

List of Works and Exhibition Guide

MOT Annual 2022 My justice might be someone else's pain

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Kazuya Takagawa

On That Rhythm

2022

video, 52 min.

Screening schedule (start time)

10:30 / 11:25 / 12:20 / 13:15 / 14:10 / 15:05 / 16:00 / 16:55

An approximately 50-minute video exploring the question, what happens when things felt inside are put into words and expressed outwardly? Takagawa's past diary entrees, written simply with the aim of describing his feelings, contain personal desires and concerns he might not be expected to reveal outwardly. Enlisting the help of rapper FUNI, Takagawa has nevertheless converted his written diary entrees to rap music. During group work of reading and interpreting the entrees, the written words were discussed and shared by others, and the writer could distance himself from the emotions felt at that time, so that the words belong to no one. Expressing the words outwardly serves to elicit further words, both from oneself and others. Regardless of what is expressed, the act of outwardly expressing emotions transcendent of reason affects one's inner state. When the words are converted to metaphor or placed in rhyme to fit the exterior circumstances, unexpected connections are born among the words, and their narrow meanings slip out of alignment. When words are set to rhythm and given form, the expressor discovers the potential for liberation from self.

Cast : FUNI, Yuki Yamamori , SSAADN , Kaede Ebina , Ayano Kimura , Sumiko Sasaki , Hanate Sugawara , Naoko Horiuchi, Kazuya Takagawa

Photography and sound: Jun Kawada, Yoshihiro Inada , Takuro Kotaka

Translated by Christopher Stephens

Supported by Takayoshi Machine shop / Takayoshi Crisis Production, Unplugged jam proud, Social Gallery KYEUM

* This film contains violent, discriminatory, and obscene expressions and phrases.

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Haruka Kudo

I cannot see the landscape you see. You cannot see the landscape I see.

2022

Lake Sagami provides urban areas with water and electric power. A crime occurred at a care home for people with disabilities located near the lake. Kudo examines the circumstances of people forced to move due to industrial development. From the history of eugenics and disability policies laid out in the front timeline of two timelines fastened together, the viewer will perhaps realize that we all are confined to a system and social structure created in a particular era. Just as women fighting for women's rights have, themselves, wavered with regard to the use of eugenics, each individual's position in that social structure is ambivalent. On the inner side of this work juxtaposing two histories like front and back of the same coin, is a timeline of the disability rights movement. What the combined timelines show is that the change achieved by activists with disabilities, who raised their voices and inspired others to do so, gave a foundation to today's systems supporting the independence of people with disabilities. For this exhibition, Kudo visited caregivers and a person with a disability who currently lives independently after leaving the facility for the disabled. Although the same scenery is visible to us all, we each view it from a unique perspective, Kudo says. In our contact with each other we illuminate each other's lives, even without words.

a 'Lake Sagami and Katsuse district of former Nichiren village'

Watercolor, pencil on paper

- ◇ Lake Sagami depicted in this picture is Japan's first artificial lake. In 1938, when the war between Japan and China intensified, Tsukui-gun district, Kanagawa Prefecture (currently Sagami City, Kanagawa Prefecture), which was close to the Keihin Industrial Area and was developing the military industry, started a dam construction plan to make up for the shortage of water and electricity in area. A dam was to be built on the riverbed of the Sagami River, and there was a fierce opposition movement by the residents of the Katsuse district of Nichiren village, who was to be relocated. The construction began in 1942 and was completed in 1947 with support of US funding. As a result, 136 houses in the Katsuse district of Nichiren village and neighboring areas sank to the bottom of the lake. This artwork is based on a photograph of the former Katsuse district, and depicts the scenery of Lake Sagami from the same position.

b 'Map of the area around the former Nichiren Village, Katsuse district that disappeared due to the creation of Lake Sagami'

Imitation of the area map of 1898

c 'Map of the area in the year when Lake Sagami was completed'

Imitation of the area map of 1974

d 'A mirror and origami of canoe boat'

Mirror, wood, origami paper modeling a canoe boat (Imitation of part from Asahi Shimbun May 10, 1964, evening newspaper, page 5, Asahi Shimbun July 27, 1964, morning newspaper, page 1, Asahi Shimbun October 4, 1964 morning newspaper page 14, Asahi Shimbun October 21, 1964 morning newspaper, page 20, Asahi Shimbun October 23, 1964, morning newspaper, page 22)

◇ Lake Sagami was a place where canoe racing was held at the Tokyo 1964 Olympics. In February of the same year, Japan's first facility for persons with severe intellectual disabilities over the age of 18, Tsukui-Yamayuri En opened in Sagamiko Town. For this exhibition, I made an imitation of a newspaper article reporting on the canoeing competition at the Olympic Games, and folded it into the shape of a canoe boat and placed on a mirror resembling Lake Sagami.

e 'A timeline that summarizes policies, regimes, laws, etc. related to disabilities, mainly centered on the former Eugenics Protection Law from 1917 to 2022'

Print on polyester georgette

f 'A timeline that summarizes the Social Involvement of People with Disabilities from 1878 to 2022'

Print on polyester georgette

g 'Common space in a facility for the disabled'

Sofa, sneakers, shirts, Coca-Cola bottle

h 'A Portrait of Margaret Higgins Sanger'

oil on canvas

◇ Margaret Sanger is a birth control activist, feminist, sex educator, and founder of the Planned Parenthood Federation of American the United States. She promoted women to learn how their bodies work and to acquire contraceptive knowledge. On the other hand, she was also an advocate of eugenics.

i 'A portrait of Shizue Kato'

oil on canvas

- ◇ Shizue Kato is a Japanese feminist, birth control activist and politician. Having met Margaret Sanger, who came to Japan in 1922, she developed a birth control movement in Japan based on the idea of protecting women from pregnancy and abortion. After becoming a member of the House of Councilors, she appealed for the prevention of the birth of inferior offspring and submitted bill of Eugenic Protection Act together with Masako Fukuda and Tenrei Ota.

j 'Newspaper article reporting on the *Mona Lisa* exhibition and a woman spraying a glass case containing the *Mona Lisa*.

Imitation of part from Yomiuri Shimbun April 20, 1974, evening newspaper, page 9

- ◇ In 1974, the Mona Lisa exhibition, organized by the Agency for Cultural Affairs, Tokyo National Museum, the National Museum of Western Art, was held at the Tokyo National Museum. Admission was restricted due to the congestion of the venue, and admission to persons with disabilities, the elderly, and children who needed assistance was refused in advance. As a protest against that, Tomoko Yonezu put on a red spray against the glass case containing Mona Lisa, shouting "Don't keep out the disabled!"

Yonezu, who herself had a disability in her leg and was an activist for women's liberation, was engaged in activities to seek freedom of choice regarding women's sex and reproduction. When the Eugenic Protection bill was first submitted in 1972, she was campaigning against the deletion of economic clause regarding women's abortion as an invasion of women's rights. On the other hand, regarding the amendment to the Eugenic Protection Act, a group of persons with disabilities had opposed against the introduction of a fetal clause, which allowed abortion even if the fetus may have had a potential of severe mental or physical disability. 1974, when Yonezu protested at the Mona Lisa exhibition, was a year when the amendment was abolished due to unfinished deliberation. It was also a time when both women's associations and organizations of persons with disabilities, who had been campaigning against the amendment from different standpoints, continued discussions whilst opposed each other.

k 'Bringing the water of Lake Sagami to the Keihin Industrial Area and relocate the plants of the Keihin Industrial Area to Lake Sagami'

video, 40 min.

- ◇ The water of Lake Sagami is the source of industrial water in Kanagawa Prefecture, and supplies water to the Keihin Industrial Area in Kawasaki City and the Minato Mirai 21 District in Yokohama, which are located downstream of the Sagami River. When Tsukui Yamayuri En opened in Sagami Town in 1964, half of the residents were from Yokohama and Kawasaki.

This video is a footage to consider the supply of water resources from upstream (mountainous

areas) to downstream (urban areas), reflecting the migration of persons with disabilities living in urban areas to mountainous areas, and the structures of such upstream and downstream areas. And, such is a record of actually walking back and forth between Lake Sagami and the Keihin Industrial Area. I took the water of Lake Sagami and went down along the waterway, poured the water to the Keihin Industrial Area, and conversely brought the plants growing there to Lake Sagami and planted them.

I 'Room of Kazuya Ono'.

A couch, desk, two Doraemon plush toys, shirt, tablet, Coca-Cola plastic bottle, TV remote control, 14 pairs of shoes

- ◇ Kazuya Ono was a victim of the murderous incident at a facility for the disabled in Sagamihara in 2016. He currently left Tsukui Yamayuri En and is living an independent life in the area. Independent living of a person with a disability does not necessarily mean that of personal or financial, but: "living normally in the place that the person wants, not living under the control of a family or facility." "No matter what the severity of the disability is, he or she can make own choices and decisions about him or her life, including whether or not to." "Persons with disabilities are the subject of their life, and people around them should recognize it. People around them should recognize their rights to live with assistance as an employer or consumer of welfare services."

English translation of the artist's words handwritten on paper in the installation.

I decided to interview the victims of the murderous incident at a facility for the disabled in Sagamihara.

I interviewed with Kazuya, who used to live in and was injured at the incident of Tsukui Yamayuri En, the facility for the disabled, then moved to Serigaya Yamayuri En. Currently, he is living independently alone in the area after leaving the facility. During the daytime on weekdays, he works at his workplace and spends time at home with his caregivers from 4 pm until 9 am the next morning. There are 14 caregivers involved with Kazuya in a week. He gets along well with each of his caregivers. I visited his house a couple of times a month from February to the end of June.

I wanted to know what Kazuya was seeing and how he felt. I hoped to share and extend my thoughts with his by looking beyond his line of sight.

Kazuya doesn't talk much, but he has a habit of making loud noises on a regular basis. The noise is something that echoes from the bottom of his stomach and he says "Ohhhhhhhhhhhhhh...Yeeeeeh!"

One day, I went to a big park with Kazuya and his caregiver, Mr. Otsubo. From the scenic spot on a hill, I could see the mountains and the roof of the houses in the distance.

While looking at the landscape, Kazuya shouted “Ohhhhhhhh…Yeeeeeh!!!” from the bottom of his stomach as he usually does.

In a place where anyone could bark without hesitation, he seemed to concentrate and shouted over and over again. He stared at one point and did not move.

Then, I stood in front of where he stared at.

I was certain Kazuya could see me, but he didn't seem to. No matter how much I waved my hand in front of him, he looked so absorbed into shouting. He caught me and the landscape in his sight, however, he didn't seem to recognize both of us at all.

Although we stayed at the same place and were looking at the same landscape, Kazuya was seeing it differently from what I did. We were looking at the same objects, at the same time, didn't see the same.

I assume, I cannot really see what he is looking even if I could share his vision.

And so can't Kazuya, vice versa.

I and Kazuya cannot truly share what we see each other. In that regard, we are in the same standpoint.

I realized that this is not only between him and me, but for everyone, seeing the scenery in the same way as the other person does is impossible.

Even if all human beings are in the same landscape, they would be seeing it differently.

We live while looking at the same scenery in our own way.

The people killed at the facility may also have had their own perspectives.

When staying with Kazuya, I think I understand what it means to be with others.

Then, I know, in that circumstance, we can understand each other little by little to get closer.

I will go to hear that voice once again.

m **Text for “*I cannot see the landscape you see. You cannot see the landscape I see*”.**

Print on paper

*Please bring one copy per person.

Interview supported by: Kazuya Ono, Takashi Ono, Chikiko Ono,

Yasuki Otsubo, Hakku Kawata(JIL)

Tomoaki Yamada, Mitsuru Uchiyama, Tsutomu Oosaki (Tsukui Yamayuri En) ,

Hiroki Narita (The Mainichi Newspapers Co., Ltd.), Kohei Inose (Meiji Gakuin University)

Design Assistance: Mukaiyama Tatsuya

Photography, Editing: Naoki Okumura

Video Project Management: Sachie Takiguchi

Translated by: Qwayne Michele Rose, Yuki Konno, Ye Siyao
Production Assistance: Yukari Maki, Fumiko Kudo

Texts marked with ◇ are by the artist

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Ari Ookubo

No Title Yet

2022

For this exhibition, Ookubo has compiled thirteen of her past works. In a corridor-like space composed of excerpts from texts and related objects employed in the thirteen works, she has arranged her past creations like materials for a new story. The objects and photos used, however, are not limited to objects and photos previously exhibited. As she has selected text passages and objects while recalling her past works, the different tenses evoked in each work come to intersect with the present as well. The narrative woven here is simultaneously the beginning of a novel to be written in the future. A space where inside is outside and outside is inside; passages written differently in four languages although their meaning is the same; objects fake and real . . . Through their interplay, a story tells of memories, ghosts, fairytales, dreams, disputes, and other ambiguous, uncertain apparitions. A story about someone—gradually it becomes our story in this narrative space. By means of the artist's manipulation of fiction, the indistinct, hard-to-discern outline of our being is reimagined and redrawn.

13 previous works by Ari Ookubo cited in this work.

I *Ghosts of the Gallery*, 2015

II *The Bear of the East, the Ghosts of the Blue Woods*, 2017

III *Dream of mountains*, 2011-

IV *The Paper Bag with the Bagle in it is Empty* 2010-

V *The 17 reasons for putting stones in the bread*, 2013-2020

VI *The Objects of the dispute, those whereabouts* , 2015

VII *Delusion*, 2012-2021

VIII Trilogy: *Black Circle is Nothingness*, 2000-/ *White Cube is Emptiness*, 2017-/ *Grey Horizon means Death*, 2018-

IX *I can't remember*, 2008-2013

X *I won't Forget*, 2017-2025?

XI *I'm the Creator of this World, You're One of the Materials in the Universe*, 2018-

XII *Love Letters*, 2009-2019

XIII *For a good answer you get admitted to Wandervogel Club, or, for an ok answer you get 4000 yen*, 2011-

* For more information about past works, visit the special "No Title Yet" website



ariookubo.com

Supported by Hiroaki Morita, Soichiro Yamada

Construction and Display: Kazuyoshi Sakai Office, Ltd.

Special painting: Shida Toso

Graphic Design: Toshiki Koike

Lighting: Keita Yamamoto

Instrument production: Tatsuya Kegai | kami hito kemono

Photography: Takafumi Sakanaka

Translated by Chong Ri Ae/ Kayoko Sato, Ye Siyao, Minami Roberts, Naoyuki Arakawa/
Tina Vanbruck, Yuki Okumura, Yu Oshimura, Stan Anderson

Supported by Yutaka Nomura, Fuyuno Higuma, ANONYME, HAGIWARA PROJECTS

Akira Rachi

shibboleth / schibboleth

2020/2022

Words—reading and writing, and pronunciation—sometimes function as a device for identification. Yet, what words indicate or differences in their use do not necessarily align perfectly with the character of the subject being identified. Despite which, dividing lines are drawn and exclusions are made accordingly, as if lines were specific by virtue of being sharp and clear. Rachi converts words used for identification to devices for remembering, in order to not forget what was lost in the ambiguities and gaps of boundary lines. The artwork is composed only of a projected text and a few objects. An unlit neon tube word. A stopped clock displaying a certain time. The function we expect to see in these objects—their indication of something as a symbol—is temporarily suspended, compelling us to pause and contemplate them. Hereafter, when glancing at a clock, we will remember; or when glancing at the card with its sentence converted to phonetic symbols, we will remember. Everyone who comes into contact with this work is handed occasions for remembering words and what is lost by drawing dividing lines.

a **Text for "*shibboleth / schibboleth*"**

Slide projection (3 languages: Japanese, Korean and English)

b *rait*, Neon

c *15:50*, Clock

d “*rait* *fɾəm ðə left tə ðə rait əz ju: si: it spelt hɪə.*”

Postcard

*Please bring one copy per person.

e **Booklet for "*shibboleth / schibboleth*" (Museum of Contemporary Art Tokyo, 2022)**

*Please bring one copy per person.

Translated by: Jung-Yeon Ma, Andrew Maerke

Cooperation: SHIMADA NEON, Nishi Nihon Slide Hiroshima, IRREGULAR RHYTHM
ASYLUM, space dike