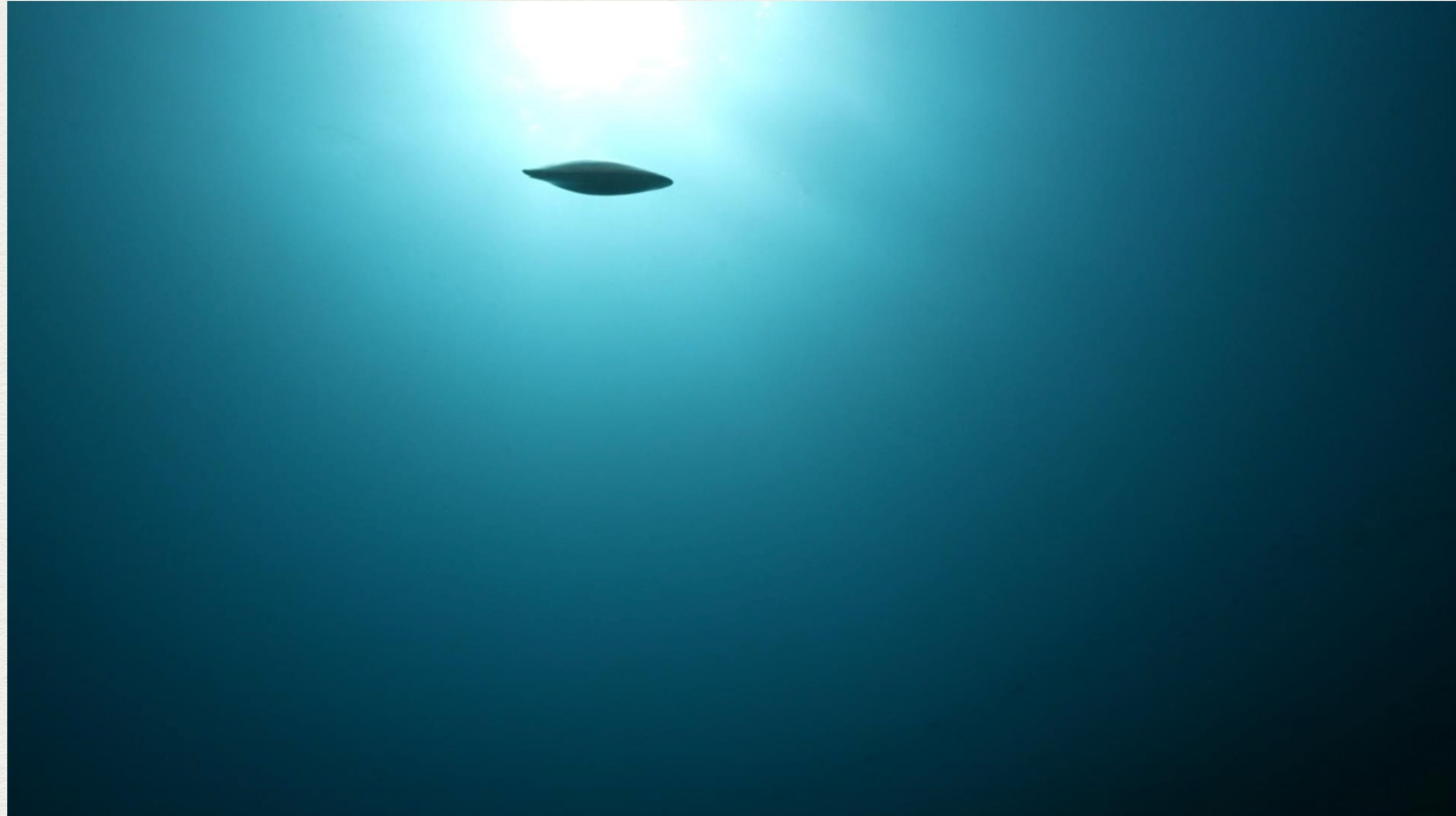


ARAKI Yu



▶ *Bivalvia: Act II (R)*

2021, video, 17'15"

© Yu Araki

## CURATOR'S NOTE

*The shellfish is ephemeral. Its shell is an allegory of fated death. And a discarded shell can be compared to a body without a soul.*

*The shellfish is a sculpture. Its surface is engraved with life that is like none other.*


*The shellfish is reticence. When nervous, it closes tightly, but when happy, it sings.*

It is said that 550 million years have passed since shellfish appeared on earth – meaning they have lived since primeval times, far longer than humans. Regardless of whether they knew the extent of that history, human beings have treated shellfish with a degree of respect, telling legends and myths of them, seeking in them symbolic meanings and allegories, or an ingredient to bring variety to the dining table. The title *Bivalvia* is the Latin scientific name referring to the classification of shellfish that have two shells, with the two shells divided symmetrically between left and right.

Those bivalves, which have appeared in stories, metaphors, lessons and allegories in cultures all over the world, serve as the starting point for Araki's lyric dramas of association and fantasy. The present work, which is the second act, stems from a single question. What does the shellfish think of humans and present-day earth? To answer it, Araki attempts an interview with a shellfish. What does the shellfish tell him, and can shellfish-human communication be established? If this work here is the right-side shell, then where is the left shell with which it should be paired? Yes, this lyric drama is developed in parallel, with in Japan and Australia, northern and southern hemispheres, are represented by the right and left shells. (K.E.)



Araki will premier his new work *Bivalvia: Act II (L)*, 2021 when Sydney Opera House's *Returning* launches late April, 2021. Sydney Opera House's *Returning* is an online moving image project that draws together artists' perspectives and responses to the current moment. Set over two chapters, and commissioned with the support of partners, the project spotlights the works of Australian Japanese and Taiwanese artists. Link to come.

<https://www.sydneyoperahouse.com/> 

## CREDITS

Conceived, Edited & Directed by ARAKI Yu

## INTRODUCING

Tacia Hamilton, KOYAMA Yuya, AIHARA Takehiro

## WITH

Crassostrea gigas, Ylistrum japonicum, Ostrea edulis, Mizuhopecten yessoensis, Mytilus galloprovincialis

## OYSTER PUPPET BY

TAMURA Namichie, MINO Maika

## UNDERWATER FILMING

OKUMURA Yasushi (Japan Underwater Films Co., Ltd.)

## UNDERWATER LIGHTING

SATO Sayaka (Japan Underwater Films Co., Ltd.)

## UNDERWATER CASTING

SAKATA Masahiko (Japan Underwater Films Co., Ltd.)

## UNDERWATER FILMING (AUSTRALIA)

Kai Wasikowski

## ADDITIONAL FILMING

Bo Wang, ARAKI Yu

## MUSIC

TANAKA Fumihisa

## SOUND DESIGN

ARAKI Masamitsu

## GRAPHIC DESIGN

MIYAMURA Yasuwo

## ENGLISH TEXT SUPERVISION

Stuart Munro

## OPERA

## “L’Euridice” (1600)

## COMPOSER

Jacopo Peri

## LIBRETTIST

Ottavio Rinuccini

## PERFORMED BY

Katherine Allen

## GUITAR:

Dennis van Rooyen

## SOUND ENGINEER

Ruari Campbell

## PLATES

Carl Andreas August Goos, “Orpheus and Eurydice” 1826, oil on canvas, Statens Museum for Kunst

“Orpheus and Eurydice”, circa 1900, Colour process print, after stipple engraving by T. Burke, 1782, after A. Kauffman

“Mokuhachifu”, Musashi Sekijyu, Hattori Sessai, National Diet Library

## LOCATION SUPPORT

Hamayuu Marine Service (Oosezaki, Shizuoka), blanClass (Yokohama), Comfort Karaoke UTAZOO (Tokyo), Kushiro Robata (Kushiro), Endeavour Oysters (Sydney, Australia), Rijksakademie van beeldende kunsten (Amsterdam, the Netherlands), Oesterij BV (Yerseke, the Netherlands), Koninklijke Prins & Dingemanse (Yerseke, the Netherlands)

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Commissioned by The Japan Foundation

With support from Arts Commission Yokohama, The Sydney Opera House, and The Japan Foundation, Sydney

Curator: KIMURA Eriko

## PROFILE



© Yu Araki

## ARAKI Yu

Born in Yamagata Prefecture in 1985. Based in Tokyo. Focusing on cultural transmission, cross-cultural encounters and the possibilities that subsequent misunderstandings and mistranslations afford, Araki generates stories in the gaps between historical events and fantasy, creatively situating them in the present day in videos and installations.

Major recent group exhibitions include “Connections: 150 Years of Modern Art in Japan and France” (Pola Museum of Art, Kanagawa, 2020), “The Island of the Colorblind” (Art Sonje Center, Seoul, 2019), “Future Generation Art Prize” (in which he was a finalist— PinchukArtCentre, Kyiv, 2019), “The Way Things Do” (Fundació Joan Miró, Barcelona, 2017) and “Okayama Art Summit” (Okayama, 2016). A film he co-directed, *Mountain Plain Mountain*, was selected for the 2018 International Film Festival Rotterdam, where it won the Ammodo Tiger Short Film Award, and he has since been participating in numerous film festivals.

[Website](#) [Instagram](#)

# HAN Ishu

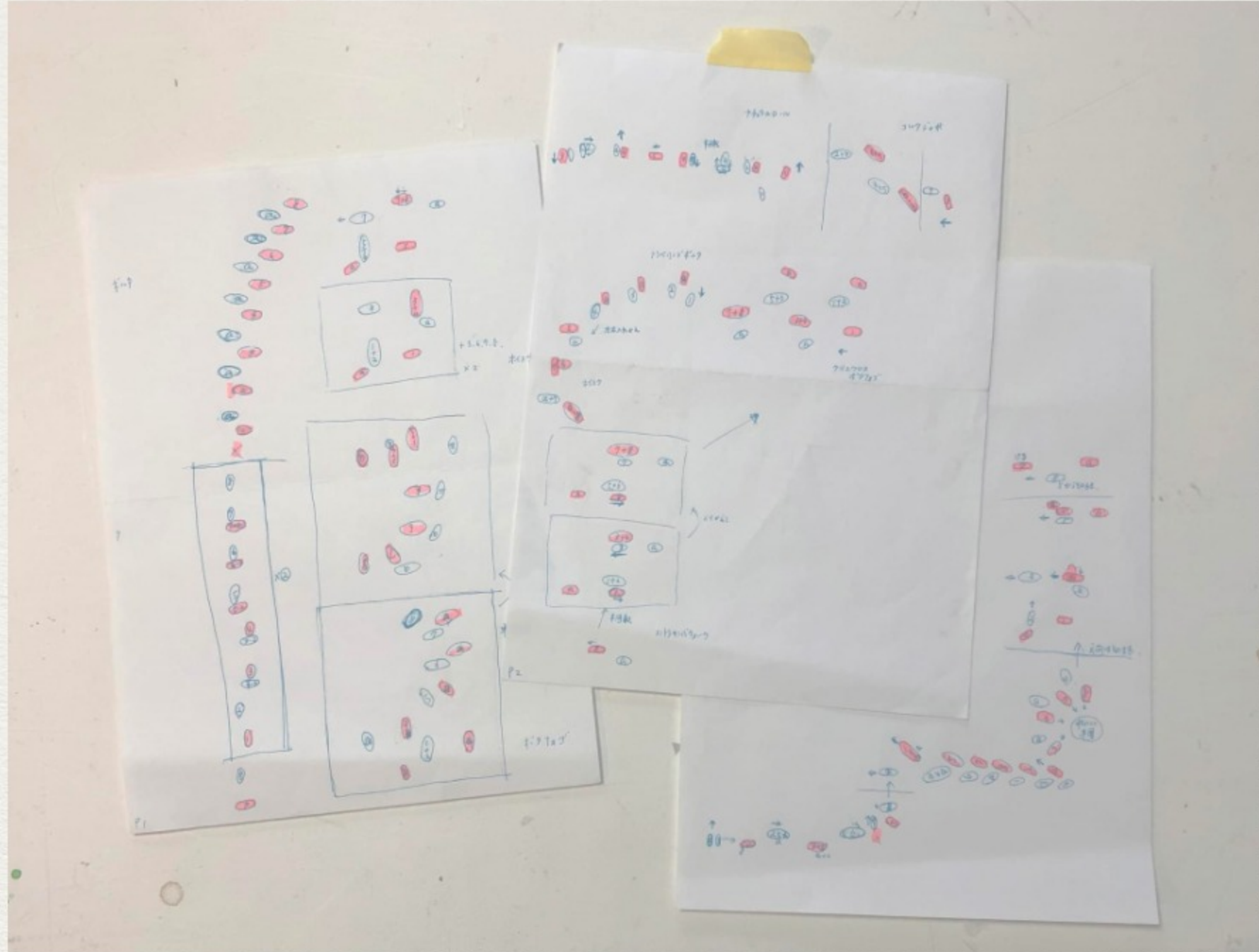


▶ *SLOW SAMBA -- Practice to Dance with You --*

2021, video, 11'34"

© Han Ishu





drawing, 297 x 219mm, set of 3

## CURATOR'S NOTE

Port city Kobe has served as a gateway to the outside world since the mid-19th century, soon after Japan opened to the West. Brimming with a sense of exoticism and boasting the remnants of the old foreign settlement, it is one of the nation's leading tourist destinations. Kobe has also hosted many industries, and now many of its laborers are foreign technical intern trainees. With a declining domestic working population, Japan's industry would not be possible without them, and yet for years the country has averted its eyes from their poor treatment.

From 2019 to 2020, on the occasion of a solo exhibition there, Han visited Kobe and interacted with the foreign technical intern trainees,

investigating the conditions of their lives and labor, including at a shoe factory. In the process of the research, he learned that Kobe had not only been a "gateway from foreign countries" but also a "place of departure," from which many Japanese migrated to Brazil. Japanese who worked in Brazil as immigrants and foreign technical intern trainees who live and work in Japan now: Capturing each of their backgrounds, "Dance with shoes" could be called an ambiguous act that reveals the continuing structure of control / subjugation, while at the same time expressing hope that a connection can be formed by "dancing together" no matter the separation between time and country. (N.S.)

## CREDITS

HAN Ishu

## SPECIAL THANKS

ANOMALY, Associação Nipo Brasileira, Emigration Museum, Belle Inc., Kobe Art Village Center, Kobe Planet Film Archive, The Japan Foundation, International Communication, Shared House Yadoksari, MAY Factory , Minegishi Social Dance Company

## PROFILE



photo : Sakiko Nomura

## PROFILE



photo : Sakiko Nomura

## HAN Ishu

Born in Shanghai in 1987. Based in Tokyo. Focusing on the moments of doubt or confusion that arise between society and the individual, Han creates videos and installations featuring his own body and mass-produced objects to explore the genesis of norms of communication or identity in communities or society.

Major exhibitions include “Nissan Art Award: New Work by 2020 Finalists” (Nissan Pavilion, 2020), “Thank You Memory: From Cidre to Contemporary Art” (Hirosaki Museum of Contemporary Art, Aomori, 2020), “YOUR KINDNESS” (solo exhibition–Kobe Art Village Center ART LEAP2019, Hyogo, 2020) “The Drifting Thinker” (solo exhibition–MoCA Pavilion, Shanghai, 2017) and “Sights and Sounds: Highlights” (The Jewish Museum, New York, 2016). Recipient of the Nissan Art Award 2020 Grand Prix.

HAN Ishu [☞](#) ANOMALY [☞](#)