

ゲスト・キュレーター

マーク・テ(演出家、研究者/マレーシア)

アーティスト/リサーチャー

イルワン・アーメット&ティタ・サリナ (アーティスト/インドネシア)

カルロス・セルドラン (パフォーマンス・アーティスト/フィリピン)

チ・トゥー (アーティスト、アートワーカー/マレーシア)

フリッシュ・ヌール (歴史学者/マレーシア)

ジャンネット・ビレイ (社会学者/マレーシア)

ヴァンディ・ラッタナー (アーティスト/カンボジア)

オクイ・ララ (アーティスト/マレーシア)

ホー・ルイアン (アーティスト/シンガポール)

小原真史 (キュレーター/日本)

志賀理江子+清水チナツ+長崎由幹 (日本)

高山明 (演出家/日本)

西尾佳織 (劇作家/日本)

古市保子 (国際交流基金アジアセンター美術コーディネーター/日本)

やんツー (美術家/日本)

3がつ11にちをわすれないためにセンター(せんだいメディアテーク)

「記録と想起・イメージの家を歩く」展より

小森はるか+瀬尾夏美/鈴尾啓太/藤井光

主催 || 山口市、公益財団法人山口市文化振興財団、

国際交流基金アジアセンター

後援 || 山口市教育委員会

協力 || 3がつ11にちをわすれないためにセンター

(せんだいメディアテーク)

助成 || 平成30年度 文化庁 文化庁芸術創造拠点形成事業

共同開発 || YCAM InterLab

企画制作 || 山口情報芸術センター[YCAM]

本展は、国際交流基金アジアセンターと共同で主催するものであり、アジアセンターが2015年より取り組む、東南アジアと日本のキュレーターによる共同キュレーション事業「Condition Report」の成果の一環として開催するものです。

山口情報芸術センター[YCAM]では、国際交流基金アジアセンターと共同でマレーシアを拠点に活躍する演出家・リサーチャーのマーク・テをゲスト・キュレーターに迎え、企画展「呼吸する地図たち」を開催します。

アジアにおける近代は西洋との交渉の過程と重なり、特に近代化の象徴的産物としての「地図」は、西洋の影響においてアジアの「国民」の創生、文化、経済、社会の変容を表出し、近代社会特有の空間概念や共同体意識を生み出す視覚的装置として機能してきました。タイの歴史学者であるトンチャイ・ウィニッチャクンは、近代地理学の所産である「地図」によって、近代国家としてのタイの空間概念、共同体意識(国民意識)が形成されてきたと指摘し、その概念を「地理的身体(geo-body)」*と称しました。本展では、「地図」によって規定されてきた「地理的身体」を静的なものとして捉えるのではなく、「地図」と「地図」の間にある、さまざまな時層での社会の変容を読み解きつつ、人間のアクチュアルな身体的活動の集積から形作られる「生きた地理的身体」を探求していきます。その事例として「歩きながら考えた」先人たちからもインスピレーションを得ています。国内を限らず歩き「日本」と「日本人」を考えた山口出身の宮本常一、東南アジア島嶼部を歩き東南アジアと日本の関係考えた鶴見良行などです。正史と称されるものに表れることのないその営みにこそ、地理(空間)と歴史(時間)をつなぎ、硬直化した世界を打破し前進していくためのヒントが隠されているのではないのでしょうか。

展覧会の中心となるのは、東南アジアと日本のアーティストやリサーチャーたちが、自らの身体を介して、各国の歴史、文化、政治、経済、具体的な日常生活など幅広い社会事象を捉え、自らの言葉によって語りかけるレクチャーやレクチャー・パフォーマンス作品です。YCAM館内のホワイエを拠点に、毎週末土曜日を中心に開催します。また会場では、それらに関連した映像インスタレーションやドキュメンテーションの上映などもおこないます。

くしくも本年、日本では明治維新から150年の節目を迎えています。近代化の起点の一つともなった山口において、アーティストやリサーチャー自身の「声」、「言葉」によって、新たな「地図」を描き出すことを目指します。

*参照:トンチャイ・ウィニッチャクン著「地図がつくったタイ——国民国家誕生の歴史——」(明石書店、2003年)

2018年12月15日[土]—2019年3月3日[日] | 10:00-20:00 | 火曜日、年末年始(12/29-1/3)休館
山口情報芸術センター[YCAM] ホワイエ、スタジオB | 入場無料

呼吸する地図たち The Breathing of Maps

Guest Curator

Mark Teh [Theatre director, Researcher, Malaysia]

Artists/Researchers

Irwan Ahmett & Tita Salina [Artists, Indonesia]

Carlos Celdran [Performance artist, Philippines]

chi too [Artist, Art worker, Malaysia]

Farish A. Noor [Historian, Malaysia]

Janet Pillai [Sociologist, Malaysia]

Vandy Rattana [Artist, Cambodia]

Okui Lala [Artist, Malaysia]

Ho Rui An [Artist, Singapore]

Kohara Masashi [Curator, Japan]

Shiga Lieko + Shimizu Chinatsu + Nagasaki Yoshitomo [Japan]

Takayama Akira [Theatre director, Japan]

Nishio Kaori [Playwright, Japan]

Furuichi Yasuko

[The Japan Foundation Asia Center Exhibition Coordinator, Japan]

yang02 [Artist, Japan]

the center for remembering 3.11 (sendai mediatheque) [Japan]

Works by Komori Haruka + Seo Natsumi / Suzuo Keita /

Fujii Hikaru from the exhibition "Record and Recalling -

Walking on the house of image"

Organized by Yamaguchi City,

Yamaguchi City Foundation for Cultural Promotion,

The Japan Foundation Asia Center

In association with Yamaguchi City Board of Education

In cooperation with the center for remembering 3.11

(sendai mediatheque)

Supported by the Agency for Cultural Affairs Government

of Japan in the fiscal 2018

Co-developed with YCAM InterLab

Produced by Yamaguchi Center for Arts and Media [YCAM]

December 15, 2018 – March 3, 2019 | 10:00-20:00 | Closed on Tuesdays and winter holidays (Dec 29–Jan 3)
Foyer and Studio B, Yamaguchi Center for Arts and Media [YCAM] | Admission free

Yamaguchi Center for Arts and Media [YCAM] and The Japan Foundation Asia Center will present “The Breathing of Maps,” an exhibition and series of events developed in collaboration with Malaysia-based director and researcher Mark Teh as a co-curator.

As a symbolic product of the modernization process, maps reveal the dramatic changes in national sovereignty, culture, economics, and ways of living. Tracing the complex processes by which a bordered ‘Siam’ came into being between 1850 and 1910 - a period overlapping with Japan’s Meiji Restoration - historian Thongchai Winichakul has shown how encounters with Western map-making were instrumental in the formation of modern nation-states in Southeast Asia.* However, premodern or earlier maps in the region were identified by their centres and lack of borders - visualised as mandalas, itineraries or cosmographs.

“A map created a nation... its geo-body is born in a map, and nowhere else”.
Thongchai Winichakul, *Siam Mapped* (1994).

Treating the geo-bodies of nation-states as dynamic and unstable entities, “The Breathing of Maps” examines social transformations that lie between maps - between different areas, eras and errors. Unfolding over 12 weeks, the exhibition brings together a network of artistic and research practices that chart the shifting intersections of capital, crisis, citizenry and the colonial in their respective locations. The exhibition includes artworks, performances, lectures and workshops which complicate conventional ideas of cartography, propose counter-mapping potentialities, and foreground imaginative mappings and continuities between people, place and practices.

* See Thongchai Winichakul, “Siam Mapped: A History of the Geo-Body of a Nation.” Honolulu: University of Hawai’i Press, 1994.
Japanese translation published by Akashi Shoten, 2003.

呼吸する地球

Figure | 像

Archipelago | 群島

「地図は場所、物事あるいは概念を現実のものであれ、想像上のものであれ、空間的に表象するものである。」「地図は、近くの村に行く道を示すだけでなく、成功への軌跡、思いがけない出来事、あるいは次の人生への道筋さえも指し示すことだってできるのである。そして、さまざまなレベルの存在や意識の間の関係性、または過去、あるいは未来の時代間の関係性にも光をあてる。」
トーマス・スワーズ『東南アジアの初期の地図』(1999年)

Silence | 沈黙

Spring | 春

Pilgrimage | 巡礼

Coconuts | 椰子の実

“It is not down on any map; true places never are.”
Herman Melville, “Moby-Dick” (1851).

Exposition | 展示・博覧会

Maps | 地図

「ほんとうの土地は
けって地図にはのせられないものだ」

ヘーマン・メルビル | 白鯨 (1851年、富田彬訳(初版1956年、角川文庫))

Pirates | 海賊

Geo-body | 地理的身体

Meiji | 明治

“A map is a spatial representation of a place, thing, or concept, actual or imagined... A map can chart the path to a neighbouring village, to a successful endeavour or a fortuitous event, or even to the next life; it can illuminate the relationships between various levels of existence or consciousness, or between a previous or future age of the earth.”
Thomas Suarez, “Early Mapping of Southeast Asia” (1999).



The Breathing of Maps

December 15, 2018 – March 3, 2019 10:00-20:00 | Closed on Tuesdays and winter holidays (Dec 29-Jan 3)
Foyer and Studio B, Yamaguchi Center for Arts and Media [YCAM] Admission free

2018
December 15 (Sat)
10:00-17:00 (TBA)

Performance
“Cut Grass Piece”
chi too

Venue: Yamaguchi City Central Park (in front of YCAM)
*If the event will be cancelled due to bad weather, it will be announced on the YCAM website.

16:00-17:00
Curators' lecture
Mark Teh
Idaka Kumiko (YCAM Curator / Japan)

English+Japanese

18:00-19:00 (TBA)
Lecture performance
“Asia the Unmiraculous”
Ho Rui An
English

December 16 (Sun)
10:00-17:00 (TBA)

Performance
“Cut Grass Piece”
chi too

Venue: Yamaguchi City Central Park (in front of YCAM)
*If the event will be cancelled due to bad weather, it will be announced on the YCAM website.

11:00-12:00

Lecture
“Nothing left to know: Stamford Raffles' Map of Java and the Epistemology of Empire”
Farish A. Noor
English

18:00-19:00 (TBA)

Lecture performance
“Asia the Unmiraculous”
Ho Rui An
English

December 22 (Sat)
15:00-16:30 (TBA)

Lecture
“The 1903 Human Pavilion and Expositions”
Kohara Masashi
Japanese

18:00-19:00 (TBA)

Lecture performance
“Why I am here, why she is there - Journeys around Karayuki-san”
Nishio Kaori
Japanese

2019
January 12 (Sat)
18:00-19:00 (TBA)

Lecture performance
“Name Laundering”
Irwan Ahmett & Tita Salina
Bahasa Indonesia

January 19 (Sat)
18:00-19:00 (TBA)

Performance
“Can you help me translate?”
Okui Lala
English + Burmese + Japanese

January 26 (Sat)
18:00-19:00 (TBA)
Lecture
“Mapping Culture: Understanding & Managing Change”
Janet Pillai
English

February 23 (Sat)
18:00-19:00 (TBA)
Lecture
“Human Spring”
Shiga Lieko + Shimizu Chinatsu + Nagasaki Yoshitomo
Japanese

February 24 (Sun)
11:00-12:00 (TBA)
Lecture performance
“Jalan-jalan di Asia (Wandering in Asia)”
Furuichi Yasuko
Directed by **Mark Teh**
Japanese

2019
February 9, 10, 11 (Sat, Sun, Mon)
11:00-18:00 (TBA)

Research workshop
“Pirates' Study”
Takayama Akira
Japanese

Please check the detail information in Japanese on the front of this flyer.

2018
Dec 17 (Mon) – Mar 3 (Sun)

* Except Saturdays, Feb 10
17:30-18:30 (TBA)

Screening
Intramuros Performance Tour “Walk This Way”
Carlos Celdran
English

Attending a lecture performance/lecture/performance

Admission is free of charge/Capacity: 50 seats/Application deadline: Day before the planned session
No application is necessary to observe the session while standing/ Applications will be accepted the day of the session when there are still seats available.
Regarding lectures given only in Japanese, only when a request is received at least 10 days in advance, it is possible to provide English interpretation through whispering. Please state the request in the form when applying to attend the session.

How to apply

Click on "Apply here" in below web site and fill out the application form, or apply directly at the ticket information counter on the first floor of YCAM.
Applications will no longer be accepted once the designated admission capacity has been reached.

Form URL: bm.from.ycam.jp
Any changes to the event will be announced on the YCAM website. www.ycam.jp

Contact
7-7 Nakazono-cho, Yamaguchi-shi 753-0075
TEL 083-901-2222 / FAX 083-901-2216 | information@ycam.jp | www.ycam.jp

Exhibition

chi too “pika-boo”

—
Vandy Rattana “MONOLOGUE”

—
Ho Rui An
“Asia the Unmiraculous”

—
yang02 “Urbanized Typeface”

—
the center for remembering 3.11 (sendai mediatheque) ” Works by Komori Haruka + Seo Natsumi / Suzuo Keita / Fujii Hikaru from the exhibition “Record and Recalling - Walking on the house of image”

In addition, document works related to lecture performances / lectures by participating artists and researchers will be presented.

Mark Teh [Theatre director, Researcher, Malaysia] Mark Teh is a researcher and performance maker based in Kuala Lumpur. His diverse, collaborative projects are particularly engaged with the issues of history, memory and the urban context, often taking on documentary and speculative forms. His practice is situated primarily in performance, but also operates via exhibitions, interventions, writing, curating, and education. Mark graduated with an MA in Art and Politics from Goldsmiths, University of London, and is a member of Five Arts Centre, a collective of interdisciplinary artists, producers and activists in Malaysia.



Farish A. Noor. Java Raffles Walker, 1817



Ho Rui An "Asia the Unmiraculos"



Furuichi Yasuko "Jalan-jalan di Asia"



Irwan Ahmett & Tita Salina "Name Laundering"



Okui Lala "Let's Eat and Drink Teal!"



yang02 "Urbanized Typeface"



Janet Pillai "Mapping Culture"



chi too "Cut Grass Piece"



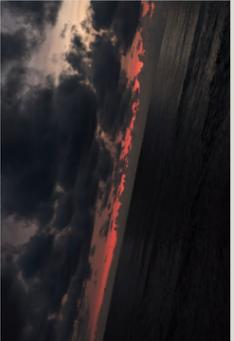
Nishio Kaori "Why I am here, why she is there - Journey around Karayuki-san"



Carlos Celdran "Walk This Way"



Kohara Masashi, The Human Pavilion, 1903, private collection



Shiga Lieko + Shimizu Chinatsu + Nagasaki Yoshitomo

Irwan Ahmett & Tita Salina [Artists, Indonesia] Irwan Ahmett and Tita Salina are Jakarta-based artists. Their initial works focused on the issue of urban public space. As vagabond cosmopolitans they have participated in residency programs in Japan, South Korea, New Zealand, Taiwan, the Netherlands and Poland. They utilize their high mobility as the primary vehicle in their art practice. Their long-term project reflects the geopolitical clashes in the Ring of Fire in the Pacific Rim and has encouraged their works to be connected with more complex issues relating to humanity, justice and ecology.

Carlos Celdran [Performance artist, Philippines] Born in 1972, he is an artist known for his popular "Walk This Way Performance Tours" of Intramuros, Manila's historic walled city. A graduate of the Rhode Island School of Design and former New Yorker, his work is a mix of activism and theater. His 2010 protest art performance "Damaso" resulted in a highly publicized court case against the Catholic Church of the Philippines and his controversial 2012 performance "Lavin La Vida Imada" was shut down at Art Dubai by local authorities. His last project before this exhibition was the first Manila Biennale in February 2018 where he served as Executive Producer and Director.

chi too [Artist, Malaysia] chi too (b. 1981, Kuala Lumpur) is a self-taught multidisciplinary artist whose educational background is in Mass Communication and Sound Engineering. His practice demonstrates confident exploration of humour, satire, and visual poetics. It is at times difficult to say exactly what he does as an artist, largely because his artworks touch on a large spectrum of themes and issues. His practice vacillates between the high-minded and the frivolous, the social and the personal, the transparent and the esoteric. His experimental music, performances and playful self-organised public art projects such as "Main Dangan Rakayat", "Everything's Gonna Be Alright", and "LePark" display an interest to engage with urban spaces and audiences that form part of his complex multifaceted approach to practice. chi too was also a member of the disbanded art collective The Best Art Show in the Univers. Since then, he has participated in various exhibitions and performance events in Malaysia and abroad.

Farish A. Noor [Historian, Malaysia] Farish A. Noor is Associate Professor at the S. Rajaratnam School of International Studies (RSIS) and the School of History Soth, Nanyang Technological University. He is the author of "Before the Pivot: America's Encounters with Southeast Asia 1800-1900" (Amsterdam University Press, 2018) and "The Discursive Construction of Southeast Asia in 19th Century Colonial-Capitalist Discourse" (Amsterdam University Press, 2016). He has written extensively on Southeast Asia, with a special focus on 19th century colonial Southeast Asia.

Janet Pillai [Sociologist, Malaysia] Janet Pillai served as an associate professor at the Department of Performing Arts in University Sains Malaysia (until 2013). Pillai is currently working as an Independent Consultant and Resource Person advocating for cultural sustainability. Her field of specialization includes arts & culture education, participatory planning & design, and cultural mapping. Pillai works on community-engaged projects in partnership or consultation with community, local agencies, institutions, and professionals. She has led cultural mapping projects in Malaysia, Singapore, Austria and Hong Kong. Pillai has authored 5 books and numerous articles on arts and culture education and sustainability. She also contributes as expert resource person and trainer in the Asian region.

Vandy Rattana [Artist, Cambodia] Born in Cambodia in the aftermath of the Khmer Rouge and having grown up in Phnom Penh, Vandy Rattana portrays episodes of historical violence through understated and tranquil images. He began his photography practice in 2005. His serial work employed a range of analog cameras and formats, straddling the line between strict photorealism and artistic practice. His recent works mark a shift in philosophy surrounding the relationship between historiography and image making, and he has recently become interested in filmmaking. His first short film was "MONOLOGUE" (2015), and he released "FUNERAL (excerpt)" in 2018.

Okui Lala [Artist, Malaysia] Chew Win Chen aka Okui Lala (b. 1991) is an artist and cultural worker based in Penang, Malaysia. Her practice spans from video, performance to community engagement. Okui looks into migratory backgrounds and translation processes to explore the notion of home and self-identities in extension with the larger social, cultural and political milieu. She has held a panel discussion with herself in 4 languages (Malay, Mandarin, English and Hokkien) in "My language proficiency" (2017), a video performance work which was exhibited at the National Art Gallery Malaysia. In her most recent work "Chinese Whisper/ (次耳一私語, 地下階層雜音)" (2018), she invited her aunt and dad to recite a Teochew nursery rhyme with her. Okui was a participating artist in the 2016 Salama Triennale and was also a recipient of the 2017 Japan Foundation Asia Centre Fellowship Grant for her artistic research project on migration, mobilities and identities in Myanmar and Japan.

Ho Rui An [Artist, Singapore] Ho Rui An is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. He writes, talks and thinks around images, with an interest in investigating their emergence, transmission and disappearance within contexts of globalism and governance. He has presented projects at "The Yinchuan Biennale" (2018), "Jakarta Biennale 13" (2017), "Kochi-Muziris Biennale" (2014), Haus der Kulturen der Welt, Berlin (2017), Jorge B. Vargas Museum and Filipiniana Research Center, Manila (2017), NTU Centre for Contemporary Art Singapore (2017), NUS Museum, Singapore (2016), Para Site, Hong Kong (2015), Hessei Museum of Art and CCS Bard Galleries, Amsterdam-on-Hudson (2015) and Witte de With, Rotterdam (2014). He is a recipient of the 2018 DAAD Berliner Künstlerprogramm. He lives and works in Singapore and Berlin.

Kohara Masashi [Curator, Japan] Born in 1978, Masashi Kohara has worked as a filmmaker and a curator. His documentary films include "The Man Who Became a Camera" (2003). In 2005, he received the 10th Keen Shigemori Photography Critic Award for "A Note on Takuma Nakahira"; and in 2016, he received the 24th The Photographic Society of Japan Awards Scholarship. As a curator at the Lu Photo Museum, Kohara organized "Nobuyuki Araki Photobook Exhibition: Araki, 'Manabu Miyazaki: The Pencil of Nature'", "Takuzo Masuyama: Until Everything Becomes a Photograph", "Ichiro Kojima: To the North", among others. His books include "Suspending Time: Life—Photography—Death", "Visions of Fuji: An Incumbent Majesty of Modern Japan", "War and Postwar: Images of Japan—Seen in Hodo Shaashin (Reportage Photography)", and "Detective in the Forest".

Shiga Lieko + Shimizu Chinatsu + Nagasaki Yoshitomo [Japan] Shiga Lieko, a photographer (b.1980 in Aichi prefecture), Shimizu Chinatsu, an independent curator (b.1983 in Fukuoka prefecture), Nagasaki Yoshitomo, a video grapher (b.1985 in Miyazaki prefecture), all based in Miyagi prefecture, are working together for the exhibition "Human Spring", which will be held in Tokyo Photographic Art Museum in March, 2019. Learning about people, climate and history in the Tohoku area, they gather to share and exchange daily awareness, and organize reading sessions and screenings.

Takayama Akira [Theatre director, Japan] He was born in 1969. He formed the theatre unit Port B, which is recreated in a different form for each project, in 2002 and has been involved in a wide range of activities, including installation art using actual cities, tour performances, social experiments, speech events and signposting tours. At the base of all of these activities is the question "what is theatre?" He has expanded the possibilities of theatre and is pursuing ways to connect it to society. His works include "Tokyo/Olympics" (Hato bus tour), "Sunshine 62", "Compartment City - Tokyo", "The Complete Manual of Evacuation", "Referendum Project", "Kein Licht (Fukushima EpiLog?)", "Tokyo Heterotopia and Yokohama Commune", and recent works include "McDonald's Radio University" and "Wagner Project".

Nishio Kaori [Playwright, Japan] Born in Tokyo in 1965, Playwright, director, artistic director of theatre company Bird Park. After a childhood in Malaysia she researched Shuji Terayama at University of Tokyo (BA.), and Shogo Ota at Tokyo University of the Arts (MA.), and founded Bird Park in 2007. In her works, she's trying to cast a soft light on the marginalized existence excluded from the "correct" society with dry humour. She was nominated for the 58th KISHIDA Kunio Drama Award with "KANRO (Sweet drops from heaven)" and for the 62nd with "Hey God, Job's calling you". Furthermore, her major works were performed at Festival/Tokyo, Fujinokuni Arts Festival and so on. Since 2015 she has been a junior fellow of The Saison Foundation.

Furuichi Yasuko [Exhibition Coordinator, Japan] Born in Gifu, Japan. Exhibition coordinator at the Japan Foundation since 1990. In addition to exhibition projects, coordinated cultural exchange projects such as the "Asian Museum Curators' Conference" (2006-2014) and also worked on publications of four editions of guidebooks on art spaces throughout Asia. Coordinated exhibitions include "Lee Bul" (2003), "Heri Dono" (2000), "Fang Lijun" (1996), "Asian Modernism" (1995), "New Art from Southeast Asia 1992-1992", Coordinated exhibitions that introduce Japanese contemporary art to Asia such as "Re:Quest" (2013), "Twist and Shout" (2008), "KITAI" (2008), and "Beautiful New World" (2007). Coordinated collaborative curatorial exhibitions include "Media/Art Kitchen" (2013-2014), "The Omniglobe series" (2011-2012), "Cubism in Asia" (2005-2006), "Have We Met?" (2004-2005), "Out the Window" (2003), "Under Construction" (2002-2003), and more recently "Time of Others" (2015-2016). Lives in Tokyo, Japan.

yang02 [Artist, Japan] Born 1984 in Chigasaki, Kanagawa-city. He completed M.F.A. Information Design Field, Design Course, Master Program of Tama Art University in 2015. He has created numerous works based on digital media. His works often question human physicality and the subjectivity of expression by entrusting the subject of action to autonomous devices and external factors. He won the New Face Award at the 15th Japan Media Arts Festival, an division for "SENSELESS DRAWING BOT". In 2013, he was awarded the Fellowship of Overseas Study Programme for Artists by the Agency for Cultural Affairs, Japanese Government and stayed in Barcelona and Berlin. He has been based in Tokyo and Kyoto since 2015. His main exhibitions in recent years include "Sapporo International Art Festival (SIAPF) 2014"(Ch-Ka-Ho), "Open Space 2015" (NTT Inter Communication Center (ICC)), "Achi-Tremade 2016" (Aichi Prefectural Art Museum), "Vanishing Mesh" (Yamaguchi Center for Arts and Media [YCAM], 2017), "DOWAN" - Tomorrow Exhibition (National Art Center, Tokyo, 2018) and others.

the center for remembering 3.11 (sendai mediatheque) [Japan] **Works by Komori Haruka + Seo Natsumi / Suzuo Keita / Fujii Hikaru from the exhibition "Record and Recalling - Walking on the house of image"** [Japan] The center for remembering 3.11 in 2011 to promote collaboration between experts, artists, and staffs, and to independently record and transmit the process of restoration/ reconstruction in response to the tremendous impact of the Great East Japan Earthquake. They have recorded the "earthquake disaster" experienced by individuals with images, pictures, sounds, texts, etc. It is organized and preserved as "earthquake record - citizen collaborative archive", and it is utilized in various forms, such as publication on the website, libraries, holding exhibitions and screenings. This exhibition introduces works by Komori + Seo, Suzuo, Fujii from the exhibition "Record and Recalling - Walking on the house of image" by "the center for remembering 3.11".



1868-2018



150th Anniversary logo



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