

Seize the Uncertain Day ふたしかなその日

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Sat. 18th March, 2017 - Wed. 5th April, 2017
Tokyo University of Arts, Graduate School of Global Arts,
Department of Arts Studies and Curatorial Practices

Foreword

Yuko HASEGAWA

This is a catalog for the exhibition “Seize the Uncertain Day,” held at Tokyo University of the Arts' Chinretsukan Gallery in March and April of 2017. This exhibition was organized by seven graduate students at the Department of Arts Studies and Curatorial Practices at Tokyo University of the Arts' Graduate School of Global Arts, which was newly founded in 2016. Ranging from photography, video, installation, drawing, and more, this group show at the Chinretsukan Gallery (spanning roughly 400 sq. meters) drew over 3400 visitors during its three-week exhibition period.

This was the Global Arts program's inaugural student-curated exhibition; an immersive, one-year practicum in exhibition-making. Under my supervision, the seven students were responsible for selecting all artists and works, as well as the coordination of external and internal logistics.

Our initial challenge was quite simple: how can a group of students with no prior practical curatorial experience begin the process of researching and planning an exhibition? During our first semester (April-July), my students began by analyzing the thematic structure of a show I was curating at the time: *Japanorama: Nouveau regard sur la création contemporaine (Japanorama: New visions on art since 1970)* at Centre Pompidou-Metz in France. This helped them draw on our (the faculty's) global perspectives, while simultaneously honing in their research within a Japanese context. Ultimately, it was decided that they would curate a show around one particular section of the *Japanorama* exhibition

that was largely focused on photography, film, and documentation: "Super-Privatives, Subjectivity, I-Documentary."

In the prototypical Japanese "I-novel" (*watakushi shosetsu*), subjectivity is depicted in an intensely private manner, and yet derives its power from expressing the universal. This ambiguity between exterior and interior, society and the individual, self and other allows for new analyses of subjectivity that, in short, are reflective of a certain *distance from the self*. This distance is what distinguishes so many Japanese photographers and videographers. Manifested and mediated through the use of film and video, the artist's own sensibilities or emotions are projected *onto* their subjects.

In the 1960s, this self-consciousness —born out of the devastation of World War II— would approach its apex, a critical turning point. In 1968, the disintegration of the revolutionary ideal coupled with a (nonetheless persistent) critique of capitalist society led to a Japanese photographic movement that advocated for an "Abandonment of the Certain." Photographers became one with their equipment, nullifying the symbolism of what was in front of them and cutting through the realm of the "real." By abandoning the notion of being able to ascertain any given object, their practice reaffirmed self-existence within a wider external world, foregrounded by the immanent "magnetic field" of the social that compels shared consciousness and community.

How have the student co-curators —despite

all being born in the "lost decade" of the 1990s and growing up in the 2000s— been affected by the echoes of the "uncertain" 1970s? How has this influenced their understandings of the present day? Chief Curator Seiha Kurosawa explains, "we have never even been certain of what 'certainty' there is to be done away with." At the core of this exhibition, therefore, is a *comparative* practice of curation.

With these given thematic elements as a starting point, the students would ultimately move on to their own curatorial iteration, and the exhibition title "Seize the Uncertain Day" was born.

Ranging from the 1970s to 2016, the featured artists explore the ambivalence and paradoxes of attempting to "seize the uncertain" in their works.

Shown in the framework of a "journey through one day," these pieces gain both conceptual depth and aesthetic breadth. Viewers begin with the darkness and "night" of the first floor, then move on to the second floor's bright, naturally lit "daytime;" they observe the quiet anxieties of high noon and the reverberations of tragedy, as if taking a walk in someone else's narrative.

Affirming a contemporary uncertainty with "equipment" in their confrontation of present realities, yet still seeking the blessed and/or celebratory (*shukufuku*) in a time of precarity, the co-curators have fostered an exhibition space that is truly of their generation.

For viewers, my hope is that this exhibition triggers a panoply of reflections on and interactions with the organizers' perspectives, beyond passive consumption of the ideas presented.

I think it is fair to say, from conception to installation, that this "Seize the Uncertain Day" has been able to realize its potential as a physical exhibition. (There are more detailed accounts, of course, in each of the co-curators' articles.)

Finally, I would be remiss not to take this opportunity to express our thanks to the artists, collectors, galleries, and many others who made this exhibition possible. I would also like to convey my deep appreciation for the sponsors and supporters who kindly assisted in these young curators' studies.

The act of curation —of spatial composition and incarnation of art— is reliant not only on aesthetic and intellectual sensibilities, but *sensitivities* to the world around us. We continue to promote curatorial practice because it is this sensitivity inherent to curation that can empower it to transcend generational or cultural boundaries.

Yuko Hasegawa

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“Seize the Uncertain Day” - the Front of <now> can never be Seized

Seiha KUROSAWA

Seize the Uncertain Day: this title is composed of the English idiom “seize the day” meaning to live the present and the word “uncertain” which shows precariousness. The title simultaneously implies a certain irony and paradox in trying to capture an ‘uncertainty’ which can fundamentally never be caught. As such, this title signifies the paradox itself of seizing an uncertain day, which mirrors our attitudes towards living in the <now>. The exhibition enables the physical experience of time within such paradox. It is composed of three sections; “Day” (first floor), “Night” (second floor), and “the Fault” (stairs and mezzanine floor) which does not belong to neither “Day” nor “Night”. These three sections express the uncertain day which would exist in anyone’s life. It also makes use of the spatial characteristics of Tokyo University of the Arts Museum Chinretsukan Gallery, a historical building built in 1929.

In 1970, the summary issue of *provoke*, the legendary photography magazine, was published and left its mark on postwar Japanese photography history. The issue dismantled its own *raison d’être* with the title *First Abandon the World of Pseudo-Certainty*. It included works by several photographers present in this exhibition, such as Daido MORIYAMA and Takuma NAKAHIRA. It was an obvious provocation against the concept of authenticity widely prevalent in the 1960s, up until 1968. ‘Certainty’ was a concept preserved under the rapidly changing and reformatory period of post-WWII Japan, and the *provoke* issue decisively shocked photography critique at that time. It was a message about the <now> from artists trying to ask questions on “pseudo-certainty” via the medium of photography, reacting to the myth of modernity. On this topic, MORIYAMA remarks as follows:

“I have no definite point of reference to which I can revert. To me, if there’s anything meaningful elsewhere, it is nothing very lofty. Rather, it must be ‘this moment’ that keeps flowing along, infinitely, with myself.” *1

Doubting ‘certainty’ relies on a strong community spirit, however, as it was the case in the 1970s. The longing for “pseudo-certainty” resulted from the desire to suggest a “holistic knowledge of human and the world” *2. Therefore, doubting ‘certainty’ was a strategy to build a new alternative and comprehensive ‘certainty’, which differed from the foundation of modernism by being aware of subjective consciousness, instead of objective methodology. Grasping uncertainty was achieved through the super-subjective expression.

Today, after half a century, we are clearly noticing uncertainty at every single level of our natural environment, society, and cultural real world. From a local Japanese perspective, us, students who co-curated the exhibition, are from the generation of the ‘lost twenty years’: the era marking the end of the 1980s to the end of the 2010s, which forged and shaped our sensible and physical characteristics. We were born right after the end of the Cold War and the collapse of the “bubble” economy. In our childhood, we experienced the Great Han-Shin Awaji Earthquake (1995) and the sarin gas attack on the Tokyo subway (1995), which greatly affected 1990s Japanese social history. At the beginning of the 21st century, Multiple Simultaneous Terrorism acts occurred in the United States. Moreover, in 2011, six years ago, as most of us were turning twenty years old, we experienced the Great East Japan Earthquake and the Fukushima Nuclear Power Plant catastrophe.

Although we acknowledge the fear of being misunderstood and the danger of vague generalizations, we would like to point out that our generation might have not even experienced “pseudo-certainty” of any kind. Circulating between images of made-up reality and of our own physical reality, we superimposed our growing body unto the rapid development of the internet and information technology. We have elaborated strategies to avoid confronting the fragility of our identity, which we have replaced with ambiguous fantasy and practices colored with cynicism. We assume that identity in any era is fragile. Nevertheless, it has been almost impossible to have an objective and critical gaze towards our own contemporary mind and bodies. Our surrounding human culture and society lost its substance. Again, it has been dismantled and reconstructed simultaneously and too rapidly.

Therefore, we have developed complicated, reversible, alternative techniques for an extremely subjective and lonely narrative, called the ‘I’. We altered the ‘I’ from singular to plural, from reality to fantasy. The ‘I’ developed into unique forms. Meanwhile, the gaze of surveilling ‘hope’ has become autonomous and has been internalized in our bodies, functioning like Foucault’s Panopticon. This process is not aimed to achieve the new ‘certainty’ desired in the 1970s. Rather, it questions how to face and compromise with an almost necessary and fundamental ‘uncertainty’.

The physical and mental environment following the Great East Japan Earthquake Fukushima nuclear power plant is unnoticeably coded as another sign, “3.11”. However, “3.11” should have been another chronic, time-specific experience defined in the <now>: an event which occurred in the afternoon of March 11th, 2011

at precisely 14:46:18. By cognitively converting what happened at 14:46:18 into a full day, many stories of ‘I’s filled with uncertainty emerge with subjective concerns of the <now>. In-between the paradox to live in the <now> and the underlying concept of ‘uncertainty’, such ‘I’s narratives today show plural and micro paths towards the future. This vision of the future differs from the extreme subjective eye of the 1970s.

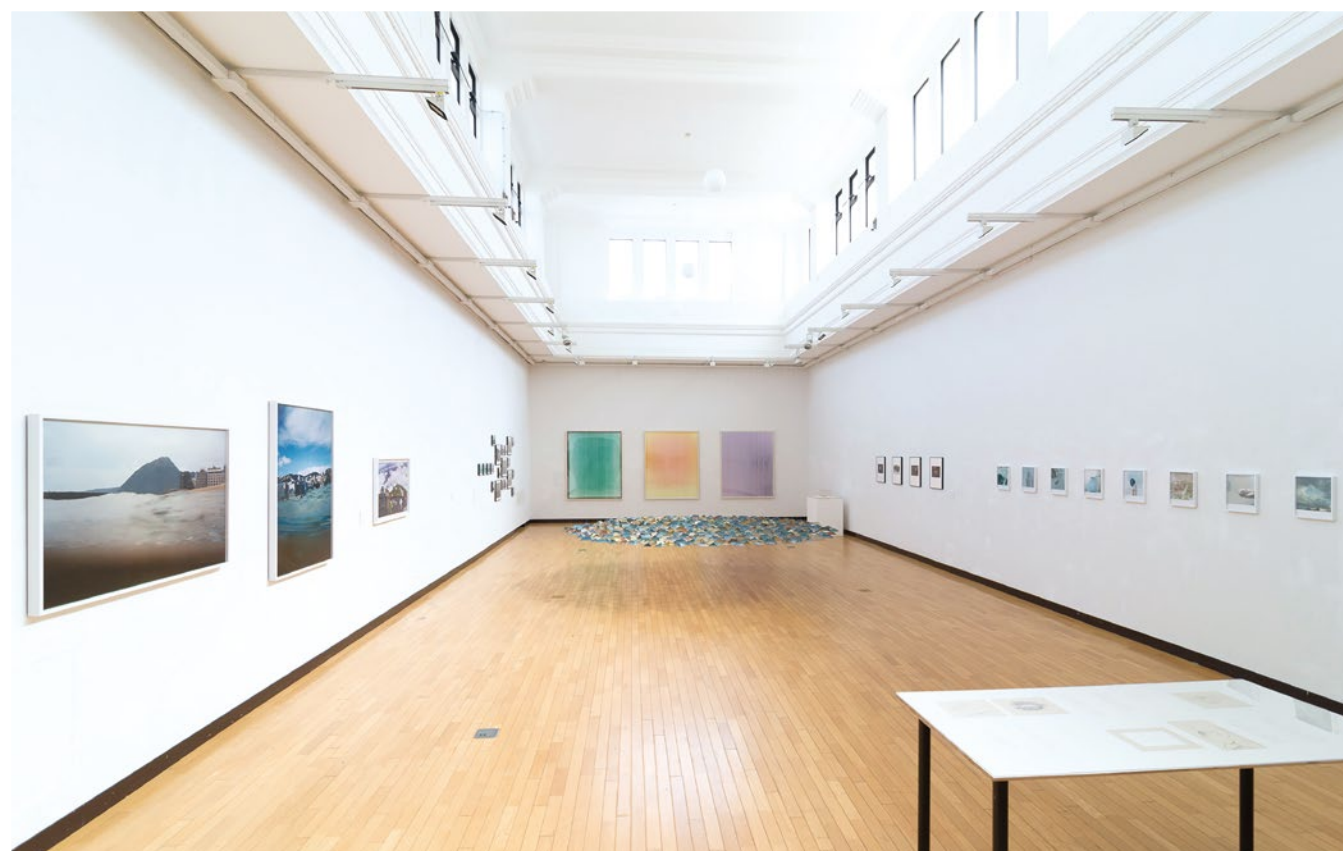
Through facing ourselves and our inability to physically or sensibly know such ‘certainty’, we co-curators aimed to present various attitudes and artistic expressions exposing the self-reflecting gazes of the ‘I’. The exhibition also reflects a condition of precarious subjectivity through visual modes of expression such as photography. Another goal of the exhibition is to prompt visitors to question the potentialities of extreme private narrative. When artists practice their gaze of ‘I’ in front of ‘uncertainty’, they play a variation between levels of past, present, and future away from distinct phases of Japanese history of photography. Essays from each co-curator may be found in this exhibition catalogue. Based on each co-curator’s different points of view, another significance of the exhibition is to provide visitors with opportunities to look for their own approaches to combine their own narratives of the ‘I’ with ‘uncertainty’, with the goal that these two coexist. This includes the problem of ‘hope’, a very simple emotion that has yet become invisible and has sunk at the bottom of our bodies as a consequence of this process.

*1——Daido MORIYAMA, *KARIUDO (Hunter)*, Chuokoron-Sha, 1972. p.118

*2——*Provoke 1*, Provoke-Sha, 1968. p.63







P06-10 — Installation Views from the exhibition *Seize the Uncertain Day*
P11 — Opening Reception Views of the exhibition



夜 閃光とゆらめき

Night Flash and shimmering light

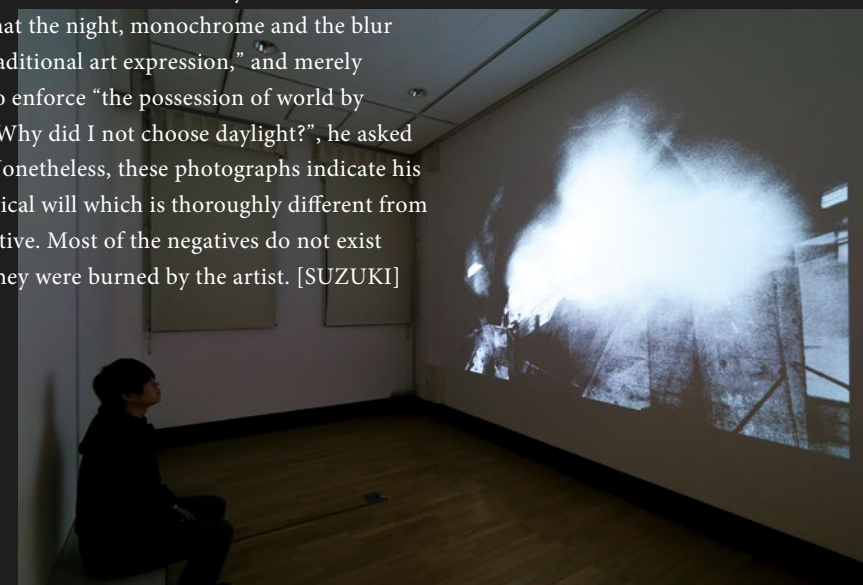
Night: Flash and Shimmering Light

It is night in which variations of time grow and plurality of < I > appears. For instance, there unfold passing moments in images taken by Takuma NAKAHIRA and Daido MORIYAMA with their flash encounter with a city, and at the same time the lasting time symbolized in gentle movement of the moon captured by Taro SHINODA. In addition, heaviness of accumulated time in drawings by Mayuko YUGE, and wavering and intimate time that floats in the pictures of Nobuyoshi ARAKI and his wife Yoko. Further, crossing time between the public like nation or history and the personal created by a point of view of Tomoko YONEDA, and time of fireworks' explosion that is festive and idiosyncratic gaudiness in Sayaka SHIMADA's video work. These various potential times not countable but sensible in night appear in records of very-subjective life, living such as each artist's attitude and view point towards the world. Through the records, we will face up to the uncertainty of < I > that is originally unidentifiable, without relying on pseudo-certainty, and then can be aware of the ample energy the uncertain < I > has.



For a Language to Come 1970

Although having made a big impact with "Are, bure, boke (Rough, blurred, out-of-focus)" photographs originally published in the journal *Provoke* (1968-69) and his first photobook *For a Language to Come* (1970), NAKAHIRA completely denied these pictures himself in his critical essay "Why an Illustrated Botanical Dictionary?" in 1973. He claimed that the night, monochrome and the blur were "a traditional art expression," and merely a means to enforce "the possession of world by myself." "Why did I not choose daylight?", he asked himself. Nonetheless, these photographs indicate his clearly logical will which is thoroughly different from the subjective. Most of the negatives do not exist today as they were burned by the artist. [SUZUKI]



For a Language to Come 1970

Takuma NAKAHIRA
中平卓馬



Shinjuku 2000-04/2004

In the late 1960s, MORIYAMA caught people's attention with his unique photographic style, often called "Are, bure, boke (Rough, blurred, out-of-focus)", and since then, has been highly acclaimed in Japan and abroad. Out of the many works he has released so far, this exhibition shows two works from the series *Shinjuku* (2000-04), the town which the artist has been deeply attracted to since the beginning of his career as "a place with searing pains that go straight to the heart". One shows a parking lot after the rain at night, illuminated by the brilliant lighting billboards whilst the other shows an entrance of a building with a bizarre mannequin's leg that shows its metallic but glamorous surface shown in sunlight during daytime. The "lights" unique to each of them are depicted with mysteriousness of the town. [UTSUMI]



Shinjuku 2000-04/2004

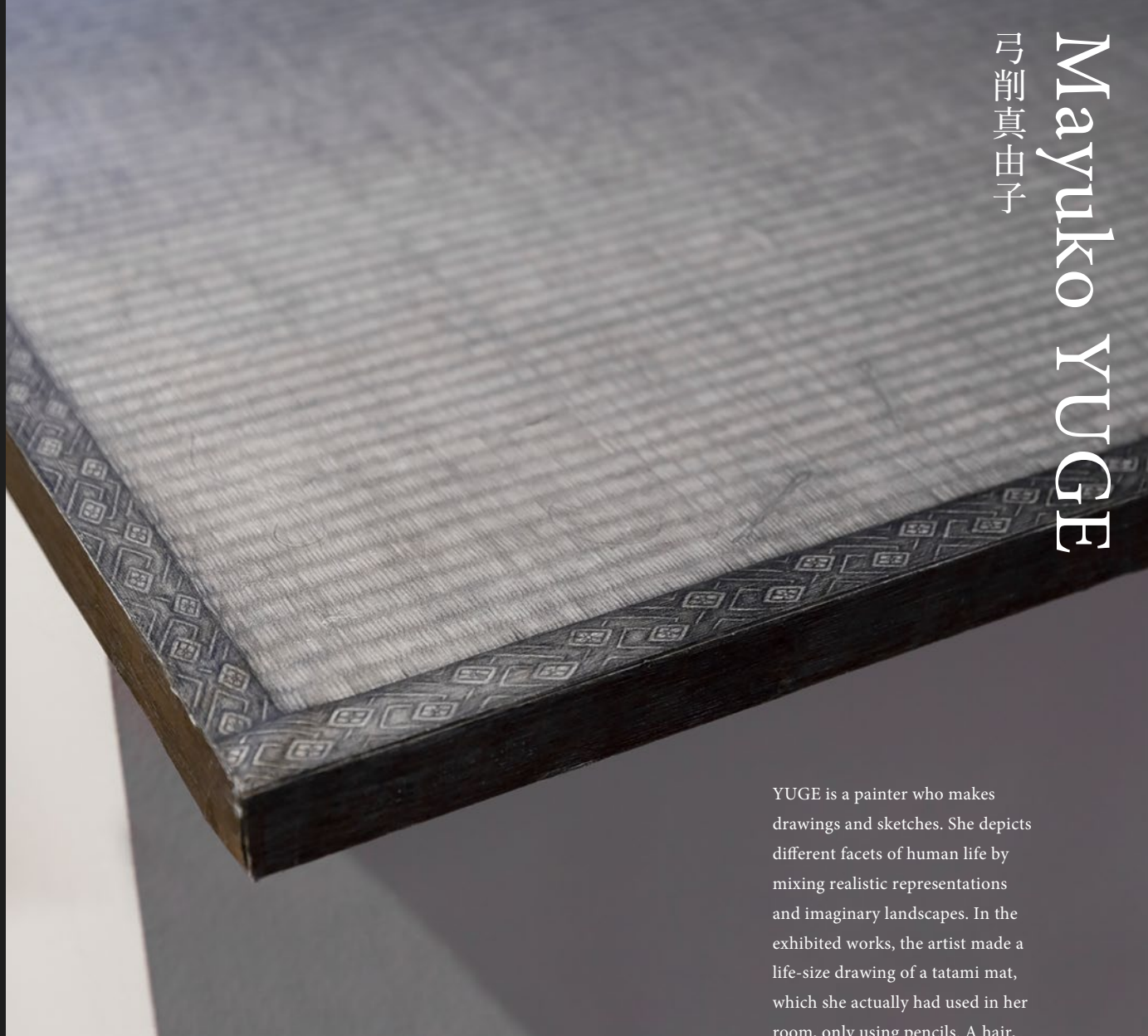
SHINODA presents his movies of the moon taken from cities all over the world with a self-made telescope, as a video installation. The moon, which quietly sails across the screen, appears blurred or looks sharp depending on the condition of the atmosphere. The moon also draws different paths according to latitudes and seasons. The theme of this work, however, is not the lyricism which focuses on "I" seeing the same moon from various places, but rather "the glance of the moon" which eternally observes the changing activities on earth from a higher perspective. This exhibition version contains new parts shot in Sydney last year. [SUZUKI]

Lunar Reflection Transmission Technique 2007-



Mayuko YUGE

弓削真由子



TATAMI 2006

YUGE is a painter who makes drawings and sketches. She depicts different facets of human life by mixing realistic representations and imaginary landscapes. In the exhibited works, the artist made a life-size drawing of a tatami mat, which she actually had used in her room, only using pencils. A hair, nail shreds, dusts and a coin – all fragments of life scattered on the tatami mat remind viewers of heavily condensed time-ness and narrate stories historizing the accumulation of repeatedly conducted everyday lives. An idiosyncratic “sense of immortality”, stirred up by intensely minute and “private” ways, which through her depiction, emerge, appealing to the viewers’ own self-conscious state. Although the artist literally does not exist in the works, a sense of her presence and gaze leaves intense impressions in the viewers’ minds. [MINEGISHI]



TATAMI 2006



From the series *Sentimental Journey* 1971/2012

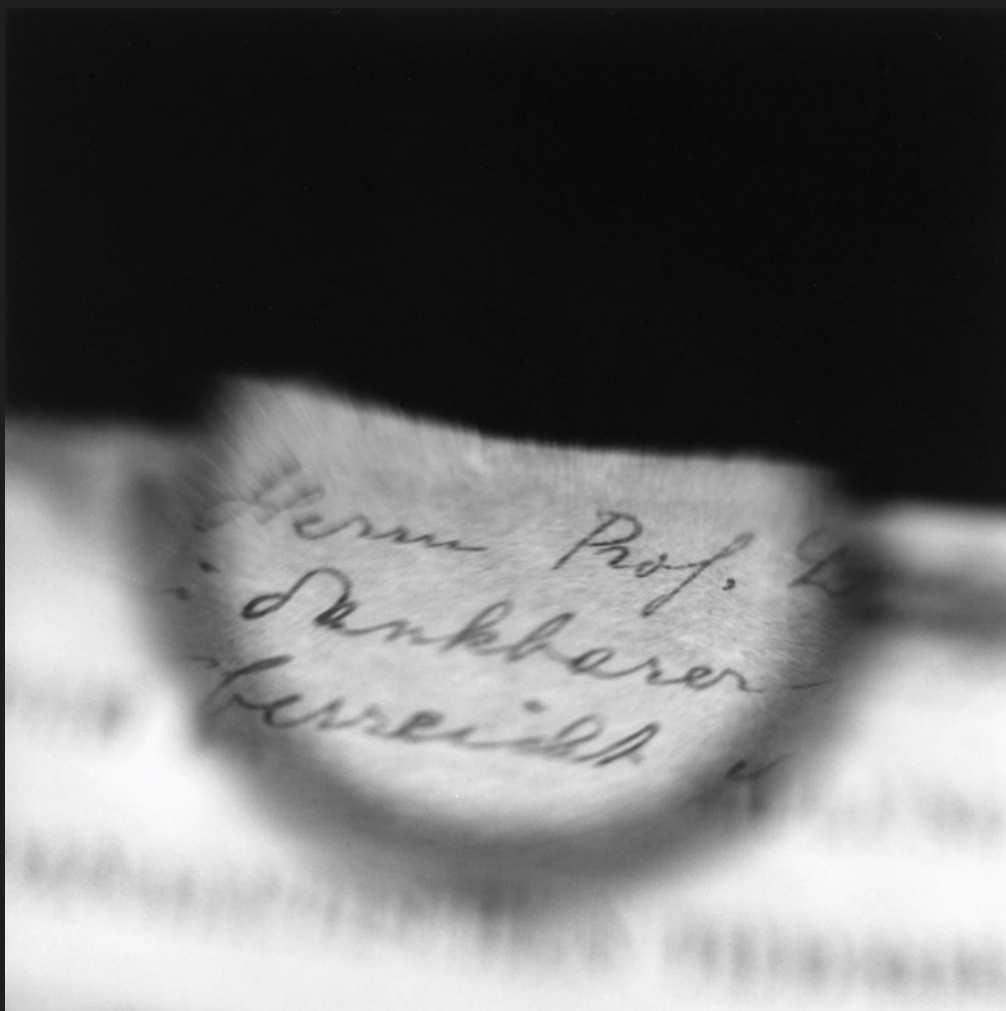


From the series *Winter Journey* 1990/2005

In 1971, when photography was slowly becoming recognized as an art form in Japan, ARAKI self-published the photo album *Sentimental Journey*, which was his debut as an “I-photographer”. The photos were taken during his honeymoon trip, when he took photographs of his wife, Yoko at hotels where they stayed. The photo diary, *Winter Journey*, was recorded from around August 11, 1989, when Yoko was hospitalized because of malignant fibroid until the following year, on January 27 when she died. The two series were compiled and published as a book *Sentimental Journey - Winter Journey* in 1991. Although ARAKI depicts his personal world intimately and subjectively, the works obtain more acutely comprehended reality rather than authenticity apprehended objectively. [MIYAUCHI]

Nobuyoshi ARAKI

荒木経惟

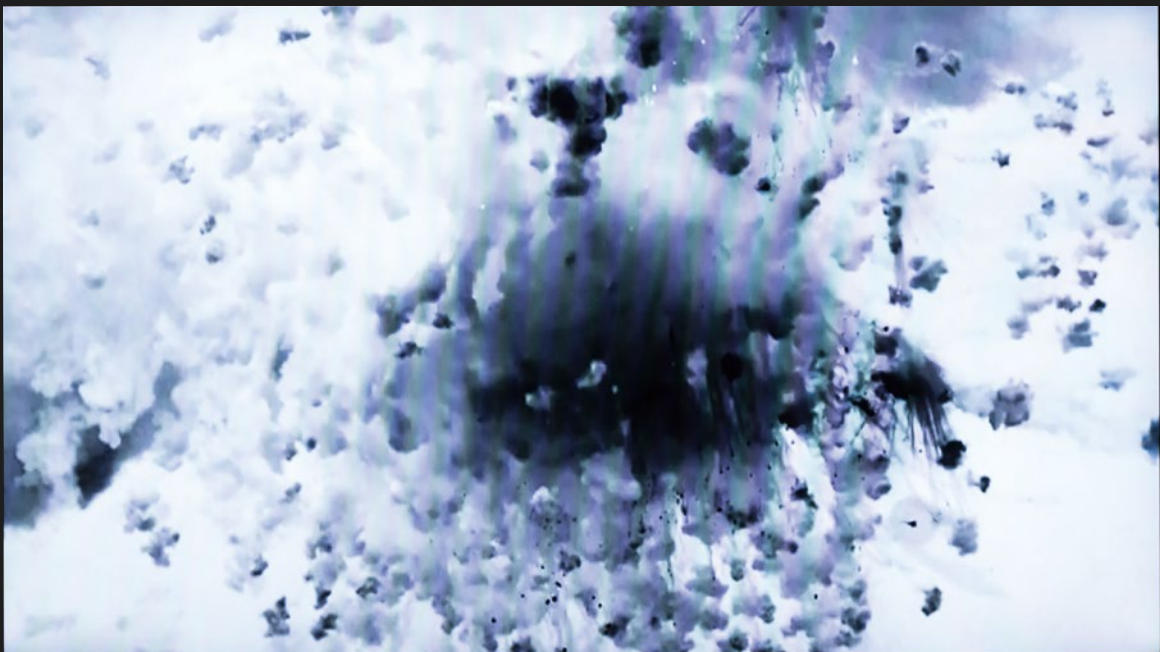


Freud's Glasses—Viewing a text by Jung I 1998 From the series Between visible and invisible (1998-)



Chrysanthemums 2011

YONEDA's photography confronts human's memories and History as "The Grand Narrative", and examines conflicts between the floating present and the framed past. Laying weight on the neutrality of photography, YONEDA seeks for an absolute objectivity whilst inducing the possibility of subjective thoughts. The series *Between visible and invisible* (1998-) present the lenses of glasses and the texts which belonged to famous intellectuals of the 19th and the 20th century. The works trace their gaze whilst they read letters and books that played a key role in their individual lives. These photographs taken at the places where they were based question how contemporary subjectivity faces the past through the lens. [SHU]



Hikage 2011

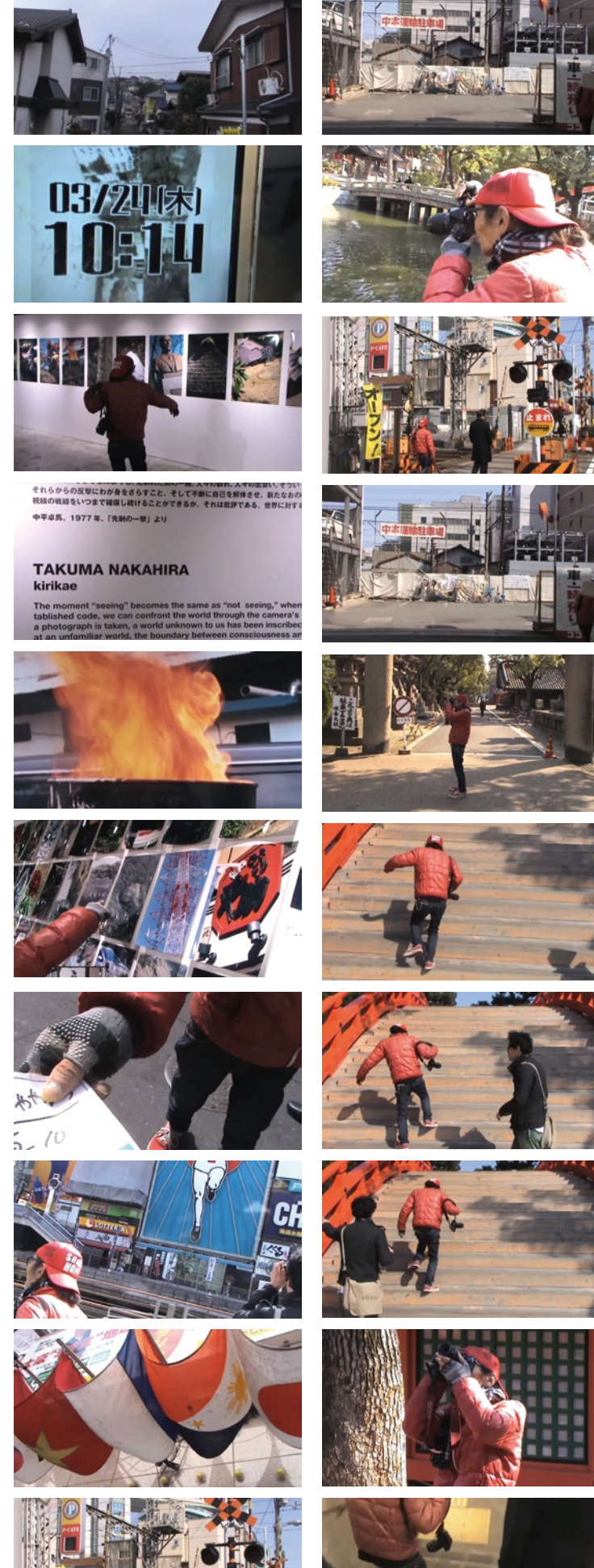
SHIMADA started her career as a professional pyrotechnist while studying at the Nihon University College of Art, and now creates her own art installations and video works in addition to designing commercial pyrotechnics. The exhibited work, *Hikage* (2011), is an edited version of the three minute eleven second duration piece for "The 3.11 Project", which was organized by the group, Spread Videoart Project 2. This work shows, not the vivid colors usually seen in fireworks, but the highly contrasted glimmerings of black lights on the white background. By reversing the negative and the positive images in the movie and cutting off sound, the spectacle and unity that the fireworks originally had disappears. Instead, they appear as individual explosions with their trajectories and idiosyncratic gaudiness on the monitor. [UTSUMI]

The Fault

In the stair hall where it vertically proceeds from night of the ground floor to morning of the upper floor, layered time phases are exposed like strata.

Osamu Kanemura intermittently shot the scenes in shreds with a unique technique and deconstructs the flow of time. The person who was filmed is Takuma Nakahira, 40 years after the publication of *For a Language to Come*, who had experienced a discontinuance of memory loss.

Takeshi Hyakutou swims in virtual and real alternately. He uses Google Maps to find nice places to shot, then goes to the actual site, takes pictures and uploads it to his website. For this exhibition he made prints many of which contain motifs that correspond with the works of other artists.



KANEMURA, who is known for his monochrome film photos of sheer townscapes, recently produced a series of still images and movies using a digital camera. On March 24, 2011, he accompanied and shot Takuma NAKAHIRA, who, at that time, held a solo exhibition "Kirikae" at Comme des Garçon, Gallery Six (Osaka). The video shot throughout the whole day, starting from NAKAHIRA leaving his home in Yokohama, visiting the gallery, taking some photos in Osaka, ends with his return to Yokohama. KANEMURA intermittently shot brief cuts in succession and the video was completed without any editing. These chopped images create a supernatural feeling as if we can leap the flow of time, which synchronizes with treads of NAKAHIRA, skipping staircases. [SUZUKI]

Takuma Nakahira in Osaka, March 24, 2011 2011



Untitled 2016



Untitled 2014

HYAKUTOU began photographing snaps in the city around 2010, he has since mainly photographed suburban waste plants and construction sites, looking for "landscapes which are not 'conscious' of being seen." In such places, things that once composed parts of large cities rush in, and form new contexts. He searches for such places with Google Map, visits the sites and shoots unique layers of contexts emerging there. These photos are uploaded on his website as a single entity, without being labeled with any titles nor being classified into any series. What makes his works remarkable lies in their capability to narrate stories through associations of forms and symbolisms of what were taken pictures of, without using any literal words. [SUZUKI]

Takeshi HYAKUTOU

百頭たけし



Morning - Daytime: Circle and Awareness

The space on the second floor implicates not only the beginning of a day, but also the flow of circulating time. There lies an attitude in which strongly appeals the breaths of people living the 'present', and at the same time, sharply reconsidering our daily lives from a different angle. NARAHASHI Asako has shot the quietness drifting on the waves and the eyesight that shakes the horizon we take for granted. In the work of HISAKADO Tsuyoshi there we see repetitive movements of a copper lead which creates a subtle look on the 'time lag'. An installation work by KIDO Miyuki gives a big impact on the venue. The rooftops with pale colorings spin each story in people's memory, which concord with monochrome scenes full of energy cut by WASHIO Kazuhiko. The works by HAYASHI Takanobu brings us a strange feeling that humans and animals were somehow hung up in an empty space. On the other hand, the picture plane shot by KAWAUCHI Rinko, we could approach the artist's insight towards ephemeral life and death, which feels like a gaze through a kaleidoscope. The film, poems and drawings by KOMORI Haruka and SEO Natsumi intends to deliver us the 'songs' of the stratified memories of the land and it's people in the midst of change after the earthquake and tsunami. The 'voices' which have been sent from the work, resonate with the big colorful planes of KAWAKUBO Yoi, which were tinged by radiation, both of which would echo as one sensational sound.



Atami 2001 From the series half awake and half asleep in the water

Photographic works by NARAHASHI stimulate senses which we normally take for granted when we look at two-dimensional works and they turn over ideas about a horizon and fields of our vision. In the series entitled *half awake and half asleep in the water* (2000-), she shot landscape from water surface in various locations inside Japan. In this series, despite having gathered numerous places, both the waterfront and the ground overwhelm viewers with immense energy which would almost engulf and extinguish the specificity and diversity of the sites. There, what disappears and then reappears are our own bodies and gazes. Confronting NARAHASHI's works, which shake our five senses and intelligence, viewers are encouraged to reconsider our positions in the world and the state of the world that our eyes perceive. [SHU]



Installation View



Just after the Great East Japan Earthquake hit this country in 2011, both KOMORI and SEO left for the disaster area to work as volunteers. They started making records of the situations in the affected areas through drawings, photographs, texts and videos. *Brand New Ground / Listening to Songs from Underground* (2015) embraces the “new ground” generated by reconstruction in Rikuzentakata city and numerous imperceptible voices underneath, through drawings by SEO and videos by KOMORI. These works bring within the viewers’ bodies the “songs” that vibrate between the “collapse” and the “recovery”. [KUROSAWA]



Brand New Ground / Listening to Songs from Underground 2015



Untitled 2001 From the series UTATANE (2001)

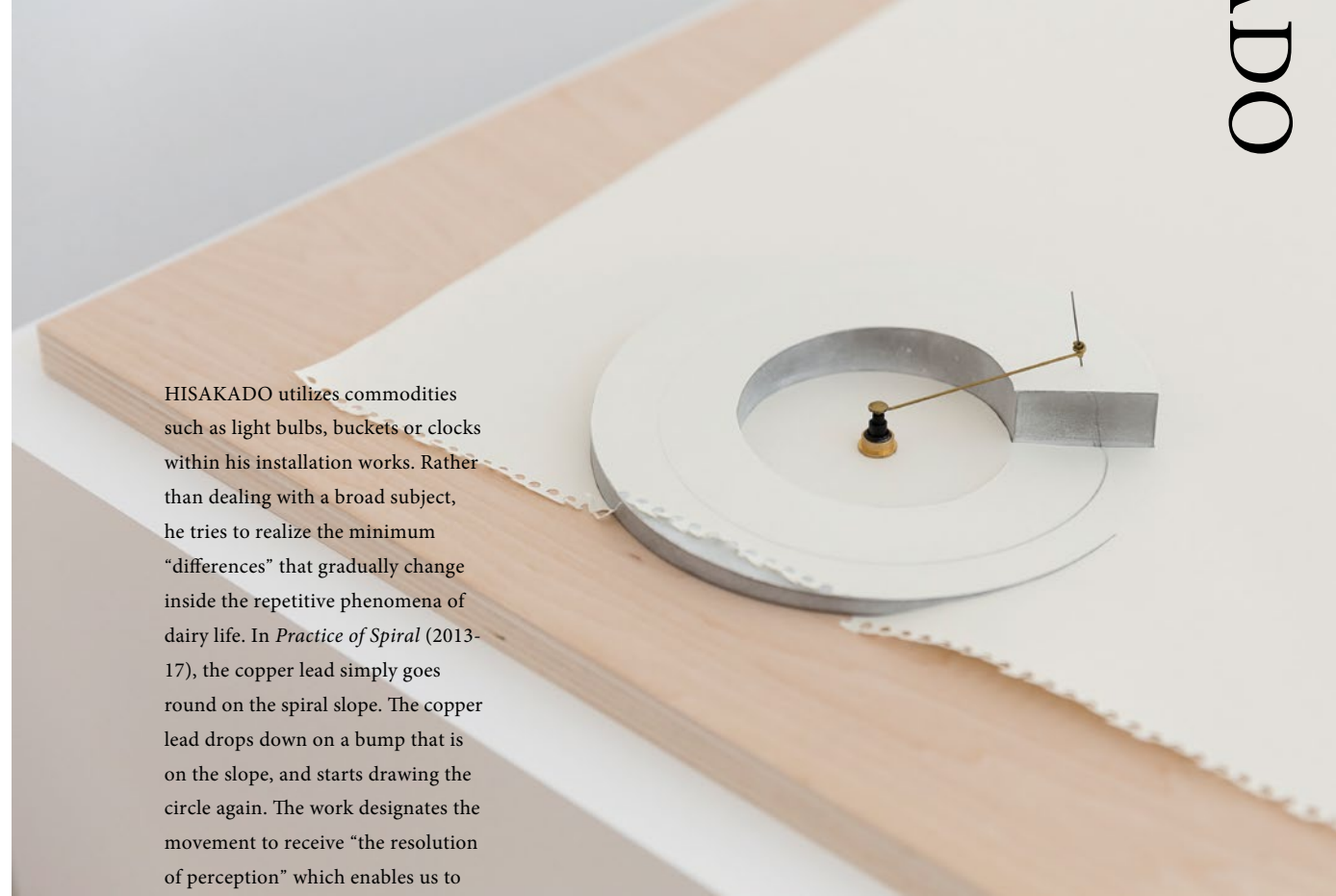


KAWAUCHI published three photo books in 2001 – *UTATANE*, *HANABI* and *HANAKO*, which led to her memorable debut in Japan and abroad. The series *UTATANE* (2001) unfolds the scent of “death”, which subsists in daily life, or in reverse, it shows some sense of “life” that is momentarily peeped through “death” like a flash of light. The objects that we see anywhere in real life – carps, fried eggs, a washing machine, a dead pigeon or a little girl – enables the viewer to see someone’s “private scenery”, shifting faintly inside an anonymous memory. It is something that cannot be gained by simple binaries – such as life and death, conscious and unconsciousness, city and nature, human and animal, or the world and yourself. [KUROSAWA]



I don't remember what I forgot. 2011

KIDO focuses on things and phenomena which may have been dismissed in our daily life and makes installations using materials familiar to us. Numerous rooftops floating in the air, each of which was made with folded paper, conjure up a subtly fluttering landscape. A prototype of his artwork was made in 2010 on the occasion of the artist's stay in South Korea, and the work was recreated for an art festival in Aizu city, Fukushima prefecture in the following year. The wavering landscape that reacts to even the smallest vibration of air suggests that our memories are uncertain just like ripples and winds. What would “I” of today touch with “my” hands, by scooping up from an invisible world expanded beneath the rooftops? [MINEGISHI]



HISAKADO utilizes commodities such as light bulbs, buckets or clocks within his installation works. Rather than dealing with a broad subject, he tries to realize the minimum “differences” that gradually change inside the repetitive phenomena of dairy life. In *Practice of Spiral* (2013-17), the copper lead simply goes round on the spiral slope. The copper lead drops down on a bump that is on the slope, and starts drawing the circle again. The work designates the movement to receive “the resolution of perception” which enables us to see the micro phenomena, such as those minute “differences” connoted in circular time. [KUROSAWA]

HAYASHI has been mainly working in the field of fashion photography. The four works shown here are pictures taken at the Ueno Zoological Gardens, which form part of his representative series of work *ZOO* (1986) that were shot in zoos mainly around Kanto area. The hints of breathing of animals quietly reside inside monochrome tranquil pictures evoking in viewers’ minds their childhood memories in which they spent time with animals. Furthermore, the works weave up intimate relationships between the viewers through being overwrapped with our own mental landscapes, which have been left behind in the void of our memories. The artist’s calm gaze permeating the picture frames brings little and warm aftertastes which cannot be swept off by the uneasy atmosphere of our time that creeps up to us from somewhere unnoticed. [MIYAKAWA]



Ueno Zoological Gardens, Tokyo 1986/2016 From the series *Zoo* (1986/2016)



Ueno Zoological Gardens, Tokyo 1986/2016 From the series *Zoo* (1986/2016)



From the series *To the Sea* 1998



WASHIO has been taking photographs of the landscape near the sea and people living on the coastline since 1998. Since the Great East Japan Earthquake in 2011, he has continued to photograph images of the ocean as a place directly connected to people's everyday lives. *To the Sea* is his photographic book published in 2014, which compiled both the images before and after the Earthquake. However uncertain and overwhelming the ocean is, people do not stop their activities in and around the sea. What monochrome photographs in this series depict is this simple and powerful fact. Children play in tidal waves coming with random rhythm and adults send their heart out beyond the horizon. People's elastic attitudes to live with the unseizable ocean are recorded in the artist's works. [UTSUMI]

Kazuhiko WASHIO

鷺尾和彦



KAWAKUBO started his career as an artist when he quit his job as a day-trader in 2008, and since then, has been exhibiting photographs and installation works. The exhibited works show "something invisible to the eyes" imprinted on the photosensitive films, which the artist buried temporarily under the ground in the Okuma town where the Fukushima Daiichi Nuclear power plant is located in 800 meter's distance. The works show vivid gradations of three different colors - yellow, green and purple -that appeared depending on the site and duration of each burial. The title of the works came from texts in the Hindu sacred book Bhagavad Gita, which Dr Robert Oppenheimer recalled on the occasion of the humans' first-ever atomic bomb experience conducted in the US in 1945. [UTSUMI]

The List of the Exhibited Works

Section 1 | Night: Flash and Shimmering Light

中平卓馬 Takuma NAKAHIRA	<i>For a Language to Come</i>	Projection of the images from the photobook, <i>For a Language to Come</i> , 1970. © Gen Nakahira Courtesy of Osiris
篠田太郎 Taro SHINODA	<i>Lunar Reflection Transmission Technique</i> 2007-	Single channel video installation 48min. © Taro Shinoda Courtesy of the artist and MISA SHIN GALLERY
森山大道 Daido MORIYAMA	<i>Shinjuku</i> 2000-2004/2004	Gelatin silver print 150x100cm © Daido Moriyama Photo Foundation / Courtesy of Taka Ishii Gallery
	<i>Shinjuku</i> 2000-2004/2004	Gelatin silver print 150x100cm © Daido Moriyama Photo Foundation / Courtesy of Taka Ishii Gallery
荒木経惟 Nobuyoshi ARAKI	From the series <i>Sentimental Journey</i> 1971/2012	Gelatin silver print 27.7×35.5cm © Nobuyoshi Araki Courtesy of Taka Ishii Gallery
	From the series <i>Winter Journey</i> 1990/2005	Gelatin silver print 35x43cm © Nobuyoshi Araki Courtesy of Taka Ishii Gallery
弓削真由子 Mayuko YUGE	<i>TATAMI</i> 2006	Pencil on paper 90×180 cm © Mayuko Yuge Courtesy of the artist
	<i>TATAMI</i> 2014	Pencil on paper 90×180 cm © Mayuko Yuge Courtesy of the artist
島田清夏 Sayaka SHIMADA	<i>HIKAGE</i> 2011	Single channel video 03:11 © Sayaka Shimada Courtesy of the artist
米田知子 Tomoko YONEDA	<i>Freud's Glasses—Viewing a text by Jung I</i> 1998-	From the series 《Between visible and invisible》 Gelatin silver print 120x120cm © Tomoko Yoneda Courtesy of the artist and ShugoArts
	<i>Chrysanthemums</i> 2011	From the series 《Cumulus》 2011 Type C print 83 x 65 cm © Tomoko Yoneda Courtesy of the artist and ShugoArts

Section 2 | The Fault

金村修 Osamu KANEMURA	<i>Takuma Nakahira in Osaka, March 24, 2011</i> 2011	video 33min. © Osamu Kanemura Courtesy of the artist and COMME des GARÇONS
百頭たけし Takeshi HYAKUTOU	<i>Untitled</i> 2010-2016	Inkjet print 29.7×42cm © Takeshi Hyakutou Courtesy of the artist

Section 3 | Morning – Daytime: Circle and Awareness

檜橋朝子 Asako NARAHASHI	<i>Atami</i> From the series <i>half awake and half asleep in the water</i> 2001	Type C print, wood, acrylic 138.3×93.2x4.2cm © Asako Narahashi Courtesy of the artist
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	<i>Beppu</i> From the series <i>half awake and half asleep in the water</i> 2003	Type C print, wood, acrylic 93.2×138.3x4.8cm © Asako Narahashi Courtesy of the artist
	<i>Momochi</i> From the series <i>half awake and half asleep in the water</i> 2003	Type C print, wood, acrylic 93.2×138.3x4.8cm © Asako Narahashi Courtesy of the artist
	<i>Towards the Mountain</i> 2013	Type C print, wood, acrylic 71×101.3x4.2cm © Asako Narahashi Courtesy of the artist
小森はるか+瀬尾夏美 Haruka KOMORI +Natsumi SEO	<i>Brand New Ground / Listening to Songs from Underground</i> 2015	Video(24mins) Painting, drawing, text Dimension variable © Komori Haruka + Seo Natsumi Courtesy of the artists
川内倫子 Rinko KAWAUCHI	<i>Untitled</i> From the series <i>UTATANE</i> 2001	Type C print 30.5x25.4cm © Rinko Kawauchi Courtesy of the artist
城戸みゆき Miyuki KIDO	<i>I don't remember what I forgot.</i> 2011/2017	2011/2017 Installation © Miyuki Kido Courtesy of the artist
林隆喜 Takanobu HAYASHI	<i>Ueno Zoological Gardens, Tokyo from the series Zoo</i> 1986/2016	Gelatin silver print 40×51cm © Takanobu Hayashi Courtesy of the artist
久門剛史 Tsuyoshi HISAKADO	<i>Practice of Spiral</i>	Brass, lead, movement, paper, wood 2013-2017 Dimension variable © Tsuyoshi Hisakado Courtesy of the artist and OTA FINE ARTS
鷺尾和彦 Kazuhiko WASHIO	1 : <i>Hayama</i> , Kanagawa. 2013. 2 : <i>Hayama</i> , Kanagawa. 2013. 3 : <i>Hayama</i> , Kanagawa. 2013. 4 : <i>Hayama</i> , Kanagawa. 2013. 5 : <i>Hayama</i> , Kanagawa. 2013. 6 : <i>Hayama</i> , Kanagawa. 2013. 7 : <i>Kinkasan</i> , Miyagi. 2011. 8 : <i>Shirahama</i> , Chiba. 2013. 9 : <i>Yamamoto</i> , Miyagi. 2013. 10 : <i>Fukue</i> , Nagasaki. 2013. 11 : <i>Tsujido</i> , Kanagawa. 2010. 12 : <i>Zushi</i> , Kanagawa. 2014. 13 : <i>Chigasaki</i> , Kanagawa. 2000. 14 : <i>Kamakura</i> , Kanagawa. 2000. 15 : <i>Hayama</i> , Kanagawa. 2012. 16 : <i>Kamakura</i> , Kanagawa. 2010. 17 : <i>Kamakura</i> , Kanagawa. 2013. 18 : <i>Hayama</i> , Kanagawa. 2015. 19 : <i>Yamamoto</i> , Miyagi. 2013. 20 : <i>Iwaki</i> , Fukushima. 2015.	From the series 《 <i>To the Sea</i> 》 1998- Gelatin silver print © Kazuhiko Washio Courtesy of the artist

川久保ジョイ Yoi KAWAKUBO	<i>If the radiance of a thousand suns were to burst at once into the sky I</i> 2013/2016	Pigment print 190x150cm 永山祐子蔵 © Yoi Kawakubo Courtesy of the artist
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	<i>If the radiance of a thousand suns were to burst at once into the sky II</i> 2014/2016	Pigment print 190x150cm 永山祐子蔵 © Yoi Kawakubo Courtesy of the artist
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	<i>If the radiance of a thousand suns were to burst at once into the sky III</i> 2014/2016	Pigment print 190x150cm 永山祐子蔵 © Yoi Kawakubo Courtesy of the artist
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Seize the Uncertain Day — ふたしかなその日（Futashikana sono Hi）

Chief Curator: Seiha Kurosawa

Co-Curators: Junya Utsumi, Seiha Kurosawa, Lily Shu, Yohji Suzuki, Yuuka Minegishi, Mei Miyauchi, Midori Miyakawa

Supervision: Professor Yuko Hasegawa (Tokyo University of Arts, Graduate School of Global Arts, Department of Arts Studies and Curatorial Practices)

Period: Sat. 18th March, 2017 - Wed. 5th April, 2017

Venue: Chinretsukan Gallery (The University Museum, Tokyo University of the Arts)

Opening Hour: 10:00- 18:00 (30minutes before closing)

Closed: Mondays (* Open on 20th March, and Closed on 21st March)

Entrance: Free

Organizer: Tokyo University of Arts Graduate School of Global Arts, Department of Arts Studies and Curatorial Practices

Special Sponsor: Culture Vision Japan Foundation Inc.

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