



June 2, 2020

Ishibashi Foundation Artizon Museum

## Exhibition in Japan of the Japan Pavilion at the 58<sup>th</sup> International Art Exhibition – La Biennale di Venezia “Cosmo Eggs”

**23 June (Tuesday) to 25 October (Sunday), 2020**

The Artizon Museum of the Ishibashi Foundation (Director: Ishibashi Hiroshi) is delighted to announce its upcoming homecoming exhibition of “Cosmo Eggs”, the Japan Pavilion’s exhibition (organized by the Japan Foundation) during the 58th Venice Biennale International Art Exhibition in 2019. First held in 1895, the Venice Biennale is a contemporary art exhibition held every other year in various locations in Venice Italy. With its history reaching more than 120 years into the past, the Venice Biennale is the oldest and still one of the most influential art events in the world. The Japan Pavilion was built in 1956, with funding provided by Shojiro Ishibashi, founder of the Ishibashi Foundation. Given this deep historical connection, the Artizon is honored to pay host to the upcoming homecoming exhibition.

“Cosmo Eggs”, first exhibited in the Japan Pavilion at the 58th Venice Biennale International Art Exhibition in 2019, is a collaboration between four specialists from diverse fields – an artist, a composer, an anthropologist and an architect – curated by Hiroyuki Hattori. “Cosmo Eggs” offers a space to explore themes of coexistence and symbiosis between human and nonhuman entities. The exhibition at the Artizon is based on the original exhibition in the Japan Pavilion in Venice, adapted for the Artizon exhibition space. In addition to the original “Cosmo Eggs” show composed as a symbiosis between video, music, word and space, the Artizon exhibition will also introduce new elements such as previously not exhibited documents and an archive.



① Exhibition view, Japan Pavilion (photo: ArchiBIMing / provided by the Japan Foundation)  
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## **Details & Highlights**

### **1. Homecoming exhibition of “Cosmo Eggs”, first shown at the Japan Pavilion at the 58th Venice Biennale International Art Exhibition**

The homecoming exhibition reconstructs the “Cosmo Eggs” exhibition first shown at the Japan Pavilion during the 58th Venice Biennale International Art Exhibition at the Artizon Museum in Tokyo.

### **2. About the Venice Biennale & the Japanese Pavilion**

The Venice Biennale has a rich history, reaching back more than 120 years to the first international art exhibition in 1895 – making it the oldest international art exhibition in the world. Japan first participated in the Venice Biennale in 1952, with its own national pavilion following in 1956, erected in the Castello Park amidst pavilions by countless other nations. The construction of the Japan Pavilion was realized thanks to Shojiro Ishibashi, founder of the Ishibashi Foundation. It is due to this deep historical connection that the Artizon finds itself honored to host the homecoming exhibition of the Japan Pavilion’s Venice Biennale show.

### **3. Curated by “Cosmo Eggs” curator Hiroyuki Hattori**

Curated by Hiroyuki Hattori, “Cosmo Eggs” questions how human should live in relation to animals, inanimate beings and regions on earth. We as inhabitants of Japan, a part of earth often stricken by natural and human disasters, are invited to examine the role of humankind in the ecosystem of our planet, reconsider the possibilities of coexistence between human and nonhuman beings, rethink the future of a growth-based society which has reached its limits, and imagine different and new way of living.

### **4. Tsunami boulders: the origin of the Venice Biennale exhibition**

The starting point for this exhibition is the “Tsunami Boulders” video project that artist Motoyuki Shitamichi has been researching and documenting since 2015. Tsunami boulders are large boulders swept ashore from the depths of the oceans during large tidal waves. They can be found in diverse locations throughout the world. Serving as a quasi-record of natural catastrophes, the tsunami boulders often become the object of local worship: they feature in countless tales and folklore. They also become resting places for colonies of migratory birds or breeding grounds for insects. A unique and peculiar sight, they form a mixture of natural and human cultures. Shitamichi likens these tsunami boulders, which may appear like comets or giant eggs, to public forums or monuments.

### **5. A collaborative project between specialists from diverse fields**

Based on Shitamichi’s “Tsunami Boulders” works, the “Cosmo Eggs” exhibition expands on the idea of their existence as a forum. Through the collaboration with composer Taro Yasuno, anthropologist Toshiaki Ishikura and architect Fuminori Nousaku, music and words begin to resonate in the quiet, calm visual world of the tsunami boulder, and a multitude of physical experiences unfolds in the exhibition space. Rather than a single artist representing an entire country, “Cosmo Eggs” employs a group (a collective) of specialists from diverse fields to try and provide a space in which to experience and reconsider fundamental problems of contemporary society.

### **Statement by curator Hiroyuki Hattori**

Centered on the installation space that reconstructs the Japan Pavilion’s exhibition space, this exhibition at the Artizon Museum provides once more an exploration of the “Cosmo Eggs” project, analyzing and annotating the original exhibition and introducing new elements created during the production process. As the original exhibition closely responded to the architectural space of the Japan Pavilion, we aimed to create an exhibition that allows for the physical experiences and objective considerations by reconstructing the Japan Pavilion exhibition as on the stage of a theater production. Featuring all individual elements which constitute the original exhibition, the exhibition furthermore introduces objects and artifacts created as byproducts of the Biennale exhibition as well as extensive documentation of the process between the closing

of the Biennale to the opening of the Artizon show and thereby captures the “Cosmo Eggs” projects from the in-and outside.

## **Curator & Artist introduction**

### **Exhibition curator:**

Hiroyuki Hattori (b. 1978)

Curator and associate professor at Akita University of Art. Hattori engages in projects and exhibitions with a focus on Asia. He was the curator of the Aichi Triennale 2016 and co-curator of “Going Away Closer: Japan-Cuba Contemporary Art Exhibition” (Japan/Cuba, 2018).

### **Artists:**

Motoyuki Shitamichi (b. 1978)

Artist. Shitamichi’s most notable works include the series “torii”, for which he photographed shrine gate remnants (“torii”) from Japan’s former colonies, and the “Tsunami Boulder” project, which photographically records large boulders carried onshore from the seafloor during large tsunamis.

Taro Yasuno (b. 1979)

Composer. Yasuno’s composition and media art projects often include collaborations with other artists. His “Zombie Music” series features a multitude of recorders played automatically through machines and artificial airflow.

Toshiaki Ishikura (b. 1974)

Anthropologist and associate professor at Akita University of Art. Specializing in religion and mythology, Ishikura engages in numerous projects that connect anthropology with contemporary art, often in collaboration with artists.

Fuminori Nousaku (b. 1982)

Architect. In addition to his architectural works, Nousaku also engages in creating artworks and spatial installations. In 2016, Nousaku contributed to the Japan Pavilion at the 15th Venice Architecture Biennale, earning a Special Mention Award.

## Exhibition Overview

Title:	Exhibition in Japan of the Japan Pavilion at the 58th International Art Exhibition International Art Exhibition – La Biennale di Venezia “Cosmo-Eggs”
Organizer:	Artizon Museum, Ishibashi Foundation / The Japan Foundation Technical realization in cooperation with Canon Marketing Japan Inc.
Venue:	5F Gallery
Exhibition period:	June 23 (Tuesday) to October 25(Sunday), 2020
Opening hours:	10:00 – 18:00 (20:00 on Fridays/ suspended until further notice) * Last admission 30 minutes before closing.
Admission (tax included):	Closed on Mondays (open 10 August, 21 September), 11 August, 23 September Online reservation available beginning Wednesday, June 3 Online reservation: 1,100 Yen / Same-day ticket (available at ticket counter): 1,500 Yen/ Student discount: free admission for students (online reservation required) Same-day tickets at ticket counter only available if online reservation tickets have not been sold out. (No reservation required for middle-school students and younger.) *Tickets include admission to the two concurrent exhibitions described below

Curator: Hiroyuki Hattori (associate professor at Akita University of Art)

Artists: Motoyuki Shitamichi (artist), Taro Yasuno (composer), Toshiaki Ishikura (anthropologist, associate professor at Akita University of Art), Fuminori Nousaku (architect, associate professor at Tokyo Denki University)

## Concurrent Exhibitions

- Jam Session: The Ishibashi Foundation Collection × Tomoko Konoike  
Tomoko Konoike: FLIP (6F Gallery)
- Selections from the Ishibashi Foundation Collection, Special Section  
New Acquisitions: The Paul Klee Collection (4F Gallery)
- Selections from the Ishibashi Foundation Collection, Special Section  
Women Impressionists (4F Gallery)



### Artizon Museum

1-7-2 Kyobashi, Chuo-ku, Tokyo 104-0031, Japan  
Tel. 03-5777-8600 (Hello Dial)  
[www.artizon.museum](http://www.artizon.museum)

### Access

5 minutes on foot from JR Kyobashi Station (Yaesu Central Exit); Tokyo Metro Ginza Line Kyobashi Station (Exit 6 or Exit 7); or Tokyo Metro Ginza Line / Tozai Line / Toei Asakusa Line Nihombashi Station (Exit B1).

## Images for Press use

\* If including only one image, use the main visual ① shown on page 1.

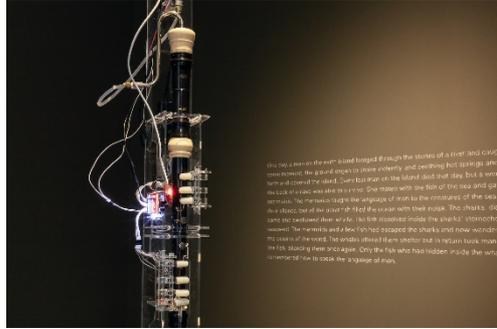
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②,③ Exhibition view, Japanese Pavilion (photo: ArchiBIMing / Provided by the Japan Foundation)

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④ Motoyuki Shitamichi, "Tsunami Boulder" (2015–)

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⑤ Curator and artists (from left): Motoyuki Shitamichi, Fuminori Nousaku, Hiroyuki Hattori, Toshiaki Ishikura, Taro Yasuno (photo: Nozomi Takahashi)

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### For general inquiries related to the Artizon Museum, please contact

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## Entry to the Artizon Museum uses the designated entry system by date and time.

Tickets must be purchased in advance from the museum website.

Ticket price (incl. tax)

	General	University, college, high school students	Those presenting disabled persons' handbook	Children through junior high school
On-line ticket	JPY 1,100	Free entry—Advanced booking required		Free entry—Advanced booking not required (Prior notification required for groups of 10 or more)
Same day ticket	JPY 1,500			

\*On-line tickets must be purchased up to 10 minutes before the end of each time slot.

\*Same day tickets on sale at museum are available only for time slots that have not reached full capacity.

### Designated entry system by date and time

The designated entry system by date and time is designed so that visitors may enjoy a more comfortable viewing experience. Please purchase your tickets for an entry time slot for the day you will visit, as shown below, and make sure you enter the museum within that time slot.

① 10:00 –11:30   ② 12:00 –13:30   ③ 14:00 –15:30   ④ 16:00 –17:30

- You may enter at any time within the designated time slot.
- Once you enter the museum, your ticket is valid for the rest of the day; you may stay and enjoy the exhibition until the museum closes.
- At the start of each entry time slot, the museum may be crowded. You may be asked to wait before entering the museum. We recommend arriving for entry slightly after the start of your time slot.

### On-line designated entry time ticket purchase

- Tickets go on sale June 3, 2020 (Wednesday)  
Tickets must be purchased from the museum website ([www.artizon.museum](http://www.artizon.museum)) by clicking on the Ticketing link and selecting the date and time slot when you wish to enter.
- Tickets must be purchased up to 10 minutes before the end of each time slot.
- Major credit cards are accepted for payment.

### Delivery of on-line designated entry time ticket and entry to the museum

After you have purchased your ticket, an E-mail will be sent to your designated E-mail address. Please access the QR code and download it onto your smartphone. You can also print out the QR code and bring the paper with the print out with you when you visit the museum.

### Same day ticket sales

Tickets are available only for time slots that have not reached full capacity; they can be purchased on 1F of the museum.

### Advanced booking

- Entry is free for university and college students and high school students, but advanced booking of the entry time slot is required. Each student must present a student ID upon entrance to the museum.

- Children through junior high school age are admitted for free. No advanced booking is required.
- Entry is free for disabled visitors (plus one accompanying assistant), but advanced booking of the entry time slot is required. Disabled visitors must present their disabled persons handbook upon entrance to the museum.

### **Group Entry to the museum**

For groups of 10 or more children through junior high school age, entry requires prior notification using the E-mail address below. If no notification is received, those groups may not be admitted to the museum if the galleries are crowded.

E-mail: [groupdesk@artizon.jp](mailto:groupdesk@artizon.jp)

### **Important information**

- Once your ticket purchase is confirmed, cancellation of the ticket is not allowed.
- Change of the time and date is available only once.
- There are no discounts for group tickets or for senior citizens.
- Entry is only allowed for the designated time slot.
- Resale of tickets for commercial purposes is not allowed.