

TAKE NINAGAWA

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info@takeninagawa.com

www.takeninagawa.com

泉太郎

Taro Izumi

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Taro Izumi

B: But the lens had clearly captured the passing tiger.

2017

Video

The work consists of a series of feature films which were screened in the museum theatre, showing artworks from various public collections in Japan. The artist selected a single artwork which he shot continuously for the duration of the museum's opening hours. Viewers were invited to help themselves from the popcorn stand located in front of the theatre. Screening times and posters of the other films were exhibited in a separate room.

-- translated from *A Child Suddenly* press release

Exhibition History

A Child Suddenly

21st Century Museum of Contemporary Art, Kanazawa

October 7, 2017 - March 25, 2018



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Taro Izumi

Y: Raise your knee, now lower it. P: I put the stones away so they won't trip.

2017

Video

The work is a series of videos of sneakers and boots against a brightly colored background. The artist filmed shoes worn by people, and played back the videos on a monitor. After physically covering parts of the monitor with colored boards so that only the shoe would remain visible on the screen, the videos were filmed once again. The graphic contrast of colors and the seemingly immobile images almost start to resemble shoe advertisements.

-- translated from *A Child Suddenly* press release



Exhibition History

A Child Suddenly

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Taro Izumi

D: Night begins the moment you hold back a sneeze?

Well then, Mister, how about you and me go for a nice long sneeze?

2017

Mixed media/ video

The video shows an individual dressed in women's clothing standing on the sidewalk, waiting for someone in the middle of the night. Is there any difference in an artwork waiting for its visitors, and a stranger on the sidewalk waiting for someone's arrival?

-- translated from *A Child Suddenly* press release

Exhibition History

A Child Suddenly

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Taro Izumi

(Deer) 85 91 92 94 98 100 102 108 110 112 115 116 * 117 * 119+2

2017

Mixed media

Dimensions variable

The installation consists of twenty five monitors on the floor, accompanied by a children's t-shirt displayed above the monitors. Each monitor shows a video of found footage from the internet of an octopus trying to escape its captor. A children's t-shirt visibly stretched to its limit from four directions floats above the monitors.

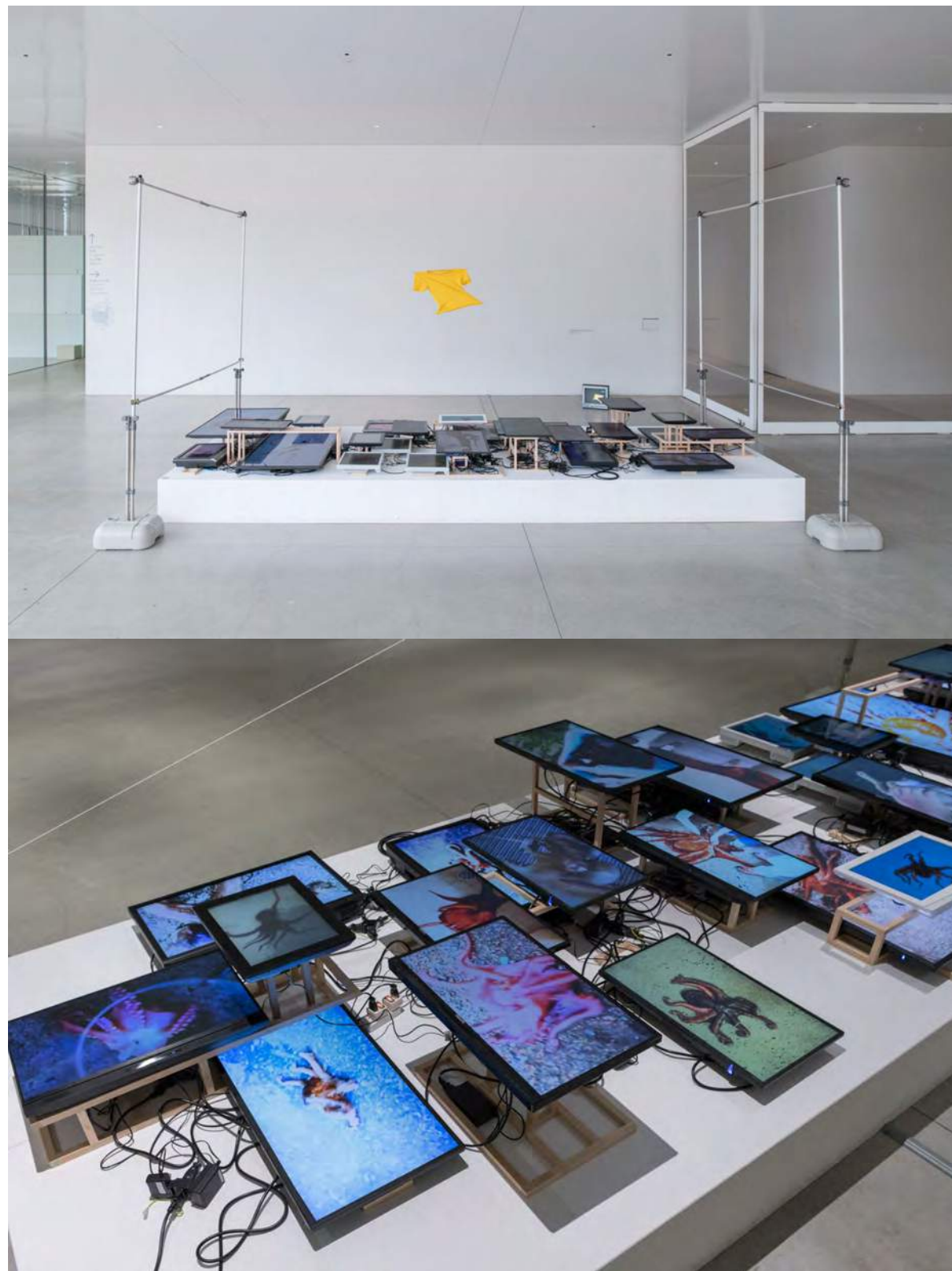
-- translated from *A Child Suddenly* press release

Exhibition History

A Child Suddenly

21st Century Museum of Contemporary Art, Kanazawa

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Taro Izumi

Old Name, or: Sorry, It's Already Taken

2018

Mixed media

Dimensions variable

The work consists of six monitors, each showing a video of an eel placed inside an iron mold which is shaped in an alphabetical letter. The six monitors together spells out the words "so mean". -- translated from *A Child Suddenly* press release



Exhibition History

A Child Suddenly

21st Century Museum of Contemporary Art, Kanazawa

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Taro Izumi

A Yacht

2018

Mixed media

Dimensions variable

The installation consists of a series of videos documenting the same event from three different camera perspectives. One video follows an individual making a lap around the museum while clenching his/her fist, and arriving to a blue target, which he/ she vigorously knocks on it. A video shot from a fixed camera placed in front of the blue target shows a video of the individual arriving, knocking, and leaving the target. The last video is shot from a camera attached to the individual's arm that captures the individual's fist throughout his/her journey. Through these different layers and perspectives, the work recreates the same event in a three dimensional way.

-- translated from *A Child Suddenly* press release

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A Child Suddenly

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Taro Izumi

Punishment by Cheek Toothpicks/ Grapes

2018

Mixed media

Dimensions variable

The pillars supporting this museum is designed to be as thin and as few as possible, to minimize their existence. For this work, the artist installed pants, shoes, and power plugs onto the pillars. Just as humans are capable of supporting themselves with their two legs, these thin and handful pillars are enough to structurally support the museum. The digital signages located in the entrances of the floors show slow motion videos of people's legs.

-- translated from *A Child Suddenly* press release

Exhibition History

A Child Suddenly

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Taro Izumi

Footprint of melted sorbet

2017

Mixed media

In his videos, Izumi or other performers carry out actions that resemble “games” or “play” in which meaning and nonsense alternate and the line between reality and fiction is blurred by elements that are both amusing and puzzling. *Footprint of melted sorbet*, a work that consists of a number of screens surrounding a large map of Berlin, shows people looking up at the sky at different places in the city.

-- excerpt from *Mercedes-Benz Art Scope 2015 - 2017: Wandering to Wonder* press release

Exhibition History

Mercedes-Benz Art Scope 2015 - 2017: Wandering to Wonder

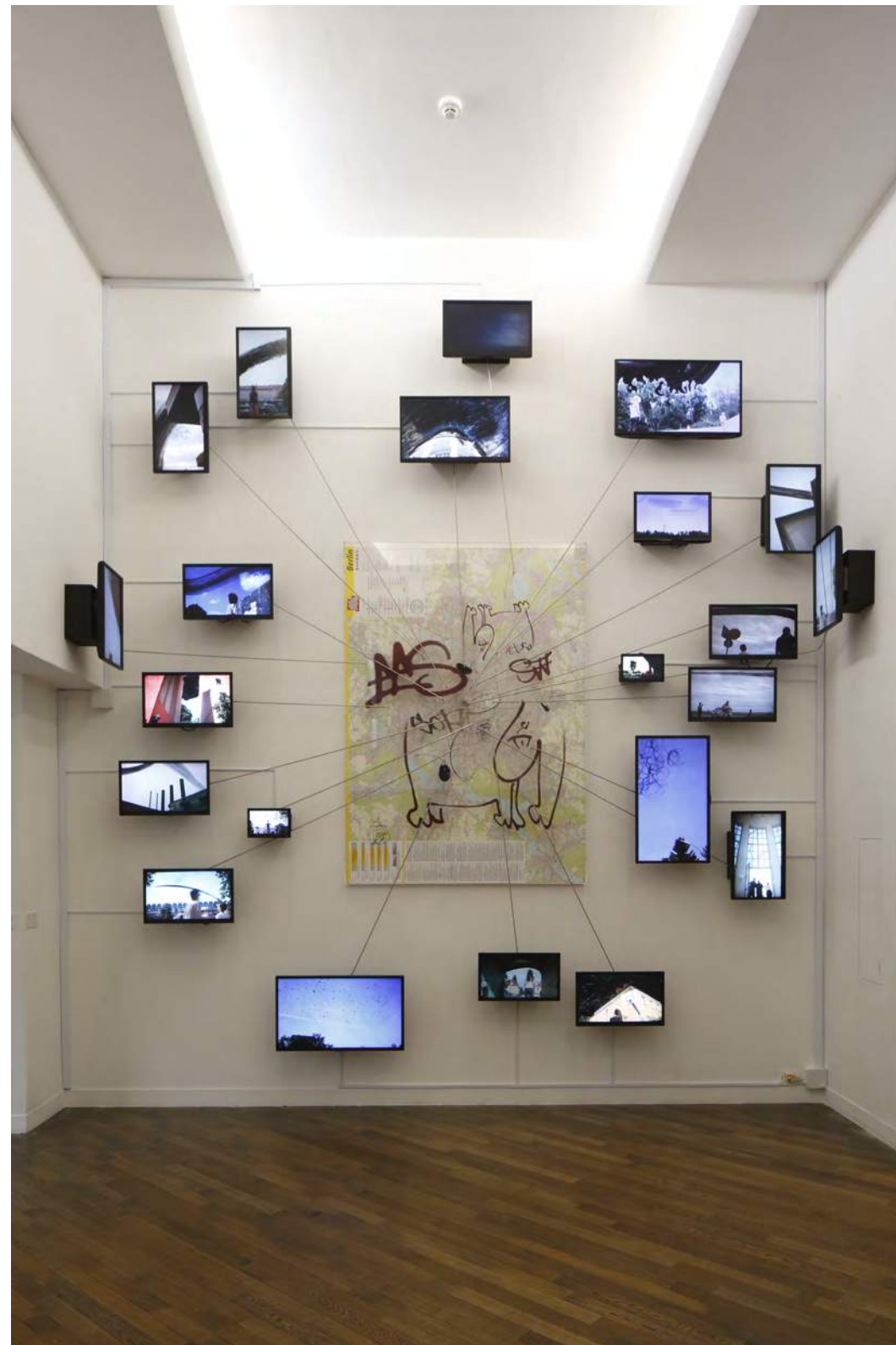
Hara Museum of Contemporary Art, Tokyo

May 27 - August 27, 2017

Visions of Exchange: Mercedes-Benz Art Scope Award 2009- 2017

Daimler Contemporary Berlin

June 2 - November 3, 2018



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Taro Izumi

Levitating bottoms (over 12 wandering maniacs dreaming of being late)

2017

Mixed media

Levitating bottoms (over 12 wandering maniacs dreaming of being late) was inspired by Izumi's experience of air travel. It consists of a set of seats that resemble but aren't exactly like those on a jetliner, arranged in rows, each attached with a monitor. A video projected onto a large screen in front shows performers eating what looks like airplane food, acting out the directives that appear as captions in the monitors, and otherwise spending the same amount of time doing these things that a jetliner would take to fly between Japan and Europe. As the time drags on, it becomes less clear whether the increasing fatigue they project is play acting or real.

-- excerpt from *Mercedes-Benz Art Scope 2015 - 2017: Wandering to Wonder* press release



Exhibition History

Mercedes-Benz Art Scope 2015 - 2017: Wandering to Wonder

Hara Museum of Contemporary Art, Tokyo

May 27 - August 27, 2017

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Taro Izumi

Untitled with irregularities

2017

Video

2 min. 19 sec.

Exhibition History

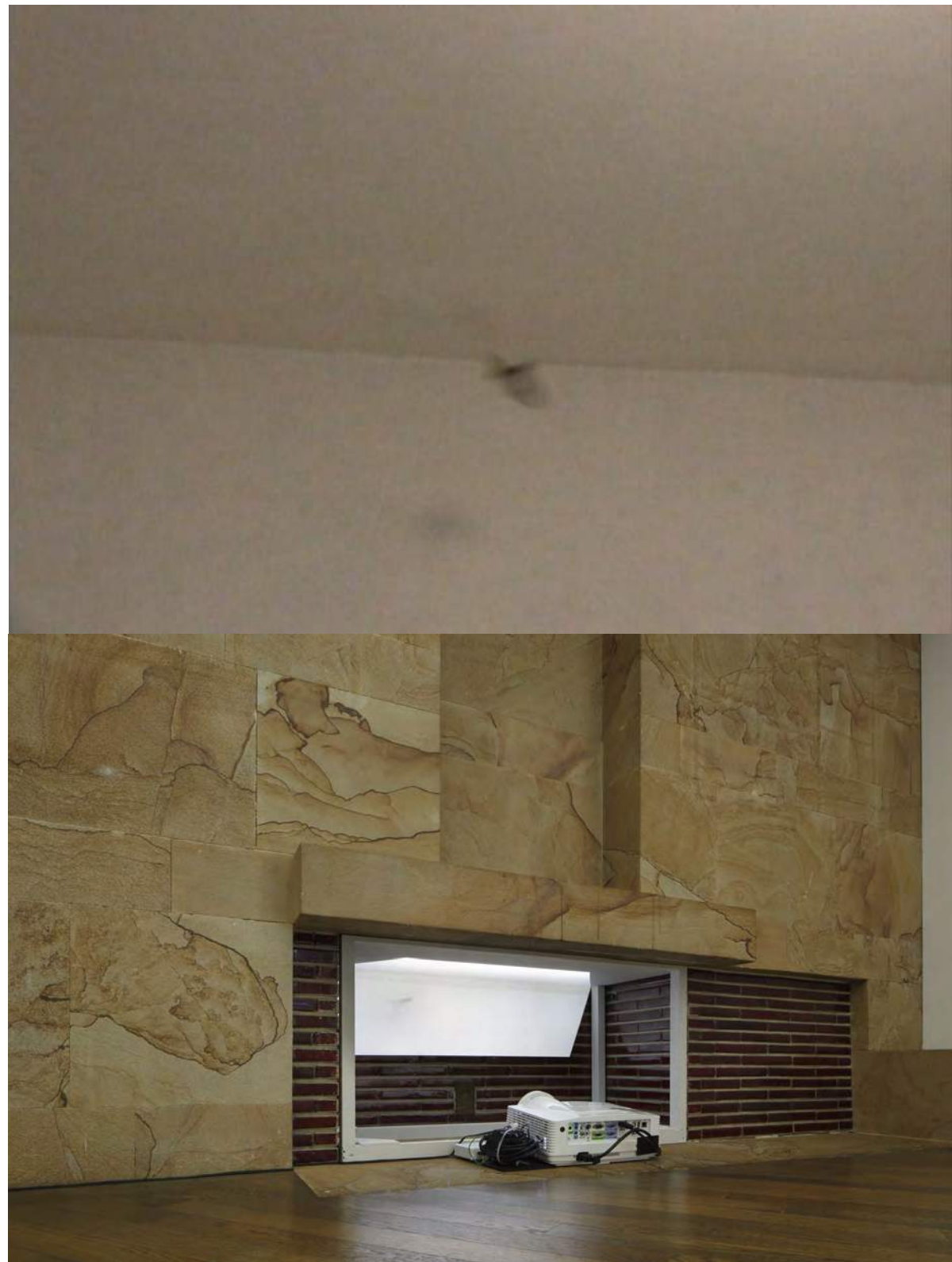
Mercedes-Benz Art Scope 2015-2017: Wandering to Wonder

Hara Museum of Contemporary Art, Tokyo

May 27 – August 27, 2017

Online video documentation:

<https://youtu.be/wtbk8yXGn58>



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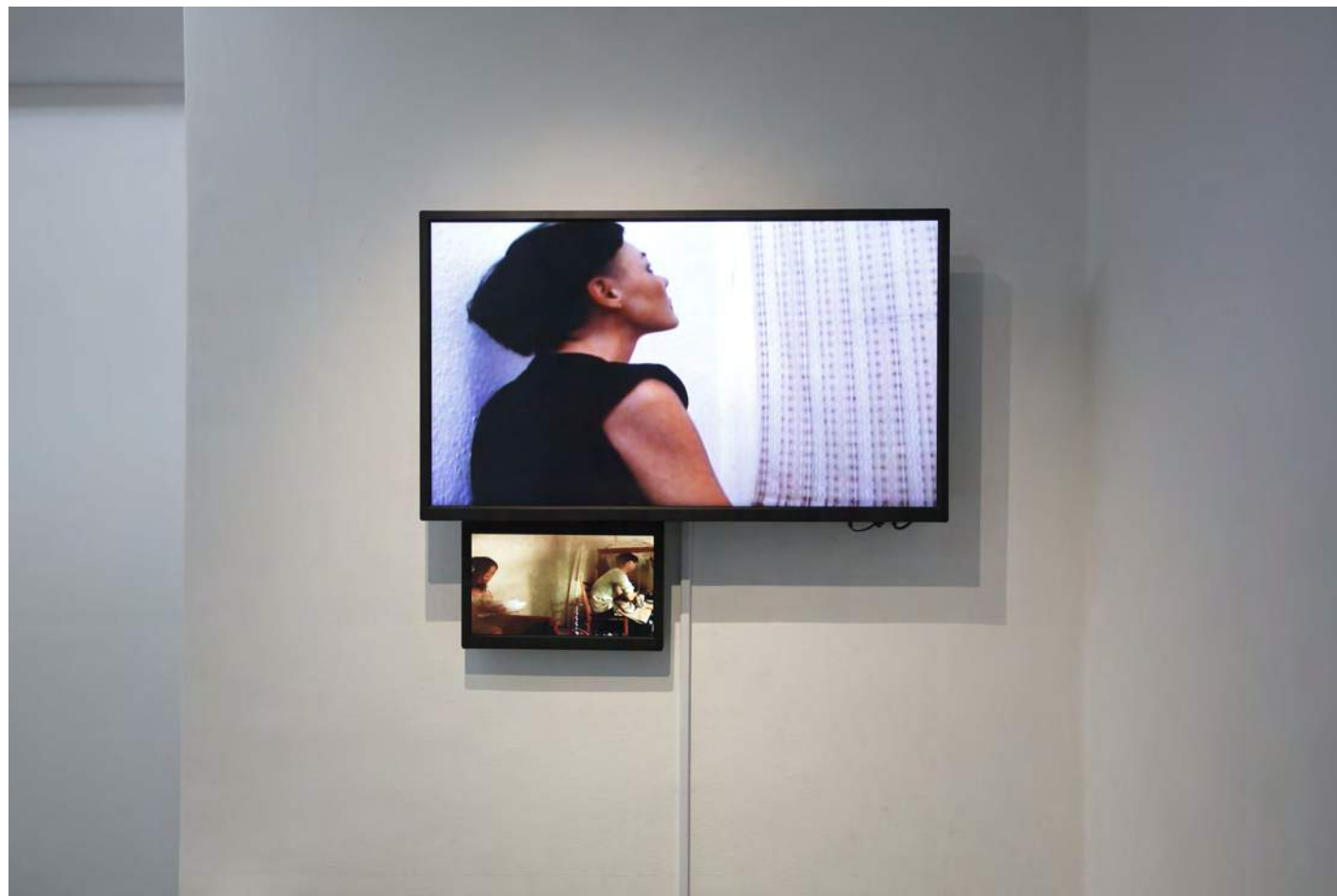
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Taro Izumi

Treatment for a five-fold door

2017

2 videos



Exhibition History

Mercedes-Benz Art Scope 2015-2017: Wandering to Wonder

Hara Museum of Contemporary Art, Tokyo

May 27 – August 27, 2017

Online video documentation:

https://youtu.be/_VWARx78GXU

<https://youtu.be/iBS7XQTGfkQ>

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Taro Izumi

A skinny worm to attract a fat frog

2017

Video

3 min. 29 sec.



Exhibition History

Mercedes-Benz Art Scope 2015-2017: Wandering to Wonder

Hara Museum of Contemporary Art, Tokyo

May 27 – August 27, 2017

Online video documentation:

<https://youtu.be/vWqVYDRJz5k>

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Taro Izumi

The opposite of exercise

2017

Mixed media/ video

28 min. 16 sec.

Exhibition History

Mercedes-Benz Art Scope 2015-2017: Wandering to Wonder

Hara Museum of Contemporary Art, Tokyo

May 27 – August 27, 2017

Online video documentation:

<https://youtu.be/LCTgWCy3zhE>



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Taro Izumi

Transparently dyed mulberry field juice

2017

Mixed media/ video

13 min. 29 sec.

Exhibition History

Mercedes-Benz Art Scope 2015-2017: Wandering to Wonder

Hara Museum of Contemporary Art, Tokyo

May 27 – August 27, 2017

Online video documentation:

<https://youtu.be/643bbDZJKEk>



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Taro Izumi

Worms can differentiate between the laughter and cries of locusts

2017

Mixed media installation / video

Connected with several of Taro Izumi's flagship themes – including the overturning of things, and the individual's place in society – this large installation includes several dozen performers, whose legs have been trapped in a vast structure, at the exhibition's opening night and in a video projection during all the exhibition. "I always try to immobilise things in a world in motion."

-- excerpt from *Pan* press release



Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online video documentation:

https://youtu.be/_BLIJCJV-vg

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Taro Izumi

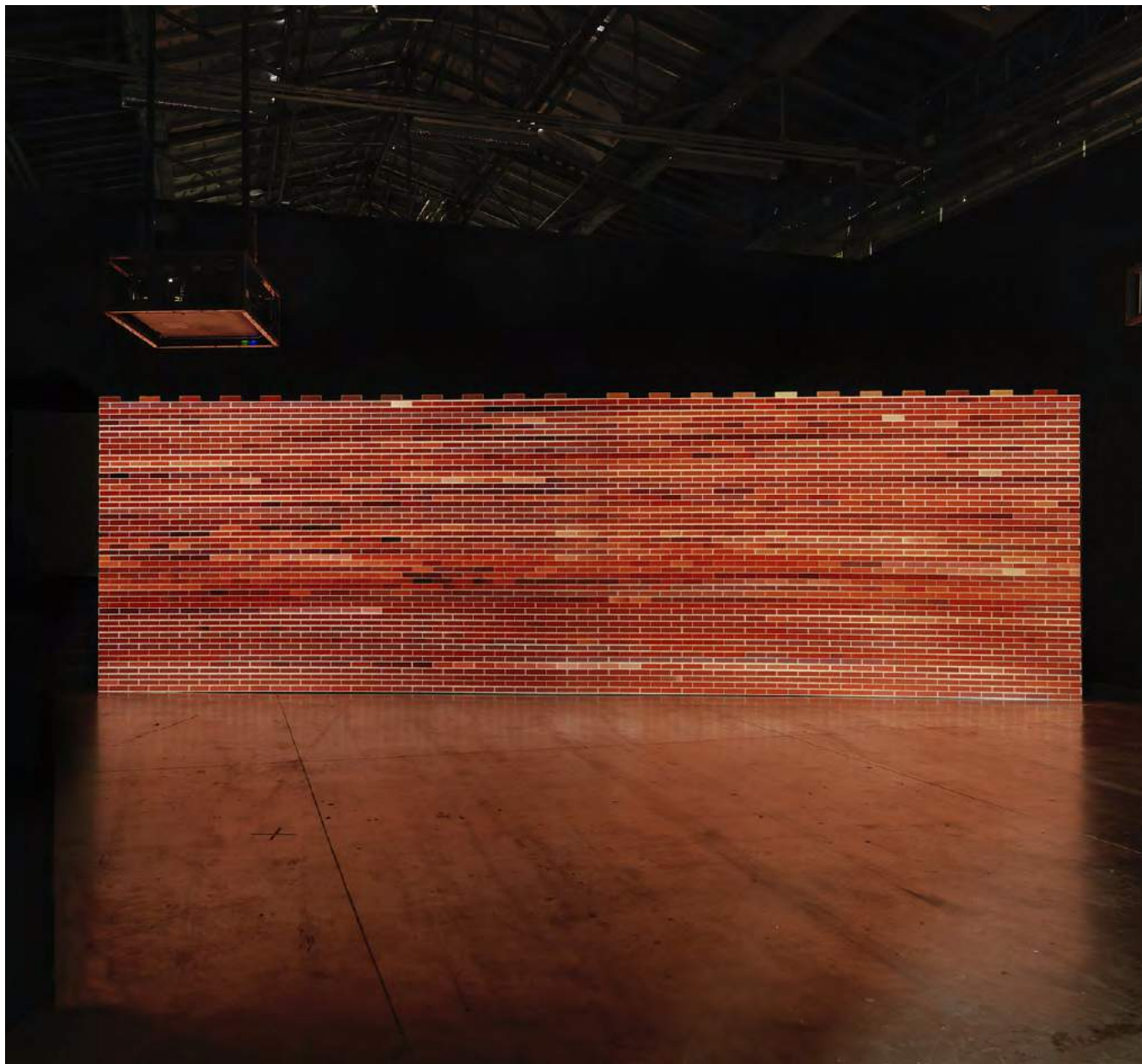
To forget the day that I forgot to wear sunscreen

2017

Mixed media installation / video

“Every day, I filmed a brick in a wall until night fall. Each time, it’s the same brick, but each time is a different moment. I waited while filming, just as bricks wait in a wall.” Taro Izumi then put together digitally these hundreds of shots, one after the other, composing his film stone by stone, from the bottom to the top, as a mason builds an edifice. The projection of a wall, on a wall: more mischievous than inhospitable, this work, which welcomes visitors to the show, reveals Taro Izumi’s taste for the gap between things and their depictions, objects and their images.

-- excerpt from *Pan* press release



Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

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Taro Izumi

30

2017

Set of 2 videos

30 is a video installation in which footage of a boy and of a group of adults is installed in separate spaces, with the boy and the adults imitating wolf cries to call out to each other. Izumi has long displayed an awareness of issues concerning video and language in his work, and one could say that he has incorporated both in this installation. By creating a situation in which several dogs show no reaction at all to the howling of wolves while humans call to each other not in human language but by imitating the language of animals, Izumi is posing questions around the nature of language and of mutual understanding with others. As a result of the howling voices and repeated responses that echo through the separate spaces, people are also able to recognize the characteristics of these spaces. In today's society, where engaging in conversations without speaking when communicating with others via social media has become a matter of course, this work focuses anew on the importance of verbal communication.

-- excerpt from 21st Century Museum of Contemporary Art, Kanazawa, Collection catalogue

Collection of
21st Century Museum of Contemporary Art, Kanazawa

Exhibition History

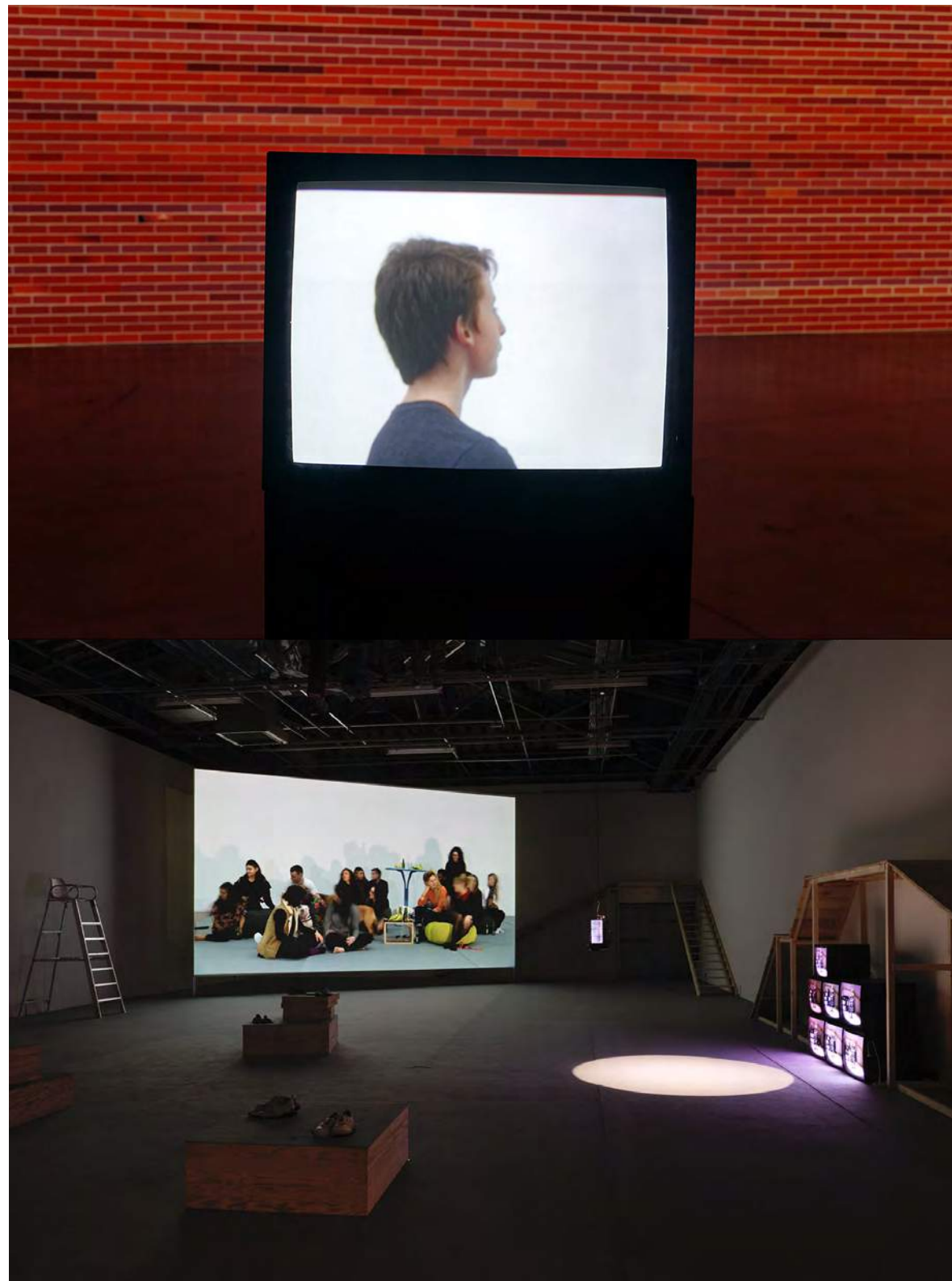
Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online video documentation:

<https://youtu.be/uReMHtSwQmw>



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Taro Izumi

Tickled in a dream... maybe? (The eyelid that protrudes more than the cheek)

2017

Assembly of various elements, wood, metal, various objects, fabrics, light bulb accompanied by a double video projection

Dimensions variable

Unique piece

In this series of works, combining sculptures, photographs and videos, Taro Izumi has produced media made up of everyday items – chairs, tables, stools, cushions – which are rapidly associated so as to support a body imitating the unwinding or the impulsion of a sportsperson in action. “It’s a kind of architecture aimed at images or videos. (...) Here, I’ve tried to rethink the architecture meant for pictures, to make the body’s volume conform to the rules of imagistic representation, to differentiate the passing of time in a flow from broken-up time, to give back volume to a compressed world, and to look for a living structure in a flat surface...”

-- excerpt from *Pan* press release

Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online video documentation:

<https://youtu.be/qH2KY7CeYOo>



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Taro Izumi

Tickled in a dream... maybe? (Protect bananas from pirates)

2016

Assembly of various elements, wood, metal, various objects, fabrics,
light bulb accompanied by a double video projection

Dimensions variable

Unique piece

Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017



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Taro Izumi

Tickled in a dream...maybe? (It was visible from Canada)

2017

Assembly of various elements, wood, plastic globe accompanied by a double video projection

Dimensions variable

Unique piece

Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online video documentation:

<https://youtu.be/dkXL2HUs28E>



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Taro Izumi

Tickled in a dream...maybe? (The camel that was slimmed by the wind)

2017

Assembly of various elements, wood, plant, accompanied by a double video projection

Dimensions variable

Unique piece

Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online video documentation:

<https://youtu.be/EG56pI6dtdQ>



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Taro Izumi

Tickled in a dream...maybe? (The destination of breath)

2017

Assembly of various elements, metal, various objects,
accompanied by a double video projection

Dimension variable

Unique piece

Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online video documentation:

<https://youtu.be/eJPiANadrSo>



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Taro Izumi

Tickled in a dream...maybe? (The cloud fell)

2017

Assembly of various elements, wood, metal, fabrics, CD player,

CDs, accompanied by a double video projection

Dimensions variable

Unique piece

Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Stop and Go

Hara Museum Arc, Gunma

June 30 - September 30, 2018

Online video documentation:

https://youtu.be/ue_w7nUCmcg



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Taro Izumi

Tickled in a dream...maybe? (Soft knife)

2017

Assembly of various elements, wood, metal, various objects, light bulb,
accompanied by a double video projection

Dimensions variable

Unique piece

Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online video documentation:

<https://youtu.be/wkEIIQXqsV8>



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Taro Izumi

Tickled in a dream...maybe? (The muscles of the cucumber)

2017

Assembly of various elements, wood, various objects,
light bulb, accompanied by a double video projection

Dimensions variable

Unique piece



Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online video documentation:

<https://youtu.be/4QuikOojLt8>

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Taro Izumi

Tickled in a dream... maybe? (The night shattered)

2017

Assembly of various elements, wood, metal, various objects, fabrics, TV
accompanied by a double video projection

Dimensions variable

Unique piece

Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online video documentation:

<https://youtu.be/YtFivlT65CA>



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Taro Izumi

The piercing wink of the star that is not visible

2017

Videos, arrows

Four archers from the club Les Archers de Paris have inscribed the letters “EELS” on the wall, by shooting arrows whose tips have been covered with pieces of cloth soaking in differently coloured inks. “Archery is a sport in which points are scored thanks to the quality of the arrow’s trajectory, as well as the strength used so as to resist gravity. But an eel has a movement which is contrary to a straight line. This is something that can easily be seen by watching it move from above.”

-- excerpt from *Pan* press release

Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online video documentation:

<https://youtu.be/A6-QAmicbEo>



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Taro Izumi

Inhale the shadow

2017

Videos, sink

In a basket, some fruit decays from day to day. Paint is regularly put directly on these fruits so as to conceal their aging.

-- excerpt from *Pan* press release



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Taro Izumi

Fish that have melted become water

2017

Videos

In the exhibition space, two screens show the filming of a performance. A performer keeps pressed down the tip of a can of spray paint, while moving alongside the walls of the show. Minor obstacles get in the way, thus modifying the path of the line. Meanwhile, a second performer follows closely, carefully wiping out everything that has been painted. “This line is the natural environment of the entire exhibition space. It reproduces the movement of a wave in the sea.”

-- excerpt from *Pan* press release



Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online documentation:

<https://youtu.be/-oiwd9sfGS8>

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Taro Izumi

Beautiful assistant (a)

2017

Installation, video, botanicals, furniture,
wooden sculptures

These videos show Taro Izumi's assistants in different situations. "I'm often more interested in what's going on behind in a video, than in the main subject. It can even happen that the role adopted by an assistant is the one that people notice first. (...) 'Beautiful assistant' reveals the star hidden inside each assistant."

-- excerpt from *Pan* press release



Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online documentation:

<https://youtu.be/tVB-nRDPaOo>

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Taro Izumi

Beautiful assistant (b)

2017

Video and 7 monitors



Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online documentation:

<https://youtu.be/Wkr4pzEu5IM>

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Taro Izumi

Beautiful assistant (c)

2017

Video and wooden sculpture



Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

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Taro Izumi

Beautiful assistant (d)

2017

Video and photographs



Exhibition History

Pan

Palais de Tokyo, Paris

February 2 - May 8, 2017

Online video documentation:

https://youtu.be/r_P_AJYwHfY

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Taro Izumi

←*contact*

2016 - 2017

Mixed media

←*contact* is a series of sculptures, videos and documentary photographs resulting from a kind of correspondance between Izumi and an Italian furniture upholsterer. In this correspondence, Izumi first created a sculpture, which was then transformed into a chair by the artisan. Izumi in turn altered the chair back into a sculpture, and the process was repeated several times. After undergoing numerous transformations, the final chair are exhibited alongside a series of sculptures made with the parts that were removed by the artisan each time he turned the object back into a chair. With the artist's objective of making a sculpture and the artisan's objective of making a chair nested within a twofold task, the work is ultimately made from the things that escaped the intentions of its creators.

Exhibition History

Paradoxa. Japanese Art Today

Casa Cavazzini, Udine

April 17 - August 28, 2016

←*contact*

Take Ninagawa, Tokyo

September 9 - October 21, 2017

Online video documentation:

https://youtu.be/2gV_57J8U3A

<https://youtu.be/w8sXdyo55AU>



TAKE NINAGAWA

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Taro Izumi

←*contact*

2016 - 2017

Mixed media

Exhibition History

Paradoxa. Japanese Art Today

Casa Cavazzini, Udine

April 17 - August 28, 2016

←*contact*

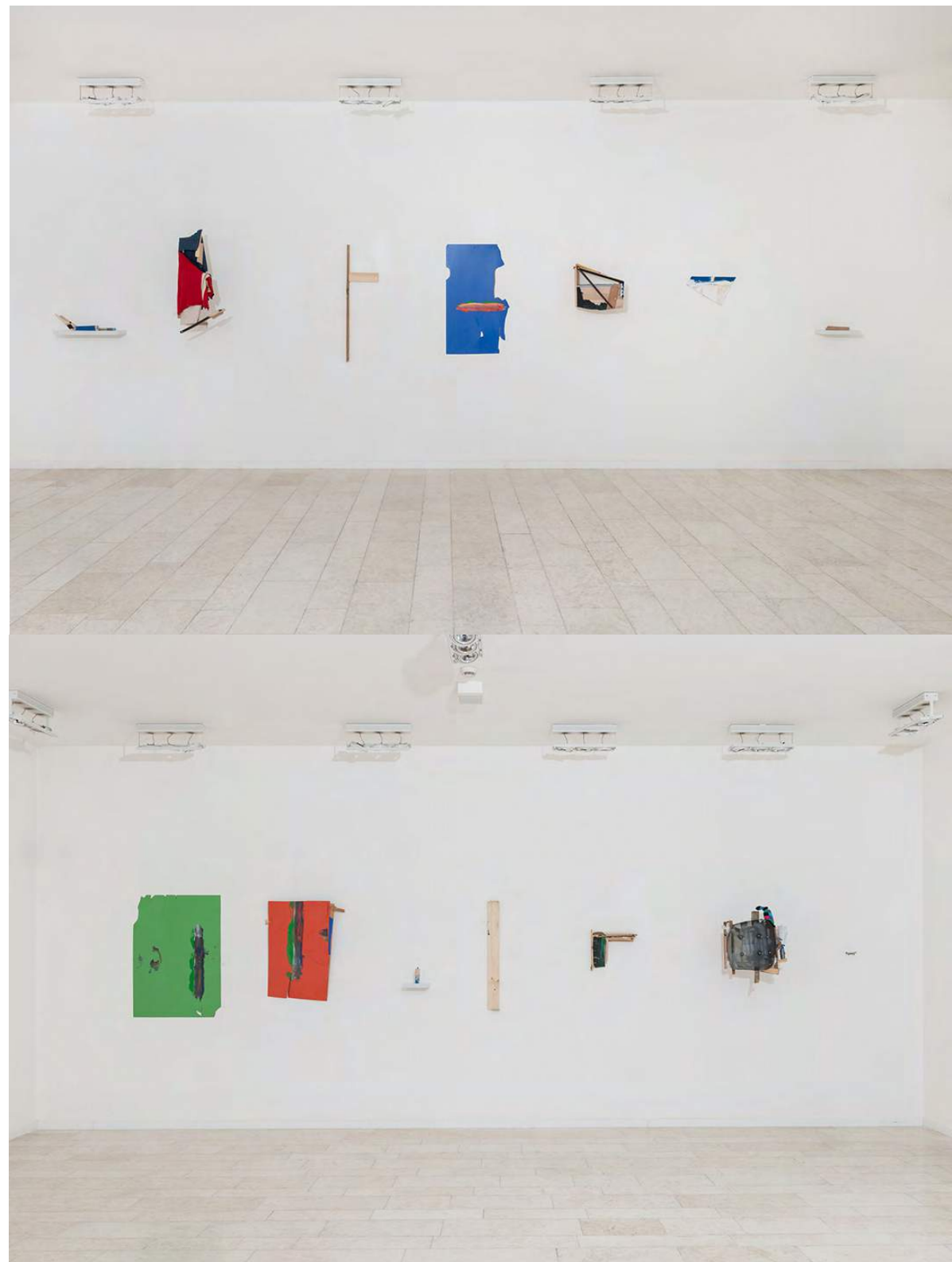
Take Ninagawa, Tokyo

September 9 - October 21, 2017

Online video documentation:

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Taro Izumi
←*contact*
2016 - 2017
Mixed media



Exhibition History
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Taro Izumi

Sponge

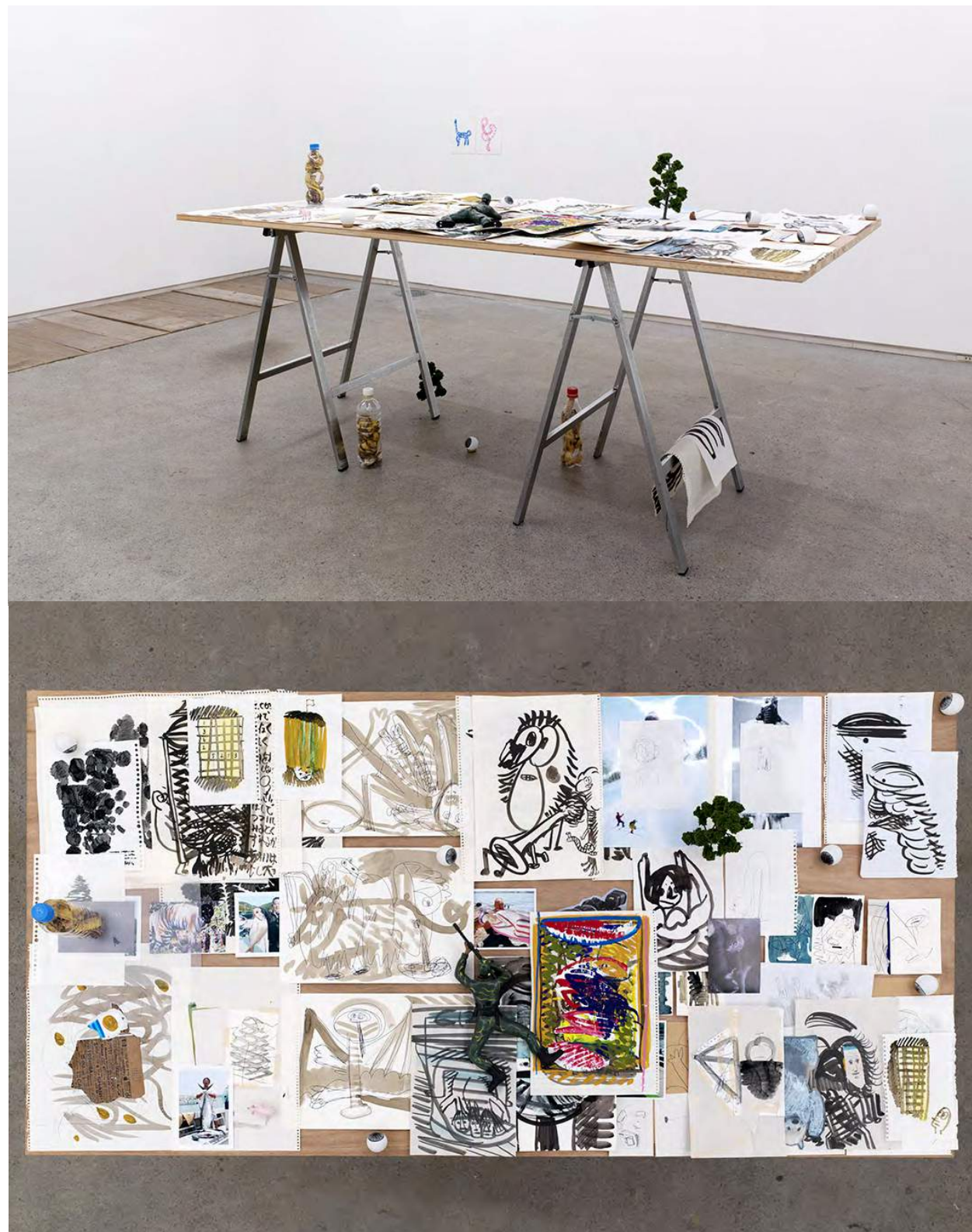
2015

Found objects (pet bottles, banana peels, plastic toy soldier, table tennis balls, bottle caps, animal figures, plastic and sponge tree toys, polypropylene clear sheet protector, photos) with mixed media drawings on papers and table

Dimensions variable

In this work, several layers of drawings are arranged beneath those visible on the surface. First one drawing was made in one way, and then the next was drawn according to a completely different mental process. That is, the drawings were made following a methodology that could be described both as a restraint and a liberation for maintaining the kind of flexibility needed to throw a ball far at any time. In opposition to the idea that all the thinking and processes that went into a work can be seen in its surface, displaying these drawings on top of each other could be considered an attempt to show the existence of production that exists within the work as a kind of internal organ.

Collection of
Dallas Museum of Art, Texas





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Taro Izumi

Candidate Untitled (Can not see the shadow of the rainbow)

2015

Fabric, artificial flowers, wood, photographs, video

Dimension variable

This work comprises an installation of 300 tree costumes arranged like a forest in the exhibition space. In the film shoot, the costumes were worn by actors who collectively cosplayed as a forest. Additionally, other cosplayers, dressed as characters like Superman and Marvelous Melmo, Rideman (from the series Kamen Rider) and merman, wandered around the forest while being trailed by cameramen who filmed them. The characters were chosen because the actors and voice actors who originally portrayed them were already dead. As the cameramen filmed these shell-like characters wandering through the cosplay forest, the cosplayers dressed as trees necessarily ended up being captured in the background. The installation emphasizes and foregrounds the existence of the numerous people who are always “landscaped” into the background behind the main characters. Viewers must wander through the forest in order to view the footage projected at the very back of the exhibition space, but no matter where they stand, the foregrounded trees obscure the view.

Exhibition History

In Our Time: Art in Post-industrial Japan

21st Century Museum of Art, Kanazawa

April 25 - August 30, 2015

10th Anniversary

Take Ninagawa, Tokyo

May 12 - June 30, 2018

Online video documentation:

<https://youtu.be/2pBcfM2iRiY>

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Taro Izumi

Wink Lion

2013

Crayon and paper on wooden panel

84 x 154 cm

As everyone knows, the wink is a cute, sexy sign made with one eye. If the wink is basically a positive sign of affection, it could also be said to carry with it the negative effect of reducing one's visual sense of perspective. In other words, this positive expression is constituted by a negating action. For *Wink Lion*, I first made a drawing while wearing my glasses, and then removed my glasses to make a copy of part of the drawing, which I then pasted on top of the original. As with the wink, this work was produced through the negating effect of limiting my vision by removing my glasses.



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Taro Izumi

North Pole

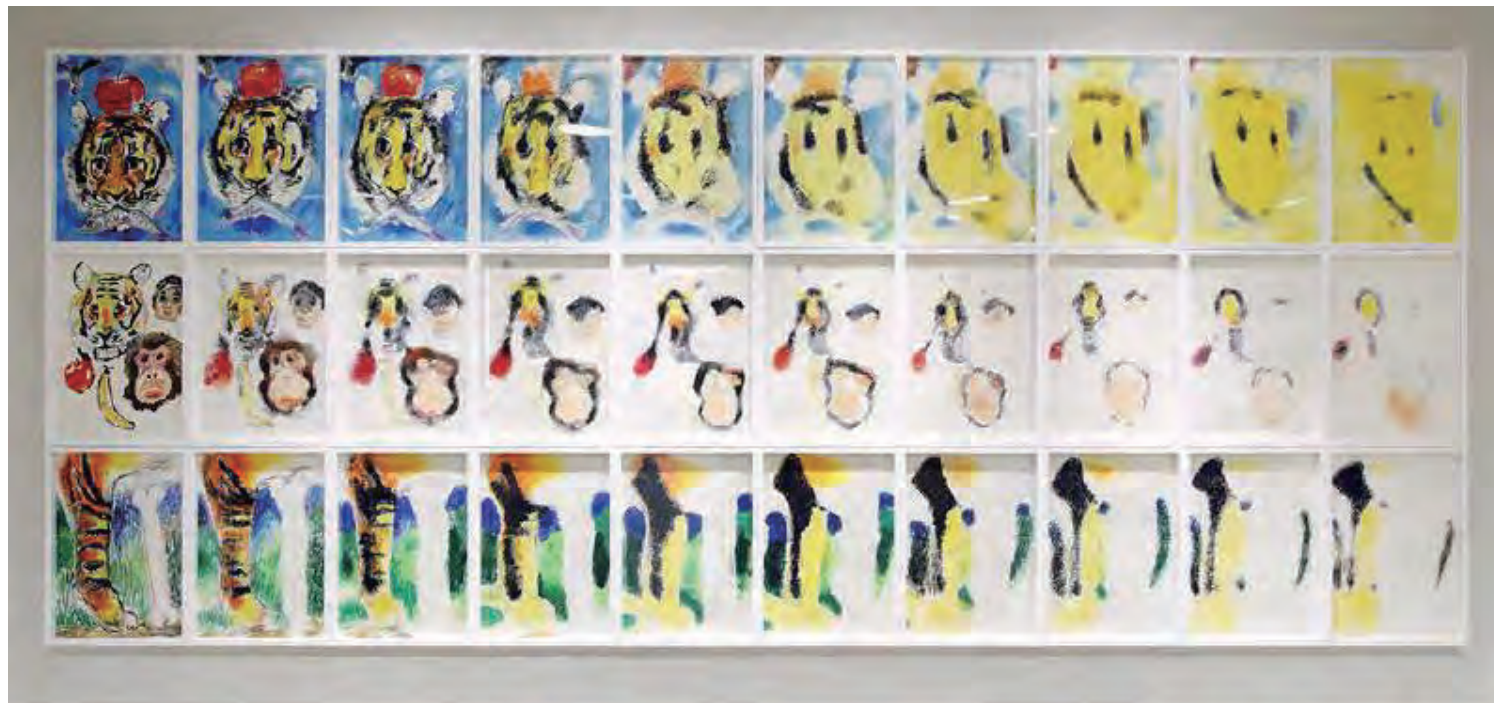
2013

Crayon and paper

Set of thirty works on paper

31 x 44 cm, each

I've never been to the North Pole, but in pictures it always seems to be completely covered in white snow and ice, although occasionally one can also see black dots and shadows. I removed my glasses and repeatedly copied the image, with white areas gradually coming to dominate everything else. In this process there was also a moment where I became liberated from my awareness of the identity of the image, for example, the face of a tiger. This was due to the massing of color. In this way, the image gradually devolved into easily recognizable colors.



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Taro Izumi

Caramel

2013

Mixed media installation/ video

I cut out the eyes from footage of animals that I filmed at a zoo, and then replaced them with footage of human eyes displayed on monitors arranged behind the missing parts of the original footage. The human eyes were filmed by placing volunteers in a restrictive contraption and then making them watch performances by myself. The performances involved generally unremarkable actions, such as transferring liquids from one container to another, swinging around a racket, or moving about while holding a candle. I made nine performances for nine volunteers, whose eyes were then inserted into those of nine animals.

Exhibition History

Roppongi Crossing 2013: Out of Doubt

Mori Art Museum, Tokyo

September 21, 2013 - January 13, 2013



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Taro Izumi

Skating Rink for Angeworms

2012

Performance

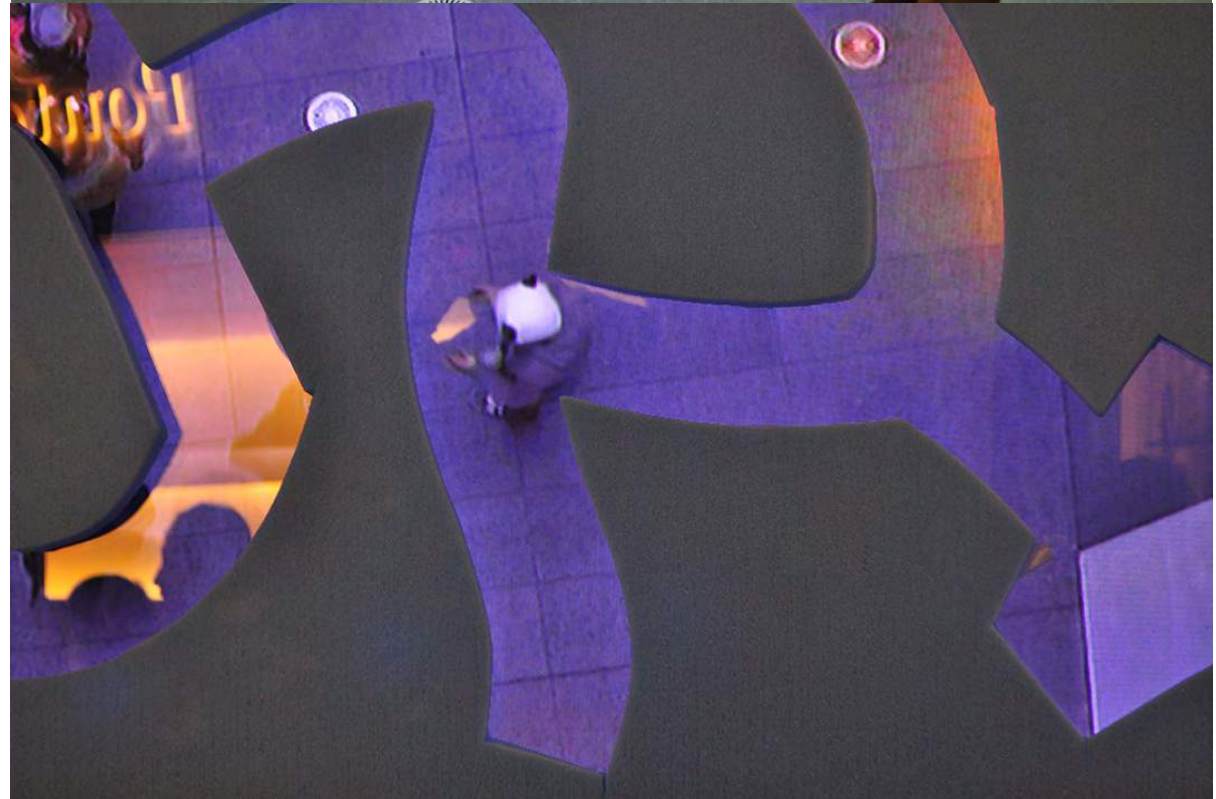
Performance at a shopping arcade in the Roppongi district of Tokyo. At first it seems that the masked figure is simply wandering around. However, his actions are captured by a video camera that has been installed high overhead, with the footage relayed to a TV monitor onto the surface of which has been pasted a maze-like pattern. A person standing before the monitor guides the masked figure through the maze by calling out directions. Since the masked figure has no way of grasping his position in the maze, he is entirely dependent upon these vocal directions. The goal of the performance is essentially to complete the invisible maze, using the video camera and monitor to determine alternate rules to the real world.

Exhibition History

Roppongi Art Night 2012

Tokyo

March 24 - 25, 2012



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Taro Izumi

Visor and Fan

2012

Installation/ video

The floor of the exhibition space is completely covered in blackboard, and a rabbit is released into the room. Without touching it at all, I minutely detail my observations of the rabbit in white crayon onto the floor. As a result of my persistent observations of the rabbit's appearance, the floor is completely covered in text.

Exhibition History

Real Japanesque: The Unique World of Japanese

Contemporary Art

The National Museum of Art, Osaka

July 10 - September 30, 2012

Online video documentation:

<http://youtu.be/4PRd6fJnXE>



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Taro Izumi
Corset (Library)

2012

Mixed media installation/ video

Two people are lying down inside a structure, the interior floor of which is covered in blackboard. One person chooses a volume from among the books stored in the lower part of the structure, and uses the Japanese hiragana syllabary to copy the text – including punctuation – onto the blackboard area while crawling backwards. As though chasing the first person, the other person crawls forward while reading each of the characters, which upon reading are then erased his/her body. The pair repeat this process across several books, completing multiple circuits around the structure.



Exhibition History

Real Japanesque: The Unique World of Japanese Contemporary Art

The National Museum of Art, Osaka

July 10 - September 30, 2012

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Taro Izumi

Egyptian Frog, Ground Meat, Rain

2012

Sculpture/ video

For this work I made a structure comprising 18 3.5-meter tubes stacked lengthwise upon each other. There are handles attached to each tube on each side of the structure. Turning the handles causes the tubes to rotate, and paint to spill from their top of the structure. I filmed over 10 people conducting this action. There is a natural decal effect as paint gradually flows down the turning tubes. Since the tubes cannot be rotated unless the handles are turned at the same time, it becomes increasingly difficult to complete the task as paint accumulates on the sides of the tubes.

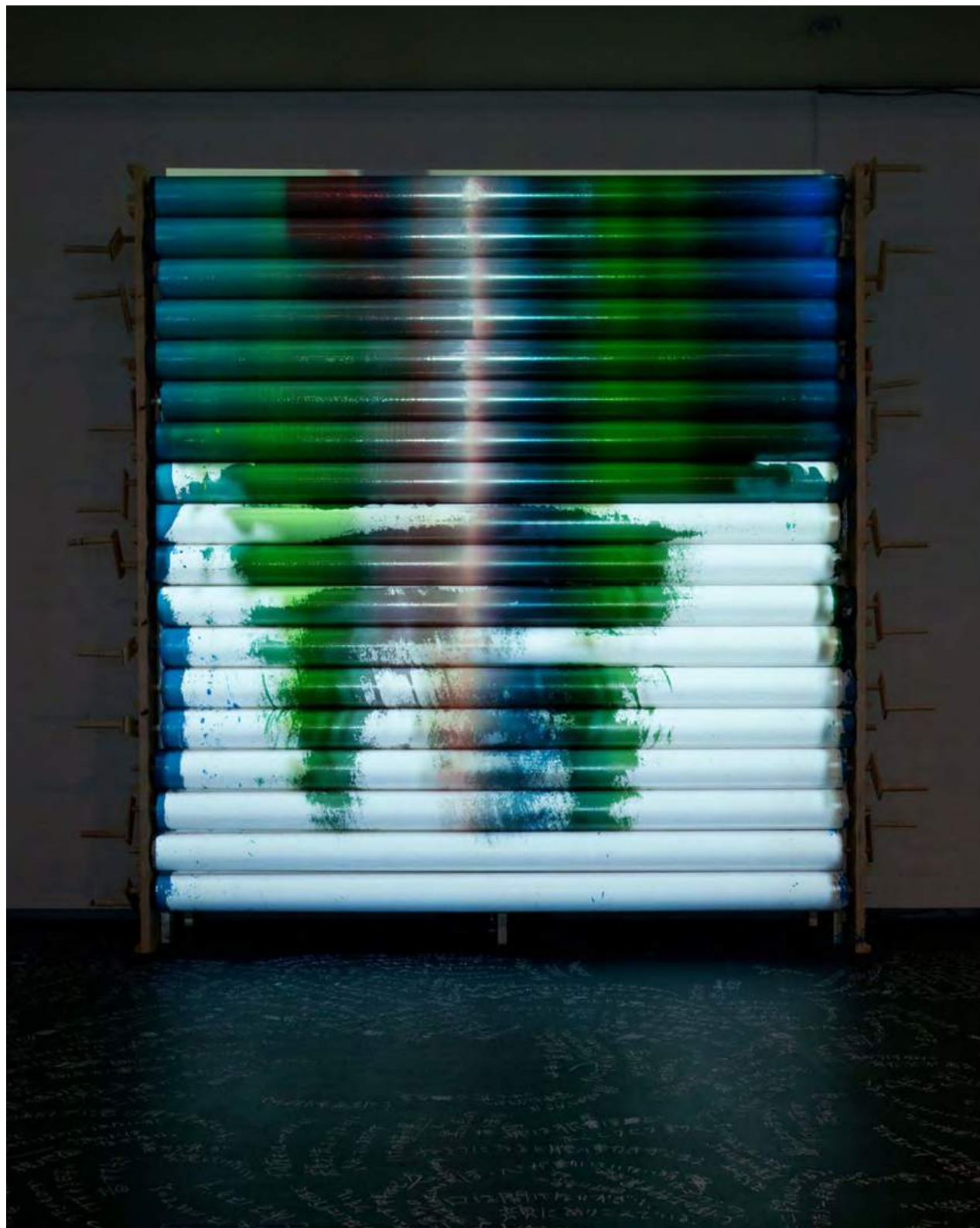
Exhibition History

Real Japanesque: The Unique World of Japanese

Contemporary Art

The National Museum of Art, Osaka

July 10 - September 30, 2012



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Taro Izumi

Untitled

2012

Sculpture, video

The work comprises five abstract sculptures made in forms that do not allow for empathy or identification. Each sculpture is given to one of five participants, who each attempt to integrate the sculptures into their daily lives.

Exhibition History

Real Japanese: The Unique World of Japanese Contemporary Art

The National Museum of Art, Osaka

July 10 - September 30, 2012

Online video documentation:

<https://youtu.be/m-lwLvq6vl8>

<https://youtu.be/qkQLoeXRPpE>

<https://youtu.be/HWsxgrjVzao>



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Taro Izumi

Untitled

2015

Video and iron sculpture

28 x 28 x 67 cm

45 min. 2 sec.

Unique

Online video documentation:
<http://youtu.be/x9kuGSZydL8>



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Taro Izumi

Untitled

2015

Video and iron sculpture

17 x 3 x 166 cm

33 min. 29 sec.

Unique

Online video documentation:
<http://youtu.be/wuwz3YdfRxY>



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Taro Izumi

Untitled

2015

Video and iron sculpture

30.5 x 32 x 35 cm

53 min. 12 sec.

unique

Online video documentation:

<https://youtu.be/wbo25OoBSNE>



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Taro Izumi

Skunk Tunnel (Crawling into Inner Tube Hole through Barrel into Stomach)

2011

Mixed media installation / Video

A performance for which I turned the exhibition venue into a massive boardgame-like installation and then used myself as a game piece. Each square of the board is marked with a different direction, which I performed. For example, upon landing on the square marked "Mud" I would cover myself in mud, or landing on the square marked "Scream" I would scream out. Several days' worth of footage of this performance was projected alongside the installation. In performing within specific rules, the lines between freedom and control became blurred. This could also be called the productive system for making a sculpture in which I used myself as the material.

Exhibition History

Omnilogue: Alternating Currents Exhibition

- *Japanese Art After March 2011*

Perth Institute of Contemporary Art, Western Australia

November 12 - December 31, 2011

Online video documentation:

<http://youtu.be/MW72PMDXmxE>



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Taro Izumi

Tsubo (the Metro)

2011

Mixed media installation/ video

This work involved riding and peddling seven bicycles that were lined up together, with different-colored panels attached to the spokes of the back wheel of each bicycle. Due to the variation of the speeds at which the riders peddled, viewed from the end of the line the panels appear to emerge one by one, or overlap to create different colors, producing a number of effects. Each rider is free to peddle at their own pace or apply the brakes whenever they feel like it, and it is indeed these gaps in timing that create a painterly effect.

Exhibition History

Yokohama Triennale 2011

BankART 1929, Yokohama

August 6 - November 6, 2011



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Taro Izumi

Fishing and Bone Setter

2011

Mixed media installation/ video

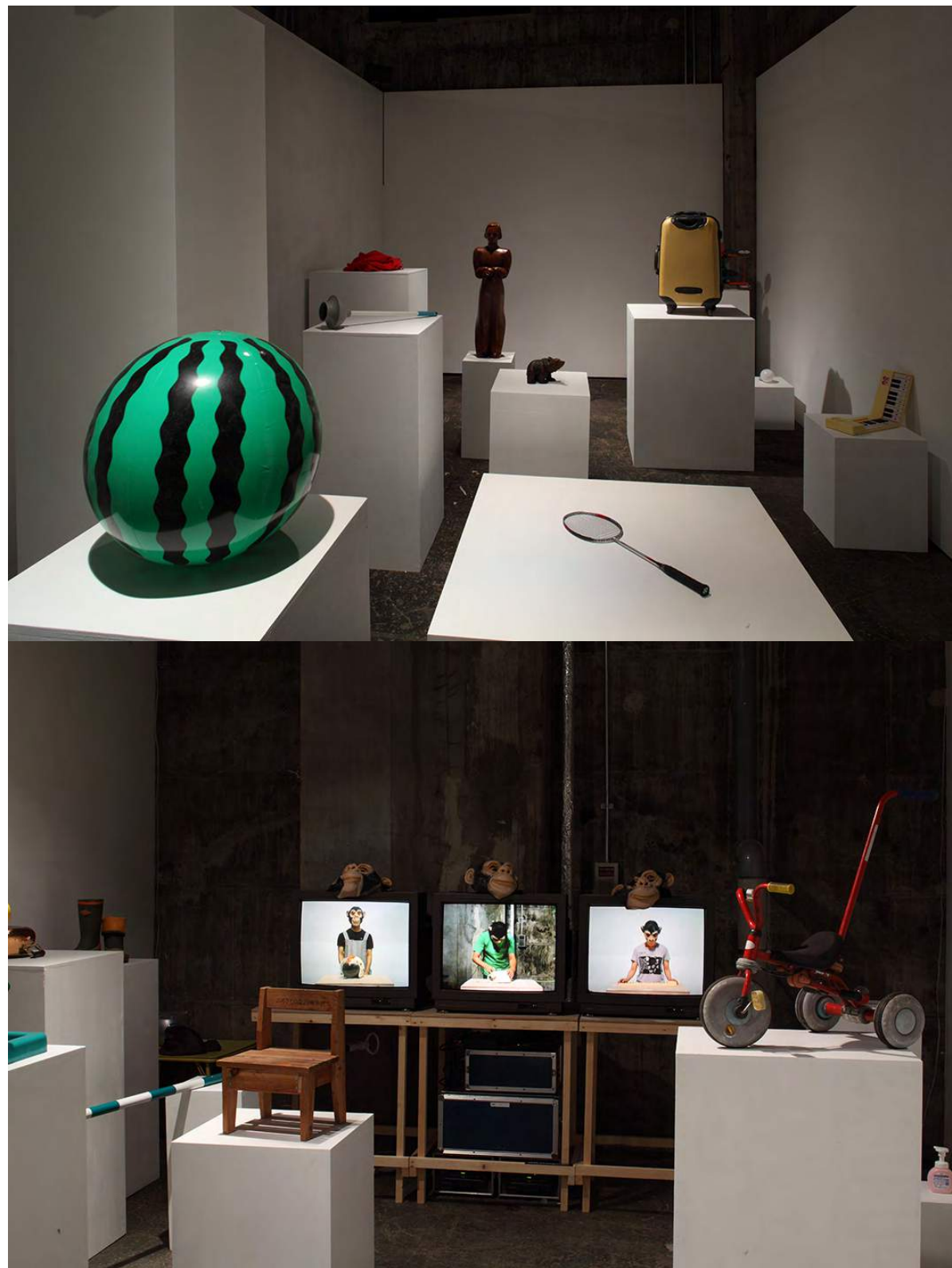
Three separate rooms each contain a person wearing a mask. The person in the middle room carries out actions in response to an object that is placed there, while simultaneously explaining these actions through speech. For example, in the case of a pot, the action/explanation might be "I stick my hand into the hole and raise the pot." Based on these explanations, the people in the other rooms perform the same actions to the objects before them. However, since all the objects are different, almost all the actions are difficult to carry out.

Exhibition History

Yokohama Triennale 2011

BankART 1929, Yokohama

August 6 - November 6, 2011



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Taro Izumi

Diagonal Harvest

2011

Mixed media installation/ video

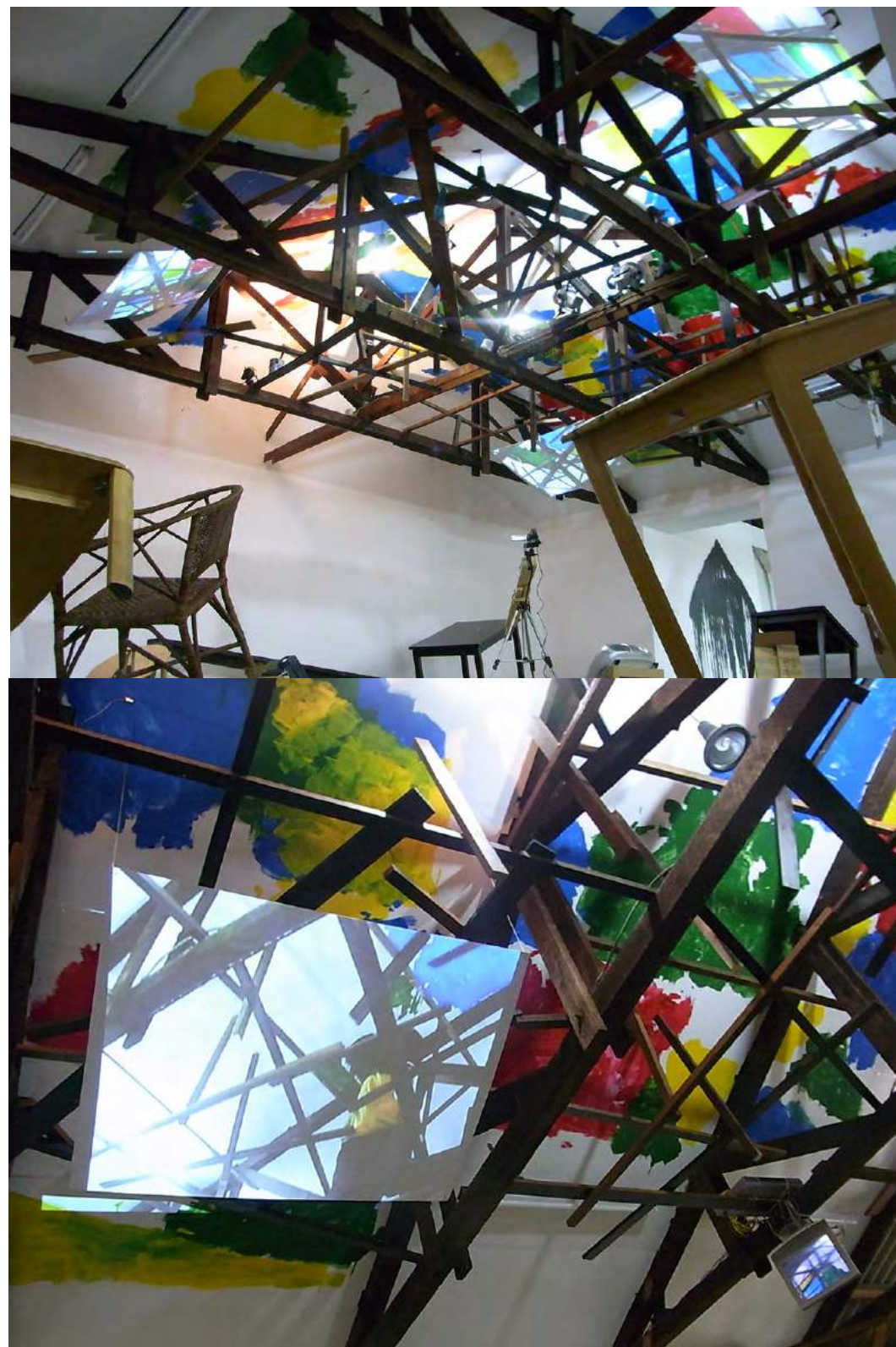
Attach a video camera to a rotating tripod and make it rotate. Where it stops, you then paint between the gaps in the building's beams while checking the video on a TV monitor. Repeat until the roof is covered in an abstract painting-style color field.

Exhibition History

Violence and Universe

island ATRIUM, Chiba

January 15 - February 13, 2011



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Taro Izumi
Diagonal Harvest

2011
Mixed media installation

A sculptural installation in which human figures made out of wood are used to prop up furniture and other objects at skewed angles. Shifting their orientation rendered these objects unusable, but also turned them from objects into sculpture. Taking caution not to overturn the precariously balanced figures as one walks through the installation also has an effect on the physical creativity of the visitors.

Exhibition History
Violence and Universe
island ATRIUM, Chiba
January 15 - February 13, 2011



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Taro Izumi

Collar of Rotating Gut

2011

Mixed media installation/ video

Several participants are asked to imagine an animal and then shape the clay to create a figure of the animal in mind. Since each participant comes up with a different animal, they endlessly work and rework the clay, never coming any closer to completing the task.



Exhibition History

Taro Izumi

Tamagawa Art Gallery, Tokyo

September 26 - October 2, 2011

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Taro Izumi

Battle without Woodpeckers or Pike

2011

Video

Produced at Tamagawa University. University students were instructed to run so as to avoid being filmed by the video camera I was holding. Since the video camera's primary purpose is filming, even when the cameraman is moving and attempting to film at the same time, it is in fact quite difficult to escape the camera's field of view.

Exhibition History

Taro Izumi

Tamagawa Art Gallery, Tokyo

September 26 - October 2, 2011

Online video documentation:

<http://youtu.be/SPX6QFoXw2c>



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Taro Izumi

Cultivation of Shoe Sole

2010

Mixed media installation/ video

This was the largest work I displayed at Kanagawa Kenmin Hall. I filmed myself making a boardgame-like path while advancing according to the spins of a roulette wheel. The path as well as the instructions along the path were randomly created by the staff. Following the path, I made performances according to the instructions on the squares upon which I landed. Moreover, this was filmed from overhead, and then projected as a video onto the same site containing the traces of the completed performances. With the traces overlapping with the process in the video, different temporal axes came to intersect each other. As well, the process of gradually progressing along the gameboard came to resemble the lines of a giant drawing on the ground.

Exhibition History

Kneading

Kanagawa Prefectural Gallery, Kanagawa

November 2 - 27, 2010

Online video documentation:

<http://youtu.be/vXTePnIGNfE>



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Taro Izumi

Little Cammy

2010

Mixed media installation/ video

I first built a small hut in the exhibition space, which I then roll over with the help of several people. A video camera is attached to the window area of the hut so that I am constantly filmed in an upright position, while behind me furniture, paint, flour and other materials are scattered through the air as though they were in zero gravity. This work is one of several I have made for which I go to the exhibition space and make, film and display on site a work that appears to have a life of its own. Shaped like a long hallway, the exhibition space offered suitable space for rolling a hut-like structure. The work has significance as a work not in the objective of making itself but rather in that the action of rolling results in something beyond my intent as an artist, with the scattered elements inside the hut combining to produce a painterly effect.

Exhibition History

Kneading

Kanagawa Prefectural Gallery, Kanagawa

November 2 - 27, 2010

Online video documentation:

<http://youtu.be/DfzP6UytI2Q>



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Taro Izumi

Untitled

2010

Mixed media installation/ video

Four walls are installed in the exhibition space, each containing a different-shaped hole. Starting from the rightmost wall and continuing to the opposite side, I stuff a green object into each hole and force it through. Since the holes are gradually smaller, bits and pieces break off the object, which also gradually shrinks in size. A plinth placed on the other side of the hole in the final wall is the object's final resting place.

Exhibition History

Kneading

Kanagawa Prefectural Gallery, Kanagawa

November 2 - 27, 2010



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Taro Izumi

Signal Fire

2010

Video

Incorporating the performance of numerous volunteers who gathered in the large venue. This was filmed following two rules: when the color of the spotlight turns red, everybody tries to escape being caught by the light; when it turns blue they try to enter the field of the light. Moving your body in response to simple rules is both the essence of games and sports, but when it is carried out at such a large collective scale it also looks like people panicking during a disaster.

Exhibition History

Kneading

Kanagawa Prefectural Gallery, Kanagawa

November 2 - 27, 2010

Online video documentation:

<https://youtu.be/rMs09OQJw-M>



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Taro Izumi

Pigeon

2010

Video

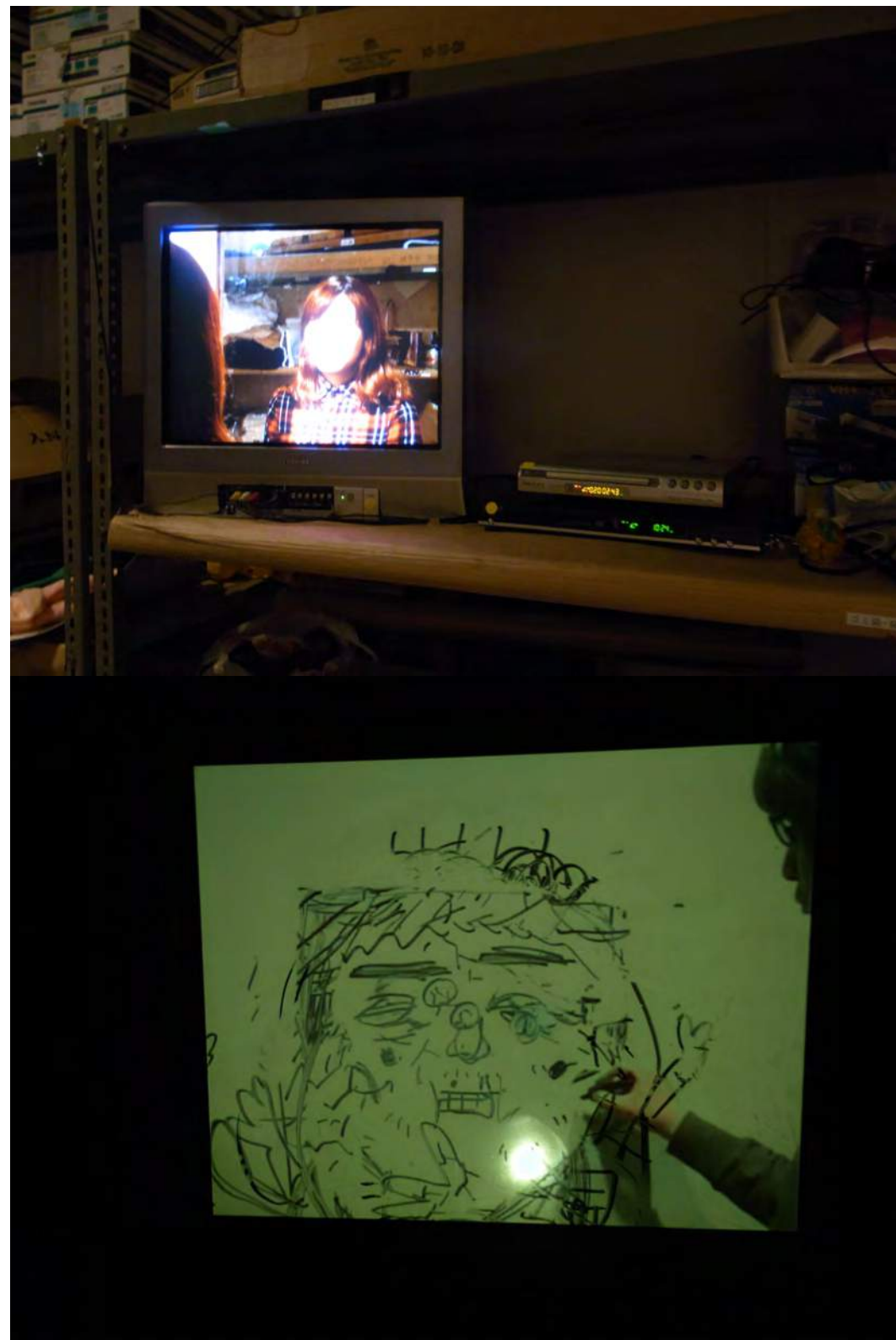
I have someone inside a sealed room look at a mirror and attempt to describe their own face in words through minute observation. On the outside, I attempt to recreate the face through drawing on the basis of the verbal descriptio

Exhibition History

Kneading

Kanagawa Prefectural Gallery, Kanagawa

November 2 - 27, 2010



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Taro Izumi

Burying Alive

2010

Mixed media installation/ performance

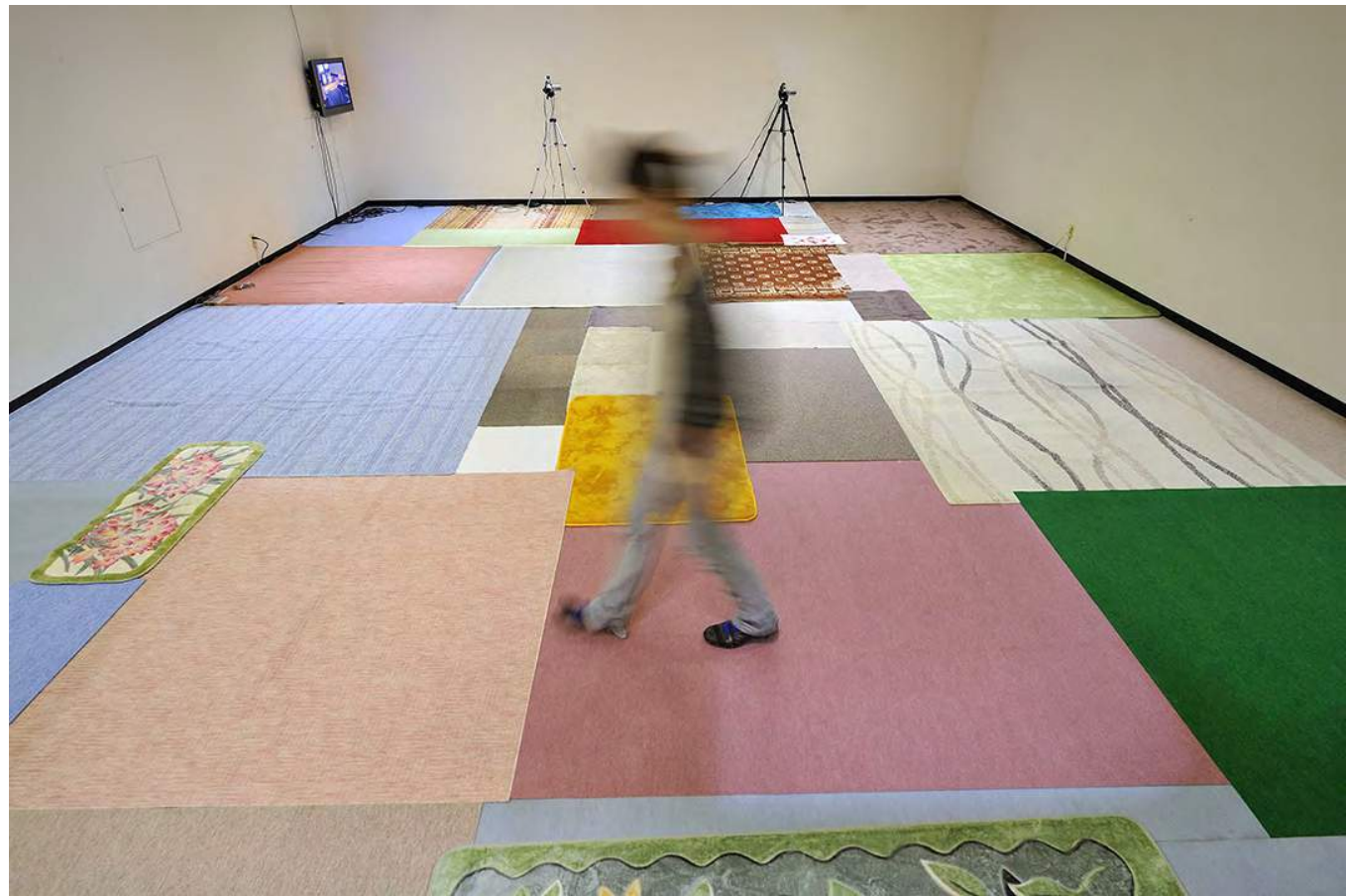
The exhibition space is covered in different patterned and colored carpets. Upon entering the space viewers hear a sound that does not seem to come from anyplace in particular. As they walk through the room, viewers gradually realize that the sound changes depending on which carpet they are standing, and almost begin to dance across the carpets as they play with the different sounds that emerge from them. In fact, I am observing the visitors through a surveillance camera from a room next to the exhibition space, and playing instruments in realtime in response to the positioning of their feet. Visitors are made aware of this situation through a TV monitor placed in a corner of the room. Since I am using my sight to identify the positioning of their feet and then creating sounds through bodily reactions, there are also occasional gaps in timing that occur when the visitors move quickly, but once they are aware of the system, the visitors experience a strange sense of confidence, and enjoy collaborating with me.

Exhibition History

Kneading

Kanagawa Prefectural Gallery, Kanagawa

November 2 - 27, 2010



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Taro Izumi

Sunbathing

2010

Mixed media installation

A white cloth is contained in an acrylic case. Tracing the form of the cloth, black lines drawn onto the case emphasize the dimensionality of the cloth through the shadows they cast upon it.

Exhibition History

Taro Izumi

sprout curation, Tokyo

July 30 - September 17, 2011

Kneading

Kanagawa Prefectural Gallery, Kanagawa

November 2 - 27, 2011



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Taro Izumi

Fish Bone as Slang

2010

Mixed media installation/ video

A work made in Korea. I asked university students to make performances on the streets of Seoul, which I then filmed and presented on TV monitors. In front of the monitors I placed everyday items that I had acquired in Seoul, which I then filmed and scaled up into a large projection, so that due to the overlap of footage in the projection it appears as though the students are climbing on the everyday items. Without being told what kind of system would comprise the work, the students had been instructed to go out onto the streets and shake unsteadily. Ultimately presented as a part of the work through video in which they appear to be shaking on top of everyday items, the students experienced an uncanny sensation of the scale of their bodies and being physically connected to both the video and the world outside the video.

Exhibition History

Trust: Media City Seoul

Seoul Museum of Art, Seoul

September 7 - November17, 2010



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Taro Izumi

Fish-Bone-Hanger

2010

Mixed media installation/ video

In a large-scale video projection, I climb onto things like plastic bottles and hammers and then jump down again. I first made a performance in the streets, which I filmed and then replayed through a TV monitor, in front of which are placed everyday items. This was in turn filmed by another camera and projected in realtime. Like a video game, it almost appears as though I am having adventures among the everyday items, although in the original performances filmed in the streets I was actually climbing onto vending machines and hanging from fences. In order to link a life-sized physical sensation and the world inside the video, it was important for me to reveal the structure behind the video, rather than using special effects composited on a computer.

Exhibition History

MOT Collection: Enter Here - What do you see?

The Museum of Contemporary Art, Tokyo

Online video documentation:

<https://youtu.be/IOFds-Dcwos>



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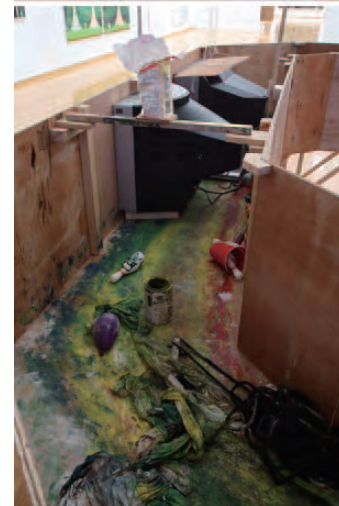
Taro Izumi

Butter

2010

Mixed media installation/ performance

With a tiger-shaped doll attached to my back, I crawl through the structure. As it proceeds, the tiger knocks down cans of paint and flour that have been placed along the structure, the contents of which all fall upon me, the motive force. Smearing these materials along the interior of the structure as I continue crawling, something like a painting begins to emerge. There is a children's story about a tiger that ran in circles until it melted into butter; crawling in circle, I appear to gradually lose my human form and melt into the material for a painting..



Exhibition History

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Taro Izumi

View of Untouchable Echoes

2009

Sculpture/ video

I first make a completely meaningless object, which I then present to people on the street, asking them to describe what they see. After filming the statements of several people, I ask several volunteers to make a new object based on those recordings. Since there are several statements, no unified image appears. I then take the new object out onto the streets and conduct similar interviews, which I then use as the basis for a new group of volunteers to make a third object. I repeat the process for a total of five times, producing a total of six objects including the original object that I made myself.

Exhibition History

Everyday life Another space

Kanagawa Prefectural Gallery, Yokohama

December 16, 2009 - January 23, 2010

