

Aki Sasamoto

# TAKE NINAGAWA

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**Aki Sasamoto**

**Yield Point**

**2017**

**Performance and mixed-media Installation**

How elastic are you?

When I am stretched, my body fails first. Perhaps my thought process fails beforehand but I am dysfunctional to register that. Crazy life events in a row would make me collapse, only to realize I had already started to collapse some time before the event of the shut down. Backtracking to uncover an exact tipping point, I collect multiple hypothetical scenarios, often with exaggerated tragic glimpses. This is how a single collapse generates many wounds.

I have empathetic bond with the droopy elastic band of a worn underwear. Sometimes I feel just like it. I wish to learn from the broken and elongate the healthy life of the material the next time. I swear to each object I greet (a new underwear, a new notebook, a new partner, etc). But the chicken race to approach a threshold multiplies my wounds anyhow. i am now an expert in the stretch.

Measuring is the first thing to be learned in a Physics lab. Every event produces a graph or multiple graphs. I love the task of making graphs with manually measured displacements. My graphs are never perfect but I enjoy bending eyes with anticipation for an expected result. You know, cheating happens past the yield point before the break.

(excerpt from the press release at The Kitchen)

## Exhibition History

*Travelers: Stepping into the Unknown*

The National Museum of Art, Osaka

January 21 - May 6, 2018

## *Yield Point*

The Kitchen, New York City

April 6 - May 13, 2017

## Related video works

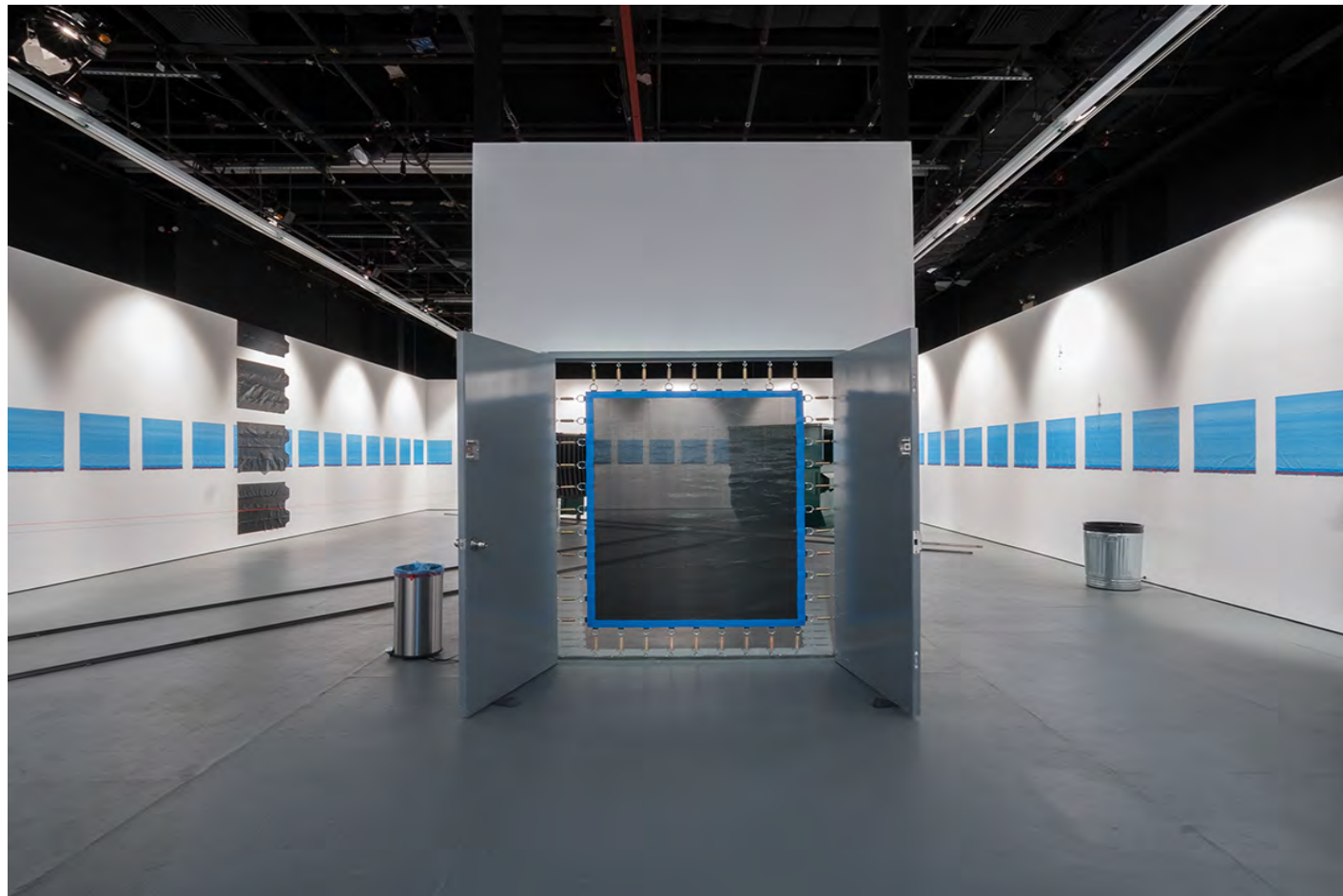
*Movie: Yield Point*, 2017: <https://youtu.be/FGIGqJRMh4c>

*Flex Test - Steel, Tensile Test - Steel/Brass*, 2007: <https://youtu.be/1uxq06n5Ks8>

*Trash Bag Tensile Test*, 2017: <https://youtu.be/7klpiNUEldo>

## Video feature

Art21: <https://art21.org/watch/new-york-close-up/aki-sasamoto-is-feeling-stretched/>



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**Aki Sasamoto**

**random memo random**

**2016**

**Performance and mixed-media Installation**

7 foot deep hole in the ground with a trampoline at the bottom. The cabinet is drawn out of the hold, and the body jumps up and down through the sea level. The chain pulley and the elastic bands externalize the vertical and horizontal lines of tension. The wall text from a performance points to the wonderings about experience of a hole from outside vs. inside, and empathy to a material being stretched.

Exhibition History

*3rd Kochi-Muziris Biennale*

TKM Warehouse, Kochi, Kerala, India

December 12, 2016 - March 29, 2017

Related video work

*random memo random*, 2016: [https://youtu.be/dYGU\\_A0CCZ4](https://youtu.be/dYGU_A0CCZ4)



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**Aki Sasamoto**

**Delicate Cycle**

**2016**

**Performance and mixed-media Installation**

The dung beetle resourcefully rolls its home and food into one mobile unit, an activity that operates as a starting point for Sasamoto's exhibition. Featuring new sculptural units that similarly roll through the space, once activated by Sasamoto these units become rotating sites that explore neuroses around cleanliness and filth. Rotation reappears in an installation of washing and drying machines modified and periodically used by the artist in her performances.

(excerpt from the press release at SculptureCenter)

## Exhibition History

*Yebisu International Festival for Art & Alternative Visions 2017: Multiple Future*

Tokyo Photographic Art Museum, Tokyo

February 10 - 26, 2017

*11th Shanghai Biennale*

Power Station of Art, Shanghai

November 11, 2016 - March 12, 2017

*Delicate Cycle*

SculptureCenter, New York

September 18, 2016 - January 2, 2017

## Related video works

*Movie: Delicate Cycle, 2017:* <https://youtu.be/MyAzzDHercw>

*Birds, Dung Beetles, the Washer, 2016:* <https://youtu.be/SQLYGS5GmWI>



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**Aki Sasamoto**

**Food Rental**

**2015**

**Performance and mixed-media Installation**

A food cart that appeared in the park, with a menu for micro performance. When in use, I borrow the already existing format of food cart interactions, but replacing the food with food-related concepts. Structured improvisation follows the order from the audience/customer, and I riff off of what I have from my repertoire concepts at the food cart.

## Exhibition History

### *Menu*

Take Ninagawa, Tokyo

November 18 - December 22, 2017

*It's Happening! Celebrating 50 Years of Public Art in NYC Parks*

Central Park, New York

October 21, 2017

### *Common Exchange*

Cambridge Common, Cambridge

May 18, 20 & September 16 - 17, 2017

### *Food Rental*

High Line, New York

July 21 - 23, 2015

## Video feature

*Aki Sasamoto, Food Rental:* <https://youtu.be/eUOHPf6k9rQ>



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**Aki Sasamoto**

**Coffee / Tea**

**2015**

**Mixed-media Installation**

A 3-D personality test. You enter the first room with two doors, one with coffee beans and the other tealeaves. At the end of a succession of rooms with two doors, you will come out of one of the seven exits, where you will discover which personality type suits you:

- Into Odd
- Into Youth
- Into Old
- Into Big
- Into Vague
- Into Candy
- Into Details

Exhibition History

*Frieze Projects*

Frieze New York, Randall's Island

May 13 - 17, 2015



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**Aki Sasamoto**

**Blur the Murder Line**

**2015**

**Performance**

Aki Sasamoto pushed a thirty-pound cube of ice from one end of the pier to the other, using a mop handle and wearing cement platform shoes. Once at the end of the pier, Sasamoto filled a mop bucket with water from the Hudson, changed into ski boots that had been molded into cement blocks and mounted on top of wheeled office chair bases, and, with the wheeled bucket strapped to her waist, proceeded to awkwardly mop her way back toward the front of the pier.

[Exhibition History](#)

*Frieze Projects*

*Pier 54*, organized by High Line Art, New York

November 6 – December 13, 2014

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**Aki Sasamoto**

**Wrong Happy Hour**

**2014**

**Performance and mixed-media Installation**

Gallery space exhibition/performance. During the gallery hours, the atmosphere is a wrong happy hour, with ambient bar lighting and empty beer bottles, with only one stool. At performances the audience could drink beer from bottles, listen and watch the artist wander and wonder on the idea of Romance. Finally all will be pushed out.

## Exhibition History

*Wrong Happy Hour*

Mendes Wood DM, East Room, Sao Paulo, Brazil

August 12 - September 16, 2017

*PARASOPHIA: Kyoto International Festival of Contemporary Culture 2015*

Horikawa Danchi, Kyoto

March 7 - May 10, 2015

*Wrong Happy Hour*

JTT, New York

November 2 - December 14, 2014

## Related video work

Movie: *Wrong Happy Hour*, 2015: <https://youtu.be/l8Z3SloMYQ0>





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**Aki Sasamoto**

**Sunny in the Furnace**

**2014**

**Theater production**

Theater production about footsteps of life, whose destinations we cannot anticipate.

[Exhibition History](#)

*Sunny in the Furnace*

The Kitchen, New York

March 6 - 8, 2014

Performed by Aki Sasamoto, Jessica Weinstein, John Bollinger, Pau Atela. Lighting design by Madeline Best. Timber sculpture by Pau Atela, Sam Ekwurtzel.

[Video documentations](#)

Full Version: <https://vimeo.com/90115309>

5 mins Excerpt: <https://vimeo.com/90122539>

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**Aki Sasamoto**

**Inner Ear**

**2013**

**Mixed media installation**

Mixed media sculptural installation for a 25-foot long tunnel space.

The world swirls around when you lose the sense of balance. The off-balance stirs up the emotion, and reminds me how I have learned to weed out perversion from a living space.

Exhibition History

*Out Of Doubt: Roppongi Crossing 2013*

Mori Art Museum, Tokyo

September 20, 2013 - January 13, 2014



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**Aki Sasamoto**

**It's hard to relate to you,**

**2013**

**Performance and mixed-media Installation**

If there be spices in executing one's presence, what would be your mix? More towards the undeniable physical occupation or the cerebral construction technique. The daily life may urge us to shift between the two, and i am amazed that the same body, the same person, can balance between different qualities of being. But there are little openings that invite you to go further in a particular direction. Follow that path till an extreme end, and you may be poised by the flavor being-off-balance offers you. Keep pushing towards the end of the line, and you may gain a real sickness. You become that spicy being yourself. Really, at what stage does one little characteristic turn into a source of disease? Really, at what point will you sacrifice the boring balance for the sweet smell of the extreme?

"It's hard to relate to you," was made as a site-specific series of sculptures. Sculptures were activated with a performance, and then will exist in this garden for up to one year.

## Exhibition History

*Kool-Aid Wino*

Franklin Street Works, Stanford

July 20 – September 29, 2013

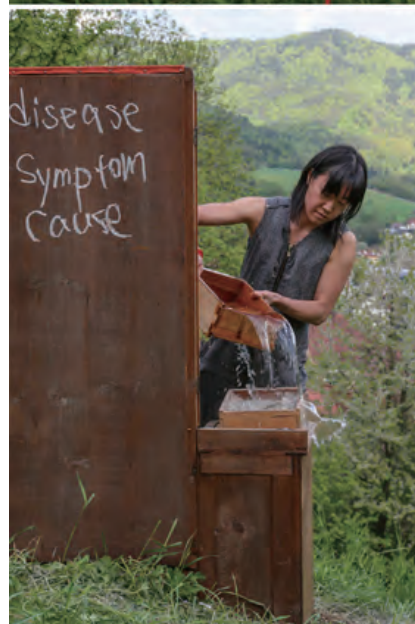
*Struktur & Organismus III*

in an apricot orchard in Mühlendorf, Austria

May 4 - October 28, 2013

## Video documentation

<https://vimeo.com/72908796>



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**Aki Sasamoto**

**Centripetal Run**

**2012**

**Theater production**

"Centripetal Run" was made for a theater space with four collaborators, in response to "Centrifugal March," which had a serious and melancholic tone of the installation/performance piece in a gallery space. Centripetal force is assigned a role of a metaphorical stand in for how one's belongings partake a quality of their owners/users. The piece goes through different sections that weighs more on an installation art, dance, music, model demonstration, then finally the performer preaches on the importance of a committed attitude for your underwear choice. Jumbling music, sculpture, dance, and science, but with 100% commitment to all; This piece is also my reaction for under-commitment for mediums in contemporary art practice.

Exhibition History

*Talking In Circles In Talking*

Soloway, New York

July 20 – September 29, 2013

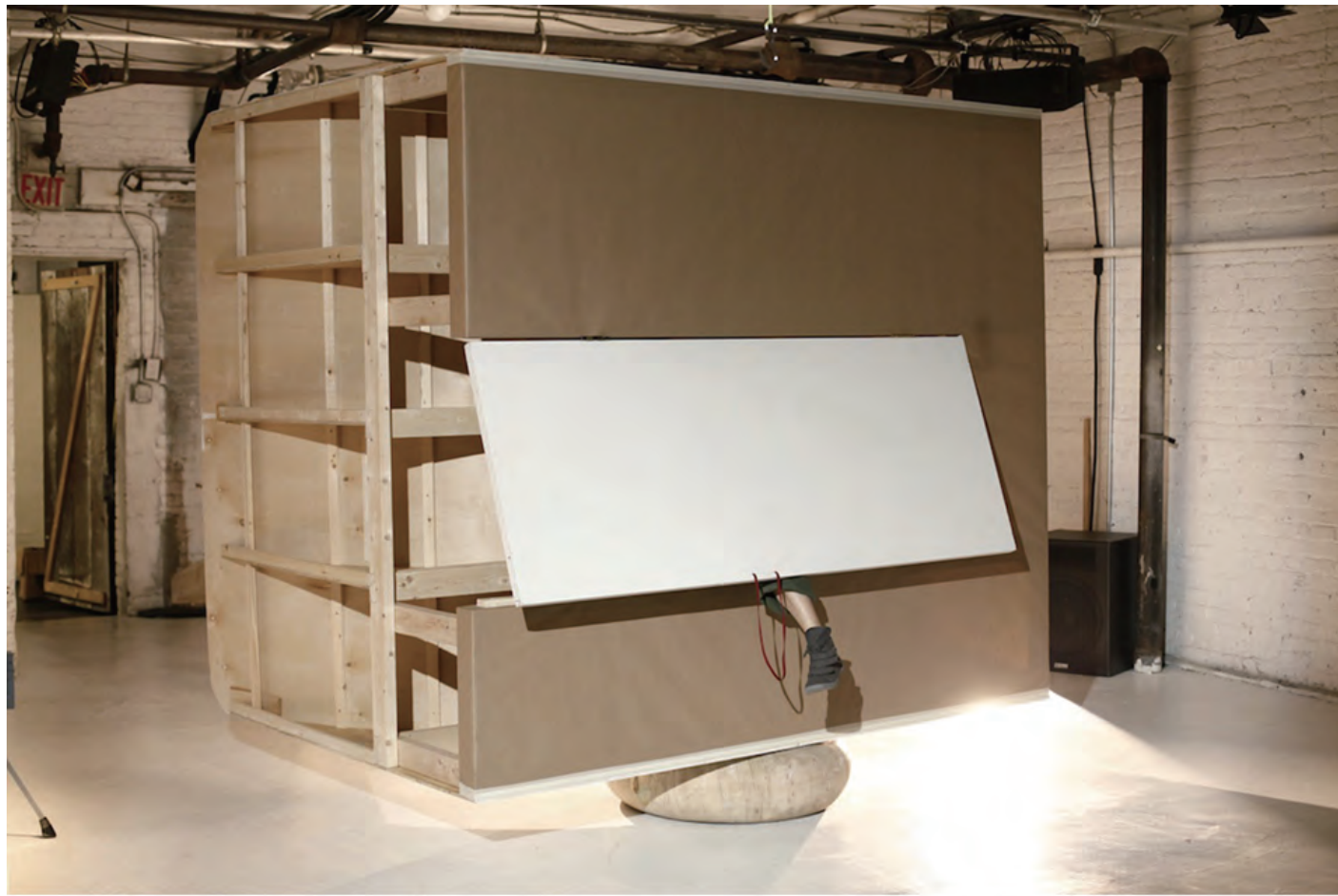
*Centripetal Run*

The Chocolate Factory, New York

November 28-December 1, 2012

Video documentation

<https://youtu.be/Agjd49v95bk>



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**Aki Sasamoto**

**Centripetal Run**

**2012**

**Performance and mixed-media Installation**

Why do certain objects seem to carry more importance over others? i am suspecting some exert gravitational force, based on one's memory of the dead. Imagining my after life as an object, i start to travel along centrifugal force to mock a transformation into an object. A wooden bead, diamond necklace, green jumpsuit, or poem on a restaurant napkin.

Objects become Humans with its Centripetal Force.

Humans become Objects with its Centrifugal Force.

## Exhibition History

*The Alumni Show II*

Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown

September 10, 2013

*9th Gwangju Biennial: Roundtable*

Lalit Kala Akademi, New Delhi, India

September 7 - November 5, 2012

*Omnilogue: Journey To The West*

Lalit Kala Akademi, New Delhi

January 21-February 19, 2012

## Video documentation

[https://youtu.be/aC\\_yNF-i8fQ](https://youtu.be/aC_yNF-i8fQ)



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**Aki Sasamoto**

**E\_O**

**2011**

**Performance and mixed-media Installation**

E\_O represents ego without gravity. Using childhood nightmares and self discoveries through boxing routines as starting points, i explore the gaps between belief and perception of my self, and attempts to establish the inherent geometry of eyesight, the enneagram, and muscles. i think i am Green Giant, but sadly i apparently am not.

Exhibition History

*E\_O*

Take Ninagawa, Tokyo

September 9 - October 6, 2012

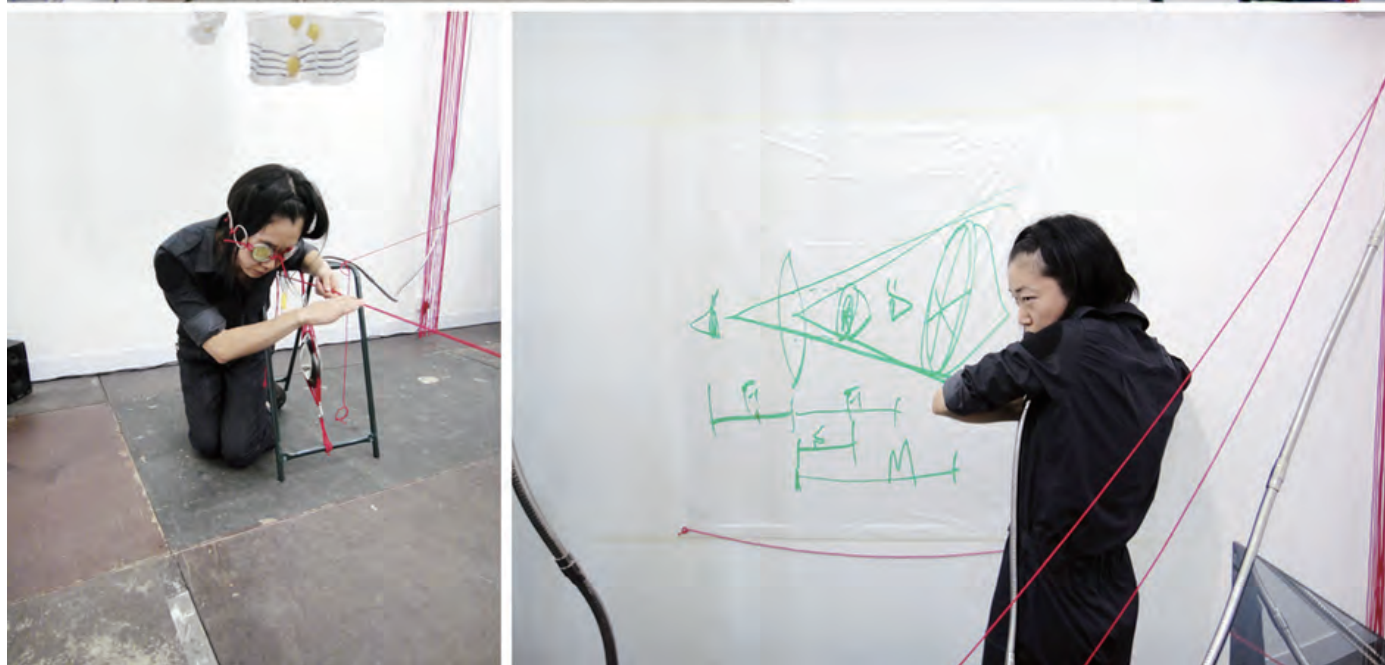
Frame section in Frieze Art Fair

Regent's Park, London

October 13-16, 2011

Video documentation

<https://youtu.be/SGGS8hJF8qQ>



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**Aki Sasamoto**

**Strange Attractors**

**2010**

**Performance and mixed-media Installation**

A Strange Attractor...

It's a mathematical concept, where a trajectory of a graph seems to be attracted to certain point(s)/line(s)/plane(s) in a seemingly unpredictable manner.

Does that exist in a life one experience? Can i observe that in my short life? And can i feel that math through my life?

"Aki Sasamoto' s contribution to 2010, Strange Attractors, consists of the careful arrangement of sculpturally altered found objects and insistent repetitions of performances that alter and add to the feelings of the installation; the objects themselves provide guidance for the artist' s structured improvisation. Sasamoto demonstrates and develops a kaleidoscopic worldview out of deeply personal episodes and a hypothetical mapping of the universe. In an attempt to understand and feel the mathematical concept of strange attractors in dynamical systems, she jumbles her recent obsession for doughnuts, fortunetellers, hemorrhoids, and things detected in the world."

## Exhibition History

*Strange Attractors*

Take Ninagawa, Tokyo

December 18, 2010 - January 29, 2011

*Whitney Biennial: 2010*

Whitney Museum of American Art, New York

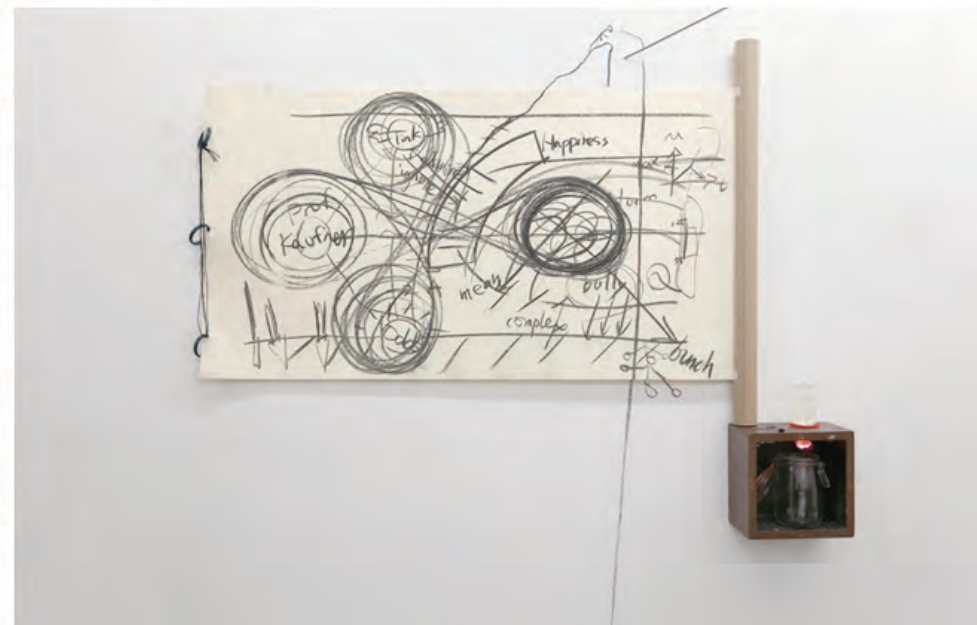
February 25 - May 30, 2010

## Video documentation

<https://youtu.be/tFPAOYPspGQ>

## Video feature

Whitney Biennial: Aki Sasamoto: Donuts: <https://youtu.be/euw2bBKo-x8>



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**Aki Sasamoto**

**Skewed Lies**

**2010**

**Performance and mixed-media Installation**

“This is a story about mosquitoes and how much I hate them.  
This is a story about coincidences.  
This is a story about Comedian, Lies, and Masseur.  
This is a story about petty crimes vs. noble crimes.  
This is a story about skewed positions.  
This is a story about... Masseur is a mosquito, the Little Vampire.  
This is a story about underground vs. above-ground.  
This is a story about 3 deserts: Meringue, Flan, and Cake.”

## Exhibition History

*Skewed Lies / Parallel Stare*

Luxembourg & Dayan, New York

June 26 - July 1, 2015

*TBA Festival*

September 20, 2014

Portland

*Make a monkey out of clay*

Design District, Miami

December 2 - 4, 2010

*Greater New York: 5 Year Review*

MoMA PS1, New York

May 23 - October 18, 2010

## Video documentation

<https://youtu.be/ZI6N9CdpkQ>





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**Aki Sasamoto**

**Secrets of My Mother's Child**

**2009**

**Performance and mixed-media Installation**

Secrets of My Mother's Child is Installation/Performance works. During the gallery hours, the installation looks as if the setting right before the performance. Performance is a loosely combined vignettes. Pieces involved are: Airport Bathroom, Drawers Eats Memory, Pickling Pot, and  $X \times Y = 1$ .

## Exhibition History

*Secrets of My Mother's Child*

Jerome Zodo Contemporary, Milan

April 4 - May 12, 2012

## *One Minute More*

The Kitchen, New York

September 10 - October 31, 2009

## *Domestic Partners*

The Chocolate Factory Theater, New York

April 8 - 11, 2009

## Video documentation

<https://youtu.be/QVZvSgQtB-4>

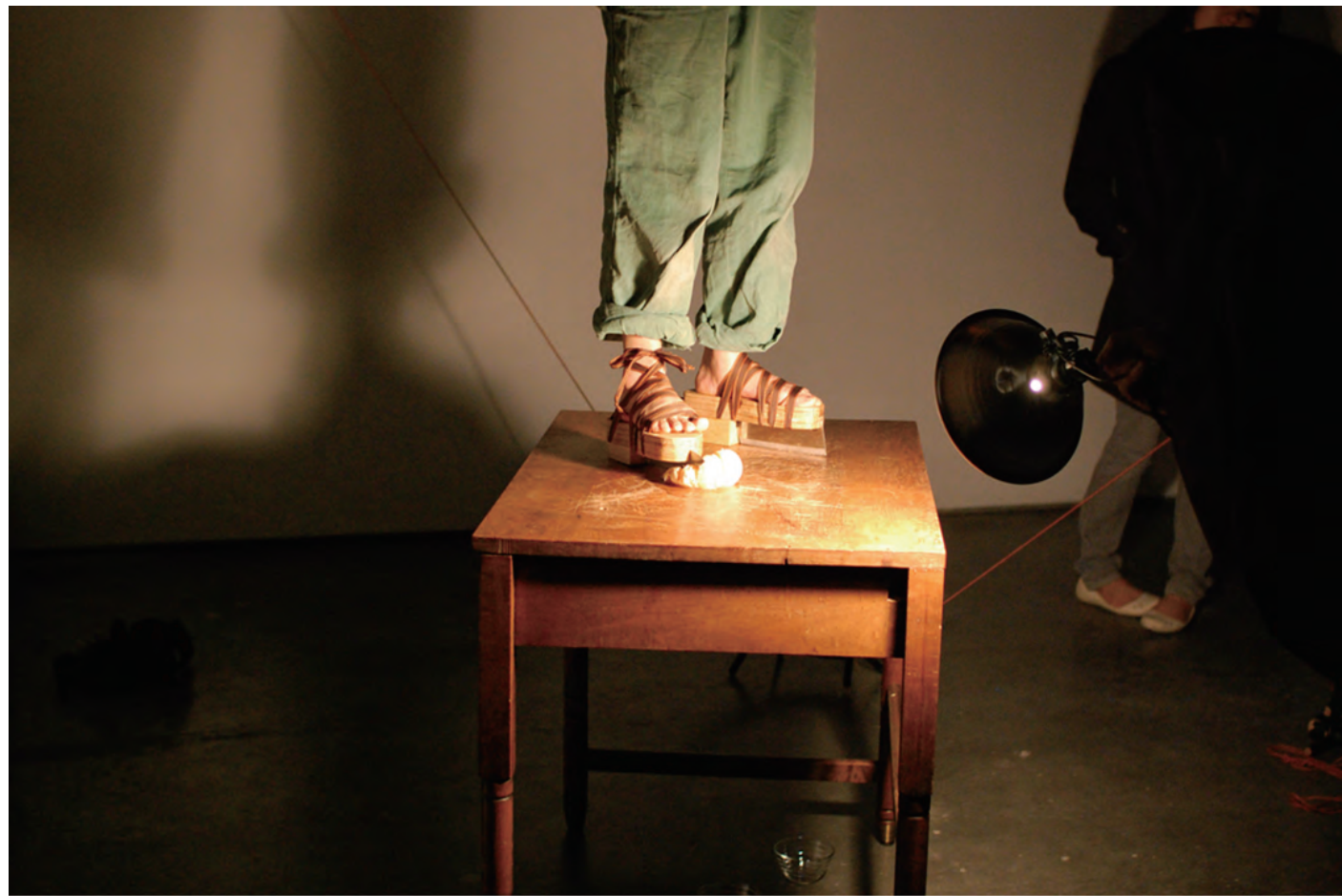


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**Aki Sasamoto**

**Secrets of My Mother's Child**

**2009**

**Performance and mixed-media Installation**

In May 2009, Aki Sasamoto and Momus performed 4-6 hours daily for 2 weeks at Zach Feuer Gallery in New York City, creating parallel worlds of insular emotional intensity of different colors.

Sasamoto set up multiple sculptural sets in the room and strung together different vignettes on the spot. Meanwhile, Momus wondered about in the same space in a Kuroko costume, constantly describing and commenting on Sasamoto's actions.

Love is the End of Art is a collaborative work with artist, Momus.

Exhibition History

*Love is the End of Art*

Zach Feuer Gallery, New York

May 5 - 16, 2009



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**Aki Sasamoto**

**remembering/modifying/developing**

**2007-2008**

**Performance and mixed-media Installation**

remembering/modifying/developing is a musical belief-making system. It consists of three parts; a series of repeated and changing performances that are live and broadcasted as video afterwards; a sculptural installation that shifts its appearance every time I perform; and lastly, the sounds produced in each performance added to the sound from the previous time, creating denser and denser musical belief. I re-inhabit the physical and psychological patterns of this performance over and over again.

## Exhibition History

*Whenever Wherever Festival*

Asahi Art Square, Tokyo

July 3, 2010

*Yokohama Triennale 2008: Time Cravass*

NYK BankArt, Yokohama

September - November 2008

*Performative Identity*

Kathleen Kullen Fine Arts, New York

March 2008

*MFA Thesis Exhibition*

Christie's, Rockefeller Plaza, New York

May 2007

*CRAM*

The Chocolate Factory Theater, New York

January 2007

## Related video work

*remembering/modifying/developing*, 2017: <https://youtu.be/M6ulVYcJOQM>



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**Aki Sasamoto**

**feedback**

**2005-2006**

**Performance and mixed-media Installation**

One night, I attended a very awkward dinner with associates of my former classmate's boss. It was a formal dinner with many forks and knives. In fear of having my manners tested, I forgot the sensation of my tongue. Afterward I could recall the look of the cutlery more than the taste of the meal. And even though it was an exciting opportunity to meet strangers who I would not have met, the awkwardness overpowered the excitement. Things did not roll well. Although they shared the same bottle of wine, the conversation at the table was so disjointed; one was interested in banking/power, another in international understandings/creative education. This dinner experience left me with a startling mixture of formal apprehension, and the sexiness of a first encounter.

The awkward encounter over food inspired me and I created a sculpture that invites interaction and performance. The sculpture consists of a found table with sculptural modifications and a two-sided fork. The table is cut in half and separated. Embedded in each side is a radio with headphones and a plate of spaghetti sunken into the tabletop.

Performances are a series of dining experiences between the artist and invited guests. The artist asks a stranger to dine with her.\* The two stand at both ends of the table sculpture and eat and speak till they finish their meals. Viewers may notice the performance happening and come close to the performers to hear the disjointed conversation they are having.

\*The artist gives three instructions to the diner:

1. Collaborate to finish eating the pasta.
2. Entertain each other by speaking continuously as you listen to the radio.
3. Do not speak when food is in your mouth.

Ultimately, whether formal or casual, we go to social situations with the hope of a good conversation. Even though we cannot hear each other.

## Exhibition History

*Tokyo-San Francisco Art Festival*

The Lab, San Francisco

December 7, 2006 - January 27, 2007

*Wild Nights performance*

Exit Art Gallery, New York

July 2006

*MFA 1st Year Show*

Wallach Art Gallery, New York

April 1 - 8, 2006



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**Aki Sasamoto**

**Everything Chidambaram - Praying Project**

**2005**

**Collaborative Performace with Jeffrey Schiff**

In Everything Chidambaram-Praying Project, the prayer continues washing with the large block of soap sculpture over hours. The monotonous movement of washing is in contrast with a improvised speech whose contexts jump freely to many directions.

Exhibition History

*Freeway Balconies*

Deutsche Guggenheim, Berlin

July 5 - October 5, 2008

*Praying Project*

Exit Art, New York

April 15 - 17, 2005



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**Aki Sasamoto**

**cooking show**

**2005**

**Performacne**

cooking show is a performance work about the bizarre fragmentation of the forms of cooking shows and cooking books, realized in a performance.

To boil down the essence of cooking procedures, cooking shows and cook books change the order of things, zoom in and out of details, and insert refreshing information here and there. Translating proximity and reordering of procedures back into the live, my cooking show results in further isolation and distortion of the cooking procedures.

The Long Utensils were made to be drawn out of the shaft way towards the basement, to cook up ingredients right in front of the audience members, and to be hung from the ceiling at the end. The impossibility of the long knife cutting a potato, or of the long fork reaching to cook with the flying pan up by the ceiling, is comical and recalls for sensation of such a mandane yet intricate act as handling a knife at a kitchen.

cooking show was performed in the context of cram, an evening-length show by Lower Lights Collective at Chocolate Factory Theater, in November 2005. In cram, each member of Lower Lights Collective brought her/his own independent work, and overlapped it in the same space and time. The collage of individually developed pieces resulted in a rich composition.

[Exhibition History](#)

*DRAWN*

The Chocolate Factory Theater, New York

December 2005

