

okayama
art summit
2022



岡山芸術交流 2022

**DO
WE
DREAM
UNDER
THE
SAME
SKY**

**2022. 9. 30 (FRI) -
11. 27 (SUN)**

Outline of Exhibition

version 1.0

EN

Okayama Art Summit 2022



Do we dream under the same sky
30 September (Friday) to 27 November (Sunday)

Held in Okayama City once every three years, the Okayama Art Summit is an international exhibition of contemporary art.

With Rirkrit Tiravanija taking the reins as artistic director, the Okayama Art Summit 2022 brings the artistic touch to various historical and cultural sites near Okayama Castle and Okayama Korakuen Garden for two months from 30 September to 27 November, 2022.

The event offers visitors the opportunity not only to see exciting exhibits but also to experience the thought processes of the artists, enabling a unique interaction with art that transcends time and space—all from the historic city of Okayama.

Artists : 28artists (13countries)

Artistic Director / Artist

Rirkrit Tiravanija

Artist

Rasel Ahmed

Art Labor in collaboration with Jrai artists

Wang Bing

Daniel Boyd

Lygia Clark

Abraham Cruzvillegas

ENKU

Ryoji Ikeda

Mari Katayama

My-Linh Le

David Medalla

Asif Mian

Precious Okoyomon

Frida Orupabo

Vandy Rattana

Bárbara Sánchez-Kane

Aki Sasamoto

Jacolby Satterwhite

Shimabuku

Yutaka Sone

Apichatpong Weerasethakul

Haegue Yang

Event

PEPPERLAND

Gert Robijns

Group

OVERCOAT

Shu Isezaki (Bizen) · Smith Ethan Shogo · De'Andre Kiguchi (Ujo Bori)

Performance

Untitled Band (Shun Owada and friends)

About



■Name of event

Okayama Art Summit 2022

■Title

Do we dream under the same sky

■Period

30 September (Friday) to 27 November (Sunday), 2022 [51 days]

Closed: Mondays (Open 10 October (Monday, holiday) closed Tuesday in lieu)

■Opening hours

9:00 am to 5:00 pm (admission until 4:30 pm)

*Some venues have different opening hours, so please check the official website.

■Venues

Former Uchisange Elementary School, Tenjinyama Cultural Plaza of Okayama Prefecture, Okayama Orient Museum, Cinema Clair Marunouchi, Hayashibara Museum of Art, Okayama Korakuen Garden, Okayama Shrine, Ishiyama Park, Okayama Castle, Okayama Tenmaya

■Management structure

Organizer : Okayama Art Summit Executive Committee (Okayama City, Ishikawa Foundation, Okayama Prefecture)

Chairman : Masao Omori, Mayor of Okayama City

Vice Chairmen : Yuuji Yokota, Vice-Governor, Okayama Prefecture

Hisashi Matsuda, President, Okayama Chamber of Commerce and Industry

Executive Producer : Yasuharu Ishikawa, President, Ishikawa Foundation

Executive Director : Taro Nasu, Owner, TARO NASU

Artistic Director : Rirkrit Tiravanija, Artist

Public Program Director : Chieko Kinoshita, Associate Professor, Osaka University

Design Director : Shun Kawakami, founder, artless Inc

Advisors : Takeshi Wake, Chairman, Okayama city council, Hirofumi Makino, President, Okayama University

Masato Miyanaga, Chairman, Chugoku Bank

Affiliated Entities : Okayama City, Okayama City Board of Education, Okayama Prefecture, Okayama Chamber of Commerce and Industry, Okayama Visitors & Convention Association, Okayama Culture Zone Liaison Council, The Consortium of Universities in Okayama, Sanyo Shimbun, RSK Sanyo Broadcasting Co., Ltd., Okayama Broadcasting Co., Ltd., Setouchi Broadcasting Co., Ltd., Okayama Bus Association, Okayama Taxi Association, West Japan Railway Company, Inoue Certified Public Accountant's Office, Chugoku Bank, Okayama cultural arts Creation Foundation, and Ishikawa Foundation



■Project Structure

①Modern Art Exhibition

The exhibition will consist of the creation and display of modern art (conceptual art) that embodies the theme of this international exhibition. Artist selection will be carried out by the Executive Director and Artistic Director.

②Public Program

Various programs will be offered so that residents of the city and prefecture can get to know the Okayama Art Summit to promote it as a celebration that is open to and rooted in the community and will continue to grow into the future.

Programs will be held widely in locations outside of the exhibition to fulfill its role of creating opportunities for people to come and visit.



Do we dream under the same sky



Though written out, without a question mark at the end of the sentence, it's only an opening to an idea.

In the past years, with the Global pandemic and the exertion of White Supremacy tendencies in the US as well as Nationalists Populist in many parts of the global world, I'd like for the exhibition to refocus our mindset and perspectives.

With many of these thoughts in mind, I'd like the potential of Okayama Art Summit 2022 to be focused on peripheral practices by artists who may share in common their itinerant backgrounds. BY "itinerant," I mean that most of the artists in this selection are coming from cultural and social backgrounds that are diverse. Though they may have their practices and their locations in the center of western artistic hegemony, we could understand that their positioning in that (western) hegemony, is based on their identification with positions other than western. That their lives and histories are constructed indifferent to the west.

The dream here, is to dream in a sky of difference, in a sky of multiplicity, of narratives of representation that are peripheral to the western canon. That the dream is for us (the participants and the viewer) to experience representations, which are outside of our normative position. That the dream can open us to stories and lives and ways of thinking, looking, hearing, being, existing beyond the hopes, the aspirations, and dreams that we ourselves are touched by in our daily structures.

Okayama Art Summit 2022
Artistic Director
Rirkrit Tiravanija

[Artistic Director]



Rirkrit Tiravanija

Born in Buenos Aires, Argentina, Thai artist Rirkrit Tiravanija is known for a practice that overturns traditional exhibition formats in favor of social interactions through the sharing of everyday activities such as cooking, eating and reading. Creating environments that reject the primacy of the art object, and instead focus on use value and the bringing of people together through simple acts and environments of communal care, Tiravanija's work challenges expectations around labour and virtuosity. Tiravanija is on the faculty of the School of the Arts at Columbia University, and is a founding member and curator of Utopia Station, a collective project of artists, art historians and curators. He also helped establish an educational-ecological project known as The Land Foundation, located near Chiang Mai, Thailand.



Photo by Pauline Assathinay



Rirkrit Tiravanija, *Untitled 2017 (Oil Drum Stage)*
Tommy Simoens, Antwerp / Jonas Lampens

[Artist]



Rasel Ahmed

Born in 1990, Dhaka. Lives in Columbus, Ohio.

Rasel Ahmed makes films with traditional cinematic tropes and techniques to combine documentary with fantasy. He uses a combination of participatory documentation, archival research, and collaborative re-enactment to finalize the performance and movement choices in the film.

Rasel was the editor and co-founder of the first Bangladeshi underground LGBTQ magazine.

He was forced into exile after the publisher of the magazine was hacked to death in 2016.

Rasel's experimental videos are a means to explore his dialogical relationship with displacement, citizenship, border, and loneliness.

Rasel's work has been exhibited in numerous festivals, galleries and community venues such as Marli Matsumoto Gallery (Brazil), Wexner Center for the Arts, The Lenfest Center, Hopkins Hall, National Democratic Institute, and Human Rights Campaign among many others.

He is the recipient of many awards, residencies, fellowships including the Catskill Artist Residency, Union Doc Summer Lab, Avijit Roy Courage Award, and Atlas Corps Fellowship.

Rasel runs a community-based transnational Queer archive and is an Assistant Professor in the Department of Film, Theatre, and Media Arts at The Ohio State University.



Rasel Ahmed "Who Killed Taniya"
(Video Still from the Film)

[Artist]



Art Labor in collaboration with Jrai artists

Art Labor in collaboration with Jrai artists including Thao Nguyen Phan, Truong Cong Tung & Arlette Quynh-Anh Tran is an artist collective based in Ho Chi Minh City, who work in between visual arts, social and life sciences in various public contexts and locales. We do not produce single artwork but develop many-year-long journey during which one inspiration is a seed to cultivate. The seed grows – the inspiration expands and bears into rhizome of projects and artworks.

Their previous journeys include Unconditional Belief (2012-2015), Jrai Dew (2016-ongoing) and JUA (2019-ongoing)

They have been exhibited widely in Vietnam and international, notably such as Paradise Kortrijk, Triennial for contemporary art, Belgium (2021); Carnegie International 57th, Bangkok Art Biennale, 'A beast, a god, and a line' at Dhaka Art Summit, Para Site and Modern Art in Warsaw (2018); Cosmopolis #1: Collective Intelligence at Centre Pompidou, Paris; Asian Art Biennial, Taiwan; 'Salt of the Jungle' at KF Gallery, Korea, (2017); Jrai Dew Sculpture Garden in Central Highlands of Vietnam (2016-17); The Adventure of Color Wheel at Pediatrics Department, Eye Hospital HCMC (2015); Unconditional Belief at Sàn Art, Ho Chi Minh City (2014).



Art Labor, Sketch for JUA- SOUND IN THE SOUND SCAPE, 2022 ongoing
Bamboo installation and sound

[Artist]



Wang Bing

Born in 1967, in Xi'an, Shaanxi Province, China.

Lives and works in France and China.

In 1992, Wang Bing graduated in photography from the Luxum Arts University in Shenyang.

For his photography work, he watched at length workers of the Tie Xi facility.

In 1995, he studied at the Beijing Film Academy, then worked for some time on television before starting a career as an independent film director in 1998. *West of the Tracks* is Wang Bing's first documentary, filmed in 2002, for which he received numerous awards and grants.

In his films, Wang Bing depicts, with rare beauty and uncompromising gravity, people who are often excluded from the recent economic transformation in China.

Wang Bing gives his films a beautiful and tragic cinematic intensity in which he seeks to transform the temporality of his characters' lives into allegory. He puts forward a deep reflection on history, paradoxes and sufferings caused by the inexorable progress of modern China, pushing to the extreme a cinema of observation and reality.

In 2009, Galerie Chantal Crousel presented his first solo exhibition in Paris, with the projection of the two documentary films: *Fengming* and *Man with No Name*. Since then, Wang Bing has produced many documentaries such as *Three Sisters* (2012), *TA'ANG* (2016), *Coal Money* (2016), as well as *Mrs Fang* (2017), *15 Hours* (2017), both exhibited during Documenta14 in Athens and Kassel in 2017 and *Beauty lives in Freedom* (2018).

Wang Bing was a visiting artist-professor at Fresnoy — contemporary arts national studio (France), between 2018 and 2019.

In 2017, he was awarded the Golden Leopard, highest award of the Concorso Internazionale of the Locarno Festival for the film *Mrs Fang*. That same year, he was also the recipient of the EYE Art & Film Prize in Amsterdam (The Netherlands), honouring his entire filmography.

Wang Bing notable solo exhibitions include *LE BAL*, Paris (2021); *Kunsthalle Zürich* (2018-2019); *CCA Wattis Institute*, San Francisco (2016); *Musée National d'Art Moderne, Centre Georges Pompidou*, Paris (2014). In 2018, the *Museo Reina Sofía* and *Filmoteca Española*, Madrid have shown his work for a major survey exhibition.

Group exhibitions include the *Marta Herford gGmbH* (2021); *Textile Museum, Washington D.C.* (2020); *Bowdoin College Museum of Art* (2019); *Biennale of Urbanism/Architecture, Shenzhen* (2017); *Brunswick Centre Culturel de Strombeek, Brussels* (2017); *Jeonju International Film Festival* (2015); *Shanghai Biennale* (2014); *Milano Filmmaker Film Festival* (2010).

His works have joined the collections of the *Museo Nacional Centro de Arte Reina Sofía*, Madrid; *M+*, Hong Kong; *Musée National d'Art Moderne, Centre Georges Pompidou*, Paris; *EMST — National of Contemporary Art*, Athens; *CNAP*, Paris.



Wang Bing, *Fengming*, chronique d'une femme chinoise, 2009
Film 16/9 HD transferred to DVD, colour, sound 3h47min
Edition of 6 + 2 AP
Courtesy of the artist and Galerie Chantal Crousel, Paris

[Artist]



Daniel Boyd

Born in 1982, Gimuy/Cairns, Australia. Lives and works in Warrang/Sydney, Australia. Boyd's practice engages with the pluralities of time, space, culture and personal experience. At once intimate, historical and metaphysical in its scope, his paintings, video works and installations mine the complexity of perspectives through which we – individually and collectively – assemble cultural and personal memory. Boyd's practice has led him to participate in major biennales and exhibitions including 2077, Kathmandu Triennale, Kathmandu (2022) curated by Cosmin Costinas and Co-Curators Sheelasha Rajbhandari and Hit Man Gurung; All the World's Futures, 56th Venice Biennale, Venice (2015) curated by Okwui Enwezor; Mondialité, curated by Hans Ulrich Obrist and Asad Raza at the Boghossian Foundation, Villa Empain, Brussels (2017); A Time for Dreams, Moscow (2014) International Biennale for Young Arts, Moscow curated by David Elliot; The 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art (2012); Kochi-Muziris Biennale: Whorled Explorations, Kochi, India (2014) curated by Jitish Kallat; Culture Warriors: National Indigenous Art Triennial, National Gallery of Australia, Canberra (2007) curated by Brenda L Croft. Treasure Island, Art Gallery of New South Wales, Sydney (2022) curated by Isobel Parker Phillip and Erin Vink.



Daniel Boyd, Untitled (PI3), 2013 oil and archival glue on linen 214 x 300 cm
Courtesy of the Artist and Roslyn Oxley9 Gallery, Sydney

[Artist]



Lygia Clark

Born 1920 in Belo Horizonte, Brazil Died 1988 in Rio de Janeiro, Brazil

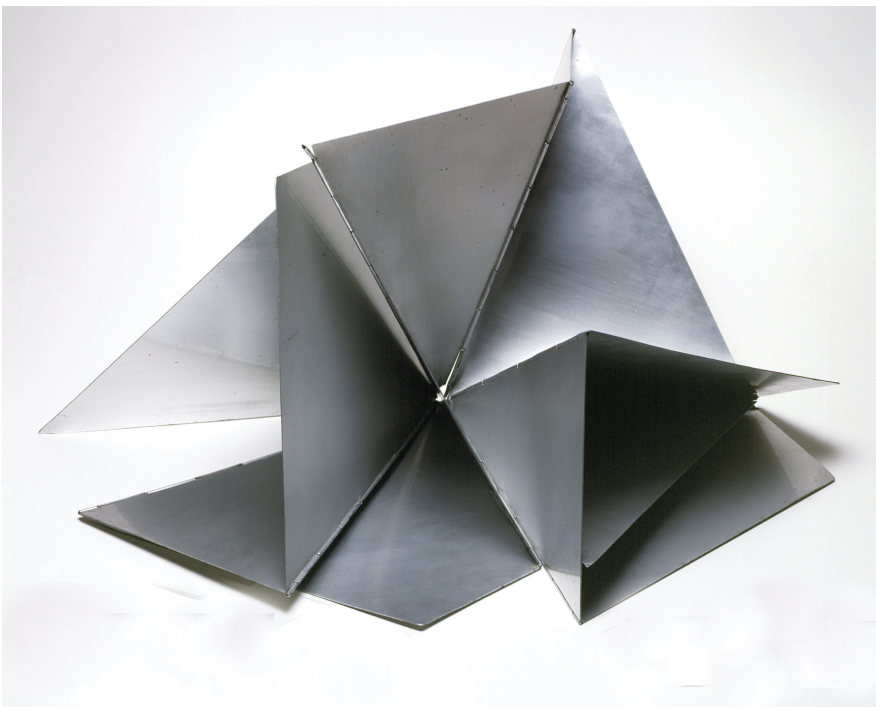
For more than three decades, Lygia Clark (b. 1920, Belo Horizonte, Brazil; d. 1988, Rio de Janeiro, Brazil) created works that proposed a radical reassessment of the role and function of art.

Primarily working in painting, sculpture, performance and, later, psychoanalytical experiences, Clark intended to break down traditional ideas concerning the artist, artwork and viewer.

Her pioneering practice questioned the relationship between art object and spectator, through corporeal and organic forms that encouraged physical encounters and sensorial experiences.

Clark has had solo exhibitions at Guggenheim Bilbao, Spain (2020); Tate Modern, London, UK (with Hélio Oiticica, 2020); Alison Jacques Gallery, London, UK (2016); MoMA, New York, US (2014); Henry Moore Institute, Leeds, UK (2014); and Itaú Cultural, São Paulo, Brazil (2012).

Her work has been included in recent group shows at Centre Pompidou, Paris, France (2021); MASP, São Paulo, Brazil (2019); MoMA, New York, US (2019); ZKM, Karlsruhe, Germany (2019); Haus der Kulturen der Welt, Berlin, Germany (2019); Garage Museum of Contemporary Art, Moscow, Russia (2018); MAMBA, Buenos Aires, Argentina (2018); Brooklyn Museum, New York, US (2018); and Museum of Modern Art, Warsaw, Poland (2017). Clark's work is held in the collections of Centre Pompidou Musée National d'Art Moderne, Paris, France; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Museum of Fine Arts, Houston, Texas, US; Museum of Modern Art, New York, US; MAM Museu de Arte Moderna, Rio de Janeiro, Brazil; Museu de Arte Moderna de São Paulo, Brazil; San Francisco Museum of Modern Art, California, US; and Tate Modern, London.



Lygia Clark, Flower, 1960
Sculpture, Metal cutout, Aluminum

[Artist]



Abraham Cruzvillegas

Abraham Cruzvillegas (Mexico city, 1968) is an active member of the Intergalactic Taoist Tai Chi Society.

His work has been exhibited in diverse venues, like: The Bass, Miami Beach (2022), The Contemporary Austin (2019), The Aspen Art Museum (2019), Honolulu Biennial (2019), MUCA Campus, Mexico City (2018), Kunsthaus Zürich (2018), Honolulu Biennial (2019), Sydney Biennial (2018), Ginza Maison Hermès: Le Forum, Tokyo (2017); Nicaragua Biennial (2016), Tate Modern, London (2015), Sharjah Biennial 12 (2015), Jumex Museum, Mexico City Museo Amparo, Puebla (2014), Haus der Kunst, Munich (2014), The Walker Art Center, Minneapolis (2013), dOCUMENTA 13, Kassel (2012), 12th Istanbul Biennial, Istanbul (2011), 6th Biennial Media City Seoul (2010), REDCAT, Los Angeles (2009), 10th Biennial de Havana (2009), Centre for Contemporary Arts, Glasgow, (2008), The 50th Venice Biennale (2003), among others. In 2016 Harvard University Press published his collected writings 'The Logic of Disorder'.



Abraham Cruzvillegas, Kunsthaus, Zurich, 2018

Images from Kunsthaus Zürich

Installation view, Abraham Cruzvillegas,

Autorreconstrucción: Social Tissue, Kunsthaus Zürich, Switzerland, February 16 – March 25, 2018.

Artwork © Abraham Cruzvillegas. Image courtesy Kunsthaus Zürich. Photograph by Nelly Rodriguez.

[Artist]

ENKU



Enku was a Japanese Buddhist monk and sculptor during the early Edo period.

He was born in Mino Province (Gifu Prefecture) in 1632, and is thought to have entered the priesthood at a young age, after which he continued his mountain asceticism on Mt. Hakusan and other mountains. Enku left Mino in his early 30s, and traveled through the Hokkaido, Tohoku, Kanto and Kinai regions. By 1663, He began carving statues and is said to have created over 100,000 statues during his lifetime. Enku returned to Mino in 1695 and died at the age of 64 on July 15 of the same year.

Enku's sculptures are known for being crudely carved from a single piece of wood and feature bold, simple forms. Their rustic expression of natural wood texture without color or decoration is often described as 'folksy'. In his early years, some of Enku's works followed the tradition of carving smooth surfaces, but he gradually shifted to a strong, abstract style with chisel marks. Many softly smiling Buddha statues were carved after his style was established.

Enku's numerous Buddha statues must have been made not only to teach Buddhism to the people, but also as part of his way to realize his enlightenment as a Buddhist monk.

Written by
Sadamu Yokoyama, Deputy Director
Yuki Okazaki, Assistant Curator



ENKU, Jizo Bosatsu (Kṣitigarbha), Kannon Bosatsu (Avalokiteśvara), Seated male deity, Shaka, Nyorai (Śākyamuni), Yakushi Nyorai (Bhaiṣajyaguru)

Katsuro Hayashi, Shigeo Tazuke, Tomoki Imadegawa

[Artist]

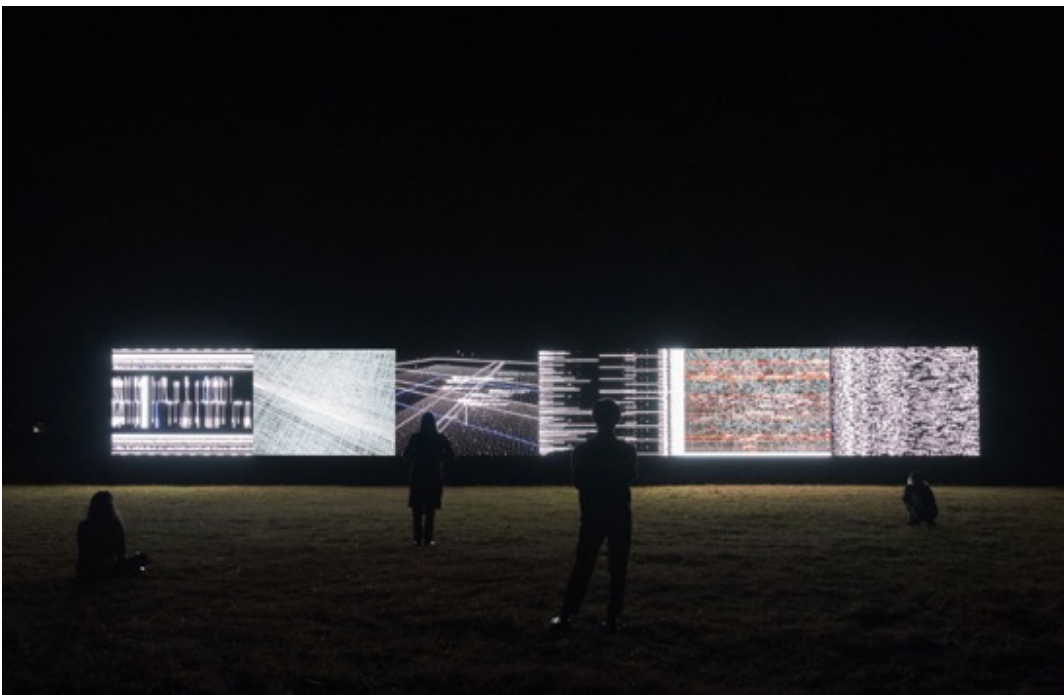


Ryoji Ikeda

Born in 1966 in Gifu, Ikeda currently lives and works in Paris and Kyoto. While rooted in electronic music, the internationally active composer and artist also produces art as experimentation. Ikeda's immersive live performances and installations employ an elaborate orchestration of sound, visuals, matter, physical phenomena, and mathematical concepts.

Since 2008, He presented solo exhibitions in major institutions worldwide such as Center Pompidou Paris, Carriageworks Sydney, MONA Hobart-Tasmania, Park Avenue Armory New York, Museum of Contemporary art Tokyo, Museo de Arte Bogota, ZKM centre for Art and Media Karlsruhe, Eye Filmmuseum Amsterdam, Taipei Fine Arts Museum, 180 The Strand London, PHI Center Montréal amongst others. In 2022, Hirosaki Museum of Contemporary Art is presenting his first major solo exhibition in Japan since 2009.

Ikeda's long term audiovisual project, 'data-verse' commissioned by Audemars Piguet Contemporary was revealed at Venice Biennale 2019, 'May You Live in Interesting Times' curated by Ralph Rugoff. As a composer, Ikeda's audiovisual and acoustic concerts were performed at Barbican Center London, Centre Pompidou and Festival d'Automne à Paris, Los Angeles Philharmonie, Concertgebouw Brugge, The MET New York, Kyoto Experiment, Festival Musica Strasbourg, Diaghilev Festival Perm. Ikeda has received the Prix Ars Electronica Collide@CERN in 2014, and the 70th Japanese Minister of Education Award for Fine Arts (Media Arts Division) in 2020.



Ryoji Ikeda, data.flux [LED version] audiovisual installation, 2021
https://www.ryojiikeda.com/project/datamatics/#data_flux_LED_version
© ALTERNATIVE KYOTO 2021 Imagination as a Form of "Capital"

[Artist]



Mari Katayama

Born 1987 in Saitama and raised in Gunma, Japan.

Graduated with a Master's degree from the Department of Intermedia Art at Tokyo University of the Arts in 2012.

Katayama creates hand-sewn objects imitating her body, paintings and collages, intricately arranging them to take self-portraits. In addition to her creative art, she has also worked as singer, fashion model, keynote speaker and writer.

Katayama also leads High Heels Project in which she wore customized high-heeled shoes specially made for prosthesis to perform on stage.

Her major exhibitions include, home again, Maison Européenne de la Photographie, Paris (2021), 58th Venice Biennale, Giardini and Arsenale (2019), broken heart, White Rainbow, London (2019), Photographs of Innocence and of Experience - Contemporary Japanese Photography Vol.14, Tokyo Photographic Art Museum (2017), on the way home, The Museum of Modern Art, Gunma (2017), Roppongi Crossing: My Body, Your Voice, Mori Art Museum, Tokyo (2016), Aichi Triennale 2013 (2013). Her major publications include GIFT (United Vagabonds, 2019).

She received the Encouraging Prize of Gunma Biennale for Young Artists in 2005, Grand Prix of Art Award Tokyo Marunouchi in 2012, Higashikawa Award for The New Photographer category in 2019 and Kimura Ihei Award in 2020.



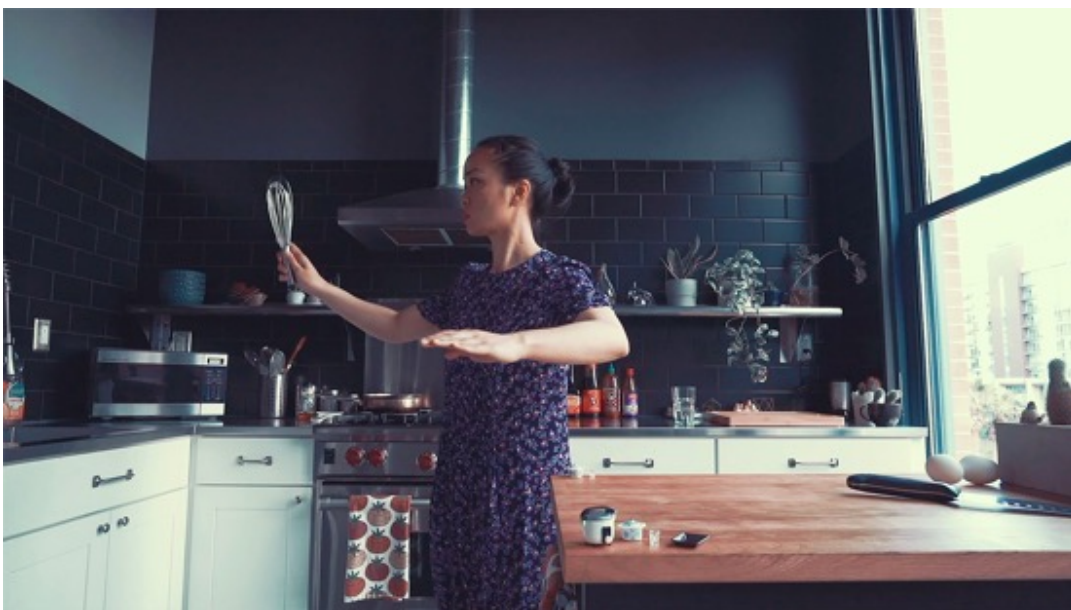
Mari Katayama, possession #2429, 2022 /C-print /©Mari Katayama

[Artist]



My-Linh Le

Le grew up in San Jose, California where she began dancing as a teenager in the early 2000s. The Vietnamese-, Mexican-, Black-, Samoan- and Filipino- American street dancers that surrounded her are reflected in her dance crew, Playboyz Inc., which was established in 1981 by a group of Chicanos who popularized the San Jose style of popping. As the first woman ever to represent the globally renowned dance crew, she has taught workshops, competed in and judged dance battles all over the world. Le's experience with various street dance communities throughout the years has been a large influence on her work as an interdisciplinary storyteller. From immersive installations that embolden audiences to explore their own natural dance movement, to films that examine the autoethnographic aspects of dance improvisation, Le's works present dance not only as an artistic medium or form, but as a method of knowing and remembering, as a way of relating and connecting, and as an instrument for liberation and restoration. In 2021, Le received a Special Award in Choreography from the Gerbode Foundation for her work with the turf dance collective she founded in Oakland, known as Mud Water Theatre. She wrote and directed a narrative dance film by the same title, MUD WATER, which premiered at the 65th San Francisco International Film Festival (SFFILM). Her other major works include ANIMA, San Francisco, USA (2022), THE ORIGIN STORY OF NO NAME, San Francisco, USA (2021), TRONG NUOC, Tempe, USA (2020), and THE REVERSE TURING TEST, Chiang Mai, Thailand (2017).



My-Linh Le, *Mẹ Love You Long Time*, 2020
Dance Film, 2 min. 39 sec. Courtesy of the artist, Videography by Jardy Santiago

[Artist]



David Medalla

(Manila, 1942-2020)

David Medalla was a Filipino international artist. His work ranged from sculpture and kinetic art to painting, installation and performance art. He lived and worked, amongst other places, in Manila, London, New York City and Paris.

Medalla was born in Manila, the Philippines, in 1942. At the age of 12 he was admitted at Columbia University in New York upon the recommendation of American poet Mark van Doren, and he studied ancient Greek drama with Moses Hadas, modern drama with Eric Bentley, modern literature with Lionel Trilling, modern philosophy with John Randall and attended the poetry workshops of Léonie Adams.

Strongly influenced by 19th and 20th century European art and literature, and an active figure in postwar London avant garde communities, Medalla was instrumental in the brief but pioneering experience of London's Signals Gallery (1962-64), the experimental performance collective The Exploding Galaxy (1967-68) and the politically engaged Artists for Democracy, of which he was president (1974-1977). In collaboration with the artist Adam Nankervis (1994) he founded The Mondrian Fan Club and the London Biennale (2000), where processes of collaboration and exchange continued to take centre stage.

His work was included in Harald Szeemann's exhibition 'Weiss auf Weiss' (1966), 'Live in Your Head: When Attitudes Become Form' (1969), and in the documenta 5 (1972).

During many years, Medalla remained a prolific artist and engaged in numerous biennials, such as the Sydney Biennale, London Biennale, Johannesburg Biennale and the 8th Pacific Triennial of Contemporary Art, as well as being a part of international exhibitions at renowned institutions, such as Tate Liverpool, Centre Pompidou, Paris, the New Museum, New York, Institute of Contemporary Arts London, Secession Vienna, and DAAD Galerie in Berlin, to only name a few..

In 2017 he took part in Viva Arte Viva, 57. International Art Exhibition of the Venice Biennale, curated by Christine Macel, with the reactivation of the performance A Stitch in Time and the Mondrian Fan Club with Adam Nankervis. David Medalla passed away in December 2020 in Manila. His archive is kept in Berlin by Another Vacant Space.



David Medalla, Cloud Canyons, 1963-2014

Metal, Perspex, Compressors, Timers, Water, Soap 241.3 x 243.8 cm (95 x 96 in.) bubble dimensions variable
image courtesy of kurimanzutto, Mexico City / New York photo: Omar Luis Olguín

[Artist]

Asif Mian



Born in 1978, Jersey City, NJ. Lives in Brooklyn, New York.

Working at the intersection of drawing, sculpture, video, and performance, Mian's practice reflects on the perceptions and processings of violence.

Drawing on personal and collective experiences, Mian psychologically shifts everyday objects and practices through metabolization, embedding, and hybridization.

His varied methods employ the splicing of rugs together as 'event sculptures', modifying intimidation rituals for performance, and subverting drone thermal cameras for video installations.

Mian was a finalist for the 2022 Artadia New York Award, and winner of the 2020 Queens Museum-Jerome Foundation Fellowship with the solo exhibition, "RAF: Prosthetic Location" at Queens Museum, NY (2021). His work has also been featured in group exhibitions including 'Always, Already, Haunting, "disss-co," Haunt' curated by Whitney ISP fellows at The Kitchen (2019); Open Call at The Shed (2019); Beyond Geographies: Contemporary Art and Muslim Experience at BRIC, Brooklyn (2019); and the Queens International: Volumes at Queens Museum (2018).



Asif Mian, Smokeless Fire, 2022 /Director and Artist: Asif Mian / Cinematographer: Alon Sicherman /Performers: Anuka Sethi, Francis Pace Nunes, Noel Cifuentes, xiao xiao sun, Neila Charles, Drew MichaelGardner, Lekha Wood, Arushi Mukherji

[Artist]



Precious Okoyomon

Born in 1993 in London, lives and works in New York City.

Precious Okoyomon is a Nigerian-American poet and artist. Their work considers the natural world, histories of migration and racialization, and the pure pleasures of everyday life.

They have had institutional solo exhibitions at the LUMA Westbau in Zurich (2018), the Museum Für Moderne Kunst in Frankfurt (2020), Performance Space New York (2021), and the Aspen Art Museum (2021). They were included in the 59th Venice Biennale, the 58th Belgrade Biennial as well as group exhibitions at the Palais de Tokyo, Paris, and the LUMA Arles, France. Major performances have been commissioned by the Serpentine Galleries, London (2019) and the Institute of Contemporary Art, London (2019).

Their second book of poetry *But Did U Die?* will be co-published by the Serpentine Galleries and Wonder Press in 2022. Okoyomon was a 2020 artist-in-residence at the LUMA Arles, and they are the 2021 recipient of the Frieze Art Fair Artist Award, as well as the 2022 Chanel Next Art Prize.



Precious Okoyomon "Earthseed," Exhibition view at the Museum Für Moderne Kunst, Frankfurt, 2020. Courtesy of the artist and the Museum Für Moderne Kunst. Photos by Axel Schneide

[Artist]



Frida Orupabo

Frida Orupabo was born 1986 in Sarpsborg, Norway, and lives and works in Oslo.

Frida Orupabo explores themes of race, gender, sexuality, violence, the gaze, post-colonialism and identity working in media that in their nature are fragmented and multifarious.

Employing image platforms including Instagram, YouTube, Facebook and Tumblr as both source and tool Orupabo engages in the simultaneously monolithic and splintered abundance of images that define race and gender. In their wiki-generated content and labile fluidity these platforms both reinforce and disrupt established norms.

Solo exhibitions include Fotomuseum Winterthur (2022); Museu Afro Brasil, São Paulo (2021); Kunsthall Trondheim, Trondheim (2021); Huis Marseille, Amsterdam (2020); Portikus, Frankfurt am Main and Kunstneres Hus, Oslo (both 2019). Orupabo participated in the 58th Venice Biennale exhibition (2018) as well as the 34th São Paulo Biennial (2021). Together with Ming Smith and Missylanyus, Frida Orupabo presented her work in Arthur Jafa's exhibition "A Series of Utterly Improbable, Yet Extraordinary Renditions" at Moderna Museet in Stockholm, Galerie Rudolfinum in Prague (both 2019), Julia Stoschek Collection, Berlin (2018), and Serpentine Sackler Gallery, London (2017).



Frida Orupabo, *Girl on horse*, 2021, collage with paper pins mounted on aluminium, 180 x 200 cm/
Carl Henrik Tillberg / Courtesy the artist and Galerie Nordenhake Stockholm/Berlin/Mexico City

[Artist]



Vandy Rattana

Born in Cambodia in the aftermath of the Khmer Rouge and having grown up in Phnom Penh, Vandy Rattana portrays episodes of historical violence through understated and tranquil images. He began his photography practice in 2005. His serial work employed a range of analog cameras and formats, straddling the line between strict photojournalism and artistic practice. His recent works mark a shift in philosophy surrounding the relationship between historiography and image making. For Vandy Rattana, photographs are now fictional constructions, abstract and poetic surfaces, histories of their own.

Since the photographic work and documentary *Bomb Ponds* (2009), in which his photos of bomb craters articulate the psychological wounds of Cambodians who survived American carpet bombing between 1964 and 1973, Vandy Rattana has been scanning the idyllic Cambodian countryside with his viewfinders and revealing its traumatic past. After his first short-film *MONOLOGUE* (2015), he released the short-film *FUNERAL* in 2018 and *...far away, over there, the ocean* (2019). His major solo exhibitions include Taipei National University of the Arts, Taiwan (2020), Galerie Chateau d'Eau, Toulouse, France (2018), CAPC, Bordeaux, France (2015), Asia Society Museum, New York City, America (2013). His major group exhibitions include Busan Biennale, Busan, Korea (2020), Singapore Biennale (2019), Jewish Museum, Frankfurt, Germany (2019), Yamaguchi Center for Arts and Media, Yamaguchi, Japan (2019), Kaohsiung Museum of Fine Arts (KMFA), Taiwan (2019), Galerie Faux Mouvement, Metz, France (2017), Mori Art Museum, Tokyo, Japan (2017), Museum of contemporary art, Tokyo, Japan (2015), Yokohama Museum of Art, Japan. (2013), *dOCUMENTA 13*, Kassel, Germany (2012).



Vandy Rattana, *MONOLOGUE*

Co-Production: Jeu de Paume, Paris and CAPC musée d'art contemporain de Bordeaux © Vandy Rattana

[Artist]



Bárbara Sánchez-Kane

1987, Mérida, Mexico.

Under the figure of the macho sentimental, Sánchez-Kane resists the traditional notions of mexicanidad and its relationship with the feminine and masculine. It does not matter if it is through fashion design, painting, performance or installation, the work is the same, going through anxiety and fear, to question pleasure and domination. Some of the most notable solo exhibitions and performances by the artist include: *sánchezkaneismo*, kurimanzutto, Mexico City (2022); *Prêt-à-Patria* (as part of Siembra), kurimanzutto, Mexico City (2021); *Latino Couture*, Museo Experimental El ECO, Mexico City (2020); *Macho Sentimental vol. II*, Palais de Tokyo (2019); *Las Puertas al Sentimentalismo*, Licenciado Gallery, Mexico City (2019); *Macho Sentimental vol. I*, Grand Tour Studio, Milan (2018); and *Vast Graveyard of the Missing*, Institute of Contemporary Art – Los Angeles (2017).

Among her most recent group exhibitions are *De por Vida*, Company Gallery, New York (2021); *En llamas*, Llano, Mexico City, (2021); *Otrxs Mundxs*, Museo Tamayo, Mexico City (2020); *Señora*, Meyer Kainer Galerie, Austria (2020); and *Prince-sse-s des villes*, Palais de Tokyo, Paris (2019).



Barbara Sánchez-Kane, *Formando barricadas para retrasar nuestros días*, 2022/
Charcoal on Canvas 260 x 303 cm / Photo: Kurimanzutto

[Artist]

Aki Sasamoto



Aki Sasamoto is a New York-based, Japanese artist, who works in performance, sculpture, dance, and video. Her works have been shown both in performing art and visual art venues in New York and abroad. Besides her own works, she has collaborated with musicians, choreographers, scientists and scholars, and she plays multiple roles of dancer, sculptor, or director.

Sasamoto's performance/installation works revolve around gestures on nothing and everything. Her installations are careful arrangements of sculpturally altered found objects, and the decisive gestures in her improvisational performances create feedback, responding to sound, objects, and moving bodies. The constructed stories seem personal at first, yet oddly open to variant degrees of access, relation, and reflection.

Solo exhibitions include "Yield Point", The Kitchen, New York (2017) and "Delicate Cycle", SculptureCenter, New York (2016). Group exhibitions include "Aichi Triennale" (2022);

"59th International Art Exhibition of La Biennale di Venezia" (2022); Kunsthal Rotterdam (2021); UCCA Edge, Shanghai (2021); Tai Kwun, Hong Kong (2018); Reykjavik Art Museum (2017);

"Yebisu International Festival for Art & Alternative Visions" (2017); "3rd Kochi-Muziris Biennale" (2016); "11th Shanghai Biennale" (2016); "Dojima River Biennale" (2015); "Parasophia: Kyoto

International Festival of Contemporary Culture" (2015); High Line Art, New York (2014); Mori Art Museum, Tokyo (2013); "Gwangju Biennale" (2012); MoMA PS1, New York (2010);

"Whitney Biennale" (2010); and "Yokohama Triennale: Time Crevasse" (2008).



Aki Sasamoto, "Past in a future tense, Table 1", 2019/Hand-blown glass, whiskey glass, HVAC system, centrifugal fan, speed control, red oak, iron table base, paper receipt 327.7 x 426.7 x 238.8 cm/ ©Aki Sasamoto.

Courtesy of the artist and Bortolami, New York and Take Ninagawa, Tokyo./Photo by John Berens

[Artist]

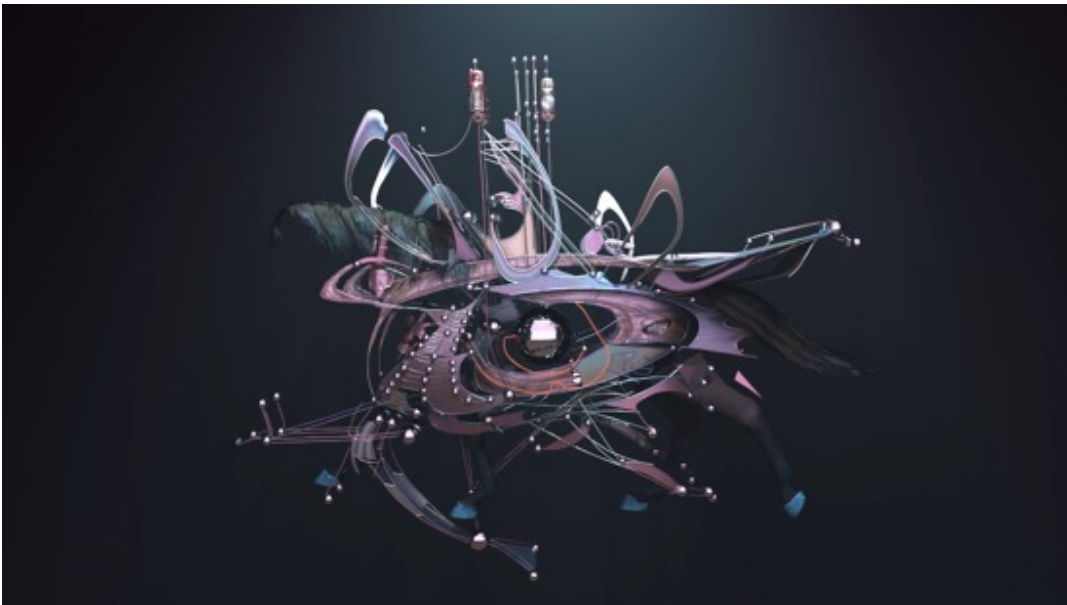


Jacolby Satterwhite

Jacolby Satterwhite is celebrated for a conceptual practice addressing crucial themes of labor, consumption, carnality and fantasy through immersive installation, virtual reality and digital media. He uses a range of software to produce intricately detailed animations and live action film of real and imagined worlds populated by the avatars of artists and friends. These animations serve as the stage on which the artist synthesizes the multiple disciplines that encompass his practice, namely illustration, performance, painting, sculpture, photography and writing.

Satterwhite draws from an extensive set of references, guided by queer theory, modernism and video game language to challenge conventions of Western art through a personal and political lens. An equally significant influence is that of his late mother, Patricia Satterwhite, whose ethereal vocals and diagrams for visionary household products and ethereal vocals serve as the source material within a decidedly complex structure of memory and mythology.

Jacolby Satterwhite was born in 1986 in Columbia, South Carolina. He received his BFA from the Maryland Institute College of Arts, Baltimore and his MFA from the University of Pennsylvania, Philadelphia. Satterwhite's work has been presented in numerous exhibitions and festivals internationally, including most recently at the FRONT International, Cleveland (2022); Miller Institute for Contemporary Art, PA (2021); Haus der Kunst, Munich (2021); Gwangju Biennale, Gwangju (2021); Wexner Center for the Arts, Columbus, OH (2021); Fabric Workshop & Museum, Philadelphia (2019); Pioneer Works, New York (2019); Whitechapel Gallery, London (2019); Museum of Modern Art, New York (2019); Minneapolis Institute of Art (2019); Museum of Contemporary Art, Chicago (2018); Foundation Louis Vuitton, Paris (2018); New Museum, New York (2017); Public Art Fund, New York (2017); San Francisco Museum of Art, San Francisco (2017); and Institute of Contemporary Art, Philadelphia (2017). He was awarded the United States Artist Francie Bishop Good & David Horvitz Fellowship in 2016. His work is included in the collections of the Museum of Contemporary Art Kiasma, Helsinki; Museum of Modern Art, New York; Studio Museum in Harlem, New York; and the Whitney Museum of American Art, New York, among others. In 2019, Satterwhite collaborated with Solange Knowles on her visual album, "When I Get Home."



Jacolby Satterwhite, still from *Birds in Paradise*, 2019
2-channel HD color video and 3D animation with sound ,RT: 18:30 min.
© Jacolby Satterwhite
Courtesy of the artist and Mitchell-Innes & Nash, New York

[Artist]

Shimabuku



Born in Kobe, Japan in 1969. Currently based in Naha City, Japan, he works around the world. Since the early 1990s, he has traveled to many places in Japan and abroad, creating video, sculpture, performance, and installation works related to the places, the lives and cultures of the people living there, and new ways of communication. His work sometimes extends to the relationship between creatures and humans. His style, which is full of poetic sentiment and humor but also inspires people metaphorically, has earned him international acclaim. He has participated in many major international exhibitions, including the 57th Venice Biennale (2017), the 14th Lyon Biennale (2017), the 12th Havana Biennial (2015), the 9th Taipei Biennial (2014), the 11th Sharjah Biennial (2013), the 2nd Bienal de São Paulo (2006), Liverpool Biennial (2006), and the 11th Biennial, Sydney (1998). Major recent solo exhibitions include Weals Contemporary Art Center, Brussels, Belgium (2022); National New Museum, Monaco (2021); Centre d'Art Contemporain, Clédac, Yblis, France (2018); Kunsthalle Bern, Switzerland (2014); Icon Gallery, Birmingham, U.S.A. (2014); and Icon Gallery, Birmingham, U.K. (2015). Birmingham, U.K. (2013), among others.



Shimabuku, Swans goes to the Sea, 2014 / ©Shimabuku / Courtesy of the artist

[Artist]

Yutaka Sone



Born in 1965, Shizuoka, Japan. Lives and works in China, Mexico, Belgium and Japan. Solo exhibitions include, Sifang Art Museum, Nanjing, China (2017); David Zwirner, New York (2016); Santa Monica Museum of Art, Los Angeles (2013); Tokyo Opera City Art Gallery, Tokyo (2011); Maison Hermès Le Forum, Tokyo (2010); Kunsthalle Bern, Switzerland (2006); Toyota Municipal Museum of Art, Toyota, Japan (2002). Sone's work has also been exhibited in group exhibitions such as, Toyota Municipal Museum of Art, Nagoya, Japan (2020); Kanazawa 21st Century Museum, Kanazawa, Japan (2019); Chinretsukan, Tokyo University of the Arts, Japan (2019); Fondazione Prada, Milan, Italy (2018); Salon Dahlmann, Berlin, Germany (2018); Sifang Art Museum, Nanjing, China (2013).



Yutaka Sone, Amusement Romana, 2002
wood, paint, FRP, H400×W1650×D1025cm

Collection: 21st Century Museum of Contemporary Art, Kanazawa Photo: Keizo Kioku
Courtesy: 21st Century Museum of Contemporary Art, Kanazawa

[Artist]



Apichatpong Weerasethakul

Born in Bangkok in 1970 and spent his childhood and youth in Khon Kaen, Northeast Thailand, Apichatpong Weerasethakul is a filmmaker and artist working mainly in Chiang Mai. He won the Palme d'Or at the Cannes Film Festival in 2010 for *Uncle Boonmee Who Can Recall His Past Lives*, and received the same Jury prize for his most recent work *Memoria* released in 2021. He is highly recognized in the field of art as well and has participated in a number of large-scale international exhibitions, including the Yokohama Triennale in 2011, documenta 13 in 2012, the Sharjah Biennale in 2013 and the Venice Biennale in 2019. In 2015, he created his first theatre production of projection-performance *Fever Room* which was performed in various locations. He is now expanding his field of activities with a his first VR work at Aichi Triennale in 2022.

※ The screening schedule at Cinema Clair Marunouchi is posted on Okayama Art Summit 2022 official website.



Apichatpong Weerasethakul, *Fireworks (Archives)*, 2014 / © Apichatpong Weerasethakul

[Artist]



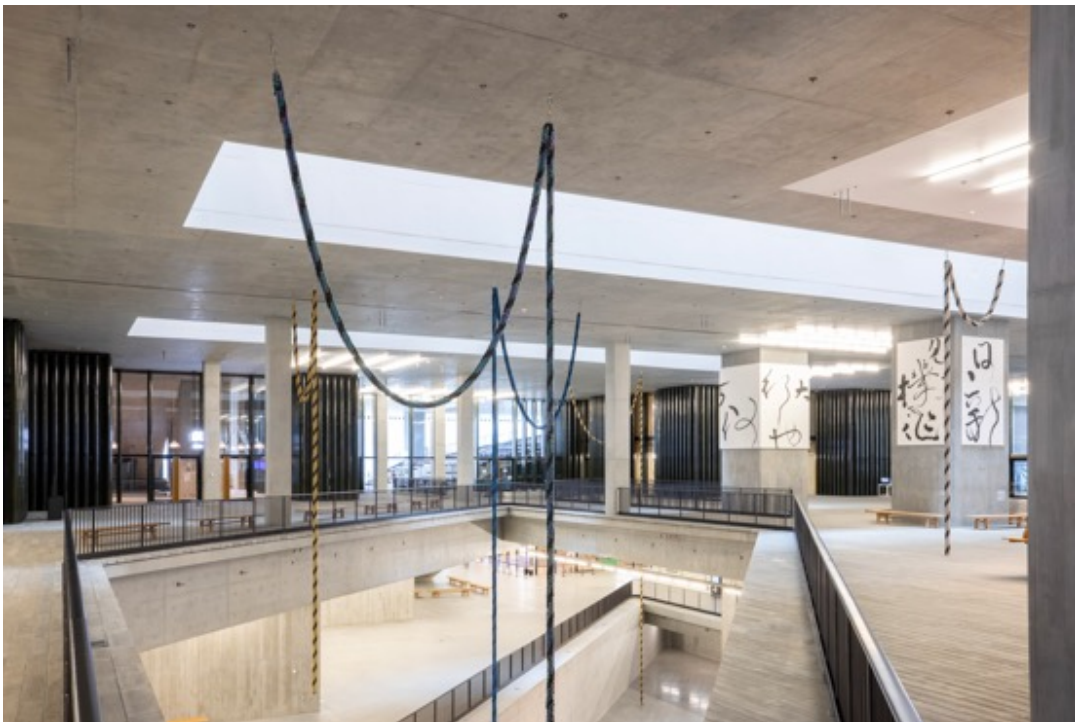
Haegue Yang

Born in 1971, Seoul. Lives in Berlin and Seoul.

Spanning a vast range of media—from collage to kinetic sculpture and room-scaled installations—Haegue Yang’s work links disparate histories and traditions in a visual idiom all her own.

The artist draws on a variety of craft techniques and materials, including venetian blinds, metal bells, hanji (Korean traditional paper made from mulberry bark), artificial straw, and bricks, as well as their cultural connotations. Her multisensory environments activate perception beyond the visual through immersive experiences that treat issues such as labor, migration, and displacement from the oblique vantage of the aesthetic. Ensuring that her references remain wayward and personalized, Yang prizes fluidity over unified narratives. A recipient of the Wolfgang Hahn Prize in 2018, Yang has presented solo exhibitions at institutions worldwide, including the Statens Museum for Kunst, Copenhagen (2022); the Art Gallery of Ontario, Toronto (2020); Tate St. Ives,

United Kingdom (2020); National Museum of Modern and Contemporary Art, Korea (2020); Museum of Modern Art, New York (2019); Museum Ludwig, Cologne (2018); Centre George Pompidou, Paris (2016); Leeum Museum of Art, Seoul (2015); Haus der Kunst, Munich (2012); and the Korean Pavilion of the 53rd Venice Biennale (2009).



Haegue Yang, “Sonic Rescue Ropes”, 2022/ Commissioned by M+, 2022/ © Haegue Yang/Photo: Lok Cheng, M+, Hong Kong

[Event]



PEPPERLAND

Founded in 1974 at the dawn of the 'live house' (live music club) in Japan, PEPPERLAND was started with the intention to create a place like Andy Warhol's "Exploding Plastic Inevitable". The long-standing institution established the live music culture in Okayama and has continued to emphasize activities that transverse, connect, and intermix all cultural fields, from music to other forms including movies, plays, lectures, and poetry readings. Music is the fastest medium with which one can express the vision of the next generation, and PEPPERLAND has maintained an attitude of respecting, accepting, and nurturing the sensibilities of youth, regardless of genre. With a shirt and autographed photo of Joseph Beuys on display inside, the live house is unique in its respect for the Situationist approach to "social sculpture" through music.



Photo by Live House PEPPERLAND

[Event]



Gert Robijns

Born in 1972, Sint-Truiden. Lives and works in Borgloon, Belgium.

Over the course of his career, Gert Robijns has crafted extraordinary and unfamiliar compositions, ambitious and sometimes outlandish versions of things we know to be familiar.

Dislodging everyday objects from their traditional frameworks, Robijns simultaneously deconstructs the quotidian from its contexts while foregrounding poetic dimensions that can be found just beneath the surface of his chosen subjects.

Robijns has spent the past decade working on his RESET concept, wherein the recreation and revaluation of the (social) landscape are key. In 2010, Robijns made a copy of the small town of Gotem, his birthplace, out of white wood and metal on a scale of 75:100, including the church and rectory. From then on, he became dedicated to following this idea of RESET in various projects, among them Reset Charbon, a reflection on Limburg's mining history, and Reset Mobile, a temporary structure that has been travelling as an unprogrammed free space around the world.

Gert Robijns (b. Sint-Truiden, Belgium, 1972) first attended the Hogeschool Sint Lukas Brussel from 1992-1996 and then did further research in the department of fine arts of the Jan van Eyck Academy, Maastricht (NL). Later he participated in the artists residency programmes: PS1, New York, and the Künstlerhaus Bethanien, Berlin. Since 2001 he has been visiting lecturer at KASK in Ghent. Gert Robijns is represented by Tommy Simoens, Antwerp.



Gert Robijns, Reset Mobile (Yellow), 2020
Rib Stop, Ropes, Metal beams 200 x 520cm
Courtesy the artist and Tommy Simoens, Antwerp

[Group]

OVERCOAT



OVERCOAT is a fashion brand founded in 2015 by New York resident, Ryuhei Oomaru (born in 1977 in Fukuoka). Under the concept “Wearing New York”, the brand aims for sizeless, genderless, and ageless craftsmanship, with a special focus on the shoulder line. The collection has expanded into department stores and concept stores, mainly in Japan and the U.S., and has been acclaimed by the art industry and creative community.



[Group]



Shu Isezaki (Bizen) • Smith Ethan Shogo • De'Andre Kiguchi (Ujo Bori)

Shu Isezaki
Born in 1996
Lives and works in Okayama Prefecture

Bizen-yaki is prototypically produced in Bizen City, Okayama Prefecture. It is characterized by the technique of firing with a high-temperature oxidizing flame without a glaze. Having the longest history among the six oldest kilns in Japan, we can trace the roots of Bizen-yaki back to the Kofun period. Shu Isezaki, Bizen-yaki artist and son of Kyo Isezaki, began training at his father's kiln after studying abroad and gaining experience at a culinary school.

De'Andre Kiguchi
Born in 1998 in the US
Lives and works in Okayama Prefecture

Smith Ethan Shogo
Born in 1998
Lives and works in Okayama Prefecture

Ujobori is a style of wood carving and was first produced in 1925 by sculptor, Kyuho Kiguchi. This lacquerware craft is characterized by delicate carvings and realistic representations. Kiguchi is said to have named "Ujobori" after Okayama Castle, also known as "Ujo". The high level of skill and specialization that goes into producing Ujobori has made it a regional specialty of Okayama. De'Andre Kiguchi and Smith Ethan Shogo are young carvers working to fuse tradition and modernity.



[Performance]



Untitled Band (Shun Owada and friends)

The band, led by Shun Owada, consists of artists including Ju Muraoka, Masataka Kimura, and Yutaka Sone. Initiated by Sone, the group formed in Okayama in the fall of 2021.



© Yutaka Sone Studio

Access (to Okayama JR Station)



■ From Tokyo

About 2 hours (Haneda Airport - Okayama JR Station)

About 3 hours, 20 min (Tokyo JR Station - Okayama JR Station)

■ From Osaka

About 50 min (Shin-Osaka JR Station - Okayama JR Station)

■ From Fukuoka

About 1 hour, 40 min (Hakata JR Station - Okayama JR Station)

From Okayama J R Station

■ Walk: 15 - 20 min

■ Bus or Taxi: 5 - 10 min

■ Tram: 4min walk from Shiroshita(Higashiyama Line)



01 Former Uchisange Elementary School
(1-2-12 Marunouchi, Kita-ku, Okayama City)

02 Tenjinyama Cultural Plaza of Okayama Prefecture
(8-54 Tenjincho, Kita-ku, Okayama City)

03 Okayama Orient Museum
(9-31 Tenjincho, Kita-ku, Okayama City)

04 Cinema Clair Marunouchi
(1-5-1 Marunouchi, Kita-ku, Okayama City)

05 Hayashibara Museum of Art
(2-7-15 Marunouchi, Kita-ku, Okayama City)

06 Okayama Korakuen Garden
(1-5 Korakuen, Kita-ku, Okayama City)

07 Okayama Shrine
(2-33 Ishizekicho, Kita-ku, Okayama City)

08 Ishiyama Park
(7 Ishizekicho, Kita-ku, Okayama City)

09 Okayama Castle
(2-3-1 Marunouchi, Kita-ku, Okayama City)

10 Okayama Tenmaya
(2-1-1 Omotecho, Kita-ku, Okayama City)

Venues



Ticket Office



Advance Ticket Exchange Available



Souvenir Shop



Rest Room



Accessible Rest Room



Cafe



FREE Wi-fi



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Okayama Art Summit Executive Committee Office
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