



Genpei Akasegawa Photos

"Particles of Art Scattered in Daily Life"

Selected by Zon Ito, Sachiko Kazama, Yasuhiro Suzuki, Yuta Nakamura, Shuta Hasunuma, Yuko Mohri

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26 January - 25 March, 2023

SCAI PIRAMIDE will have Genpei Akasegawa's photo exhibition "Particles of Art Scattered in Dairy Life" with Keiko Toyoda, Director of Shiseido Gallery as a guest curator.

From the large number of unpublished photographs that emerged from Genpei Akasegawa's home, six contemporary artists selected a total of 123 for this exhibition.

A large sixteen-drawer unit in Akasegawa's study included containing photographs taken between 1985 and 2006 on 35mm reversal film. Close to 40,000 of those photographs have never been presented in public. Mounted films are stored in long thin plastic cases, each holding one roll worth and labeled in indelible marker to record what was photographed where and when, together with the type of camera used. In addition to photographs taken for the Rojo Kansatsu Gakkai (Street Observation Society), there was a surprising number of tourist snaps, as well as photos of flowers and plants, family and pets, and his local neighborhood. Photographs taken in the hope of coincidences give a good sense of everyday life, and they show how Akasegawa viewed the times that he lived in. Those photographs remind viewers of Akasegawa's artistic stance of looking carefully at things to grasp their essence, and of his unstressed way of living, thinking of others, keeping in harmony with nature, looking after things, being tough and being gentle, and of prioritizing what is needed in order to survive in today's society.

To select from these photographs, we focused on artists born in the 1970s or 1980s, who were probably the last generation to know about Akasegawa's activities in real time, and of them, sought artists who had been influenced by Akasegawa in some way or who produce ideas that have something in common with his. We eventually requested assistance from Zon Ito, Sachiko Kazama, Yasuhiro Suzuki, Yuta Nakamura, Shuta Hasunuma, and Yuko Mohri. Akasegawa described the enjoyment of looking at photographs he had taken in *Der Alte und der Kamera* (1998, *Jitsugyo no Nihon Sha*). One of the aims for this project was to have the artists vicariously relive Akasegawa's experiences, and exhibit the photographs in a way that enables viewers to also sense those experiences. It is also an attempt to layer the viewpoints of today's artists with Akasegawa's own viewpoint that led him to frame these specific shots. Each of the six artists was asked to choose twenty photographs and to describe 1) how Akasegawa influenced them/their thoughts regarding Akasegawa, and 2) the reason for selecting the photographs that they chose (selection theme).

Akasegawa enjoyed drawing ever since he was a child, and his house still has many of his drawings, along with those from his work as an illustrator, and memos with his drawings on them. Drawing was a part of Akasegawa's everyday life, and he went on to become Akasegawa the avantgarde artist. Later, however, artists' priorities shifted from creating art with their own hands to creating concepts, and he stated that he felt increasingly uneasy about works that had become mere shells being exhibited in authoritative venues such as galleries and museums. Akasegawa's interest in the boundary between art and daily life can also be seen in his comments about Marcel Duchamp, as reported in a variety of media.

Akasegawa's *Geijutsu Genron* includes a chapter "From Duchamp to Thomason" in which he writes that "art has become microscopic particles that have scattered around the world, and the art that has spread out in that way can be found on the streets as Tomasons." In a dialog with psychologist Satoko Akiyama, he says that the coincidences scattered widely around the world may well be brought together by some great force. The title of this exhibition is based on these two comments. From the Akasegawa photographs selected by contemporary artists, viewers are invited to enjoy seeking out the particles of art scattered throughout daily life, and also the one big thing that emerges when the particles are gathered together.



Genpei Akasegawa

Born in Yokohama in 1937 and died in Tokyo in 2014.

Studied at Musashino Art University and submitted his art work Yomiuri Independent Exhibition in 1958 and found Neo-Dada Organizers with Masanobu Yoshimura and Ushio Shinohara in 1960. In 1963, he formed the art collective Hi-Red Center with Jiro Takamatsu and Natsuyuki Nakanishi and Akasegawa presented his representative works "Model 1,000 yen Note" and "Impounded objects: Wrapped in Model 1,000-Yen Notes" also, he had some performance "Dropping Show" and "Be Clean! Campaign to promote Cleanliness and Order in Metropolitan Area" as a member of Hi-Red Center. In 1964, he was accused of making "Model 1,000 yen note" and 1,000-Yen Note Trial started and as a result, he was found guilty. From 1970 he started to writing a novel and a Manga, he released "Sakura Gaho" in 1971 and received the Akutagawa Prize for his short story "Chichi ga Kieta (Father Disappeared)" under the pen name of Katsuhiko Otsuji in 1981. Screen play "Rikyu" in 1990 was nominated screen play of the year the Japan Academy Film Prize. In other main books "Chogejitsutsu Thomasson" in 1987, "Roujinryoku (The power of the Old)" in 1989. From 1980, he worked as new photographer's group, "Chogejitsutsu Tomasson (Hyperart: Thomasson)" and "Rojo Kansatsu Gakkai (Street Observation Society), "Leica Domei (Leica Alliance)" and in 1996, Akasegawa formed "Supporters of Japanese Art" with Yuji Yamashita, an art historian. Main exhibitions include "Genpei Akasegawa Photography," Yokohama Civic Art Gallery Azamino, Kanagawa in 2010; "Tokyo 1955-1970: A New Avant-Garde" Museum of Modern Art, New York in 2012; "Hi-Red Center: The Documents of Direct Action" Shoto Museum of Art, Tokyo in 2014; "The Principles of Art by Genpei Akasegawa" Chiba City Museum, Chiba in 2014; "L'image volée" Fondazione Prada, Milan in 2016.

His works are collected at The National Museum of Modern Art, Tokyo, Nagoya City Museum of Art, Aichi, Hiroshima City Museum of Contemporary Art, Hiroshima, Walker Art Center, Minneapolis, USA and so on.



Zon Ito

Born in Osaka in 1971 / lives and works in Kyoto.

Graduated from Kyoto City University of Arts in 1996.

Ito has presented a variety of work including embroidered textiles, an animation and small three-dimensional objects. His recent solo exhibitions include "soil, bark, wool yarn, video etc transformation" Ya-gins, Maebashi in 2017; "Three individuals: Zon Ito x Hajime Imamura x Yoshihiro Suda" The National Museum of Art in 2006; "The End of the Neighborhood" WATARI-UM. Recent group exhibition include "Somewhere Between the Odd and the Ordinary" 21st Century Museum of Contemporary Art in 2021; "Ryoko Aoki + Zon Ito WORKSHOP FREE MOLECULES METAMORPHOSES" WATARI-UM; "Reborn Art Festival" Ishinomaki in 2019; "The State of this world: Thought and the Arts" Ashiya City Museum of Art and History, Hyogo in 2016-2017; "Two Sticks" Think Tank Lab Triennale, Wroclaw, Poland in 2015-2016.

Sachiko Kazama

Born in Tokyo in 1972 / lives and works in Tokyo.

Graduated from Department of Printmaking, Musashino Art School in 1996.

By using abundant color expressions between black and white, Kazama engraves social and political satire and nonsensical human acts sometimes comically and sometimes delicately on her woodcut print with a delightful sense of humor. Through enormous research on history, past and present events intersect and create a fictional story in her work. Her recent exhibitions include "Dyslympian 2021," MUJIN-TO Production in 2021; "Tokyo Contemporary Art Award 2019-2021 Exhibition : Magic Mountain" Museum of Contemporary Art in 2019; "Sachiko Kazama Concrete Suite," Kurobe city art museum, Toyama in 2019; "Reborn-Art Festival 2021-22 - Altruism and Fluidity -" Ishinomaki in 2022; "FEMINISMS" 21st Century Museum of Contemporary Art in 2021; "NISSAN ART AWARD 2020 Finalists Exhibition" NISSAN PAVILION in 2020 and so on.



Yasuhiro Suzuki

Born 1979 in Shizuoka. Lives and works in Tokyo. 2001 Graduated from the Department of Design, Tokyo Zokei University.

He creates works that recapture familiar everyday phenomena through his unique "likenes". He is also involved in commission work in public spaces and collaborations with university research institutes and companies. At the Setouchi Triennale 2010, he exhibited the 11-meter-long "Zip-Fastner Ship". Major exhibitions include 2022-23 "Toyama Prefectural Museum of Art and Design 5th Anniversary: Design Scope" Toyama Prefectural Museum, 2021 "BLINKING-Waiting for the Future", Tikotin Museum of Japanese Art, Israel, "Yasuhiro Suzuki Blinking Leaves - Meeting Place of the Future", Shizuoka City Museum of Art, A Nexus of Rainbows: Works from the Hara Museum and the Hara Rokuro Collections, Yasuhiro Suzuki "Bench of the Japanese Islands", Hara Museum ARC, "Between Water - Zip-Fastner Ship I Yasuhiro Suzuki", Sumida River Sumi-Yume Art Project, Tokyo and so on.

Professor of Scenography, Space and Fashion Design, Musashino Art University, Visiting Researcher, Research Center for Advanced Science and Technology, University of Tokyo. Received the 2014 Mainichi Design Award. He was appointed as the 2017 Japan Cultural Envoy by the Agency for Cultural Affairs. Received Shizuoka Prefecture Cultural Encouragement Award in 2022.

Yuta Nakamura

Born in Tokyo in 1983/ lives and works in Kyoto. Received his PhD in Art from Kyoto Seika University in 2011. Associate Professor at Department of Fine Arts Faculty of Art at Kyoto Seika University. He is engaged in production of tiles and ceramic wares from the viewpoint of "craft on the periphery of folk art and architecture".

He accumulates hypotheses based on literature surveys and fieldwork observations, and examines the marginal craft culture of the modern era through his own experiments. Recent exhibitions include "17th Istanbul Biennial", Barın Han, Istanbul, Turkey in 2022, "Listening with Eyes and Looking with Ears | Nakamura Yuta feels his way to Kawai Kanjiro", The National Museum of Modern Art, Kyoto in 2022, "Banbutsu Shisei | Born from all things: A special blend by Yuta Nakamura", Shiseido Gallery, Tokyo in 2022, "MAM Research 007: Sodeisha -The Dawn of Contemporary Japanese Ceramics", Mori Art Museum, Tokyo in 2019, "Aichi Triennale 2016", Aichi Prefectural Museum of Art, Aichi in 2016, "20th Biennale of Sydney", Carriage works, Sydney, Australia in 2016 and so on. He released his book "Out of Mingei" from Seikosha in 2019.





Shuta Hasunuma

Born 1983 in Tokyo. Next to performing live with his own "Shuta Hasunuma Philharmonic Orchestra" in Japan and abroad, his diverse activities include contributing soundtracks to stage productions and movies, and producing and creating music that is mainly based on environmental and electronic sounds. In recent years he has been applying the methods of musical composition to various media such as video, sound, sculpture and installation, the results of which he has been showcasing at domestic and international exhibitions and projects. His work extends internationally; in 2013, he took part in a residency program in New York, supported by Asian Cultural Council, and was appointed as the Japan Cultural Envoy by the Agency for Cultural Affairs in 2017. His solo exhibitions include: "compositions : rhythm" Spiral, Tokyo, 2016; "compositions" Beijing Culture and Art Center, Beijing, 2017; "compositions" Pioneer Works, New York, 2018; " ~ ing" Shiseido Gallery, Tokyo, 2018; "OTHER 'Someone's public and private / Something's public and private'" void+, Tokyo, 2020 etc. His recent group exhibitions include; "Ota Art vol.3 'Sazaedo 2020"; "Faces" SCAI PIRAMIDE, Tokyo etc. He received the new face award of Minister of Education Award for Fine Arts in 2019.

Yuko Mohri

Born in Kanagawa in 1980 / lives and works in Tokyo.

Yuko Mohri's art seeks to make invisible energy such as electricity, magnetism, and motion visible. In her installation and sculpture, she works not to compose (or construct) but to call attention to "phenomena" that constantly shift according to various conditions such as the environment. Recent personal exhibitions include "I/O (In Oslo)" (Atelier Nord, Oslo, 2021), "Parade (a Drip, a Drop, the End of the Tale)" (Japan House São Paulo, São Paulo, 2021), "Voluta" (Camden Arts Centre, London, 2018), and "Assume That There Is Friction and Resistance" (Towada Art Center, Aomori, 2018). She has also participated in numerous international group exhibitions including "23rd Biennale of Sydney" (Sydney, 2022), "34th Bienal de São Paulo" (Ciccillo Matarazzo Pavilion, São Paulo, 2021), "Glasgow international 2021" (The Pipe Factory, Glasgow, 2021), among many others. She is the recipient of the Asian Cultural Council for a residency in New York (2015); the Grand Prix, Nissan Art Award (2015); The 67th Minister of Education, Culture, Sports, Science and Technology's Art Encouragement Prize for New Artists (2017). In 2018, Mohri, as East Asian Cultural Exchange Envoy, visited 4 cities in China and in 2022, she stayed in France as a laureate of Institut Français Cité International des Arts 2020. Associate Professor, Global Art Practice Graduate School of Fine Arts Tokyo University of the Arts.



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[Date]	Thu. 26 January - Sat. 25 March, 2023 12 : 00 - 18 : 00 Closed on Sun., Mon., Tues., Wed. and Public Holidays
[Venue]	SCAI PIRAMIDE Piramide Bldg. 3F, 6-6-9 Roppongi, Minato-ku, Tokyo T: 03-3821-1144 (SCAI THE BATHHOUSE) / 03-03-6447-4817 (SCAI PIRAMIDE) info@scaithebathhouse.com press@scaithebathhouse.com www.scaithebathhouse.com Guest Curator: Keiko Toyoda (Shiseido Gallery, Director) Cooperation: Naoko Akasegawa

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Admission may be restricted during busy hours. We kindly ask for your understanding.

[Related Information]

Genpei Akasegawa's new photo book will be published in conjunction with this exhibition. It will be sold at SCAI PIRAMIDE.

『1985—1990 赤瀬川原平のまなざしから』 Published from Ribbonsha in January, 2023

