

doubles vol.1 “AT LEAST FOR NOW, THE CITY IS THERE TO BE EXPLOITED”

Title : doubles vol.1 “AT LEAST FOR NOW, THE CITY IS THERE TO BE EXPLOITED”

Curator x Artist : Arata HASEGAWA x Yusuke TAKEDA Sune CHO x Masumi KAWAMURA

Duration : 9/11 (Fri.) - 10/19 (Mon.), 2015

- waitingroom is open Monday 5-11pm, and Friday to Sunday 1-7pm
- Opening Reception : 9/11, Friday, 6-9pm with artist present
- waitingroom is open from 1pm on 9/11

Venue : waitingroom (Shibuya Hyacca Bldg. 4B, 2-8-11 Ebisu-nishi, Shibuya-ku, Tokyo)

Special thanks to : MORI YU GALLERY

Tokyo, Japan - waitingroom is pleased to announce the inaugural exhibition of "doubles," the new series to introduce emerging curators, from September 11 to October 19, 2015. The exhibition “AT LEAST FOR NOW, THE CITY IS THERE TO BE EXPLOITED” of doubles highlights Kansai-based curator Arata HASEGAWA and his artist-of-choice Yusuke TAKEDA and Tokyo/ Seoul-based curator Sune CHO and her artist-of-choice Masumi KAWAMURA. The exhibition is where the dialogue among the curators and artists take place, rather than a simple duo-show or a group show. waitingroom’s “doubles” series will continue to introduce up-and-coming young curators via co-curated exhibition at waitingroom.

“AT LEAST FOR NOW, THE CITY IS THERE TO BE EXPLOITED,” is an excerpt from Shotaro YASUOKA’s novel ‘Secrets.’ The important factors of this title are that various interpretations are possible, and how the curation undertakes and perceives the violent nature of the word “exploit.”



Masumi KAWAMURA, The Song of Bird, 2015, Photography



Yusuke TAKEDA, Installation, 2014, Courtesy of Kitakagaya Crossing Organizing Committee

Curator statement by Arata HASEGAWA

Maybe my questions matter.

- Elizabeth Moon "Speed of Dark"

“This” is not the point where an experience begins, but a product of visual, sensory, and other actions.

- Yasuhiko MURAKAMI "Phenomenology of Autism"

In Yusuke TAKEDA’s works, there is an element that I have always liked. He kept recording visuals of himself wearing the thick coat, smoking cigarettes, and drinking canned coffee in the shared studio. After some time, when cigarettes went to ashes and the coffee can became empty, he eventually headed to the cold sky. The images from then on were simply TAKEDA walking on the street late night while continuously kicking the can. Through the adequately chilled streets of Kanazawa in the night, he continues his walk while kicking the can (around the storage buildings with barely any light and traffic). This is, probably, the projection of his desires.
(Arata HASEGAWA)

↓ < NEXT PAGE > Curator’s Statement (Continued)

Curator statement by Sune CHO

I take in my hand a history book containing testimonials of the people.
 In the book, words based on experiences are scattered across here and there, complementing past into facts.
 People's testimonials are at times uncertain as it wavers left to right depending on their memories and emotions at the time.
 Is there a need to tell these uncertainties as something certain or is there no such need?
 She positions herself in a space where no choice is made regarding this question.

Masumi KAWAMURA contemplates by retelling the histories of the women who she met in Tokyo and Taipei, and listened about experiences and mildly romantic feelings.

At the place where both colonial ruler's time and the colonized people's time flow, she carefully listened to the personal histories of women, that are not the testimonials of the public history, and catches the words of the stories as though she is embracing them with her arms.

She catches the histories untold in the registered public history at her place.

Acting as a messenger bird of the scattered tales of the womens' lives.

(Sune CHO)

This exhibition will include Yusuke TAKEDA's installation of new works in video, photography, painting, and Masumi KAWAMURA's new works in documentary, photography, memo and text etc. derived from The Song of Bird, the series exhibited in the PARASOPHIA Special Program at Kyoto Art Center this Spring.

The text written together by the two curators- Arata HASEGAWA and Sune CHO will be on display as well. Please visit the exhibition of doubles vol.1 for the only chance with the two curators and the artists of their choice.



Masumi KAWAMURA, The Song of Bird, 2015
 Materials collected from Taiwan (Old map of Taiwan, family photos, sheet music, textbooks of schools in Taiwan etc.)



Yusuke TAKEDA, Installation, 2013 Photo by Ai Nakagawa

Curator and Artist Biography

HASEGAWA Arata

Born in 1988. Curator. Graduated from Kyoto University, Faculty of Integrated Human Studies, majoring in Cultural Anthropology. He was the chief curator of "Kitakagaya Crossing 2013 : MOBILIS in MOBILI - crossing moment" that happened in Osaka, Tokyo and Kanazawa through 2013 to 2014. The catalogue of this exhibition was published in 2014 (constellation books). His independent curatorial projects include "At the deserted island - Sculptures/ Cubics/ Installations of the 80s" (Kyoto University of Art and Design, Galerie Aube, Kyoto, 2014), "OBJECTS IN MIRROR ARE CLOSER THAN THEY APPEAR" (the three konohana, Osaka, 2015), and others.

TAKEDA Yusuke

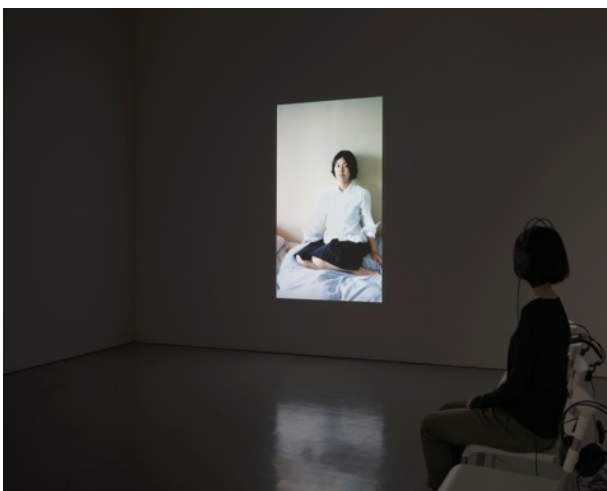
Born in 1985. Graduated from Kanazawa College of Art, Ph.D., Fine Arts, Oil Painting. His recent exhibitions include "SUNSET is SUNRISE (MORI YU GALLERY, Tokyo, 2011), "Wandering - Dark Room -" (TRANCE ART TOKYO, Tokyo, 2012), "Kitakagaya Crossing 2013 : MOBILIS in MOBILI - crossing moment" (Coop Kitakagaya, CASHI/ 2013, Toiyamachi Studio/ 2014), Fun de Nagoya "NIJI NO FUMOTO-Crossing proses" (Gallery Yada, Nagoya, 2014), "Simple Face / Complex Island" (MORI YU GALLERY, Kyoto, 2014), "VOCA -THE VISION OF CONTENPORARY ART 2015" (The Ueno Royal Museum, Tokyo, 2015) and many others.

CHO Sune

Born in 1986. Graduated from Tokyo University of the Arts, Department of Inter-Media Art. Her focus is to redefine the alternative art history in Asia, by researching about post-colonial and Diaspora art base on the modern art history in east Asia. Her recent projects include "Mumble Politics 1999/8/27- " (blanclas, Yokohama, 2015), "Human Research in East Asia/ Japan-Taiwan-Korea" (Tokyo University of the Arts, 2015), "Guangzhou Asia Art Complex (Archive Program)" Opening Exhibition Project Coordinator (Korea, 2015), and r:ead- Residence/ East Asia/ Dialogue/ Assistant Director (Several cities in Asia, 2013-2015).

KAWAMURA Masumi

Born in 1986. Graduated from Tokyo University of the Arts, Department of Inter-Media Art, Master's degree. Her recent exhibitions include "Exhibition Draft 2015 PARASOPHIA Special Collaboration Program Masumi KAWAMURA - Song of the Birds" (KYOTO ART CENTER, Kyoto, 2015), The 7th Annual Shiseido Art Egg "Masumi KAWAMURA - Mirror Portraits" (Shiseido Gallery, Tokyo, 2013), "Mirror Portraits" (LIXIL Gallery, Tokyo, 2012), group exhibition "8 Femmes" (CREATION GALLERY G8, Tokyo, 2015) and others. She will stay in NY, starting from fall 2015 for a year, as a part of grant program by the Agency for Cultural Affairs, Government of Japan.



Masumi KAWAMURA, Mirror Portraits, 2013, Shiseido Gallery, installation view, (C) Ken KATO



Yusuke TAKEDA, Installation, 2013 Photo Takumi Mizutsu (rhythmshift)

*Inquiry about the exhibition and artist

waitingroom (Director: Tomoko Ashikawa)

Address: Shibuya Hyacca Bldg. 3F 4B & 4D, 2-8-11 Ebisu-Nishi, Shibuya-Ku, Tokyo 150-0021

Hours: Mon. 5-11pm Fri., Sat., Sun. 1-7pm

Tel&Fax: +81 3 3476 1010 email: info@waitingroom.jp