

Press release – March 2015

WABI SABI SHIMA

FROM THE AESTHETIC OF PERFECTION AND CHAOS IN THE JAPANESE ARCHIPELAGO

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Curators : Nathalie Guiot and Philippe Terrier-Hermann



Risaku Suzuki, *Between the Sea and the Mountain*, 2005; C-print ; Diptych, 95,2 x 119 cm each
Nathalie Guiot, Collection Brussels © Risaku Suzuki. Courtesy Gallery Koyanagi, Tokyo

H A N G A R H 1 8

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WABI SABI SHIMA

FROM THE AESTHETIC OF PERFECTION AND CHAOS IN THE JAPANESE ARCHIPELAGO

By Nathalie Guiot and Philippe Terrier-Hermann

YO AKIYAMA
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YUKARI ARAKI
RENAUD AUGUSTE-DORMEUIL
NICOLAS FLOC'H
PIERRE-JEAN GILOUX
MARIE-ANGE GUILLEMINOT
CAMILLE HENROT
MITSUHIRO IKEDA
ZON ITO
TAKURO KUWATA
JOSE LEVY
SHUNSUKE FRANÇOIS NANJO
YOSHIHIRO SUDA
HIROSHI SUGIMOTO
RISAKU SUZUKI
YOSUKE TAKEDA
SHOCHIKU III TANABE
PHILIPPE TERRIER-HERMANN
SATORU TOMA
KAORU USUKUBO
MAARTEN VANDEN EYNDE
ERIC VAN HOVE
MICHAEL WHITTLE
MIWA YANAGI
TOMOTAKA YASUI
YAMABE YASUSHI
TOMOKO YONEDA
AYAKO YOSHIMURA
SHIJO SCHOOL



A fertile terrain for fascination and artistic interrogation, Japanese culture never ceases to intrigue. *Wabi-sabi* is the very essence of Japanese beauty, and a concept that illustrates key notions in Japanese aesthetics: *Wabi* represents the notion of refinement through simplicity, while *sabi* explores the process of weathering over time. The exhibition *Wabi Sabi Shima* offers a journey into the heart of a culture that celebrates nature, simplicity, and the perfection of imperfection without eschewing politics, collective memory, terrestrial violence, or the realities of the present day.

II. PRESENTATION OF THE EXHIBITION



-SUBLIME NATURE AND THE NEED TO REMEMBER

The impermanence of Japan's geography, the consequence of a landscape repeatedly torn apart by natural disasters (earthquakes, volcanic eruptions, tsunamis) and nuclear tragedies, has influenced the gaze, the engagement, and the need for Japanese artists to bear witness. While nature and chaos form two distinct elements of our Judeo-Christian culture, in Japan these two forces are bound together through an infinite cycle. In this way, an entire photographic school – inspired by Shintoism – circles around a sanctified representation of nature, as exemplified by the illustrious diptych *Between the Sea and the Mountain* (2005), photographed by Risaku Suzuki in the ancient woodland of Kumano. More politically concerned, *Between Visible and Invisible* (2012) is a poignant documentary series by Tomoko Yoneda. At first glance, we are faced with a peaceful, if not banal landscape. And yet, a tragedy unfolds behind this facade: *Path* was taken on the island of Saipan, part of the Mariana Islands in the Pacific, where Japanese civilians chose to commit suicide rather than surrender to American troops at the end of World War Two. A different image, a different trauma: *Horse* shows a horse roaming an abandoned field where the village of Dué once stood, evacuated following the tragedy of Fukushima. These images invite the viewer to a double reading, a stirring homage to collective history and the traumas it carries.

The celebration of worn and mended beauty – *sabi* – is often present in the work of Hiroshi Sugimoto. His photograph *On the Beach* (1990), taken on a deserted beach in New Zealand, illustrates the patina of time with a close-up shot of the door lock of a wrecked car, gradually rusted by the wind and sea air. The image's graininess is accentuated by its printing technique, in platinum palladium. In another work, *Hall of Thirty-Three Bays* (1995), Sugimoto pays homage to Buddhism by depicting the thousand-armed deities of Sanjūsangen-dō temple.

- A SINGULAR RELATIONSHIP TO SPACE AND GESTURE: ARCHITECTURE AND CALLIGRAPHY

The order and simplicity that embodies ancient Japan is in direct contrast to the disorderly, if not chaotic style of the present day, exemplified by the megalopolis that is Tokyo, with its galloping urbanism.

It is this bipolarity that in many ways guides our curiosity throughout *Wabi Sabi Shima*. Notable examples are *Anna's Life* (2002) by Nicolas Floc'h, a video installation of a young woman's meandering quest to discover Tokyo's architecture; or "Metabolism", the first part of *Invisible Cities* (2015) by Pierre-Jean Giloux, which is previewed for the first time on the occasion of this exhibition. Here, Giloux investigates the Metabolist

architectural movement of 1950s Japan. A permanent metamorphosis is reflected in this video installation, which features a long tracking shot blending the artist's own images with 3D renderings of endless suburban landscapes, is filmed on a train from Tokyo to Yokohama.

How can one evoke architecture without mentioning writing? There is, of course, calligraphy, but we cannot ignore the influence of the diagram in art history, as illustrated in a series of drawings by Michael Whittle (2014). A Tokyo-based British artist with a doctorate in biomedicine, White is fascinated both by biomedical science and by philosophy, which he transports delicately into his work exploring the Buddhist concept of *samsāra* (the eternal cycle of birth, life, death and reincarnation). Eric van Hove also explores gestures of endless repetition in calligraphic writing through his work *Syllabary* (2005), which has been corrected and annotated in red ink by a master calligrapher. To repeat a symbol until the exhaustion of the "feminine syllabary²" is "to go beyond the accident in order to achieve perfection", says the Belgian artist, who spent seven years studying traditional calligraphy at the Tokyo Gakugei University in Japan.

-A CONTEMPORARY READING OF TRADITION MIXED WITH *SABI* MELANCHOLIA

Residing close to the earth and to ancient craftsmanship, Yo Akiyama's masterful clay sculpture brushes shoulders with the pop colours of the young and mischievous Takuro Kuwata's work, not far from a life sized lacquered sculpture by Tomotaka Yasui (*Calm*, 2010) representing a young girl with a fixed glance, dressed like a modern-day Geisha and imbued with a distinct sense of plenitude. "*There is no movement in this work. [...] When you use lacquer, the figure becomes a living element in itself,*" explains the artist.

With the exception of paintings from the Rinpa School (Edo period, 1603-1868) – the incomplete aspect of which he says stimulates the imagination – Yoshihiro Suda refutes any real accordance with Japanese art historical traditions. Instead, he challenges our gaze with his hyperrealistic sculptures in hand-painted wood of camellias, magnolias, and wild herbs, scattered here and there throughout the space. Suda combines sculpting techniques with contemporary conceptualism in attempt to integrate seemingly trivial decorative elements into the field of art. These subtle, poetic departures, nested in unexpected places, also refer to the concept of *ma*, dedicated to in-between spaces and emptiness, as well as concepts of *sabi* and *zen*. These themes can also be found in the works of Maarten Vanden Eynde and Philippe Terrier-Hermann. Invited to participate in a ceramics workshop in Japan, Vanden Eynde attempted to create a bowl with perfect curves only to unwittingly obtain a piece of contemporary "archeology" bearing multiple cracks – a tribute to *sabi*. Terrier-Hermann, meanwhile, follows a more conceptual path: his installation, made up of several unique pieces, confronts the viewer with the essence of the object, be it of human or of natural origin.

- AN OPEN/CLOSED JAPAN

Even as distances and frontiers shrink in the wake of mass-globalisation and ever newer modes of communication, Japan, unchanging, preserves its own identity through its refined culture, its uncluttered beauty, and above all its etiquette – exaggerated to the point of a quasi-religion only to render communication for the *gaijin* (foreigner), as Roland Barthes once underlined, difficult.

In the context of this exhibition, it is important to lead the viewer through these interstitial spaces of a culture very much attached to traditions, and which remains somewhat closed-off to the outside world. To enter into these spaces is a necessary part of a quest to rid oneself of the inherent clichés with which Japan is so often associated.

²"Feminine syllabary", or *onna kotoba*, refers to subtle differentiations in language between men and women in Japanese, both through tone and through a variation of prefixes and suffixes on certain words.

It was during the Meiji Period (1868-1912), that Japan first shed its firm attachment to figurative and decorative art in favour of more progressive avenues of artistic investigation, moving toward social satire. In 1954, an initial rupture took place with the Surrealist-inspired Gutaï movement, later followed by Mono-Ha, influenced by conceptual art. The economic crisis of the 1990s drove younger generations out of a solely Japanese framework in search of a new approach to reality, one that sought to abolish cultural borders. Artists such as Miwa Yanagi drifted toward universal issues, adopting a committed feminist posture in questioning women's role in society, collaging contemporary kawaii imagery with Japanese myths and legends.

Wabi Sabi Shima's aim to open dialogue between European and Japanese culture is humorously explored by french designer José Lévy (a resident of Villa Kujoyama in 2011), who presents *Boulevard Beaumarchais* and *Rue Juliette* (2012), two sculptures made from *tatami* mats. Finally, a tour of the exhibition is rounded out by the meditative and performative sculpture that Renaud Auguste-Dormeuil invites us to activate: *When the Paper...* (2013) evokes a ritual the artist witnessed in Kiyomizu Buddhist temple in Kyoto, where pilgrims write down their pains on pieces of paper shaped like the human body, then plunge them into a bucket of water in which they dissolve. The artist reenacts the ritual in a circular zone drawn on the floor with earth. One enters the circle to deposit the paper, then steps out.

The artists presented in this exhibition have all been chosen for the strength of their artistic propositions, and for their desire to investigate new artistic languages through photography, video, sculpture, painting or drawing. This exhibition can be considered as a dialogue between artists of different movements, nationalities, and generations, but who all maintain a strong link to Japan. The fascination that Japan evokes in French artists in particular is highlighted in the exhibition. With its eclectic tone, *Wabi Sabi Shima* also offers insight into Japanese photography as much as its artisanal traditions, which are reinterpreted here within the context of contemporary art.

II. PERFORMANCE & FILM PROGRAM

May 16 & 17 : a new creation by Emmanuelle Huynh with the japanese choreographer Eiko will be performed at Hangar H18

May 22, 23 & 24 : as a conclusion to the exhibition, Philippe Terrier-Hermann, curator, presents a film program around Japan from the pointligneplan collective at Cinéma des Galeries, Brussels.

- *TWO BODIES IN HANGAR H18*, performance by Emmanuelle Huynh and Eiko Otake.

Hangar H18

May 16 & 17 2015 - 5pm / 45'

Fee : 12€ / 8€ / free under 12



« When Nathalie Guiot asked me to participate in this exhibition, I reflected on my current position in relation to visual art. 15 years ago, I frequently danced in museums: in an exhibition of Louise Bourgeois at Centre d'arts plastiques contemporains de Bordeaux, and in an exhibition by Annette Messager at Palais Velasquez in Madrid, for example. I had done quite a lot of choreography in the milieu of visual art, but I sometimes had the impression that I was the host of the exhibition. Nevertheless, with Akira Kasai sick, I couldn't return to Spiel. This invitation thus became an opportunity to develop a collaboration with Eiko. As a result, this project represents the current state of my relationship with Japan. We worked together in a studio in New York for a few days last

November. We spoke a lot, since we both needed to unfold our ideas, to explore numerous places and subjects. During these meetings, I showed her gestures, such as melting (how do we melt? How do we rid ourselves of all our energy?) She showed me gestures of surrender. We are only at the beginning of this research, but the work will take the form of two artists trying to understand their own process, their own motivations. It's about the construction of a relationship, of mutual discovery, with Japan as a watermark. [...] »

Emmanuelle Huynh, 2015, extract from the interview with Léa Gauthier in Wabi Sabi Shima's catalogue

Emmanuelle Huynh

1963, Châteauroux, France

Live and work in Paris.

Emmanuelle Huynh studied both philosophy and dance. Emmanuelle Huynh managed the Centre national de danse contemporaine in Angers (CNDC) until 2012 and run her company, MUA, within which she pursues her choreographic work and experimentations, diverse pedagogical actions and international trans-disciplinary cooperation projects.

Eiko Otake

1952, Japan

Living in New York.

Born and raised in Japan, Eiko Otake is a New York based movement artist, performer, and choreographer

For more than 40 years she has worked as Eiko & Koma and now also performing in her own all over the world in institutions such as MoMA and international dance festivals.

- *POINTLIGNEPLAN AND JAPAN*, film program related to *Wabi Sabi Shima*.

GALERIES Cinema, Galeries de la Reine, 26, 1000 Brussels
Friday the 22nd, Saturday the 23rd, and Sunday the 24th of May 2015
Screenings will be followed by discussions with the filmmakers

Fees : 8,50€ / 6,50€ / 1,25€ / 30€

This year, pointligneplan and Thalie Art Foundation propose a programme of films created by European artists influenced by Japan, in the context of the exhibition *Wabi Sabi Shima* that will take place at H18 in Ixelles from the 23rd of April to 24th of May 2015.

Japan's influence on French artists seems as alive today as it was during the Japonisme of the Meiji period. From Chris Marker to Sophie Calle, and particularly the generation that brought about Dominique Gonzalez-Foerster, Pierre Huyghe, Pierre Joseph, Ange Leccia, Philippe Parreno and Marie-Ange Guilleminot, numerous artists have experienced Japanese culture and returned to it throughout their art careers. Japan's attraction for these artists seems to lie as much in the country's hyper-modernity as in a desire to preserve its craftsmanship and its traditions. These French creators are further inspired by the challenge of adequately responding to globalization and the threat it poses to one's identity.

Nearly all of the films presented here were made in Japan at the Villa Kujoyama residency in Kyoto, the Japanese equivalent to the Villa Medici in Rome. These works demonstrate an enduring interest in the Land of the Rising Sun for artists such as :

CANDICE BREITZ
JUDITH CAHEN AND MASAYASU EGUCHI
CEDRICK EYMENIER
JEAN-CHARLES FITOUSSI
DOMINIQUE GONZALEZ-FOERSTER AND ANGE LECCIA
IDRISSA GUIRO AND MELANIE PAVY
CECILE HARTMANN
ROMAIN KRONENBERG
CHRISTELLE LHEUREUX
CHRISTIAN MERLHIOT
PHILIPPE TERRIER-HERMANN

**pointligneplan*

Since its creation in 1998, the collective pointligneplan has indexed, diffused and edited films that stand at the crossroads of cinema and contemporary art. Over the past fifteen years, more than 200 filmmakers

8pm



EXECUTIVE PARTNER

Philippe Terrier-Hermann

1998 / 10' / video / japanese with english and french subtitles

Executive Partner depicts a telephone conversation between a Japanese businesswoman and a man on a train. A double static shot mixes the readymade aesthetics of a television sitcom with that of a corporate film, such that we are left wondering if we are witnessing the end of a love affair or the beginnings of a financial crisis. A capitalist melodrama.

CENDRES

Idrissa Guiro and Mélanie Pavy

2013 / 75' / video / japanese with french subtitles

Cendres is a touching journey between France and Japan from the nineteen sixties to today. Directors Mélanie Pavy and Idrissa Guiro follow the trek of Akiko, travelling to deposit an urn containing her mother Kyoko's ashes in her hometown near Hiroshima. In Akiko's luggage lies another piece of her heritage: her mother's private diary along with images from the films she appeared in. The documentary is an intense and delicate account of Akiko's maiden trip, consisting of a kind of personal diary in itself, that of a Franco-Japanese woman reappropriating her mother's story as well as her own, seeking in the process to rise from the ashes of grief.

10pm



LA NAISSANCE DU MONDE

Romain Kronenberg

2009 / 14' / video / international version

"The footage used to make La naissance du monde was taken during my residency at Villa Kujoyama, perched high in the hills of Kyoto. The film was shot exclusively from the Villa itself. While there, I became a regular observer of the spectacle of passing days. I filmed without a film in mind. Later, a desire to build a story out of these images emerged: it was the story of the birth of light, from the near-nothingness of night to the splendour of nature in daylight. This birth of day, inspired by Paul Valéry, can be thought of as the birth of a world in which it might be possible to relive one's life, to pick it up and project it onto a wider perspective." Romain Kronenberg



ÎLE DE BEAUTÉ

Ange Leccia and Dominique Gonzalez-Foerster

1996 / 70' / 35 mm / international version

In 1985, a lonely character defined solely by his gaze travels between two islands: Corsica and Japan. Made from a series of 35mm "subjective camera" shots by Ange Leccia and later scripted by Dominique Gonzalez-Foerster, *Île de Beauté* depicts a gradual shift in perspective that leaves plenty of space for the viewer.

8pm



AIWA TO ZEN

Candice Breitz

2003 / 11'30 / video / international version

"Before my first visit to Japan in 2002, I wrote down every Japanese word that I knew. The thin vocabulary of about 150 words that I managed to scrape together had to do almost exclusively with an exotic and imaginary Japan, a consumable one: Japanese cuisine, Japan at war, Japanese pop culture, the Japanese art and fashion worlds, and overwhelmingly, dozens of Japanese brand names. I asked five Japanese speakers to improvise a series of scenes from daily life, using only my primitive foreigner's Japanese."

Candice Breitz



L'EXPÉRIENCE PRÉHISTORIQUE

Christelle Lheureux

2003-2004 / 80' / video and live performance

"1936: the beginning of talking pictures, the early days of a relationship between sound, voice, and images. In Kyoto, Mizoguchi is shooting The Sisters of Gion, a geisha story featuring twelve characters. I conserve only the soundtrack from this film, which later becomes the inspiration for a new silent film of the same length, also made in Kyoto. This is the frame for L'expérience préhistorique, composed of twelve inanimate characters devoid of voices and stories. Each screening features a new speaker improvising a new story for the characters, performed live during screenings. Each new interpretation has its own story, its own language, its own subjectivity. This film in-progress is soon to be released in DVD format."

Christelle Lheureux

Thalie Art Foundation - exhibition Wabi Sabi Shima, Brussels

10pm



TEMPS JAPONAIS

Jean Charles Fitoussi,

2008 / 28' / video / international version

ESPOIR POUR LES GÉNÉRATIONS FUTURES

Jean Charles Fitoussi,

2009 / 9' / video / international version

"Things that are heard and seen in Japan, swaying in the wind and taken (as they took me) by the camera phone kept in my pocket at all times."

Jean Charles Fitoussi



PLATFORM #12 TOKYO

Cedrick Eymenier

2008 / 39' / international version, original score by Akira Rabelais, Oren Ambarchi and Taylor Deupree

"Shot and edited between 2002 and 2008, the thirteen successive steps that make up the film series Platform delineate an imaginary trip in the form of a spiral. Here and there along the way, we encounter spaces imbued with the kind of transparency and logistics that Virilio and Baudrillard would have critiqued: Negation of experience; simulacra of urbanism dedicated to the indifference of fluent exchange; and enlightening scenery, intoxicating and unhinged, where futuristic myths are eschewed as the post-modern city begins to resemble something between an unearthed ant colony and a sand castle. This long film sequence describes an endless meandering journey through Tokyo, the camera fixed to the bow of a skytrain winding from one station to the next like a musical wave describing the route's curves. Reviving a stunning technique in vogue in the early days of cinema, this visual roller coaster ride guides us through breathtaking landscapes of ravines and tunnels. As this hallucinatory and ghostly journey unfolds, it is as if the flow of time is suspended at each subway stop, and as though nothing is driven further, nor expected. Ultimately, with this immense perspective (several shots were melded into one sequence) - which could mark the utopian or destroyed ending of Platform - the city expands from dog to wolf, appearing as a series of still lifes, subsided, zen, and finishing in an indistinct zone between nature and city, where two gardeners prepare a future lawn by sweeping the ground." Emeric de Lastens

20h



KESSOKU

Cécile Hartmann

2006 / 9' / video / international version

Two spaces - The Tokyo Stock Exchange and the archipelago's volcanic craters - move ever closer to each other in swaying and reversible movements. Economic fluctuations are bound to seismic events in a constant search for a point of anchorage and balance. A sense of subdued restlessness emerges from this meeting point. The Japanese word *kessoku* - with its place in political vocabulary - indicates a coalition, or a solidarity.



SLOW LIFE

Christian Merlhiot

2012 / 74' / video / japanese with french subtitles

Kentaro has recently left his home town and settled in a village close to Kyoto, where he finds work in a dye studio. He performs small favours for the village's inhabitants and helps farmers with their harvest. Through these encounters and small jobs, he discovers a new way of living and begins to ponder his role in the community, a place where time passes differently. Then one sunny autumn day, he takes a walk in the forest with Yukiko, a silent and mischievous old woman...

22h



FOCUS SHIMA SHIMA

Judith Cahen and Masayasu Eguchi

film in production, French and Japanese with French subtitles

Is our future contaminated? *Focus Shima Shima* takes the form of a meeting between two filmmakers - one Japanese, the other French - who attempt to clear up certain concerns over invisible contamination. With melancholy and humour, their dialogue traverses Fukushima and Hiroshima, as well as the imaginary circumstances these places inspire. A road movie transformed into an experimental film, the filmmakers take into account various strata of representations in order to invent other playful and unusual ones.

III. PRESS IMAGES

WABI SABI SHIMA EXHIBITION

Anonymous, painter from the Shijō school
Traditional 19th century painting
36,2 x 36,2 cm
Private collection, Brussels
© Cici Olsson



Yoshihiro Suda
Magnolia, 2009
Painted wood, rock powder
20 x 28 x 23 cm
©Yoshihiro Suda. Courtesy Looock Galerie, Berlin



Camille Henrot
«Fragments d'un discours amoureux », Roland Barthes, de la série/ from the series « Est-il possible d'être révolutionnaire et d'aimer les fleurs ? », 2012
Ikebana, Mixed media
Variable dimensions
Nathalie Guiot collection, Brussels
© ADAGP Camille Henrot. Photo Nicola Delorme. Courtesy Camille Henrot and kamel mennour, Paris



Hiroshi Sugimoto
On the beach, 1990
Platinum palladium print
100,5 x 65,8
Nathalie Guiot collection, Brussels
© Hiroshi Sugimoto. Courtesy Gallery Koyanagi, Tokyo



Risaku Suzuki
Between the Sea and the Mountain, 2005
 C-print
 Diptych, 95,2 x 119 cm each
 Nathalie Guiot collection, Brussels
 © Risaku Suzuki. Courtesy Gallery Koyanagi, Tokyo



Tomoko Yoneda
Chrysanthemums, 2011
 C-print
 83 x 65 cm
 © Tomoko Yoneda. Courtesy Grimaldi Gavin, London



Kaoru Usukubo
The Proof of the Prophecy - I Hear You So Close To Me, 2011
 Oil on board
 227,3 x 436,5 cm
 © Kaoru Usukubo. Courtesy Looock Galerie, Berlin



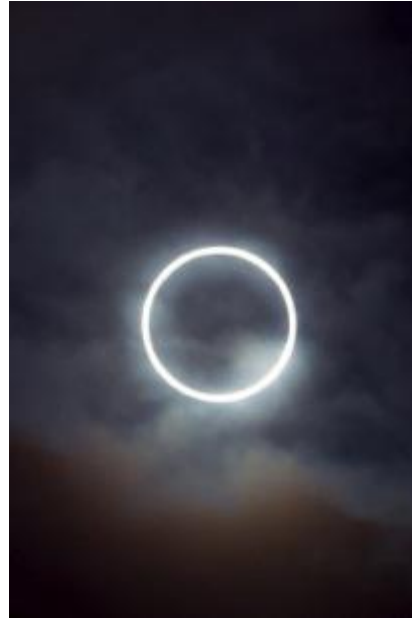
Yosuke Takeda
121904, 2011
 Impression LightJet/LightJet print
 20 x 30 cm
 Collection privée, Bruxelles/Private collection, Brussels
 © Yosuke Takeda. Courtesy Taka Ishii Gallery, Tokyo



Maarten Vanden Eynde
Genetologic Research n°17, 2004
 Bird's nest, porcelain, wooden box
 16 x 20 x 16 cm
 © Maarten Vanden Eynde



Yosuke Takeda
O73536, 2012
 LightJet print
 30 x 20 cm
 Private collection, Brussels
 © Yosuke Takeda.
 Courtesy Taka Ishii Gallery, Tokyo



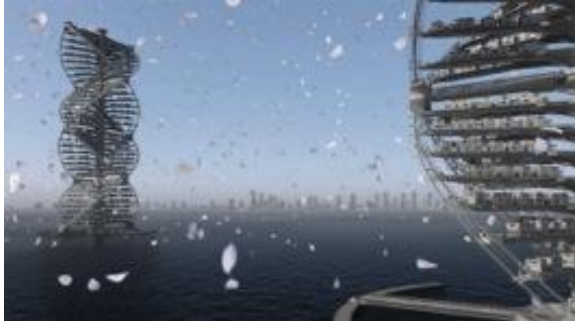
Miwa Yanagi
Tsumugi, 2007
 LightJet print, text panel
 120 x 160 cm
 © Miwa Yanagi. Courtesy Looock Galerie, Berlin



Philippe Terrier-Hermann
Wabi Sabi Shima, 1997-2014
 « Japonaiseries » (three ceramic works in green enamel), wenge wood table, photography, fossil
 40 x 50 x 100 cm
 © Philippe Terrier-Hermann



Pierre-Jean Giloux
Invisible Cities, 2015
 Video, Part 1, "Metabolism"
 12'20"
 © Pierre-Jean Giloux



Takuro Kuwata
Untitled, 2014
 Porcelain
 49,5 x 36 x 37,5 cm
 © David Vander Stricht. Courtesy
 Pierre Marie Giraud



Tomotaka Yasui
Calm, 2010
 Japanese lacquer (*urushi*), linen, mother of pearl,
 mineral pigment, glue, obsidian, amber, marble
 161 x 58 x 31 cm
 Nathalie Guiot collection, Brussels
 © Nobutaka Sato. Courtesy MA2 Gallery, Tokyo



Tomotaka Yasui
Unusable, 2014
 Japanese lacquer (*urushi*), mother of pearl, resin
 9,5 x 20 x 7 cm
 Nathalie Guiot collection, Brussels
 © Yoshiaki Yamamoto. Courtesy MA2 Gallery,
 Tokyo



PERFORMANCE & FILM PROGRAM :

TWO BODIES IN HANGAR H18

Emmanuelle Huynh + Eiko,
New York, 2014 © Jocelyn Cottencin



Emmanuelle Huynh + Eiko,
New York, 2014 © Jocelyn Cottencin



POINTLIGNEPLAN AND JAPAN

A slow life, 2012, video © Christian Merlihot



Aiwa to zen, 2003, video © Candice Breitz



Ile de beauté, 1996, 35mm
© Ange Leccia et Dominique Gonzalez-Foerster



La naissance du monde, 2009, vidéo
© Romain Kronenberg



IV. THALIE ART FOUNDATION

MISSION

Based in Brussels (Be), the Thalie Art Foundation is a non-profit organization committed to supporting forms of socially-engaged contemporary art as well as promoting intercultural exchanges.

Each year, the art scene of a specific country is featured, with a thematic group show complemented by further educational activities. Operating in collaboration with socio-cultural partners, the foundation develops a programme of exhibitions and workshops devised to highlight the sharing of knowledge and experiences, notably designed for audiences who are unacquainted with art.

NATHALIE GUIOT, FOUNDER

Journalist, publisher, patron and collector, Nathalie Guiot has initiated Thalie Art Project in 2012, an association which proposed exhibitions, performances and cross-disciplinary encounters around contemporary art such as *Experienz*, a performance platform conceived at the Wiels Art Center in Brussels, and Muse Program with the exhibition *Found in Translation*, and the exhibition *Textile Languages*. She has recently launched Thalie Art Foundation. She is the author of *Collectors - VIP in contemporary art* (Anabet, 2008) and *Conversations : artists and collectors* (Blackjack Editions, 2013). She is a founder member of Tokyo Art Club (Palais of Tokyo, Paris, France), Member of the art contemporary project at Pompidou Center.

V. SPONSORS AND PARTNERSHIP



VI. PRACTICAL INFORMATION / CONTACTS

-Wabi Sabi Shima

24 april to may 24 2015

Hangar H18

place du Châtelain 18, 1050 Brussels Belgium

Admission fee :

6€ full price / 4€ under 18, seniors, unemployed
/ free entrance under 12 and for art students.

Tour :

12€ (admission included) - 45 min - on reservation

Opening hours :

Wednesday to Sunday, from 12am to 6pm

During Art Brussels from 10am to 6pm

Closed on Mondays and Tuesdays

- Two Bodies In Hangar H18 d'Emmanuelle Huynh with Eiko Otake

Hangar H 18

17 and 18 May 2015 - 5pm

Admission fee : 12 € full price / 8 € students,
seniors, unemployed / free under 12

Pointligneplan and Japan, films program

Cinéma des Galeries, Galerie de la Reine, 1000,
Brussels

May 22, 23 and 24 at 8pm and 10pm

Tickets : Full price: 8,50 € / Specials: 6,50 €
unemployed, CJP, Seniors, students, -26, films for
children, groups (10 people or more) 6,50 € first
screening of the day and midnight screening
€ 1.25: Article 27 / Card 5 screenings : 30 euros /
Card UGC unlimited accepted

INFORMATIONS

info@thalieartfoundation.org

RESERVATIONS FOR PERFORMANCE AND TOURS

reservation@thalieartfoundation.org

CATALOGUE:

WABI SABI SHIMA, OF THE AESTHETICS OF CHAOS AND NATURE IN THE JAPANESE ARCHIPELAGO

Texts by: Nathalie Guiot, Philippe Terrier-Hermann, Michaël Ferrier, Sophie Cavaliero, Léa Gauthier, Eric Van Hove, Mitsuro Ikeda, Hirokazu Tokuyama, Valérie Douniaux, Pauline Guelaud.

Thalie Art Foundation Editions

130 pages

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