

MISA SHIN GALLERY

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Press release
April 2019

on sculpture -between line and figure

Shinoda Taro, Jae-eun Choi, Kawamata Tadashi

Thursday, April 11 - Saturday, June 1, 2019

Hours: 12:00-19:00, Tuesday-Saturday

Opening Reception: Thursday, April 11, 18:00-20:00



Shinoda Taro, *Auckland Art Gallery Project: Bronze Model*, 2018
Bronze, marble, 72 x 18 x 18 cm (28.3 x 7 x 7 in), Edition 5 + AP

MISA SHIN GALLERY is pleased to announce *on sculpture - between line and figure*, a group exhibition by the gallery's artists Shinoda Taro, Jae-eun Choi, and Kawamata Tadashi from Thursday, April 11 through Saturday, June 1.

Rather than being self-sufficient, Shinoda Taro only considers his sculptures complete when they have been placed in a specific environment or context. Inspired by the discovery of an unused spiral staircase at Auckland Art Gallery, Shinoda conceived of a column-like sculpture that would pass through the spiral, realized in situ and relating to the building. He also envisaged an identical column-like sculpture to be installed outside the venue. Although both sculptures have the same form, one is incomplete because it is outside on its own, while the other is complete because it is installed within the spiral staircase where it has a complementary relationship with the building. This project has yet to be realized, but small-scale model of the sculpture is exhibited.

The Paper Poem series by Jae-eun Choi, who was based in Berlin, Germany from 2010 to 2016, consists of collages the artist made using flyleaves, endpapers and other blank pages extracted from books produced in the 19th and 20th centuries. Paper produced in the late 19th century and a large part of the 20th century is affected by exposure to light, which bleaches its edges over time. The delicate gradations of overlapping bleached pages

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brought together inside Choi's frames are like layers of time stacked on top of one another. The compositions, which are reminiscent of constructivist collages, enhance these natural gradations, while also appearing much like a bird's eye view of a city, with buildings alongside one another. Collage exists at the boundary between two- and three-dimensional artwork, and Jae-eun Choi's collages are transformed into memories and continuity through the concept of time, suggesting that the pursuit of our very own lives originates from a never-ending cycle.



Jae-eun Choi, *Paper Poem No. 10*, 2012
Aged paper 83 x 87.5cm (28.3 x 7 in)

Kawamata Tadashi produces many drawings and maquettes as part of his process when creating site-specific work at venues throughout the world. As the artist turns lines into manifest form and increases the scale, his drawings and models presage the works that will eventually be realized once he has finished exploring and trying out different approaches. This process allows the concept of each sculpture to grow. The exhibition presents works intended as sculptural interventions for cities that address urban conditions and transformations, including a relief of *People's Garden (D9) Plan #7* (1992), which was created for a project at Documenta 9 in Kassel, Germany.



Kawamata Tadashi, *People's Garden (D9) Plan #7*, 1992
Plywood, balsa wood, pastel and pencil,
81 x 122 x 15 cm (31.8 x 48 x 5.9 in)

Shinoda Taro

Born in Tokyo in 1964. After studying landscape gardening, he began working as a visual artist. His wide-ranging work encompassing sculpture, video works and installation delves deep into the relationship between humans and nature, receiving substantial international acclaim. Major international exhibitions include Sydney Biennale (Sydney, 2016), Sharjah Biennale (Sharjah, 2015) and Mori Art Museum (Tokyo, 2010). From July 2019, Shinoda will participate a group show *Garden of Earthly Delights* at Martin-Gropius-Bau, Berlin, Germany.

Jae-eun Choi

Born in Seoul in 1953. In 1976, she moved to Tokyo where she studied ikebana in the Sogetsu style. From the 1980s onward, she has been producing artwork around the themes of life cycles and time. She has participated in a number of international art exhibitions such as the 1991 São Paulo Biennial, the 46th Venice Biennale in 1995 where she represented Japan, and the 2016 Venice Biennale of Architecture. From April 2019, Choi's ongoing project in the DMZ between North and South Korea called *Dreaming of Earth Project* will be visualized and exhibited at Hara Museum.

Kawamata Tadashi

Born in 1953, Kawamata achieved international recognition with his participation in the Venice Biennale in 1982, and has since held exhibitions at Documenta and La Biennale de Lyon, to name a few. Kawamata currently is a professor at the École des Beaux-Arts in Paris. His works today range from architecture and city planning, to historiography and sociology, to daily communications, to medicine.