

# Things Entangling

## A Collaboration between MOT and KADIST

March 14 (Sat) – June 14 (Sun), 2020

The Museum of Contemporary Art Tokyo and KADIST present the exhibition *Things Entangling*, the culmination of a major, long-term curatorial collaboration.

Trees, fossils, books, artifacts—these are some of our companions as we live in and make sense of the world. They are protagonists in our reconstructions of the past and constructions of the present, as both individuals and societies. They may create their own meaning through their own agency, or gain it from our use and circulation of them—even our discarding of them. They have the ability to configure social realities, cultural identities, and human subjectivities.

Against a global context of challenging ecological and sociopolitical changes, this exhibition features artworks that trace and animate the trajectories, nexuses, and mutations of things, in which realities and histories collide and reverberate continuously. These *things entangling* are not framed as fixed but as always in process. They might be material objects or living subjects, but they are always also mediators of meaning, ideology, and value.

From installation to video, photography, and collage, the artworks effectively make silent things speak thanks to new assemblages that unearth hidden histories of the subordinated, follow nature's evolutions under the brutal circumstances of capitalism, imagine the repatriation of cultural heritage, and decipher the unfulfilled aspirations underlying historical and contemporary dislocations. They show how artistic manipulations can reveal the permeability of things as well as their aesthetic and mediating potential.

When the twelve invited artists invoke anthropology, archaeology, or historiography to seek rootedness or to probe resonances with specific moments and places, they aim less to excavate or clarify the past than to open up a new politics of interpretation for building the present. Haunted by different time spans and territories, positions and subjectivities, they explore what is channeled through and mediated by entities around us in order to unravel the apparatuses of our societies and cultures. They also examine how these apparatuses are transformed by various forces, including energies of nature, human interest, and abiding beliefs.

Via speculation and imagination, *Things Entangling* draws our attention to the hidden lives of things and their multifaceted interactions, and explores how reconstructing, animating, or restoring their agency could prompt us to revisit or even reposition ourselves in our current society and environment, facing as we do unprecedented natural and human-made crises. Longing for desirable futures, the artists aim to reveal unexpected intersections, elusive networks, and fleeting affinities between things. Through their work they aspire to open up the closed circles, exclusive territories, and static systems that are around and also within us.

## Artists

Pio Abad, Liu Chuang, Hikaru Fujii, Dale Harding, Yukihiisa Isobe, Asako Iwama, Kapwani Kiwanga, Jumana Manna, mixrice, Tom Nicholson, The Propeller Group and Superflex, Alexandra Pirici

## About KADIST

KADIST believes contemporary artists make an important contribution to a progressive society by addressing through their work the key issues of our time. As a non-profit organization dedicated to exhibiting the work of artists represented in its collection, KADIST encourages this engagement and affirms contemporary art's relevance within social discourse. Its programs develop collaborations with artists, curators and many art organizations around the world, facilitating new connections across cultures. Local programs in KADIST's hubs of Paris and San Francisco include exhibitions, public events, residencies and educational initiatives. Complemented by an active online network, they aim at creating vibrant conversations about contemporary art and ideas.

## About the collaboration between MOT and KADIST

*Things Entanalina* is the last step of a curatorial collaboration between the Museum of Contemporary Art Tokyo and KADIST. Initiated in 2016, this collaboration unfolds across a series of three exhibitions based on artistic forms of engagement in contemporary society.

After a first group exhibition entitled *Almost nothing, yet not nothing*, presented at the Tokyo University for the Arts as part of *MOT Satellite* project in October-November 2017 and *Les nucléaires et les choses*, a solo exhibition by Hikaru Fujii which took place at KADIST, Paris in May-July 2019, this final international exhibition will bring together new works as well as works from the two collections.

## Artists' Biography

### Pio Abad

Born in 1983 in Manila, the Philippines. 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 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 multiple layers of histories and present-day realities arising from forms of repression, rendering visible his critique and solidarity with those who stand against injustice.

### Liu Chuang

Born in 1979 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 sociopolitical systems underlying the everyday.

### Hikaru Fujii

Born in 1976 in Tokyo. Lives and works in Tokyo. Hikaru Fujii's films, installations, workshops, and writings explore the relationship between art and social activism. When revisiting a specific historical incident or present-day situation involving domination and exploitation, the artist undertakes extensive research and fieldwork to explore the potential of critique over that power and the sociopolitical systems supporting it.

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## **Dale Harding**

Born in 1982 in Moranbah, Queensland, Australia. Lives and works in Brisbane. Dale Harding—a descendant of the Bidjara, Ghungalu, and Garingbal peoples of Central Queensland—explores untold histories through his installations. He specifically investigates the social and political realities experienced by members of his family, especially his matrilineal elders, who lived under government control in Queensland. More broadly, his work addresses agency, power, and systems of domination in contemporary Australia.

## **Yukihisa Isobe**

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 in 1965 to the United States to study natural sciences (geology, ecology, and cultural anthropology) at the University of Pennsylvania, he became enamored with ecological planning, a process of understanding and evaluating the use of landscape to ensure a better fit with human habitation, and began integrating graphics and colors from that field into his practice. Plans and mapping have since become a constant motif in his work, and serve to emphasize the reciprocal long-term relationship between a region's environment and its human cultures.

## **Asako Iwama**

Born in 1975 in Tokyo. Lives and works in Berlin and Tokyo. Her background as both cook and artist has led Asako Iwama to organize a number of experimental workshops and field trips that explore the social dimensions of eating. Her more recent practice further investigates historical and technological shifts in relationships between natural elements and the body as material and subjectivity through physical engagement, including (re)modeling, sampling, tracing, and research.

## **Kapwani Kiwanga**

Born in 1978 in Hamilton, Ontario, Canada. Lives and works in Paris. Using archival materials and referencing anthropology, history, and architecture, Kapwani Kiwanga's research-driven work investigates marginalized and forgotten histories. By evoking the symbolism and associations of certain objects or materials, her installations help us see the world differently by addressing hidden authoritarian structures, institutional devices, and power imbalances.

## **Jumana Manna**

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. She unpacks ideological narratives to understand their impacts on social relations and the intimacies of everyday life. Referring to the human body, archaeology, and industrial structures, the works are amalgamations marked by both specificities of place and dislocations.

## **mixrice**

mixrice was established by Cho Jieun (b. 1975) and Yang Chulmo (b. 1977) in 2002 in Seoul. Many of their multidisciplinary works and projects engage with migrants in Korea, questioning the idea of community and belonging, critiquing society's attitude toward difference, or exploring together how to articulate migrants' aspirations behind their border crossing. They have expanded their artistic scope since 2013 to examine fauna and flora that migrate or are forced to migrate due to urban and energy development, thereby reflecting another subject-form affected by capitalism and its power of resilience.

## **Tom Nicholson**

Born in 1973 in Melbourne, Australia. Lives and works in Melbourne. Tom Nicholson employs drawing, film, installation, actions, and writing to engage with colonial histories of Australia that unfold in and outside of the country. He draws connections between different moments, places, and subjects, often through in-depth archival research and dialogue with objects, people, and narratives. The process of engagement results in

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various modes of production and articulation, including collaborative object making and imagining monuments anew. Uncovering thin layers of history that might otherwise remain unnoticed or proposing alternative trajectories of history, he critiques the nation-state system that draws borders and allocates power.

### **The Propeller Group and Superflex**

The Propeller Group was established in 2006 in Ho Chi Minh City, Vietnam. A platform for collectivity, it examines political and social issues related to Vietnam's tumultuous past, the residual effects of the Cold War, and the rise of neocolonialism. Their complex projects employ nontraditional art materials and methods that are meant to disrupt and/or reconsider modes of cultural production. They often team up with Superflex, a Danish artist group committed to social and economic change, founded in 1993, to coproduce a variety of moving-image projects, including short films, video installations, television series, and even a ten-day-long film.

### **Alexandra Pirici**

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, in both the gallery and public spaces. Her work uses movement—specifically the body, whether physically or virtually present—to reimagine the future by rereading historical and art historical narratives, turning objects into actions via enactments or living sculptures, and resituating abstraction in the living body.

## **Events**

### ***Parthenon Marbles* by Alexandra Pirici**

Dates: March 14 (Sat) & 15 (Sun) 11:00-15:00

April 5 (Sun), May 3 (Sun), May 4 (Mon), June 6 (Sat), June 7 (Sun) 13:00-17:00

Venue: Exhibition Gallery 1F

Language: Japanese. The English script is available

### **Artists' & Curators' Talk**

Date: March 14 (Sat) 15:00-16:30

Venue: Exhibition Gallery 1F

Language: English and Japanese

### **International Symposium**

Date: June 13 (Sat) 14:00-17:00

Venue: Auditorium, Museum of Contemporary Art Tokyo

Language: English with Japanese simultaneous translation

\*Please note all events dates and details are subject to change.

\*Please visit the museum website for updates and more details.

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## Information

Period	March 14 (Sat) – June 14 (Sun), 2020
Closed	Mondays (except May 4), May 7
Opening Hours	10:00 - 18:00 (Tickets available until 30 minutes before closing.)
Admission	Adults – 1300yen / University & College Students, Over 65 – 900yen / High School & Junior High School Students –500yen / Elementary School Students & Younger – Free
Venue	Museum of Contemporary Art Tokyo, Exhibition Gallery 1F
Organizers	Museum of Contemporary Art Tokyo operated by Tokyo Metropolitan Foundation for History and Culture, and KADIST
Under the patronage of	Ambassade de France / Institut français du Japon 
Grant from	Takashimaya Cultural Foundation,  Arts Council Korea , Institut français
Corporate support	JAPAN AIRLINES,  LYU    
Special support	Futaba Town Board of Education, Fukushima
Curators	Kyongfa Che (Museum of Contemporary Art Tokyo) and Elodie Royer (KADIST)



KADIST

## Concurrent Exhibitions

Olafur Eliasson: Sometimes the river is the bridge

The Potentiality of Drawing

MOT Collection: Present Day and in Times Past –Multiple Perspectives

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## Images



1 Tom Nicholson, *Comparative Monument (Shellal)*, 2014-2017 (installation detail)  
Collection: Art Gallery of New South Wales, Sydney  
Photo: Christian Capurro



2 Pio Abad, *The Collection of Jane Ryan & William Saunders*, 2014-2019 (installation detail)



3 Alexandra Pirici, *Parthenon Marbles*, 2017 (exhibition view)  
Collection: KADIST Photo: Ouidade Soussi-Chiadmi



4 Hikaru Fujii, *Fukushima Cultural Property Center*, 2019 (reference image)



5 Asako Iwama  
Artist in her studio (reference image)



6 Liu Chuang, *Bitcoin Mining and Field Recordings of Ethnic Minorities*, 2018



7 mixrice, *Plants that Evolve (in some way or other)*, 2013



8 Jumana Manna, *Cache(Insurance Policy)*, 2018-2019 (installation detail) Photo: Luca Guadagnini

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