



A D N G a l e r i a

Shiro MASUYAMA

INTERVENTION

From June, 30th until July, 29th

*Performance – Opening
June, 29th at 7.30 pm*

With the support of



THE ASAHI SHIMBUN FOUNDATION



CASA ASIA





A D N G a l e r i a

Intervention n°1

PARKY PARTY at ADN Gallery

Installation and Performance during the opening day



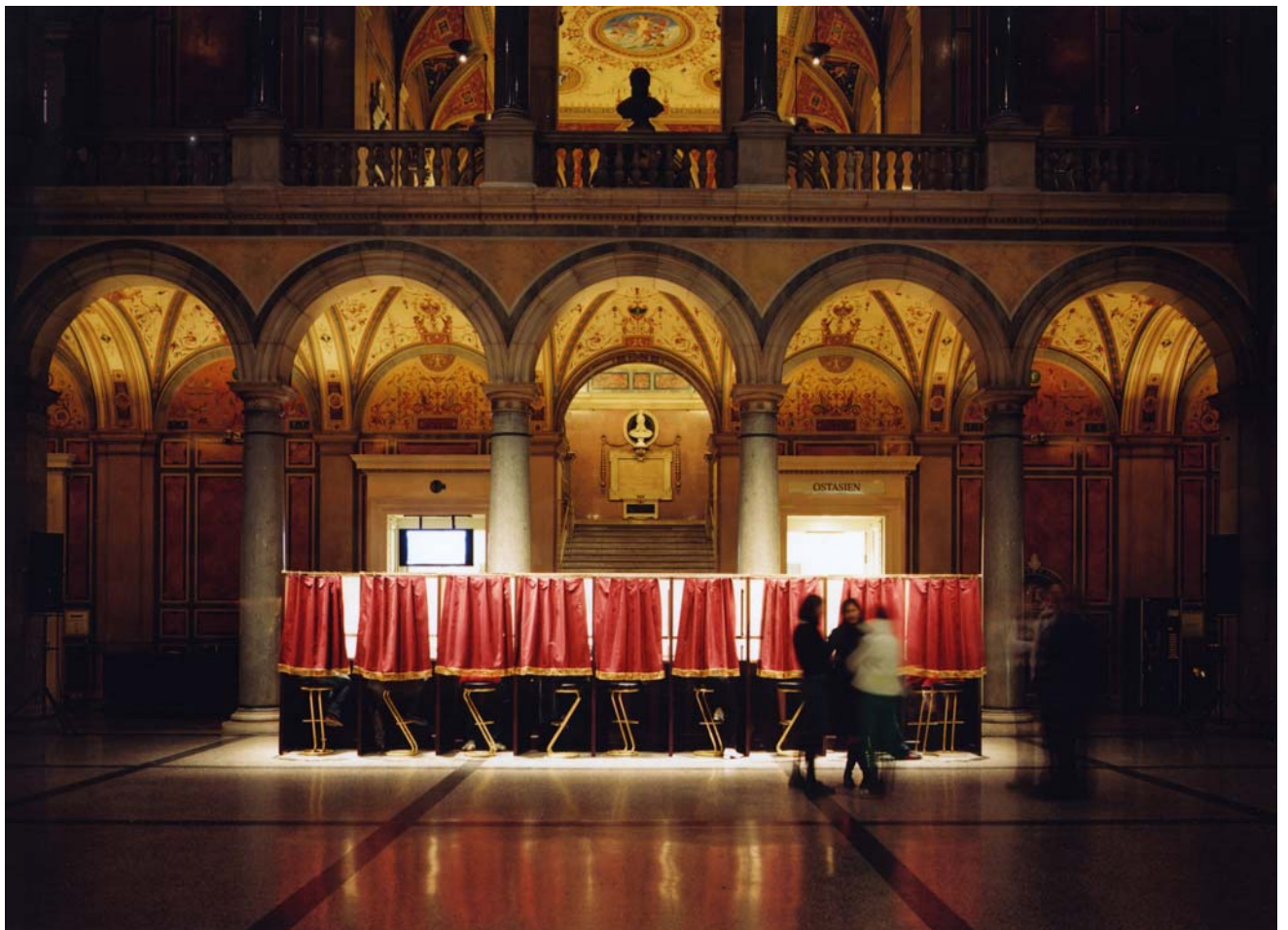
Parky Party, June 2005

View of the installation

Kuenstlerhaus Bethanien, Berlin, Germany



ADN Galeria



Parky Party, February 2006

View of the installation

MAK, Vienna, Austria



ADN Galeria

Details of PARKY PARTY installation





A D N G a l e r i a

PARKY PARTY, THE PROJECT

June 30th – July, 29th, ADN Gallery, Barcelona, Spain
Interactive Performance on Thursday, June 29th

Each room size (inside): W834mm x D834mm x H1974mm
Mixed Media (Wood, drapes, acrylic plate, etc.)

“How come people flock to an opening party of an exhibition? Is it to look or to appreciate the works? It seems that they gather for their social network. Masuyama presents here an anti-social situation work, in which the visitor is forced to be alone and it is also severely restricted to have communication with neighbours.

Bar booth cluster would be set in the centre of the gallery. It has 4 compartments with own doors, each of which is designed for one person. The gallery would be full of the sound of the crowd that was taken from the real opening parties. The images of the crowd at the opening would be shown on the video monitor which would be set in front of the bar booth cluster.

The visitor can order a drink from the bartender in the front; however, each compartment would be partitioned between neighbours and even fronts. It is meant to restrict the visitor to speak or to communicate with anyone. When the visitor would like to order a drink, he/she has to hand over an order sheet filled out and checked on through the gap of the partition. Drink would be served by a glass with a chain in case it is taken away to drink somewhere else. There are also ear muffs (headphones) hung in each booth for shutting out the buzz outside. When the visitor gets in the booth, he/she has to drink alone and think about what the artist meant by the work in the silence by putting ear muffs on.”

(Masuyama Parky Party’s statement, June 2006)

In this way, Masuyama’s “*Parky Party*” installation reverses the entertainment factor which has become a firm component of the art business and its culture. Few large-scale exhibitions fail to provide an artist’ bar these days. But what was – only a few years ago – a counter strategy to the tidy, unworldly art system has now become a mirror image of the latter’s compulsion to entertain. “*Parky Party*” analyses these conditions, and at the same time it offers an analysis of the semi-public situation “art exhibition”. A defence of the private amid the public is one of Masuyama’s general themes.



ADN Galeria

Intervention n°2

LEGAL PARKING

Documentary video about the installation





ADN Galeria





A D N G a l e r i a

LEGAL PARKING (January, 2000), THE INITIAL PROJECT

“The invitation card which imitates a parking violation ticket says "legal" parking instead of "illegal".

The gallery space turned into a secretive base for the guarding organization that protects parked cars on the street from police force. The members, after well coordinated practice training, go out to the streets to complete their mission. The mission is also necessary to keep the artwork (a video display showing policemen writing parking tickets and a figure looking at such video display are installed on top of a pick-up truck) on the street in front of the gallery. The pick-up truck is moved before the legally permitted 60-minute expires for the street parking, and is back to the same parking space after going around the corner a few times.

This process is repeated again and again. The invitation card; the LED-bulletin-board counting the seconds to the next exercise; the uniforms and certificates of the members; the video display showing their activities are well calculated details of the exhibit that made this thrilling joke look serious (could even be a real business).

It also dynamically linked the gallery, a fantastic space, and the reality in a familiar city. By the time the exhibit ends, the exhibit was already well known in the neighbourhood (and by local police), and made certain success in reaching ordinary pedestrian who are not into art. It is a waste if his exhibit simply ends as a sarcastic and funny social joke. It will be expected that Masuyama, with his vitality, will explore further what sort of value (i.e. art) can be generated after reaching people.”

*Keiko Okamura (Curator, Museum of Contemporary Art, Tokyo)
On BT/Bijutsu Techo, vol.52 no.785, April 2000, p. 174*

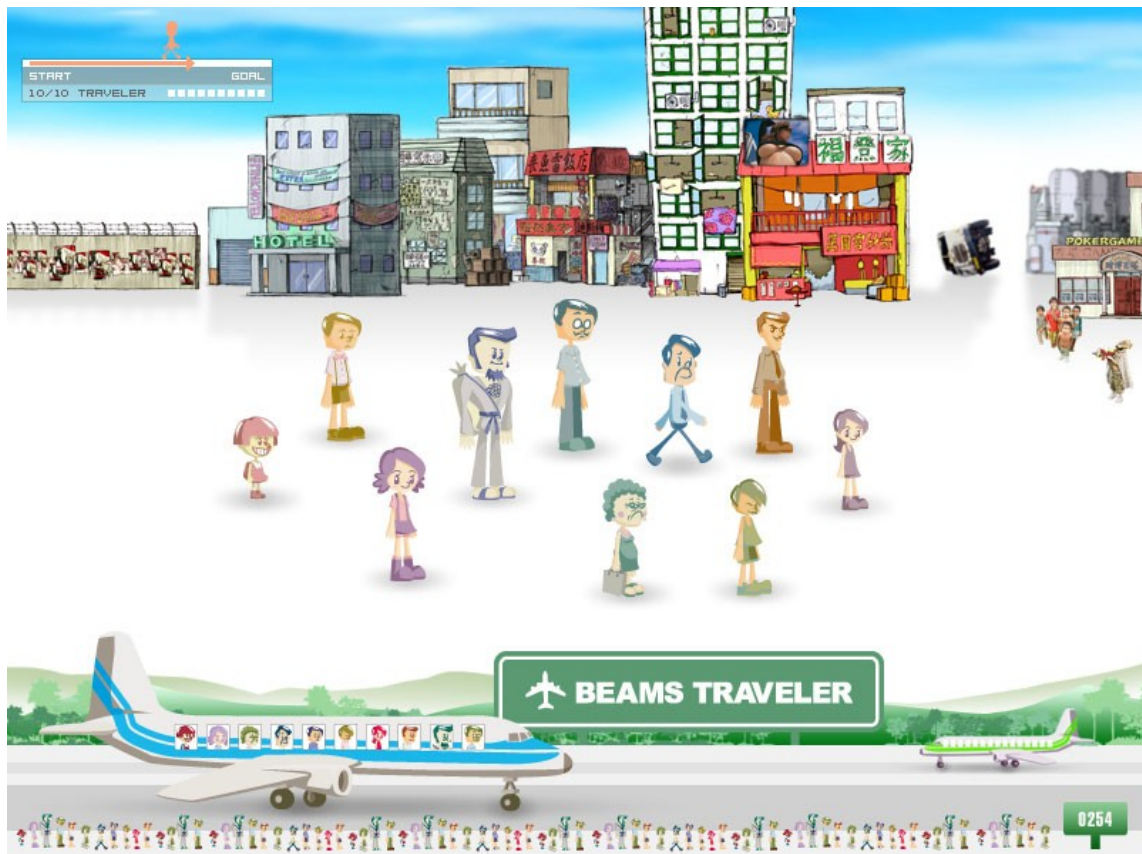


ADN Galeria

Intervention n°3

**GET AWAY TO ART WITHOUT THE SCENE AT
beams, THE PLACE TO BE!! BIG ESCAPE FROM
ARTY MUSEUMS SHOW!**

Documentary video installation



Documentation of Beam's Project, 2005



A D N G a l e r i a

Get away to art without the scene at BEAMS, the place to be!! Big escape from art museums show!

(BEAMS Store, Tokyo, 2005)

THE PROJECT

This show was held at the famous fashion store named BEAMS Japan in Tokyo. It was based on a performance on the opening day.

“Usually, Japanese people are not very interested in contemporary art. So I regarded such an unpopular art scene’s situation as an important theme of the show in an ironic way. Usually, I try to involve people who don’t come to see my exhibition into my performances.”

My performance has a mutual relationship with the video animation projected inside the gallery. The animation looks like Japanese TV game called Black Joke. The development of the animation game changes interactively depending the kind of customers, whether customers are art people or not.”

Shiro Masuyama, April, 2006



A D N G a l e r i a

MASUYAMA's artistic statement

I studied architecture at university, and I came to be interested in the common field of architecture and art rather than in the orthodox architecture. I carried out a project called "Tama River Project" to raise an issue towards very conventional education of the university, in which we are taught with less practical. I placed compartments for couples at regular distance at the bank of Tama River where couples usually sit keeping some distance each other. The wall of the compartment has pictograms of man and woman clipped and encloses a bench for 2 people. I placed 5 and a week later I even found a used condom there. After that project, I got more interested in involving people I come across in the city into my work. I have been putting my works in the middle of the city from a viewpoint of *affordance**, by reading the context of the site by architectural technique. I think some tactics are necessary for involving people just passing. It is why I have used motifs such as money, sex, office worker, mass media and cigarette that are popular and familiar to the public, as traps to draw attentions of passersby. I always think out about all the components of a project, from the plot and the situation to details of invitation cards. I also make my project functional, which is very architectural, to let people feel easy to use or try it. It is only when people are involved that I consider my work to be completed. To make the devices is only preliminary for me to a completed work. I think my work is different from peaceful one that is common in so-called "communication art" or conventional "interactive art", as it puts people trapped to use in the work. It creates a reverse of standpoints of the viewer and the artist; the artist watches the viewer and the viewer is watched. After all, the viewer comes to face himself. I mean I don't just present my work on the media. I create a four-dimensional situation, involving the viewers in the work, and take it as a media.

affordance:

The word "affordance" was originally invented by the perceptual psychologist J. J. Gibson (1977, 1979) to refer to the actionable properties between the world and an actor (a person or animal). To Gibson, affordances are a relationship. They are a part of nature: they do not have to be visible, known, or desirable. Some affordances are yet to be discovered. Some are dangerous. I suspect that none of us know all the affordances of even everyday objects.

(Reference) <http://www.jnd.org/dn.mss/affordances-and-design.html>



ADN Galeria

Shiro MASUYAMA

<http://shiromasuyama.net>

1971 Born in Tokyo
Lives and works in Berlin

Solo Exhibitions

- 2006 "Intervention", ADN Galeria, Barcelona
"Parky Party" (MAK NITE), MAK-Austrian Museum of Applied Art / Contemporary Art, Vienna
- 2005 "Get away to art without the scene at BEAMS, the place to be!! Big Escape from Arty Museums Show!", BEAMS JAPAN & B Gallery, Tokyo
"Parky Party", Kuenstlerhaus Bethanien, Berlin
"10 Years Project" (3. Triennale der Photographie Hamburg 2005), Contemporary Art International, Hamburg.
- 2004 "Shinjuku Kabukicho Project Document", Gallery TEZZ, Tokyo
- 2002 "Shiro Masuyama 1996-2003", Contemporary Art Factory, Tokyo
- 2001 "Media-Dominated World", the Gallery SAATCHI & SAATCHI, Tokyo
- 2000 "Legal Parking", Gallery GEN & street parking, Tokyo

Selected Group Exhibitions

- 2006 "Episode of Summer vol.1", CAI Contemporary Art International, Hamburg
"TAMAKAN Farewell Party", Tama welfare center, Kawasaki, Japan
"DING DONG!", Grosse Bergstrasse 172-178, Hamburg
- 2005 "Espai Video", AND Galeria, Barcelona
"CURIOSITIES", Para/Site Art Space, Hong Kong
"Open Studios 2005", Kuenstlerhaus Bethanien, Berlin
- 2004 "Time Line", www.time-line.tv & the Contemporary Art Museum of Val de Marne, Vitry, Paris.
"TANABATA.org Art Project 2004", Sendai, Miyagi, Japan
"de luxe at belle etage", Liechtensteinstrasse 8/1, Vienna
- 2003 "Moving Japanese - Interfacial Space", Kulturhuset, Stockholm
"Coming! - How long do you intend to stay?", Arkitekturmuseet, Stockholm
"BABA - Festival de nous creadors", FAD, Barcelona
"Hangar Obert Estiu 2003", Hangar, Barcelona
- 2002 "ISCP Open Studio", ISCP (International Studio & Curatorial Program), New York
"Asian Contemporary Art Week", ISCP (International Studio & Curatorial Program), New York.
"Philip Morris K.K. Art Award 2002 - The First Move", Tokyo International Forum, Tokyo.



A D N G a l e r i a

- 2001** "What's the difference between...?", Kunstbuero, Futuregarden & kunsthalle8, Vienna.
"Clinic", H.I.S.co.,Ltd., Tokyo
- 2000** "Sukima Project" (ITAZURART2000), SCAI THE BATHHOUSE, Tokyo
- 1998** "The 3rd Mogami Environmental Art Festival", Shinjo, Yamagata, Japan
- 1997** "The 2nd Mogami Environmental Art Festival", Shinjo, Yamagata, Japan

Selected Art Projects

- 2004 "Shinjuku Kabukicho Project", Shinjuku Kabukicho Park, Tokyo
- 2002 "IKEMOKU", in front of Moyai Statue at Shibuya station, Tokyo
- 1996 "Tama River Project", Bank of Tama River, Tokyo

Residencies

- 2006** Irish Museum of Modern Art, Dublin
- 2004-2005** Kuenstlerhaus Bethanien, Berlin
- 2004** A.I.R. - Vienna (Federal Chancellery), Vienna
- 2003** Hangar AAVC, Barcelona
- 2002-2003** ISCP (International Studio & Curatorial Program), New York

Awards & Grants

- 2006** Grant from The Asahi Shimbun Foundation, Tokyo
Grant from The Nomura Cultural Foundation, Tokyo
Grant from The Japan Foundation, Tokyo
- 2004** Grant from Bunkacho, Agency for Cultural Affairs, Tokyo
- 2002** Grant from Pola Art Foundation, Tokyo
- 1998** Judges' Special Prize, The 3rd Mogami Environmental Art Festival, Yamagata
- 1997** 2nd Prize, The 2nd Mogami Environmental Art Festival, Yamagata
Video Communication Award Special Mention, The 20th Tokyo Video Festival.

Education

- 1998** B-semi Schooling System, Yokohama (Completed a coursework in contemporary art).
- 1997** Master of Architecture, Meiji University, Kawasaki, Japan
- 1995** Bachelor of Architecture, Meiji University, Kawasaki, Japan