

Tom Nicholson | 1 |

Comparative Monument (Shellal)
2014-17
Grass tesserae mosaics, wooden boxes,
2 channel digital video
(6’ 01” /left, 13’ 39” /right, 16:9)
Display dimensions variable
Collection of Art Gallery of New South Wales –
Contemporary Collection Benefactors and Patrick
White Fund 2017

Pio Abad | 2 |

The Collection of Jane Ryan & William Saunders
2014-2019
Postcard reproductions of Old Master
paintings sequestered from Ferdinand and
Imelda Marcos and sold by Christie’s on
behalf of the Philippine Commission on
Good Government, 98 sets, unlimited copies
Display dimensions variable
Courtesy of the artist

Splendour
2019
5 inkjet prints on matt laminated PVC sheet
Display dimensions variable
Courtesy of the artist

mixrice | 3 |

Plants that Evolve (in some way or other)
2013
14 inkjet prints (95 x 75 cm each),
2 channel video (14’ 00” / left, 10’ 21” / right)
Display dimension variable
Courtesy of the artist

Jumana Manna | 4 |

Cache (Insurance Policy)
2018-2019
Ceramics and tadelakt (consists of concrete,
lime, pigments), steel grids, plinths
Display dimension variable
Courtesy of the artist

Asako Iwama | 5 |

Pinocchio
2020
Resin, glass, plaster, photopolymer,
copper tube, linen fiber, PVC tube
Dimensions variable
Courtesy of the artist

Yukihisa Isobe | 6 |

Personal Landscape: Pithiviers
2000-2001
Mixed media on the map published by

French National Institute of Geography,
1:25000 Scale
88 x 68 cm
Collection of the Museum of Contemporary Art
Tokyo

Personal Landscape: Royère-de-vassivière
2000-2001
Mixed media on the map published by
French National Institute of Geography,
1:25000 Scale
88 x 68 cm
Courtesy of the artist and Art Front Gallery, Tokyo

Personal Landscape: Peyrehorade (Végétation)
2000-2001
Mixed media on the map published by
French National Institute of Geography,
1:25000 Scale
88 x 68 cm
Collection of the Museum of Contemporary Art
Tokyo

Personal Landscape: St. Vincent de Tyrosse
2000-2001
Mixed media on the map published by
French National Institute of Geography,
1:25000 Scale
88 x 68 cm
Collection of the Museum of Contemporary Art
Tokyo

*Investigation for Japan National Land Agency:
Condition map of earthquake danger areas,
Osaka bay area*
1976
Paper, ink marker
107.5 x 107.5 cm, scale: 1/100,000
Courtesy of the artist and Art Front Gallery, Tokyo

*Investigation for Japan National Land Agency:
Condition map of flood danger zones, Osaka bay
area*
1976
Paper, ink marker
107.5 x 107.5 cm, scale: 1/100,000
Courtesy of the artist and Art Front Gallery, Tokyo

*Investigation for Japan National Land Agency:
Condition map of steeply sloping area and
landslide danger area, Osaka bay area*
1976
Paper, ink marker
107.5 x 107.5 cm, scale: 1/100,000
Courtesy of the artist and Art Front Gallery, Tokyo

*Investigation for Japan National Land Agency:
Urban disaster prevention plan, Mt. Rokko area*
1979
Paper, ink marker
59.2 x 42 cm, scale: 1/25,000
Courtesy of the artist and Art Front Gallery, Tokyo

Wind Direction Undefinedale
1998
Mixed media
435 x 517 cm
Courtesy of the artist and Art Front Gallery, Tokyo

Liu Chuang | 7 |

*Bitcoin Mining and Field Recordings of Ethnic
Minorities*
2018
3 channel video (40’ 00”)
Courtesy of the artist and Antenna Space, Shanghai

Kapwani Kiwanga | 8 |

Rumors That Maji Was a Lie...
2014
Mixed media installation
Display dimension variable
Courtesy of the artist and Goodman Gallery, London

Dale Harding with
Hayley Matthew | 9 |

Know them in correct judgement - Gami
2020
Ochre on 185 gms Arches paper,
budgeroo timber, manuscript, pedestal
Display dimension variable
Courtesy of the artist and Milani Gallery, Brisbane

The Propeller Group and
Superflex | 10 |

FADE IN: EXT. STORAGE – CU CHI – DAY
2010
Single channel video (5’ 35”)
Collection of KADIST

Hikaru Fujii | 11 |

The Anatomy Classroom
2020
Artifacts from the collection of the Futaba
Town Museum of History and Folklore in
Fukushima Pref., single channel video
(40’ 00”)
Display dimensions variable
Courtesy of the artist and Futaba Town Board of
Education, Fukushima

Alexandra Pirici | 12 |

Parthenon Marbles
2017
Ongoing performative action
Dimensions variable
Collection of KADIST
* For the dates of the performative action,
please visit the MOT website.

Things Entangling

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Tom Nicholson | 1 |

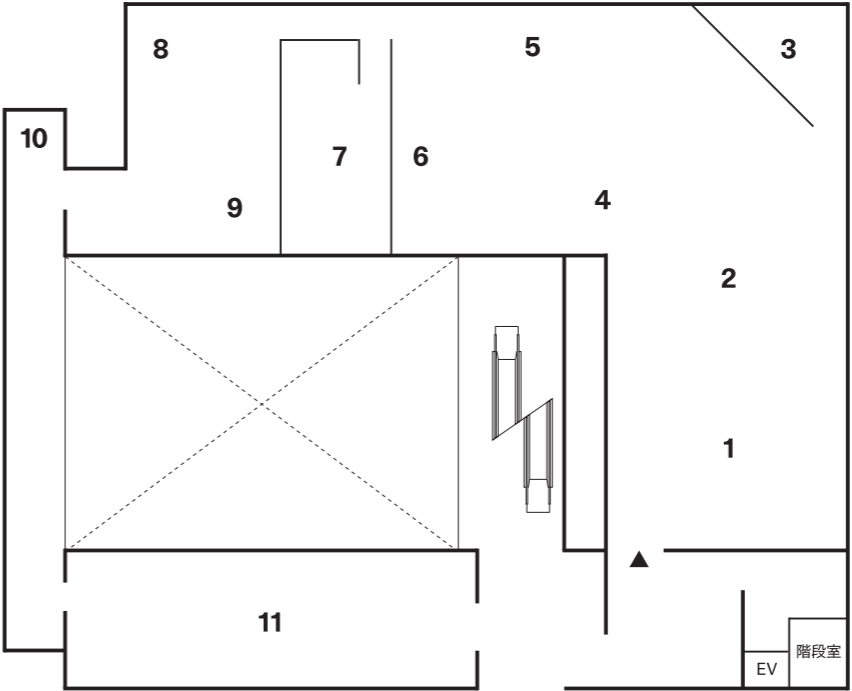
Born in 1973 in Melbourne. Lives and works
in Melbourne.
Tom Nicholson uses drawing, film,
installation, actions, and writing to engage
with colonial histories of Australia that
unfold in and outside of the country, and to
critique its nation-state system. Through in-
depth archival research and collaborative
object making, he draws connections between
different moments, places, and subjects
to uncover layers of history or propose
alternative historical trajectories.

Nicholson’s installation *Comparative
Monument (Shellal)* (2014–17) imagines a
repatriation of the Shellal floor mosaic, a
Byzantine work from a sixth-century church
with animistic iconography. After it was
found near Gaza by Australian soldiers during
World War I, it was removed and shipped to
Australia and became the foundational object
of the Australian War Memorial in Canberra,
embedded in the vertical wall of the Hall of
Valour in 1941.
In the work, Nicholson sheds light on
another mosaic housed in the War Memorial,
a golden dome symbolizing a monotheistic

world and celebrating the spirits of those who
died for the Australian nation, to compare
the vastly different worldviews represented
in the two artworks. Suggesting a symbolic
repatriation of the Shellal mosaic to its
original location, a site whose ownership
is still subject to conflict, he proposes the
production of a new Shellal mosaic using tiles
from this dome, thereby inviting us to reflect
on dominance, dislocation, repatriation, and
political imagination.

Pio Abad | 2 |

Born in 1983 in Manila. Lives and works in
London.
Deeply informed by the modern history of
the Philippines, where the artist was born
and raised, Pio Abad’s work, which ranges
from drawing to textiles, installation, and
photography, engages with the complexities
of hegemonic power and its representation
through objects. By appropriating symbols of
power and evoking a sense of excess, the artist
weaves together historical layers and present-
day realities arising from forms of repression,
rendering visible a critique of and solidarity
with those who stand against injustice.



The works presented here bring together
traumatic legacies that continue to haunt
the Philippines and Romania, questioning
the limits of justice, and whether nations
can ever fully resolve their painful pasts. *The
Collection of Jane Ryan & William Saunders*
(2014–19) consists of ninety-eight postcard
reproductions of Old Master paintings that
were once in the possession of the former
dictator of the Philippines, Ferdinand Marcos,
and his wife, Imelda Marcos. Article citations
printed on the backs offer insight into the
scale of the regime’s corruption, implicating a
vast network of players from the worlds of art
and politics. The title reflects the aliases that
the Marcoses used for the Swiss bank account
that held their ill-gotten wealth. Members
of the public who visit the installation are
invited to take the postcards away with them
in a symbolic act of restitution.
Splendour (2019) is a set of eight photographs
Abad took in Palatul Primăverii, the former
residence of Nicolae and Elena Ceaușescu in
Bucharest (which is now a museum), and the
prison cell in Târgoviște where the couple
was held before their execution in 1989. Five
of the eight are shown in this exhibition.
The images convey the personal lives of the
dictators, from the opulent interiors of their
extravagant home to the thin lace curtain in
the room where they spent their last day—the
only hint of domesticity in the space where
they met their end.

mixrice | 3 |

Founded by Cho Jieun (b. 1975) and Yang
Chulmo (b. 1977) in 2002. Based in Seoul.
mixrice’s multidisciplinary practice spans
from video, installation, and photography
to performances that engage with migrants
in Korea. Their works question the idea of
community and belonging, critique society’s
attitude toward difference, and articulate
migrants’ memories and the aspirations
behind their border crossing.
The duo has also explored fauna and flora
as yet other subjects that migrate—or
are forced to migrate—due to urban and
energy developments. *Plants That Evolve (in
some way or other)* (2013) is based on this
research. It consists of a two-channel video
and fourteen photographs capturing various
conditions in which plants survive in Korea
after being displaced by urban development.
While weaving narratives of plants’ journeys
and displacements in the urban everyday,
the work denounces the market forces of
capitalism that have commodified the value
of trees, once objects of worship.
The video also traces the market’s systemic
violence that remains oblivious to the lives of
those regarded as subordinate, be they plants
or people. The artists view the resilience of
plants surviving in daunting conditions, like
elderly women who fight with their bare
bodies against environmentally destructive

energy developments, as acts of resistance. The work reflects mixrice’s continued commitment to engaging with and articulating the voices of those in society who are most often disregarded.

Jumana Manna | 4 |

Born in 1987 in Princeton, New Jersey, and raised in Jerusalem. Lives and works in Berlin. Working in film and sculpture, Jumana Manna explores how power relations play out in the inheritances of colonialism, and systems of sustenance in particular. Referring to the human body, archaeology, industrial structures, and cultural environments, her works are amalgamations marked by both specificities of place and dislocations. The sculptural forms of the series *Cache (Insurance Policy)* (2018–19) evoke architectural fragments, displayed as archaeological findings supposedly extracted and displaced from their original settings. Their cabinet-like shapes are inspired by *khabyas*, traditional storage vessels that were a key feature of Levantine rural architecture—in a sense the ancestors of our modern refrigerators. Often built into a house’s interior, they stored and preserved seeds, grains, oil, and wine for families and village communities. With a large cavity on the top and a smaller one below for the bottling of grains, they were made of clay, slaked lime, cow dung, and hay. By amplifying the openings of these forms, Manna gives her sculptures an anthropomorphic quality and a scale closer to that of the human body. The abstract interpretation of the *khabyas*’ shapes influences our perception of them, opening up a space for reflection on how our habits, territories, and lineages are reflected in our bodies. Featuring grid structures that suggest contemporary storage methods, the installation emphasizes the transformations of systems of sustenance and knowledge from practices of survival to centralized economies of capital growth.

Asako Iwama | 5 |

Born in 1975 in Tokyo. Lives and works in Berlin and Tokyo. Asako Iwama’s background as both cook and artist has led her to organize a number of experimental workshops and field trips that explore the social dimensions of the production, distribution, and consumption of food. In her recent works, often produced in collaboration, Iwama speculates on social conditions and subjectivities by investigating the historical and technological transformation of the relationship between natural elements and humans. Iwama’s new work, *Pinocchio* (2020), is one such project. It began when the artist came across the obscure fact that the Japanese army

attempted to develop aviation fuel from pine roots toward the end of World War II. She researched the methods they used to render pine tree sap—a fluid that is the tree’s life essence, providing its nutrition and healing its wounds—into fuel. She also researched the use of pine in France and Germany, where she resides, by physically engaging with the trees and methods of sap extraction: tracing the scars on the trunks, the impressions of workers’ gestures, the extraction tools, and the distillation devices. The exhibition presents pieces produced during this investigation, rendered as an assemblage. The items allude the close relationship between pine trees and humans, while opening up the meaning of circulation, control and purification. Iwama appropriated the title from Carlo Collodi’s 1883 novel *The Adventures of Pinocchio*, which tells the story of a pine trunk that becomes a human child. She also depicts in a photopolymer print the “hermit of pine,” based on a mythical Taoist story in which hermits eat pine leaves to attain eternal life. Referencing multiple narratives of alterity in the nexus between pine trees and humans, the work is an open invitation for speculation and imagination.

Yukihisa Isobe | 6 |

Born in 1935 in Tokyo. Lives and works in Tokyo. Yukihisa Isobe began as a painter, with a particular interest in abstract forms and symbols, natural landscapes, and living things. After moving to the United States in 1965 to study natural sciences at the University of Pennsylvania, he became enamored with ecological planning—understanding and evaluating land use to ensure a better fit with human habitation. Isobe’s artistic practice utilizes iconography from that field, including technical drawings, graphics, and statistical symbols, and plans and mappings have become a constant motif in his work. Isobe’s pieces in this exhibition belong to different series that bring together his interests in abstract representation with the cataloguing of natural resources. Whereas the large work *Wind Direction Undefined* (1998) depicts the multiple energy flows of the wind, metaphorically suggesting the constant transformations of our environment, a series of ecological planning maps originally produced for a government agency represent the Osaka Bay and Mount Rokko regions. On these maps, Isobe renders visible the different land layers as a creative means of understanding a region’s characteristic features, including earthquake danger areas. *Personal Landscapes* (2000–2001) consists of interventions on local maps of different regions in France, using abstract and geometric shapes. The intent, in the artist’s words, is “not to capture the actual appearance of the landscape, but

to subjectively decode the structure of its elements.”* From his environmental inventories to his subjective landscapes, Isobe develops a universal cartographic language intertwining science and art in order to raise awareness about global warming, the depletion of natural resources, and soil pollution. His practice recalls the precious, merging, and reciprocal long-term relationship between a region’s environment, its natural processes, and its human activity, challenging the conventional opposition of nature “versus” culture.

*Kitagawa, Fram, “Towards the Origin of Art” *Yukihisa Isobe: Environment, Image, Representation*, Ichihara Lakeside Museum, Sep. 2013, p. 3.

Liu Chuang | 7 |

Born in 1978 in Hubei, China. Lives and works in Beijing. Known for engaging with socioeconomic matters related to China’s immediate realities, Liu Chuang creates works that integrate readymades and social interventions across various mediums, from video to installation, architecture, and performance. He reflects on personal experiences of globalization and the sociopolitical systems underlying the everyday. The three-channel video *Bitcoin Mining and Field Recordings of Ethnic Minorities* (2018) takes the form of a speculative journey, drawing lines between history and evolutions of technology, infrastructure, ecology, and finance. Mixing found footage and the artist’s own documentation, and intertwining anthropological insights and sci-fi imagery, the work first shows the building of early information networks in China, then connects current hydraulic projects with Bitcoin mines in the country, exploring the constant chain of exchange between energy and information. Chuang’s piece demonstrates how we are all embedded in systems and networks, and offers a convincing meditation on the destructive political impact of the race for energy resources on the Earth and society. But it also provides a message of self-empowerment, urging us to reconsider the geological surface, materials, and entangled memories of the Earth.

Kapwani Kiwanga | 8 |

Born in 1978 in Hamilton, Ontario, Canada. Lives and works in Paris. Kapwani Kiwanga’s research-driven films, installations, and performances investigate marginalized or forgotten histories. By emphasizing the meaning of and cultural associations between certain objects or materials that have witnessed resistance struggles, her works reveal hidden authoritarian structures, institutional devices,

and power imbalances. The installation *Rumors That Maji Was a Lie...* (2014) explores the voids present within living memory as well as in the material traces of the Maji Maji Rebellion, an anti-colonial uprising that took place between 1905 and 1907 in German East Africa (now Tanzania). Triggered by the brutal labor conditions Tanzanians endured in cultivating cotton for export under the ruling German colonists, the rebellion was initiated by Kinjikitile Ngwale, a spirit medium whose practice incorporated animist beliefs. The work unfolds from a shelving system that functions simultaneously as a storage unit, an exhibiting structure, and a projection apparatus. It embodies storytelling in the form of a subjective archive that questions the classical way of organizing and categorizing knowledge. By intertwining testimonies and personal memories through found objects, books, fabrics, and videos, as well as the empty spaces in between, *Rumors That Maji Was a Lie...* underscores the necessity of looking back and revisiting an unresolved past that continues to haunt the present and the future.

Dale Harding with Hayley Matthew | 9 |

Born in 1982 in Moranbah, Queensland, Australia. Lives and works in Brisbane, Queensland. Dale Harding—a descendant of the Bidjara, Ghungalu, and Garingbal peoples of Central Queensland—investigates the social and political realities experienced by members of his family, especially his matrilineal elders. His work draws on the techniques, tools, and iconography still present among Australian Aboriginal cultures. This new installation was conceived as a continuation of the series *Know them in correct judgment* (2017–), in which the artist underlines the static limitations of Western knowledge through the activation of inherited objects that bear witness to other types of knowledge—whether embodied, tactile, or interpersonal. Two items are inside a glass display case: a *woomera*, a carved wooden object that the artist inherited from his grandmother, and a book titled *The Oral History of Mr. Tim Kemp*, written by Harding’s uncle. Both appear inaccessible and mute within the case, while on the wall we see a composition where the *woomera* appears as a stenciled icon made with mouth-blown red ocher, a technique inherited from the artist’s ancestors. Harding’s piece explores the relationships between an object, its representation, and the body, emphasizing the spiritual bond of ancestry within the body itself. Realized by the artist in collaboration with his cousin, Hayley Matthew, this act is also the result of a shared process in which they exchanged

memories of their elders and enumerated how they are still present in their lives. Both personal and collective, Harding’s practice questions the heritage of his community and how to perpetuate its continuity, while rendering life and meaning to ancestral objects now relieved of their function in colonial discourse.

The Propeller Group and Superflex | 10 |

The Propeller Group was established in 2006 in Ho Chi Minh City, Vietnam. Superflex is an artist group founded in 1993 in Copenhagen, Denmark. The collective platform the Propeller Group examines political and social issues related to Vietnam’s tumultuous past, the residual effects of the Cold War, and the rise of neocolonialism. They often collaborate with Superflex, a Danish artist group committed to social and economic change. Through different modes of representation, from TV series to video installations, the two groups dig into the potentialities of objects and artifacts haunted by historical narratives, revealing through cultural exchange and value assignment the premises of colonialism. The collaboratively made video piece *FADE IN: EXT. STORAGE—CU CHI—DAY* (2010) shows a conversation between a FedEx agent and a member of the Propeller Group regarding the seizure of a shipment of fake weapons intended as props for *Porcelain*, a television series produced by the group. Broadcast in Vietnam in 2010, the show depicted the journey of the first consigned shipment of Southeast Asian porcelain destined for Europe in the seventeenth century. What begins as a mundane conversation about a shipment turns into a more philosophical discussion around issues of cultural identity and authenticity, appropriation, colonialism, and the rereading of history.

Hikaru Fujii | 11 |

Born in 1976 in Tokyo. Lives and works in Tokyo. Hikaru Fujii utilizes film to bridge art and activism. Inspired by specific historical moments and social issues related to systems of dominance, he creates various forms of dialogue in order to document tensions and seek out discourse and critique. Fujii’s new work, *The Anatomy Classroom* (2020), consists of a forty-minute film and a set of objects, including fossils and everyday tools. The film reveals that the objects have been removed from a museum, where they were once part of a collection that the curator had developed over twenty years to represent the local community and its long history on the land. After the Fukushima Daiichi nuclear accident, the objects were evacuated from the

museum, which is located in the “difficult-to-return zone,” to avoid radioactive contamination and biological damage, and have remained elsewhere to date. Fujii has been closely following the movements of these historical objects, while organizing visits to the site and hosting discursive events on the crisis of memory and culture. The film captures one such dialogue, held in the anatomy classroom of the National School of Fine Arts in Paris. The speakers ruminate on the experience of visiting the empty museum, sharing reflections on what they saw and questioning one another regarding how a catastrophe can be represented, and by who. More importantly, they discuss the significance of cultural and philosophical practices—including the preservation of objects—in engaging with catastrophes in the past and the future while uncertainties continue to haunt the present. The work is at once a documentation of activities organized and filmed by Fujii and an extended platform to share the discourses and perspectives that emerged in the process, all intended to prompt the present audience to question how they perceive objects of catastrophe.

Alexandra Pirici | 12 |

Born in 1982 in Bucharest, Romania. Lives and works in Bucharest. Alexandra Pirici’s ongoing actions and performative works use embodiment to explore history, the production of meaning, and invisible structures of power. Through movement—specifically of the body, whether physically or virtually present—they reread historical and art historical narratives, turning objects into actions via enactments or living sculptures, and resituating abstraction in the living body. Furthering the artist’s ongoing inquiry into the economy and circulation of artworks, *Parthenon Marbles* (2017) is an immaterial version of the famous sculptural ensemble embodied by performers. This action addresses the value of the sculptures as cultural capital in a legal and financial sense. The Parthenon Marbles are classical Greek sculptures that were originally part of the Parthenon and other buildings on the Athens Acropolis. A major portion of them have been held at the British Museum since 1816, and Greece has consistently sought their repatriation since it gained independence from Turkey in 1832. Pirici’s action proposes that this ongoing dispute can serve as a metaphor for, and entry point into, a larger discussion about capital, accumulation, circulation, redistribution, and the role of the arts in today’s economy. Complemented by research into the sculptures’ legal and financial status, *Parthenon Marbles* offers a speculative journey into a “what if” scenario of return.