

Yu Araki: Recent Projects (2019-2020)

YU ARAKI

LE SOUVENIR
DU JAPON

APRIL 3 (WED) -
JUNE 23 (SUN) 2019

SHISEIDOGALLERY



荒木悠展
ニッポンノミヤゲ

ニッポンノミヤゲ | LE SOUVENIR DU JAPON (solo exhibition)
2019 / Multi-media installation

On the occasion of 100th Anniversary of Shiseido Gallery
Exhibition period: April 3rd - June 23rd, 2019
Curator: Keiko Toyoda
Commissioned by Shiseido Co., Ltd, Tokyo, Japan

SHISEIDO

SHISEIDO
Est. 1872
PARLOUR

TO ARAKI
LE SOUVENIR
DU JAPON

APRIL 3 (WED) -
JUNE 23 (SUN) 2019

英文要覧
日本語要覧

SHISEIDO GALLERY
100%
COURT



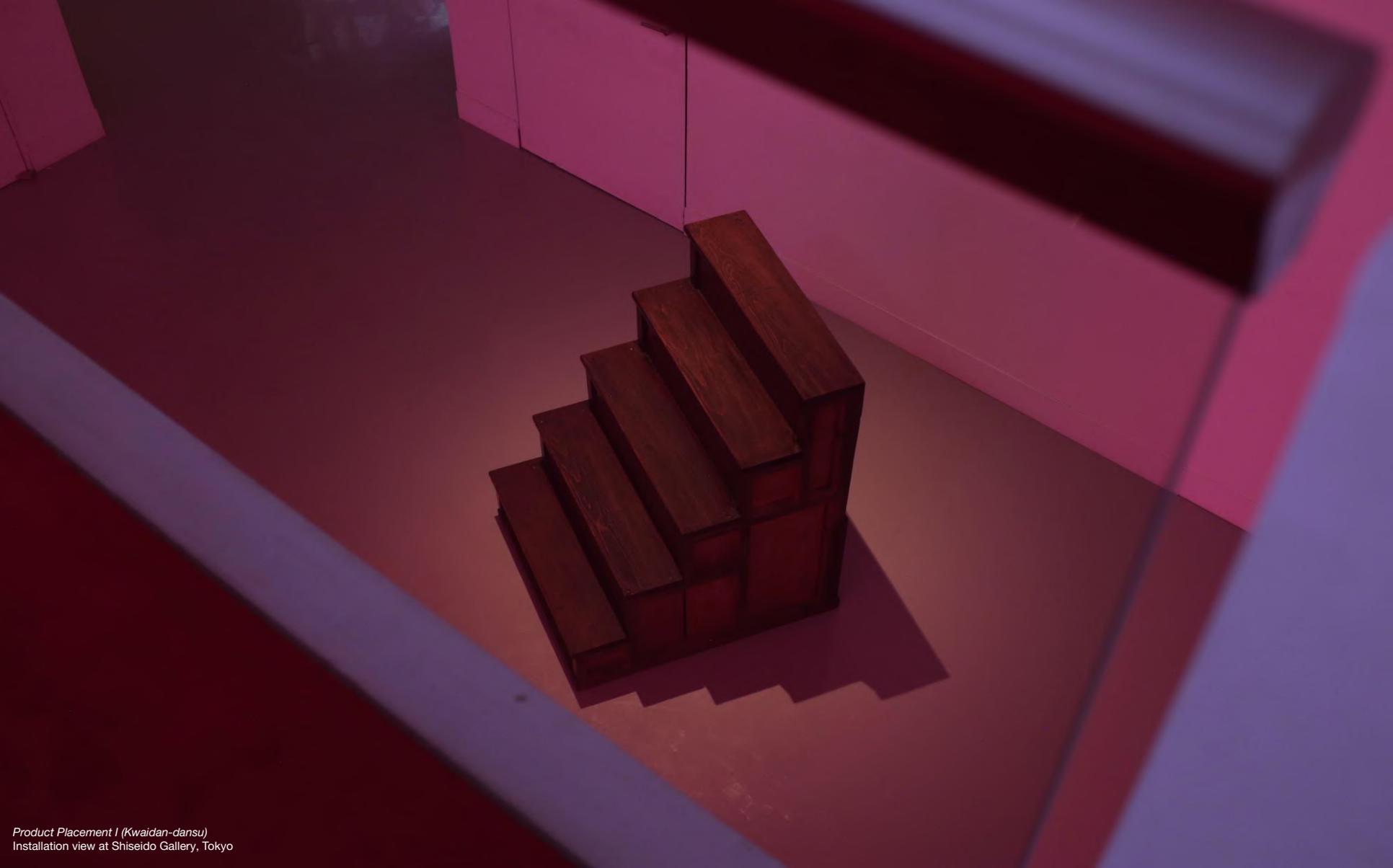
SHISEIDO GALLERY FLOOR PLAN

- 1ST FLOOR
- 2ND FLOOR
- 3RD FLOOR
- 4TH FLOOR
- 5TH FLOOR
- 6TH FLOOR
- 7TH FLOOR
- 8TH FLOOR
- 9TH FLOOR
- 10TH FLOOR
- 11TH FLOOR
- 12TH FLOOR
- 13TH FLOOR
- 14TH FLOOR
- 15TH FLOOR
- 16TH FLOOR
- 17TH FLOOR
- 18TH FLOOR
- 19TH FLOOR
- 20TH FLOOR





Product Placement IV (Red Carpet), Product Placement II (Chandelier), Product Placement III (Mirror)
Installation view at Shiseido Gallery, Tokyo



Product Placement I (Kwaidan-dansu)
Installation view at Shiseido Gallery, Tokyo



Product Placement III (Mirror)
Installation view at Shiseido Gallery, Tokyo



Product Placement II (Chandelier)
Installation view at Shiseido Gallery, Tokyo



Installation view at Shiseido Gallery, Tokyo; Photo: Ken Kato



The Last Ball
Installation view at Shiseido Gallery, Tokyo; Photo: Ken Kato



The Last Ball
Installation view at Shiseido Gallery, Tokyo; Photo: Ken Kato



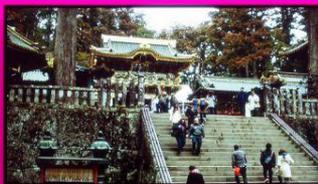
THE LAST BALL

2019 / 3-channel video installation / 10'34 + 31'44"

Link to the trailer of the single-channel version: <https://youtu.be/Jv85447Dnqw>



Installation view at Shiseido Gallery, Tokyo; Photo: Ken Kato



KIOTO, LA VILLE SAINTE

LA SAINTE MONTAGNE
DE NIKKO

YEDDO

Transcreation Trilogy

2019 / HDV / Color / Silent / 05'12", 18'10", 18'37" / Japanese & English subtitles

For links to full films, please contact the artist: yuaraki@gmail.com





Shinzo Fukuhara, *House of Lafcadio Hearn (from The Old Town of Matsue)*, 1936, Photograph
Installation view at Shiseido Gallery, Tokyo; Photo: Ken Kato

銀座の目抜き通りを歩く人々が、しきりにiPhoneを翳している。
その先に何を見ているのか、私も見上げる。
「目をみて話さない」とはいわれるが、はたして相手の両目をいっぺんにみることは可能なのだろうか。
私には出来ない。

なので、目をみる振りをして、眉間のあたりをみることにしている。
そうすれば、相手は両目をみられていると錯覚する。
二つのことを、ひとつの視点から両方一度にみることはたして可能なのだろうか。
少なくとも、相互の視点が重なり、その間を行き来し、アクティベートされることによって画自体が豊かになる。
この視覚効果が示唆する意味についてはまだわからないが、視点は一点に集中するものではなく、交換可能であり、
重なりそして混ざり合うことによって活き活きとし、移ろいゆくものであると私は考える。
その揺らぎがないと、やはり寂しく感じる。

荒木 悠

People walk along the main street of Ginza, tirelessly brandishing their iPhones.
I look up too, to see what they are gazing at.
People tell me to look them in the eye when I speak, but is it actually possible to look into both of a person's eyes at the same time?
I certainly can't do it.
So I pretend to look them in the eyes, while actually looking between their brows.
The other person is then deluded into thinking I am looking into both their eyes.
Is it actually possible to see two things at once from a single perspective?
At the very least, the mutual perspectives will overlap, and the picture itself will acquire richness by moving between the two,
and becoming activated.
I do not yet know what this visual effect suggests, but do think that rather than concentrating on a single point, perspectives can be switched,
overlapping and mixing, growing vital and dynamic in the process.
Without that oscillation, for me there is something missing.

Yu Araki

A short text for the exhibition



蜜月旅行 | HONEYMOON

Installation version, 2020

HDV presented with punctured screen / 1.78:1 / Color / Stereo / 29'31" / Japanese with English subtitles

Link to the trailer: <https://vimeo.com/562089544>

On the occasion of *CONNECTIONS: 150 Years of Modern Art in Japan and France*

Exhibition period: November 14th, 2020 - April 4th, 2021

Curators: Nami Yamabana, Yoko Iwasaki

Commissioned by Pola Museum of Art, Hakone, Japan

中栄子司

位田 櫻
電話長番町(3)1873 3103
通砂町四

蝶々夫人
七月十九日開演
座席の全席★公開

蝶々夫人の
VOCUS
ホーグ洋装店
〒112-0208 東京 2-0208

水着シヨウ
アルパイト336
伊勢佐木会館
メタタゴ一筋 TEL.114 6784

ステーツ サイドテーラ
男にマフチするスタイル
TAILOR & PHOTOGRAPHER

25日より 美々5000 ルカカナリゼス
納涼 娘ゆかた祭
20名 娘手踊り 伊勢草子お芝居
(20時)特別出演 高橋達也60歳登場 **サイヤード音研**

蝶々夫人 MADAME BUTTERFLY
7月19日公開 No.12
横浜 寶塚劇場

Custom Building. More Study For Business
NOZAWA DEPT. STORE
for men and for women
野澤屋



HONEYMOON
Installation view at Pola Museum of Art, Hakone; Photo: Ken Kato

CONNECTIONS

海を越える憧れ、
日本とフランスの150年

Prologue

憧れと幻の「美しい国、ニッポン」

Romantic Visions of Japan



Synopsis:

Set in a fictitious lunar base Nagasaki, *HONEYMOON* is the Japanese director Yu Araki's take on Japonisme. He re-examines and re-interprets the wedding scene from *Madame Butterfly* (dir. Carmine Gallone, 1954), where B.F. Pinkerton sits in seiza (正座), which is the Japanese term used for the proper, formal traditional way of sitting by kneeling on the floor and have legs folded underneath the thighs. Although seiza-style is widely known as "correct" and "traditional", it didn't permeate until after Japan opened up to the Occident, that is, after the culture of the "chair" had taken hold, hence the formality of what the Japanese thought had long history was only a modern, arbitrary construct. Inspired by this historical fact, Araki connects seiza with another element to contemplate the arbitrariness of humanity: constellation, which, incidentally, is a homonym with seiza (星座) in the Japanese language.

In addition, the aforementioned film *Madame Butterfly* has been known as one of the most iconic collaborations between Italy and Japan, with a strong intention from the Japanese production side to "correct" the twisted imagery of Japanese depiction. However, Araki critically poses the question of what does it mean to understand another culture "correctly". In Araki's version, B.F. Pinkerton is replaced by a real-life photographer Adolf de Meyer (1868 - 1946), and the matchmaker with an anthropologist Frederick Starr (1858 - 1933), and having Suzuki and Dr. Tatsukichi Irisawa (1865 - 1938), who was known for his essay "On the Japanese Way of Sitting" (1921), joining in as broadcast commentator to describe the situation from a distance. The loose, gossipy dialogue between the off-site personnel ranges from fashion to spies, interweaving various elements while the performers patiently wait in perseverance until their legs fall asleep.



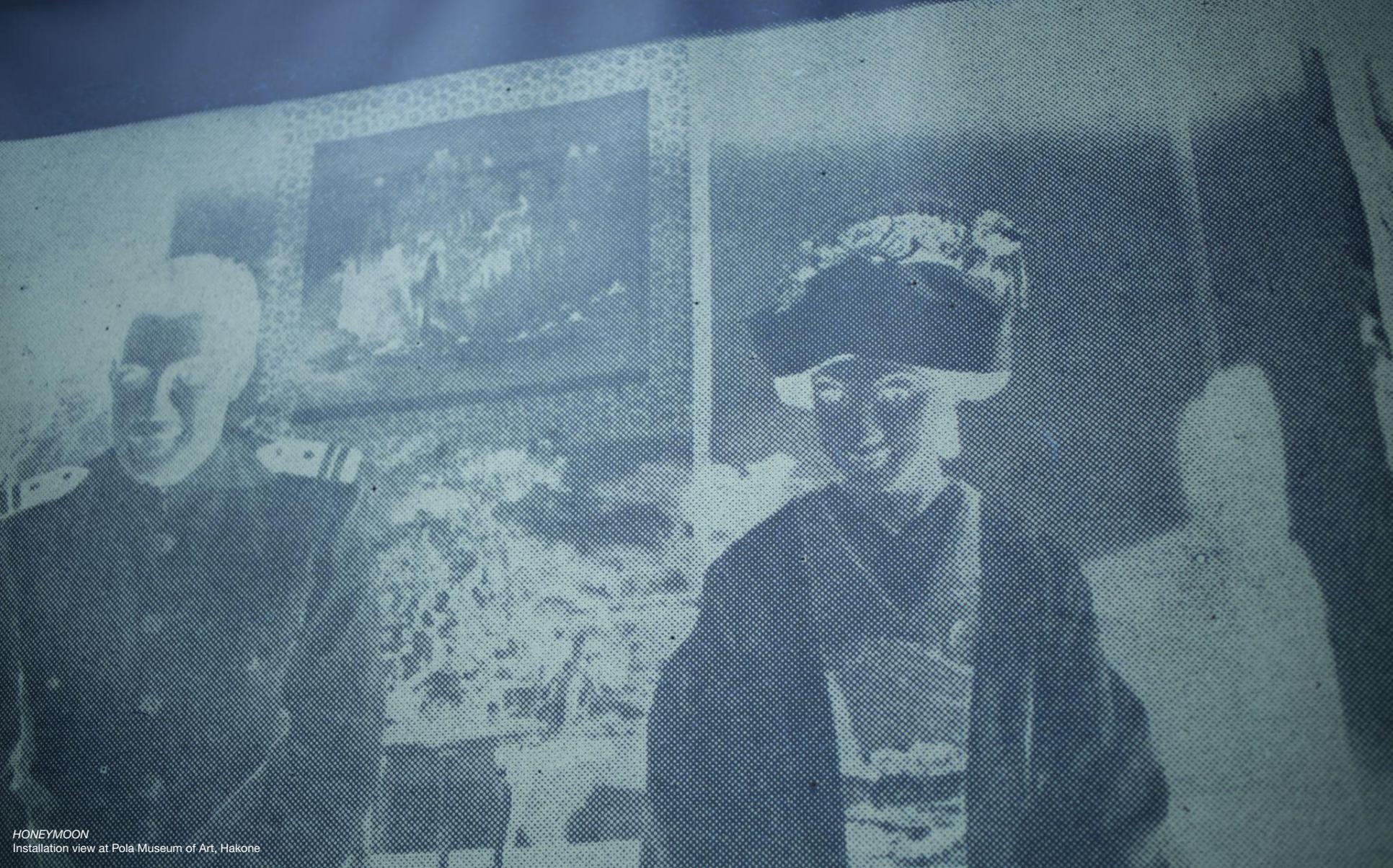
Adolf de Meyer
Self-Portrait, Adolf de Meyer in Japanese house
gelatin silver print, 1900
©The Metropolitan Museum of Art; Image source: Art Resource, NY



HONEYMOON
Installation view at Pola Museum of Art, Hakone; Photo: Ken Kato



HONEYMOON
Installation view at Pola Museum of Art, Hakone; Photo: Ken Kato



HONEYMOON
Installation view at Pola Museum of Art, Hakone



HONEYMOON
Installation view at Pola Museum of Art, Hakone

