

To

東京+ベルリン コミュニケーション 展

TOKYO+BERLIN COMMUNICATION ART

Be

AN ARTISTS PROJECT

We dedicate this catalog to our friend Ursula Kleinhenz who, for us, has come to symbolize *communication art* at its best.

KUNSTFAKTOR

POLA ポーラ美術振興財団
POLA ART FOUNDATION

JAPANESE
ARTS CENTER

NOMURA FOUNDATION

EMBASSY OF JAPAN

kukuradio™

TO-BE · TOKYO+BERLIN COMMUNICATION ART | 7 - 29 AUGUST 2010 | 28 ARTISTS FROM TOKYO AND BERLIN
A PROJECT BY KUNSTFAKTOR PRODUZENTENGALERIE BERLIN AND ART MAMA TOKYO AT FREIES MUSEUM BERLIN

トーマス フォン アックス
アナ バートゥ
トーマス ツィーラン
羽鳥 智裕
カイーオラフ ヘッセ
フランク ベノ ユングハンス
川口 珠生
木下 晋
コフネコ トモ子
近藤 昌美
ステファン クワイデ
三田村 光土里
元田 典利
大石 泉
折元 立身
ステファン ルフ
アントニオ サンティーン
千崎 千恵夫
島田 忠幸
白井 美穂
ウーリケ ゾルブルック
カーロ ツアーケンペア
鈴木 浩之
ペーター ウンツィツカー
ホアン ヴアレラ
ダナ ヴィダウスキー
山本 伸樹
レグラ ツィンク

28 ARTISTS FROM TOKYO AND BERLIN

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TO-BE 東京+ベルリンコミュニケーション展 2009-2011

28 ARTIST FROM TOKYO AND BERLIN · 7-29 AUGUST 2010 · FREIES MUSEUM BERLIN

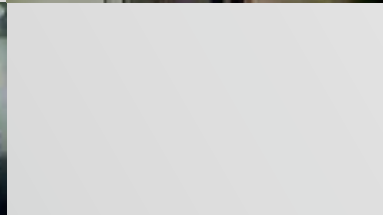
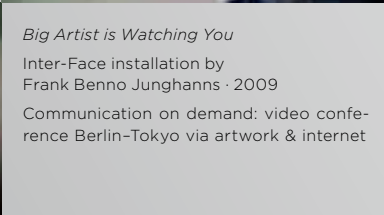
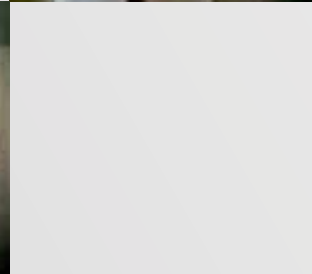
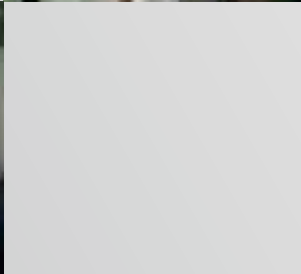
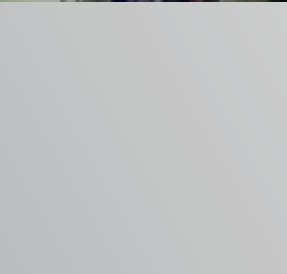
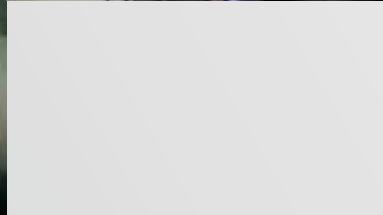
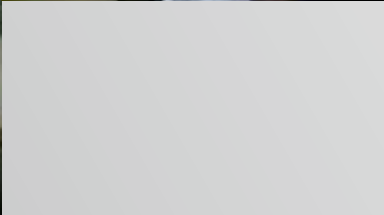
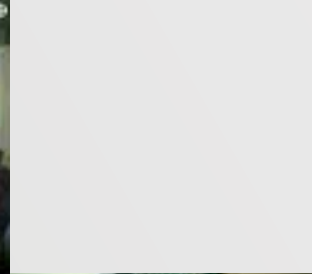
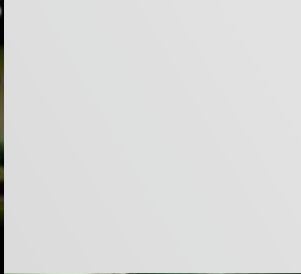




Thomas von Arx
Werte und Fakten values and facts in
German and Japanese · 2009 · Figure 17-15
a «communcative installation»

TO-BE · TOKYO+BERLIN COMMUNICATION ART 2010

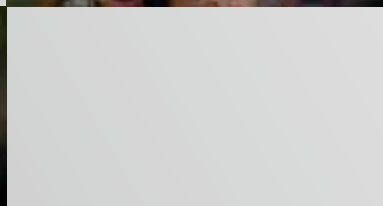
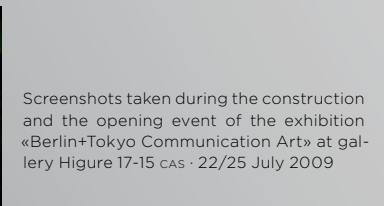
AN ARTISTS PROJECT · ORGANIZED BY KUNSTFAKTOR BERLIN & ART MAMA TOKYO



Big Artist is Watching You

Inter-Face installation by
Frank Benno Junghanns · 2009

Communication on demand: video conference
Berlin-Tokyo via artwork & internet



Screenshots taken during the construction
and the opening event of the exhibition
«Berlin+Tokyo Communication Art» at gal-
lery Figure 17-15 cAs · 22/25 July 2009

Achtundzwanzig. Davon vierzehn Künstler aus Tokio, die ihre Arbeiten persönlich in Berlin vorstellen. Wieder mal so ein Kraftakt – diesmal fast schon eine Meisterprüfung für den kleinen *Kunstfaktor*. Aber irgendwo müssen die Fäden ja zusammenlaufen und am Ende hat es sich immer gelohnt. Hoffentlich auch für Sie.

Dieser Katalog stellt Ihnen kurz eine Reihe interessanter Künstlerpersönlichkeiten vor – ergänzt durch kleine Texte über Künstlerprojekte im Allgemeinen, unser Tokio-Berlin-Projekt, die Organisatoren und die Ausstellungs-orte. Zur Finissage folgt die Ergänzung durch eine kleine Broschüre, welche die Ausstellung und das dazugehörige Geschehen dokumentieren und kommentieren wird.

Der Katalog ist englischsprachig gehalten – also im *Neusprech* der global agierenden Kunstwelt. Deutsche Texte und zahlreiches ergänzendes Material findet sich sukzessive auf www.kunstfaktor.de/to-be.

Ich danke an dieser Stelle allen Mitstreitern und Helfern für ihren Einsatz und natürlich unseren Partnern und den japanischen Sponsoren für ihre Unterstützung.

Viel Kurzweil mit Katalog und Ausstellung wünscht

Twenty eight artists. Fourteen come from Tokyo to Berlin to present their work in person. An impressive achievement – a surprisingly powerful realization coming from tiny *Kunstfaktor*. Now there is place where many varied strands have harmoniously converged – hopefully, for your appreciation and enjoyment.

This catalog introduces a group of compelling, creative artists – supplemented by short texts on various artists projects, the Tokyo-Berlin project itself, the organizers and the exhibition venues. At the exhibit's closing, a supplemental small brochure will be available, reviewing and documenting the individual exhibits and activities.

The catalog will be in English – the *Newspeak* of the global art world. German texts and numerous supplementary materials will gradually appear at www.kunstfaktor.de/to-be.

I extend my gratitude, to all my colleagues and assistants on this shared journey, for their dedication and certainly also to our partners and the Japanese sponsors for their support.

With good wishes for the catalog and exhibit

*Frank Benno Junghanns,
Kunstfaktor Produzentengalerie Berlin e.V.*

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COMMUNICATION ART - WORK FOR THE FUTURE

MARIANNE WAGNER, FREIES MUSEUM BERLIN



Freies Museum Berlin
exhibition *Ter Hell - the Show* / opening *Erased Walls*

In art spaces, institutions and museums, art is exhibited – they represent and preserve art but they do not produce. We should look for models for the future to provide spaces, where the process of developing can be observed and the art of the future can be produced. We need an open mind that even goes so far as to understand that the value of ideas behind the production of art does not rest in knowledge, understanding and the explainable but rather in the non-understanding, the unknowable and unexplainable – in the darkness, within the origins of the production of art.

Wherefore already existing models from the art producing process collaborations between artists should receive a new evaluation. And this art should be shown and communicated to the audience. Just as in research, we have to start to be open to risk-taking, to focus on new aspects and measurement, than we had in the past. And follow movements that are willing to carry this risk.

Movements like artist driven events – self-organized exhibitions, which seems not yet a subject of popular discussion. There is a distinct absence of the artist driven event as an equally relevant subject in today's art world of museums, art market, fairs, collectors and galleries. But this phenomenon should be recognized for its importance in and of itself. There is a rich history of art movements that we all recognize and that have shaped our concept and reality of contemporary art, they all share distinct roots in the artist driven event.

The first historically recognized artist driven art show is the exhibition of Gustave Courbet put on during the world exposition in 1855 in Paris. He decided to build a big pavilion and to show his painting in a self-organized show. This was an act that had never existed before and it is quite possibly the starting point in art history of independent art shows. A phenomenon, which thrived and continues today.

The Impressionism set off a firestorm among French artists and organized the Salon des Refusés and drew attention to the existence of a new tendency in art.

The Cos Cob Art Colony was deeply involved in organizing the first Armory Show in 1913. In the 1890s and early 1900s Art à la Rue challenged what they felt was the elitist status of art, and urged artists to renounce the world of museums and collectors, and concentrate on relating art to everyday life in order to gain a more socially responsive role in society.

These movements influenced later styles, movements, and groups including DaDa, surrealism, Pop Art, Fluxus, Performance and Conceptual art.

Today we are proud to be able to support one of those movements, a self-managed and organized artists project – To+Be Communication Art. A gathering of artists from Berlin and Tokyo; 14 German and 14 Japanese artists will meet for a few weeks and work together on exhibitions and performances, to fostering new work, new collaborations, new ideas and practices which may step outside previous understandings and definitions of art.

In this sense we understand art as an investment. Art is an investment in what survives; is connecting, building a common sense, and producing identity. This is fundamentally important for the process of working together, between people in everyday life and in business. Art is the basis for innovation. Without art, without the methods of art, there is no innovation. Art, in this sense, is work. Work for the future. It aims to build value for the un-seeable future; it is our insurance policy.



Discursive Picnic_Thai Massage with S. Laimnee · July 2009 · artists project UNWETTER

BERLIN-TOKYO AND BACK: BE TO BE

Berlin+Tokyo 2009 · Tokyo+Berlin 2010 · TO-BE 2011

The multidisciplinary exhibition TO-BE highlights in 2010 works by 28 artists from Japan and Germany, who research spheres of common ground in the «Being and Becoming» in both cultures.

TO-BE is a joint venture based on an open-minded concept inspired by the artists Tatsumi Orimoto and Thomas von Arx. The exhibition is a collective working process between the artists without any instructions from a curator, to create space for developments and conversations reaching beyond the scope of an exhibition.

The project is a cooperation between Kunstfaktor Produzentengalerie Berlin e.V., Art Mama Tokyo and Freies Museum Berlin and takes place under the patronage of the Embassy of Japan in Berlin. TO-BE is supported by Pola Art Foundation, Japan Foundation and Nomura Foundation (all Tokyo).



Buildup of the exhibition in Tokyo · July 2009 · Higure 17-15 cas



Yoichiro Ozawa, Stefan Rueff, Noritoshi Motoda, Thomas von Arx, Susumu Kinoshita, Tatsumi Orimoto, Dana Widawski, guest, Midori Mitamura and Juan Varela (clockwise)

Starting point of this project was a gathering of 19 younger and more experienced artists in the summer of 2009 in Tokyo, who portrayed renowned and emerging positions. The exhibition took place at Higure 17-15 cas, contemporary art space in Tokyo.

The concept worked well in terms of exhibition quality, as well as founding of new collaborations and ideas, which is why we applied the same principle with TO-BE – continuing our experiences in Japan 2009 – in order to deepen the communication about art and to form a summit with our show in 2010. It is planned to continue the exhibition series in 2011 in reference to the 150th anniversary of the signing of the *Prussian-Japanese friendship and trade treaty*. The collaboration with both cities in this regard could vitalise the partnership between the two on a cultural level.

The project gains a remarkable dynamic through the conjunction of very differently inspired societies and





Noritoshi Motoda

their individual perceptions of art. The various overlaps, hybrids and grey areas show the direction of East-Asian/ European convergence – not only in artistic terms.

Art as a communication-engine is in this sense connecting and moving independent strategies of exchange and relations. This activating process is an essential aspect of the exhibition: creating an artist-driven «open stage», that allows and develops inspiring collaborations between cultures, the arts, the artists and the audience.



The basement of Figure 17-15 CAS (with guests)



Finissage · performance by Anna Barth and Tomohiro Hatori (Butoh and Plant-Art)

Mitamura will welcome visitors to the *Art & Breakfast*, which will be the base of the work she creates. On the 15th, *Art & Breakfast* will meet the *Discursive Picnic* by UNWETTER («were everybody is guest & host at the same time. Bringing, giving, taking, sharing: living- and think-spaces»). Tamaki Kawaguchi will produce her piece *Painting a bee by a bee for 5 days* inside of a glass cube. All 28 artists will be present at the opening event.

The cultural exchange of this project will not be limited to the exhibition itself. The visit of our Japanese fellows in an around the metro area of Tokyo was a fixed part of the concept. The provided hospitality and living everyday life together offers the artists a framework for conversations about art, politics, and social life also conveyed by celebrating Japanese and German cuisine. Possibly this dialog will enter into the work of the artists too.

FBJ·US·DW·TVA



Artists traveling and dining

For this project the artists from Japan and Germany will get together in Berlin for two weeks in August.

The exhibition's opening will be celebrated with a program of various performances. Several art works will still be developed throughout the first week of the exhibition. Each morning at 10 o'clock (8-15 August) Midori



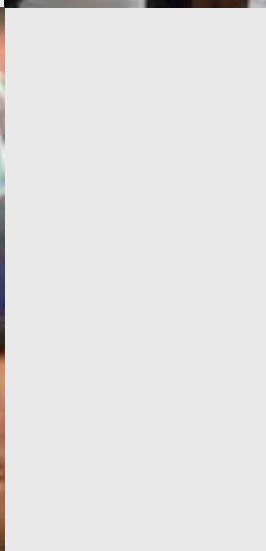
Naoyuki Kitta, Izumi Ooishi, Thomas von Arx, Dana Widawski and Anna Barth



Tatsumi Orimoto and volunteer performer



Yoshito Ōno and Anna Barth
with a finger doll of Kazuo Ōno



Communication chairs by Thomas von Arx, and other artworks



Impressions from the exhibition and the
opening/closing events at Higure 17-15 CAS

Tomohiro Hatori



Nobuki Yamamoto · performance

TOKYO 2009

HIGURE 17-15 Contemporary Art Space

The Gallery, founded by Yoichiro Ozawa, is based on a private initiative, which provides a platform for new works and exhibition concepts of young Japanese artists. They are able to work here without financial pressure, which is quite dominant for the arts in the cosmopolitan and capital city of Japan.

To foreign artists Higure 17-15 cas provides a vivid and experimental venue to present their work to an contemporary Japanese art-scene in Tokyo. The gallery has 3 floors of exhibition space and is well located, close to Ueno Park, one of Tokyo's most historical neighborhoods. Other galleries, museums and cultural locations are within walking distance.

The exhibition and journey to *Berlin+Tokyo Communication Art 2009* is well documented at www.kunstfaktor.de/to-be.

BERLIN+TOKYO COMMUNICATION ART

25 July – 9 August 2009 · Higure 17-15

Thomas von Arx · Anna Barth · Frank Benno Junghanns · Tamaki Kawaguchi
Toyoko Katsumata · Susumu Kinoshita
Naoyuki Kitta · Masami Kondo · Mitsunori Kurashige · Noritoshi Motoda · Izumi Ooishi · Tatsumi Orimoto · Stefan Rueff
Chio Senzaki · Tadayuki Shimada · Mio Shirai · Juan Varela · Dana Widawski
Nobuki Yamamoto · Regula Zink and
guests: Tomohiro Hatori · Yoshito Ohno.



Wallpaper by Dana Widawski and light installation by Mitsunori Kurashige

Orimoto, Rueff and Motoda

THE ARTISTS

THOMAS VON ARX
ANNA BARTH
THOMAS DZIERAN
TOMOHIRO HATORI
KAI-OLAF HESSE
FRANK BENNO JUNGHANNS
TAMAKI KAWAGUCHI
SUSUMU KINOSHITA
TOMOKO KOFUNeko
MASAMI KONDO
STEFAN KREIDE
MIDORI MITAMURA
NORITOSHI MOTODA
IZUMI OOISHI
TATSUMI ORIMOTO
STEFAN RUEFF
ANTONIO SANTIN
CHIEO SENZAKI
TADAYUKI SHIMADA
MIO SHIRAI
ULRIKE SOLBRIG
CARO SUERKEMPER
HIROSHI SUZUKI
PETER UNSICKER
JUAN VARELA
DANA WIDAWSKI
NOBUKI YAMAMOTO
REGULA ZINK



THOMAS VON ARX
トーマス フォン アックス

事実



values & facts series:

Werte und Fakten · 2009 · 50x28x5cm

Valori et Fatti · 2009 · installation · Berlin+Tokyo, Higure 17-15 cas

Werte und Fakten · 2010 · 180x47x2cm · German and Japanese (arrows)

価値



Last Judgement · 2010 · Ø ca. 130 cm
Vieh (cattle) · 2009 · 75x72x40 cm

ANNA BARTH
アナ バート



Der Erde Gebein · 2009/2010
Photo: Barbara Bachinger (1), Petra Lang (3)



Der Erde Gebein · 2009/2010
Photos: Barbara Bachinger (1), Petra Lang (2)

THOMAS DZIERAN

トーマス ツィーラン



3700m Alt · 2007 · 120 x 150 cm · acrylic on canvas

4000m Altitude · 2007 · 50 x 35 cm · acrylic on canvas

Landscape/Sky, 75m Altitude · 2007 · 55 x 60 cm · acrylic on canvas



3700m Altitude · 2007 · 50 x 60 cm · acrylic on canvas
Land/Clouds, 3000m Alt. · 2008 · 80 x 70 cm · acrylic on canvas
6000m Altitude · 2008 · 60 x 45 cm · oil on canvas

TOMOHIRO HATORI

羽鳥 智裕





«IKEBANA live performance» is KADOH

«IKEBANA Japanese flower arrangement x BUTOH essence» is KADOH

KADOH was founded by Tomohiro Hatori

KAI-OLAF HESSE
カイーオラフ ヘッセ

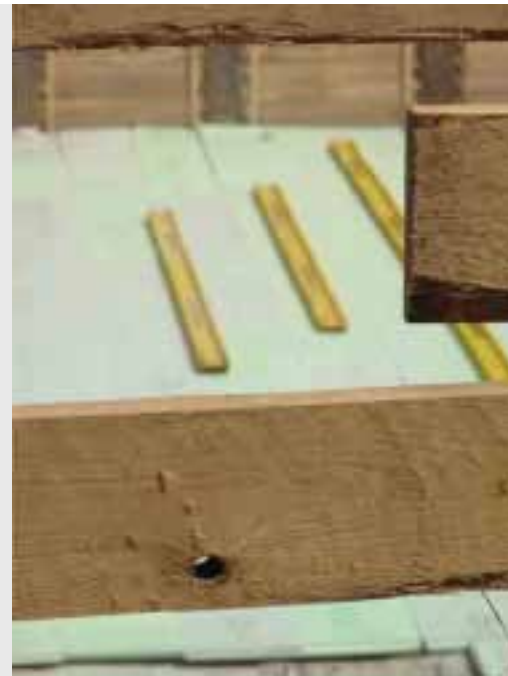


Mumbai



Berlin





Leipzig

FRANK BENNO JUNGHANNS
フランク ベノ ユングハンス

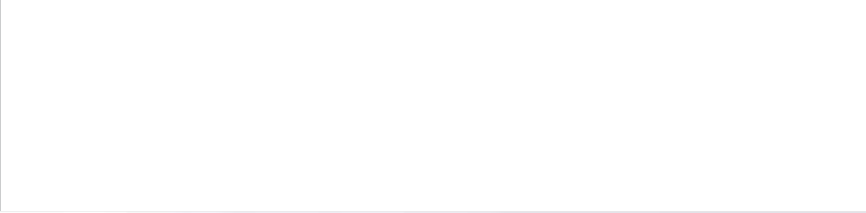


My Home is my Hobby · 2007 · installation



Jump! · 1996 · sculpture-installation





Hunting Sports · Landfraktale 2001 · land art

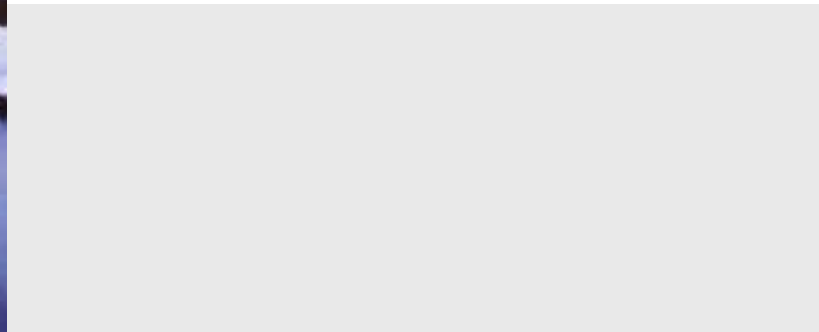


Basket+Ball · Landfraktale 2001 · land art

川口 珠生



Fly performance · 2002



Ura Map Tokyo · 2007 · installation



Landscape · 2009 · mixed media

SUSUMU KINOSHITA

木下 晋



Hands of Haru-san at 100 years old · 2001 · 100x190 cm · pencil on paper

Smile in the dark · 2009 · 190x100 cm · pencil on paper

A silence of 101 years old · 2001 · 190x100 cm · pencil on paper



Hieroglyph Diary · 1980-2007
exhibition at Contemporary
Art Museum Kumamoto



TOMOKO KOFUNeko

コフネコ トモ子



I don't need nationality · 2008

Photos: Keita Kojima (above and right)

My Sky · 2010 · Alotau, Papua New Guinea

Photo: Chiaki Takayama (top of this page)

MokoMoko Dancers · 2010 · Goroka, Papua New Guinea

Photo: Yoshiko Tamari (right page)



MASAMI KONDO

近藤 昌美





↑ *The mountains and a river* · 2010 · 235x185 cm · acrylic on canvas

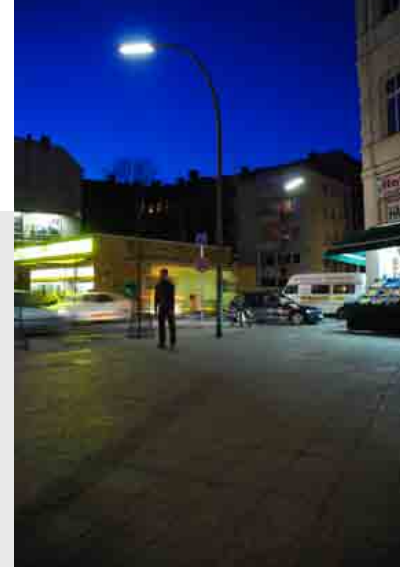
← *The Water drips down from a jar* · 2010 · 235x185 cm · acrylic on canvas

↗ *Untitled* · 2001 · 200x145 cm · oil on canvas

→ *Dead Angel* · 1997 · 250x185 cm · oil on canvas

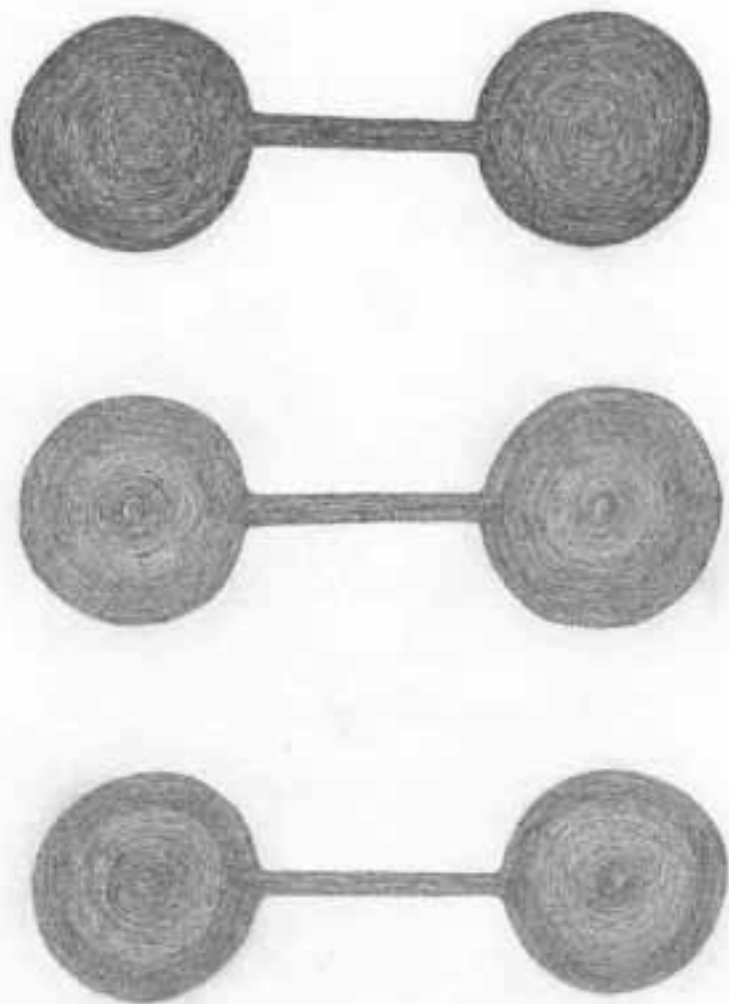


STEFAN KREIDE
ステファン クライデ



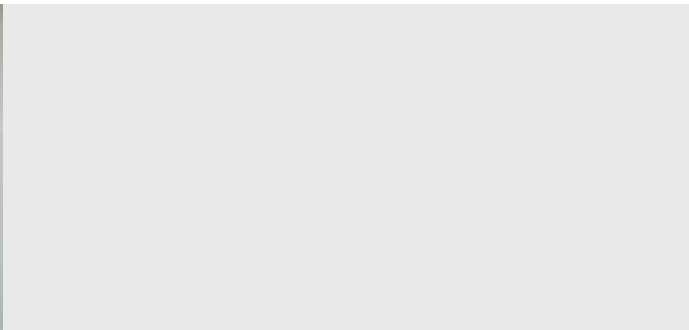
**IF I
WERE YOU
WE COULD**

Standing · 2008 · performance · 60 min.
If I were you we could · 2007 · graphite on paper · 29,7x21 cm
Untitled · 2009 · graphite on paper · 29,7x21 cm



MIDORI MITAMURA

三田村 光土里



Art & Breakfast ↑↗
Open Studio Exhibition 2006
Raketa – Stockholm, Sweden

Art & Breakfast ↑→
Open Studio Exhibition 2008
Higure 17-15 CAS – Tokyo, Japan



NORITOSHI MOTODA

元田 典利



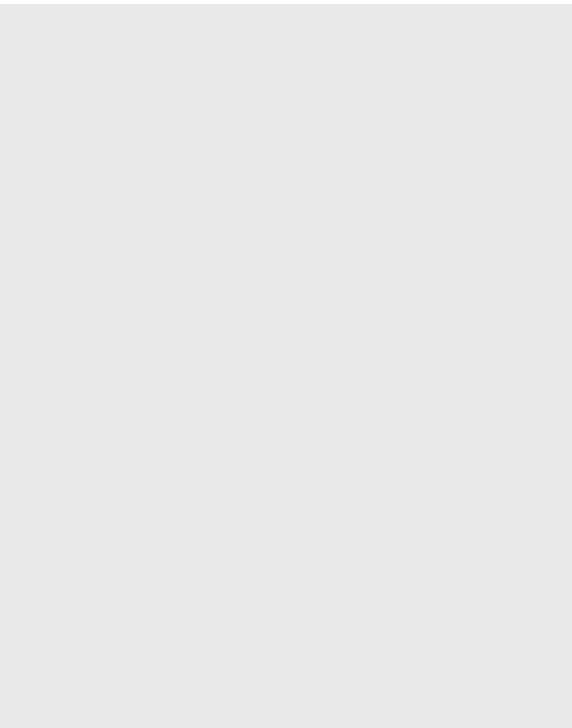
Installation and reading-performance - Jacques Derrida: «*Le Pardon, la verite, la reconciliation*» with my memory of my father · 2009 · Higure 17-15 CAS, Tokyo



*From Jacques Derrida to Vincent van Gogh with
my Memory of my Father - 2010 - installation*

IZUMI OOISHI

大石 泉



↑ *Connected Emptiness* · 2010 · installation

← *Exterior* · 2008 · sculpture



↑ *A Mass of Pieces* · 2008 · sculpture + detail
 ← *Connect With All* · 2009 · installation + detail

TATSUMI ORIMOTO
折元 立身

MAMA + SON
IN AN ARTLIFE 2010



I have been always living with my mother in a lot of my posters of my art works. I have always taken care of my mother, making my mother waking up and sitting on the bed, then drinking one cup of cold milk-coffee, and holding by hands with her hands walking to toilet. She is always sitting in a toilet for a long time and doesn't come out from toilet.





During this time, I cut a potato croquet making small size of pieces for eating and with some pieces of cooked pumpkin then making warm by a microwave oven. I try to make my mother to eat small cup of boiled rice with low egg on the rice with pickled ume (Japanese apricot) and tiny pieces of grilled salmon together. She doesn't have any teeth, so eating with egg, swallows those like liquid food. She is eating for a long time, sometimes dropping those foods from her mouth, and finish to eat.

Now my mama is 91 years old and slightly Alzheimer, and she can't hear the voice and sound, and also she cannot move by herself so she

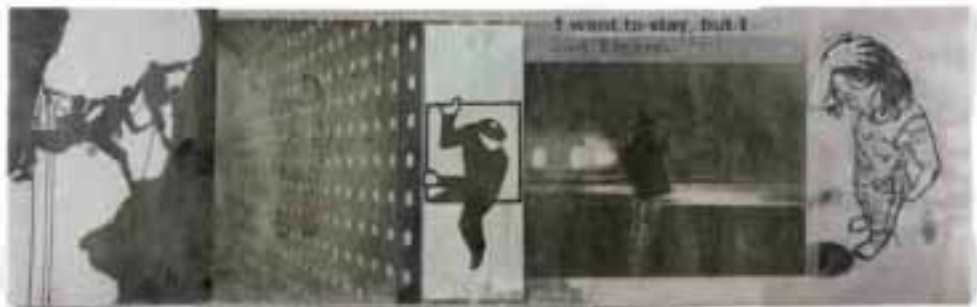


has been using the weal chair for moving around with a helper. Only going to toilet in my house, she can walk by her legs and stick with me so it is helpful for me.

Since she was 89 years old, I have been making some 90cm by 70cm big posters for each year for my mama's birthday. And then I have been hanging those posters in our rooms and it has been looked like the exhibition of ART-MAMA. So my mama has been satisfied those posters being hanged and gives me the sigh of O.K. by her finger making rounded. It is also I would like to make the history of the face of my mama. For me these daily lives with my mama have been art. Of course, even though I have been making performance, taking photos, video with my mama, poster is much popular materials in society. So if it is possible, I would like to hang those posters around the city walls and make the parade of shocking exhibitions by my mama's strong face who has been living with difficult life.

STEFAN RUEFF
ステファン ルフ





Import Export · 2009/2010 · 30 x 100 cm · collage, varnish



Look Inside, Go Outside · 2009 · 57,8 x 67 cm · collage, varnish, serigraphy

ANTONIO SANTIN
アントニオ サンティーン



Tempestad · 2009 · 170 x 250 cm · oil on canvas

Ofelia · 2009 · 160 x 250 cm · oil on canvas

Katrin Lola · 2009 · 100 x 90 cm · oil on canvas



Pausa · 2009 · 170x250 cm · oil on canvas
E Mare · 2010 · 240x140 cm · oil on canvas



CHIEO SENZAKI

千崎 千恵夫

A woman who walks
2007 · 57 x 78,5 cm
pine needles on photograph





↑ three installation views · 1987 · 1990 · 1993

← Two doorways which connect inside and outside space spreading out in succession · 2009 · installation · Jyouchi temple in Kanagawa
wood, cooper, glass bottle, powdered green tea, etc.

TADAYUKI SHIMADA

島田 忠幸





- ↑ *The Hidden Fortress* · 2008 · aluminum, cloth, steel
- ↖ *Vanishing Plinius* · 2004 · 110 x 78 x 109 cm · aluminum, steel
- ↗ *Hostage Scene* · 2010 · aluminum, cloth
- *Pyramid* · 2008 · 270 x 178 x 110 cm · aluminum, steel
- ↙ *Jerusalem* · 2009 · aluminum, steel



MIO SHIRAI

白井 美穂



2 video stills (small images on top) from
Forever Afternoon · 2008 · video · 15 min.:
No Room – *Forever Afternoon*

4 video stills from
Unknown Binding · 2009 · video · 5 min.:
Bosoatsu – *Pieta* – *Unknown Binding* – *Perry*





ULRIKE SOLBRIG
ウーリケ ゾルブリック



↑ *Dirtballs* · 2008

→ *Intercultural Garden Berlin-Kreuzberg* · 2008

↗ *Intercultural Garden Berlin-Kreuzberg* · 2010

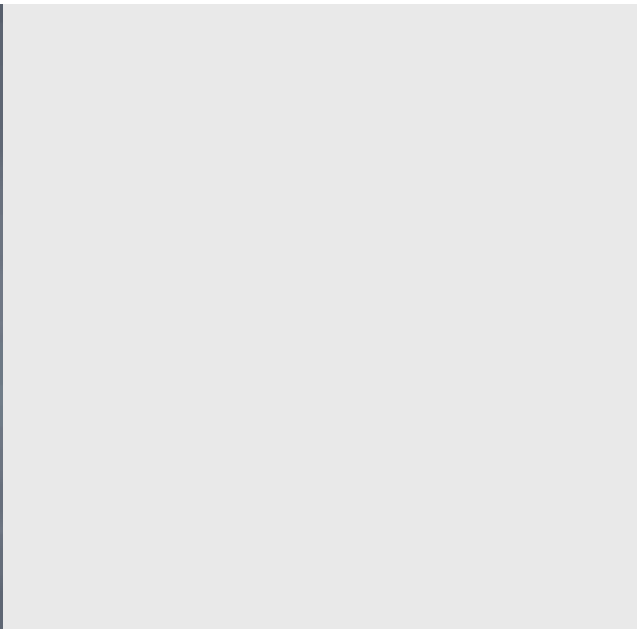
Borbel, Diabetikerkartoffel, Erdapfel, Erdartischcke, Erdbirne, Erdschocke, Erdsonnenblume, Erdtrüffel, Ewigkeitskartoffel, Helianthus tuberosus, Hirschkraut, Indianerknolle, Jerusalem-artischcke, Kartüffel, Kleine Sonnenblume, Knollensonnenblume, Neobiot, Neophyt, Ross-Erdäpfel, Rosskartoffel, Sonnenblumen-Artischcke, Süßkartoffel, Topinambur, Zuckerkartoffel



CARO SUERKEMPER
カーロ ツァーケンペア



P2-2008 · fired clay · glazed · height 34cm · Ø 43cm
Happy End · 2009 · ceramics · installation view



P1-2009 · fired clay · glazed · height 38cm
P7-2009 · fired clay · glazed · height 70cm · Ø 43cm
W18-2009 · gouache on paper · 32 x 24 cm

HIROSHI SUZUKI

鈴木 浩之



↗ *A Wave Makes the Wave* · 2008 · media installation

↓ *Boat-Tokyo* · 2008 · media installation





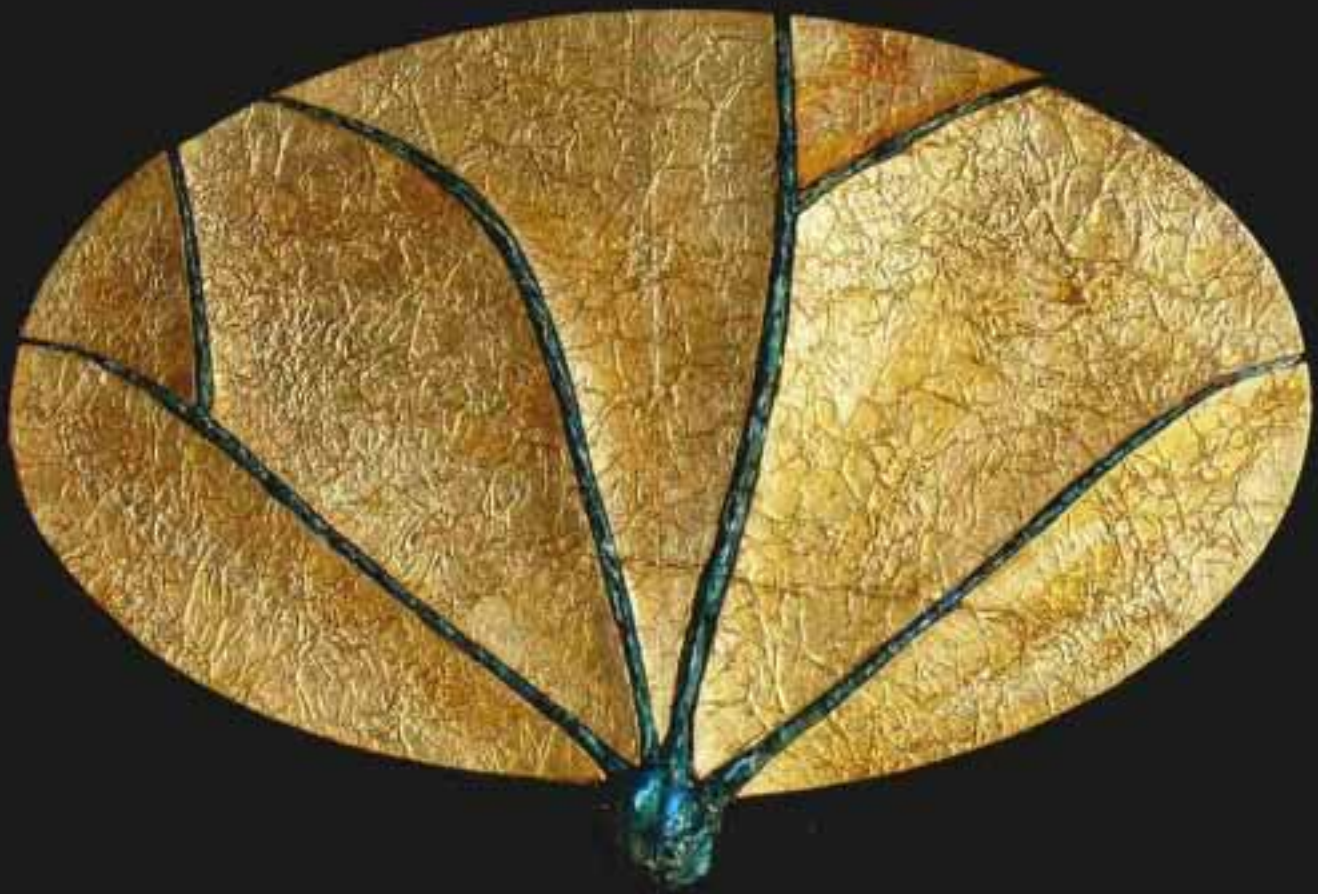
↖ *Kanazawa May 1, 2010 AM10:51* · 2010 · edited video
photo: © METI and NASA 2010 - Distributed by ERSDAC

↑ *Playground Slide* · 2003 · video installation

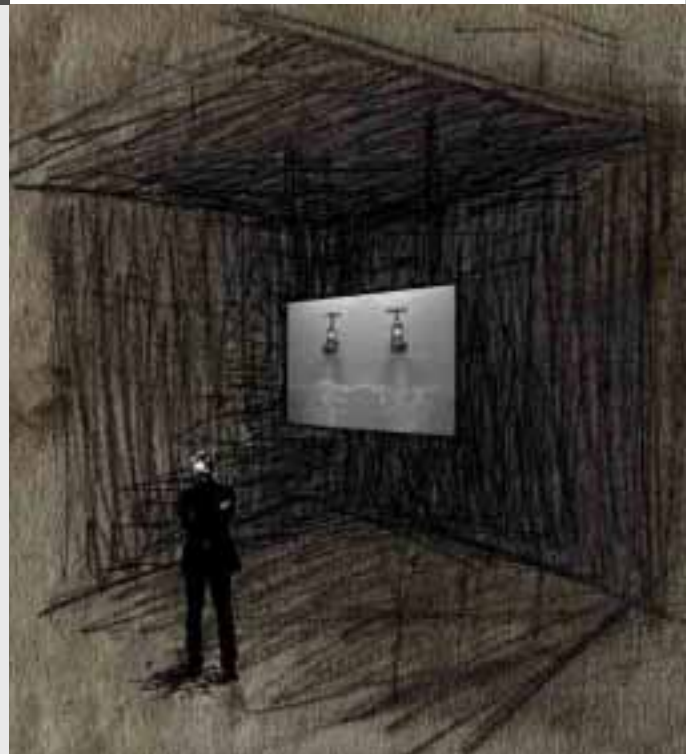
← *Wave* · 2005 · video installation

PETER UNSICKER
ペーター ウンツィッカー





JUAN VARELA
ホアン ヴァレラ



↑ *Tepid Water* · 2008 · video rear-projection on glass
← *Portrait* · 2008 · 200x100 cm · C-Print



Soma · 2009 · polyethylene, videoprojection, hardware,
software and presence sensor
software design: Servando Barreiro · actress: Anne Werner · sound: Paul Francis

DANA WIDAWSKI

ダナ ヴィダウスキー





Business Break on Sumida River
2010 · Paravent · 375 x 166 cm
stencil print, acrylic on paper/wood

NOBUKI YAMAMOTO

山本 伸樹



Message · 1999 · installation
Iwaki City Art Museum

Right Truck Project · 2004 · installation
Iwaki City Art Museum

Ten Night Dream · 2009 · installation
Space Elicona



In Tehran · 2004 · installation
Tehran Museum of contemporary Art
Pig · 2009 · sculpture
Berlin+Tokyo · Figure 17-15 cas
-7 · 1988 · installation
Ohya Under Ground Museum

REGULA ZINK

レグラ ツィンク





STATEMENTS & SHORT BIOGRAPHIES



Break at gallery Figure 17-15 cas:
Tatsumi Orimoto, Chieo Senzaki,
Anna Barth, Toyoko Katsumata,
Tadayuki Shimada, Izumi Ooishi,
Thomas von Arx and Masami Kondo
Photo: Dana Widawski 2009



THOMAS VON ARX

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The material I prefer to use in my artwork is wood. Wood is a convenient material to transform anger into beauty. Most of my time I work with used material I can find in the street or at construction sites. My own limitation and the injustice of the world has always been a motivation for creating art. What would artists do in a fair-minded world: decoration?

Anyway, since last year I rediscovered clay to form on a easy way figures without any machines. When you burn them in the oven surviving pieces starts an autonomous existence. And from clay it is not far to gardening...

Entering the space of art is like to start talking: an endlessly ramified way where every option or solution ('satisfaction') is followed by new questions ('disillusion')...

Since 2002 I create stage-space and light design for the Berlin based dancer and choreographer Anna Barth, in some of her pieces I am also involved as performer. Our collaborative work has been presented in Tokyo, Budapest, Berlin.

1955 born in Zürich. Lives and works in Berlin

Selected exhibitions

- 2009 Galleria Cubo, with Sergio Marcelli, *08 A.C. eventi arte contemporanea*, part of the series *l'AcQua la Memoria*
Berlin+Tokyo Communication Art, Higure 17-15 CAS, Tokyo
- 2008 *1 Decade, 10 Positions*, Kunstfaktor, Berlin
Boxing-performance with Tatsumi Orimoto and Iepe, Berlin
- 2007 *Die Tür für eine andere Zukunft aufmachen*, Gallery Das Neue Problem, Berlin
- 2006 *Heimatflimmern*, Lange Nacht der Wissenschaft, Georg Simmel Center, Humboldt University, Berlin
Brandenburger Kunstverein, Potsdam, Germany
- 2005 *modell:raum*, 11 artists from 5 countries, Kunstfaktor, Berlin
- 2003-04 *Fuge-Art-Project*, artist in residence, Zurich, Switzerland
- 2003 *berlin/ancona*, Palazzo Camerata and other locations in Ancona/Italy, exhibition with Elizermann,
- 2002 *Die Alex*, Exhibition at DNA, Die Neue Aktionsgalerie Berlin
- 2001-02 *ARX ART*, platform for contemporary art & international artists
- 1999 *5 years aktions galerie*, aktionsgalerie Berlin, photo-fountain, with Johann Nowack, Kultursommer Schwerin, Germany
- 1998-99 *Und ab die Post*, aktionsgalerie at the Postfuhramt, Berlin
- 1997 *Wende-Schlaufe*, Sculpture and Architecture, Architect Schöningh, Paderborn
Sucess through Renunciation, installation of monumental letters, Hackesche Höfe, Berlin
- 1996 *Pigment-Star*, aktionsgalerie Berlin
Untersicht, Gallery Weisser Elephant, Berlin

ANNA BARTH

アナ バート

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www.annabarth.de

Anna Barth, freelanced dancer and choreographer. Lives and works in Berlin. At the intersection of improvisation and Butoh Dance her research focuses since many years on the memory of the body.

Barth works as a soloist as well as in different constellations, her experimental projects with international artists from various art-fields have been realized through a variety of venues in New York, Japan and Europe.

For her creative work in New York she has received the «Pro-Art-Foundation Prize». In 2004 she founded the Berlin based *DanceArt Laboratory* and teaches in and outside of Germany.

- 1960 born in Sindelfingen, Germany. Lives and works in Berlin
- 1984 Cultural Studies of Latin-America, Sociology and Spanish at the University of Berlin
- 1987 After a journey to Asia first contact with dance; joins a group of improvisers, guided by Gabi Schohl in Berlin
- 1989 First encounter with the Butoh Dance of Kazuo Ohno performing *Admiring La Argentina* in Berlin
- 1990-94 Dance Education at the Alwin Nikolais and Murray Louis Dance Lab in New York City
- 1994 Receives the *Pro-Art Foundation Prize* for her creative work in New York City
- 1994-99 Invitation to Japan; becomes student to the renowned master and co-founder of Butoh-Dance Kazuo Ohno
- 2000 Return to Berlin, teaches an open class and leads workshops
- 2004 Foundation of the TanzArt Labor Berlin

Selected choreographic works and collaborations

- 2009/10 *Bones of the Earth*, with Ana Carbia, Thomas von Arx & Klaus Wiesner, theaterforum kreuzberg, Berlin
- 2009 *BoneMeditation for Tokyo*, with Thomas von Arx & Tomohiro Hatori, *Berlin+Tokyo, Communication Art*, Higure 17-15 CAS, Tokyo
Improvisation for Nagasaki – with Yoshito Ohno
Trio Yanaka, with Hiroko Ohishi, Akemi Kogure, Jun Iwasaki & Thomas von Arx
- 2008 *Improvisation for Moabit*, with Ana Carbia & Thomas von Arx, Kunstfaktor, Berlin
- 2007 *Orpheus/Blicke* – Interdisciplinary project of the Gedok Berlin, with Mayako Kubo, Susanne Stelzenbach & Gisela Weimann, Concert Hall at Gendarmenmarkt, Berlin
- 2007 *Nocturne II*, with Satoko Fujii, Natsuki Tamura & Hiroko Ohishi, Cremonia, Tokyo, Japan
- 2006 Participation at *Tre di Tre* curated by Gabriele Tinti, with Andrea Morandi, Thomas von Arx & Antica Fornace Laterizi, Comune di Conti, Ancona, Italy
- 2006 *Zikadengesänge*, Tanz-und Theaterwerkstatt, Ludwigsburg

THOMAS DZIERAN

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In his work «Horizon, Level» Thomas Dzieran plays with various sights on landscape and space.

Using photos from different positions in top view or view below he develops a perspective and colour- perspective pictorial space in his paintings.

He works with the most exciting problem of landscape painting: From an all-over-surrounding world, unlimited, endless and simultaneous, he extracts, concentrates and composes a two-dimensional framed view.

The presentation of this work as an ensemble of pictures in horizontal and vertical spacing, effectuates the coexistence of different positions and views in space and time.

1956 born in Bochum. Studied at HdbK Karlsruhe, Germany.
Lives and works in Berlin

Selected exhibitions

- 2008 *I Decade - 10 Positions*, Kunstfaktor, Berlin
- 2006 *Into The Blue*, Kunstverein Alte Schule, Baruth, Germany
- 2005 *Plan:Space*, Kunstfaktor, Berlin
Salon, Kunstverein Alte Schule, Baruth, Germany
New Ground, Kunstfaktor, Berlin
Toteninsel, Kunstfaktor, Berlin
Vis à Vis, Piazza delle Erbe, Montecassiano, Italy
Ranft, Parkstudio, Berlin
- 2004 *Homepuzzle*, Dreamstudio, Berlin
- 2001 *Time of the Angels*, Kurpark Bad Herrenalb, Germany
- 2000 *Topographic Landscape*, Acud Gallery, Berlin
Sekt und Selters, Kulturbrauerei, Berlin
- 1999 *Landscapes*, IKB Bank, Berlin
- 1998 *Models*, Bloedbank, Amsterdam, The Netherlands
Lucullus, OA, Berlin
The Green, OA, Berlin
Plans for Landscapes, Kunstfaktor, Berlin
- 1997 *Hollandblock*, Ateliers Zeezicht, Amsterdam, The Netherlands
- 1996 *Vorbidden*, OA, Berlin
- 1995 *Moving from A to B*, Monbijou Mon Amour, Berlin
- 1993 *Still Lives*, Kleine Ecke Große Präsidenten, Berlin
- 1989 *The Translation*, MetaAusstellung, Photokina, Cologne, Germany
Jackrabbit-Huntsman-Deer Antler, MetaAusstellung in der Karlsruhe, Karlsruhe, Germany

TOMOHIRO HATORI

羽鳥 智裕

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«IKEBANA live performance» is KADOH.

«IKEBANA (Japanese flower arrangement) x BUTOH essence» is KADOH.

KADOH was founded by Tomohiro Hatori.

『欲望の翼』

愛する人よ

知っておいて欲しい

その鳥は何度でも舞い上がる

墜落とともに姿を変え海底へでも舞い上がる

その鳥の翼だけは舞い上がる度燃え盛る炎の如く強靱である

その鳥の翼のはためかせた瞬間は奥深き森の雪景色のようである

羽鳥智裕は“花”に携わるもの。

“花”の力でもって世界を清めんとするもの也。

- 1978 born in Saitama Prefecture. Lives and works in Tokyo
- 1997 Finds the world of flowers in year of 19 and engages in it since then.
- 2004 Meets Yukio Nakagawa (Master of Kadoh, art of flower arrangement), whom I still respect until today.¹
First Ikebana (Japanese floral art) live performance *Poison of Spring* (春の毒), mixing Japanese calligraphy, Butoh, Kadoh (Art of flower arrangement).
Team up with artists of other genres, such as painters, musicians etc. and make performances
- 2005 *WWW* (White White White Whitty)
- 2006 *GGG* (god gold glamorous), performance including impromptu live music
Disbands the team to pursue oneself and starts to work on his own
- 2008 *Pure White Planet*, a serial performance continued for a year in a Japanese folk house in Yanaka, Taito Ward, Tokyo.
- 2009 Meets Kazuo Ohno and Yoshito Ohno, friends of Yukio Nakagawa, through Anna Barth. Fascinated by Butoh
satiraiC22Claritas, performance including poems and pictures²
Plan to realize a collaboration of Kadoh and opera³ in 2010

¹ Kadoh is still ruled in hereditary system and apprentices are like corporate member. Yukio Nakagawa stepped out of this constrained world and worked on his own. In his age, there were so much to overcome, such as hindrance of the Kadoh world.

² Will be published.

³ Song, music, Butoh, dance, etc, I am interested in presenting arts which comes from the human body in a live way.

KAI-OLAF HESSE

カイ・オラフ ヘッセ

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Completed photographic apprenticeships in Hamburg, including free-lance work for daily newspapers, supplements and picture agencies. Worked as a photo assistant before studying Communication Design at the University of Essen (Folkwang); subsequently received a Diploma in Photography at the Hochschule für Grafik und Buchkunst HGB in Leipzig. Worked at the Bauhaus, Dessau before spending several years abroad. Worked from 1998 to 2006 in Berlin. Has had numerous international exhibitions and publications and held various teaching positions. He is a member of the German Photographic Academy (DFA) and a co-founder of *BerlinPhotoWorkshops*.

1966 born in Braunschweig. Lives in Berlin and Braunschweig

Selected exhibitions (S=solo exhibition)

- 2010 *Czerna Hvezda*, Gallery Fiducia, Ostrava, Czech Republic
- 2009 *Berlin (die Outtakes)*, Café Aroma Photogalerie, Berlin (S)
FallMauerFall, Stiftung Stadtmuseum Berlin
Bilder_in_Berlin, Goethe Institut Singapore (S)
Szenen und Spuren eines Falls, Stiftung Brandenburger Tor, Berlin
Oliver Kern und Kai-Olaf Hesse, berg19, Berlin
- 2008/09 *AfterImages (from America)*, Atelier für Fotografie Berlin (S)
- 2008 *Berlin im Licht*, Stiftung Stadtmuseum Berlin
Depot_Bilder, Bundesarchiv, Koblenz, Germany (S)
Leipzig, Brno, Ostrava, Kunstverein Leipzig, Germany
- 2006 *Lethe Archiv*, Guardini Stiftung, Berlin (curated by Matthias Flügge)
Vom Wissen der Erinnerung, bautzner69, Dresden, Germany (S)
- 2005 *10mal FAS*, Faculty exhibition at Fotografie am Schiffbauerdamm, Berlin
Ostrava – Periphery or What?, CzechPoint, Berlin; Gallery Fiducia, Ostrava, Czech Republic
- 2004 *Topography of the Titanic*, Sirius Arts Centre, Cobh and Goethe Institute Thessaloniki (S)
Berlin – Within and Beyond the Wall, Toronto, Canada
- 2003 *Topography of the Titanic*, Belfast Exposed (S)
Archeologies, Fotosynkryria, Thessaloniki, Athens
Berlin on the Move, Goethe Institute Seoul
- 2002/03 *Fiktion Berlin*, Kritiku Gallery, Prague; KMZA Berlin-Adlershof
- 2001/02 *67/89 – images without Place*, Belfast Exposed and DFA, c/o Berlin (S)
- 2001 *Bilder_in_Berlin*, installation, Zisterzienserkloster Isenhagen
Depot_Bilder, Bundesarchiv, Berlin, (S)
- 2000/01 *Berlin on the Move*, Goethe Institute Singapore, Manila, Bacolod, Pforzheim, Germany

FRANK BENNO JUNGHANNS

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Frank Benno Junghanns' artistic contents – although often times absurdly with constructed situations and a slight tendency to black humor – are always obvious. They allow the viewer and participants direct access and open up spaces for common as well as global exchange. With his small sculptures, installations, and large artworks for the public space he deals humorously with the inconsistencies and abysses of interpersonal relationships and norms of society. By reducing the familiar to absurdity or combining commonly separated spheres he puts beloved rhythms into perspective and provokes new questions.

In his secondary role being a «Kunstwirt» [his neologism for "a host for the arts" or "the man who tills the fields of art"], he is interested in creating media and spaces for communication. Among his creations are interactive installations, a successful work as communication designer – his daily income – and last but not least the engagement in the *Kunstfaktor* association for which he has been curator and organizer of more than 50 exhibitions and projects since 1998.

1964 born in Karlsruhe, Germany. Lives and works in Berlin

Selected group exhibitions

- 2010 *Before ZKM*, Center for Art and Media (ZKM), Karlsruhe, Germany
To-Be, Tokyo+Berlin Communication Art, Freies Museum Berlin
Just Sex, Gilla Lörcher Gallery, Berlin
- 2009 *Berlin+Tokyo Communication Art*, Higure 17-15 cas, Tokyo
- 2008 *Offside*, Kunstfaktor, Berlin
- 2007 *Altstadt-Neu*, Spangenberg, Germany
- 2005 *The Isle of the Dead*, Kunstfaktor, Berlin
- 2001 *Landfraktale 2001*, Kultursommer Nordhessen, Germany
- 2000 *veni vidi video*, Kunstfaktor, Berlin
- 1999 *und ab die post – 3rd Festival for the Young Arts*, Postfuhramt Berlin, Germany
- 1986 *Artspace IWKA*, Karlsruhe, Germany
IWKA – Art until Demolition, Karlsruhe, Germany

Selected solo exhibitions

- 2004 *The Junghanns Collection*, Installation, Kunstfaktor, Berlin
- 1998 *The Yearning is Blue*, installations and photo series, Kunstfaktor, Berlin
- 1989 *Installations, objects and drawings*, IWKA, Karlsruhe, Germany
- 1988 *Daily Fire*, Le Domaine, Karlsruhe, Germany

TAMAKI KAWAGUCHI

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I see a space as a frame. As my canvas is transparent the material allows for the connection between what I painted and the ambient space in between. The boundary between the space and the surface of painting is a point of union. Individual depth of view is something I try to convey with my works.

- 1972 born in Osaka, Japan. Lives and works in Tokyo and Osaka
- 1994 Graduate from Kyoto University of Education Japan - Bachelor of Education of Art
- 2004 Graduate from Chelsea College of Art and Design, London, UK - BA Fine Art

Selected activities

- 2010 *Art Challenge*, Aichi art center, Nagoya
- 2009 *Drawing*, 3 people's show, Fuji Gallery, Osaka
Tamaki Kawaguchi, solo show, Street Gallery, Kobe
Berlin+Tokyo Communication Art, Higure 17-15 CAS, Tokyo
P&E 2009, Art Court Gallery, Osaka, Japan
- 2008 Collaboration *A Place in the Garden*, CemTam + ST, Honen-in Temple, Kyoto
- 2007-08 *Tamaki Kawaguchi*, solo show, Art Space Niji, Kyoto
- 2007 *Kyoto Ura Art Map*, Kyoto Art Center, Kyoto
Art Court Frontier 2007 #5, Art Court Gallery, Osaka
- 2005 *Yoshiwara Jirou-Prize*, Osaka, Japan
Liquitex Biennale, Tokyo, Japan
- 1999 *Tamaki Kawaguchi*, solo show, T-Box, Tokyo
- 1995-98 *Tamaki Kawaguchi*, solo shows, Fuji gallery, Osaka

SUSUMU KINOSHITA

木下 晋

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How much importance the person attaches to the people, shows Susumu Kinoshita, a true master of the pencil: his lifelike and yet stylized large portraits of invalids of the Great Disaster (the genocide of the atomic bombings) reveal in their aesthetic seriousness unaffectedly and sovereign the suffering of those affected. Only a dead person will not get touched by them.

- 1947 Born in Toyama, Japan. Lives and works in Tokyo.
- 1999-2008 Lecturer at Dept. of Architecture, Faculty of Engineering, the University of Tokyo.
- 2009 Professor at the post-graduate course, Kanazawa College of Art.

Selected activities

- 2008 *The Portraits of Asia and Europe*, exhibition at the National Museum of Art, Osaka, Japan
- 2007 *Attitude*, exhibition at Contemporary Art Museum Kumamoto, Japan
- 2005 *Drawing Old Age*, ETV Special Program by NHK
- 2004 *Roppongi Crossing*, exhibition at the Mori Art Museum, Tokyo
- 2002 1 pencil drawing, *A Man Staring*, P34 in the book of *The Art of Seeing* by Paul Zelanski
- 2001 Standard exhibition at the Naoshima Contemporary Art Museum, corporated by Benesse, Kagawa
- 1996 1 pencil drawing, *Desire*, P22 in the book of *Design Principles and Problems* by Paul Zelanski
- 1994 Individual exhibition at the KEEN Gallery, N.Y.
- 1992 Individual exhibition at the JAL Gallery New York, N.Y.
- 1991 Individual exhibition at the Gallery Point JAL, Paris
- 1990 Pencil drawing *Tenku no Tobira*'to Yudonosann Churennji Temple Ceiling Picture
- 1985 Newman Group Exhibition at the Allan Stone Gallery, N.Y.

TOMOKO KOFUNeko

コフネコ トモ子

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My main art work is Body Art based on my paintings.

I do Walking Performances in the town, I unite with nature, and I dance with the natives using Body Art. (I make collaboration works by dancing together with local natives; I go there and live the life of the natives.)

Altogether, those performances, my photographs, and my documentaries are my artworks.

I am liberated from the attribute by wearing my spirit.

All are one. One is connecting with all.

I hope to resonate with everything that exists in this world.

1985 born in Okayama, Japan. Lives and works in Tokyo

2004 Entering Kanazawa College of Art, Japan

2008 Graduate from Kanazawa College of Art

Enter Kanazawa College of Art graduate school

Main activities

- 2005 Seven person exhibition, NigiwaiKairou-Kinshin-Gallery Kanazawa, Japan
- 2006 Eight person exhibition, Gallery TEN, Kanazawa, Japan
Life=Art, Kanazawa Station *Motenasi-Dome*
- 2007 *RESONANCE -Sympathy-* (Charity exhibition in support of rebuilding Noto earthquake), Gallery TEN
Eight person Exhibition, Gallery TEN
KACOA, College of Art shop, Old Kourinbou Post Office, Kanazawa
- 2008 *Carre 2008*, Gallery-TEN
CASE 6, Green Arts Gallery Kanazawa
Z-Andependan exhibition, 21st Century Museum of Contemporary Art, Kanazawa
KACOA, College of Art shop, Old Kourinbou Post Office
Solo Exhibition, Gallery-TEN
Comtemporary Art Sabae Exhibition, Comtemporary Art Center Sabae, Hukui, Japan
- 2009 *Artcompe X 09.2*, The Art Complex Center of Tokyo
Body Painting, Walking Performance, Indonesia and Tokyo
Carre 2009, Gallery-TEN
Solo Exhibition, Gallery-TEN
Kobe Biennale 2009 artistic photo competition, selected
Body Painting in Papua

MASAMI KONDO

近藤 昌美

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At this exhibition I will show two paintings of figurative nature.

«The Water drips down from a jar»

From a water jar beneath a branch of a dead tree water comes out just like a water fall. This tree was actually inspired by a wood carving by Albrecht Dürer. The area on the left side of the canvas which is composed of five different colours creates the top surface of the painting.

What kind of painting is it? This question puzzles me the most. Not every painting has a special meaning. My motivation for painting this top surface and its relationship between the two pieces create a simulacrum. This is what my work is all about. Paintings are described in various ways. One can say they are pieces which reveal the substance a thesis is shaped by priory and dialectically.

«The mountains and a river»

The skull of a deer – equally composed from five different colours is located at the edge of the canvas. While the viewer takes in the symbols analytically the significant icon – due to its colour arrangements – delivers various pieces of information.

It exites me to see the observer becoming part of my earlier thesis while taking in my assembled union of two paintings.

I as a person from Japan see it that way. I am looking forward to see the reactions and feelings the people in Berlin will have towards my work.

1960 Born in Saitama Prefecture, Japan. Lives and works in Tokyo

1982 Stay in New York

1985 Graduated from Tokyo University of Fine Arts and Music, oil painting course

1987 Completed master course, Tokyo University of Fine Arts and Music

1998 Stay in Vermont Studio Center, USA

Solo Exhibitions

- 1984/85 Kaneko Art G1, Tokyo
- 1986/87/93 Lunami Gallery, Tokyo
- 1988 Nabisu Gallery, Tokyo
- 1989/94 Akiyama Gallery, Tokyo
- 1990/93 Gallery Furukawa, Tokyo
- 1991 *Self and Environment*, Lunami Gallery, Tokyo
- 1993 Gallery gen, Saitama
- 1995 Gallery Gubaku, Saitama
- 2000/01 Gallery in the Blue, Tochigi
- 2002 Ai Gallery, Tokyo
- 2003 Gallery Verge, Kanagawa
- 2006 Art Space Niji, Kyoto

STEFAN KREIDE

ステファン クライデ

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Stefan Kreide has been working with graphite on paper accompanied by excursions into performance and video performance for several years.

My work does not create security. My work leads to discomfort. These are discomforting things in the true sense of speaking: commonly known systems don't work any more, have lost their grip, don't offer help. Even in a way that some pieces are opposing one another. Ever so often I come to that point where I can't find myself around any more. At this point I realize that I have a need for security. But security remains absent. No where to be found. And when I talk or write about my work I first recognize how irrelevant it is and secondly how much that again has to do with my longing for security. But that's what those publications are there for: so that we may have something in our hands to hold on to, something to rely on. That I think applies to those who write as well as those who will later on read it. But it turns out to be way less to hold on to than one may have thought.

I believe that my work itself is more useful for taking something along for it has a much different potential if left to exist in this world.

Oh well, that I know about myself too: Trying to overcome this expectation of instruments being presented to you in order to help solve the big puzzle I guess. This puzzle is not being given the right kind of space. That's too bad. With all that mumbo jumbo surrounding it a replacement battle field is created – directness going down the drain. I mean: Isn't that the ideal case for creating a piece work when things crunch and don't match. Well, I hope that I am not alone with this idea knowing that this might just be a personal problem – something which results from my vita. Something that fascinates me and therefore is nothing so negative after all: this scepticism against facts, against reality and so forth. I mean that some people go so far to say that it is impossible to claim the sun will rise again next morning for this we cannot know. «Nothing empirical is knowable», but it is true. I do not know that. What shall I trust in? There is a picture which has been accompanying me for the last years – for me a truthful image after all, and besides that an image to rely on. Kafka once sketched it within his diaries: the image of the bachelor who has lost grip besides the one his hands can find, and has also lost his ground besides the piece his feet can cover. But is that enough for me?

Stefan Kreide

- 1973 born in Löbau, Germany. Lives and works in Vienna and Berlin
- 2000–06 Studies at Kunsthochschule Berlin Weißensee (diploma 2006)
- 2003–07 Grant of Evangelisches Studienwerk Villigst
- 2004 Guest at Chelsea College of Art and Design, London
- 2004–05 Guest at Hungarian Academy of Fine Arts, Budapest
- 2007 Master student at Kunsthochschule Berlin Weißensee

Several exhibitions 1999–2010 in Germany and Austria.

MIDORI MITAMURA

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Midori Mitamura is an unique artist who creates a space in which to experience the drama of memories intersecting.

That drama is born of combination – of photographs, images, music, everyday things and communication processes.

Art & Breakfast (the open studio exhibition) is a long-time art project by Midori Mitamura – the art work produced during this breakfasts will be left in the art space.

Art & Breakfast starts from eating breakfast together with visitors. Ordinary objects in the space are transformed into new art works, based on images or memories stacked in her journeys, and numbers of small installations fill up the space.

Art & Breakfast is the art-project with the breakfast that makes art works as staying. (The origin of the word comes from Bed & Breakfast).

- 1964 born in Nagoya, Japan. Lives and works in Tokyo
- 1994 Graduation at Institute of Contemporary Photography, Japan

Selected solo exhibitions

- 2009 *On Everyday Planet*, Fuchu Municipal Museum, Tokyo, Japan
- Purple Flower in her dress*, Grita Insam Gallery, Vienna, Austria
- 2008 *Midori Mitamura @ Yokohama*, Creative Space, Yokohama, Japan
- Art & Breakfast*, HIGURE 17-15 CAS, Tokyo, Japan
- 2006 *Green On The Mountain*, Secession, Vienna, Austria
- 2005 *Green On the Mountain*, traveling exhibition in Finland
- 2003 *Inventions – Sunny flat days*, Galerie ARTicle, Cologne, Germany
- 2002 *Stories in two rooms*, Nadiiff, Contemporary Art Factory, Tokyo
- 2001 *Where Memories Go*, Gallery EBORAN, Salzburg, Austria
- 1999 *Permanent Room*, Galerie Lichtblick, Cologne, Germany
- Permanent Room*, Contemporary Art Factory, Tokyo

Selected group exhibitions

- 2009 *Domani*, National Art Center, Tokyo
- 2008 *To-Lo*, Stephen Lawrence Gallery, Greenwich University, London
- Towards a Game of Photography*, Kawasaki City Museum, Kanagawa, Japan
- 2007 *Max Ernst and the World as Book*, Museum der Moderne, Salzburg, Austria
- 2006 *Busan Biennale*, South Korea
- 2003 *Location of the Spirits*, Ludwig Museum, Budapest and Moscow Contemporary Museum
- On Happiness*, Metropolitan Museum of photography, Tokyo
- 2002 7th Kitakyushu biannual, Kitakyushu Municipal Museum of Art, Fukuoka, Japan
- Smooth Rupture*, Japan, Kunstraum, Innsbruck, Austria

NORITOSHI MOTODA

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元田 典利

The Title of my work at Berlin is «From Jacques Derrida to Vincent van Gogh with my memory of my father», and I did this installation two times in this year. This size was around 2m x 2m and 1.9m high.

- 1952 born in Yame-City, Fukuoka, Japan. Lives and works in Tokyo and Yame-City
- 1971-80 Studied at Tokyo Zoukei University of Art and Design, Kyushu Sangyo University, BFA, MFA in Design, Japan
- 1982-89 Studied at New York City, USA, at Hunter College of City University of New York (Master of Urban Planning), Graduate Center of CUNY (Environmental Psychology Program), Person's School of Design (MFA Program in Sculpture)
- Awards
- 1991 Oita Modern Sculpture Exhibition, Kasaku (2nd) Prize, Beppu-City, Japan
- 2005 Kurume-City Award in Fine Arts (Division for Scholarship in abroad), Japan
- 2006 Made In Kawasaki Contemporary Art Award Exhibition, «Diary of My Mother and Father in 2005/A Memory of My Mother» Grand Prix Award Kawasaki City Museum, Kawasaki-city
- 2007 «Individuals – Made In Kawasaki», Contemporary Art Award Winner Exhibition, My Memory
- since 2000 (My Father's Daycare, My Father's Eating in Restaurant, My Memory of My Mother, My Dream Days, Public Space-Social Text),» Kawasaki City Museum, Kawasaki-City
- 1990-2005 teaching at Nishinippon (Western Japan) Junior College, Landscape Architecture department as a lecturer, courses of Urban Planning and Environmental Psychology, Since 1992, working for Tatsumi Orimoto, performance artist, as an artist, assisting and photographing his performances, e.g., «Bread-man».

Selected solo exhibitions (since 2002)

- 2007 *Individuals Made In Kawasaki*, Contemporary Art Award Winner Exhibition, *My Memory Since 2000 (My Father's Daycare, My Father's Eating in Restaurant (Joyful), My Memory of My Mother, My Dream Days, Public/Private Space-Social Text, etc)*, Kawasaki City Museum, Kawasaki-City
- 2006 Exhibited *Diary of My Mother and Father in 2005/A Memory of My Mother*, In Myoei-ji, Yame-City, Japan
- 2003 *Katoh Ai Performance and Kudo Shizuka Performance 1993-2003*, Fukuoka Art Museum, Fukuoka-City, Japan
- Noritoshi Motoda*, Exhibition at Kwassui Women's College 119th Festival, *Katoh Ai – performance and other works*, Nagasaki-City, Japan
- Noritoshi Motoda, «RENT THE ART» Performance Exhibition, Yame-City, Japan
- 2002 *Katoh Ai/Kudo Shizuka Performance 1993-2002*, Fotogalerie Wien, Vienna, Austria

IZUMI OOISHI

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大石 泉

Izumi Ooishi is a sculptor based in Kanagawa, Japan, who works primarily with metal. Her works deal with a variety of themes concerning the relationship between human beings and the natural environment.

She envisions nature's energy as being based on mounds, as witnessed as a recurring motif in our world, eg. mountains, hills, the rolling waves of the ocean, and so on. Several of her early works reflected this.

Once, when sketching a tree's roots, it occurred to her that they looked like a human's blood vessels. That idea led to the sculpture «piece», which represented a human as a chain of blood cells. She believes that was the starting point of an incorporation of more directly human elements.

Currently, her work has seen a thematic shift in focus to that of human-to-human connections. Her contributions to «To-Be» are her first exhibited examples of this change in direction.

«Connected Emptiness»

This work explores the idea that people increasingly invest their time and emotions into a myriad of connections that are, in actuality, purely superficial and hollow.

- 1982 born in Kanagawa, Japan. Lives and works in Kanagawa, Japan.
- 2006 Graduated from Joshibi Art University (sculpture class)
- 2008 Graduated from Tokyo National University of Art and Music master course (sculpture class)
- 2009 GARDE U.S.P. CO., LTD

Solo exhibitions

- 2007 *appear*, Gallery of Tokyo National University of Art and Music
- A touch remain*, Gallery Q, Ginza, Tokyo

Selected group exhibitions

- 2010 *~09' Exhibition*, Keio University Gallery, Tokyo
- 2009 *19th Fugaku Biennale* – received the grand prize, Shizuoka Prefectural Museum of Art
- Coredo Women's Art Style*, Coredo Nihonbashi, Tokyo
- Berlin+Tokyo Communication Art*, Higure 17-15 CAS, Tokyo
- 2008 *Art of Concourse* – received the Governor of Tokyo prize, Ueno Park, Tokyo
- 2005 41th exhibition of Kanagawa Prefecture – received the grand prize, Kanagawa Prefectural Gallery

TATSUMI ORIMOTO

折元 立身

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Tatsumi Orimoto's central subjects are communication and interaction. He presents not only the strange, but also the familiar within the strange: The photographs of his mother remind us of a look into our own, at least imaginary, family album.

Orimoto's subjects are old age, illness and the bodily and mental decline of his mother, by now aged 91. In our youth-oriented society this phenomenon is often disregarded. His own, slower ageing process is en passant also subject of his long term study. The likeness of mother and son becomes more clear as the years pass by, but the visualization is not melancholic, but has a cheerful distance.

Besides the «Bread Men-Performances», Tatsumi Orimoto primarily concentrates on the project «Art Mama» with great steadiness and ever new and surprising ideas for his images, as for instance with an intimate photo-diary with small, black and white snapshots as well as medium and large sized colour prints, deliberately composed with the camera. In the new series Orimoto himself comes into the picture – as a son: we sense an emotional closeness, although communication with words is no longer possible.

Matthias Harder (courtesy of DNA gallery)

- 1946 born in Kawasaki City. Lives and works in Kawasaki-City
- 1969 studied at Institute of Art, California
- 1972 Assistant of Nam June Paik, New York City
- 1977 returned to Japan, lives and works in Kawasaki City
- Lives and works in Tokyo/Kawasaki

Selected solo exhibitions

- 2010 *Live in Translation*, The Exchange, Penzance, UK
- Live in Translation*, A Foundation, Liverpool, UK
- 2009 *Tatsumi Orimoto*, Para-Site Art Space, Hong Kong, China
- Drawings*, DNA Gallery, Berlin, Germany
- 2008 *Tatsumi Orimoto, Retrospective*, MASP, São Paulo, Brazil
- 2007 *Bread Man*, C/O, Berlin, Germany
- Art Mama*, Sala 1, Rome, Italy
- Bread Man*, Keusman Gallery, Seoul, Korea
- 2005/06 *Mother and son*, DNA Gallery, Berlin, Germany
- 2004 Kawasaki City Museum, Kawasaki City, Japan
- Academie, Den Haag, Netherlands
- 2003 ARTicle Gallery & Edition, Cologne, Germany
- Gallery 21 + Yo, Tokyo, Japan
- DNA Gallery, Berlin, Germany
- 2002 Catalyst Arts, Belfast, UK
- Kawasaki City Museum, Kawasaki City, Japan
- DNA Gallery, Berlin, Germany

STEFAN RUEFF

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About the paperworks of Stefan Rueff (by Annette Bossmann)

Similar to Walter Benjamin, who described the diorama as «an aquarium of distance and past», Stefan Rueff upgrades the quality of the collage in his paperworks by working with different layers. He accentuates his translucent layers by showing the process of layering. Through the layers of diaphanous papers the different themes and subjects are still visible – more or less. The provenience of his motifs is the public pool of images, pictures, icons etc. Stefan Rueff is engaged in the appropriation over a long period. The selection of motives is a process which is influenced by his subconsciousness. He is interested in their intellectual, spiritual and the emotional energy. The combination of diverse, heterogeneous motives neutralizes their primary sense and provokes a new context, a new relationship and the observer is asked to (re-)construct his own story.

- 1960 born in Marburg/Lahn, Germany, Lives and works in Berlin
- 1982–83 Studies History of Art, Philipps University Marburg
- 1983–87 Studies Free Painting, FH Kunst und Design Köln bei Franz Dank
- 1987–93 Studies Painting at the University of Fine Arts Berlin, master student with Marwan.

Selected exhibitions (S=solo exhibition)

- 2009 *Berlin+Tokyo Communication Art*, Higure 17-15 CAS, Tokyo
- 2009 *Time of Exploration*, WOK-Agentur Berlin (S)
- 2006 *Priceless Paintings*, Gallery Michael Schneider, Bonn, Germany
- 2005 *STADT LAND FLUSS_Schichtung Natur*, Museum of the town Bad Berleburg (S)
- transit station*, Gebauer-Höfe, Berlin
- 2003 *extra!*, Galerie im Abgeordnetenhaus, Berlin
- Bildsprache I Piktogramm*, Gallery Mathias Beck, Homburg/Saar
- Art Frankfurt*, Gallery Article, Cologne
- 2002 *Multiples + Kultiples*, Gallery Article, Cologne
- 2001 *emotion-relation*, Gallery MAE, Berlin
- fake & facts*, Gallery Article, Cologne (S)
- n1*, Karl-Hofer-Gesellschaft Berlin, Künstler-Bahnhof-Westend
- 2000 *Real things*, Konsumverband Berlin (S)
- Multiple choice*, Gallery of artists BBK-Munich and Gallery Article, Cologne
- Art Frankfurt*, Gallery Article, Cologne
- Basic things*, Gallery MAE, Berlin (S)

ANTONIO SANTIN

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Painting is learning to understand painting, it's solving a problem unreachable to the word, because it is plainly a different language; it fossilizes the marks and visual perception of who uses it, but always survives the creator and the images represented.

In some Egyptian sarcophagi an oil portrait of the deceased was added, I like to think that if embalming fluids preserves the body, oil painting in turn could be a form of embalming the image, a way to mummify the soul.

1978 born in Madrid, lives and works in Berlin

Selected exhibitions

- 2010 *Art Chicago*, presented by Wilde Gallery, Chicago, USA
Scope New York Art Fair, presented by WILDE Gallery, New York, USA
- 2009 *Scope Miami Art Fair*, presented by WILDE Gallery, Miami, USA
Slick Art Fair, presented by WILDE Gallery, Paris, France
Earthly Delights, Tape Modern No. 11, Berlin, Germany
The Influence of Photography in Painting, Rollo Contemporary, London, UK
- 2008 *Carne de Kanone*, Galerie Heliumcowboy, Hamburg, Germany (catalogue, solo)
Naturaleza Muerta, Galeria Castellote, Madrid, Spain (solo)
Rebelión, Galerie Lichtpunkt, Munich, Germany (solo)
- 2007 *Ofrenda*, Widmer & Theodoridis, Zurich (catalogue, solo)

Selected press articles

- FILE Magazine, *Antonio Santin*, March 2010
- DARE Magazine, *Antonio Santin - The Relentlessness of Flesh*, April 2009
- ABCD, *Carne eres*, May 2008

CHIEO SENZAKI

千崎 千恵夫

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Comment about my work

Basic directionality on making a work

- It is based on a combination of the material with different elements.
- Change the direction of the viewpoint to see an object.

Contents of the work

- Comparison nature and artificial.
- Comparison inside and outside space.
- Fluctuation of the place appearing by an act.
- Expression of the space continuing from minimum to maximum.

Meaning of these contents

- From the standardized information center society, I call back a pluralistic viewpoint.
- Remove a border from the surface.
- Find profundity of the space and an organic expression.

The comment mentioned above is a background letting my work form. At this exhibition, I exhibit some works made by the pine needle on photograph, but I think, these works reflecting one part of my concept that I showed above.

Chieo Senzaki

1953 born in Hiroshima. Lives and works in Kanagawa, Japan

Education

- 1976-79 Tokyo University of Fine Arts and Music B.A.
 1979-81 Tokyo University of Fine Arts and Music M.A.

Award

- 1979 Ohashi Prize

Residencies and grants

- 1986-87 Japan-France exchange program
 1987-88 *PS1 Program*, PS1, New York, USA
 Asian Cultural Council - Grant
 1988 Artists in residence in Yaddo
 1989-90 Artists in residence, Kunststation in St. Peter Cologne, Germany

Selected exhibitions

- 2009 Group show Berlin + Tokyo HIGURE 17-15 cas Tokyo
 2009 Group show, art project *Kamakura Junnkuu*, Jyouchiji Kamakura
 2008 One man show, Gallery Akiyama, Tokyo
 2006 Group show, *Global Players*, Ludwig Forum, Aachen, Germany
 2005 Group show, *Global Players*, Bank Art Gallery, Yokohama
 2004 One man show, *species*, works by wood, photograph, glass, etc, Gallery 21-yo, Tokyo
 2002 One man show, 不可逆過程, works by photograph and pine needle, Gallery Kaneko, Tokyo

TADAYUKI SHIMADA

島田 忠幸

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My work might look the armor of the dog but I've never made the armor. I formed a board of aluminum by forging technique. I intentionally didn't close the board, so you'll find an empty space inside the board. The innumerable ripples made by forging provide us a strong sense of existence.

The point of focus in my work was to have fused a sense of emptiness and a sense of existence together. The viewers are supposed to fill the empty space with their own imagination.

My work is a device to cover the shadow of the life that exists there. In other works, I make sculptures in which a viewer can feel that invisible things are existence.

At *To-Be* the dog stands up and it peeps into the window. Three points are exhibited.

Concept: Making when seeing is consistency – it is a starting point as the creator to receive stimulation strong as the person who sees.

1946 Born in Tokyo. Lives and works in Toride-City, Japan
Currently working in Ibaraki with «Toride Art Project».
In the 70's, from a perspective of «A set of the points», Tadayuki started to focus on sand art, then in the 90's, he started to use metallic materials for his expression.

Selected solo exhibitions

2010 *Plinius -Transforming Dog* Shibukawa City Museum, Gunma
2007 *Sculpture of a Dog -Transforming Dog*, Metal Art Museum, Chiba
2006 *Sculpture of a Dog -Transforming Dog*, INAX Gsllery2, Tokyo
2005 Gallery KINGYO [also 2008 and 2009], Tokyo
2004 *Love in Lie*, Key Gallery, Tokyo
1986 Morris Galleries [also 1993, 1995-1997 and 2000, Tokyo]

Selected group exhibitions

2009 *Echigo Tsumari Art Triennial*, Niigata
Berlin+Tokyo Communication Art, Higure 17-15 CAS, Tokyo
2008 *Animals in Contemporary Art*, Towada Art Center, Aomori
2007 *Kawasaki 2007*, Kanagawa, Japan
2000 *Toride Recycling Art Project* [-2009's], Toride/Ibaraki, Japan
1990 *The step of Modern Sculpture*, Prefectural Gallery Hall, Kanagawa
1999 *Abiko Outdoor Art Exhibition* [-2009's], Abiko/Chiba, Japan
1989 *Georgia International Sculpture Symposium*, -1995's, Georgia
1988 *Australia International Sculpture Symposium*, Gosford, Australia
1986 *Tokyo Outdoor Modern Art Exhibition*, Metropolitan Kinuta Park Tokyo
1985 *Sagamihara City Outdoor Sculpture Exhibition*, Kanagawa
1984 *Biwako Modern Art Exhibition*, Nagisa park, Shiga, Japan

MIO SHIRAI

白井 美穂

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Mio Shirai's short films and installations draw upon traditional folklore and myths, and popular stories that we all learn as children. Her film retell these stories for the 21st century, adding a sense of the uncanny and absurd, or suspense – a feeling of being «out of step», in her own words.

When Shirai began her career as an artist in late 1980s, she was quickly acclaimed for her conceptual, stylish installations in which irrational situations, including elements of contradiction and distortions, were created through a combination of readymade objects. The works she made after relocating to New York strongly express aspects of cultural collision and transition.

In Freies Museum she is going to show «Unknown Binding» and «Train in Vein». In these video works Japanese dancers play the role of Buddhist sculpture such as Bosatsu or Asyura dancing alone or sometime among the young people in contemporary night club. British actor play the role of Matthew Perry who was the Commodore of the U.S Navy who compelled the opening of Japan to the West with the Convention in 1854 – posing the sculpture of Pieta with Japanese woman at the end.

1962 born in Kyoto. Lives and works in Tokyo, Japan
1986 Graduated from Tokyo National University of Fine Arts, BA
1988 Completed MFA at Tokyo National University of Fine Arts, MFA

Selected solo exhibitions

2009 *Forever Afternoon*, BankART NYK, Yokohama, Japan
2008 Northern Gallery for Contemporart Art, Sunderland, UK
2006 Art Front Gallery, Tokyo, Japan

Selected group exhibitions

2009 The 1st Tokorozawa Biennial of Contemporary Art, Saitama
2008 *Artists File 2008*, The National Art Center, Tokyo, Japan
2000 Echigo-Tsumari Art Triennial, Niigata, Japan
1994 *Kunst Heimat Kunst*, Kunstlerhaus Graz, Austria
1993 *Bolande, Dopitova, Rist, Shirai*, The Municipal Museum, Prague, Czech Republic
1991 The 7th Triennale India, New Delhi, India

Awards and fellowships

2008 UK-Japan 2008 Artist in Residence, Sunderland University, UK
1998 Pola Art Foundation, Tokyo, Japan
1996 Freeman Foundation Fellowship, Vermont, USA
1993 Asian Cultural Council Fellowship Grant, New York, USA

ULRIKE SOLBRIG

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Ulrike Solbrig is a visual artist and curator living in Berlin. In her work she maintains a critical perspective on the representation and organization of modern life and nature.

She is a co-founder of the interdisciplinary *UNWETTER* collective, which started its non-academic knowledge production at documenta 11. They connect with their continued practice of *Discursive Picnics*, institutional and non-institutional spaces like Liverpool Biennial, Berlin-Alexanderplatz, Museum of Contemporary Art Sydney, the Guangzhou Triennial and Palanga Beach. *Discursive Picnics* are open invitations for anybody to become a guest or a host, to carry out and share and exchange their food, theory and practice, in public.

Selected exhibition projects (since 2004)

- 2010 *Discursive Picnic*, Albertinum, Staatliche Kunstsammlung Dresden
Oasis, Bury St Edmunds Gallery England
- 2009 *Discursive Picnic_Action Weaver*, with Travis Meinolf, Monbijou-park Berlin
Discursive Picnic_Thai Massage, with Suwan Laimanee, Görlitzer-Park Berlin
Become a Thai Masseur Within a Week, with Suwan Laimanee, Stadtmission Berlin-Neukölln
Dank an [thanks to], Galerie Isabella Czarnowska Berlin
Mayday Breakfast with Russian Market Women, Seaman's Club Kirkenes Norway
Discursive Picnic_Aufwachen, Haus am Waldsee Berlin
- 2008 *pöpp68 privat*, öffentlich, politisch persönlich, NGBK Berlin
Discursive Picnic, on the 10th Anniversary of the Russian Market, Kirkenes Norway
Discursive Picnic, Prati del Talvera, Manifesta 7, Bolzano Italy
Discursive Picnic_Eight Hours Don't Make a Day, Alexanderplatz Berlin.
- 2007 *social-mental-environmental*, Sparwasser HQ offensive for Contemporary Art Berlin
Kunsthalle Berlin-Lichtenberg, Berlin
sich die Außeneinrichtung aneignen, Ackerstraße 18 Berlin
Discursive Picnic, Potsdamer Platz Berlin
Extreeme Crafts, Center for Contemporary Art Vilnius, Lithuania
On the Peri-ferry, Discursive Riverside Picnic, Hinterland Artists' projects Nottingham England
Sexwork, Art Myths Reality, NGBK, Berlin
- 2005 *Kunst Berlin*, Hampshire Galleries, USA
Discursive Picnic, Museum of Contemporary Art, Sydney
Discursive Picnic, Second Berlin Art Salon
- 2004 *sansculottes*, Designmai Berlin

CARO SUERKEMPER

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Originally I am a water colour painter.

Searching for opportunities to integrate my motifs within architecture I came across ceramics, which I have been working with since 2008 in a three-dimensional manner.

Since then I have created several sculptures, some of which resembling baroque style table crockery.

Similar to the function of camouflage I use the historical known as a basis to create unbiased convergence – in order to make the audience receptive, and then to be able to confront with the strange and the curious within.

Besides that the sensual aspect to enamelled surfaces appears to be the perfect medium in order to convey the expression of my sculptures.

- 1964 born in Stuttgart, Germany. Lives and works in Berlin
- 1984-90 Academic studies, Academy of Fine Arts Karlsruhe, Germany
- 1986 Erasmus grant at Norwich School of Art, Norfolk, England
- 1993 *interpleinair*, symposium for landscape art, Krasnojarsk/Siberia
- 1994 Work stipend, Senate for Cultural Affairs, Berlin
- 1994-95 State Graduate Stipend, Baden-Württemberg, Germany
- 1995 Stipend of Art Foundation Baden-Württemberg GmbH
- 1997 Stipend of «Kunstfonds» Bonn
- 1998 Stipend for Young Art, Essen, Germany
- 2001 Förderkoje, art cologne, Germany
- 2003 Stipend «Künstlerhaus Schloß Balmoral», Bad Ems, Germany
- 2005 Work stipend, Senatsverwaltung für Wissenschaft, Forschung und Kultur, Berlin, Germany
- 2006 Stipend «Civitella Ranieri Foundation», Umpertide, Italien
- 2008 EKWC (European Ceramic Workcentre) 's-Hertogenbosch/Holland

Selected solo exhibitions (since 2003)

- 2009 Galerie Conrads, Düsseldorf, with Gabi Hamm
- 2008 *Gebrannte Kinder*, Städtische Galerie Wolfsburg
Unschuld in tausend Nöten, display, Leipzig
- 2007 *Filiale*, Galerie Römerapotheke, Berlin
- 2006 Galerie Römerapotheke, Zürich
- 2005 Kunstbank, Berlin, with Nicole Schuck
Fixiert und betrachtet, ausstellungsraum 25, Zürich
- 2004 *Freuden des Hauses*, Städtische Galerie Waldkraiburg
Wasserfarben, Galerie der Stadt Stuttgart
Haus am Lützowplatz, Berlin, with Vitek Marcinkiewicz
- 2003 *meubles*, Galerie Jette Rudolph, Berlin
Freuden des Hauses, ADG Kunstverein Nürnberg

HIROSHI SUZUKI

鈴木 浩之

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Recently, Suzuki is producing an installation of art. Using a video projector he expresses by projecting images onto the living space, the indoor table, the wall, and on the floor. He draws attention to the interactiveness of his work as he redirects the illuminators to tools of game play by use of digital images.

This exhibition is a work that tried progression of the satellite art that combines the photograph of the space satellite with the candid photograph. The photograph from the space satellite is taken at 10:51AM, May 1st, 2010, and all 400 of the candid photographs are the ones taken on the ground in the same time zone as taking a picture of the space satellite.

- 1972 born in Hamamatsu, Japan. Lives and works in Tokyo, Japan
- 2002 Student of Italian government scholarship, Accademia di Brera, Milan, Italy
- 2006 Prize – 10th Japan Media Arts Festival, jury recommended works
- 2008 Associate Professor of Painting Department in Kanazawa College of Art
- 2009 Prize – 12th Japan Media Arts Festival, jury recommended works

Selected solo exhibitions

- 2009 Art Space Kimura Ask?, Tokyo, Japan
- 2008 Cib – Galleria Formentini, Milan, Italy
- 2005 Galerie Pici, Seoul, South Korea

Selected group exhibitions

- 2009 *Milano-Athina*, CAID (Centre of Applied Industrial Design), Athens, Greece
- 2008 *Ambiguous Domain*, Art Space Kimura Ask?, Tokyo, Japan
- 2008 *Digital Media 1.0*, La Nau, Valencia, Spain
- 2006 *Asiana*, Mudima Foundation, Milan, Italy
- 2003 *...Respiri...*, Galleria Vittorio Emanuele II, Milan, Italy

PETER UNSICKER

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Peter Unsicker's contribution attends to the element, the basic medium water. Five essays dealing with water. Moved by water. Fetishizing water. Goldwater. Gold is no water, but water can be gold.

- 1947 born in Heidelberg, Germany. Lives and works in Berlin.
- since 1979 Member of the BBK (alliance of visual artists).

Short biography

- 1967/68 Print and Graphics, Zurich, Switzerland
- 1969–1971 Crisscross through southern Africa, jewelry creation
- 1972 Founding of studio 1 in Berlin, SO 36, Germany
- 1973–75 Leather works, first essays about figuration
- 1976–78 First works in wood, experiments with natural materials and creation of the children's book *How round stones arised from a rock*, Gutenberg-Museum, Mainz, Germany
- 1978 *Wooden Sculptures*, Galerie 2, Meppen, Germany
- 1979–80 Organisation and direction of intensive workshops
- 1981 Seminar *Visual Arts and Therapy*, University of Arts, Berlin, followed by artistic work with handicapped persons
- 1982 three-month stay with Makonde and Shona in Tansania and Simbabwe
- 1984 *Kreuzberg Iniat-ionen and -tiefen* (initiations and initiatives)
- 9 Nov 1986 Opening of the Wall-StreetGallery at the Berlin Wall
- 9 Nov 1989 *Check-Point* – Meeting-Point
- 1996 Workshop, Cranachhöfe, Wittenberg
- 1967–2009 Remittance works for theater, film and fairs
- 1986–2010 Director and protagonist of the Wall-StreetGallery

JUAN VARELA

ホアン ヴアレラ

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The artist work of Juan Varela is characterized by using a diverse variety of media. He has worked with sculpture, video, and also interactive installations.

Build in a way of sensorial manifestations, his works establish the spatial-relation with the spectator as a decisive matter.

The human being – his fears, desires, frustrations, thoughts – are contained as essential fluid and subject of the work's body.

- 1979 born in Ourense/Galicia, Spain. Lives and works in Berlin
Grant *Leonardo* of the European Union, DAAD, Berlin
Art Graduate (Universidad Complutense de Madrid)

Selected grants

- 2008 Grant – *Novos Valores*, Deputación de Pontevedra.
2002 1st Prize – *Concurso Jóvenes Creadores*, Ayuntamiento de Madrid
2002 1st Prize – *Concurso Arte Joven Latina*, Ayuntamiento de Madrid
2002 1st Prize – *Certámen Europeo FNEF de las Artes Plásticas*

Selected exhibitions

- 2010 *Show 2*, Showroom Fuldastrasse, Berlin, Germany
2009 *VI Prize*, Auditorio de Galicia, Santiago de Compostela, Spain
2009 *Berlin+Tokyo*, Gallery Higure 17-15 CAS, Tokyo, Japan
2008 *Permanence*, Galería AdHoc, Vigo, Spain
2007 Bial de Lalín, Museo Ramón María Aller, Lalín, Pontevedra, Spain
2006 *Seifenblasentreffen*, Kunstlerhaus Glogauer, Berlin
If you want to hear... Galerie neurotitan, Berlin
2005 Bial de Lalín, Museo Ramón María Aller, Lalín, Pontevedra
Museo de Ciudad Real, Ciudad Real, Spain
Centro Cultural Isabel de Farnesio, Aranjuez, Madrid, Spain
2004 *Cosa y Parte*, Galería Cruce, Madrid, Spain
Museo de la Deputación de Ourense, Ourense, Spain
2003 Centro Cultural Conde Duque, Madrid, Spain
2002 Museo de la Ciudad, Madrid, Spain
Centro Cultural Conde Duque, Madrid, Spain

DANA WIDAWSKI

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The ornament as a cut-out of a whole is unconsciously imagined as endless. Following this fundamental idea, the ornament also represents the idea of endless growth and – at the same time – the effort to avoid the great blank and the fear of it, the «horror vacui».

In her work Dana Widawski refers to classical ornaments from different cultures and periods. She extends and defamiliarizes these structures using contemporary imagery of people and objects, which she integrates into the rhythm of the ornament in a stencil-like, puzzling and iterative way.

Thus the composition of colors and forms from these opposing elements generates a dense visual unity that, at first glance, seems purely decorative. At second glance though, the elaborate hand-crafted aesthetics of the classical stencil print is contradicted by the originality of the topics chosen and the interplay of ornament and image. An irritating and deeply ironic layer is perceived that picks up and questions social clichés and paradoxes.

This ambiguity also characterizes the stencil prints on show in the Tokyo exhibition 2009: embedded in ornamental beauty representations of suicide where shown next to samurai warriors and geishas in Bavarian dress, an ironic hybrid of Japanese and German clichés.

For To-Be 2010, with her stay in Japan still fresh in her mind, she creates an oversized folding screen which, on a visual level, seems to unite traditional and modern Japan, but on a symbolical level points out this society's explosive potential: uniform Japanese 'businessmen' pursuing their favourite lunch break pleasure, i.e. playing Nintendo, against a background made of traditional kimono-patterns that feature the repeating images of three Pokemon figures.

- 1973 born in Berlin. Lives and works in Berlin
1995– studied Textile Design at Burg Giebichenstein, University for Art and Design, diploma, Halle, Germany, one year graduate stipend
2000
2004– enrolled in a Master of Fine Arts degree program at the University of Fine Arts, Berlin, graduated as Master of Arts (Art in Context);
2006

Selected solo exhibitions

- 2003– Kunstfaktor Produzentengalerie Berlin: regular exhibitions – installations, objects and drawings
2009
2006 Permanent installation *Red Sticks*, art hiking trail *Ars Natura*, Hessen, Germany
2002 Permanent textile installation in the G.-F.-Haendel-Halle, Halle, Germany (foyer of concert hall)

Selected group exhibitions

- 2009 *MorgenLand*, media art exhibition, Video animation, Havelland, Germany
Berlin +Tokio Communication Art, Stencil prints, Installation, Higure 17-15 CAS, Tokyo
2007 *Altstadt Neu*, installation *My Home is my Hobby*, with Frank Benno Junghanns, Spangenberg/Hessen, Germany

NOBUKI YAMAMOTO

山本 伸樹

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My work is usually made by material which is usual ordinary in my life.
I think everything is artistic in our life. So I don't use artistic material.
I think that art is an expression of spiritual experience in our life.

For my installation in this exhibition I will use some everyday's material
like newspapers, vegetables etc. to form animals and other things trying
to express my sight on spirituality in human's life.

LIFE is ART. ART is LIFE. Everybody is an ARTIST and everything is ART.

Selected exhibitions

- 2009 *Berlin+Tokyo Communication Art*, Higure 17-15 cas, Tokyo
- 2007 *Ackid 2007*, Kidilack Art Hall, Tokyo
Houkou/Wonder, KanKanKyo, Tokyo
Jyuichininno, 11 Persons, Tokyo Metropolitan Museum, Tokyo
Art Kawasaki 2007, Think, Kawasaki
- 2006 *Nothing Abstract - Nothing Not Abstract*, Bandao Art Museum, Shanghai
Art Medicine, Tokyo Metropolitan Museum, Tokyo
Solo exhibition, SPC Gallery, Tokyo
kiln, Salon de Kura, Iwaki
Ackid 2006, Kidilack Art Hall, Tokyo
Taiwa, contemporary art from Japan and Iran, Yokohama
Akarenngasouko, Yokohama
- 2005 Japan-Korea contemporary art exhibition, Ooya Underground Museum, Utunomiya, Korea and Japan
Contemporary art exhibition, Malin Gallery, Busan
Solo exhibition, SPC Gallery, Tokyo
- 2004 *The Rising Sun*, Japanese Contemporary Art, Tehran Museum of Contemporary Art, Tehran, Iran
Now here and as bare as can be, AK Bank Culture Art Center, Istanbul, Turkey
Gyakkou, Brocken Gallery
Oneman exhibition New Art scene in Iwaki, a Star on the water, Iwaki City Art Museum, Iwaki
Solo exhibition, Iwaki
Playing in forest of Tabito, Art meeting, Tabitotyo, Iwaki
Drawing Drawing, Karu Gallery
- 2003 Hot Head Works 2003, Yokohama Akarenngasouka, Yokohama
UFUK - Japanese Contemporary Art, Japan Foundation Culture Center, Ankara Caferaga, Medresse, Istanbul, Turkey
Solo exhibition, Brocken Gallery, Tokyo
- 2002 *Hot head Works*, Spiral Aoyama, Tokyo
Japan Korea contemporary art exhibition, Kanagawa Prefecture Hall, Yokohama
Nine heads Dragon, Kyuryu lake, Korea

REGULA ZINK

レグラ ツィンク

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Somehow this woman seems to be common to everyone.

Seen thousands of times – and yes – also touched.

It is the woman who used to be depicted on the surface of the former German 50-Pfennig-coin shown here in a monumental scale. Despite the introduction of Euro and Cent she remains familiar to a many viewers. Regula Zink has chosen this miniaturised relief as model for her large scale painting and while doing so changed an important detail. The woman is no longer planting an oak seeding but holds dustpan and broom in her hands. What used to be a synonym for the miraculous growth of Germany's post-war economy in the early fifties – a symbolic gesture of hope – has here been turned into a daily routine – a banal household duty.



Regula Zink does not try to simply joke by means of imagery nor is she trying to go for a simple juxtaposition seasoned with a bit of irony.

By painting she questions role models and the heroic pathos of commonly known motives of art history. For that she uses the strategy of adoption. Posing heroes – in most cases heroic depictions of men – are traded in for self portraits or portraits of a friend. Often times the models of her paintings come from the period of German national-socialism or from socialist realism – a period not far from to the dull and pathetic depictions of the former. But Regula Zink also works with less «polluted» material as motives for her work for instance Michelangelo or Delacorix as well as contemporary advertisement photography. Many times her technique imitates an outdated feeling pictorial language. Hence her female heroes appear to be from our or an earlier period of time. All of them together have a monumental tendency. In that way even the tiny relief taken from a coin can become a monument for home and garden work.

- 1960 born in Freiburg/Breisgau, Germany. Lives and works in Berlin
1982–88 Studies of painting, Academy for Fine Arts Karlsruhe, Germany

Grants

- 1994 *Goldrausch* [gold rush], project for female artists, Berlin
1996 Stipend of the Senate of Berlin

Selected exhibitions (S=solo exhibition, C=catalogue)

- 2009 *Berlin+Tokyo Communication Art*, HIGURE 17-15 cas, Tokyo
- 2008 *One Decade - 10 Insights*, Kunstfaktor, Berlin, Germany
- 2007 *SAUBER* [proper], postmoskau, Berlin, Germany (S)
- 2006 *Fahrt in's Blaue* [trip to the unknown], Alte Schule, Baruth
Freundschaft! [friendship!], Kunstfaktor, Berlin, Germany (S)
Salon, Alte Schule Baruth, Germany
RANFT, Berliner Parkstudio Berlin, Germany
- 2005 *JEDER! - ALLE!*, installation, Parkstudio Berlin (S)
- 2004 *IDEAL*, installation on the facade of the Schillerhaus in Rudolstadt, Context4, Rudolstadt, Germany
- 2003 *ruhig Blut!* [keep cool], installation, Lounge, Alte Schule, Baruth, Germany



Gerard Janssen



Jörg Finus · *Animals* · video installation · veni-vidi-video festival · 2000 at Kunstfaktor



Zossen 2003: Stefan Kreide · *Driving Garden*



Regula Zink · *Zink: Lenin* · 2000



Kunstfaktor anniversary: *One Decade – 10 Insights* · opening 20 March 2008

KUNSTFAKTOR · EXHIBITION VIEWS

KUNSTFAKTOR

YOU ARE THE ART FACTOR

Organized by artists the KUNSTFAKTOR Produzentengalerie Berlin is an exhibition forum and experimental ground that does not impose any restrictions on the concept of art of the individual.

KUNSTFAKTOR was founded in 1997 by Gerard Dekker, Frank Benno Junghanns und René de Rooze as an artists' cooperative gallery associated with their studio house. From 1998 on, it was extended to a «moderated» showroom by Junghanns, as soon more and more artists showed interest in this self-governed art forum.



Michael Ott · *untitled* · art in public space · Landfraktale 2001 (Junghanns & Mosegård)

From 1997 to 2006 KUNSTFAKTOR ran two large buildings in Berlin Mitte that accommodated both exhibition spaces and studios. At present shows are hosted project-related in temporarily rented locations.

Our non-profit association is financed by membership fees, private donations, a lot of individual volunteer work and public funding. The inexpensive temporary use of empty spaces provides for continuation. For the future we plan to establish a new art house in the center of Berlin.



Up to now, during over 50 exhibitions more than 100 artists used our interdisciplinary art space. Mostly artists that are not established in the art market were given the possibility to experiment and to show their work. The shows comprehend all genres of contemporary art like photography and drawing, as well as installation, spatial concept and experimental art.

In addition to themed exhibitions like the video festival *veni · vidi · video* (2000), *Toteninsel* (2005 – 30 artists interpret Arnold Böcklin's famous painting «The Isle of the Dead») or *Abseits* (2008 – football-related art dealing with the subject «offside»), since 2001 – the year when Jörg Hasheider (www.transformator-plus.com) strengthened our team – major exhibitions take place in public space as well.

Besides the *Landfraktale 2001*, that appropriated rural area, in 2003 and 2004 the project *Kunstfaktor Zossen* was implemented in the public space of Zossen. In 2005, an artistic adaptation of abandoned farms and barns took place in Schlierbach (Northern Hesse): *Kein Ende der Geschichte – Dörfer im Wandel* (the history does not end – villages in flux).

A particular criterion for the choice of place is the complete absence or the weak development of the local cultural infrastructure. Here, the aim is not to add another event to an already rich cultural scene, e.g. that of Berlin, but to gently awaken interest in the benefits of cultural commitment.

FBJ

Find out more on www.kunstfaktor.de.



Process Vol. 2 – Reflection · Junko Wada et al. · 2004

ART MAMA





I met TATSUMI ORIMOTO for the first time at the «2nd Berlin Congress for Performance and Visual Artists» at the Kulturbrauerei in June 1998. I was immediately impressed by his work and quickly by his compelling personality. Among others the photographs of Tatsumi's mother Odai, sitting with two neighborhood friends and tires around their necks in a classical looking Japanese garden, gave me the rare impression of looking at an important artwork, telling me something about my own reality – a feeling I never lost when I have seen recent works of Tatsumi since then.

His performances are now known world-wide: As a «breadman», with «boxing performance» or «punishment», the Japanese multimedia avantgardist Tatsumi Orimoto provokes emotion and alertness among his audiences. His environments, often realized with the participation of larger groups of «assistants» have been presented at various venues like galleries, museums and art-festivals all over the world. His photo-series, especially with ART MAMA have an idiosyncrasy and density reminiscent of icons of contemporary art.

In an illuminating interview conducted 2000 by Jennifer Purvis, Tatsumi gave reasons for his ART MAMA series:

«I used the tire in my first action with Mama. I had visited my mother's friends with her so many times; that generation, they worked so hard, their necks are stiff and sore and now they are forgotten. Young people today throw away everything. I found those tires as garbage in the park, so I took them home. They are a symbol of garbage. The young generation forgets about garbage, and also about my mother's generation – both are the same: People are not interested now.»

An integral part of Tatsumi Orimoto's involvement as an artist is to support and connect young Japanese artists as well as artists from abroad. Friendship, communication and long term collaborations with his colleagues are a matter of heart to him. «To-Be» at Free Museum Berlin is another occasion to follow this communication art.

Thomas von Arx

Pictures from photo series - 1996/2007

*Tire Tube Communication: Mama and Neighbours · Art Mama: In the Big Box
Breadman Son + Alzheimer Mama · left page: Art Mama + Son 2008*





FREIES MUSEUM BERLIN

The planning of the project of Freies Museum Berlin took place in 2008 at a time in which the art world was celebrating triumphs and was shaken by a fever of extraordinary sales results on fairs and auctions but also while first doubts arose on those developments in the arts. Our main concern was to create an understanding in the artist community of today and the public that art is in no way related to any market process. We started to develop a working structure, a model that can carry art and production without an interfering of private commercial interests; a model for an art institution that can function in the pure sense as a preserving and supporting organization.

Our programming is focused on three main concerns: orientation on the artist, orientation on the visitor and orientation on the practice and production. We decided to take a middle course. Our shows have the happening character of an exhibition and offering references of new possibilities to look; using samples of



today's artistic and non-artistic images. Our form of preference based on happening plus interpretational practice can only be developed by the visitor himself and only if he understands the Freies Museum Berlin as an example and the artworks shown as symbols and representatives of the creations and the activities with the art in the world.

Freies Museum Berlin wants to give information about today's current production and artistic tendencies, at

the same time information about and a direction towards art, which is hopefully a starting point for a Post-Art-Market-History. In this sense we have the museum as an exhibition model for mainly artist driven projects which take place in the house, in public places and for international cooperations. An active network that provides residencies and exhibition opportunities within its structure in which everyone can take an own role, based on each ones possibilities, we are developing the house as an active vital communication place.

Marianne Wagner-Simon



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TO-BE · TOKYO+BERLIN COMMUNICATION ART · 28 artists from Tokyo and Berlin · 7 – 29 August 2010

A project by KUNSTFAKTOR Berlin and ART MAMA Tokyo at FREIES MUSEUM BERLIN

From Tokyo: Tomohiro Hatori · Tamaki Kawaguchi · Susumu Kinoshita · Tomoko Kofuneko · Masami Kondo · Midori Mitamura
Noritoshi Motoda · Izumi Ooishi · Tatsumi Orimoto · Chieo Senzaki · Tadayuki Shimada · Mio Shirai · Hiroshi Suzuki · Nobuki Yamamoto

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Antonio Santin · Ulrike Solbrig · Caro Suerkemper · Peter Unsicker · Juan Varela · Dana Widawski · Regula Zink

Project Website

WWW.KUNSTFAKTOR.DE/TO-BE · additional informations, documentation, downloads and German texts

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