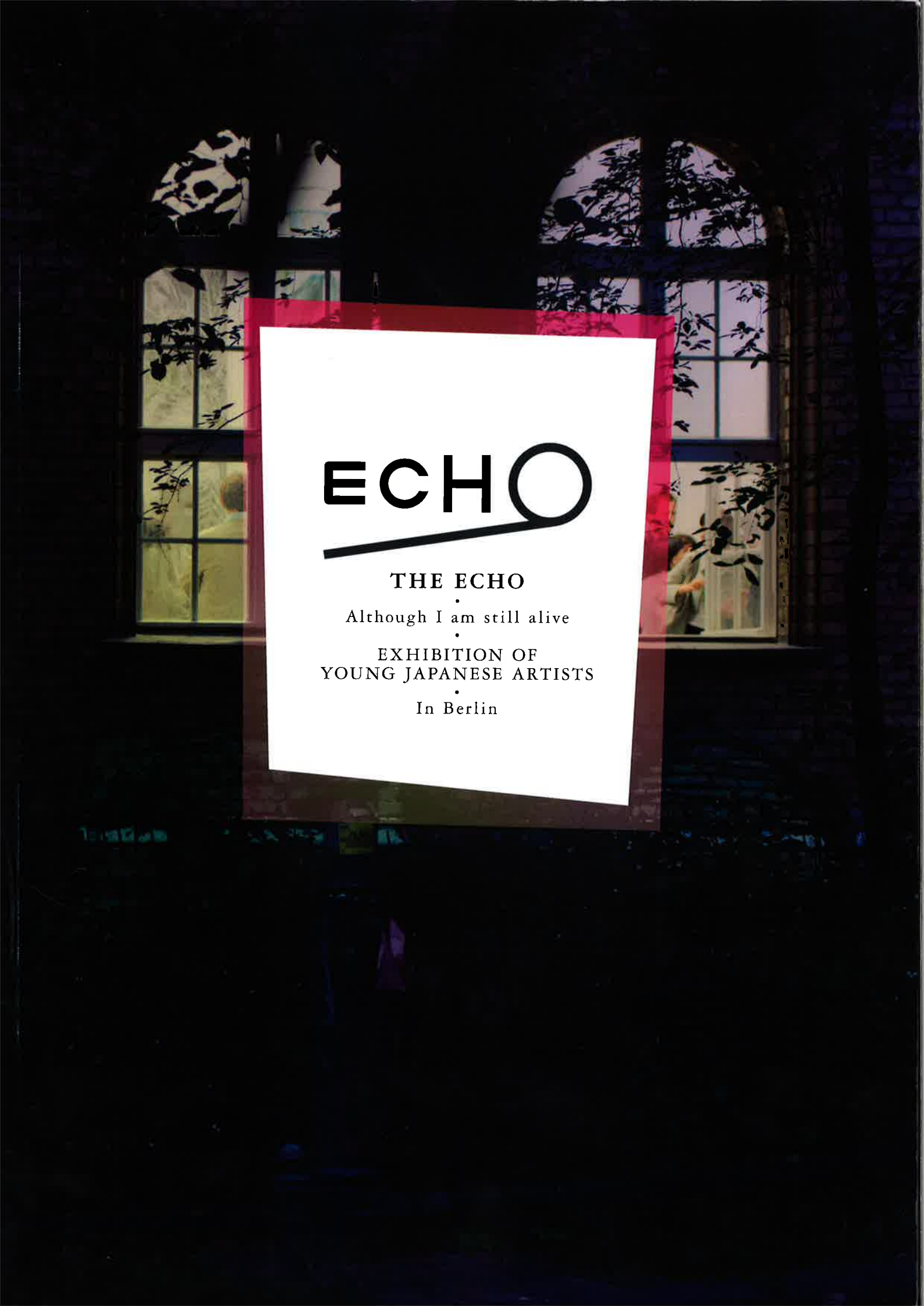




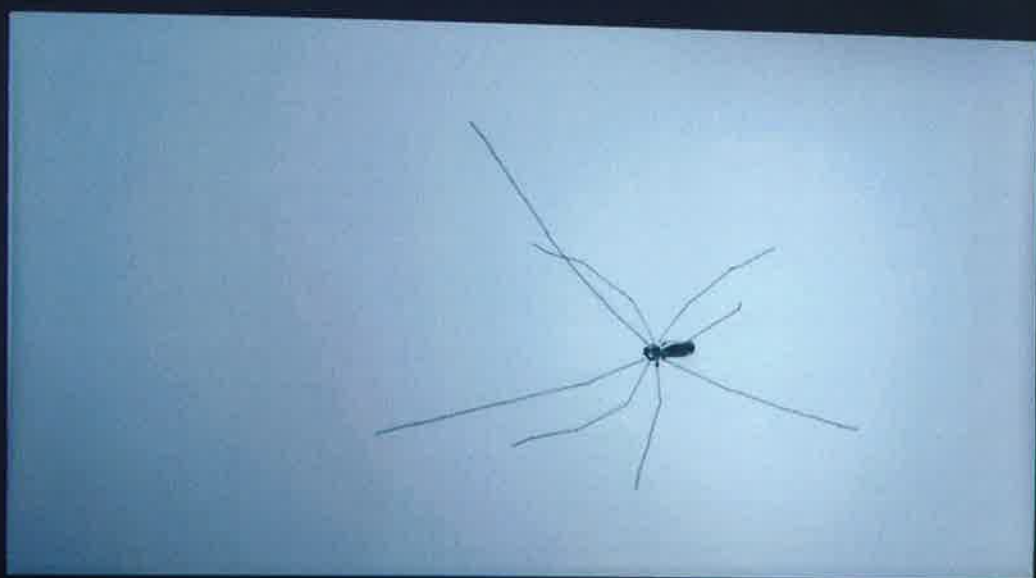
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THE ECHO

Although I am still alive

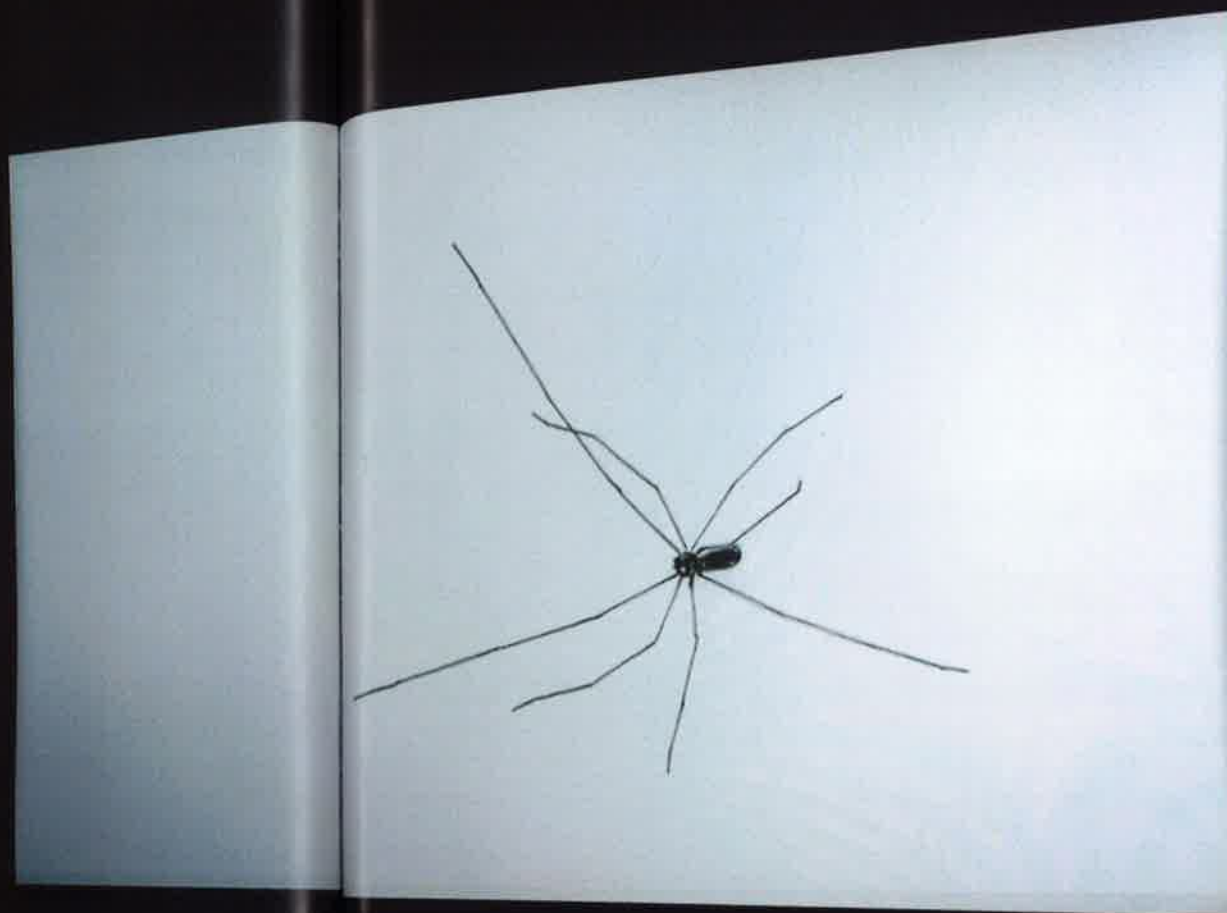
EXHIBITION OF
YOUNG JAPANESE ARTISTS

In Berlin



Artist Name

Tabata Kouichi



Kojima Sako

P. 34 — 35

(b.1976)

The reason why I become hamster, 2012, performance

Kojima draws, paints, sculpts, and performs the life of a hamster as a caricatured city dweller whose life is helplessly formulated into the daily routine of work-eat-sleep. Locked up in a gallery cell, and under the surveillance of visitors, Kojima mindlessly continues her habitual behaviours – biting sunflower seeds and chewing on paper – for almost a week: it is a confrontation with the fears of inescapable boredom and solitude in life, executed in a bright spirit of optimism.

Makishima Takeshi

P. 36 — 37

(b.1980)

Apostrophe, 2012, acrylic, oil on linen, 183 × 214 cm

Makishita's canvas is an escapist sanctuary charged with phantasmagorical scenery, such as a procession of animals moving through the forest or a circle of villagers collapsed around a house of cards. Employing theatrical narratives, Makishita opens an imaginary gap between fiction and reality and injects an enigmatic world of allegory that retrospectively rewrites its symbolic representations and rhetoric.

Mitsuya Toshihiko

P. 38 — 39

(b.1979)

Anonymous relatives – guide, 2012, aluminium foil, 420 × 250 × 120 cm

Mitsuya's practice is an investigation into material potentials of aluminium foil. Having collaborated with architects testing its durability in various forms of construction, Mitsuya created a life-size equestrian statue made of aluminium foil to resemble Albrecht Dürer's masterpiece etching. The work was publicly displayed in the city of Berlin, initiating transcultural dialogues with many passers-by.

Murayama Nobuhiko

P. 40 — 41

(b.1980)

From a distance – plant, person, fighter, 2012, oil, watercolour, linen, wood, 160 × 120 cm, 160 × 120 cm, 160 × 120 cm

Murayama applies colour pigments to the back of hemp canvas. Paint is filtered through fine canvas mesh attaining pointillistic appearance and emerges to the surface as a faint, discoloured projection of distant memory. In these "reverse" paintings, the process of image filtering intervenes into the viewer's experience, weaving a spell of nostalgia as if a memory were gradually receding into the grainy haze of the past.

Tabata Kouichi

P. 42 — 43

(b.1979)

931 daddy long-legs spider, 2012, HD video projection, loop, a set of 931 pieces of the original A4 drawings, dimension variable

Tabata's practice borders on two media: drawing and animation. Hand-drawing up to 1000 stills or as many as his pen holds its ink, Tabata produces scrupulous works of understatement, in a radical opposition to his predecessors' "self-centred" aesthetics. Occurrences in his video are so subtle and discreet as to be almost unrecognisable. Tabata cordially asks the viewer to approach closer to his work "like you listen to someone whispering."

Takemura Kei

P. 44 — 45

(b.1975)

They're still alive in both cities, 2012, Japanese silk thread, synthetic cloth, black-and-white print on paper, 400 × 410 cm

Personal memory, of herself and of anonymous others, is at the core of Takemura's practice. Mediated by found objects as relics and mementos, and with a frequent use of translucent silk thread as a gesture of never-to-fade preservation of the past, Takemura composes quiet poetry of the everyday to *comme-morare* all ephemeral beings that are no longer present.

Ueda Takahiro

P. 46 — 47

(b.1986)

Track of At(o)m, 2012, monitor, PC, printer, 137MHz-QFH aerial, receiver, aluminium, wood

Ueda poses a question and creates a physical framework to respond to it: it is his outright curiosity that provides a strong base for his practice. His most recent interest was a weather aerial that receives signals only when the satellite passes directly above the current location. Catching live metrological data and simultaneously encoding it onto the screen, Ueda reflected on the togetherness of those present and here and now in the gallery space through digital technology of satellite viewing.

Yoshida Shingo

P. 48 — 49

(b.1974)

SOLON B comme Berlin, 2012, monitor, mirror, chair, travel documents

Yoshida's work is centred on the existentialist question of being; his enquiries into identity, misplacement, and disintegration of himself in and out of specific cultural and geographical contexts are a natural part of this investigation. Yoshida produces a prolific amount of photographic and video work documenting his own extensive journeys "as if he is playing hide-and-seek in the world alone – while hiding himself, he seeks the hidden."

* Japanese names are presented as surname followed by forename.

[Exhibition]

THE ECHO - Although I am still alive -

Period : August 10 - 27, 2012

Venue : Kunstraum Kreuzberg Bethanien, Berlin, Germany

Organized by *The Echo* Committee

Organized under the auspices of the Japanese Embassy
in Germany and the Japanese-German Center Berlin
Supported by the Nomura Cultural Foundation,
the Asahi Shimbun Foundation and the Japan Foundation
In cooperation with Michiko Ogura (Art Engineers)

Directors : Nobuhiko Murayama, Kengo Kito, Kiyohide Hayashi

Art Director : Rua Kawase



[Talk + Performance]

"JAPAN NEXT - Japanese Artists in the Flow of Contemporary Art"

Period : August 23, 2012

Organized by *The Echo* Committee + the Japanese-German Center Berlin

Performance : *Feedback to Backfeed* by Takehito Koganezawa

Talk 1 : "Now and Then, Here and There"

Guest Speakers : Katja Blomberg (Director, Haus am Waldsee),
Claudia Delank (Independent curator, Director at Galerie Claudia Delank),
Alexander Hofmann (Curator, Arts of Japan, Asian Art Museum, Berlin)

Talk 2 : "Looking Back to the Future"

Guest Speakers : Kei Takemura, Kengo Kito, Nobuhiko Murayama,
Katja Blomberg, Claudia Delank, Alexander Hofmann

Chair : Carsten Probst (Independent writer and critic)

[Catalogue]

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