

MOT Satellite 2020 High Five – Our Envisioned Voices

Wataridori Keikaku (Tomoko Aso and Akiko Takeuchi)

Profiles

Wataridori Keikaku is the name of a project in which painters Tomoko Aso and Akiko Takeuchi travel around the country in search of subjects and exhibition spaces, and eventually create and present works inspired by, and in accordance with, the respective locations and exhibition venues. From their first exhibition in 2009, up to 2021, Wataridori Keikaku realized exhibitions and workshops at about thirty locations across Japan. In addition to their participation in group exhibitions and solo shows, both artists are actively engaging also in their own individual creative work, making picture books (Aso) and original textile drawings (Takeuchi).

Tomoko Aso

Painter, born 1982 in Saitama. Graduated in Painting from Tokyo Zokei University's Department of Fine Arts. Captures ordinary yet somehow special, memorable scenes of daily life, in uniquely composed and textured paintings that make the viewer feel as if being part of the respective painted scenery.

Akiko Takeuchi

Painter, born 1983 in Kumamoto. Graduated in Painting from Tokyo Zokei University's Department of Fine Arts. Creates pictures characterized by a poetic mood and freewheeling compositions of shapes and colors, for which processing all things through her own filter, and facing the canvas with a neutral mindset without thinking, are essential aspects of her artistic approach.

1F

Starting off in the museum's vicinity of Kiyosumi-Shirakawa, the members of Wataridori Keikaku traveled around the Fukagawa area, and captured the most memorable experiences and encounters they made along the way, in several different types of artworks. For the picture cards of the "Hand-colored Fukagawa Journey Karuta" card game, they created "Hand-colored Journey Postcards," for which they colored black-and-white photographs shot in the area, using oil colors. These cards are coupled with text cards on which the artists express the things they felt at the respective times and places of their visits. The locations captured in the pictures are at once indicated on the "Fukagawa

Journey Karuta Route Map by Wataridori Keikaku,” which together with the short film “Fukagawa Journey Report” serves as a guide for visitors to trace the artists’ journey.

The three-dimensional Wataridori Keikaku wall display, along with the oil paintings that Tomoko Aso and Akiko Takeuchi are both creating individually, illustrate the Fukagawa area as witnessed by the artists. Through ceramic works with a pronouncedly flat quality, and works sculpted out of wood “like paintings,” Aso and Takeuchi remind the viewer in their respective own ways that their artistic work generally revolves around painting, while the sense of humor in the items made of oils and wood, a central material of trade in this neighborhood for ages, communicates the artists’ desire to share with a lot of people the fun they had traveling across Fukagawa.

In the B1F Information corner, a selection of about 500 of the landscape format “Hand-colored Journey Postcards” that the artists have been co-creating since the beginning of their joint endeavors, as well as a map tracing Wataridori Keikaku’s creative journeys of the past twelve years, offer an overview of all the places the two of them have visited thus far. After appreciating the exhibits at the museum, visitors may pick up “Fukagawa Journey Leaflets by Wataridori Keikaku with map” at the venue, and rediscover the charms of the surrounding area while following in the artists’ footsteps.

B1F

“Hand-colored Fukagawa Journey Karuta” is an installation by Wataridori Keikaku, a collaborative project by painters Tomoko Aso and Akiko Takeuchi. The picture cards, arranged on a low table, were redesigned from the Japanese card game inspired work with the same title that is exhibited at the Foyer, and reproduced in a format that makes them actually usable as playing cards. The pictures are themed on memorable experiences and encounters the artists made while exploring the Fukagawa area starting in the museum’s immediate surroundings of Kiyosumi-Shirakawa. They are displayed against a backdrop that includes a map tracing the artists’ creative journeys over the past twelve years, and a number of standard landscape format postcards selected from the “Hand-colored Journey Postcards” that Aso and Takeuchi have been creating together since first launching their joint activities. Listening to the voice that reads the corresponding text cards, visitors will be reminded of the joy of gathering around the *kotatsu* and playing cards with friends and families.

Takuya Takahashi + Shinya Matsuyama

Profiles

Previous works include "MOMENTum" (exhibited as a work by the creative collective "KAPPES" in 2014 at Salone del Mobile.Milano), and the installation "Expose" (2015) made as a meditation space for residents of a rental apartment building. Takahashi and Matsuyama also collaborated on the sound direction for "JOMON: 10,000 Years of Prehistoric Art in Japan" (2018, Tokyo National Museum).

Takuya Takahashi

Composer, music producer, born 1975 in Saitama. Head of Oyster Inc. Has been creating works beyond the boundaries of existing formats, based on the idea of music as a circuit for communicating and translating between nature and the human heart and mind, comparable to dreams and magic.

Shinya Matsuyama

Designer, engineer, born 1978 in Toyama. Head of siro Inc. Initially studied engineering, and graduated from Tama Art University's Graduate School of Art and Design. Has realized numerous works in collaboration with creators from other fields, while exploring ways of bidirectional artistic expression through analogue textures created using digital technologies.

1F

Musician Takuya Takahashi and designer/engineer Shinya Matsuyama examined the basin of the Onagi River that has been playing a central part in landscaping the area's waterside character, and defining the lives and livelihoods of the local people since ancient times. Themed around the waterway network of the Fukagawa area, and the relationships and narratives it generated among the local residents, the resulting "When the lightning dreams of the boat and the catfish" is a portrait of the old Fukagawa, based on the images that various collected materials, such as old photo and video recordings, naturally inspired in the artists' minds.

On display here are fragments of videos, words, water and sound, arranged as seemingly unrelated elements at the venue, like pieces of stories or sceneries that someone – perhaps the visitor him or herself – may have encountered sometime in the past. The visitor's actions, induced by the different objects in this minimalist kind of setting, trigger the generation of new pieces of audio and video, which are then incorporated one by one into

the original imagery of the work. However, as it is difficult to grasp all the things and transformations that occur simultaneously at different places, the viewer, indulging in the array of acoustic and visual images, will eventually surrender to the awareness and sensation of "just being at this place in this moment." The legacy of Fukagawa supposedly mixes with the "here and now" of visitors in as many different ways as there are people coming to the venue, to create an infinite setting that will stimulate one's subconscious mind, and extract all kinds of individual feelings and memories.

B1F

"She subtracts as if speaking" by Takuya Takahashi and Shinya Matsuyama is based on the same concept that inspired also the installation "When the lightning dreams of the boat and the catfish," which is shown in the 1F Foyer. Displayed on two framed electric signboards are two separate narratives penned by the artists based on their examinations in the Fukagawa area. As the narratives are told by showing one or two letters at a time in varying intervals, the viewer perceives only single words or characters, based on which he or she makes up his/her own story and setting. As a result, one narrative unfolds in many different ways, somewhat mirroring our perception of society itself as a conglomerate of narratives that different people interpret in different ways, according to temporal and spatial conditions.