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ART IS LIVE

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WELCOME TO

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PERSON

DEMOCRACY

GUIDE MAP

MOT

MUSEUM CONTEMPORARY TOKYO
OF ART

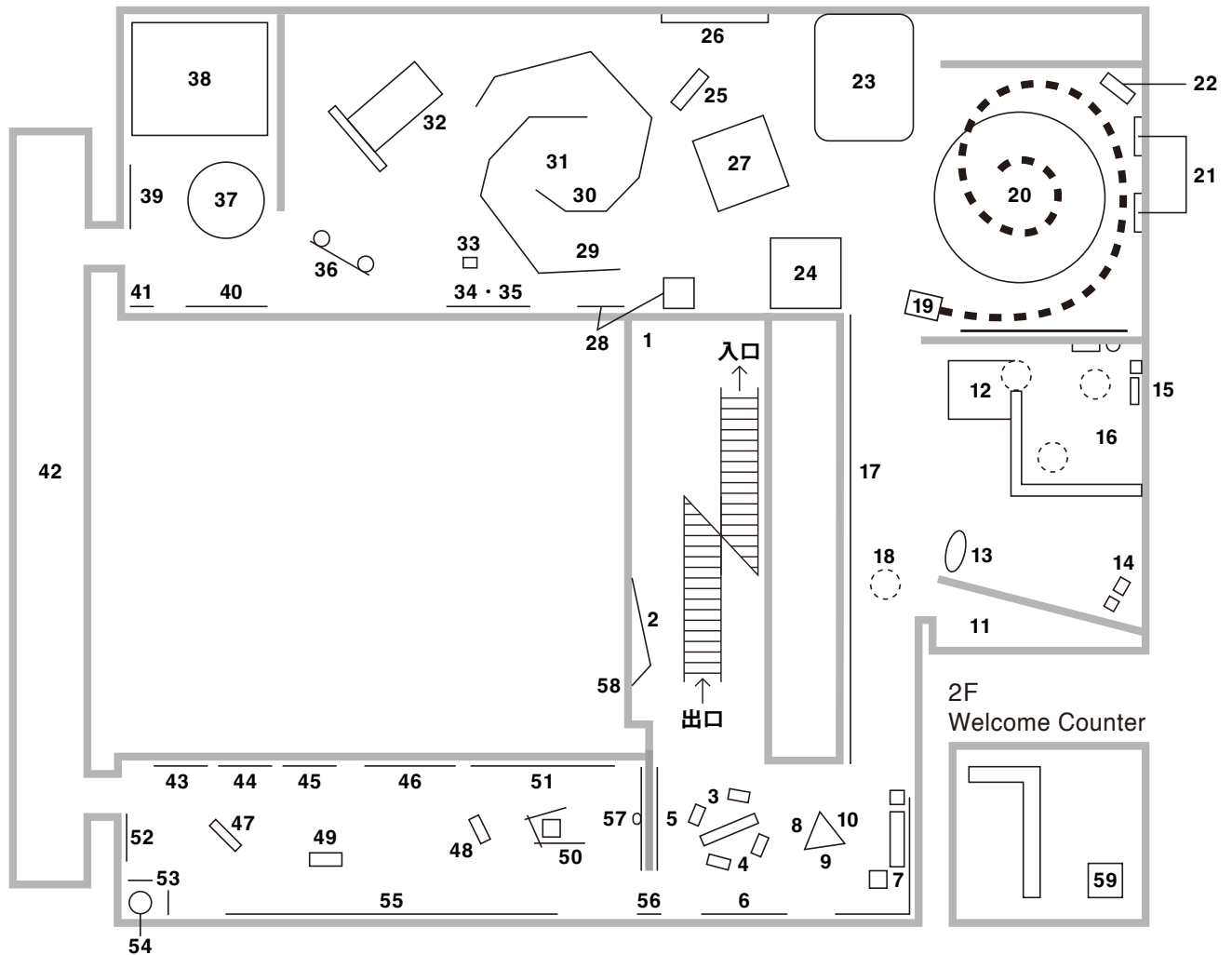
東京都現代美術館

August 3 (Sat)

–November 10 (Sun) 2024

Venue: Exhibition Gallery 3F, Museum of Contemporary Art Tokyo
Organized by: Museum of Contemporary Art Tokyo operated
by Tokyo Metropolitan Foundation for History and Culture
Sponsored by: TOKYU KABUKICHO TOWER
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In cooperation with: GRANTCHESTER HOUSE

3F



This viewing guide is designed to provide supplementary information on Yoshiaki Kaihatsu's activities showcased in this exhibition. We recommend that you look for the numbers on the map and the corresponding mini-descriptions while viewing the exhibition.

- There is no fixed viewing route, so you can start wherever you like. Our recommendation is to follow the numbers.
- In some of the works, you will be using the items included in the welcome kit you received on the second floor. Those works are indicated in the mini-descriptions with “Use welcome kit.”
- Some works cannot be photographed by itself.
- The participatory pieces and the works you can touch are indicated with “★” in the mini-descriptions. Please refrain from touching any other works.
- This exhibition is not organized into chapters, but referring to the keywords below while viewing the exhibited works may help you find some directions in Kaihatsu's diverse activities. Once you have explored through the exhibition, please feel free to add new keywords you have discovered.

#lifeworks #democracy in art #foaming and light #alternative to the system
 #(im)possibility of communication #side-by-side activism #dust and ash (gray)
 #approach to art history #approach to different cultures

● Mini-descriptions

*The works without a note belong to the artist

1
★
Use welcome kit

Mission

2024

This work becomes complete when you execute your mission written on a Mission Card. The person next to you may look like they are not involved, but they may be in the midst of carrying out their mission.

ART IS LIVE

2024

This is the latest piece by Kaihatsu, who has been creating works that combine several types of fluorescent lights to form letters and symbols, such as 田中一, 卍, and 雪. The unbalanced "ART IS LIVE" is also the title sign of this exhibition.

Faces

1994–

For Kaihatsu, taking a photo of his face every day is a form of art as day-to-day work and one of his lifeworks. The exhibition showcases about thirty years' worth of photos as a projection and some of the actual photos. He started photographing because of a remark, "Wow, you've aged," from a friend he hadn't seen for a long time. He plans to confront the friend with several decades' worth of photos next time they meet.

Receipt Diary

1992–

In the notebook, the artist makes drawings every day in orange in the morning and blue at night and pastes receipts he was given that day. The acts of social exchange, such as purchases at stores, accurately imprint the proof of the artist's life. The piece can be considered Kaihatsu's response to On Kawara's *DATE PAINTING*, in which Kawara manually painted dates.

Receipt Painting 19 February, 2022 Dan Graham

2024

Receipt Painting 10 July, 2024 On Kawara

2015 Private Collection

Receipt Painting 10 January, 2016 David Bowie

2024

In this work, receipts from the day someone passed away are transferred onto a painting. Hung on the wall are, from right to left, paintings based on receipts obtained on the days that the following individuals passed (or the days their death was reported): Dan Graham (d. 2022), On Kawara (d. 2014), and David Bowie (d. 2016). The great figures featured in this series are deeply linked with the Kaihatsu's experiences and memories.

Sticky Note Drawing

Late 2000s

Kaihatsu makes drawings daily on readily usable and portable sticky notes. The diversity in drawing style, which seems unexpected from a single artist, is intentional; he stops drawing for the day when the images start to resemble one another. In the exhibition room, sticky notes with varying temporal depths cover the entire wall like a mosaic.

365 PROJECT

1995–1996

The project involved shipping demountable artworks as tall as Kaihatsu to 365 locations throughout Japan, including ordinary homes, galleries, and museums, and having them exhibit the works for a year. Kaihatsu visited all the locations scattered throughout the 47 prefectures over the course of 365 days. In the end, he collected and burned the pieces, leaving only the "invisible sculpture" in the collaborators' memories. Evident behind the project are the artist's earnest desire to have authority over where and how long to exhibit artworks without relying on rental galleries, his criticism of Tokyo-centric art information magazines, and his attitude of appreciating processes and events, not objects, as art. The exhibition showcases actual materials from the project, such as the advertisement flyers and posters, replicas of the exhibited works, documentary footage, a map indicating the exhibition locations, souvenirs from the trip (memorabilia), and a portion of the ashes from burning the works.

Project introduction

8 Thank You Art Day

2001–2020

This grassroots project aims to promote March 9 each year as the day to celebrate art and create opportunities for various people to engage with art. Initiated by Kaihatsu, the project began in March 2001. Any organization or individual who supported the purpose could participate, and each participant was entrusted to offer whatever they chose—discounts, events, merchandise giveaways, and extended opening hours. Participation from overseas was also welcome. The project came to a pause in 2020, but some facilities continue the event on their own.

Project introduction

9 FADs Art Space

2000–2005

This non-profit art space and shop was established by Kaihatsu and fellow artists with his friend as the director in August 2000 in Kunitachi, Tokyo. It aimed to establish a position distinct from a commercial or rental gallery and attempted to hold artist-led events. The space organized and hosted solo, group, charity, and other exhibitions until its activity slowed down after Kaihatsu moved to Germany in 2005.

Project introduction

10 Rainbow Classroom

2015–

The program involves exchanging artworks between elementary school students and art university students and exhibiting them in each other's schools. It does not adopt the format of showing university students' exemplary works to elementary school students or unquestioningly praise children's art. Art university students may learn something about an elementary school's unconventional art education, and elementary school children may sense the art students' passion. Such exchange can also be a part of art appreciation education. The program has been conducted seven times so far.

Project introduction

11 Throwing Sculpture

2024

Foam parts are thrown towards a target. They get caught on the target or fall, becoming a naturally formed sculpture that changes its shape day by day.

★
Use welcome kit

12 Happo-en (Styrofoam Tea House) in MOT

2024

Happo-en tea house, which takes advantage of unique shapes of styrene foam used to package electric appliances, is an icon among Kaihatsu's works.

13 Styrofoam Zoo in MOT

2024

The animals are made out of styrene foam.

14 Kyodain(Brothers)

2008/2024

This work is inspired by a popular special effect show featuring sibling robots that Kaihatsu used to watch as a child. Both human- and dog-shaped robots have Kaihatsu's face (monitor).

15 Happo-museum (Styrofoam Museum) in MOT

2024

Works by contemporary art masters are reproduced using styrene foam. Louise Nevelson (1899–1988): Nevelson is a pioneer of installation art, known for her altar-like works created by painting discarded items she collected in black and putting them in black boxes, which are stacked together.

Richard Serra (1938–2024): Serra received high acclaim for his grand sculptures made out of massive metal plates.

Richard Long (1945–): Long creates land art by neatly placing stones and branches he finds while he walks in nature on the ground.

Tony Cragg (1949–): Cragg is known for works in which he places plastic waste on a wall or floor to represent certain images, such as a human figure.

Donald Judd (1928–1994): Judd is a pioneer of minimal art and produced geometric sculptures using industrial materials.

16 Bagworm

2016

The fluorescent light bagworm is wearing borrowed packing materials. What kind of creature will emerge from human-made materials?

- 17 **147801 series**
★ 2014–
The project aims to create 147,801 pieces of artwork, exceeding the total number of works Picasso is said to have produced in his lifetime (147,800). Participants can take home any one wooden object on the shelves, but it can only be counted as artwork after they display and photograph it at home and send the photo data to the artist. The photos are to be sent to <kaihatsu@pp.ij4u.or.jp>
- 18 **Fuchio-kun in MOT**
2024
Fuchio-kun can be found in unexpected places.
- 19 **Dragon Chair**
2008/2024
In this workshop, children each create an original chair structured to hold their own body, and the chairs are linked together to form a giant dragon. First conducted and produced in Fuchu City in 2008, the Dragon Chair is still touring elementary schools in Tokyo and has grown to over 2 kilometers in total. The exhibition showcases the Dragon Chair newly created at an elementary school in the Shibuya ward. (The head was created by Kaihatsu in 2008)
In cooperation with Sendagaya Elementary School, Art education study group of TAMA
- 20 **An Oasis for City-Dwellers**
★ 2000
The monitors in the center display images of a spring accompanied by the soothing sound of water. As you relax on a faux fur carpet, people on the monitor under the seat suddenly start speaking to you. Does this artificial oasis that has emerged at a museum in lush Kiba Park really offer comfort? Nearby is a sleeping dog with a human face that looks somehow familiar.
- 21 **Untitled (Bic Camera Wrapping Paper)**
1992, 2012
The logo of Kaihatsu's fictitious company, ADF (ART DEVELOPMENT FIRM), is covertly included in an enlarged design of wrapping paper from a major wholesale household appliances chain. Two pieces—one produced for the 1992 solo exhibition, No Brain is Functioning Any Longer, and one recreated in 2012—are displayed side by side. They illustrate shifts in the power dynamics among various companies over 20 years.
- 22 **Speakers' Corner in MOT**
★ 2024
There is a podium near the oasis. Those interested are welcome to make a 90-second speech (only when the artist is present).
- 23 **100 Teachers in MOT**
★ 2024
Under the slogan "Everyone is a teacher, everyone is a student," the project offers 100 classes by 100 teachers during the exhibition period. The unique teachers make this project possible, offering diverse classes, from laid-back to geeky, that would not be available at schools or cultural centers.
- 24 **Future Post Office MOT branch**
★ 2024
Based on the concept of a post office, the work invites participants to write a letter to the future. The letters they leave at this post office will be put in a postbox by Kaihatsu in about a year. The senders entrust their current emotions and words to a postcard while thinking about the ambiguous year ahead, during which they may or may not remember that they have written a letter.
Use welcome kit
- 25 **One's Own Placard**
Project introduction 2015, 2016, 2017, 2019, 2023
Placards held in a typical demonstration depict a slogan or symbol under a common purpose, but in One's Own Placard, people are encouraged to write what they are feeling at the moment and march with the placards. It can be something earnest or trivial—the more diverse the subjects are, the more peaceful the world is. The project has been conducted in multiple countries, and this exhibition showcases records of events in Yokohama, New York, Hamburg, Baku, and Taiwan.
- 26 **Vote YES/NO in MOT**
★ 2024
Participants are invited to take a card and read the question on the back. If the answer is YES, they place a blue sticky note on the wall; if NO, a red one. Each person can answer only once. There are several different questions, but overall, they are adjusted so the ratio of blue and red notes is roughly equal.
- 27 **Development TV in MOT**
★ 2006/2024
A power cord extends from a studio surrounded by walls without an entrance and connects to a TV monitor. The displayed footage appears to be a live feed of the studio's inside, but one cannot determine whether it is true. However, moving another monitor on the wall from side to side results in the interior view also moving from side to side. The work, which creates a real yet uncertain situation, was presented in Germany in 2006.
- 28 **I (Love) Bank, Fukushima Prefecture, Okuma Main Branch**
Project introduction 2016
This fictitious banking project proposes a mutual support system in which individuals save up what they want others to do for them and what they can do for others without involving money. After the Great East Japan Earthquake, the first branch's signboard appeared in the difficult-to-return zone. This exhibition showcases recorded footage taken from an advertisement car driving around Minamisoma in Fukushima Prefecture and the signboard.
- 29 **Daylily Art Circus**
Project introduction 2011, 2012, 2013, 2014
This touring charity exhibition travels on a truck packed with artworks across Japan to the areas that suffered from the Great East Japan Earthquake. To connect town to town and share the pain caused by disasters among the whole nation, the tour started in Hyogo, the area stricken by the Great Hanshin and Awaji Earthquake, has collected donations and supportive messages along the way, and delivered exhibitions and workshops to the Tohoku region. Kaihatsu initiated the project, with the participation of Hiroji Noda, Mika Yoshizawa, Shiro Takahashi, Satoru Tamura, Takahito Kimura, and Michiyoshi Isozaki as artists as well as many volunteers in charge of the operation as Team Daylily. Encounters that occurred during the journey have developed into various projects. The traveling exhibition has been conducted for a total of about 150 days to date.
- 30 **Kesenuma Façade, Iitatemura Façade**
2012
The series of photographs captures the façades of buildings that have become unlivable, which Kaihatsu saw while volunteering in the Tohoku region after the Great East Japan Earthquake. [Kesenuma Façade] depicts buildings near the port in tsunami-damaged Kesenuma, Miyagi Prefecture, and [Iitatemura Façade] shows buildings in Iitatemura, a village unaffected by the earthquake but had to be evacuated entirely due to the nuclear power plant accident. The symbols spray-painted on the buildings, O and Cr, indicate that the residents have evacuated.
- 31 **GIFT AND HOPE**
2011
Deliver 20 kilograms of supplies to evacuees and bring back 20 kilograms of trash on the way back—if all the volunteers had done so back then, Kaihatsu speculates, the action could have covered 20% of Miyagi Prefecture's annual waste disposal.
- 32 **The House of Politicians**
Project introduction 2012–
This rest facility, exclusively for politicians, is situated 400 meters from the area once designated as an evacuation zone within a radius of 20 kilometers of the Fukushima Daiichi Nuclear Power Plant. It was built on March 15, 2012, as a place for politicians to empathize with the emotions of the people forced to leave their homes and familiar environments and ponder future policies at the site. Kaihatsu sent invitations to 750 members of both Houses of Representatives and Councillors, but none of them requested to visit. The building is reminiscent of a temporary house in size and has chairs for adults and children facing a window oriented toward the nuclear power plant. The house shown at this exhibition is scheduled to be relocated to serve as the third House of Politicians after the exhibition ends.

- 32-a **Yakimochi Shelter (Baked Mochi Shelter)**
 2021–2022
 The House of Politicians also holds exhibitions inside and changes the exhibits once a year. Yakimochi Shelter (Baked Mochi Shelter), on show from March 2021 to March 2022, is a project proposing to build a bathroom with a nuclear shelter function in a park. Planned in cooperation with: Naoyuki Yamaguchi
- 33 **Kagura of Kitayakata**
 2012
 In the Kitayakata district of Minamisoma City, kagura, sacred music and dancing, was at risk of extinction due to the suspension of the preservation group's activities following the Great East Japan Earthquake. Kaihatsu filmed the dance and music performances for the future successors and produced a lion head mask out of light-weight styrene foam and a helmet for elderly performers who could no longer hold the mask with their teeth. Produced in cooperation with: Kenta Igarashi, Momo Yoshino
- 34 **Umama-Matsuri (Umama-Festival)**
 2014
 This is a new festival born out of a conversation with the residents of Minamisoma, the city famous for Soma Nomaioi, to help them feel closer to the local culture and history. It takes place at Asahi-za, a locally-loved playhouse and movie theater that was revived after the Great East Japan Earthquake. Organized by: Umama-Festival Executive Committee/Hama-Naka-Aizu Cultural Partnership Project Planning Committee
- 35 **Cotoba Library (Library of Words)**
 2011–
 This project involves collecting reminiscences shared by various generations living in temporary housing and recording and preserving the languages in the coastal region from Aomori to Fukushima for the future. The research is based on a hypothesis that dialects do not change from prefecture to prefecture but rather vary along the coastline. The project started in response to the possibility that the languages and cultures along the coast may be lost due to the dispersion of communities caused by evacuation.
- 36 **The New World Picnic**
 2016
 After six years of seeking activities that could empathize with and support disaster-stricken areas, Kaihatsu arrived at a photo series titled *The New World Picnic*, in which people cheerfully enjoy a picnic set against an extraordinary landscape filled with flexible container bags, massive embankments, and environmental radiation monitoring posts. Five years after the disaster and accident, Kaihatsu felt gaps of information and degrees of interest between Tokyo and the local areas and attempted to prevent our memories from fading with this sharply ironic work.
- 37 **Tears Pond**
 2002
 This work is created from dust Kaihatsu collected by cleaning around New York's Ground Zero, where the Twin Towers once stood. At the center of the piece, two droplets symbolizing the World Trade Center are formed, which can also look as if tears have just dropped. For the artist, dust represents the accumulation of time, its transience, and the presence of absence. At the same time, its ambiguous grayish tone intrigues him.
- 38 **Hikoh-ki (Flying Woods)**
 1997
 A thousand fighter jet models stand upright, forming a forest resembling a graveyard. The surface is powdered with dust collected around the Monju prototype fast breeder reactor in Fukui Prefecture after the sodium leak accident. At that time, news reports and government statements affirmed that there was no radiation leak in the surrounding area. Monju is scheduled to be decommissioned, but it will take several decades for both fighter jets and reactors to be disposed of.
- 39 **Cloudy Sky**
 1997
 The photographs capture cloudy skies in 47 prefectures. They were taken by 47 people, including the artist.
- 40 **Welcome to Everyday Demonstration**
 ★
 2024
 Since the day after the outbreak of war in Ukraine, Kaihatsu has been posting, every day on social media, images of placards taken from antiwar demonstration photos to disseminate quiet yet real voices to the world. Derived from this project, the exhibited work invites viewers to place a placard image in a designated area (one per person). Or, they may choose to leave it blank. Various thoughts and emotions accumulate and overlap to create one large collage mural.
- 41 **N/Z**
 2022 Private collection
 This is the first alphabet motif piece by Kaihatsu, who has been combining several types of fluorescent lights to explore the multilayer nature of letters and symbols. When the piece is tilted 90 degrees, it becomes the letter Z, which is also an identification symbol used on Russian military vehicles participating in the Ukraine invasion and assumes a symbolic meaning as a war supporter. It can be displayed simply as the letter Z once the time comes when the symbol does not evoke the image of war.
- 42 **Noisy Corridor**
 2024
 At first glance, the hallway appears empty. As you walk through it, you hear different sounds.
- 43 **Grand Homage Series**
 |
 45
 2016
 These gigantic garments pay homage to the iconic images created by masters in modern art history. Daniel Buren (1938–) striped pants. Piet Mondrian (1872–1944) composition with red, blue, and yellow socks. Jackson Pollock (1912–1956) dripping shirt.
- 46 **Fontana Series**
 Fontana Series Red Masking Tape, 1994
 Fontana Series Yellow Masking Tape, 1994
 Fontana Series Green Masking Tape, 2020
 Fontana Series White Toothpick and splittable Chopsticks, 2020
 Fontana Series Moon, 2024
 Fontana Series Sea, 2024
 Fontana Series Mountain, 2024
 Lucio Fontana (1899–1968) is known for works with slashes directly made on the surface of colored canvases, but the photographs in art books only convey that there are black lines. In the Fontana Series, Kaihatsu paints black lines in place of slashes. The latest pieces in the series have black lines forming kanji characters, 海 (sea), 月 (moon), and 山 (mountain). During the exhibition period, the pieces are switched at irregular intervals.
- 47 **What you gaze at is not what I want you to gaze at**
 1994
 A white piece resembling a pedestal is placed on a pedestal that looks like a ready-made sculpture. This work explores the possibility that there may have been a reversal in the work-pedestal relationship during the era in the history of art between when sculptures required pedestals and when sculptures became independent of pedestals.
- 48 **Video Man**
 2024
 The monitor as a head shows performance and video works produced by Kaihatsu since the 1990s. Viewers may use the QR code on the body to watch them on YouTube.
- 48-a **GRAY**
 1997
 This short film is themed on gray, an intermediate color that is not black or white. The footage, which seems to pay homage to classic films, is followed by massive closing credits. (7'55")
- 48-b **Kaiyo**
 1996
 The recorded footage captures Kaihatsu's performance at *On Camp/Off Base*, a group exhibition featuring emerging artists, held at Tokyo Big Sight. In the performance, he draws a hose from Tokyo Bay to a container inside the venue and uses it to suck up seawater manually by himself. At the time, rivers and the ocean were scrutinized as home to *Escherichia coli* O157, which was sweeping the country, and the performance was conducted while taking the risk of infection. (14'53")

- 48-c **Missile Men**
1996
The footage captures an event at a contemporary art exhibition, IZUMIWAKU Project 1996, held at a junior high school in Suginami ward. The artist and his friends, all dressed as missiles, run around the schoolyard until they become too exhausted to continue. (7'42")
- 48-d **Jacker**
1996
The performance was given at a local art project Morphe in Tokyo's Aoyama area. The artist stood on a portable platform made by attaching foldable legs to a suitcase and intervened in a gallery space as a sculpture himself. (20'19")
- 48-e **Ordinary - Life and Death**
1994
The performance aims to evoke a vivid image of life and death by bringing out normal circulation occurring inside a body. The audience holds a 10-meter-long tube through which Kaihatsu's blood flows. The performance was planned to continue until someone fainted, and it concluded when an audience member actually fainted partway through. (2'59")
- 48-f **Jokyo Story (Making My Way to Tokyo)**
1996
The footage documents a bus tour, 30-BORN ON THE 3rd OF JULY, planned by Kaihatsu as he turned 30 to look back on his life. The tour participants visited Kaihatsu's birth home in Kofu, his schools, and places associated with the Yamanashi Prefectural Museum of Art while listening to the guide's explanations and popular songs from the time. At each location, Kaihatsu dressed as himself of those days he spent at the place and greeted the participants. The final destination was a gallery in Tokyo, where photos and interview footage of his past love interests were displayed. (20'16")
- 49 **R.MuTTuri**
2019
The work pays homage to Duchamp's *Fountain* (1917). While the father of contemporary art caused a scandal in the art world with the "artwork," a urinal turned upside down and signed a fictitious artist name "R.MUTT," Kaihatsu tilted a urinal at an angle. The object, which passes neither as a urinal nor conceptual art, became a server for peach juice from Yamanashi.
- 50 **Revitalization Project
for Japanese Pavilion at the Venice Biennale**
2008
In 2004, Kaihatsu participated in the 9th Venice Biennale of Architecture. He learned that, in recent years, the Japanese Pavilion designed by architect Takamasa Yosizaka, which originally incorporated outside nature, was not being used to its full potential and conceived an exhibition plan that would make use of the architecture's unique characteristics. This exhibition showcases a video of him presenting the plan to the Japan Foundation and museum curators, along with a model.
- 51 **Yves Klein Special**
1994
Yves Klein (1928–1962), known for his monochrome paintings using a special blue paint, created a series, *Anthropometry*, in which he applied the paint on female nude models' bodies and pressed them against a canvas or wall to transfer their shapes. Kaihatsu decided to print only the body parts missing from Klein's paintings—genitals, in particular, male genitals—and gave a performance using his body.
- 52 **Berlin Posters**
2006
This work was created while Kaihatsu lived in Berlin. Back then, posters on the streets of Berlin were not replaced but were put over the existing ones forming dozens of layers and were discarded at some point or fell off naturally and thrown away. Kaihatsu took home such posters containing rich layers of time and painted over them.

- 53 **Mini Kinkakuji**
2008
This is a record of Kaihatsu's participation in a project related to the Liverpool Biennial. At the time, the area had facilities for various religions and denominations, except for a Buddhist temple. To address this situation, the artist inserted a small Kinkakuji (Golden Pavilion) into the red telephone box, the UK's smallest architecture and national symbol, transforming it into an impromptu temple. In addition, he distributed a map showing the religious facilities in the area.
- 54 **1000 Paper Cranes**
1999/2006
This work was created while Kaihatsu lived in New York. Back then, American TV programs did not show topless women, but its pornographic magazines were uncensored. On the contrary, Japanese pornographic magazines were censored while TV programs occasionally showed women's breasts. This work was created based on these notable differences in attitudes between Japan and the United States and contradictions in regulations.
- 55 **Sunrise Impression 2024**
2024
This work was created as a scaled-up version of a piece with the same title (1999) produced while Kaihatsu lived in New York, where his experience of leaving Japan for the first time as an artist after receiving a grant led him to reflect on his previously-unconsidered identity as a Japanese person. The title is borrowed from a famous Impressionist masterpiece. The nine panels representing the sun's movement at sunrise and sunset also symbolize Article 9 of the Japanese Constitution. To what extent can the Rising Sun allow anomalies and still be considered the country's symbol? To what extent should the Constitution allow anomalies, or a range of interpretations?
- 56 **Happy Bird Project**
2002
Inside each fortune cookie is a piece of fortune-telling paper saying, "Silver cranes may bring luck to you who find them in the city." In fact, silver origami cranes are placed throughout the city, and people who read the fortune are expected to stumble upon one and feel happy. Naturally, the artist will never know whether the participants experience this happiness. The project was first presented in New York.
- 57 **Performance at Documenta 9 "Petit Gallery"**
1992
While in graduate school, Kaihatsu ventured into the site of Documenta, one of the world's largest contemporary art events, with his friend and gave an unauthorized performance projecting a video work on a monitor mounted on his body. His aim was to come to the ground zero, the starting line, as an artist by being expelled from the global stage. During their two-week stay, the uninvited artist distributed 1,000 cards without being removed by anyone.
- 58 **Handshake**
★
2024
Viewers can shake hands with a bronze cast of the artist's right hand protruding from the wall. It was created to reaffirm human contact after experiencing the COVID-19 pandemic.
- 59 **Interview**
2001
Collection of Museum of Contemporary Art Tokyo
A bizarre interview was conducted by Kaihatsu alone, without an interviewer. His responses vary from serious answers and light-hearted replies to exaggerated interjections, with the content and tone shifting from scene to scene. It resembles a typical interview, but even if the viewers try to find some answers or understand the content, the video only shows words that offer no answer. (10'47")

Project Introduction

Project Introduction

Project Introduction

Project Introduction