

WAVE FRONT
オーストラリア 現代アートの最前線
Australian Contemporary Art Scene

SHAUN GLADWELL
CRAIG WALSH
DANIEL CROOKS
TV MOORE
MICHAEL RILEY
DARYL BUCKLEY
LIZA LIM

DEFROONT





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都市の知覚。都市へのコミット。

そしてエモーショナルな衝動—— dialogue with the city

今村有策

日豪交流年を記念して企画されたこの企画は、オーストラリアの現代アートシーンの最前線を紹介するとともに、トーキョーワンダーサイトが2006年11月にオープンしたTWS青山 クリエーター・イン・レジデンスの開館記念プロジェクトとして、オーストラリアのアーティストが東京に滞在し、交流、制作の元に展覧会を開催するものです。ビジュアル・アートとともにオーストラリアの現代音楽シーンも紹介し、最前線のアートと現代音楽のコラボレーションによる領域横断作品もワークショップ形式で紹介しながら、オーストラリアのアーティストと日本のアーティストのダイアログの機会を提供したいと考えています。

招聘作家は横浜トリエンナーレでも紹介されたショーン・グラッドウェル、クレイグ・ウォルシュ。ふたりともアプローチは異なりますが、都市との関係が大きなテーマとなっています。グラッドウェルは現代の都市に身体のムーブメントを挿入し、都市を生きるわたしたちのエモーショナルな衝動をスローモーションの手法で鮮やかに掴み取ります。ウォルシュは都市の中に意外性を持って作品を侵入させることにより、都市を形作るウィンドウや建物を生々しい生き物に変貌させます。そこでは人間や都市の深い欲望や関係性をも浮かび上がってきます。同時にTV・ムーア、ダニエル・クルックスのビデオ作品も紹介し、TV・ムーアの壮大な映画のワンシーンを切り取ったような映像は都市に生きる人の心の葛藤など映像の背後に潜む複雑なナラティブを想起させます。クルックスの目の前の景色を引き伸ばしたり、縮めることによって時間と空間が液状化するような作品は感覚や認識のあり方に疑問を投げかけることになるでしょう。そして、いまや日本でもオーストラリアの現代アートの代表の一人として紹介されるマイケル・ライリーの作品も紹介します。彼のアボリジニの出自からキリスト教すなわち西洋文化に出会い、その両者が対立も妥協しあうのでもない、深い個人の内面の底でのみ成立する静謐で安らかな世界観と出会っていただきたいと思います。

現代音楽プロジェクトは、エリジョンのリーダー、ダリル・バックリーとリザ・リムを招き、ビジュアルアートと音楽のコラボレーションで生まれた実験的な作品を紹介するとともに、日本の若手作曲家、演奏家たちへのワークショップが行われ、最終日にはコンサートも行われます。

日豪交流年は交流の始まりのきっかけだとトーキョーワンダーサイトは考えています。今後、ここをプラットフォームとする様々な交流を通して多くのダイアログが生まれることを期待しています。

Dialogue with the city:

sensation, dedication, emotional impulse

Yusaku Imamura

This project implemented in relation to the “Year of Exchange 2006 Australia Japan” introduces the leading edge of Australian contemporary art, and at once – as an opening project commemorating the launch of “TWS Aoyama Creator in Residence” in November 2006 – gives Australian artists the opportunity to create and exhibit works, and exchange with Japanese people while spending time in Tokyo. The program encompassing visual art and music made in Australia includes genre-crossing collaborations between cutting-edge art and contemporary classical music, realized in the form of workshops that provide occasions for dialogue between Australian and Japanese creators.

Artists invited for this project include Craig Walsh and Shaun Gladwell, who participated in the last Yokohama Triennale. While both approach their works in different ways, the relationship between the individual and the city is one central theme they both share. Gladwell shows physical movements in settings of contemporary cityscapes, in slow motion images that capture vividly the emotional impulses of city life. Walsh introduces a notion of unpredictability to urban sceneries, breathing life into windows and buildings that configurate the “city”. His works display a strong sense of desire and connectedness between humans and their urban environments. Also shown are videos by TV Moore and Daniel Crooks. The images of TV Moore look like scenes taken from epic movies, and suggest all kinds of mental conflicts and other complex narratives that emerge out of life in the city. Crooks expands or shrinks sceneries into images that question our senses and perceptions as they seemingly liquefy time and space.

Furthermore, the project introduces works by Michael Riley, who has gained a reputation here in Japan as a leading figure in Australian contemporary art. We hope that you seize this occasion to experience the serene and tranquil world-view that emerged out of the depth of one individual’s soul when his aborigine roots encountered Christianity (=Western culture) – two aspects that in this case neither oppose nor compromise each other.

In the realm of contemporary classical music, Elision Ensemble leader Daryl Buckley and composer Lisa Lim will present the results of collaborations between visual art and music. They will also hold workshops targeting young Japanese composers and performers, and appear in a concert on the closing day.

We at TWS consider the “Year of Exchange 2006 Australia Japan” a good opportunity to initiate communication between creatives in both countries, and hope to provide a stage on which extensive dialogue and exchange will be carried out in the future.

In a Station of the Metro — 静止画と動画 —

東京が中心となっている今回のビデオ作品は、私のパフォーマンスと建築への関心を展開している。特に、都市環境への創造的な反応として都会のサブカルチャーから生まれたムーヴメントに興味をもち、今回のビデオ・プロジェクトは、人口密度やネオンサインを含む、この都市の特有の様子に焦点を合わせ、様々な生命の物理的・精神状態を示すパフォーマンスをたくらんでいる。

これらのプロジェクトは、ブレイクダンスやBMXバイクといったサブカルチャーを取り入れることによって、ある種の詩情を表現すると同時に、遊び半分で美術史の中に存在するコンセプトを交戦させている。たとえば、『In a Station of the Metro』という作品は、エズラ・パウンドによる俳句のタイトル(『地下鉄の駅で』)を引用している。国外追放者であるアメリカの詩人による俳句を使った実験的な試みは、ニューヨークから始まり世界中に広まったヒップホップ・ダンスという現代文化がつくりだした文化交流に着想を得ている。

『In a Station of the Metro』のビデオ作品はダンスのグロテスクでこっけいな要素の他に、そのスピード感覚とも関係している。これら多くの文化的・歴史的な要素は、例えばMTVによって普及してきたような、すばやく簡単に編集されたヒップホップの表現に反論するために用いており、最近のプロジェクトではそのスピードの感覚を特に意識している。

そして、パフォーマンス自体のスピード感とそれを撮影した映像の速度を操作することで、観客にパフォーマンスとその周辺に起こるニュアンスやディテールを感じさせるものにもしている。



Pataphysical Man
production still
2005
Performance: Daniel Esteve Pomares
Videography: Gotaro Uematsu
Courtesy the artist & Sherman Galleries, Sydney

BREAKLESS, CANBERRA #1 9/4/05 7:47 AM
photography: Josh Raymond
2005
Courtesy the artist & Sherman Galleries, Sydney



Tangara
video still
2003
Videography: Gotaro Uematsu
Courtesy the artist & Sherman Galleries, Sydney



In a Station of the Metro + Freeze and Flow Sequences. 2006.

My recent video works based in Tokyo develop my concerns with performance and architecture. I am particularly interested in the movements developed by urban subcultures as a creative response to urban environments. Recent video projects based in Tokyo focus on conditions specific to this city, from population density to commercial lighting. These elements frame performances that gesture towards a wide range of psychological and physical states of being.

Within these projects, sub-cultural actions such as break dancing and BMX/ track bike riding are used to express poetic states as well as playfully engage concepts that exist within Fine Art history. For Example, The work in a Station of the Metro, takes its title from a Haiku poem from Ezra Pound. The American expatriate poet experimentation with the haiku mode references the cultural exchange taking place within the contemporary culture of hip hop dancing, a form initiated in the New York City and now practiced and developed world-wide.

The video, In a Station of the Metro also makes reference not only the playful and grotesque elements of Bhuto, but also its notion of speed. These diverse cultural and historical references often counters the popular fast paced and edited representations of hip hop (such as those disseminated by MTV). The notion of speed is of particular interest in recent projects. The speed of the live performance and its filmed recording are manipulated so as to allow viewers to observe nuances and details taking place within and around the performance.

GLADWELL. SHAWN GLADWELL. **SHAWN GLADWELL.** SHAWN GLADWELL. SHAWN GLADWELL. SHAWN GLADWELL. SHAWN GLADWELL. SHAWN GLADWELL. S

シヨーン・グラッドウェル



In a Station of Metro
2006
Performer: Aya, Taka, Yuya
Videography: Gotaro Uematsu
Production: Mayumi Hirano
Courtesy the artist & Sherman Galleries, Sydney
Commissioned by Tokyo Wonder Site

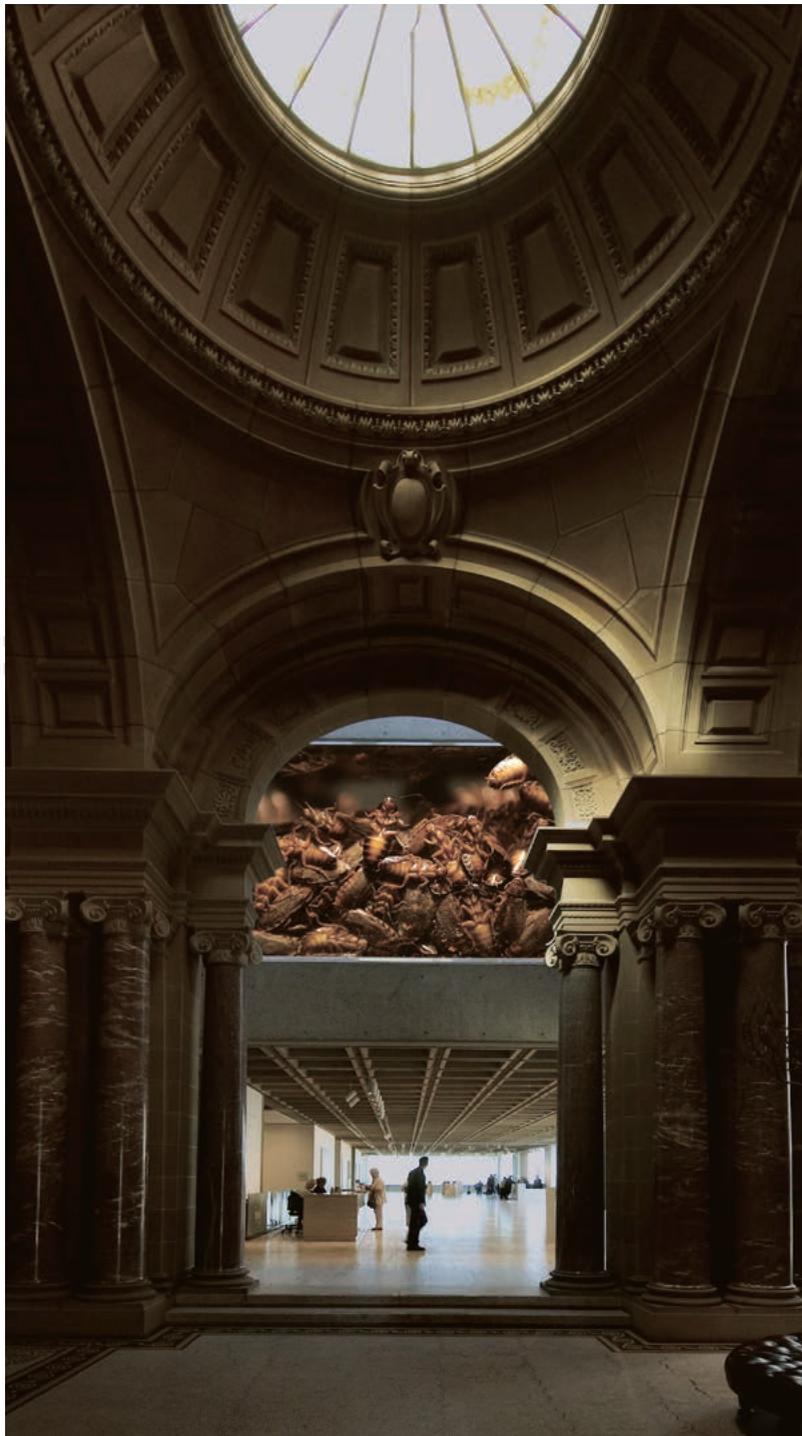
Blurring The Boundaries
Vietnam Institute of Architects
Hanoi, Vietnam
2004
Copyright Craig Walsh 2005, All Rights Reserved.



CRAIG WALSH
クレイグ・ウォルシュ

『Contested Space』とは、建築の機能を打ちのめすさまざまな生息環境を並べることによって、都会と自然という環境の間で生まれる緊張感を取り組むインスタレーションのシリーズである。すでに視覚的に競合する都市風景と建築環境に介入する道具として、映画的な見世物を使用するこれらの作品は、建築のみならず、ある特定の場所の社会・文化・環境状況にも注意を向けている。築かれた環境の中のある場所を人間以外の生き物が住む生息環境に変形させることによって観客は生き物の種の間の緊迫感が人類と自然界との関係に与える影響について考えさせられるだろう。具体的に『Contested Space』は、この世界で最も嫌われ迫害されていると言える存在を、ハイカルチャーの聖所であるギャラリーに閉じ込めた状態で紹介する。そのゴキブリの群による占有の拡大圏をギャラリーという公共の場で体験することは、間違いなく様々な解釈を招くであろう。我々のゴキブリとの不安な関係は、多くの人にとっては不快な外観だけではなく、その虫を絶滅させる不可能に近い難しさのせいでもある。そして、ゴキブリが生き残ることは、私たちは思い込んでいるほどは自然を支配していない事実を意識させる。そのような意味でも、作品のタイトルには、限られた空間の中に存在するゴキブリに感じられる混沌と緊張感と同時に、生き残りをかけて戦う我々人間のあり方への言及も込められた。

CONTESTED SPACE continues a series of installations, addressing the tensions between the urban and natural environments through a juxtaposition of habitats and the subversion of architectural function. These works not only address the architecture but also the social, cultural and environmental context of a particular location utilizing cinematic spectacle as a way of intervening into already visually competitive urban and architectural environments. Transforming specific sites within the built environment into habitats occupied by non-human species, invites the viewer to contemplate the influence environmental tensions between species might have on the human condition and our relationship to the natural world. Specifically, Contested space presents what are, arguably, the most despised and persecuted co-inhabitants of our environment confined within the inner sanctum of high culture (the Gallery). This magnified occupancy of a colony of cockroaches, experienced within a gallery and public context will undoubtedly draw many interpretations, Our anxious relationship with the cockroach is not just because it is an insect that many people find visually repellent, but also because is virtually impossible to eradicate; its survival success reminds us that we do not control nature quite as effectively as we might think we do. The title references not only the congestion and tensions experienced by the cockroaches within this restricted space but draws comparisons with our own existence as we compete for survival.



Contested Space
2004
Copyright Craig Walsh 2005, All Rights Reserved.

Contested Space
2006
Copyright Craig Walsh 2005, All Rights Reserved.

CRAIG WALSH CRAIG WALSH CRAIG WALSH CRAIG WALSH CRAIG WALSH



Elevator No.4
video still
DV/DVD, 6:45 minutes, 4:3, stereo
2003
Courtesy the artist & Sherman Galleries, Sydney Australia

動画による時空表現の新しい方法を追求するダニエル・クルックスの継続プロジェクト「Time Slice」は1999年にスタートし、その探究の主な焦点の一つは、時間の実現可能で可鍛性のある空間的次元としての形式的な捉え方にある。映像とデジタルプリント作品からなる本シリーズでは、一連の動画から切り取った薄いスライスが時間・空間的に置き換えながら再結合される。この手法は静止画と動画、両方に適用されるが、コンセプトは共通しながらも結果的にはそれぞれ全く違う作品が生まれる。写真は時間によって進化する一方で、映像では静止した瞬間それぞれが動きだす。両方共が我々の時空連続体の見方に一つのシフトを引き起こし、物質界に内在するリズムとパターンを生き生きと表現する

と同時に、そこを通り抜ける我々のリズムをたどる。本質的にデジタルなのに、その画像には非常に有機的な美があり、審美的に、そして知的にも魅力的な画像だと言える。リアルタイムでない作業をする機械を使うことによって、クルックスは時間と空間の従来の相互関係を解体し、新たな知覚方法と物事の見方を提案しようとしている。洗練されたデジタル処理と併用した精密運動制御は、時空の新しい表現方法を探究する自由が与えられるだけでなく、遠近感と動きを築く物理的変数が分離、強調される。そして「個別的」と「連続的」の境界線をさらにぼやかすと同時に、標準カメラの単眼で節点的な視野が分解され時間によって多眼的に伸ばしたイメージを生み出すように再構築されるのである。

スライスの厚さや観測者の視点、映像の時間分解能などの関係が「結合面」、つまり被写体がスライスを横断してシームレスに統合し、ゆがみのない一つの画像をつくるカメラの前の領域(=時空の奥行きのようなもの)を測り、また、それぞれのスライスの画角が極めて狭いため、再構成されたイメージはまるで2次元の画像に変化し、遠近感がないので扁平な等角(=多眼)投影図のように見えるのだ。

Daniel Crooks began his ongoing Time Slice project in 1999, exploring alternative models of spatio-temporal representation through the moving image. One of the main threads of this investigation is the formal treatment of time as a spatial dimension, as a tangible and malleable material. Time slice is a series of videos and digital prints. Thin slices are extracted from a moving image stream and then recombined using temporal and spatial displacement. This technique is applied to both still and moving images and, while conceptually similar, the visual outcomes are quite distinct: photographs that progress through time and videos of frozen moments that move. Both trigger a perceptual shift in our viewing of the space/

time continuum, graphically revealing the underlying rhythms and patterns of the physical world and tracing the rhythms of our navigation through it. Though inherently digital, the images have the most beautifully organic qualities: images that are at once aesthetically and intellectually intriguing. By using machines to work outside of real time Crooks aims to expose new modes of perception, breaking down the traditional correlation between time and space to imagine new ways of seeing. Precision motion control combined with sophisticated digital processing provides the freedom to explore alternative spatio-temporal representations, isolating and exaggerating the interwoven physical variables that construct perspective

and motion. Further blurring the line between discrete and continuous, the monocular nodal perspective of the conventional camera is also disassembled and reconfigured across time to form extended polycular images. The relationship between the width of the slice, the angle of view and the temporal resolution of the video determines the ‘plane of cohesion’ – that distance from the camera where objects join seamlessly across slices to create an undistorted image (a kind of spatio-temporal depth of field). Also, due to the extremely narrow angle of view of each slice, the reconstructed image becomes almost two-dimensional, and without perspective takes on the qualities of a flattened isometric or ‘polycular’ projection.

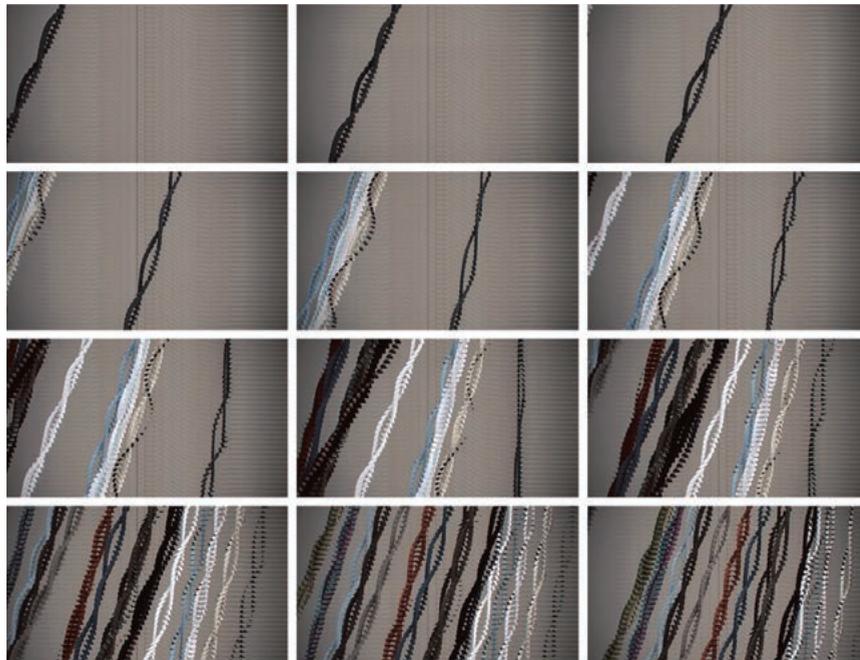
Train No.1
2005
DV/DVD, 3-channel, 4:10 minutes, 16:9, stereo
Courtesy the artist & Sherman Galleries, Sydney Australia



D. CROOKS DANIEL. CROOKS DANIEL. CROOKS DANIEL. CROOKS DANIEL.

ダニエル・クルックス

Static No.9
video still sequence
DV/DVD, 13:23 minutes, 16:9, stereo
2005
Courtesy the artist & Sherman Galleries, Sydney Australia



A P O C A T O P I A (V O L . 1)

「…貨物列車の近づいてくる音を聴くと、なんだか乗りたくなる…」¹

TV Mooreの「Apoccatopia」の映像の一場面

世界の終焉は、段階的に少しずつ私たちのすぐ目の前に起こったといえよう。様々な出来事の猛威は、報道されると非常識なスペクトル画像で表現され、出来事は大虐殺をデジタル化した、無言のイメージとなる。描写はイメージと私たちが受けとる情報との間にあるギャップを表し、完璧な社会はまだ実現可能だという希望のサインだけがある。「理想郷」の発想が絶滅すれば、この亀裂を補うには何があるのだろうか？しかし、前に進む逃げ道としては、まだ聖書風の大変動も考えられる。TVムーアは問う、「そもそも約束の地も、結局は低能な一団体に腐敗させられたのでは？」² TV・ムーアの『Apoccatopia』では、ハックルベリー・フィンのようなバンク伝道師が昔の南部バプテス風のゴスペルを披露する³。荒い言葉を吐き、指は楽器を雑に掻き鳴らすー全ては理解できないから判読しにくいが、メッセージの破片が意味を表し、土台となるコンセプトの要点が明示される。ブルーグラスが折り重なり、言葉は単なる繰り返しであっても、意味は変化してゆく。たとえ同じことを2度聴いても見劣りすることはない。

この作品は7つの場面からなる身体的なパフォーマンスで構成され、『Tornado(竜巻)』や『Car Bomb(自動車爆弾)』など、それぞれの背景に違うビデオの一コマを映像のバックに使うことによって、象徴的な連想性が高まっている。ムーアはホワイト・ストライプスの円形のカットや青やレモン色に変色するグリーンスクリーンのノースペース(合成映像のために使うような)空間を使い、『iPOD = iLIFE』という反美学を宣言する。映像はグレースケールに近い色彩まで抑えられ、人目を引くキャンペーンの氾濫と対照をなす。アメリカ国旗がセール品として積まれているショッピングセンターの中で、少年はフィドルを弾く。場所は世界最大級の多国籍企業のー

つ、いわば新教会とも言えるウォルマート。時間は経過し、日が暮れる頃、伝道師はバンジョーと歌を携えてそこから街にでかける。暴力、そして精神的な傷から視線をそらすことは努力がいる。しかし、我々は買い物することに罪悪感を感じない。

本作は、同じ映像と音声流れる5台のテレビモニターという形で展示される⁴。選択はあるというものの、選べるのは同じものばかり。モニターたちは、ピカピカの最新型ではなく、何年も前のモデルなので、時代遅れさえ感じさせる。少年は文化や歴史、宗教、今日の出来事の伝道者となる。彼の真実の声と挑戦。われわれは彼がためらいながらも真実を語るのを静かに待つ。「世界の終焉」と「黙示録」を同じ意味で使われることの奇妙さ。この歌たちはこの国のためにだけ作られた、ブルースよりも最悪なものだ。

このAPOCATOPIA(VOL.1)はあなたに解放について考えさせることだろう。

ナオミ・エヴァンス

- [1] 2006年11月2日のTV・ムーアからのメールより
- [2] TV Moore, 同章にて
- [3] Uncle Charlie Osborne, Uncle Dave Macon, Almedo Riddle, Skip James, Amade Adoin, Cass Wallin, Peter Seeger
- [4] 2006年 Roslyn Oxley9 Galleryでの展示

… I hear that freight train comin’ and I just wanna get on it……¹

The Apocalypse could be said to have happened slowly, in increments and right under our noses. The violence of events when reported become dumb, spectral images. Events become digital, signifiers of the carnage. Mute. Representations show up the gap between images and our distance from the information we receive. Signs worm their way between hopes that a perfect society is still possible. What can fill the cracks if ‘Utopia’ as an idea is annihilated? And yet the cataclysm of Biblical proportions is still offered as a way out up ahead. Moore asks, “Is the Promised Land any better or has it already been corrupted by morons?”². In TV Moore’s Apoccatopia a Huckleberry-Finn-punk-preacher performs old Southern Baptist gospels³. Baying out raw words. Finger-picking and thrumming over – You can’t make out every line. Hard to tell… yet shards of the message models a meaning, makes out a kernel of a concept that one can build from. Bluegrass repeats and folds over, the words are repeated and the meaning is changed. Once you’ve heard something once, the second time bears comparison.

It is a physical performance in seven scenes. A decision to use single video stills as backdrops to the performance heightens their symbolic associations. “Tornado.” “Car bomb.” Moore employs the White-Stripes-esque circle cuts and green-screened no-spaces, colored blue and lemon as an iPod = iLIFE anti-aesthetic. The color of the moving images are toned-down towards grey-scale against the surfeit of eye-catching campaigns. The boy plays a fiddle in a mall that has a sale on American flags. It is Walmart, one of the biggest multinational companies in the world. The new church. And then the preacher takes to the city streets with a banjo and an armory of songs, as the hour gets late and the sun goes down. Violence. Mass trauma. It takes effort to avert your eyes on the street. Buy stuff and don’t feel guilty. The work is presented as a brethren of five TV monitors, each playing the same film and same soundtrack⁴. You have a choice, but of the same. The monitors are not brand new or super slick. From a few years back and getting close to obsolescence. The boy is a vehicle, a pied piper for culture, history, religion and current happenings. His true voice and his trying. You wait to see if he falters in his sincerity. It’s strange that the word Apocalypse can be used interchangeably with The Book of Revelations. The songs were made just for these states, much worse than the blues. Volume One gets you asking about deliverance.

Naomi Evans

[1] TV Moore, email 2 November 2006

[2] TV Moore, ibid.

[3] Uncle Charlie Osborne, Uncle Dave Macon, Almedo Riddle, Skip James, Amade Adoin, Cass Wallin, Peter Seeger

[4] Roslyn Oxley9 Gallery, 2006

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

APOCATOPIA (VOL 1)

2 channel DV/DVD

2006

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

a sale on American flags. It is Walmart, one of the biggest multinational companies in the world. The new church. And then the preacher takes to the city streets with a banjo and an armory of songs, as the hour gets late and the sun goes down. Violence. Mass trauma. It takes effort to avert your eyes on the street. Buy stuff and don’t feel guilty.

The work is presented as a brethren of five TV monitors, each playing the same film and same soundtrack⁴. You have a choice, but of the same. The monitors are not brand new or super slick. From a few years back and getting close to obsolescence. The boy is a vehicle, a pied piper for culture, history, religion and current happenings. His true voice and his trying. You wait to see if he falters in his sincerity. It’s strange that the word Apocalypse can be used interchangeably with The Book of Revelations. The songs were made just for these states, much worse than the blues.

Volume One gets you asking about deliverance.

Naomi Evans

[1] TV Moore, email 2 November 2006

[2] TV Moore, ibid.

[3] Uncle Charlie Osborne, Uncle Dave Macon, Almedo Riddle, Skip James, Amade Adoin, Cass Wallin, Peter Seeger

[4] Roslyn Oxley9 Gallery, 2006

APOCATOPIA (VOL 1)

2 channel DV/DVD

2006

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

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2006

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

ウィーラー・ジュリー／カミラロイ族の作家、故マイケル・ライリーはここ20年ほどで最も重要な先住民アーティストの1人である。初期のモノクロ肖像画から映像やビデオ、大型デジタル作品まで一連の見事な作品を作り上げた彼は、入植者である西欧人と、先住民であったアボリジニの和解のプロセスに徹し、キャリアを通じて同胞の魂を称賛すると同時に彼らの苦闘を証言し続けた作家である。

先日パリで開館した、世界各国の先住民アートを展示する Musee du Quai Branlyで紹介されている8人の先住民アーティストの1人でもあり、中でも、Brenda L. Croft（先住民族とトレス海峡島民族アート専門の先任学芸員、オーストラリア国立美術館）とHetti Perkins（先住民族とトレス海峡島民族アート専門の学芸員、ニュー・サウス・ウェールズ美術館）という優れた先住民学芸員のキュレーションによる委嘱作品は現在も常設のサイトスペシフィックなパブリックアート作品として残っている。

また、2006年7月からオーストラリア国立美術館で開催されていた大規模の回顧展『Michael Riley: sights unseen』展では、写真やビデオ、映像などの作品を通して地元におけるオーストラリア先住民族の現在の描写と理解に絶大な影響を持ち続ける、静かな観察者としての豊かな才能を示した。

15点の不可解かつ美しいイメージから成る1992年の『Sacrifice』は、ライリーの初めてのコンセプチュアルな作品といえるだろう。ここでは先住民たちとキリスト教との関係を象徴的に検討し、先住民族の保護者と同時に伝統文化の破壊

者という教会の矛盾した役割について表現している。

最後の作品となった2000年の『Cloud（雲）』シリーズでライリーは先住民の精神性と国への愛着をさらに追求したものとなっている。10枚の大判写真は鮮やかな青空を背景に羽や牛、ブーメランなどのモノを映しており、ある種の喪失感が全体を満たしている。2004年には『Cloud』シリーズが44ヶ国から集まった300人以上の作家から選ばれる、第11回 Asian Art Biennale Bangladeshの3つの大賞の一つを受賞したことは、オーストラリア人アーティストにとっては非常に重要な成果となった。

一方で運動家としてのライリーのキャリアも偉大なものであり、1987年には、都会で活動する先住民アーティストの作品を振興するという目的でBoomalli Aboriginal Artists Co-operativeを他のメンバーとともに設立している。

現在、オーストラリア国内はもとより、海外で頻繁に展覧会を開いていたライリーの作品は多くの個人および公共のコレクションの所有物となっており、2002年には『Empire』と『Cloud』が『Photographica Australis』展の一部としてスペインのARCOに渡り、そして2003年は『Cloud』と『Sacrifice』が共にQueensland Art Galleryで開催されたAsia Pacific Triennialで紹介された。



Untitled [long grass] from the series flyblown chromogenic pigment print, ed. 5/20 1998 Courtesy of the Michael Riley Foundation and Stills Gallery, Sydney.

MICHAEL RILEY MICHAEL RILEY

MICHAEL RILEY

MICHAEL RILEY

MICHAEL RILEY

MICHAEL RILEY

MICHAEL RILEY MICHAEL RILEY

マイケル・ライリー



Untitled [red cross] from the series flyblown chromogenic pigment print, ed. 5/20 1998 Courtesy of the Michael Riley Foundation and Stills Gallery, Sydney.



Untitled [bible] from the series flyblown chromogenic pigment print, ed. 5/20 1998 Courtesy of the Michael Riley Foundation and Stills Gallery, Sydney.

The late Wiradjuri/Kamilaroi artist Michael Riley was one of the most important Indigenous artists of the past two decades. Over his career he created an impressive body of work ranging from early black & white portraiture to film, video and large-scale digital works. Throughout, his concern was to celebrate the spirit of his people while also bearing witness to their struggles. He had a deep commitment to the process of reconciliation. Riley is one of eight Indigenous artists whose work was selected to be featured in the recently opened Musee du Quai Branly in Paris, which showcases Indigenous art from around the world. The landmark commission, curated by prominent Indigenous curators Brenda L. Croft (Senior Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia) and Hetti Perkins (Curator, Aboriginal and Torres Strait Islander Arts, Art Gallery of New South Wales), will be a permanent, site-specific public artwork. Riley's work is also the subject of a major retrospective

Michael Riley: sights unseen at the National Gallery of Australia from July 2006. This exhibition revealed the prolific talents of a quiet observer whose photomedia, video and film continues to have a profound effect on Australia's contemporary representation and comprehension of Indigenous Australia. Sacrifice (1992) a series of 15 beautiful and enigmatic images was perhaps Riley's first conceptual body of work. It symbolically reflects on the relationship between Indigenous people and Christianity commenting upon the conflicting role of the church as both protector of Indigenous people and destroyer of traditional culture. Riley's last and most significant series cloud (2000) continued his investigation of Indigenous spirituality and attachment to country. The ten large-scale colour photographs depict objects such as a feather, a cow and a boomerang suspended against brilliant blue skies. A sense of loss pervades this work. In 2004, Riley was awarded one of three Grand Prizes at the

11th Asian Art Biennale Bangladesh for his cloud series, a significant achievement for the Australian artist whose work was selected from more than 300 artists from 44 countries. Riley had an impressive career as an artist and cultural activist. In 1987 he was one of the founding members of Boomalli Aboriginal Artists Co-operative, set up to promote the work of urban Aboriginal artists. He exhibited extensively both in Australia and overseas and his work is held in many private and public collections. In 2002 Empire and cloud travelled to ARCO in Spain as part of Photographica Australis and in 2003 cloud and Sacrifice featured in the Asia Pacific Triennial at the Queensland Art Gallery. These images are a selection from the artist's portfolio. More images are available for viewing in the gallery's Print Room.

DARYL BUCKLEY

ダリル・バックリー

今回のアカデミーでは、コンサート演奏や現代オペラ、サイトスペシフィックなインスタレーション、継続的パフォーマンスの実験、そして正式に楽譜表記された音楽と異文化交流の中の創造的な実験場としての即興、といった幅広い領域に広がる作品を中心に、エリジョン・アンサンブルの最近の活動を紹介していきます。中でも特に注目すべきなのは、オーストラリアの視覚芸術家、クレイグ・ウォルシュとイギリスの作曲家、リチャード・バレットとのコラボレーションでしょう。

私は、21人のメンバーから成るエリジョンの芸術監督として、国内外の文化的インフラに関して幅広い経験を積み、数ヶ国から参加者が集まる国際的なコラボレーションの運営やコンサートと録音の交渉、現代アートのグループの実務に際しての多様化と学際的なコラボレーションの財政的支援の必要性を感じ、理解を深めてきました。その経験と知識をアカデミーで役立てることができればと思います。

I will introduce recent projects of ELISION Ensemble, especially work that ranges across the domains of concert performance, contemporary opera, site-specific installation, experiments with durational performance, the use of improvisation as a creative laboratory for more formally notated musics and cross-cultural exchanges. Of particular interest will be a recent project with the Australian visual artist Craig Walsh and composer Richard Barrett from the United Kingdom. As the Artistic Director for the 21 members of ELISION, I have developed a broad experience of national and international cultural infrastructure, the handling of international collaborations involving participants from several different countries, concert and recording negotiations, and a practical understanding of the need for funding diversification and inter-arts collaborations in the practice of contemporary arts companies. I hope to bring this expertise to the academy.



LIZA LIM

リザ・リム

アカデミー参加者の皆様へ

今回、トーキョーワンダーサイトでのワークショップの期間中、他の参加者と出会い、現代音楽の「言語」について深く意見交換を行うことを楽しみにしています。私は音楽とは表現や思考の方式を抽象化したものとして、話し言葉や書き言葉とは違った形での言語になりうると考えています。音楽はいかなる思考パターンを含み、伝達するのか。一つの文化の中で、そして異文化の間でそれらのパターンにどういった意味が含まれているのか。私自身の作品、そして日本の参加者たちが作曲したものを照らし合わせて、これらの問題を一緒に考えられたらと思います。また、音楽的思考の深い基礎である「パターン言語」を解釈する分析技術を発展させる方法を研究したいと考えています。その際には技術的な問題の表面・模式的な討論にとどまらず、表現・感情的な要素が文化的解釈の域に達するような交流をしていきたいと思っています。また自分が作る音楽、とりわけアジアやオーストラリア先住民文化からインスピレーションを受けた最近のプロジェクトの側面についても話し合いたいと思っています。私の作品の中から、『Moon Spirit Feasting』（1999年、エリジョン・アンサンブルによる埼玉芸術劇場での演奏）という中国のストリートオペラや、『Mother Tongue』（2005年に Ensemble Intercontemporain によってパリの Festival d'Automne で初演された、母語や言語消失にまつわる発想を主題とするソプラノと15の楽器のための作品）、そして『The Compass』（ディジェリドゥーやフルート独奏者を含む大きなオーケストラのための、先日 Sydney Symphony によってシドニー・オペラ・ハウスにて、そしてミュンヘンでは Bavarian Radio Orchestra によって初演された2006年の作品）を取り上げながら進めて行きたいと思っています。東京でお会いするのをとても楽しみにしています。

リザ・リム 2006年11月30日

Dear Academy Participants,

I am looking forward to meeting you and having in-depth discussions about contemporary musical languages in our Tokyo Wonder Site workshop days. I believe that music itself can be a language, a system of thinking, albeit an abstracted and different kind of communication from spoken and written words. What patterns of thought are held and carried by music; what resonances of meaning do these patterns have within a culture and across cultures? These are some of the questions I would like us to look at, both in the context of the study of some of my own music and also with regard to the compositional work of Japanese participants. We will investigate ways of developing analytical skills in identifying the "pattern language" that is the deep foundation of any musical thought. In this way we can have an exchange, which I hope goes beyond discussion of stylistic surfaces and particular technical matters, and into the realm of cultural interpretation of expressive and emotional factors. I will be discussing aspects of my own music, particularly recent projects that draw their inspiration from a number of Asian and also Australian Aboriginal cultural sources. Examples will come from my Chinese street opera 'Moon Spirit Feasting' (1999; performed by the ELISION Ensemble in 2002 at Saitama Arts Centre); 'Mother Tongue' (2005, a work for soprano and 15 instruments whose text explores notions surrounding mother tongues and language loss, premiered by the Ensemble Intercontemporain at the Festival d'Automne Paris 2005) and 'The Compass' (2006, a work for large orchestra with didgeridoo and flute soloists, recently premiered by its co-commissioners, the Sydney Symphony at the Sydney Opera House and by the Bavarian Radio Orchestra in Munich). I look forward to joining you in Tokyo. Kindest regards,

Liza Lim 30 November 2006



SHARON GLADWELL

CRAIG WALSH

DANIEL CROOKS

TW MOORE

MICHAEL RILEY

DARYL BUCHANAN

JOHN LIP

ARTISTS' PROFILE ARTISTS' PROFILE ARTISTS' PROFILE ARTISTS' PROFILE

作家略歷

wave front

artists' profile

<div>Shaun Gladwell</div>	
	
Shaun Gladwell critically engages personal history, memory and contemporary cultural phenomena through performance, video, painting and sculpture. He completed Associate Research at Goldsmiths College, University of London, in 2001 and has since undertaken numerous residencies and commissions. His work has been exhibited in major national and international exhibitions, including The Mind is a Horse, Bloomberg Space, London (2001) and, most recently, in the Yokohama 2005 Triennale of Contemporary Art: Art Circus (Jumping from the Ordinary), Japan; First We Take Museums, KIASMA, Finland; and Space Invaders, Museum Kunsthaus Baselland, Switzerland. In 2006 Shaun participated in the 27th Bienal de Sao Paulo, 'How to Live Together', curated by Lisette Lagnado (October – December 2006), and the 'Busan Biennale 2006: Everywhere', curated by Manu Park, held at the Busan Museum of Modern Art, Busan, South Korea (September 2006).	
Shaun Gladwell is represented by Sherman Galleries, Sydney Australia.	
1972	Born Sydney, Australia
1996	Bachelor of Fine Arts (Honours First Class), Sydney College of the Arts
2001	Masters of Fine Art (Research), College of Fine Arts, University of New South Wales, Sydney
2001–02	Associate Research, Goldsmiths College, University of London, UK

Selected Solo Exhibitions and Installations

2005	MMXBREAKLESS SESSIONS, Sherman Galleries, Sydney
2002	Various Rolls, PARK4DTV, Amsterdam (television broadcast)
2001	Recent Projects, Cité Internationale des Arts, Paris
2000	Kickflipping Flâneur, Artspace, Sydney

Selected Group Exhibitions and Installations

2006	27th Bienal de Sao Paulo: How to Live Together, Sao Paulo, Brazil <p>Busan Biennale 2006: Everywhere, Busan Museum of Modern Art, Busan, South Korea</p> <p>High Tide: New Currents in Art from Australia and New Zealand, Zacheta National Gallery of Art, Warsaw, Poland Contemporary Art Centre (CAC), Vilnius, Lithuania</p>
2005	Yokohama 2005 International Triennale of Contemporary Art: Art Circus (Jumping from the Ordinary), Yokohama, Japan <p>MCA Collection: New Acquisitions in Context, Museum of Contemporary Art, Sydney</p> <p>Space Invaders, Museum Kunsthaus Baselland, Basel, Switzerland</p> <p>Not Worried: New Australian Art, LA Raid Projects Gallery, Los Angeles, US</p>

2004	re: source, Gallery 6, Art in General, New York, NY <p>I thought I knew but I was wrong, Asia Link and Australian Centre for the Moving Image (ACMI), touring Singapore, Bangkok, Beijing, Seoul</p> <p>Austrllian Culture Now, Australian Centre for the Moving Image and The Ian Potter Centre: NGV Australia, Melbourne</p>
2003	Primavera: Exhibition of Young Australian Artists, Museum of Contemporary Art, Sydney <p>Balance of Power, LA Raid Projects, Los Angeles, US</p> <p>The Mind is a Horse, Bloomberg Space, London, UK</p>

Craig Walsh

Born in 1966 in Orange New South Wales, Australia.

Daniel Crooks

Lives and works in Brisbane. Walsh creates site-specific installations that are responsive to a range of venues, not only within art museums. Walsh's site-specific work encroaches onto the site itself to transform its meaning. He works across a range of art forms including theatre, architecture, public works, galleries and festivals. Recent projects in Japan include the Yokohama International Triennial of Contemporary Art and Fuji Rock Festival. Apart from creating his own art, Walsh is also a curator and coordinator of art events in Australia.

Selected Solo Exhibitions / Commission Works

2006	'Aloof' – Brisbane Powerhouse, Brisbane Festival, Brisbane, Australia <p>'Humanature' – Fuji Rock Festival, Naeba Ski Resort, Japan</p>
2005	'Untitled' – Casino Towers, Brisbane, Australia
2004	'Inside Out' – The Art House, Old Parliament House, Singapore
2003	'Urban Tide' – Sydney Festival, Martin Place, Sydney, Australia <p>'Generation Point Click Drag' – The Farm, Brisbane, Australia</p>
2002	'Entwined' – Artspace Mackay, North Queensland, Australia
2001	'K:\012044' – Brisbane, Brisbane City Gallery Brisbane, Australia (collab: Cox Rayner Architects) <p>'Blurring the Boundaries' – Vietnam Institute of Architects, Hanoi, Vietnam</p>

Selected Group Exhibitions

2006	'Swarm' – Eyes lies and Illusions, ACMI, Melbourne, Australia <p>'Cross-Reference' – Media City Seoul, Seoul, Korea</p> <p>'Parasitism' – Habitus-Habitat, Gold Coast City Art Gallery, Australia</p> <p>'Cross-Reference' – EXPERIMENTA Under the Radar, FACT Gallery, Liverpool, UK</p>
2005	'Cross-Reference 35:27.02N/139:39:36E' – Yokohama Triennale 2005, Yokohama, Japan

2004	'Contested Space' – Anne Landa Award, Art Gallery of New South Wales, Sydney <p>'Blurring the Boundaries' – I THOUGHT I KNEW BUT I WAS WRONG, Bangkok, Beijing, Singapore</p>
2003	'Humanature' - Havana Biennale, Havana, Cuba
2002	'In Perspective' – M.A.A.P-Multimedia Art Asia Pacific, The Art Museum of China Millennium Monument, Beijing, China

Daniel Crooks

New Zealand-born artist Daniel Crooks combines technical mastery with poetic sensibility to create works that distort time and perspective. His films and photography have been exhibited in Australia and internationally, most recently in World Without End at the Australian Centre for the Moving Image, and at the Rijksakademie van Beeldende Kunsten, Amsterdam, where he also held a residency. In 2005 Crooks was the Australia Council's artist-in-residence in London and he held solo exhibitions at Sherman Galleries and the Level Two Project Space, Art Gallery of New South Wales. Crooks' work has also been included in 2004: Australian Culture Now at the Australian Centre for the Moving Image (ACMI), in the 2003 Primavera exhibition at the Museum of Contemporary Art, Sydney, and at ZKM in Germany in 2003. He also currently has work touring nationally and internationally with Experimenta's Vanishing Point.

Crooks has received numerous awards including the City of Stuttgart Prize for Animation, and a Dendy Australian Short Film Award at the 1996 Sydney International Film Festival. Daniel Crooks lives and works in Melbourne, Australia, and is represented by Sherman Galleries, Sydney Australia.

1973	Born Hastings, New Zealand
1994	Bachelor of Graphic Design, Auckland Institute of Technology, Auckland, NZ
1993	Post Graduate Diploma of Animation, Victorian College of the Arts School of Film and TV, Melbourne
1996	Founded Dimensional Laboratories freelance media studio
2001-02	Lecturer, Royal Melbourne Institute of Technology (RMIT), Melbourne <p>Motions Graphics Designer, Australian Centre for the Moving Image (ACMI), Melbourne</p>

Selected Solo Exhibitions and Installations

2005	Daniel Crooks: Train No.1, Level 2 Projects Space, Art Gallery of New South Wales, Sydney <p>Daniel Crooks: A small section of something larger, Sherman Galleries, Sydney</p> <p>2 videos & 2 devices, Rijksakademie van Beeldende Kunsten, Amsterdam</p>
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2002	Time Slice, Centre for Contemporary Photography, Melbourne
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Selected Group Exhibitions and Installations

2006	Experimenta: Under the Radar, Foundation for Art and Creative Technology, Liverpool, UK, and Institute of Contemporary Art, London, touring exhibition <p>Bitmap: International Digital Photo Project, Loop, Seoul, South Korea</p> <p>Lovebytes 2006: Environments, International Festival of Digital Art and Media, The Workstation, Sheffield, UK</p>
2005	World Without End, Australian Centre for the Moving Image (ACMI), Melbourne <p>The Millennium Dialogue - In The Line Of Flight, Second Beijing International New Media Arts Exhibition and Symposium, Beijing</p> <p>The Computational Sublime, Blur + Sharpen, University of Southern California, CA</p>
2004	Australian Culture Now, National Gallery of Victoria and Australian Centre for the Moving Image (ACMI), Melbourne <p>I thought I knew but I was wrong, Asia Link and Australian Centre for the Moving Image (ACMI), touring Singapore, Bangkok, Beijing, Seoul</p> <p>(Not) Open Studios, Rijksakademie van Beeldende Kunsten, Amsterdam</p> <p>sur:reel, National Gallery of Australia, Canberra</p>
2003	Primavera 2003, Museum of Contemporary Art, Sydney <p>Location, Location, Australian Centre for Photography, Sydney</p> <p>Banquete, Palau de la Virreina, Barcelona; CCDD, Madrid; ZKM, Germany</p>

<div>TV Moore</div>

Moore plunders contemporary folklore and urban life to create video works that focus on gestures of the heroic individual. He creates hypnotic digital video works by concentrating and intensifying a simple event. Through the use of slow motion, mirroring, doubling and long takes, Moore amplifies dimensions of time and space as well as those of tension and expectation. His videos employ the artifice of cinema, theatre, television, music clips and advertising often producing multi-channel video installations with accompanying soundtracks. TV Moore is represented by Roslyn Oxley9 Gallery, Sydney.

Moore plunders contemporary folklore and urban life to create video works that focus on gestures of the heroic individual. He creates hypnotic digital video works by concentrating and intensifying a simple event. Through the use of slow motion, mirroring, doubling and long takes, Moore amplifies dimensions of time and space as well as those of tension and expectation. His videos employ the artifice of cinema, theatre, television, music clips and advertising often producing multi-channel video installations with accompanying soundtracks. TV Moore is represented by Roslyn Oxley9 Gallery, Sydney.

1974	Born Canberra
1999	Sydney College of the Arts, Sydney, Australia
2006	Master of Fine Art at CalArts, Los Angeles, USA

<div>Selected Solo Exhibitions and Installations</div>	
2006	APOCATOPIA (VOL. 1), Roslyn Oxley9 Gallery, Sydney
2005	Across the Universe, Roslyn Oxley9 Gallery, Sydney
2004	The Dead Zone, Roslyn Oxley9 Gallery, Sydney

Selected Group Exhibitions and Installations

2006	High Tide: Currents in Contemporary Australian Art, Zacheta National Gallery of Art, Warsaw, Poland and Contemporary Art Centre, Vilnius, Lithuania
2005 - 06	T1: The Pantagruel Syndrome, Turin Triennale, co-curated by Francesco Bonami and Carolyn Christov-Bakargiev, Castello di Rivoli Museo d'Arte Contemporanea, GAM Galleria Civica d'Arte Moderna e Contemporanea di Torino and the Fondazione Sandretto Re Rebaudengo, Turin, Italy
2005	MCA Collection: New Acquisitions in Context, Museum of Contemporary Art, Sydney <p>No Mans Land, Shoshana Wayne Gallery, Santa Monica, USA</p> <p>Slow Rushes - Takes the documentary sensibility in moving images from around Asia and the Pacific, curated by Rhana Devenport, Artspace, Auckland New Zealand (toured from Contemporary Art Centre, Vilnius, Lithuania)</p> <p>I thought I knew but I was wrong, Asia Link and Australian Centre for the Moving Image (ACMI), touring Singapore, Bangkok, Beijing, Seoul</p> <p>Osaka Art Kaleidoscope '05, Contemporary Art Space Osaka, Osaka, Japan</p>

Michael Riley

1960 - 2004. Born in Dubbo, Australia (Wiradjuri/Gamilaroi)	
2006	Sights Unseen: Michael Riley, National Gallery of Australia, Canberra; also a National Gallery of Australia Travelling Exhibition 2006-2007 <p>cloud installed as part of the Australian Indigenous Art Commission at Musée du quai Branly, Paris</p> <p>Prism: Contemporary Australian Art, Bridgestone Museum of Art, Tokyo</p>
2004	Awarded Grand Prize at the 11th Asian Art Biennale, Bangladesh
2003	Poetic Justice, Eighth International Istanbul Biennial
2000	Beyond the Pale: Contemporary Indigenous Art, Adelaide Biennial of Australian Art, Art Gallery of South Australia
1999	Beyond Myth, 48th Venice Biennale satellite exhibition, Gallery Gabrielle Pizzi, Palazzo Papadopoli
1998	Re-Take: Contemporary Aboriginal and Torres Strait Islander Photography, National Gallery of Australia,

	Canberra	
1993	Aratjara: Art of the First Australians, Kunstsammlung Nordrhein-Westfalem, Düsseldorf, Germany / Hayward Gallery, London, UK / Louisiana Museum, Humlebaek, Denmark	
1987	Boomalli Au-Go-Go, inaugural exhibition, Boomalli Aboriginal Artists Cooperative, Sydney	

<div>Daryl Buckley</div>

The Artistic Director of ELISION Ensemble, Australia's premier contemporary music group, developed innovative projects at home and abroad such as contemporary opera, site-specific installation, improvisation and electronic music. Organized nineteen international tours such as the Hebbel Theater of Berlin, the Berlin Philharmonie and Konzerthaus, Wien Modern Festival, the Deutschlandfunk and Radio Bremen, Festival Ars Musica of Brussels, the Züricher TheaterSpektakel, Saitama Arts Theatre, IRCAM as part of the Agora festival in Paris and the Ultima Festival of Oslo. Yuè Ling Jié, a Ritual Street Opera by Liza LIM (music) and Beth YAHP (libretto) at the Adelaide and Melbourne festivals.

Managed international performance-installation works in Brisbane, Berlin and Oslo. Also managed a large number of international composer commissions and cross-art form projects.

In 1997, invited as a part of an Australian Cultural delegation to Japan. In 1998, also participated in the Danish-Australian cultural interaction. In 1999, created a series of installation and concert projects as the music component of the Queensland Art Gallery's Third Asia-Pacific Triennial. Currently he is advising and formulating a program entitled Music Ex Machina for the Liverpool Capital of Culture 2008 Program.

His recent compact disc recording of Richard BARRETT's transmission for electric guitar and electronics was critically received in the UK's Gramophone magazine as a 'tour de force'.

<div>Liza Lim</div>

Born in Perth, Liza Lim is currently Composer-in-residence with the Stdney Symphony, which has recently premiered her works Immer Fliessender and Flying Banner (After Wang To). The Compass was commissioned jointly with the Bavarian Radio Orchestra who will give the German premiere in Munich in January 2007. Liza Lim has composed works for some of the world's most eminent musicians including the Los Angeles Philharmonic, BBC Symphony, Ensemble InterContemporain Paris and has worked extensively with the Australian ELISION Ensemble writing concert music, operas and video and sound-installation projects. She lives in Brisbane.

wave front

artists' profile

WAVE FRONT

オーストラリア 現代アートの最前線
Australian Contemporary Art Scene

展覧会	会場	トーキョーワンダーサイト渋谷 150-0041 東京都渋谷区神南1-19-8 電話:03-3463-0603 / FAX:03-3463-0605 Email: contact@tokyo-ws.org URL: http://www.tokyo-ws.org
	会期	(展覧会)2006年12月20日(水) - 2007年2月17日(土) (音楽プログラム)2007年2月15日(木) - 17日(土)
	主催	トーキョーワンダーサイト
	企画	トーキョーワンダーサイト
	助成	国際交流基金
	後援	オーストラリア大使館

カタログ	発行人	今村有策
	編集人	家村佳代子
	編集	滝澤華子、柴原聡子
	翻訳協力	アンドレアス・シュトゥールマン
	デザイン	寺井恵司
	印刷・製本	株式会社 帆風
	発行日	2006年12月20日
	発行	トーキョーワンダーサイト

このカタログは本展覧会に際して作られました。

Exhibition	Venue	Tokyo Wonder Site Shibuya 150-0041 1-19-8 Jinnan, Shibuya-ku, Tokyo, Japan TEL: 03-3463-0603 / FAX: 03-3463-0605 Email: contact@tokyo-ws.org URL: http://www.tokyo-ws.org
	Period	[Exhibition] 2006 December 20 (Wed) - 2007 February 17 (Sat) [Music Program] 2007 February 15 (Thu.)- 2007 February 17 (Sat)
	Organized by	Tokyo Wonder Site
	Curated by	Tokyo Wonder Site
	Subsided by	Japan Foundation
	Supported by	Australian Embassy

Catalogue	Publisher	Yusaku Imamura
	Editor	Kayoko Imamura
	Editorial Staff	Hanako Takizawa, Satoko Shibahara
	Translation	Andreas Stuhlman
	Design	Keiji Terai
	Print and Bound	VANFU, Inc.
	Publication Date	20 December 2006
	Published by	Tokyo Wonder Site

This catalogue was made of the occasion of this exhibition.



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