

PRESS RELEASE

Go, go, go,
said the bird:
humankind
cannot bear
very much
reality

「さあ、もう
行きなさい」
鳥は言う
「真実も度を
超すと人間
には耐えら
れないから」

Hirofumi
Isoya
磯谷
博史



SCAI PIRAMIDE

Hirofumi Isoya

Go, go, go, said the bird: humankind cannot bear very much reality

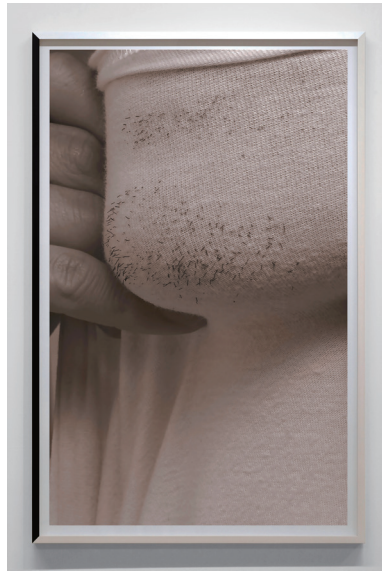
9 September - 16 October, 2011

iPhone photography documenting whimsical experiments and discoveries on the artist's journey are arranged throughout the exhibition space like an epistolary series, sent unaddressed. An installation of a photographed mattress together with the actual one creates a looped resonance, while a hand drawn clock face remains motionless on the wall—halting time. Hirofumi Isoya's composition of situations speaks in riddles, unfolding materials he finds in his daily life while using mundane methods. Questioning a conception of time that moves in one direction from the past to the future, Isoya demonstrates artistic agency to intervene in our perception of the present by incorporating multiple temporalities throughout his work.

With its title referencing a poetic passage from T.S. Eliot's *Four Quartets* (1943), the exhibition is conjured as a silent warning to modern civilization rising from absurd everyday landscapes. In *Activation* (2021), the artist smashes 5,000-year-old earthenware, dissolves the pieces into mud and ultimately fires the material as a basketball-sized sphere of soil. Its perfect and pure form is condensed with time and characterized by manipulating and homogenizing otherwise disparate materials. Through kneading the present into antiquity, the work points to an ambivalent act of violence in the very process of creation, overwriting the context of its time of production and the meaning associated with it, to activate our thoughts on matters of time.

Flowers and Bees, Translucent Archive (2018)—an installation of fish lamps dropped in glass jars—luminesces the surroundings in a warm colored light. The jars are filled with honey and remind the viewer of elapsing time and labor of the pollinating bees which collect, store and purify it. The amber liquid forms visible layers of strata according to different sugar levels and statuses, as the densest material sinks and solidifies at the bottom. Adding a red hue of color from architectural LED lights within the white cube, *Palilalia and Heat* (2021) comprises metal chains and applied moth scales, and suggests insects that fly towards and strike against the light source perceived as moonlight. These works are reminiscent of the order and habits in insect ecology, and allegorically alludes to privileged human existence—inviting further interpretation.

Signs and images run through the exhibition unfolding complex multivocal worlds—appearing as a confectionery paper pasted on an airplane window, a mustache passing through the fabric of a T-shirt, or a broken glass that appears as a ridged terrain. Eliot, a bank clerk and a poet, spent his life between everyday work and the metaphysical, timeless world of symbols and representation. “Go, go, go, said the bird”—flying over children as they play on the ground, leaving behind a profound mystery. Perhaps what is needed to free us from our current sense of one-directional time—from the past to the future, is this bird's-eye view.



Top right : Hirofumi Isoya, *Space and Berry*, 2005 - 2020, 163.6×106.6×4.9 cm, Pigment print, painted frame

Top middle : Hirofumi Isoya, *Expression and Metabolism*, 2019, 163.6×106.6×4.9 cm, Pigment print, painted frame

Top right : Hirofumi Isoya, *Shadow Echo*, 2020, 163.6×106.6×4.9 cm, Pigment print, painted frame

Bottom : Installation view: "Interaction: Souls in Synchronicity", Toyama Glass Art Museum [Toyama] , 2020

Cover : Visual design / Seri Tanaka

Hirofumi Isoya

Born 1978 in Tokyo. Artist. Studied architecture before pursuing his graduate studies in intermedia art at the Tokyo University of the Arts, and fine art on the Associate Research Program at Goldsmiths College, University of London.

His work reevaluates the consistency of perception and the integrated conception of time through media such as sculpture, photography and drawing, and through their mutual interaction. Recent main exhibitions include: "Interaction: Souls in Synchronicity" Toyama Glass Art Museum, Toyama, 2020; "Together We Stand" Bendana | Pinel, Paris, 2020; "Syncopation: Contemporary encounters with the Modern Masters" POLA MUSEUM OF ART, Kanagawa, 2019; "Roppongi Crossing 2019: Connexions" Mori Art Museum, Tokyo, 2019; "The specter of surrealism -An Exhibition Celebrating the 40th Anniversary of The Centre Pompidou" Atelier des Forges, Arles, France, 2017 etc. His upcoming exhibition will be held at Koumi-machi Kougen Museum of Art next spring.

Isoya was a co-director of the project space, "statements", for two years. His work is in the permanent collection of The Centre Pompidou, Paris, San Francisco Museum of Modern Art, San Francisco.

[Outline]

[Artist]

[Title]

[Date]

[Venue]

Hirofumi Isoya

Go, go, go, said the bird: humankind cannot bear very much reality

9 September - 16 October, 2021

12 : 00 - 18 : 00

Closed on Sun., Mon., Tues., Wed. and Public Holidays

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