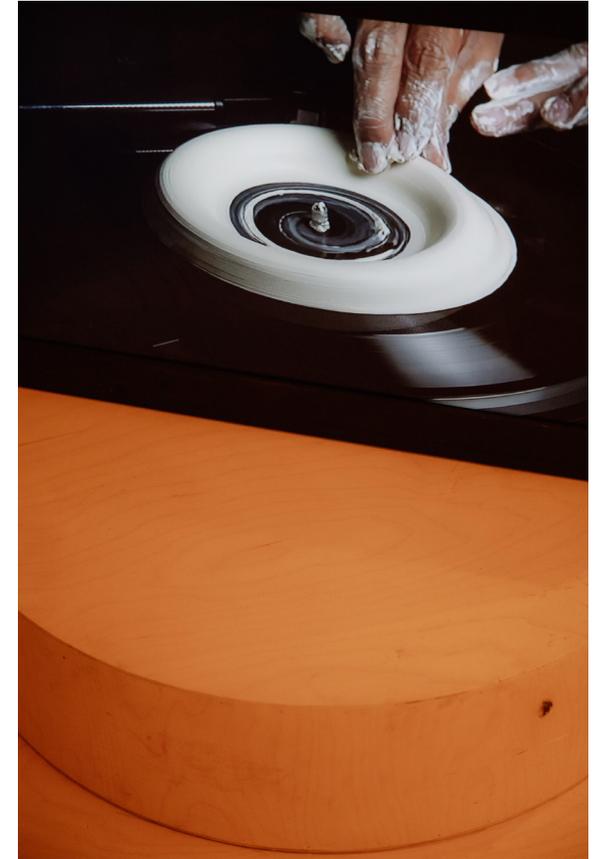


Lyota Yagi works with in a variety of mediums including sound art, sculpture, video and interactive art. His works explore human's limited perception that often allows us to see and hear only what we want to see and hear often missing out a lot of other details. The artist incorporates ready-made systems and tools creating an environment where one can be aware of "invisible" things and possibly enter new experience. His solo and group exhibitions were held at ADM Gallery, Singapore, 2018; Museum of Modern Art, San Francisco, 2017; MUJIN-TO Production, Tokyo, 2016; Kanagawa Prefectural Gallery, Kanagawa, 2014 and Museum of Contemporary Art, Tokyo, 2011.

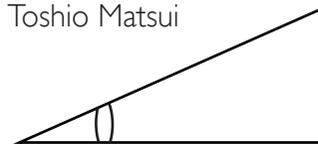


LYOTA YAGI
b. 1980, lives in Kyoto

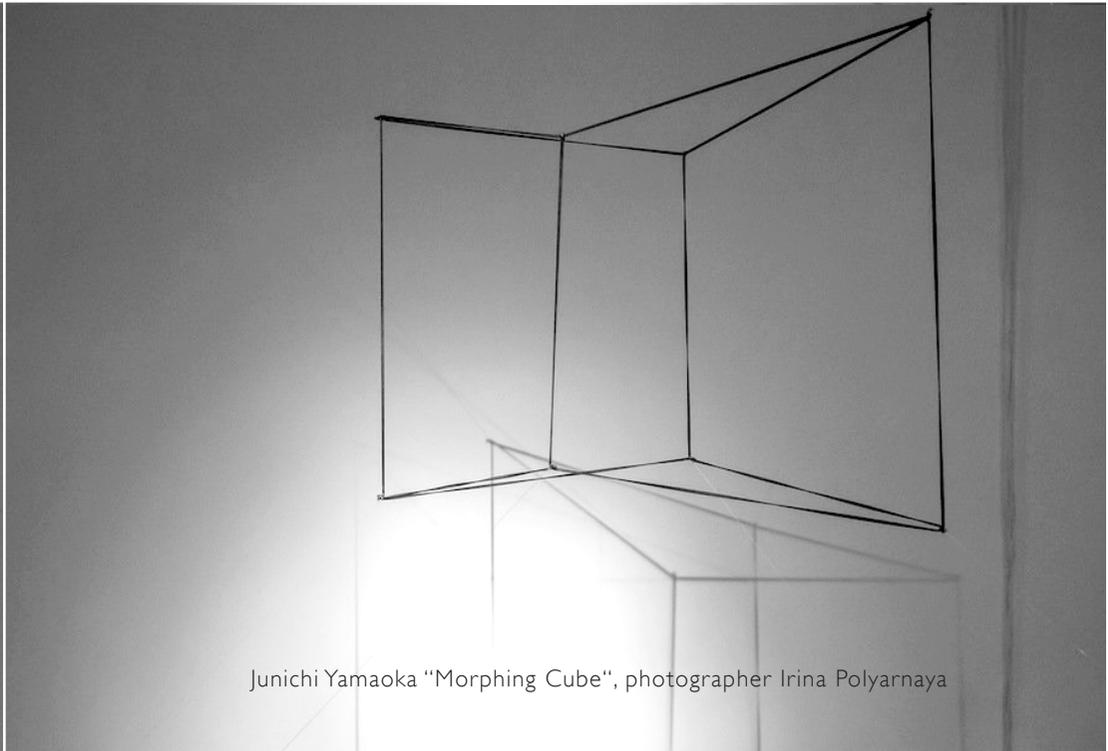
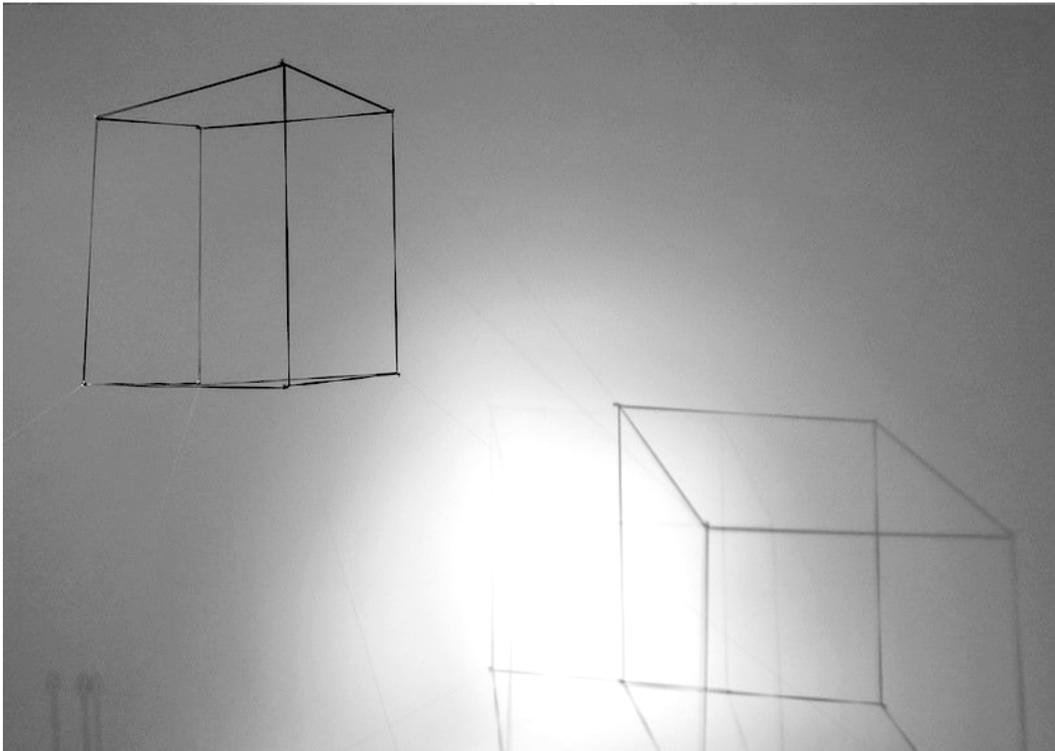
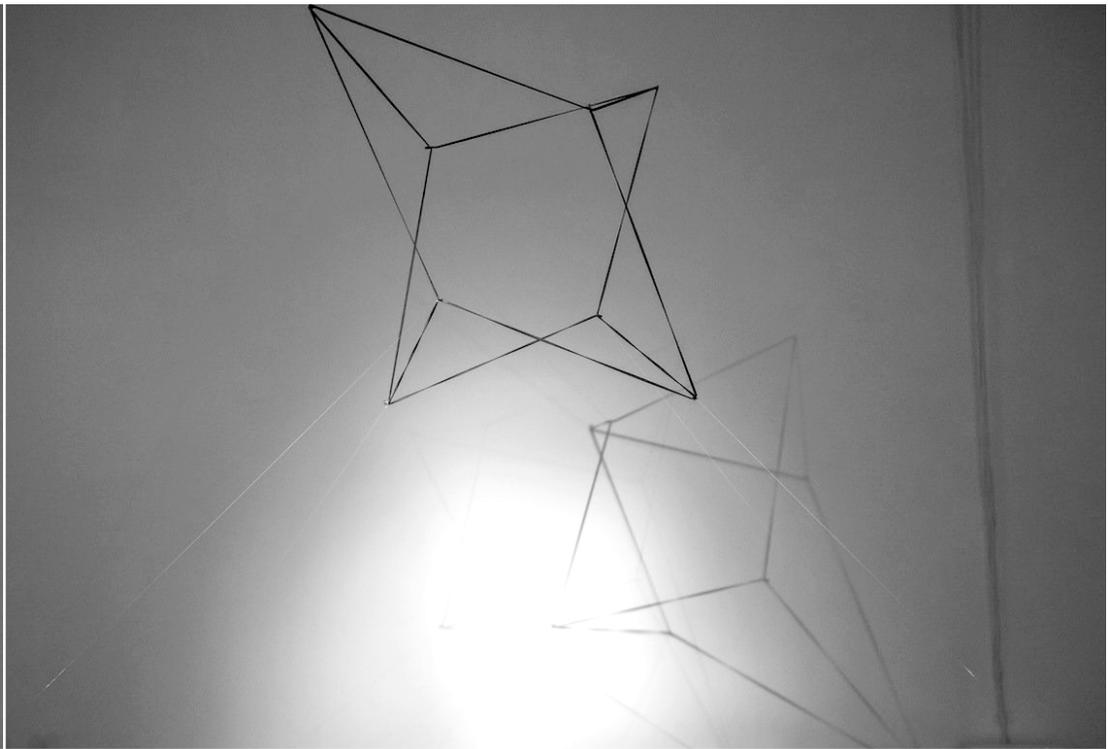
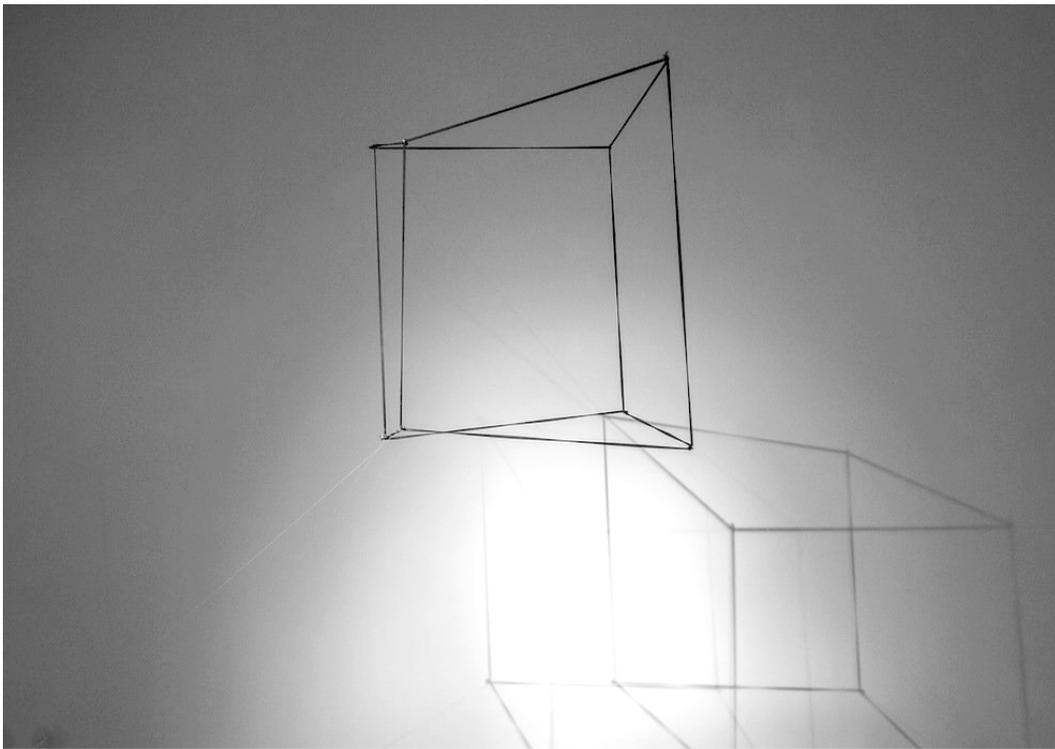
Llyota Yagi "Portamento", photographer Dmitriy Smirnov



PORTAMENTO
Video, 3:37 min, 2006
Ceramic work by
Toshio Matsui

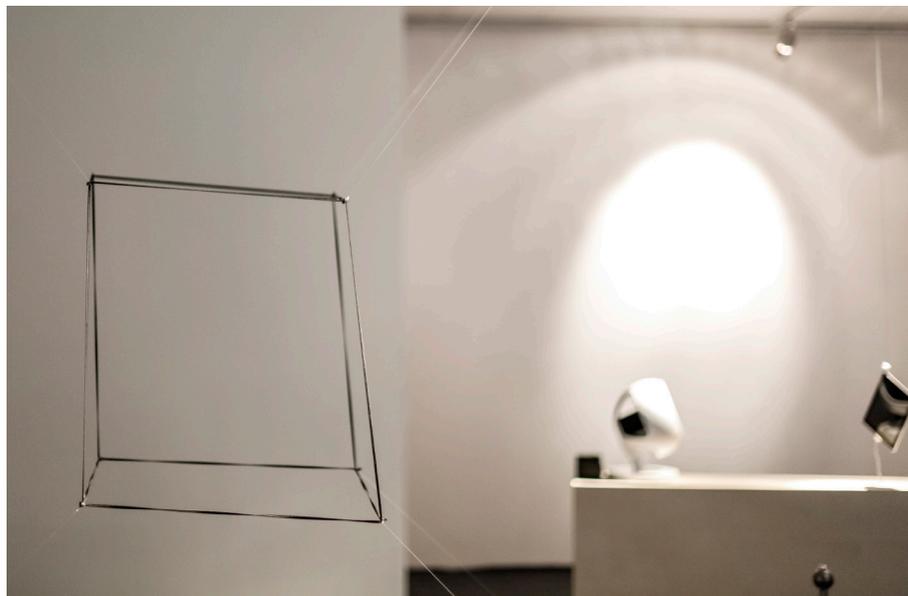


A video is an unusual documentary of pot-making done in the format of performance when the master places clay on a record while its playing and creates a piece of ceramic. The artist made three different records, each was recorded as a single note of a synthesizer, as Khoomii (Mongolian traditional throat singing) and as a violin sound. Once the sound ends the potter finishes the work. The sound and the clay's form affect each other depending on the way the hands touch the clay. In this work the artist uses his notorious deconstructing method that strips the objects of their conventional modes of usage and reception.



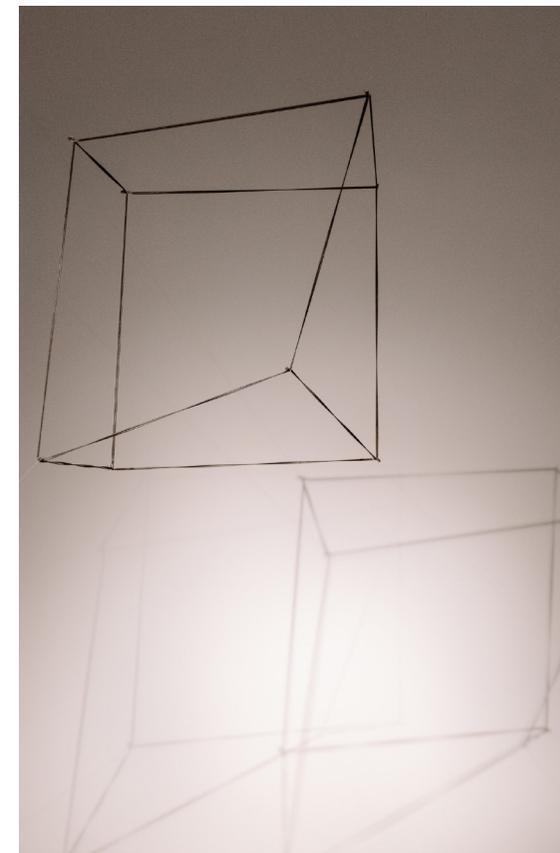
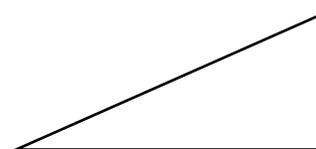
Junichi Yamaoka "Morphing Cube", photographer Irina Polyarnaya

Junichi Yamaoka "Morphing Cube", photographer Irina Polyarnaya



Junichi Yamaoka is a researcher and an artist who works with computer interfaces that connecting the physical world and the digital community. His media art practice includes his own technological inventions in the field of robotics. And his skillful use of different structures and geometrical forms in symbiosis with organic materials create augmented spaces. The artist took part in a number of national and international exhibitions and festivals including Tokyo Designers Week 2014 Asia Awards, 2014; ARS Electronica, Austria, 2016 and ACM SIGGRAPH 2009-2016 (innovation in computer graphics and interactive techniques conference). He also received the prize of WIRED Creative Hack Award 2014 Grand Prix.

MORPHING CUBE
Kinetic sculpture, 2014



Junichi Yamaoka "Morphing Cube", photographer Dmitry Smirnov

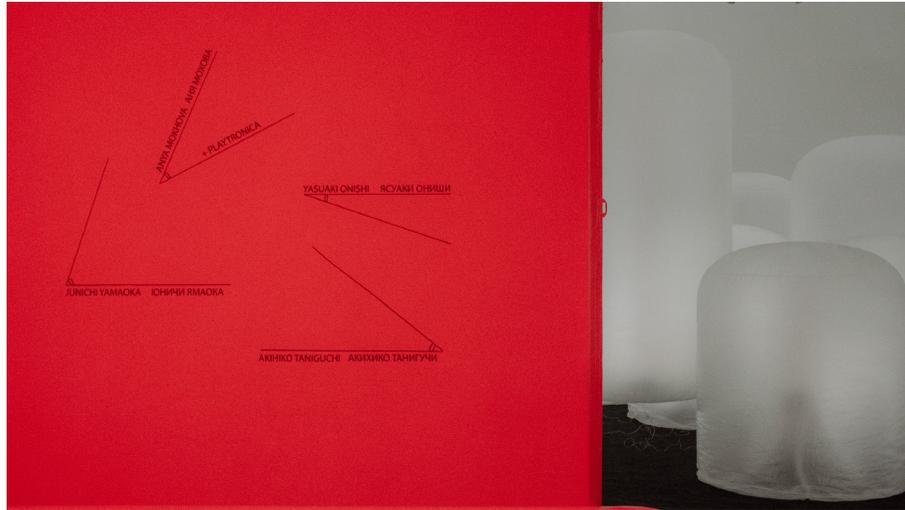
Morphing Cube is a transformable kinetic structure that crosses the border between digital and corporeal as it physically reconstructs geometric shapes of computer graphics. This dynamic wire-frame cube consists of rubbers, guts, motors and a control device. With the help of 8 motors on an outer frame, the cube can move parallel, deform and form various shapes such as a trapezoid or a plane. These transformations contemplate the intellectual separation of virtual and material worlds and suggests a prospect of multiple possibilities.

JUNICHI YAMAOKA
b. 1988, lives in Tokyo

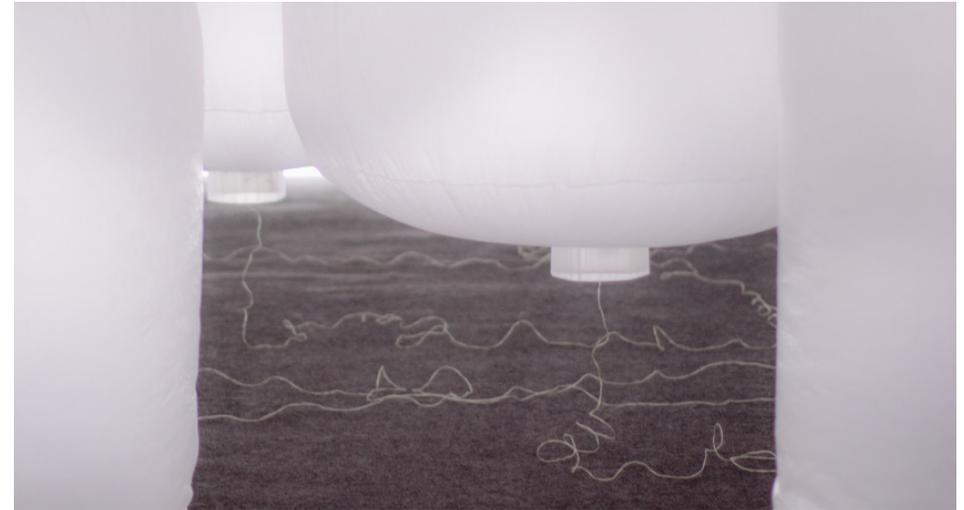
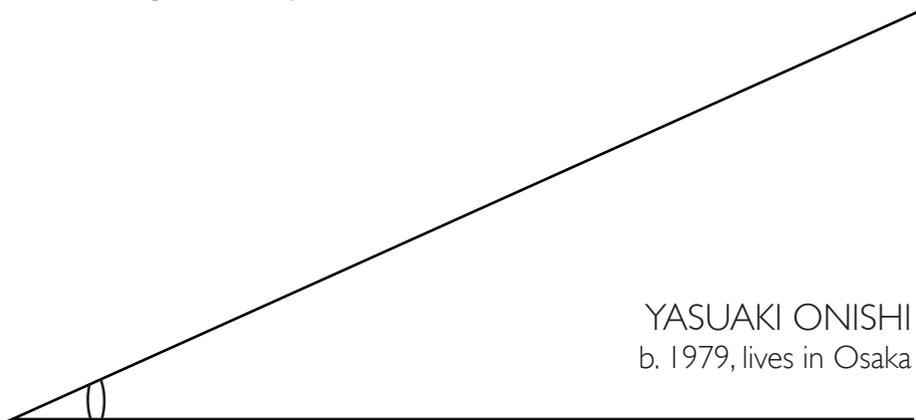


Onishi Yasuaki "Vertical Volume SOL", photographer Dmitriy Smirnov

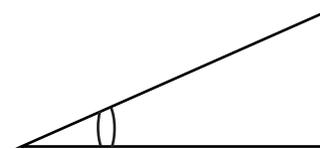
Yasuaki Onishi "Vertical Volume SOL", photographer Dmitriy Smirnov



Yasuaki Onishi works with sculpture visualizing spaces normally treated as hollow or blank by the use of volume, verticality and distance. Using materials that do not retain shapes easily, such as glue and polyethylene sheeting, and working with actions, phenomena and time as compositional elements, he applies a delicate sensibility to trace the forms along the boundary between human agency and nature. In Onishi's hands the material becomes a substance that elucidates invisible things allowing to catch glimpses of the reversed world in which we live. The artist had solo exhibitions throughout Japan and group exhibitions internationally including Neues Museum, Nuernberg, 2017; the National Museum of Art, Osaka (NMAO), 2013; The State Hermitage Museum, St. Petersburg, 2013 and Kyoto Art Center, 2013.



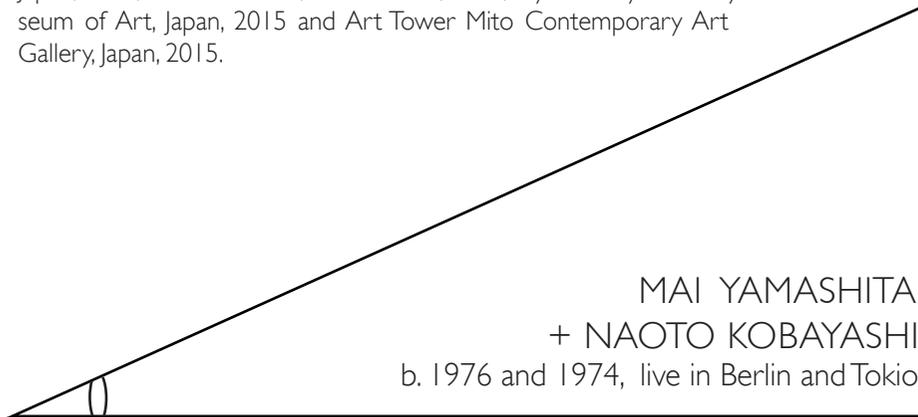
Yasuaki Onishi "Vertical Volume SOL", photographer Dmitriy Smirnov



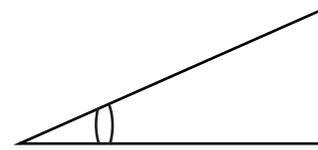
VERTICAL VOLUME SOL
Plastic sheet, fan, timer, other
Installation, 2014

Slowly expanding and contracting repeatedly in a vertical direction, the volumes of twelve cylindrical bags sway in the space. Each of them inflates and floats up at random on air currents emitted by small fans equipped with timers. With the organic motions of its polyethylene sheeting, this piece imparts to the viewer a sense of "seeing and attaining emptiness". This work evokes a parallel to the spatial practices of earlier conceptual artists who used diverse industrial materials to imitate and animate the dynamics of living organisms. Such profound play with space and its main characteristic of emptiness activates a mechanism of deep memory in our consciousness making phenomena simultaneously appear and disappear.

Mai Yamashita and Naoto Kobayashi started working together in 2001. The artist duo creates video work and installations based on methodologies of conceptual art. While working with the processual technique they employ simple structure and humor. Such combination turns the seemingly impossible dream into reality making their work an epitome of everyday life. Their work have been exhibited internationally, including KI-ASMA Museum of Contemporary Art, Helsinki, 2006; MARCO Vigo, Spain, 2010; Aichi Triennale, Japan, 2010; Kunsthalle Göttingen, Germany, 2011; Yokohama Triennale, Japan, 2011; Kunsthal KAdE, Netherlands, 2013; Oyama City Kurumaya Museum of Art, Japan, 2015 and Art Tower Mito Contemporary Art Gallery, Japan, 2015.

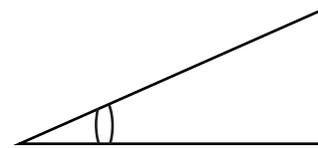


Mai Yamashita + Naoto Kobayashi "1000 waves", film still



1000 WAVES
Video, 50:15 min, 2007

This single take video depicts a struggle between the two artists and the Baltic Sea. The artists count and outnumber 1,000 waves, digitally placing the corresponding number afloat upon each wave. Waves approach the shore in a never-ending flow, one after another, and have an ambiguous form to which it is difficult to assign a consecutive number.



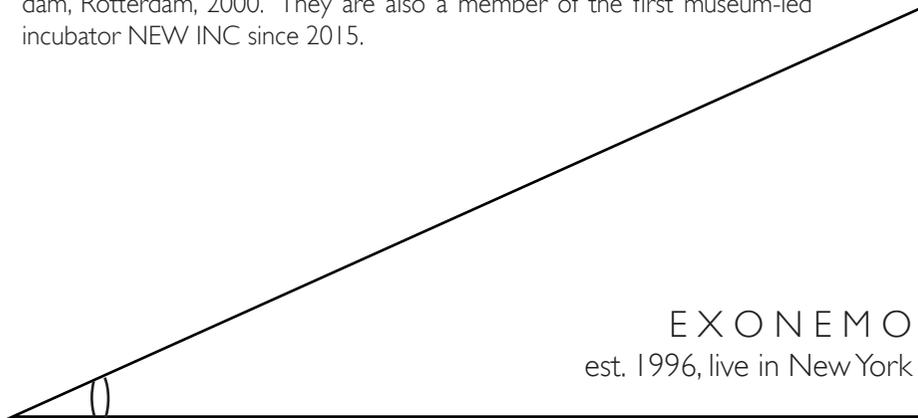
INFINITY
Video, 4: 38 min, 2006

Yamashita + Kobayashi jog for five consecutive days in Switzerland on a grass lawn in order to test the truth of a simple statement "Paths are made by walking". Over a course of the days, they run in the shape of the sign for infinity (∞), slowly inscribing itself on the grass. The high-speed time-lapse video was compiled from digital photographs of the action taken one per second. The artists' sincere attitude towards these seemingly purposeless duties contains a touch of absurdist humor and at the same time suggests reconsidering about many rituals without meaning in our daily lives.

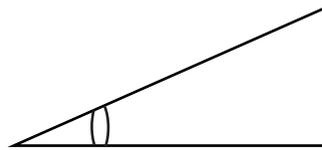


Mai Yamashita + Naoto Kobayashi "Infinity", film still

The artist unit *e x o n e m o* was formed by Akaiwa Yae and Sembo Kensuke. They reveal the relationship between technology and its users by combining digital and analog, the world of computer network and the real world. They work on many experimental projects that create humorous and innovative artworks, depicting the effects of digital media on modern society. Winners of Golden Nica for Net Vision category at Ars Electronica 2006, they have been exhibited around the world including Electro Museum, Moscow, 2016; New Museum, New York, 2015; Museum of Contemporary Art Tokyo, 2015; National Art Museum of China, 2006 and International Film Festival Rotterdam, Rotterdam, 2000. They are also a member of the first museum-led incubator NEW INC since 2015.



EXONEMO
est. 1996, live in New York

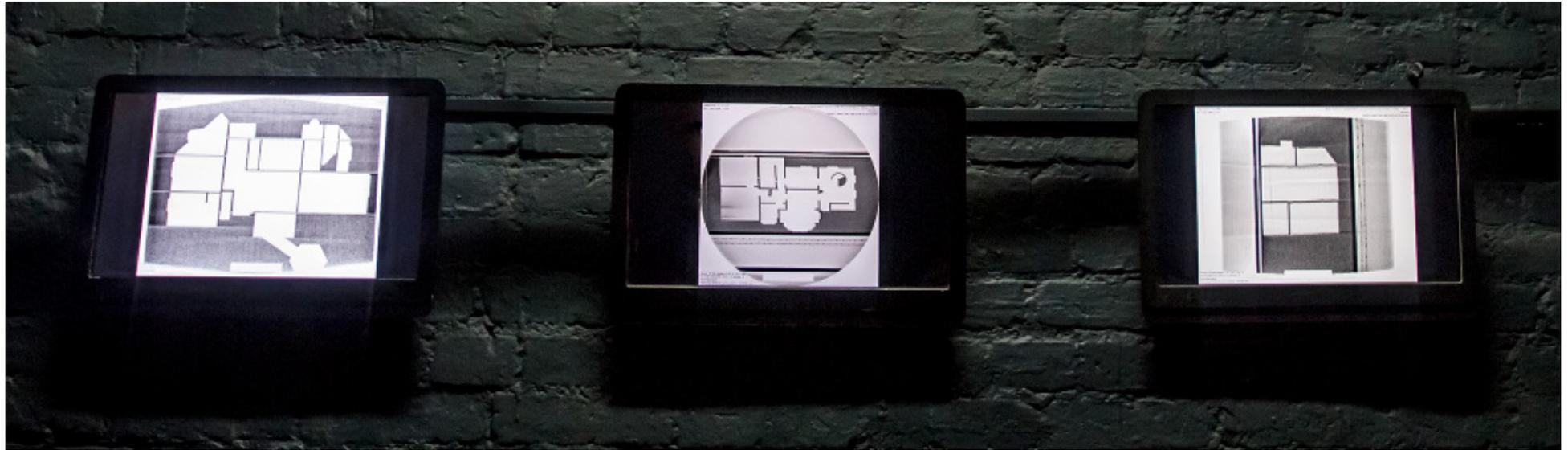


201703EOF
Installation, 2017
mixed media (LCD display, LED
light, media player, video imagery)

Today we are constantly attached to the on-line world - smart phones in hand, we reference monitors throughout public space, at work, and in every room at home. EOF is constructed out of a monitor screen with LED lights emanating from behind. Bereft of the visual data typically associated with monitors, and back-lit to highlight its materiality, the monitors' frame becomes just a function that highlights our relationship to information in general. EOF questions the borders between the natural world, the resources and labor required to create and sell monitors, and the on-line world which seamlessly connects each and every one of them. EOF functions as both a cenotaph of one's framed and orderly world, and at the same time provides a beautiful light of anticipation and new beginnings.

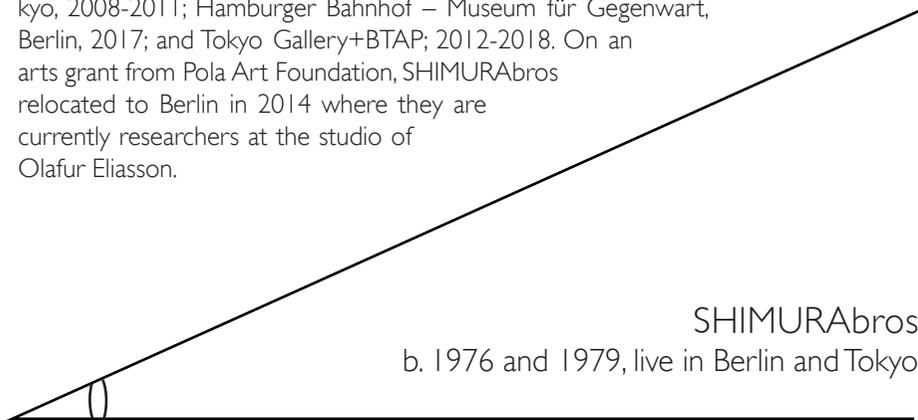


exonemo "201703EOF", photographer Irina Polyarnaya

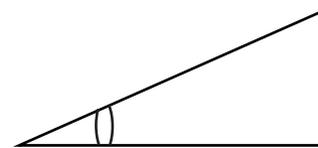


SHIMURAbros, X-ray film of Olafur Eliasson's artist's book *Your House: Front/Top/Side*

SHIMURAbros is an artist duo consisting of Yuka Shimura and her brother Kentaro Shimura. Their practice is based on incorporating sculpture, installation and avant-garde filmmaking. Through a process of slowing down and splitting up, it reveals the mechanisms of the production of the image, combining the futuristic with the nostalgic. Their works have been exhibited worldwide at the Berlinale Festival, 2005; Museum of Contemporary Art in Taipei, 2005; the National Arts Center in Tokyo, 2008-2011; Hamburger Bahnhof – Museum für Gegenwart, Berlin, 2017; and Tokyo Gallery+BTAP, 2012-2018. On an arts grant from Pola Art Foundation, SHIMURAbros relocated to Berlin in 2014 where they are currently researchers at the studio of Olafur Eliasson.



SHIMURAbros
b. 1976 and 1979, live in Berlin and Tokyo



X-RAY FILM OF OLAFUR ELIASSON'S ARTIST'S BOOK *YOUR HOUSE: FRONT/TOP/SIDE*
Video, 5:35 min / 5:20 min / 2:15 min, 2015

This video work is an experiment with visual documentation of the book by Danish artist and architect Olafur Eliasson "Your House". Eliasson placed a three-dimensional image of a private apartment house in a book format making it an architectural object itself. In this unusual book 902 page long with no text but holes and empty spaces, it is necessary to move gradually, page by page, otherwise it is impossible to grasp the full content. SHIMURAbros, who are using X-ray method in their work since 2009, turned the documentation of this book into a three-dimensional digital journey. X-ray is capable of reading and rendering exactly empty parts in matter creating a three-dimensional image, which demonstrates how breaking the common notions reveals new possibilities of understanding the world and its phenomenon.

Original format: X-Ray CT



SOLYANKA STATE GALLERY

21.06 ——— 27.04.2018