

# **KENPOKU ART 2016**

## **Overview**

June, 2016

KENPOKU ART Executive Committee

<http://www.kenpoku-art.jp>

## Foreword

Northern Ibaraki Prefecture “KENPOKU” is comprised of coastal area with its scenic ocean view and rural sprawl that offers beautiful mountainous scenery and hot springs. The area is blessed with the beauty of both the sea and the mountains.

The area includes the Izura coast, where Okakura Tenshin, Yokoyama Taikan and others based their creative art activities, and the forests of Hitachiota that captured the world’s attention with *The Umbrellas* by Christo. It has many resources for art, which will only help to enhance its beauty when incorporated. Apart from its natural beauty, the area is also rich in dietary culture with its special cuisine such as Hitachi aki soba (buckwheat noodles), Oku-kuji shamo chicken and Anko nabe (Angler hot pot).

KENPOKU ART 2016 is an international contemporary art festival that will be held in the setting of the vast “KENPOKU” region. The event will not only highlight the appeal of these resources, it will boost cultural exchange through rediscovery of regional value and promotion.

The theme is “ Sea, Mountains, Art!”

Bringing in Mr. Fumio Nanjo as the General director, we have invited unique and prominent artists. By introducing international artists and showcasing projects that attempt to mix science and technology and art, it will brand itself as an international and innovative festival, thus differentiating itself from the rest, making it unique to Ibaraki prefecture.

I hope this will be a great opportunity to promote the northern Ibaraki Prefecture and a chance for the community to rediscover and reevaluate KENPOKU through communication and exchange.

We ask for your cooperation in making KENPOKU ART 2016 a successful event.

Chairman of KENPOKU ART Executive Committee  
Masaru Hashimoto, the Governor of Ibaraki Prefecture

## Director's Message

Northern Ibaraki Prefecture, home to six regional cities and the venue for KENPOKU ART 2016, is a place of fascinating contrasts. Richly endowed with nature, the combination of scenic ocean and mountains lend it a truly unique atmosphere. Life is rooted in traditional culture and society, but the region, located just outside the metropolis of Tokyo, is close enough to feel the latest technology and culture.

Looking back on the history of Ibaraki Prefecture, we see that the region played a major role in Japan's modernization in the Meiji era and thereafter. Mines were opened toward the end of the Edo era, and the discovery of copper mines in the surrounding area of Hitachi contributed to the development of industry. On the other hand, Izura in Kitaibaraki is known as the place where Okakura Tenshin, who advocated the importance of Asian aesthetics, along with Yokoyama Taikan and others, moved and set up an art community to work toward developing modern Japanese art.

More recently, the artist Christo conducted his project *The Umbrellas* centered in Hitachiota, which attracted worldwide attention for its groundbreaking style of artistic communication. As home to several universities, including the University of Tsukuba, and the site of the international exposition, Tsukuba Expo '85, Ibaraki Prefecture is a hub for the development of both art and science and technology in Japan.

As an art festival, KENPOKU ART 2016 builds on this long legacy. Through it, we highlight the spirit of innovation in Ibaraki and focus on collaboration between art and cutting-edge science and technology while engaging in dialogue with nature. In the present day, art is no longer limited to paintings and sculpture. Media art using science and technology and even art applying biology that may transform the next generation are emerging. Ibaraki is the perfect place for this art festival, which introduces the new potential of art.

Being creative leads to living better and a richer life. Throughout history, humans have exercised their ingenuity, creating things of all sorts and innovating technology in the process. Joy comes from going forward with new attempts, unique ideas, and original perspectives. Through art, we want to share this joy with the people of Ibaraki.

It is art that makes the integration of nature, science and technology, and humanity possible. We believe that only art can reveal a new vision for the future by bringing together diverse knowledge and creative minds, encouraging collaboration beyond individual fields of work and activities rooted in community, and imparting philosophical perspectives and the joy of living.

With this conviction, we would like to bring cutting-edge artworks that can evoke "astonishment and moving moments" to the towns of the region and their rich environment of sea, mountains, history, and everyday life. In this way, we will make KENPOKU ART 2016 a very unique art festival, one that is deeply rooted in local communities and that can only be produced "here and now." It is my hope that through this festival, not only local residents, but also many interested people in Japan and foreign visitors will discover the beauty and charm of northern Ibaraki Prefecture.

Fumio Nanjo  
General Director, KENPOKU ART 2016

## KENPOKU ART 2016

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Northern Ibaraki Prefecture, with its scenic ocean and mountains, is blessed with abundant nature. In addition to the Izura coast, where Okakura Tenshin, Yokoyama Taikan and others based their creative art activities, and the forests that captured the world's attention with *The Umbrellas* by Christo, it has many resources that are unique to the region, such as its distinctive climate, natural features, history, culture, food and local industries. KENPOKU ART 2016 is an international art festival that will be held in the setting of the vast "KENPOKU" region, the largest stage ever in Japan for an art festival. By highlighting the appeal of these resources through the power of art, it aims to discover new values and revitalize the region.

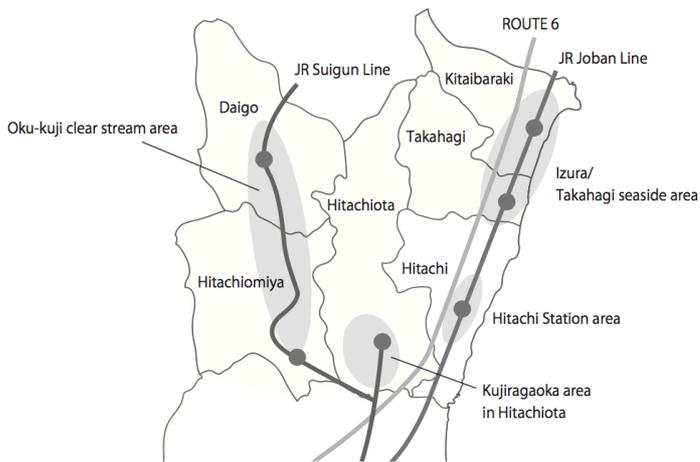
### Event Summary

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Name:	KENPOKU ART 2016
Theme:	Sea, Mountains, Art!
General Director:	Fumio Nanjo
Duration:	September 17 (Sat.) – November 20 (Sun.), 2016 [65 days]
Venues:	6 cities in the northern Ibaraki Prefecture Hitachi, Takahagi, Kitaibaraki, Hitachiota, Hitachiomiya and Daigo
Organizers:	KENPOKU ART Executive Committee (Chair: Masaru Hashimoto, the governor of Ibaraki Prefecture)
Support:	The Japan Foundation, 2021 Arts Fund through the Association for Corporate Support of the Arts, Embassy of France / Institut français, Ministry of Culture Republic of China (Taiwan), The Finnish Institute in Japan, Embassy of Israel
Cooperation:	Tokyo University of the Arts, University of Tsukuba, Ibaraki University, Silpakorn University (Thailand), Institut Seni Indonesia Denpasar (Indonesia), LASALLE College of the Arts (Singapore), De La Salle University (Philippines), Vietnam University of Fine Arts (Vietnam), ARCUS Project Administration Committee
Nominal Support:	The Embassy of the Republic of Indonesia
Number of artworks:	Approx. 100 (including projects, from approx. 20 countries and regions)

Main venues:

- (1) Izura/Takahagi seaside area (surrounding area of Tenshin Memorial Museum of Art, Ibaraki and seaside area of Takahagi City)
- (2) Hitachi Station area (surrounding area of Hitachi Station on the JR Joban Line)
- (3) Oku-kuji clear stream area (area along Kuji River in Hitachiomiya City and district in front of Hitachi-Daigo Station on the JR Suigun Line)
- (4) Kujiragaoka area in Hitachiota (streetscape in the center of Hitachiota City)



## Objectives of KENPOKU ART 2016

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### **(1) Innovation arising from the local community**

Reflecting on the history of Ibaraki Prefecture, which played a central role in the development of modern Japan, we will introduce cutting-edge art forms that incorporate new science and technology (digital technology, synthetic biology, etc.) and new methods of art creation (hackathon, etc.). Through these activities, we will cultivate creativity and seek possibilities for innovation that are deeply rooted in the local community.

### **(2) Artwork in dialogue with nature**

Visually impressive artwork created for specific natural environments will not only evoke astonishment and moving moments, but also help rediscover the rich natural beauty of the sea and mountains. By creating new landscapes, we will create places where people come together.

### **(3) Communicating with the local community through activities**

We will communicate with the local community through art by promoting exchanges between past participants in the ARCUS Project (\*), professors and students participating in university collaborative projects, artists from home and abroad as well as artists invited to the festival and local residents, and by holding talk sessions and workshops.

### **(4) Revitalizing local industries**

We will open up new possibilities for industry with unique and creative approaches through collaboration between artists and local industries engaged in the traditional crafts, food, and products of northern Ibaraki Prefecture.

### **(5) Branding of northern Ibaraki Prefecture**

We will aim to raise awareness and develop comprehensive branding of the community by creating opportunities to communicate the appeal of northern Ibaraki Prefecture at home and abroad.

\*The ARCUS Project, launched more than 20 years ago, is based at a studio that was formerly a closed school in Moriya City, Ibaraki Prefecture. In addition to an artist-in-residence program for internationally promising foreign artists, it holds workshops and conducts other programs for local residents.

## Programs

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### **(1) Art programs**

Internationally recognized artists will visit northern Ibaraki Prefecture to make and exhibit work such as installations, videos, sculpture and drawing at indoor and outdoor venues. The majority should be new work based on research on the nature, history, culture, industries, or other features of the region. In addition, talk sessions, workshops, and other activities related to the artworks will be held prior to and during KENPOKU ART 2016 to offer opportunities for exchange among artists and local residents, and visitor participation. These include the following:

- Large-scale installations in dialogue with the nature of the sea and mountains
- Special works at Tenshin Memorial Museum of Art, Ibaraki
- Works in various forms and styles using historic buildings, closed schools, etc.
- Media art, bio art, etc. created with cutting-edge science and technology

## (2) Social programs

These programs create opportunities for people from diverse backgrounds and with different perspectives to engage in artistic expression by encouraging local residents, visitors and artists to participate and experience art. Through such interaction and communication, participants will discover the joy and meaning of free thinking and develop cultural understanding.

- Art hackathon  
Both artists and people from various fields, including local residents, students, office workers and farm producers, participated and jointly produced artworks through dialogue and exchange to pursue new possibilities in creative activity. Conducted from last October through November, “KENPOKU Art Hack Day” produced three artworks. Including three more works from other related Hackathons, a total of seven artworks have been selected.
- Public solicitation for artworks and projects  
Creative and innovative projects and artworks have been selected from publicly solicited applications. Application was open to those living in Ibaraki Prefecture or those who have a record of achievement in creative activities in the prefecture. Out of ninety-three applicants with one hundred and seven artworks, eight applicants have been selected to present their artworks and projects.
- Experience-based projects, performances, etc.  
In northern Ibaraki Prefecture, touring projects with transportation, workshops and performances will allow visitors to participate and experience activities to express themselves.

### **(3) Collaborative programs**

Projects will present a new framework for this art festival through collaboration with young artists, students and local residents while partnering with various organizations and institutions and ensuring its international character.

International exchange project	Using the networks built in the ARCUS project and cooperating with Silpakorn University (Thailand), Institut Seni Indonesia Denpasar (Indonesia), LASALLE College of the Arts (Singapore), De La Salle University (Philippines), Vietnam University of Fine Arts, and other research institutes, we will invite various artists and implement exchange projects involving local residents. The project obtained assistance from the Japan Foundation.
University collaborative projects	Tokyo University of the Arts, University of Tsukuba and Ibaraki University, and other universities will do research on local communities and develop exchange programs that involve local residents, and will implement projects only universities can offer.
Industry collaborative projects	Northern Ibaraki Prefecture is home to many traditional crafts and industries. Local craftsmen and producers will interact with artists to establish a foundation for new creations.

### **(4) Related programs**

We will build cooperative relationships with other projects by working together to advertise cultural programs and events held in northern Ibaraki Prefecture. Furthermore, we proactively tie up with other cultural facilities such as art museums and museums in the prefecture and promote the reciprocal ticket discounts and other benefits.

## Venues

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### **Izura/Takahagi seaside area**

This area epitomizes the “sea” aspect of KENPOKU ART. The area is characterized by the white sandy beaches stretching out for miles, juxtaposed against the luminous blue sea. Not only blessed with scenic landscape, the area is rich in history and culture with some significant historic sites such as Rokkakudō designed by Okakura Tenshin, the pioneer of Japanese modern art and the Hozumi Residence, a traditional wealthy farmer’s home.

### **Hitachi station area**

The famous Great chimney and the Hitachi mine are what symbolize the area to be the foundation of Japan’s modern industrialization. The shopping center that thrived throughout history is still what supports the lives of the locals. The transport gateway: Hitachi station design was supervised by a world-renown architect, Kazuyo Sejima.

### **Oku-kuji clear stream area**

The area symbolizes the “mountain” side of KENPOKU ART. Amongst forests and streams, there are towns in which historic architecture of Meiji to Showa era still maintains its presence. Famous for its washi and lacquer crafts, the area has some galleries. Enjoying art and dining in this relaxed atmosphere is something you cannot experience in the city.

### **Kujiragaoka area Hitachiota**

While known as the birthplace of Tokugawa Mitsukuni, Hitachiota Kujiragaoka also has some arty aspects characterized by its retro shopping streets that evoke a feeling of nostalgia. There are cafes, galleries and small shops. Stepping out of the lively atmosphere of the shopping streets you are faced with a vast sprawl of wilderness with paddy fields and mountains. At KENPOKU ART, there will be projects that take place in this vast nature.



\* Exhibit sites are subject to change.

## Participating artists

\*As of June, 2016

\*The photograph is a reference image.

\*Venues are subject to change.

### **Norimizu AMEYA**

Born in Yamanashi Prefecture in 1961; lives and works in Tokyo.

Ameya was involved in Juro Kara's The Situation Theatre in 1987 as a member of the sound crew. In 1983, he set up his own theater troupe, Tokyo Grand Guignol, which gained popularity for its plays with their fresh critique of the city and the human body. In the 1990s, he moved onto contemporary art, participating in the Venice Biennale in 1995, but suddenly suspended his artistic activities in the same year and opened Dobutsu-do, a pet shop exclusively dealing in rare animals. In 2005, he resumed his artistic practice with his exhibition "Vanishing Point" (2005), for which he shut himself up in a box for 24 days, with only the bare minimum amount of food. Since then, he has been producing theater shows and installation work that express a fundamental interest in life. He won the Kishida Prize for Drama in 2014 for Blue Sheet. At KENPOKU ART 2016, he is presenting his new work.

### **Song-Ming ANG**

Born in Singapore in 1980; lives and works in Berlin, Germany.

Ang makes artworks focusing on how we connect to music as individuals and as a society. In 2010, he was artist-in-residence at ARCUS Project, Ibaraki; there he made "Be True to Your School", featuring former primary school students of an elementary school trying to recall and sing their school song on video. His recent installation "Something Old, Something New" (2015) traces his attempt to replicate a 19th-Century wooden music stand in glass, combining manual and industrial glassmaking techniques. Ang's works have been presented at the 14th Istanbul Biennial (2015) and 3rd Singapore Biennale (2011).

Something Old, Something New 2015

### **Nobutaka AOZAKI**

Born in Kagoshima Prefecture in 1977; lives and works in the United States.

Based in New York, Aozaki has exhibited internationally, including at the Brooklyn Museum, Queens Museum, and Värmlands Museum in Sweden. His art make us rethink on the mass consumersociety and how we communicate in it. "From Here to There" (2012) is a map of Manhattan made up of maps that people drew for Aozaki when he stopped them on the street to ask for directions. For the performance-based work, "Value\_Added" (2012), Aozaki took a can of corn that he had bought to over 100 supermarkets and repurchased it. At KENPOKU ART 2016, he will

carry out his “Smiley Bag Portrait” in six cities where he will draw portraits of pedestrians on plastic shopping bags.

Smiley Bag Portrait 2011-

Photo: Yuriko Katori ©Nobutaka Aozaki

## **BCL**

Launched in the U.K. in 2004.

BCL is “an artistic research framework” that extends beyond the field of science, art and design. It was launched by Shiho Fukuhara and Georg Tremmel in 2004 in the U.K. Its mission is to connect people and technologies, by revealing technological possibilities. In Biopresence (2004), they embedded human DNA into the DNA of trees and proposed this form of “living memorial,” in this work, they questioned the way of life and how we view life. In KENPOKU ART 2016, BCL will be presenting a project involving making origami out of Kenpoku-made washi paper that has been infused with “DNA origami” (nanoscale structures made by folding DNA chains). The project will be exhibited in the former Natural Recreation Village Management Center.

Oubiopo 2015

The “DIGITAL CHOC”Institut Français du Japon Photo: Yuki Yoshioka

## **Zadok BEN-DAVID**

Born in Yemen in 1949, immigrated to Israel in the same year; lives and works in the U.K.

Ben-David creates images of insects and botanicals accumulating in immense numbers, as well as installations consisting of miniaturized objects. The structure of his works reveal the viewers’ prejudices and social conventions through their viewing experiences. Since presenting work at the Venice Biennale (1988), he has participated in many exhibitions and art projects. He is the recipient of the Tel Aviv Museum Prize for Sculpture in 2005, and was commissioned to create a work for the Beijing Olympics (2008). At KENPOKU ART 2016, he will be presenting an installation where numerous elaborately-crafted botanical silhouette miniatures will cover a large exhibition space. The work is expected to bring a viewing experience of both tranquility and surprise.

Blackfield 2010

Tel Aviv Museum Photo: Avi Hai

## **Michael BEUTLER**

Born in Germany in 1976; lives and works in Germany.

Beutler, who studied sculpture in Frankfurt and Glasgow, takes an experimental approach to materials, methods, and locations, creating playful spaces that arouse fresh sensations in viewers. In 2015, at an exhibition at the Hamburger Bahnhof Museum für Gegenwart, or Berlin’s Museum for Contemporary Art, he was recognized for his magnificent installation completed with the cooperation of many people that featured a colossal revolving architectural structure and many sculptures or structures that combined a variety of materials and methods. His works have been exhibited around the world, including at the Gwangju Biennale (2006), the Venice Biennale of

Architecture (2010), and the Singapore Biennale (2011). For KENPOKU ART 2016, he is planning a large-scale installation using local materials and traditional Japanese methods.

Moby Dick 2015

the Hamburger Bahnhof Museum of Contemporary Art (Berlin) Photo: Thomas Bruns

## **Oron CATTS**

Born in Finland in 1967; lives and works in Australia.

Catts is an artist, designer, researcher, and curator. Since the late 1990s, he has implemented experiments including cell culturing, and has been connecting the fields of art and science. He is renowned as one of the leading experts of biological art. Since 2000, he has been the director of SymbioticA, the Centre of Excellence in Biological Arts in the School of Anatomy and Human Biology at the University of Western Australia. He develops critical projects from an artistic standpoint that addresses current biotechnology led by scientists from the medical and agriculture sphere. His works raises fundamental questions about life through the use of natural materials derived from real life, which, for example, includes growing a leather-jacket in a flask. For KENPOKU ART 2016, he plans to develop a project that uses soil and life that originates in the Kenpoku region.

Victimless Leather- A Prototype of Stitch-less Jacket grown in a Technoscientific "Body" 2004

The Tissue Culture & Art (Oron Catts & Ionat Zurr)

## **Saki CHIKARAISHI**

Born in Saitama Prefecture in 1982; lives and works in Tokyo.

Chikaraishi graduated from the Department of Information Design at Tama Art University in 2004. In 2009, she was selected for the Traveliving Project, J-WAVE's initiative to support artists, and engaged in creative activities in Australia. This experience led her to embark on her project to "knit and envelop the world as a Knit Invader," and her work developed into installation work involving large knitwork dotted about indoor and outdoor public spaces. Chikaraishi is interested in forming more intimate communication between people and cities, and uses her knitting as a communication medium, holding many events and workshops on top of her exhibitions. She also produces costumes for TV and stage shows. For KENPOKU ART 2016, her knitting will invade various areas of the shopping district in front of Hitachi-Taga Station in Hitachi.

Knit Invaders! in Marunouchi 2015

AMIT2015 Photo: Yuri Yamada

## **Vincensius 'Venzha' CHRISTIAWAN**

Born in Indonesia in 1975; lives and works in Indonesia.

Christiawan founded new media art laboratory HONF in Yogyakarta in 1999. As an artist, scientist, hacker, and activist, his activities include regional projects that educate the wider general public and merges art with technology. Venzha was the director of Cellsbutton#01: Yogyakarta International Media Art Festival (2007), platforms Open Culture, Critical Making (both held in 2014), and

Transformaking (2015), and is also active internationally. At KENPOKU ART 2016, he will be presenting work inspired by the legend of the vacant boat, a mystery vessel said to have drifted to the shores of Ibaraki during the Edo period.

HELLO BIO ! – CHRONICLE THERAPY. Art Without an Artist – Media Arts are Almost Dead 2013

Photo: Asian Art Biennial - National Taiwan Museum of Fine Arts, Taiwan

## **Tiffany CHUNG**

Born in Vietnam in 1969; lives and works in Vietnam and the U.S.A.

Chung researches topics such as issues faced by immigrants in urban communities, structural problems in society, and environmental changes and produces works that visualize the obtained data through diverse media. She has been featured in international exhibitions such as the Singapore Biennale (2011) and the Venice Biennale (2015), and has participated in the ARCUS project (2006) in Ibaraki Prefecture, Japan. In KENPOKU ART 2016, she will use the collection of Hitachi City Museum in her installation to consider industrial development in northern Ibaraki Prefecture throughout different historical periods.

Kobe urban planning map after 1995 2015

## **Composit**

Launched in France and Japan in 2013.

Composit is an art group made up of Nicolas Charbonnier, Guillaume Léger, Julie Prost, Shunsuke Francois Nanjo, and Christophe Kensuke Goosens. With a background in engineering, the group presents interactive works using light and sound in fields including art, music and performance. Based on the theme of memories of places and things, their site-specific work is experiential, stimulating the memories and thoughts of not only the local people but each individual viewer. At KENPOKU ART 2016, Composit will be exhibiting, at the former site of Uwaoka Elementary School in Daigo, an interactive work created from remaining objects in the school building and memorabilia collected from former-students that “plays” the memories of the local people when approached by viewers.

Phantom 2013

Musée d'art et d'archéologie d'Aurillac

## **Isabelle DESJEUX**

Born in Tunisia; lives and works in Singapore.

Desjeux received her PhD in Physiology & Molecular Biology from Edinburgh University (U.K.) in 1995, and later acquired an MA in Fine Art at the Lasalle College of the Arts (Singapore) in 2010. As a molecular-biologist-turned-artist, she draws on her scientific background in her practice. She researches into how scientists have dealt with the numerous “errors” that arise in the research process, and into the relationship between non-native plant species and the social and natural environments, giving visual form to her findings as video and installations. Her practice also includes participatory activities, such as workshops for children that involve regional plant life. At

KENPOKU ART 2016, she will be holding workshops involving plants found in the Kenpoku area, in particular weeds, in which she has taken interest, and will also present installation work that uses multiple rooms and greenhouses.

The Scientist Is In 2014

## **Hiroshi FUJI**

Born in Kagoshima Prefecture in 1960; lives and works in Fukuoka Prefecture.

An artist and professor at Akita University of Art, Fuji has exhibited in many shows and art projects, both in Japan and abroad, including the Bangladesh Biennial (2006), where he was awarded the Grand Prix, the Site Santa Fe Biennial (2009), and Setouchi Triennale (2010). Since organizing Art Net Work '83 in central Kyoto and along the Kamo River, which focused on community-based creative expression, Fuji has been engaged in dialogue and experimental activities in art projects on a regional level throughout Japan. Noted works include "A Walk of the Skinny Dogs," made from the wood of demolished houses, "Vinyl Plastics Connection," "Kaekko," community activities using recycled household waste, and "Making Fujishima Hachijuro," a project to create a fictitious character. At KENPOKU ART 2016, he will create a mock store with scrap waste in the shopping district in front of Hitachi-Taga Station.

Happy Paradise? 2015

## **Takafumi FUKASAWA (Selected from open call)**

Born in Yamanashi Prefecture in 1984; lives and works in Hokkaido.

Fukasawa has organized many social art projects that bring out the potential in people and spaces in regional communities. In 2011, he started Tokuino Bank (Toride Art Project), a "bank" that uses people's skills as currency, not money; he has since opened other "branches" in Sapporo and Yamaguchi. In 2012, he presented the Storehouse of Emergency Art, a project that translated emergency situations into creative activity, at the Echigo-Tsumari Art Field Echigo-Tsumari Art Triennale; in 2014, he opened PHOTOGROUND, a studio that uses soil to develop photographs. In 2015 at the Echigo-Tsumari Art Field Echigo-Tsumari Art Triennale, he set up the Echigo-Tsumari Homestay Museum, a project in which visitors stayed at local homes and gathered research material, in order to start a new, up-to-date folklore museum. For KENPOKU ART 2016, Fukasawa is focusing on the Satake clan, who despite the four hundred and seventy years of reign over the KENPOKU region, centering around the present-day Hitachi-Ota, was ordered to relocate to Akita by the Tokugawa clan. Together with participants, his project will involve building the hypothetical city of Hitachi-Satake as it may have been, and present its PR campaign at the Umezu Kaikan in the Kujiragaoka shopping area.

Tokuino Bank Sapporo 2014

## **Hackathon /Vide Infra**

A team composed of Yuki Yoshioka (researcher/visual designer), Daiki Kanaoka (fabricator), Taichi Sunayama (artist/programmer), Tomohisa Goco (space designer), Shimon Mioke (architect/product

designer), Masakazu Kato (researcher), and Hiroshi Takagishi (visual designer). Their project involves modeling objects out of resin made from natto, a fermented food, and turning the whole process into video. Natto resin has high water-absorbency, and can be left out in nature, as it will be decomposed by bacteria back into the earth. The team will present their experiment to explore the potential of these properties as an artwork. On top of the videos, they will be exhibiting three-dimensional structures in KENPOKU ART 2016.

Vide Infra 2015 - 2016

### **Hackathon / CALAR.ink**

The five-member team “CALAR.Ink” comprised of Chiaki Kohara (artist), Kaiho Tadaishi (architect), Teruaki Tsubokura (media artist), Yuya Urita (front-end engineer), and Satoshi Eto (web engineer), was formed at the hackathon event “3331α Art Hack Day 2015” in summer 2015, with the aim to create a form of technology art with strong analogue elements. By carrying out experiments that explored a new form of live painting and a new way of enjoying art that leads to “shared feelings” between the artist and the audience, the team realized *Fateful Encounter*, a work created through technology and unintended accidents, presented in real-time. It won the Grand Prix at the hackathon in the Art category. The newest version of this work will be exhibited at the former Miwa Junior High School in Hitachi-Omiya.

Achromatic World 2016

Photo: CALAR.ink

### **Hackathon / Interfering Floating Bodies**

A hackathon team consisting of Shogo Abiru, Sakura Kai, Hiroki Sato, Jiro Hashimoto, Mafumi Hishida, Masaru Mizuochi and Yuma Yanagisawa. Affected by its surrounding environment such as space, sound and projected images, a soap bubble in a glass bowl pauses to create a beautiful still image. The members, who hail from completely different professional backgrounds—sculptor, designer, architect, musician, scientist, engineer and programmer—will together produce art that melds science, the environment, and beauty of form, at the Reijunkan in Daigo.

Interfering Floating Bodies 2015

Photo: Masaru Mizuochi

### **Hackathon / KatoMasudaSaitoIwasawa (KMSI)**

Launched in Tokyo in 2015.

KMSI is a four-person unit started at “KENPOKU Art Hack Day” (2015) by Taku Iwasawa, Takuya Masuda, and Masahiro Kato, who approved of Kanako Saito’s idea. Taking inspiration from material exhibited at the Nippon Mining Museum, KMSI presents a forgotten history, based on research material about the mutual aid system among miners of the period, known as the “Yamanaka Tomoko” system. Conducting fieldwork at the bar district in Hitachi, they will create artwork that inquires into regional communities, society, and the meaning of life, and that seeks to build a new history together with the community, by strengthening ties with its people.

### **Hackathon / Sound of TapBoard**

The “Sound of TapBoard” team was formed at the hackathon event “3331α Art Hack Day 2015” by Ippei Yonezawa (tap dancer), Neji Sato (designer), Masaru Mizuochi, Ayaka Ikezawa, and Minoru Nakano (engineer). The collaboration of the five members, each of whom is an individually active professional, led to Sound of TapBoard, an interactive work that fuses reality and technology. It won the Grand Prix at the hackathon in the Product/Service category. In KENPOKU ART 2016, they will be presenting an artwork that hacks tap-dancing using sounds gathered from all over the Kenpoku region, at the former Miwa Junior High School in Hitachi-Omiya.

Sound of TapBoard 2015

### **Debbie HAN**

Born in the U.S.A. in 1969; lives and works in the U.S.A.

Han has explored the mutual interaction between individual experience and social ties within contemporary culture, through sculpture, photography, ceramics, painting, and other media. Her expression covers a vast range of approaches, from appropriation of classical iconography and craft techniques, to cutting-edge photographic manipulation and innovative painting methods. She has worked as artist-in-residence at numerous international art organizations and museums, including the ARCUS project in 2007. She received the Pollock-Krasner Foundation’s grant in 2007, and was awarded the Sovereign Asian Art Prize in 2009. For KENPOKU ART 2016, she will create an installation that investigates the convergence of human experience within a matrix of interconnected facial expressions, using thin string.

Installation sketch 2016

### **Takafumi HARA**

Born in Tokyo in 1968; lives and works in Tokyo.

Hara, an artist and adjunct professor in the School of Graphic Design, Tohoku University of Art and Design, has exhibited installations, paintings, and projects in Japan and abroad since the late 1990s. He participated in the Singapore Biennial (2006) and the Havana Biennial (2006) and also supervises the “comport/papic” project team that produces design, art, and art projects for society at large. Major works include “Signs of Memory,” a window project that fills the windows of historical buildings or buildings in the area with panels that display “words” acquired through communication with local people and paintings, and his “pocketbook” series of paintings that combine words and paintings. At KENPOKU ART 2016, he will create “Signs of Memory” in the historic town of Kujiragaoka.

Signs of Memory 2010

MOCA Taipei

### **Gojing-maru HAYASHI (Selected from open call)**

Born in Hokkaido in 1968; lives and works in Ibaraki Prefecture.

Through visualizing flight-related phenomena such as flotation and gliding, Hayashi produces artworks that evoke various emotions in people. In addition to creating and exhibiting his flying objects, he has also held workshops in which participants' drawings of the sky are projected high up in the sky, allowing emotions to be shared; he has also tackled educational activities, such as video programs to be shown at museums to elementary and middle school students. He has had a solo exhibition, "Flight/Space" (2001), at Iwaki City Art Museum, and has also participated in exhibitions such as the Echigo-Tsumari Art Field Echigo-Tsumari Art Triennale (2009), the Joso-City Machinaka Exhibition, "City x Art =" (2011), and so on. For KENPOKU ART 2016, he is producing an installation piece in which a total length of six-meter airship will be floated above the gym of a disused school, and organizing activities aimed at sharing the local community's memories.

Sky Blimp 2012

### **Katsuhiko HIBINO**

Born in Gifu Prefecture in 1958; lives and works in Tokyo.

Hibino completed his graduate studies at the Tokyo University of the Arts. He produces art with local residents in various regional communities, in search of a system by which art can perform a function within society, and organizes art projects that highlight the power of the viewer. His artistic activities include presenting work at the Venice Biennale (1995), the Day After Tomorrow Newspaper Cultural Department/Asatte Asagao Project, the Project for the Museum of Seabed Inquiry Ship: Ototoimaru & Sokosoko Sozoshō, and the ASIA DAIHYO project. He also supervises events and exhibitions. Hibino received the Grand Prize at the 1982 Nippon Graphic Exhibition, and the 2016 Art Encouragement Prize (Art Promotion category) awarded by the Minister of Education, Culture, Sports, Science and Technology.

bigdatana-TANA WA MONONO SUMIKA 2015

### **Ibaraki Design Promotion Conference (Selected from open call)**

Founded in 1994, the Ibaraki Design Promotion Conference (IDPC) offers various opportunities for exchange between members, comprised of creators, with the aim of encouraging personal-development, and making contributions to the local communities on a wider scale. While considering new solutions created through the power of people and of design, IDPC strives to aid local industries, governments, and schools. IDPC will be participating in KENPOKU ART 2016 with Hiwatashi no Sato Project (Daigo), an attempt to express through design the local people of Daigo—a place still retaining qualities of the archetypal Japanese scenery—and their lives in the mountains. The project will be comprised of multiple collaborative projects with the local community, including poster exhibitions, rice-growing workshops, and package design for souvenirs. The poster exhibition will be held at the former Uwaoka Elementary School in Daigo.

Uchiwa Exhibition 2015

Photo: Hiroki Saka (Ibaraki Design Promotion Conference)

## **AKI INOMATA**

Born in Tokyo in 1983; lives and works in Tokyo.

Through working "in collaboration with" nature and animals such as hermit crabs, bagworms and dogs, Inomata's projects examine various boundaries within society, such as those between human and non-human, and between nature and artifice. In her most famous work, *Why Not Hand Over a "Shelter" to Hermit Crabs?* (2009-16), she used a 3D printer to create new shells that featured Manhattan and other world cityscapes, and observed hermit crabs moving into them. Her key solo exhibitions include "Emergencies! 025 AKI INOMATA/Inter-Nature Communication" (2015), which was held at ICC. At KENPOKU ART 2016, she will be carrying out *Why Not Hand Over a "Shelter" to Hermit Crabs?* in a location near the sea, teaming up with a live hermit crab.

*Why Not Hand Over a "Shelter" to Hermit Crabs?* 2009-

©AKI INOMATA Courtesy: MAHO KUBOTA GALLERY

## **Takashi ISHIDA**

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

Ishida is a painter, video artist, and an associate professor at Tama Art University. He began painting seriously in 1990 and started creating video works around 1992. Ishida creates stop-motion "moving pictures" or installations that include this element, out of still shots of the painstaking process of drawing over drawing, and of repeated erasing and redrawing. His work explores the possibilities of painting, with emphasis on the aspects of automatic writing and shift in consciousness in the act of drawing/painting. His recent solo exhibition "Billowing Light: ISHIDA Takashi" was held at the Yokohama Museum of Art and the Okinawa Prefectural Museum & Art Museum. In 2007, he received the Best New Artist Award for Art from the Gotoh Memorial Cultural Award. For KENPOKU ART 2016, he will be creating an installation featuring animation that makes the most of two contrastive rooms at the former Natural Recreation Village Management Center: a bright room lit by natural light, and a dark room.

*Burning Chair* 2013

## **Kosho ITO**

Born in Ishikawa Prefecture in 1932; lives and works in Ibaraki Prefecture.

Guest Professor at the graduate school of the Kanazawa College of Art. Ito has been exploring new territory in contemporary art with his three-dimensional figures, sculptures and prints made of clay, which also incorporate traditional pottery techniques such as those of Kasama-yaki. In addition to participating in Triennale-India (1978) and the Venice Biennale (1984), he has had a solo exhibition at the Museum of Contemporary Art Tokyo (2009). For KENPOKU ART 2016, he is installing pieces of crumpled ceramic that he calls Tananmentai ("soft polyhedra") over a large portion of the garden at the Hozumi Residence in Takahagi. The Tananmentai in this exhibition have been given a glossy blue pearl finish, and the set-up is designed to reflect and scatter the sunlight coming from the sky.

*Atmosphere of Folded Blue Pearl* 2014

### **Hideo IWASAKI+metaPhorest**

Active since 2007, Hideo Iwasaki + metaPhorest is comprised of Hideo Iwasaki, a professor at the Faculty of Science and Engineering at Waseda University and the members of metaPhorest: the platform for BioAesthetics initiated by Iwasaki in 2007. Iwasaki, a researcher of bioscience and bio aesthetics, and a figurative artist, is interested in the representation and relations of diverse “life,” including the scientific and cultural approach (which includes the former) to life, and the way in which life is depicted in art. The participating members of metaPhorest include Hanna Saito who creates works from materials such as glass and organic matter, Mio Izawa who produces work using electronic devices, video and installations; and Shiryu Kirie who studied molecular biology and now BioAesthetics. For KENPOKU ART 2016, the team will pose the question of what makes up a living thing through work that “commemorates” dead artificial cells, and microorganisms that contribute to fermentation. The work will be realized in cooperation with the locals of Hitachi-Ota, a place with a long history of fermented foods.

Culturing <Paper> cut 2014 -

### **Ian Carlo JAUCIAN**

Born in the Philippines in 1986; lives and works in the Philippines.

An artist and writer, Jaucian presents his works mainly in the Philippines, but also overseas. He is interested in the natural sciences, and produces paintings, sculptures, and mechanically moving artworks. While an artist-in-residence at the Akiyoshidai International Artist’s Village in Yamaguchi Prefecture, he released the Dark Matter series (2014), interactive works that incorporated sci-fi elements. In 2015, he created Wet Planty, a machine that turns towards light sources and automatically waters plants. In his research in Kenpoku, he focused on the area’s old geological strata, especially in its stones. At KENPOKU ART 2016, he will be exhibiting stones that emit light with the viewers’ involvement.

Wet Planty 2015

### **Matthew JENSEN**

Born in the U.S.A. in 1980; lives and works in the U.S.A.

Jensen is an interdisciplinary artist whose work combines photography, walking, history and collecting. His practice gives special attention to landscape, not as the usual scenery of public spaces, but as experience. Jensen, a 2016 Guggenheim Foundation Fellow, has exhibited at such renowned museums as the National Gallery of Art in Washington, D.C., Metropolitan Museum of Art in New York, and the Brooklyn Museum of Art. In October 2015, he showed the participatory public installation "YOU ARE THE CENTER OF SOMETHING" at the Aurora Festival in Dallas, Texas. KENPOKU ART 2016 will feature the latest series of his well-known aerial photography that captures sunlight reflected on the water in the northern part of the prefecture.

Sun Returning #90 2015

## **JUNG Hye Ryun**

Born in South Korea in 1977; lives and works in South Korea.

Jung explores the significance of space through installations that radiate light through curved acrylic units that form entwined structures, delicate wood constructions, and geometrically structured objects. By approaching the work from varying distances, directions, and heights, viewers encounter a space enfolded with multiple layers of diverse expression. Besides being in solo shows and group shows mainly in South Korea, Jung also produces public sculptures. Her recent exhibitions include “Abstract time” (2013), and “Serial Possibility-planet” (Seoul, 2015). For KENPOKU ART 2016, she will be realizing a light installation inspired by the waterfalls and rivers that flow inside a tunnel which leads to the Fukuroda Falls in Daigo, renowned as one of Japan’s great three waterfalls.

Abstract Time - Amore 2013

## **Ilya & Emilia KABAKOV**

Ilya, born in 1933, and Emilia, born in 1945, in the former Soviet Union (currently Ukraine); live and work in the U.S.A.

Ilya Kabakov, a leading figure of the Moscow Conceptualist movement in the 1960s and 1970s, began collaborating with Emilia Kabakov, who was a curator, in 1989. With a style adopting different elements such as words and music, they have explored the theme of everyday life and conceptuality. They have shown their work in many international exhibitions, such as the Documenta IX (1992) and represented Russia at the Venice Biennale (1993). They received the Praemium Imperiale award in 2008, and exhibited their work in major museums around the world, such as the Hermitage Museum (2013). The documentary film “Ilya and Emilia Kabakov: ENTER HERE” was released in 2014. Their large-scale outdoor installation “Fallen Sky” (1995/2016) will be exhibited on the shoreline of Takahagi city.

The Fallen Sky 1995/2016

## **Yoichiro KAWAGUCHI**

Born in Kagoshima in 1952; lives and works in Tokyo.

Kawaguchi works as an artist, and also as a graduate school professor at the University of Tokyo. Active since 1975, he established his own artistic vision with “The Growth Model,” a self-replication algorithm, and has become a globally recognized CG artist. His diverse and ever-growing interests as an artist have come to include building 3D models of evolving extraterrestrial life forms, and creating robots. He was the representative artist at the Japan Pavilion in the Venice Biennale (1995). Kawaguchi received the Distinguished Artist Award at the ACM SIGGRAPH international conference in the U.S in 2010, and both the Minister of Education Award for Fine Arts and the Purple Ribbon Medal in 2013. In KENPOKU ART 2016, Kawaguchi is screening CG artworks that combine science, namely fluid dynamics calculations, and art—such as work involving “self-replicating life forms of the future”—at the planetarium in the Hitachi Civic Center.

## **Keiko KIMOTO**

Born in Hiroshima Prefecture in 1958; lives and works in Tokyo.

Kimoto graduated from Tama Art University. From the end of the 1980s, she began creating sculptural works that applied self-taught mathematical methods. Since the end of the 1990s, she has been exploring new approaches such as using nonlinear systems to render dynamic expressions. In 2003, she published a collection of works titled Imaginary Numbers (Kosakusha). She was also the member of the Aihara Complexity Modelling Project (2005-2008; part of the Exploratory Research for Advanced Technology researching funding program of Japan Science and Technology Agency) and FIRST, Aihara Innovative Mathematical Modelling Project (2010-2013; funded by the same). She has presented work both within and outside of Japan, including the Museum of Contemporary Art Tokyo and the Lexus pavilion at Milan Design Week. In 2006, she received the Grand Prize in the Art Division of the 10th Japan Media Arts Festival. At KENPOKU ART 2016, she will be presenting two works that show different aspects of expression: screening of a video at the Hitachi Civic Center's planetarium, and an installation at the Reijunkan in Daigo that includes video data rendered onto Japanese washi paper.

velvet order 2016 summer night 2016

## **Mariko KINOSHITA**

Born in Ibaraki Prefecture; lives and works in Tokyo.

Kinoshita (also known by her nom de plume, "Shuusui") is a calligrapher, who also runs the "Beautiful Japanese Letters Project" in parallel with her creative practice. Her project is aimed at introducing the tradition of Japanese calligraphy and its allure. Through her calligraphy, she conveys the beauty of Japanese characters, language and literature, and the Japanese spirituality and aesthetics that they embody. Her work includes many impromptu writing performances, and title texts written for "The Birth of Chinese Civilization" (2010), the first exhibit to tour Japan's top three national museums, the "Shosoin Exhibition" (2012), the film Ask This of Rikyu (2013) and so on. For KENPOKU ART 2016, she will write the exhibition's title, "Sea, Mountains, Art!", and exhibit her first-ever calligraphy-based installation piece in Daigo.

DEDICATION 2012

## **Jun KITAZAWA**

Born in Tokyo in 1988; lives and works in Indonesia.

Kitazawa, a contemporary artist and representative of Jun Kitazawa Office Yakumo, plans and organizes projects closely tied to local communities throughout Japan in collaboration with government agencies, educational institutions, medical facilities, corporations, NPOs, and regional bodies. By creating an environment where people can explore the everyday, his work also provides opportunities for creative community. Major projects include "Mytown Market," a "handmade" town in a temporary housing area, and "Sun Self Hotel" in which empty apartments were turned into a hotel powered by solar energy. His "Living Room" project at KENPOKU ART 2016 will create an ever-changing living room as members of the community bring old, unused furniture to exchange.

Living Room in Kitamoto Danchi 2010-2015

## **Hans Peter KUHN**

Born in Germany in 1952; lives and works in Germany.

Kuhn is a sound artist and composer. An installation he created with playwright Robert Wilson was awarded with the Golden Lion at the 1993 Venice Biennale. He has been active internationally, presenting works using a diverse range of media, including performances, installations, and outdoor projects. In addition to sound and light-based work, he also produces kinetic works, and large-scale, site-specific projects that shift in relation to natural factors such as sunlight or wind. In recent years, he produced *FLAGS* (2012) in conjunction with the London Olympics, which installed numerous colorful flags at Giant's Causeway in Northern Ireland. For *KENPOKU ART 2016*, he will present work that offers viewers an experience in the extensive natural environment of the Kenpoku region.

*FLAGS* 2012

Giant's Causeway, Northern Ireland Cultural Olympiad, UK Photo©: Gerhard Kassner

## **Pius Sigit KUNCORO**

Born in Indonesia in 1974; lives and works in Indonesia.

Kuncoro is known for his works that invite viewers to reconsider reality, by weaving together his own criticism with everyday themes. In 2015, he held a solo exhibition in which he presented a novel and paintings by an imaginary elderly man named JP Soetardjo. In 2001, he participated in the *ARCUS* project, where he produced the project *I Want to Meet You*, the concept of which was to search for 16 imaginary children that Kuncoro had drawn. In recent years, he has exhibited works at the Fukuoka Asian Art Triennale (2005), Jogja Biennale (2013), and elsewhere. At *KENPOKU ART 2016*, he will be presenting works derived from a fictional story about a boy who visits Daigo and meets the local elder.

*Menyelami Pikiran JP Soetardjo* 2015

## **Takamasa KUNIYASU**

Born in Hokkaido in 1957; lives and works in Ibaraki Prefecture.

Professor of art-related subjects at the University of Tsukuba. Kuniyasu creates large-scale installation work using logs and ceramic blocks. He has participated in many overseas exhibitions including the Australian Sculpture Triennial (1990), and the group exhibition "A Primal Spirit: Ten Contemporary Japanese Sculptors," which toured to the Los Angeles County Museum of Art, the National Gallery of Canada and other museums (also in 1990). His recent activity includes presenting work at the Echigo-Tsumari Art Field Echigo-Tsumari Art Triennale (2000 & 2006), his solo exhibition "Dragon Forest" (2007) at the Kanaz Forest of Creation, and inclusion in the "Artist File 2013" exhibition at the National Art Center, Tokyo. In *KENPOKU ART 2016*, he will be exhibiting a new piece on a beach in Hitachi—one half of a paired artwork, the other half being *Dragon Pagoda 2016* in Hitachi-Ota.

*Inner Kingdom* 2013

"ARTIST FILE 2013: The NACT Annual Show of Contemporary Art" The National Art Center (Tokyo)

## **LE Thua Tien**

Born in Vietnam in 1964; lives and works in Vietnam.

Le is a conceptual artist with a diverse practice that includes community-based art projects. Using natural materials in a critical manner, his work addresses human longing and environmental issues. In sculptural projects, "Forest Memoir" (2014) and "Charcoal Lexus Project" (2014), charcoal is used as both media and metaphor to convey social and environmental issues. His most recent work, "The Origami Project" (2015) is a continuation of his series of origami installations that began in 2002. This body of work uses origami both to convey his personal transformation and to provoke community reflection upon social-environmental issues. Active internationally, he primarily works in Vietnam and the United States. He was an ARCUS Project participating artist in 2003. For KENPOKU ART 2016, he will exhibit a work of charred branches hanging from the ceiling and the message created by its shadow.

Forest Memoir 2013

## **Sandrine LLOUQUET**

Born in France in 1975; lives and works in Vietnam.

Interested in ritual transformation and the transmutation of reality, Llouquet explores archetypal imagery found in oral traditions and myths around the world. Faceless, masked or half-animal characters often populate her work. By juxtaposing recognizable elements in strange and eerie surroundings, her installations stimulate the deepest recesses of our unconscious and memory. Llouquet's work has been exhibited internationally and in a number of biennales with Vietnam-based art collective Mogas Station. In her installation in KENPOKU ART 2016, she extends her research to the cultural aspects of the Edo Period of Japan, including yokai (monsters), misemono goya (popular fair exhibitions) and rangaku (Dutch learning).

untitled 2015

Courtesy: Galerie Quynh

## **Magma**

Launched in Tokyo in 2008.

Artist duo Jun Sugiyama and Kenichi Miyasawa started their carrier in 2008. They have worked instructors at Musashino Art University since 2012. They create their unique view of the world using a combination of resin, found objects and handheld electric tools. They create not only art, but also furniture, products and environmental designs. They also handled the art direction for Yuzu's "Owaranai uta" and the title and stage design for the "TOWA" tour. Their first exhibition, "SHOCK THE WORLD", was held at Harajuku Rocket in 2010. Second exhibition "Worst Destiny" was held in 2015, then "SYMVOL" at VOILLD in 2016. magma's view of the world has a nostalgic feel, with a mixed impression of retro and vivid color.

FUTURE SHOCK 2009

## **Tea MÄKIPÄÄ**

Born in Finland in 1973; lives and works in Finland and Germany

Mäkipää creates works that interrogate the relationship between humans and their environment all over the world. Her large-scale installations are mostly produced outdoors, on shorelines and open land. In recent years, she has developed “Business Hotspot,” (Cape Le Grand National Park, Australia, 2014) based on the theme of network infrastructure. She was an artist-in-residence of the ARCUS Project in Ibaraki Prefecture (2006). For KENPOKU ART 2016, she will create a large-scale outdoor project based on research on the social environment of northern Ibaraki Prefecture.

Biotope-to-go 2011

Gråbrødre Torv, Copenhagen, Denmark

Commissioned by MAD Foodcamp Festival 2011 Photo: Tea Mäkipää

## **Shizuka MATSUI (Selected from open call)**

Born in Ibaraki Prefecture in 1992; lives and works in Chiba Prefecture.

On top of oil painting, watercolor painting and other forms of pictorial expression, Matsui also produces installation work that integrates paintings and visual media. By combining fragmented memories and events with videos that show the actual process of painting, she gives visible form to the time that has been deposited in the artwork. The discordant sound of the artist's own voice and background noise, processed by fast-forwarding and playing backwards, has a disturbing effect on the viewer's mind. She was exhibited in the group exhibition “Future Exhibition—Art University Competition” (2015) at Galerie Nichido. In 2014, her work was selected to be presented at the Shell Art Award exhibition. At KENPOKU ART 2016, she will be exhibiting a video installation, the motif of which is her memories from the Kenpoku region and its environs, where she spent her childhood.

## **Mieko MATSUMOTO**

Born in Ibaraki Prefecture in 1974; lives and works in Ibaraki Prefecture.

Matsumoto is a photographer who creates work that deal with themes such as daily activities, motion, life and death, through a combination of photography and text. She has held a number of solo exhibitions that include “Criterium 68 MATSUMOTO Mieko” (2006) at Art Tower Mito. She has exhibited work at the Naka-Boso International Art Festival “Ichihara Art x Mix 2014,” and the group exhibition “Basically. Forever” at the Tokyo Metropolitan Museum of Photography (both in 2014); she also holds photography workshops in various regions. Her publications include *Living* (2008), a book of poetry and photography produced in collaboration with poet Shuntaro Tanikawa, and “Waking Between Ships” (2014), the official photobook for the 2014 Tottori Geiju Festival (printed by the Artist Resort Tottori Art Festival executive committee). At KENPOKU ART 2016, she will be presenting works about the area's geological strata, which are the oldest in the Japanese archipelago, and closely related to Hitachi's modern history as an industrial city.

Tottori Artist In Residence Festival 2014 official photobook "Walking between ships"

### **Soichiro MIHARA**

Born in Tokyo in 1980; lives and works in Kyoto.

Mihara's artistic activities became the main focus of his career after his tenure at the Yamaguchi Center for Arts and Media (YCAM) Interlab. He explores through art the emergent systems seen in nature, using sound, foam, radiation, rainbows, microorganisms, moss, and other materials. In 2011, he started a project based on the theme of the "blank space," in order to consider the relationship between technology and society. He is involved in a wide range of activities including his residency at SymbioticA, a bioart research center at the University of Western Australia. Recently his work has been shown in solo exhibition "The World Filled with Blanks" (2016) at the Kyoto Art Center, and group exhibition "Elements of Art and Science" (2015-2016) in Austria. At KENPOKU ART 2016, he will be presenting, as part of his project that involves creating an electricity-generating system from bacteria in the soil, an attempt to realize moving kokedama, or "moss balls," at the former Natural Recreation Village Management Center in Hitachiota.

blank project#3 cosmos 2015

### **Katsuto MIYAHARA (Selected from open call)**

Born in Nagano Prefecture in 1970; lives and works in Ibaraki Prefecture.

Miyahara is an associate professor at the University of Tsukuba's School of Art and Design, and a board member of Nihon Bunkazai Urushi Kyokai (Japan Association for Cultural Lacquerware Heritage). Born to a Kiso lacquerware artisan, Miyahara creates furniture, bowls, and sculptures, which he refers to as "decorative containers," and also presents his lacquerware in the form of installations. After participating in the Aizu Urushi Art Festival in 2010, Miyahara became involved with local art projects. Besides presenting work, Miyahara organizes food events using lacquerware. He also carries out research on the nokan kogeji, or "off-season craft" (practiced by farmers during the winter offseason), that has taken root all across Japan, and on the forms used in nanshitsu ("soft") culture, or craft made mainly with hands without hard tools, that utilize the local plants and trees. At KENPOKU ART 2016, Miyahara will be organizing an exhibition that features work created by rearranging reclaimed wooden building material, tools and batten at the facility of Japanese lacquerware NPO Reijunkan in Daigo, and will also be lending out lacquerware to the local people.

Life Record 2014

### **Akane MORIYAMA**

Born in Fukuoka Prefecture in 1983; lives and works in Sweden.

Using exquisite textiles in beautiful colors as materials, Moriyama creates installations that transform pre-existing environments and architectural spaces. She studied architectural design and textiles at graduate schools in Kyoto and Sweden, and leverages this background in her unique work that links architecture and textiles. She founded Studio Akane Moriyama in 2010, which mainly produces indoor and outdoor installations, and curtains for private homes and companies. Recently, her work has been featured in a group exhibition at the University of Texas at Austin in the U.S. (2013), the Venice Biennale of Architecture (2014), and elsewhere. For KENPOKU ART 2016, she will be installing work in the serene forest by Oiwa Shrine in Hitachi.

Cubic Prism 2013

Photo: Akane Moriyama

### **Fumiaki MURAKAMI (Selected from open call)**

Born in Hyogo Prefecture in 1978; lives and works in Ibaraki Prefecture.

Starting off as a high school teacher, he became a Fellow of the Academy of Media Arts in Cologne, Germany, then assumed his current post at the University of Tsukuba as assistant professor of Plastic Arts and Mixed Media, in the Faculty of Art and Design. The theme of his artistic creations is the relationship between technology and art. In 2002, he held the solo exhibition “Reverse” at the Dusseldorf Kunstakademie. He has participated in the Campus Exhibition at Ars Electronica (2011) in Austria, and in the Tsukuba Media Art Festival (2015) at the Tsukuba Museum of Art. He received an Excellence Prize at the 9th Japan Media Arts Festival, in the Art Division. For KENPOKU ART 2016, Murakami is installing telescope-shaped objects at Hitachi Station, and at the former Miwa Junior High School in Hitachiomiya. The installation creates an experience in which reality and fantasy mingle, also incorporating the traditions and folklore of each area.

Spyglass 2009

### **Tohru NAKAZAKI**

Born in Ibaraki Prefecture in 1976; lives and works in Ibaraki Prefecture.

Nakazaki is currently active as an artist in Mito, Ibaraki Prefecture. His work focuses on the slippage between words and images that occur in mutual understanding. His art is not confined to a specific form, but using natural, moderate methods, he works with signage as well as performance, film, and installation. He has exhibited widely. In 2006, he formed the Nadegata Instant Party, which is also active as a group. In 2007, he established the PLAYROOM (Tohru NAKAZAKI + Mizuki ENDO) as an alternative space and is active in its operation. In 2011, he began participating in PROJECT FUKUSHIMA!, mainly in art direction. For KENPOKU ART 2016, he is planning an installation with signs of place names from the northern part of the prefecture that no longer exist due to the consolidation of municipalities.

Signmaker NAKAZAKI 2014

Photo: OYAMADA Kuniya

### **Yoichi OCHIAI**

Born in Tokyo in 1987; lives and works in Tokyo.

Ochiai is a media artist, assistant professor at the University of Tsukuba, head of Ochiai Yoichi Laboratory (Digital Nature Group), and board member of VRC. He creates media art that blends real-world-oriented computer graphics, human computation, and technologies both analog and digital, with the aim of demonstrating the new relationship between computers and humans. He has received numerous honors, including the World Technology Award from the World Technology Network in 2015, and IPA’s Super Creator/Genius Programmer certification. In addition to his outreach work as a lecturer and researcher, he has garnered attention both in Japan and abroad for

his work produced in collaboration with companies and artists. For KENPOKU ART 2016, he will be exhibiting several works including Colloidal Display, at the former Miwa Junior High School in Hitachiomiya.

Colloidal Display 2012/2016

### **Miki OKAMURA**

Born in Nara Prefecture 1990; lives and works in Kagawa Prefecture.

Why do mystical beliefs in myths and nature, which are difficult to visualize and depict, still exist today at a time when science dominates our daily lives? Okamura's art-making, primarily her painting, pursues this question. As a student at the Kyoto University of Art and Design, she participated in the Setouchi Triennale (2013) in collaboration with Kenji Yanobe where she painted a large-scale wall painting for a ferry waiting room on Shodoshima Island. She has since created many wall paintings for corporations, stores, and theaters throughout Japan. At KENPOKU ART 2016, she will undertake a ceiling painting for Sai Shrine, one of the shrines of Oiwa Shrine, a local power spot in Hitachi city. Using the traditional technique of ink painting, her work will offer a contemporary view of the ancient world of myths.

Legend of Shodoshima 2013 Kenji Yanobe×Miki Okamura

Photo : Hideaki Hamada

### **Nipan ORANNIWESNA**

Born in Thailand in 1962; lives and work in Thailand.

In 1990, Oranniwesna began studying at Tokyo University of the Art on a scholarship from the Japanese government, and received a MFA with a focus on printmaking six years latter. He has participated in numerous international exhibitions including the Venice Biennale (2007), Busan Biennale (2008), and the Singapore Biennale (2013). From around 1995, after early experiments with intaglio printmaking, Oranniwesna began to concentrate on mixed media installation, exploring found objects that were significant with respect to specific social history, material culture and contemporary issues. At KENPOKU ART 2016, he will be combined the stencil maps of 32 cities include 12 towns and villages in Ibaraki Prefecture, and by sprinkling baby powder on stenciled maps, he will sculpt an interconnected imaginary cityscape.

City of Ghost 2008

Busan Biennale

### **Tuksina PIPITKUL**

Born in Thailand in 1973; lives and works in Thailand.

For Pipitkul, coexistence in society is not limited to humans but includes all beings such as animals and nature, and she produces sculpture and photo works that reflect social problems related to animals and environmental issues. One major work, "100000 Lines" (2010), made of 100,000 plastic bands in the shape of a large dog, urges a sense of responsibility toward animals as a problem of contemporary society. In addition to teaching at Bangkok University, she has had exhibitions in Italy,

Serbia, Japan, and United States and other countries. In 2001, she was an artist-in-residence with the ARCUS program. At KENPOKU ART 2016, she will exhibit sculpture at the Nippon Mining Museum. The sculpture, resembling a mining drill, will change shape, turning into a toy robot or insect, offering visitors a chance to touch and play with the objects and learn about the history of the miners and Hitachi mine.

Where are they staying 1 2011

Photo: Tuksina Pipitkul

### **Sudsiri PUI-OCK**

Born in Thailand in 1976; lives and works in Thailand.

Pui-Ock uses a variety of techniques such as printmaking, drawing, painting, and sculpture as well as the internet to express her wide-ranging interest in existence. In particular, her work interrogates the relationship between human beings and nature and considers the compatibility of our lifestyles with the environment. In addition to eight solo exhibitions since 2000, she has participated in major group exhibitions, including the Biennale of Sydney(2012), Yokohama Triennale in Japan(2011), and in the Thai Pavilion in the 53rd Venice Biennale(2009), and was an artist-in-residence of the ARCUS program in 2006. At KENPOKU ART 2016, she will show a three-dimensional work of fingers emerging from a shell at Takado kohama coast with forms that appear eerie at the first sight. This work expresses the striving of the soul to live on. The journey of the soul into a new shelter or a new life, or even better to say into a 'new body'.

### **Tawatchai PUNTUSAWASDI**

Born in Thailand in 1971; lives and works in Thailand.

Puntusawasdi produces three-dimensional works grounded in a strong interest in mathematics and the sciences. He is known particularly for the series of distorted structures that he has been releasing regularly since 2002. The slanted houses and benches, which clearly differ in size and shape to those in the real world, remind us of the pure pleasure of perceiving the world, and invites us to delve into philosophical and spiritual thought. He has participated in numerous international exhibitions, including the Venice Biennale (2003), the Biennale of Sidney (2006), and the Jakarta Biennale (2009), and has received many grants and prizes including the 15th Silpa Bhirasri Creativity Grant (2015) and a grant from the Morisot Foundation (2007). He was also the ARCUS artist-in-residence in 1996. At KENPOKU ART 2016, he will be exhibiting outdoor sculptures at the former Yawara shonen-no-ie.

Where are they staying 1 2011

Photo: Tuksina Pipitkul

### **Rafaël ROZENDAAL**

Born in Netherlands in 1980; lives and works in New York.

Rozendaal is a well-known visual artist who uses the internet as his canvas. His art, which brings together simple forms and movement, symbolic colors, and playful program images into different

types of interaction on the internet, has attracted a large international audience. Going beyond contemporary art, he has also collaborated extensively with creators in other fields, including design and fashion. His installation using electronic billboards in New York's Times Square in 2015 drew much attention, and his work has been exhibited at numerous venues including the Venice Biennale, Centre Pompidou, and Stedelijk Museum Amsterdam. As an event for KENPOKU ART 2016, he will set up an installation of images throughout the city.

Into Time 2012

Museo Image E Son, Sao Paulo

### **Sumito SAKAKIBARA**

Born in Hokkaido in 1980; lives and works in Nagano Prefecture.

Sakakibara creates video installations that reflect personal motifs by simultaneously show multiple sequences of the same events and people in one space through such techniques as repetition, transformation, and frame-by-frame structure. At KENPOKU ART 2016, his work "Solitarium" (2015), an animation installation projected on a polygon structured screen resembling a skull, will be shown at the Hitachi Shipping Center and Planetarium which features a 22-meter dome. His numerous international awards include the grand prize for best international short film at the International Animated Film Festival (Animatou) in Switzerland in 2014, the Grand Prize at the 9th Japan Media Arts Festival in the animation division in 2006, and the International Animation Art Film Festival in Russia.

SOLITARIUM 2015

Photo: Umihiko Eto

### **Nitipak SAMSEN**

Born in Thailand in 1979; lives and works in the U.K.

Samsen is an artist who explores the paradoxes of everyday life with a playful spirit. He deals with the mutual interactions between users and objects, and his activities range from programming to producing devices and video works. After studying architecture at Silpakorn University in Thailand, he attended and graduated from the Design Interactions programme at the Royal College of Art (RCA) in London. He is currently involved in social projects and in creating media art in public spaces, as co-founder and designer at the London-based interaction design team Umbrellium. He won first prize at the 2011 Future of Money Design Award, and the Special Jury Award at BIO23, the Biennial of Design in Slovenia. For KENPOKU ART 2016, he has produced works that use as motifs the concrete tetrapods along the coast, which have drawn his interest since his first visit to Japan.

Natural Fuse by Umbrellium 2010

Photo: Nitipak Samsen

### **Yu SATO**

Born in Mie Prefecture in 1985; lives and works in Ibaraki Prefecture.

From what appears to be nothing in particular, Sato creates sites where expression emerges through the participation of others. These include “GORO-GORO Azamihira,” a private festival every summer that features riding a huge sphere down the slope of a mountain village and “Traveling House” in which parents and children, along with local carpenters, create a portable house and take a trip. He has also created a number of works that rely on oral communication as such “Storytelling” and “Conversation.” In “Ichimai Banashi,” Sato draws an image on a piece of paper and has the participants create a story about it on the spot, and in his “So What Walk” series, he walks around in remote, nondescript areas, looking to find something noticeable and worth reporting on. At KENPOKU ART 2016, Sato will make work that uses TV programming to be shown in various sites throughout the festival.

HITACHIOTA'S HOUSE ON WHEELS 2015-

### **secca**

Established in Ishikawa Prefecture in 2013.

secca is a design outfit and creative team that explores the possibilities of next generation crafts, with particular emphasis on tableware. Two members, Tatsuya Uemachi and Yuichi Yanai, will participate in KENPOKU ART 2016. After graduating from Kanazawa College of Art, they both became product designers in the corporate world. Subsequently, Uemachi decided to study the subject of food and started working in agriculture and restaurants, and Yanai took up ceramics. In 2014, they have started their activity as a group. They have won many awards for their crafts and designs that combine digital and traditional skills through computer-aided design, 3-D printer technology, and lacquer application. For KENPOKU ART 2016, they will meet with the professionals who collect sap for lacquer in Daigo, an important area of Japanese lacquer production, before making their work.

Kaiha (sea wave) 2015

Photo: Kazuhiro Morisaki

### **Kazuyo SEJIMA**

Born in Ibaraki Prefecture in 1956; lives and works in Tokyo.

Sejima is an architect who is known for her architectural designs that gracefully interconnect spaces and people, using materials such as acrylic and metallic plates. She established Kazuyo Sejima & Associates in 1987, then established SANAA together with Ryue Nishizawa in 1995. SANAA's major architectural works include the 21st Century Museum of Contemporary Art, Kanazawa, the New Museum of Contemporary Art in New York, and the Louvre-Lens, an annex of the Louvre Museum. In 2010, she served as the director of the 12th International Architecture Exhibition at the Venice Biennale. Honors awarded to SANAA include the Prize of Architectural Institute of Japan, the Golden Lion in the International Architecture Exhibition at the Venice Biennale, and the Pritzker Architecture Prize.

\* All of the above mentioned awards and works are filed under the name: SANAA.

Serpentine Pavilion 2009

©SANAA

## **Mithu SEN**

Born in India in 1971; lives and works in India.

Sen's cross media conceptual and interactive practice critic's subtle hierarchical codes and hegemony imposed in the society stems from a conceptual and interactive drawing background that has extended into video, sculpture, installation, poetry, sound and performance. Her journey critic's subtle hierarchical codes and hegemony imposed in the society (sexual, political, regional, emotional or lingual). For KENPOKU ART 2016, she will do an installation using sound and drawing, on Virtual migration and creating an emotional transnational space of human landscape between two countries, conceived from our present-day circumstances in the contemporary world. Referring Okakura Tenshin, (who once shared philosophical views with Indian philosopher) and Rabindranath Tagore in early last century that inspired the East and the rest, especially on education system.

Dropping gold 2009

## **Ryota SHIOYA**

Born in Tokyo in 1978; lives in Aichi Prefecture.

Shioya majored in ceramics both at Tama Art University and the Graduate School of the University of Tsukuba. He currently works in Tsukuba. Shioya's method involves creating forms from the dynamic exchange between his work and the act of creating. His work is an attempt to propose a "system" that enables an understanding of things from a different angle. Since 2011, his work has become more specific, evoking particular people, things, and scenes. His ceramic sculptures and objects can be viewed and also touched. In 2016, Shioya was awarded the Special Jury Award for the 2nd Seto Toshiro Triennale. At KENPOKU ART 2016, he will be installing, on a raised deck that overlooks the Kuji River at the roadside rest area "Kawa Plaza" in Hitachiomiya, a permanent sculpture that evokes the flowing river and the river bed, as well as the activities of the people whose lives have revolved around the river.

MONOGOSHI 2015

## **SPREAD**

Established in Tokyo in 2004.

SPREAD is a creative unit by Hirokazu Kobayashi and Haruna Yamada. Kobayashi is from Niigata Prefecture, and Yamada is from Tokyo. Both were born in 1976, and the two met at the inaugural class of the Nagaoka Institute of Design. After graduation, Yamada and Kobayashi worked at a landscape design studio and an advertisement agency respectively, and founded SPREAD in Tokyo in 2004. Extending across borders, their creative designs are distinct in their use of color and their concept, and are based on memory of all kinds, such as the environment, living things, objects, time, history, color, and written text. Through their work, the group has strived to consistently propose new solutions for society. Since 2004, SPREAD has been presenting the "Life Stripe series", a documentation of the everyday lives of individuals rendered in stripes. At KENPOKU ART 2016, they will show "Life Stripe" of KENPOKU area.

LIFE STRIPE Fiber Work Artist 2011

### **Yoshihiro SUDA**

Born in 1969 in Yamanashi Prefecture; lives and works in Tokyo.

Suda is a visiting Professor, Department of Sculpture, Tama Art University. Suda makes hyper-realistic sculptures and places them in unexpected places in exhibition rooms and buildings, thus creating an installation that consists of both the space and the work. In 1993, he was acclaimed for *Ginza Weed Theory*, in which he showed his work in a trailer that served as a mobile exhibition space in a Ginza parking lot. His work has been shown in many international exhibitions, including the Biennale of Sydney (2012) and the International Biennial of Contemporary Art of Cartagena de Indias in Columbia (2014).

Weeds 2016

### **Shoosie SULAIMAN**

Born in Malaysia in 1973; lives and works in Malaysia.

Sulaiman utilizes a wide array of artistic approaches that range from two-dimensional works to performances. Many of her works are based on factors such as circumstances, experience, process and her own unique identity, and explore ideas such as history, culture, social structures, human experience, and imagination, within the context of Malaysia and Southeast Asia. For Sulaiman, artistic practice and everyday life are inseparably linked, and so spaces such as bookstores are places to encounter art too, not just art galleries. She has participated in many major international exhibitions, including Documenta 12 (2007) and Gwangju Biennale (2014). Her project at KENPOKU ART 2016 will use recipes left by her late mother.

### **Hiroshi SUZUKI + Masato OHKI (Selected from open call)**

After studying at the Accademia di Belle Arti di Brera in Milan, Suzuki has assumed an associate professorship at the Kanazawa College of Art. Ohki carries out research in the technology of remote sensing from outer space and its application in art and education, at the Earth Observation Research Center, Japan Aerospace Exploration Agency. In 2010, Ohki won the Young Researcher Award from IEEE Geoscience and Remote Sensing Society. Their numerous endeavors since 2010 include the “Constellations of the Earth” project that involves creating geoglyphs of constellations using earth observation satellites, and “Kodomo Uchu Geijutsu Kyoshitu” (“class about space art for children”), a pre-event for the Tanegashima Space Art Festival. For KEMPOKU ART 2016, they will be carrying out the “Constellations of the Earth: Ibaraki-Kenpoku-za” project that involves creating a “Kenpoku” constellation formed by “stars” plotted in different locations: before the festival’s opening, radio wave reflectors will be installed in six cities and towns in the Kenpoku region, and will be captured as an image by a satellite. The graphic of the constellation will be exhibited during the festival, along with the reflectors used in the project and documentation of the process, at the Miwa Junior High School in Hitachiomiya.

### **Shintaro TANAKA**

Born in Tokyo in 1940; lives and works in Ibaraki Prefecture.

Tanaka formed the avant-garde art group Neo Dadaism Organizers in 1960 with Genpei Akasegawa and others. Later, he pursued more minimal forms of expression, and this body of work including “Point, Line, Plane” has had a major influence not only on artists but also designers and architects. By connecting the two-dimensional and the three-dimensional, or connecting different materials, Tanaka’s body of work with its overpowering scale and elegant form suggests the possible spaces and dimensions that lie beyond it. Tanaka has participated in numerous international art exhibitions such as the Paris Biennale (1969) and the Venice Biennale (1972). For KENPOKU ART 2016, Tanaka will recreate his sculpture work from half a century ago, with a pool of coal tar at its base, which will be exhibited at the former Uwaoka Elementary School in Daigo.

Untitled 1970

### **teamLab**

Launched in 2001.

teamLab is a self-proclaimed “ultra-technologist group” comprised of specialists from various fields of practice in the digital society. Their activities blur the boundaries between art, science, technology and creativity. The group have organized exhibitions within and outside of Japan, including “teamLab Dance! Art Exhibition and Learn and Play! teamLab Future Park” (2014) which attracted 470,000 visitors. In 2015, the group exhibited at the Japan Pavilion at Expo Milano and elsewhere. In 2016, they will be holding exhibitions at Silicon Valley, Istanbul, as well as a permanent exhibition in Singapore. At KENPOKU ART 2016, teamLab will be exhibiting, along with their most distinctive digital artwork, new work inspired by Okakura Tenshin, who propagated Japanese artistic values to the world, at the Tenshin Memorial Museum of Art, Ibaraki located in Izura, a place known for its strong connection with Tenshin.

Nirvana 2013

### **Tokyo University of Arts**

Tokyo University of the Arts is the only national, comprehensive art university in Japan. The university maintains, among other locations, a campus in the city of Toride, Ibaraki Prefecture. The school has developed strong ties with Ibaraki through the Toride Art Project (TAP), “Toride Art Path” exhibitions, and other efforts. Recently, it has been organizing numerous joint international programs with universities from abroad, such as the University of the Arts London and École des Beaux-Arts. The university supports the creative activities of young artists from both within and outside of Japan, and encourages exchange with the local community through art. Laboratories from the departments of Painting, Sculpture, and Crafts, of the Faculty of Fine Arts will participate in KENPOKU ART 2016, and will be organizing the second installment of last year’s Gei-Dai-Go Art Project in collaboration with universities from Asia in Daigo.

Gei-Dai-Go Art Project 2015

### **Shohei TSUDA**

Born in Tokyo in 1986; lives and works in Ibaraki Prefecture.

Tsuda is an artist, an experimental architect, a graphic artist, and head of the noise music record label UNNOISELESS, as well as a member of the video production group IN/AWT. Tsuda carries out experiments that explore the existence of the individual within a space, and inverts the conscious and the unconscious by creating work that focuses on an expansion of existing phenomena. His works, created as if by weaving together multidimensional spaces, always include architectural elements such as dismantling, measuring, and reconstruction. His creative output spans a wide range of media: architecture, installation, painting, sculpture, video, music, live performances, graphic design, and compilation albums released through his own label. At KENPOKU ART 2016, he will be exhibiting a laser light installation that will completely transform the existing space.

liminal / subliminal 2014

### **Elena TUTATCHIKOVA**

Born in Russia in 1984; lives and works in Tokyo.

After studying classical music and modern East Asian history in Moscow, Tutatchikova studied at the Graduate School of Fine Arts at the Tokyo University of the Arts, majoring in Intermedia Art. She is interested in how human memory is formed through interaction between nature and humanity, and through cultural phenomena, and composes installations consisting of photography, video and text, collecting regional and personal stories through locally conducted research. For instance, producing her photography series «After an Apple Falls From the Tree, There is a Sound» (2009-2015), taken in a rural area near Moscow, was an act of confronting her childhood memories. For KENPOKU ART 2016, she will be presenting an installation piece that focuses on the forestry industry in Daigo.

Untitled (from the Daigo Mountain Archive) from Kenpoku research 2016

### **Satoshi UCHIUMI**

Born in Ibaraki Prefecture in 1977; lives and works in Ibaraki Prefecture.

Uchiumi creates his works, conceiving the painting in relation to its exhibition space, and the movement and physicality of the viewer. His activities, such as his paintings that almost appear too large for the exhibition space, and his work which involves rearranging multiple paintings according to the space, are in a sense an exploration of new possibilities for painting as a medium. After participating in the “MOT Annual 2004: Where do I come from? Where am I going?” exhibition (The Museum of Contemporary Art Tokyo, 2004), Uchiumi has presented large-scale installations at Shiseido Gallery, the Spiral, the Shizuoka Prefectural Museum of Art, Kyoto Art Center, The Museum of Modern Art, Ibaraki and elsewhere. At KENPOKU ART 2016, he will be exhibiting in Hitachiomiya a combination of huge and small paintings from his “moonwalk” series. He will also be installing work at a restaurant in the Hitachiota roadside rest area.

eye opener 2015

The Museum of Modern Art, Ibaraki Photo: Ken Kato

### **Yuji UENO**

Born in Kyoto Prefecture in 1967; lives and works in Tokyo.

Ueno is a flower arranger and artist. He encountered Hiroshi Teshigawara's avant-garde ikebana work in 1986, and decided to pursue the floral art. He started teaching Japanese-style flower arrangement in 2004. Ueno has since dedicated himself to imparting "what makes beautiful flower arrangement, what makes good flower arrangement," while continuing his quest to discover things shared in common by ikebana and flower arrangement from other parts of the world. He has been putting on live performances of flower arrangement, which he refers to as hanaike, since 2005, and has also hosted "Flower Battles," live performances in which contestants compete at flower arranging in front of an audience. His creative activities have extended to places such as Bali and Thailand, and to numerous collaborations with craftspeople and musicians. At KENPOKU ART 2016, he is attempting a new mode of expression that incorporates cutting-edge technology such as 3D printers, while still maintaining the essence of flower arrangement.

IKEBANA Meets Digital Technology 2015 FabCafe

### **Pieter VERMEERSCH**

Born in Belgium in 1973; lives and works in Belgium.

Vermeersch's artistic research into painting expands beyond the confinement of the canvas. His work often consists of immersive painterly installations or mural paintings in which the boundaries of perception are questioned, next to series of paintings on canvas, photographic prints or marble pieces. Vermeersch participated in many exhibitions, both in Belgium and internationally, and his works are included in both private and public collections, for instance Fondation Louis Vuitton, Paris; M HKA, Antwerp; S.M.A.K., Ghent a.o.

Untitled (speelhoven) 2003

©Pieter Huybrechts

### **Ei WADA**

Born in Tokyo in 1987; lives and works in Tokyo.

Wada, an artist and musician, has been a noted member of the Open Reel Ensemble, a group that performs with vintage open reel tape recorders, since 2009. For his performance work "Braun Tube Jazz Band," in which he played TV tubes as musical instruments, he received the Excellence Award in the Arts Division of the 13th Media Arts Festival of the Agency for Cultural Affairs. From 2015, he began "Electronics Fantastics!" a project for festival concerts using old household appliances as electronic instruments. This project will be a part of KENPOKU ART 2016 in Hitachi, home of the Hitachi Group, the world-renowned electrical appliance maker. Wada plans to set up NICOS LAB, a project team to support members in their fields and cooperate in planning and implementation.

At Meets KENPOKU workshop, playing CRT TV instrument 2016

Photo: Sari Yamanoi

### **Zhan WANG**

Born in Beijing, China in 1962; lives and works in China

Wang is widely recognized as one of China's leading contemporary artists today. In his work that primarily encompasses sculpture and installation, he challenges ideas of landscape and environment, addressing issues related to its urban, rural, artificial and industrial aspects. In addition to international exhibitions such as the Venice Biennale (Chinese Pavilion, 2003) and major museums worldwide, Wang created a series of outdoor “public” artworks from 2000 to 2004, including New Plan to Patch the Sky, Mount Everest, Inlay the Great Wall. He is best known for his stainless steel sculpture series titled "Artificial Rock" that adopts the motif of fantastically shaped rock formations, or the “scholars’ rocks,” of traditional Chinese gardens. In this exhibition, his sculpture is placed so that it resonates with the surrounding landscape of Izura and Tenshin-tei, Okakura Tenshin’s residence where he perhaps imagined traditional Chinese gardens.

Artificial Rock No.109 2006

## **WANG Te-Yu**

Born in Taiwan in 1970; lives and works in Taiwan.

In the 1990s, Te-Yu began her attempt to explore a sense of space through fabric materials, creating a balloon installation where the audience is free to roll the work around and enter inside. Using milky-white transparent materials, or at other times, pastel colored materials, her work installs a new place in an existing space where a wide range of audiences could shared and enjoyed, and transforms the entire space into a different world. She has made several visits to Japan including a residency in Ibaraki Prefecture for the ARCUS Project in 2000, a group exhibition at the Art Tower Mito in 2001, and the Yokohama Triennale in 2005. For KENPOKU ART 2016, she is planning a site specific work which will transform the subject/object relationship between space and audience.

No.70 2011

Photo: Liu Yao

## **Etsuko YAKUSHIMARU**

In addition to numerous projects as a musician, such as Sotaiseiriron, she is active in a variety of areas, including creating media art, providing and producing music, and writing. She continues to release new work, such as works using satellites and bio-data, a robot that generates songs using artificial intelligence and her own voice, and directing and staging performances using a unique VR system. She has recently been featured in the “All You Need is LOVE: from Chagall to Kusama and Hatsune Miku” exhibition (Mori Art Museum, 2013), “Antigravity” exhibition (Toyota Municipal Museum of Art, 2013), and “Spectrum,” a collaboration between Sotaiseiriron and Jeff Mills (2015). For KENPOKU ART 2016, she plans to create a musical work that employs bio-technology.

Gurugle Earth 2011

## **Miki YAMAMOTO**

Born in 1986 in Toyama Prefecture; lives and works in Ibaraki Prefecture.

Manga artist, illustrator, and Assistant Professor, University of Tsukuba, Japan. In her work,

Yamamoto explores pictorial expression as a means of narrative. Her unique images made of wavering lines and original characters and story lines have won high praise. Major works include “How are you?” (Shodensha, 2014) about the changing human relationships experienced by a foreign woman living in Japan with others around her and “Sunny Sunny Ann!” (Kodansha, 2012) about a homeless woman living in a car on the street, which was awarded the 17th Tezuka Osamu Cultural Prize. At KENPOKU ART 2016, she will recreate the manga work, “Ribbon Around a Bomb”, which deals with school life, and present it as an installation at the former Miwa Junior High School in Hitachi Omiya. Her illustrations will also be shown on benches at bus stops on the Joriku-Taga shopping street.

Ribbon around a bomb 2011

Sansai books

### **Ken + Julia YONETANI**

Began collaborating in Australia, in 2009; lives and work in Kyoto.

Focusing on political and environmental issues facing the Earth today, their work is both beautiful and imbued with a critical perspective. In Australia, the artists gathered salt from a region suffering from environmental damage due to increasing salinity levels, and using a technique they developed themselves, shaped and molded it into a nine-meter banquet table for exhibition. Viewers undergo a transformation in their reception of the work, from one of initial enchantment to a sense of ominous discomfort after learning of the social concerns that it reflects. In addition to representing Australia at the Venice Biennale (2009), they have exhibited at the Singapore Biennale (2013), and had a solo exhibition at the National Gallery of Australia (2015). For KENPOKU Art 2016, they plan to exhibit one of their representative works, “Crystal Palace: The Great Exhibition of the Works of Industry of All Nuclear Nations” (2012), in which multiple uranium glass chandeliers glow green amid the darkness.

Crystal Palace: The Great Exhibition of the Works of Industry of all Nuclear Nations

Singapore Biennale 2013

Courtesy: the artists and Mizuma Art Gallery, Tokyo

### **Keisuke YUNOKI (Selected from open call)**

Born in Kagoshima Prefecture in 1978; lives and works in Tokyo.

Yunoki engages in projects that revolve around the theme of engaging with people, visiting the areas regularly in person. His activities have covered a wide area, for example his involvement in the Setouchi Triennale (2013) with “the Island House Project” and “the Shodoshima High School Souvenir Club”, and his “Barter Project at Thailand + Daigo” (2015). The latter is part of a series that he has been continuing since 2009, in which he travels around in Japan and overseas, bartering goods everywhere he goes. For KENPOKU ART 2016, Yunoki is running another Barter Project, bartering goods with people he meets in six cities and towns in the Kenpoku region, over a period of around two months. He will record the story woven by chance, which will involve residents, tourists as well as artists, and create art out of the experience.

Barter Project at DAIGO 2015

## **Art Hackathon**

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In search of participating artists for KENPOKU ART, Japan's first-ever Hackathon was launched in Fall, 2015. Both artists and people from various fields including local residents, students, businesses, industrial and agricultural producers participated and worked together to gain an understanding of northern Ibaraki prefecture through research and fieldwork. Taking inspiration from the distinctive characteristics of the area, ideas were generated for the artworks. Including the prototyping, a total of four days were spent for the event. In collaboration with three other domestic Hackathon projects, a total of seven works have been selected to take part in KENPOKU ART.

Photo: Art Hackathon at Hitachi Civic Center

## **Gei-Dai-Go Art Project**

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In September 2015, "Gei-Dai-Go Art Project" was conducted as a pre-project. In collaboration with Silpakorn University (Thailand) and Institut Seni Indonesia Denpasar (Indonesia), the department of Fine Arts of Tokyo University of the Arts, held public projects and exhibitions at the former Hatsubara Elementary School and at the shopping streets around Hitachi-Daigo station. There were also workshops conducted at local elementary and junior high schools. This year, the scale is larger. Inviting Vietnam University of Fine Arts to collaborate, each project will be characterized by various fields of study, taking advantage of each unique background. The shopping streets of Daigo town and the former Hatsubara Elementary School will be used as venues.

Photo(left): Wayang Kulit workshop at an elementary school, last year.

Photo(right): Film projection at the former Hatsubara Elementary School

## Meet KENPOKU

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Under the concept, "Meet KENPOKU and meet PEOPLE", from before the opening and throughout the festival, participating artists will conduct various participatory projects with visitors and the local residents including children and elderly. They are innovative and fun projects that attempt to introduce art as part of daily lives. For further information such as time and location please visit our website.

### Scheduled event

- Constellations of the earth / Ibaraki kenpoku-za project

Period: June, 2016-August, 2016

Venue: Former Miwa Junior High School, Ibaraki University-Hitachi Campus, etc.

This is a project which attempts to draw a constellation with glittering stars on the ground by filming the hand-made radio wave reflector made by the participants using JAXA satellite.

- Algorithm of Artists

Period: July, 2016-September, 2016 (plan)

Venue: FabCafe MTRL (Tokyo) Supported by: WIRED Japan

“What is the role of art?” By analyzing from the artists’ perspective, the important question will be addressed. The talk series will be held in Tokyo reaching out to Ibaraki, provoking discussion throughout KENPOKU ART.

- “Barter Project at KENPOKU

Period: July, 2016-August, 2016

Venue: 6 cities in Northern Ibaraki prefecture

Pushing a portable stall used for barter, the artist attempts to barter with passers by traveling through six cities in Northern Ibaraki prefecture. It is a documentary project, which records the people and events that occur throughout the journey.

## Creative concept

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### **Logotype / Key color**

The Chinese characters for “KENPOKU” have been digitized and arranged to resemble a family crest and are placed within a font that shows some analog fuzziness.

The two key colors express the seaside and mountainous regions as well the roots of the nature and history of northern Ibaraki Prefecture and the integration with art that unfolds there.

### **Digitalized logo**

Your own original logo can be made freely by painting over the mesh in the circle. It enables not only artists and designers but various people to participate in the festival through the creation of logos.

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### **Official Designer: Ken Okamoto**

Okamoto is a graphic designer who was born in Gunma, Japan in 1983. He obtained a degree in psychology in the Division of Behavioral Science of the Faculty of Letters at Chiba University, but changed direction after developing an interest in graphic design in the course of his research. After graduating, he acquired practical experience at a variety of design agencies, including Vol and Taku Satoh Design Office, and established himself as a freelance designer in 2013.

## Creative concept

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### **Key Visuals**

The festival's theme "Sea, Mountain, Art?" is expressed using the inspiration taken from three artworks: Ilya&Emilia Kabakov's "The fallen sky" to express the "sea", Yoichi Ochiai's "Colloidal Display" to express "mountain" and finally Mariko Kinoshita's calligraphy to evoke emotional reaction and create magic for KENPOKU ART. The visuals aim to encompass KENPOKU ART's creative vision at a glance.

Junji Tanigawa

Creative Director, KENPOKU ART 2016

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### **Calligrapher: Mariko Kinoshita**

Born in Ibaraki Prefecture; lives and works in Tokyo. Kinoshita (also known by her nom de plume, "Shuusui") is a calligrapher, who also runs the 'Beautiful Japanese Letters Project' in parallel with her creative practice. Her project is aimed at introducing the tradition of Japanese calligraphy and its allure. Through her calligraphy, she conveys the beauty of Japanese characters, language and literature, and the Japanese spirituality and aesthetics that they embody. For KENPOKU ART 2016, she wrote the exhibition's title, "Sea, Mountains, Art!", and will exhibit her first-ever calligraphy-based installation piece in Daigo.

### **Official recording by Kosuke Mori**

Born in Osaka in 1980. Mori is a photographer and visual artist who studied photography at Nihon University College of Art. In 2014, he directed "Shunka" towa nandattanoka? (What was "shunka"?). He produced 'Shirozeme, the movie'. He was in charge of the Film still & Production of the movie, 'Watashi tachi no Haa Haa'. His friendly attitude towards work is what shortens the distance to the subject. For KENPOKU ART, he will attempt to record the events combining photography and film.

## **Related Programs**

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Special museum exhibitions and regional events which are held in collaboration with KENPOKU ART will be introduced as associated programs and the promotional campaigns will be conducted in mutual cooperation.

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### **Supporters to create, assist and move KENPOKU ART are wanted**

Onsite volunteers are indispensable to the success of KENPOKU Art 2016. If you are interested in art and community activities, get involved with an art festival and interact with all kinds of people, we need your support. Please visit the official website for registration details.

## KENPOKU ART 2016 Passport

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Passports which give access to all the artworks of KENPOKU ART 2016 throughout the festival duration will be on sale. Single site admission tickets that allow access to individual exhibition will also be available at the same time.

### (1) Passport

Ticket type	Adult		Student/Seniors (*)	
	Passport	Advance ticket	Regular ticket	Advance ticket
2000 JPY		2500 JPY	1000 JPY	1500 JPY

\* Students include high school, university and vocational school students.

\* Seniors refer to visitors over 65 years old.

- Admission is free for junior high school students and under, and visitors with a physical disability certificate and their attending helpers (Up to one attending helper is eligible for free admission)
- Passports shall be purchased at information centers during the festival.
- Advance tickets will be on sale in early July. (Currently in the process of coordinating schedule with Ticket pia, e-plus and Seven ticket)

### (2) Single site admission ticket

Price: Aprox. 300~1000 JPY

Number of facilities: Approx. 8 (Tickets are only valid during festival period)

## Accommodation Discount Coupon

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For visitors from outside Ibaraki prefecture, accommodation discount coupons are issued. The coupons are valid throughout the festival to stay at accommodation facilities in the northern Ibaraki region. The schedule for coupon distribution will be announced as soon as determined through the Ibaraki tourism website.

IBARAKI NAVI <http://www.ibarakiguide.jp>

## Loop bus service

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On Saturdays, Sundays and national holidays, when the number of visitors are expected to be the most, there will be a shuttle service for visiting exhibition sites.

- Town and city's free loop bus: Designating city and town's train station as the bus terminal, the shuttle bus will accommodate efficient access to several exhibit locations in a half day.
- Digest loop bus: A loop bus service that maximize the visits to artworks efficiently in one day.

Route	Terminal	Operation
One-day Seaside Loop route	Mito or Hitachi station	Fare applicable Saturday, Sunday and national holidays
One-day Mountain Loop route	Mito or Hitachi station	Fare applicable Saturday, Sunday and national holidays

To help the navigation easier by cars and taxis, we will provide information of desirable routes on the guidebook and our official website.

## Access to the northern Ibaraki region

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### About KENPOKU area

- **Vast**

It is vast area covering 1,652 km<sup>2</sup>, which is 2.6 times the size of the 23 wards of Tokyo.

- **120 minutes from Tokyo**

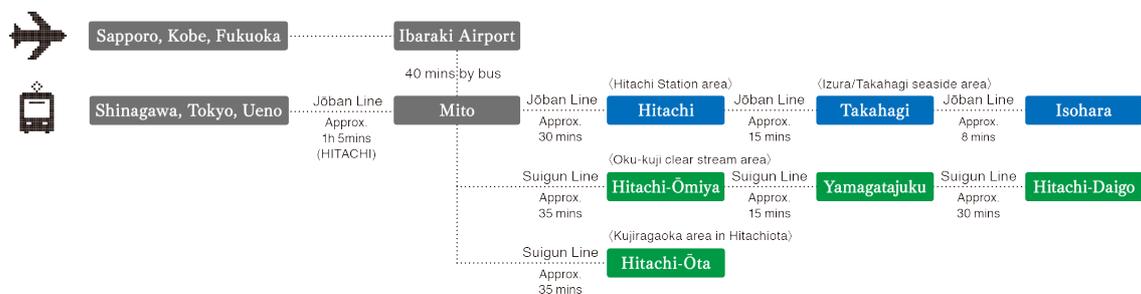
It is located within a range of about 150 km from central Tokyo and is two hours using JR lines or the Joban Expressway.

### Access to the northern Ibaraki region

- **By car**

- 〈Around Hitachi station〉 Joban jidoshado> To Hitachi station, 10 mins from Hitachi-chuo IC
- 〈Izura, Takahagi seaside area〉 To the Hozumike Residence, 1 min from Takahagi IC, To Tenshin Memorial Museum of Art, Ibaraki, 15mins from Kita-Ibaraki IC
- 〈Okukuji clear stream area〉 To former Yawara-seishonen-no-ie, 40 mins from Naka IC, To Hitachi-Daigo station 60 mins
- 〈Hitachiota Kujiragaoka area〉 To Kujiragaoka 15mins from Hitachi-Minami-Ota IC

- **By public transport**



# Implementation Structure

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## **KENPOKU ART Executive Committee**

Chair:	Masaru Hashimoto (Governor of Ibaraki Prefecture)
Vice-Chair:	Haruki Ogawa (Mayor of Hitachi)
	Taichi Okubo (Mayor of Hitachiota)
	Masayo Odagi (Mayor of Takahagi)
	Minoru Toyoda (Mayor of Kitaibaraki)
	Shinichiro Mitsugi (Mayor of Hitachiomiya)
	Hisao Watahiki (Mayor of Daigo)

### Committee Members:

Head of the Kanto District Transport Bureau, Chair of the Federation of Ibaraki Prefecture Chamber of Commerce and Industry, Chair of the Ibaraki Prefectural Federation of Societies of Commerce and Industry, Chair of the Ibaraki Prefectural Federation of Small Business Associations, Chair of the Ibaraki Employers' Association, Chair of the Ibaraki Prefectural Agricultural Co-operatives, Director of the JETRO Ibaraki Trade Information Center, Dean of the Faculty of Fine Arts, Tokyo University of the Arts, Dean of the School of Art and Design, University of Tsukuba, Director of the Izura Institute of Art and Culture, Ibaraki University, Chair of the Ibaraki Prefectural Senior High School Cultural Federation, Chair of the Ibaraki Cultural Foundation, Chair of the Ibaraki International Association, Chair of the Ibaraki Federation of Cultural Organizations, Chair of the Hitachi City Science and Culture Foundation, Chair of the Ibaraki Design Promotion Conference, Deputy Director of the Kasama Nichido Museum of Art, Executive Vice President of the Japan National Tourism Organization (JNTO), Chair of the Ibaraki Prefectural Tourism and Local Products Association, Chair of the Ibaraki Travel Agents Association, Chair of the Ibaraki Hotel and Ryokan Association, General Manager of the East Japan Railway Company Mito Branch Office, Chair of the Ibaraki Bus Association, Chair of the Ibaraki Hire-Taxi Association, Chair of the Ibaraki Rent-a-Car Association, President and CEO of the Ibaraki Shimbun, Director of NHK Mito Broadcast Station, President and CEO of IBS, Deputy General Manager of the Hitachi, Ltd., Power Systems Company Hitachi Works, Manager of the Tokyo Gas Co., Ltd., Ibaraki Branch Office, Manager of the JX Nippon Mining and Metals Corporation Hitachi Works, Chair of the Junior Chamber International Kanto District Ibaraki Bloc Council, Chair of the Young Entrepreneurs Group of Ibaraki Prefecture, Chair of the Ibaraki Prefectural Federation of Youth Leagues of Societies of Commerce and Industry, Chair of the Ibaraki Prefectural Federation of Young Managers' Association, Chair of the Ibaraki Employers' Association Youth Management Institute

Auditors:	Kazuyoshi Terakado (President and Director, Joyo Bank)
	Masami Fujikawa (President and Representative Director, Tsukuba Bank)
Consultants:	Issei Ogawa (Chair, Ibaraki Prefectural Assembly)
	Minoru Toyoda (Chair, Ibaraki Association of City Mayors)
	Takaaki Kotani (Chair, Ibaraki Association of Towns and Villages)

## **Director Team**

General Director:	Fumio Nanjo
Curator:	Yukiko Shikata
	Kodama Kanazawa
Creative Director:	Junji Tanigawa
Communications Director:	Chiaki Hayashi
Official Designer:	Ken Okamoto
General Manager:	Kousuke Kuwabara

## Introducing the Directors and Curators

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(As of June 24, 2016)

### **General Director      Fumio Nanjo**

Director of the Mori Art Museum since 2006, Nanjo obtained a Bachelor of Arts in Economics from Keio University in 1972 and a Bachelor of Arts in Aesthetics from the same institution in 1976. He has worked at the Japan Foundation (1978-1986), been director of ICA Nagoya (1986-1990), and been representative director of Nanjo and Associates (1990-2002, 2014-). He previously served as commissioner of the Japan Pavilion at the Venice Biennale (1997), commissioner of the Taipei Biennale (1998), artistic director of the Yokohama Triennale (2001), and artistic director of the Singapore Biennale (2006, 2008). His connection with Ibaraki Prefecture includes serving as an advisor for the ARCUS Project (1995-) and a member of the Kenpoku Art Festival research committee (2014).

### **Curator              Yukiko Shikata**

Shikata is a curator and critic of 20th-century art and media art. She is a visiting professor at Tokyo Zokei University and Tama Art University, lecturer at Meiji University and at IAMAS, and director of Media Art Festival AMIT. She holds a degree in English literature from Tsuru University. She has been a curator for Canon ARTLAB (1990-2001), Mori Art Museum (2002-2004), and the NTT InterCommunication Center [ICC](2004-2010), and as independently (since 1996) curated many projects and exhibitions such as Media City Seoul 2012 (co-curator) and the Sapporo International Art Festival 2014 (associate curator). Many of her curated works were awarded numerous prizes. She also served as a jury member for media art awards in Japan and abroad, and co-authored many publications.

### **Curator              Kodama Kanazawa**

Kanazawa is an independent curator. She holds a Ph.D. from the Tokyo University of the Arts Graduate School of Fine Arts (2001) and completed the Curating Contemporary Art Programme at the RCA (2015). She has served as a curator for the Contemporary Art Museum, Kumamoto (2001-2006) and Kawasaki City Museum (2006-2013). Her main exhibitions include “YÛICHI YOKOYAMA”(Pavillon Blanc, Colomiers, 2014),

“CHU ENOKI: ENOKI CHU”(White Rainbow, London, 2015), and“Spectrum: Examining Today, Searching for the Future”(Spiral, Tokyo, 2015).

**Creative Director      Junji Tanigawa**

Tanigawa founded space creation consulting firm JTQ Inc. in 2002, providing creative direction for clients to “deliver [their] messages through the medium of space”. He advocates his own spatial development method, “Space Compose”, and his experience design combining environment and situation, gaining much attention from various fields. His major works include Kansei Exhibition at the Palais du Louvre’s Museum of Decorative Arts, Yakushiji Hikari Emaki to commemorate the 1300th anniversary of Heijyokyo, GOOD DESIGN EXHIBITION, and MEDIA AMBITION TOKYO. As of 2016, he has served as the project director for Japan House Los Angeles, appointed by Ministry of Foreign Affairs of Japan, and others.

**Communications Director      Chiaki Hayashi**

Hayashi is the co-founder representative director of Loftwork Inc. She grew up in the United Arab Emirates, studied commerce at Waseda University, and holds a master’s in journalism from Boston University. After working at Kao Corporation and the New York branch of Kyodo News, she founded Loftwork in 2000, where she is involved in the loftwork.com creative network, OpenCU learning community, and FabCafe digital fabrication cafe. Currently, she also holds positions as a liaison to the director of MIT Media Lab and president and CEO of Hidakuma, a company aiming to leverage the forest.

**General Manager      Kousuke Kuwabara**

He founded Kuwabara Shoten to+ Co., Ltd. in 2014 and gallery to plus in 2015. He has taken classes at Tokyo Zokei University. Since 2001, he has been engaged in Echigo Tsumari Art Triennale including managing various art projects, operations, product development, tourism and others. The Setouchi Triennale and ICHIHARA Art x Mix are the other art festivals he has been involved with. He has received numerous design awards at home and abroad for products he has worked on as design manager. Currently serves as Ministry of Agriculture, Forestry and Fisheries sixth industrialization support center planner.

## **KENPOKU ART 2016**

<http://www.kenpoku-art.jp>

### **Contact:**

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