

Leiko Ikemura

NEWS RELEASE



PIOON

Leiko Ikemura: PIOON

April 20, 2014 (Sun) – October 14, 2014 (Tue)

Vangi Sculpture Garden Museum

NEWS RELEASE

【General Information】**Title** | Leiko Ikemura: PIOON**Dates** | April 20 – October 14, 2014**Organizers** | Vangi Sculpture Garden Museum**Support** | The Shigaraki Ceramic Cultural Park, Atelier Philipp von Matt Architects, Galerie Karsten Greve, ShugoArts**Hours** | Apr–Aug 10:00-18:00 / Sept–Oct 10:00-17:00 (entry permitted until 30 minutes before closing)**Closed** | Wednesdays (except April 30 and August 13) *sections of the museum may also be closed for periods during events**Admission** | Adults ¥1,200 (¥1,100) / High school and college students ¥800 (¥700) / Elementary and junior high school students ¥500 (¥400) *rates in parenthesis for groups of 20 people or more**Venue** | Vangi Sculpture Garden Museum

347-1 Clematis no Oka, Higashino, Nagaizumi-cho, Shizuoka 411-0931 Japan

Tel: +81-(0)55-989-8787 Fax: +81-(0)55-989-8790 www.vangi-museum.jp

The story of the museum and garden as told by Leiko Ikemura's hare**【Exhibition overview】**

Since leaving Japan in 1972 and basing herself in Europe, Leiko Ikemura has worked in a diverse range of media that include painting, sculpture and drawing, in her ongoing exploration of the fundamental meaning of human existence. It is not only overseas where she is highly regarded. Her steady development as an artist since the beginning of the 1980s has in recent years become widely known in Japan also, through, among others, her solo exhibition at the Vangi Sculpture Garden Museum in 2006, and her retrospective exhibition at the National Museum of Modern Art, Tokyo and the Mie Prefectural Art Museum (Mie being where she was born and grew up), both in 2011–2012.

What characterizes Ikemura's work, as can be seen in the organic shapes of the reclining girls, the transfiguring natural scenery and the various nameless creatures, is that the cycle of the workings of life, at the point that they become subject-matter, take on a very

different kind of expressive quality. That transfiguration brought about by fluctuation, at times blurring the boundaries between human, animal and nature, brings together conflicting elements in her work, such as life and death, instinct and reason, East and West. As she continues in her work overseas, those expressions expose the love, alienation and isolation that is inherent in our world, symbolized by the artist herself who at one and the same time is within a community but is always "another."

This exhibition being held at the museum for the first time in eight years will focus primarily on sculptures that harbor transfiguration as substances either on their surface or within them. In the late 1980s, the numerous lines that extend from her drawings as part of the process of her exploration of the progenitors of life and, as if in parallel, the terracotta sculptures that she was working on at the same time, began to mutate into "hares" with two long ears on their head. The hares, a product of her own hands, could be described as living a privileged existence, allowed to hop outdoors with wild abandon. A large number of hares appear in this exhibition from the numerous sculptures she produced in the 1990s to her most recent, which are 3.4 meters in height. In a career of many years, what lies behind the artist's desire to once again create hares and what thoughts does she invest in these works? The story of the museum and garden told by Leiko Ikemura's hares is just beginning.



Vangi Sculpture Garden Museum "Leiko Ikemura u mi no ko" 2006
©Mie Morimoto

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【About the artist】

Leiko Ikemura

Born in Tsu, Mie Prefecture. After studying Spanish at Osaka University of Foreign Studies from 1970 to 1972, Ikemura moved to Spain, where she studied at the Royal Academy of Fine Arts of Saint Isabel of Hungary of Sevilla. She moved to Switzerland in 1979, and then to Germany in 1983. Currently based in Berlin and Cologne, she has been a professor at the Berlin University of the Arts since 1991. She was the recipient of the August Macke Prize in 2009. Recent solo exhibitions of her work have been held at the National Museum of Modern Art, Tokyo and Mie Prefectural Art Museum in 2011–12, and the Staatliche Kunsthalle Karlsruhe in 2013. “Leiko Ikemura: PLOON” marks her first exhibition in eight years at the Vangi Sculpture Garden Museum.



© Rinko Kawauchi

The hares

*run about as they please in every direction with unconcerned looks on their faces.
Perhaps because they can communicate with a satellite by pricking up their ears
they don't have to follow the usual rules for moving about on the ground.*

From Leiko Ikemura: “Black Noon”

【Exhibition highlights】

- 1 A never-before-seen exhibition featuring Leiko Ikemura’s sculptures and the theme of “hares”**
Leiko Ikemura held a large-scale solo exhibition in Japan in 2011–2012 and has participated in several group exhibitions. This exhibition principally focuses on the three-dimensional terracotta sculptures she has been producing since the late 1980s and explores the artist’s approach to her work from her “sculptures” and the theme of “hares.”
- 2 An installation consisting of giant sculptures 3.4 meters in height**
In recent years Leiko Ikemura has been resident at the Shiga Ceramic Sculpture Park where she has been working on some very ambitious projects. This exhibition features a large-scale installation consisting of two sculptures that measure 3.4 meters in height. The sculptures will be exhibited in the vast space of the museum.
- 3 The publication of Leiko Ikemura’s first sculpture monograph in Japan**
A monograph of the work of Leiko Ikemura, a highly successful international artist, is to be published in Japan for the first time (scheduled for release in August). In addition to a rich array of photographs of the works themselves and installation views in the exhibition space, the book also contains contributions from writers in Japan and overseas. The plates, which primarily focus on sculpture but also include painting and photography, are sequenced to offer insight into aspects of the artist’s thinking common to her diverse range of creative expression.
- 4 The artist Leiko Ikemura and photographer Rinko Kawauchi to publish a joint anthology of work in which their respective worldviews are brought together**
Leiko Ikemura and her close friend, the photographer Rinko Kawauchi, are together involved in a project that originated from the exhibition. They plan to publish a book related to the exhibition in which their respective worldviews are brought together through their photographs, paintings, drawings and words. During the exhibition, to commemorate the publication of the book, an event in which the two of them talk about the book will be held.

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【Associated events】

Various events (concerts, discussions etc.) will be held in conjunction with the “Leiko Ikemura: PLOON” exhibition.

① Opening talk featuring Leiko Ikemura and Yoshitomo Nara

A dream-come-true opportunity to hear Leiko Ikemura and Yoshitomo Nara talk with each other about their work as internationally known artists. Leiko Ikemura has based herself in Germany since the 1980s and Yoshitomo Nara was based in Germany for several years in the late '80s to early '90s, eventually returning to Japan. These two artists who have both worked in Germany will talk about that period from their respective perspectives and the visible horizon for art that exists today.

Date and time | April 20 (Sun) 14:00–15:30

Appearing | Leiko Ikemura and Yoshitomo Nara (artist)

Seats | 150 (open seating; reservation necessary*)

Admission | Free with a same day ticket to the exhibition

Venue | Clematis no Oka Hall

Reservations | Clematis no Oka Communication Center +81-(0)55-989-8785

Yoshitomo Nara

Born in Hirosaki City, Aomori Prefecture, in 1959. Completed Master's Degree Program at Aichi Prefectural University of Fine Arts and Music in 1987. Moved to Germany in 1988 to study at the Kunstakademie Düsseldorf and attained the title "Meisterschüler" (master pupil) under A.R. Penck. Lived and worked in Cologne from 1994 to 2000. Taught at University of California, Los Angeles, for three months as a visiting professor in 1998. Lived and worked in Tokyo after returning to Japan in 2000, and moved to Tochigi in 2005.

Major exhibitions after 2000 include "I DON'T MIND IF YOU FORGET ME". (Yokohama Museum of Art, 2001; toured to five other museums in Japan in 2001 and 2002); "Nothing Ever Happens" (Museum of Contemporary Art Cleveland, 2003; toured to five other museums in the U.S. between 2003 and 2005); "From the Depth of My Drawer" (Hara Museum of Contemporary Art, Tokyo, 2004; toured to five other museums in Japan and Korea in 2004 and 2005); "Yoshitomo Nara + graf A to Z" (Yoshii Brick Brewhouse, Hirosaki, 2006); "Moonlight Serenade" (21st Century Museum of Contemporary Art, Kanazawa, 2006); "ceramic works" (Tomio Koyama Gallery, Tokyo, 2010); "Nobody's Fool" (Asia Society Museum, New York, 2010–11); "a bit like you and me..." (Yokohama Museum of Art, 2012; Aomori Museum of Art, 2012–13; Contemporary Art Museum, Kumamoto, 2013); "The Little Little House in The Blue Woods" (Towada Art Center, 2012).

**② Shuta Hasunuma Philharmonic Orchestra Tour 2014 “Time plays - and so do we.”**

The Shuta Hasunuma Philharmonic Orchestra is conducted by Shuta Hasunuma, who was in charge of the music at the exhibition venue for Ikemura's 2011 solo exhibition “Leiko Ikemura: Transfiguration.” The tour for the Philharmonic's first album, “Time plays,” will be staged in the museum's garden.

Date and time | May 5 (Mon, national holiday) 14:00–16:00

Performers | Shuta Hasunuma Philharmonic Orchestra

Seats | Unlimited (no reservation necessary)

Admission | Free with a same day ticket to the exhibition

Venue | Vangi Sculpture Garden Museum, Clematis Garden

(inside the museum in case of rain)

Shuta Hasunuma Philharmonic Orchestra

Fifteen-member philharmonic orchestra led by musician Shuta Hasunuma (conductor, piano, vocals), and consisting of Shuta Ishizuka (bass, guitar), itoken (drums, synthesizer), Yoshio Ootani (saxophone), Toshihiko Kasai (recording and mixing), Utena Kobayashi (steelpan), Misato Kinoshita (vocals), Tomohiko Gondo (euphonium), Ryosuke Saito (guitar), Jimanica (drums), Roy Tamaki (rap), Hiroko Chiba (violin, bass), Eriko Teshima (viola), K-Ta (marimba), and Chiaki Miura (flugelhorn, glockenspiel). Formed as Team Shuta Hasunuma, the parent body, in 2010. They perform in various places ranging from live houses to concert halls and art spaces. They released their first album, *Time plays - and so do we.* on January 15, 2014. www.hasunumaphil.com/



Photo : Takehiro Goto

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【Associated events】

③ Discussion featuring **Leiko Ikemura and Rinko Kawauchi** to commemorate the publication of two new books

The first anthology of Leiko Ikemura’s work is to be published in Japan (scheduled for August). She and the photographer Rinko Kawauchi also plan to publish a book to coincide with the exhibition, in which their respective worldviews are brought together through their photographs, paintings, drawings and words. To commemorate the publication of the two anthologies, Rinko Kawauchi and Leiko Ikemura will hold a discussion event.

Date and time | Autumn (TBD)

Appearing | Leiko Ikemura and Rinko Kawauchi (photographer)

Venue | To be determined

Rinko Kawauchi

Born in Shiga prefecture in 1972. In 2002, Kawauchi was awarded the 27th Annual Kimura Ihei Award for her two books UTATANE and HANABI, and in 2009 the 25th Annual Infinity Award in the Art category by the International Center of Photography, New York. Her book *Illuminance* was published in 2011 in five languages. In 2012, she staged the solo exhibition “*Illuminance, Ametsuchi, Seeing Shadow*” at the Tokyo Metropolitan Museum of Photography, and received both the 63rd Art Encourage Prize for New Artist from the Ministry of Education and the 29th Higashikawa Awards, Domestic Photographer Award. Her 2013 book *Ametsuchi* was published in three countries. Kawauchi has joined and held many group and solo exhibitions both at home and abroad, with, among others, major solo exhibitions at Foundation Cartier pour l’art Contemporain (Paris, 2006), Museu de Arte Moderna de Sao Paulo (2007) and Vangi Sculpture Garden Museum (2008).



④ Gallery talks by the curator

The curator in charge at the venue will provide a summary of the exhibition and commentary on the work.

Dates | Sundays, May 11, June 15, August 17 and September 7

Time | 14:00-

Admission | Free with a same day ticket to the exhibition. No reservations necessary. Please assemble in the gallery on the dates and time specified above.

Information regarding other events will be posted on the museum website (www.vangi-museum.jp) as it becomes available. Please see the website for further information about events or phone Clematis no Oka Information at +81-(0)55-989-8787.

【Access】

【By car】

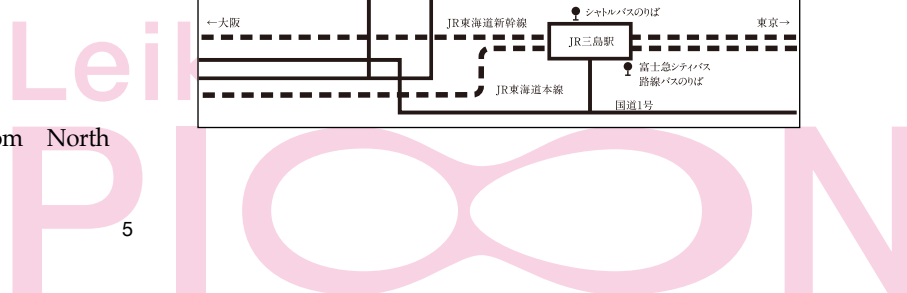
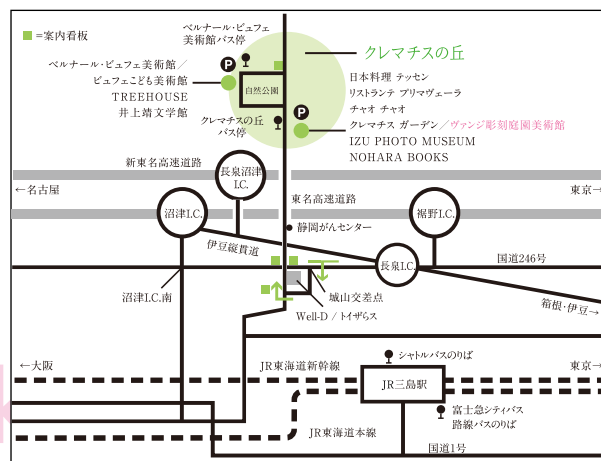
From Tokyo: Take Tomei to Susono IC, then take R246 toward Numazu for 10km.

From Nagoya: Take Shin-Tomei to Nagaizumi-Numazu IC or Tomei to Numazu IC then Izu Junkan Expwy (Higashi-Surugawan Kanjo Road) to Nagaizumi IC, turn right onto R246 for 5km.

【By train】

Take JR Tokaido Line to Mishima station.

Free shuttle bus (25-min. ride) available from North (Shinkansen) Exit.



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[Press images]



《Baby Hare》 2002



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Media inquiries
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《Usagi Onna》 2013



《Trees on Head》 2013