

Press Release

2019.1.23

TALION GALLERY

2-2-1 B1, Mejiro Toshima-ku, Tokyo 171-0031

Tel / Fax 03-5927-9858

info@taliongalleries.com www.taliongalleries.com

Re-curating of existing exhibitions etc. : RECALLS**Curating : X, Hajime Nariai, Satoshi Hashimoto**

-

February 23 – March 24, 2019

Opening reception: February 23, 6 – 8 pm

-

Talion Gallery is pleased to present "Re-curating of existing exhibitions etc. : RECALLS", an exhibition aiming to curate a curation conceived by Hajime Nariai, a curator at Tokyo Station Gallery, and Satoshi Hashimoto, an artist, held at Talion Gallery and other unofficial venues.



Re-curating of existing exhibitions etc.: RECALLS

This exhibition is a part of the RECALL program that re-curates preexisting things and past events without receiving any requests to do so.

RECALL program curates the curations. Differ from the way of criticism, which is unavoidable to be an ex-post act, it introduces additional lines to the scene, changes the circuit, transfers and reforms existing matters. By doing so without moving any objects, it wraps the curation from the audience seats once again and repositions the subject.

Against curation which recursively keeps order under a single subject to conclude within that formal rationality. Otherwise, against curation that is ironically isolated and does not expect an extra curation over itself despite acclaiming social solidarity and cooperation.

Perhaps, against temporizing curation anticipating controlling system such as audiences, citizens, and governments.

It is noted that the word "curation" in this program includes not only exhibitions but also Olympic, FIFA World Cup, Dubai International Airport, Disneyland, Hollywood movie, NASA, United States of America, People's Republic of China, EU, United Nations, Christianity, New York Stock Exchange, Christie's, H&M, IKEA, McDonald's, Starbucks, Apple, Amazon, Facebook, Google and so on.

The following is the statement for "Audience's," which was held at Talion Gallery in summer of 2018 as a pre-event of this exhibition.

Audience's

We exhibit you. You are exhibited.

We exhibit except the show, which is concealed by the show = the designation of seeing.

We exhibit time and space before and after the show. We exhibit the things waiting to be exhibited. Also the things you wore that you'd like to show, also the things you brought that you have no intention to show.

-

45 years ago, Shuji Terayama wrote as "Half of the world gets old and the later half is left immature."(*) He said that although expressions are completed by the creation of both giver and receiver, we have been neglectful to discuss the creation by receiver side. And He listed the agendas, "A history of being photographed in the realm of photography, a research of darkness in the movie theater, a personality of reader, an analytics of criminal victims, a study of audience seats(...), a metaphysic of catcher, an effectiveness of usual "gallery" when we recognized the whole city as one gallery" - after that, Terayama concluded as "Even the concepts of audience or reader are destined to disappear."

However, Terayama's criticism against the oppression by the "giver" may stabilize the relation between "giver" and "receiver" to be even. To begin with, is the world separated equally? There is no perfect depicter or no perfect audience from the beginning. Audience and reader will not disappear.

-

Every exhibition is always completed just before the critical point of getting spilled out from the exhibition. If so, let us fill the exhibition to the point where it spills out with false solidarity that is grouped by chance at one event. If it is impossible to experience all exhibitions, we continue re-curating. Not by folding back the authority structure existing between the audience and the non-audience - originally there is no flat relationship which can be folded -, at least let us drill a hole to the transient exhibition. Otherwise, let us diversify. You become someone's audience, someone becomes your audience, and audiences are continuing to be congested.

Therefore.

We exhibit you. You are exhibited.

*Shuji Terayama, The introduction of Half-World as receiver's expression, "Geijutsu(Art) Club" the September issue in 1973



Audience's | Hajime Nariai, Satoshi Hashimoto | 2018
Audience, camera, photograph, self levelling laser, microphone, performer
performer: Hajime Nariai, Satoshi Hashimoto, Haruka Kenmoku

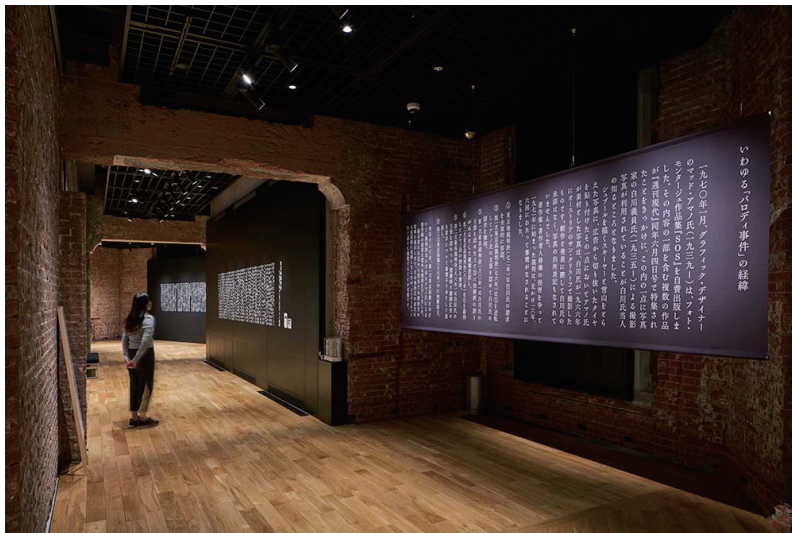
RECALL :

RECALL is a program planned by Kiso Geijutsu - Contemporary Art Think-tank that Nariai and Hashimoto participate in, which aims to "re-curating of the existing things and events without receiving any requests." In the past, RECALL revised MOT Annual 2012 "Making Situations, Editing Landscapes," an exhibition held at The Museum of Contemporary Art Tokyo in 2012, as another curation titled, "Making Homeless, Editing Sequences," hosting a public talk at the venue. In 2015, it altered "VOCA 2015" exhibition initially held at The Ueno Royal Museum as another curation "VOCALIZE" and organized events and public talks at the venue and its vicinity. As for the latter curation, in addition to public talks, related programs such as puppet shows, sentence corrections and picnics were also organized during the same period.

Hajime Nariai

Born in Shimane, 1989. Curator, Tokyo Station Gallery.

MA, Hitotsubashi University. Specialized in Japanese avant-garde art after WW II, and organizes cross-sectional and region-wide exhibitions that will interact with comics, popular magazines, advertisements and other hybrid reproduction culture and art. Selected curatorial projects: “The world of ISHIKO Junzo: From Art via Manga to Kitsch” (2011-12, Fuchu Art Museum), “Discover, DISCOVER JAPAN” (2014, Tokyo Station Gallery), “Parody and Intertextuality: Visual Culture in Japan around the 1970s” (2017, Tokyo Station Gallery). Selected writings: “Zokuaku no Sakae: Manga to Bijutsu no Bimyou na Kankei” [Prosperity of villainy - a complex relationship between manga and art] (Jikkenjo 1950s, Tokyo National Museum of Art, 2012).



Parody and Intertextuality: Visual Culture in Japan around the 1970s | 2017 | Tokyo Station Gallery | ©Hayato Wakabayashi



Discover, Discover Japan | 2014 | Tokyo Station Gallery | ©TokyoTenderTable

Satoshi Hashimoto

Born in Tokyo, 1977.

Selected Exhibitions: "Can't Go, Please Come" (2010, ARCUS, Ibaraki), "More of an activity" (2010, Hiroshima City Museum of Contemporary Art), "Sell Me Your Concept" in India (2011, India), "Arbitrary Decisions and Prejudices: I Divide the Audience" (2012, The National Art Center, Tokyo), "You fill in '***.' (provisionally)" (2012, blanClass, Yokohama), "False name" ("14 EVENINGS", The National Museum of Modern Art, Tokyo), "I was Leonardo da Vinci. I sell my soul. I sell heaven" (2013, AOYAMA I MEGURO, Tokyo), "Photographer (Art Market, Photographer): Bodybuilder" (2014, Art Fair Tokyo), "Nation, Dice, Instruction," (Daiwa Foundation, London, 2014), "Fw: Foreign country (Japan - Malaysia)" (2016, International Airport, Airplane, Malaysia, etc), "Everything and Others" (2016, LISTE, Basel), "The World's Three Major Round Things: the Sun, the Moon, the Eye" (2017, AOYAMA I MEGURO, Tokyo), "Night – Time = Darkness" (Hans & Fritz Contemporary, Barcelona, 2018), "Kyojitsu-Hiniku" (Japanese Pavilion of Ibirapuera Park, São Paulo, 2018).

Along with individual works, also participated in some associations as "An Art User Conference" and "Kiso Geijutsu - Contemporary Art Think-tank".



Satoshi Hashimoto | Watching Movies with Ropes | 2018 | Ropes, movies, audience | Hans & Fritz Contemporary, Barcelona



Satoshi Hashimoto | Asphalt-Paved Road and Its Process | 2018 | Asphalt-paved road, signboard
"The asphalt-paved road is the largest artifact on the earth"

—

[Exhibition Informations]

Title	Re-curating of existing exhibitions etc. : RECALLS Curating : X, Hajime Nariai, Satoshi Hashimoto
Date	February 23 - March 24, 2019 11 am - 7 pm Closed on Monday, Tuesday and Holidays
Venue	TALION GALLERY and Other Unofficial Venues (planning at The National Museum of Modern Art, Tokyo, Roppongi Hills Mori Tower, Tokyo Olympic 2020 and so forth)
Communed by	Kiso Geijutsu - Contemporary Art Think-tank
Cooperated by	Aoyama Meguro

In addition to the exhibition, we plan to held other events.

Please check our website for futher information.

<http://www.taliongalleries.com>

[Inquiries]

TALION GALLERY

Email: info@taliongalleries.com Tel/Fax: +81-3-5927-9858

171-0031 B1 2-2-1 Mejiro, Toshima-ku, Tokyo URL: www.taliongalleries.com