

BankART Over 35

English



2023.7.6 thu—23 sun 11:00~19:00

BankART KAIKO Kitanaka Brick & White 1F, 5-57-2
Kitanaka-dōri, Naka-ku, Yokohama

Closed: Monday, July 10 and Tuesday, July 18 *Extended night hours on Friday, July 7 and Saturday, July 8 from 11:00am ~ 9:00pm
Opening party: Thursday, July 6 from 7:00pm ~ 9:30pm Admission: ¥500 (includes 2 catalogs and a re-entry passport for both U35 and O35),
Free for junior high school students and younger, and those with a disability certificate with one accompanying adult.
Organizer: BankART1929 Co-organizer: City of Yokohama, Sports, Culture and Dynamic City Development Bureau

2023.7.6 thu—23 sun 11:00~19:00

BankART Station B1 Level, Shin-takashima Station
5-1 Minatomirai, Naka-ku, Yokohama

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English

BankART Under 35

BankART Under 35 / Over 35 2023

“BankART Under 35” is a series of solo exhibitions of Japanese artists under 35 years old, which has so far introduced 52 shows of individual artists and collectives. This year, a new series, “Over 35,” has been added to feature artists over 35. The participating artists were selected by a five-member jury (Tadashi Kawamata, Makoto Murata, Eriko Kimura, Yuri Yoshida, and Tamaki Hosobuchi) from an open call. There will be three “Under 35” artists and two “Over 35” artists presented at BankART’s two venues; BankART Station (Under 35) and BankART KAIKO (Over 35). We welcome your attendance.

Duration: Thursday, July 6 - Sunday, July 23, 2023 (Closed: Monday, July 10 and Tuesday, July 18)
Hours: 11:00am ~ 7:00pm (Extended hours on Friday, July 7 and Saturday, July 8: 11:00am ~ 9:00pm)
Venues: BankART Station (Under 35), BankART KAIKO (Over 35)
Admission fee: ¥500 (includes 2 catalogs and a re-entry passport for both U35 and O35)
Free for junior high school students and younger, and those with a disability certificate with one accompanying adult.

In conjunction with the exhibition, individual catalogs of each artist and/or collective will be available for purchase.
¥200 per unit [tax included]
size A4 / 24 pages

Over 35 BankART KAIKO

Masahiro HASUNUMA
Manager: Naoko HASUNUMA

For our living needs, we will create a children's playground, a nursing room, workshops for artist care and relaxation, and a work based on the subject of phantasmagoria. They say that phantasmagorias are seen when transitioning to the next stage of life, but in what scenario and context will it be played back? There are times when I am in an awkward situation between childcare and creative work, and I have thought that this situation could be implemented as a phantasmagoria. Our effort is in the nurturing of this hypothetical phantasmagoria.

Masahiro Hasunuma, artist. Born 1981 Tokyo, Japan. 2010 PhD in Artistic Anatomy from Tokyo University of the Arts. His main artistic practices are painting, photography, and the Kinora, a hand-cranked motion picture device. Recent activities include “Solar, Elephant, Panel Painting” (gallery N, KandaShataku, 2023), “Especially Impossible Fantasies” (Kobe Art Village Center, 2020), and “Prepare to Prepare for the Story” (Toyama Prefectural Museum of Art and Design, 2020). He is based in Nagano, Japan.

Naoko Hasunuma. Graduated from Tokyo University of the Arts with a BFA and MFA in Art Anatomy. Worked as a costume designer while attending university. Naoko then launched the RISE GALLERY in Tokyo and has been involved in the planning and managing of exhibitions there. Since the 2015 Echigo-Tsumari Triennale, she has undertaken the role of production assistant and management for Masahiro Hasunuma, as well as in the planning and management of their workshops.

Photo: Ryohei Yanagihara



Islands / LIU Shih-Tung • LEUNG Chi Wo
Manager:Yoshiaki KAIHATSU

Islands will meet once a month during their preparatory and exhibition time frame to discuss about their show, their works, and their respective homelands while making new work. These discussions will become the source and process of generating new work. A video of these discussions will be played at the exhibition venue, introducing a mix of old and new works.

LEUNG Chi Wo was born 1968 in Hong Kong. A co-founder of Para Site in Hong Kong, Leung Chi Wo has exhibited internationally at the Venice Biennale, Shanghai Biennale, Gwangju Biennale, The Queens Museum in New York, Museu da Imagem e do Som in Sao Paulo, and major museums such as the Tate Modern in London, and The Museum of Contemporary Art in Shanghai. He has been reviewed by Yishu, Artforum International, Art Review, Leap, ArtAsiaPacific, and the New York Times..

LIU Shih-Tung was born 1970 in Taiwan. He received his MFA from the Taipei National University of the Arts. With a long-standing interest in local cultures, he is known for his “collections” and “regenerations” of ready-made pieces. His diverse and experimental creations have brought attention from the art world both at home and abroad. His works are in the Taipei Fine Arts Museum, White Rabbit Gallery, and Deutsche Bank Art collections. He received the New York Art Creativity Award from the Asian Cultural Council Taipei and participated in a Youngeun Museum of Contemporary Art residency program in South Korea.

Yoshiaki Kaihatsu. With a focus on socially interactive art, he has participated in “Dia del Mar/By the Sea” (MoMA PS1, 2002), “Otaku: Personality=Space=City” (9th International Architecture Exhibition, Venice Biennale, Japan Pavilion, 2004), and “Echigo-Tsumari Art Triennale 2006” (2006). He held a solo exhibition titled “Second Year of Junior High (Too Cool For School) Exhibition” at Ichihara Lakeside Museum, Chiba, in 2016, and has shown in international exhibitions such as “Berlin-Tokyo/Tokyo-Berlin” at the Neue Nationalgalerie in Berlin, and in 2011 he organized Dailily Art, which toured in the Tohoku region and 150 other locations in Japan.

<http://www.yoshiakikaihatsu.com/>



Under 35 BankART Station

Kei URUNO
Manager: Kohki OHNO

“Keyway” is a key that functions as a tool wedge or a grammatical conjunction connecting the parts of a work. And through this exhibition, it also takes on the meaning of a key’s ‘destination.’ The “locked rooms,” which frequently appear in Uruno’s works, suggests a space that has been locked away and removed. “So, where is the key destined to?” By integrating the “locked-room” into a component of a complex mechanical structure, it becomes a representation of the exterior world. The work then provides a psychological footprint searching for the grand scheme of the world.

Kei URUNO was born 1993 in Gifu, Japan. In 2023, he completed the Graduate School of Art program at Nagoya University of Arts. He fabricates installations that emulate stage equipment and three-dimensional objects comprised of mechanical structures. He won the “CAF Award 2022” (Kohei Nawa Jury Prize, 2022) and “ARTISTS’ FAIR KYOTO 2023 Mynavi ART AWARD” (Grand Prize, 2023). Major exhibitions include “ESCAPE” (Kanazawa Art Gummi, 2021) and “DELTA”(KAYOKOYUKI, Komagome Warehouse, 2021).

Kohki Ohno was born 1994 in Aichi, Japan. He graduated from the Graduate School of Transdisciplinary Arts, Akita Public University of Fine Arts and Music, in 2020. He engages in the coordination of exhibitions and the installation of artworks. He is the director of “Project Space hazi” in Iwakura, Aichi. Among his major exhibitions as a curator are “R.E. Award” (ASP, hazi/Indonesia, Aichi, 2022-2023), “Charge at Tamura!”(hazi/Aichi, 2022-2023) and “The Closest Goal to The Start” (hazi/Aichi, 2022).



Ayaka SANUKI
Manager: Jun ASAMI

As an example, the shape, texture, and flavor of a cucumber in Thailand is different from that of in Japan. Sanuki has been carefully tasting the variations between Japan and Thai caused by different climates and cultures. She learned that the accustomed “cucumber” is “แตงกวา”, in Thai and pronounced “tɛɛŋ kwaa.” From this disarray of differences, the table, sculpture, language study, and drawings become intermingled, leading to an evolving form of expression. For this exhibition, the architectural collective “GROUP” will design Sanuki’s exhibition space from the planning eye of fixtures and furnishings.

Ayaka Sanuki Ayaka Sanuki was born 1993 in Shizuoka, Japan. Sanuki completed the graduate program of Kyoto University of Art and Design with a master’s degree in (Nihonga) Japanese Painting in the Fine and Applied Arts. Her work includes pigment paintings, drawings, book illustrations, and other various forms of artwork. Since 2022, she has been living in Bangkok, Thailand, as an overseas training artist of the Pola Art Foundation.

Jun Asami, editor and writer was born 1993 in Hyogo, Japan. After graduating from university, he worked for an editorial production company before going independent in 2023. He is a member of the design studio “well” and director of the antique store “Goods.” His work includes producing and publishing art books in collaboration with artists, editing exhibition catalogs, and project management.



BONDMAN: Koichi MITSUOKA, Yuto NEMOTO, Takumi HIRAYAMA
Manager: LI Jingwen

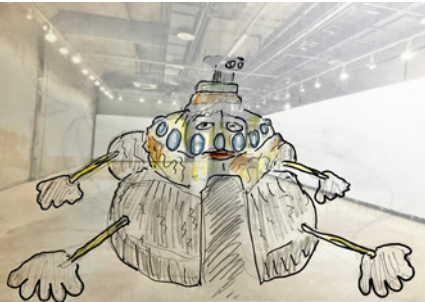
A group called “BONDMAN,” consisting of three artists who have each sought independent expressions, is set to launch this summer. BONDMAN came together by chance as a result of a misunderstanding by Hirayama regarding the exhibition’s recruitment guidelines, which led to the gathering of its members. Despite being an accidental assembly of members, they came up with a plan with the spirit of seizing the moment. The conclusion reached by the members was to create a submarine. “Bond” carries meanings of connection, solidification, and repair. The submarine not only connects the BONDMAN members but also has an impact on others who witness it. It represents the unseen BONDMAN.

Koichi Mitsuoka was born 1990 in Aichi, Japan. He enrolled in an art university to meet Hikaru Utada. In 2019, he founded TAMA ART CENTER in Tokyo in 2019 and is responsible for its operation, planning, and maintenance.

Yuto Nemoto was born 1992 in Chiba, Japan. He creates clay objects of people, vases, and more. He also runs his home in Minowa, Tokyo, as an artist-run space known as “Soft House.”

Takumi Hirayama was born 1994 in Tokyo, Japan. He creates imaginary stories based on themes of differences between himself and others. He works mainly in ceramics, sculpture, text, and sound. He runs a studio and community center space called “Koushin Kyoku” in Shinagawa Ward, Tokyo.

Li Jingwen came to Japan in 2014. She is currently a doctoral student at the Tokyo University of the Arts, where she is researching the concepts of sculpture. In addition, she manages the art organization “Upload AIR,” edits the webzine “The Colossus,” and is a member of the art collective “a place to be naked” as well as a freelance curator: “Drifting Celebration Day” (Yokohama Civic Art Gallery, 2023), “The Whole World, Watching” (a place to be naked, 2023), and “Nonexistent Sculpture” (VR Exhibition, 2023).



[Access]

BankART Station

〒220-0012 5-1 Minatomirai, Nishi-ku, Yokohama, B1F above the ticket gates of “Shintakashima” station on the Minatomirai line.

BankART KAIKO

〒231-0003 KITANAKA BRICK & WHITE 1F 5-57-2 Kitanaka-dori, Naka-ku, Yokohama. Exit 2a at “Bashamichi” station on the Minatomirai line and enter the red-brick building on the right side, KITANAKA BRICK & WHITE North.

For more information, please contact BankART1929 info@bankart1929.com TEL 045-663-2812

