

# BUG SCHOOL : Let's Move Our Body!



2023.11.29 (WED) — 2024.1.14 (SUN)

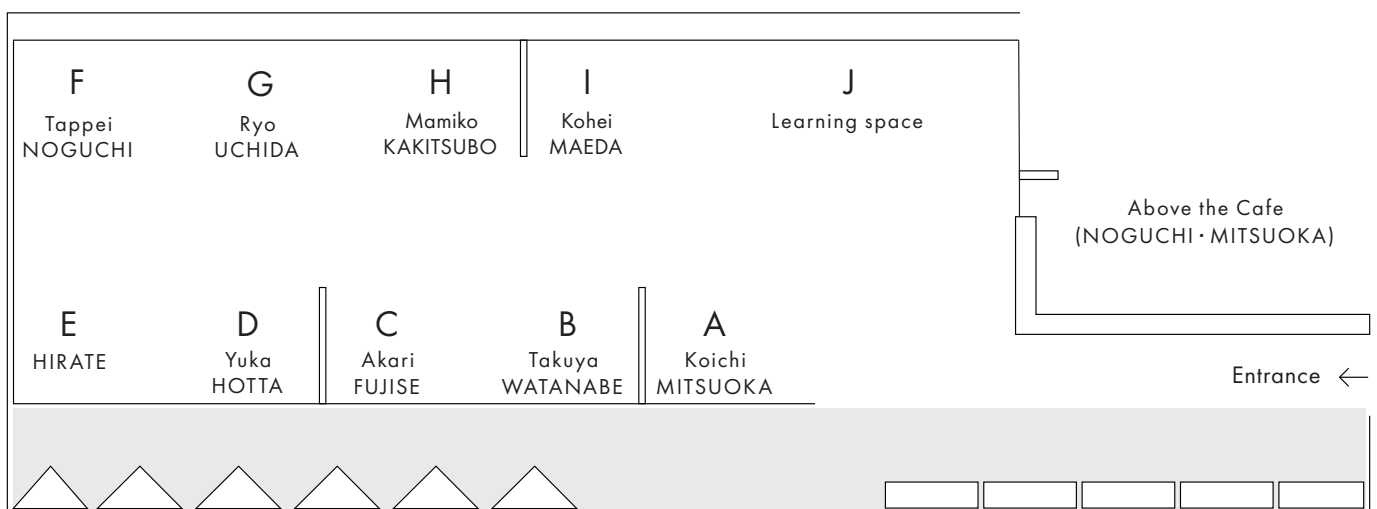
## · About the purchase of exhibited artworks

The majority of the exhibited works will be sold during the exhibition. The proceeds from this sale of artwork, excluding the artist's income, shipping costs and other expenses, will be donated to "Save the Children" to support children of today and the future. In addition, a "participatory program" by nine participating artists will be held as an opportunity for visitors to learn more about the artists and the background of their artworks before purchasing them. It is also an attempt to consider the organic nature of buying and selling artworks. If you would like to purchase, please check the QR code on the right for purchase flow details and Q&A.



## · List of Works

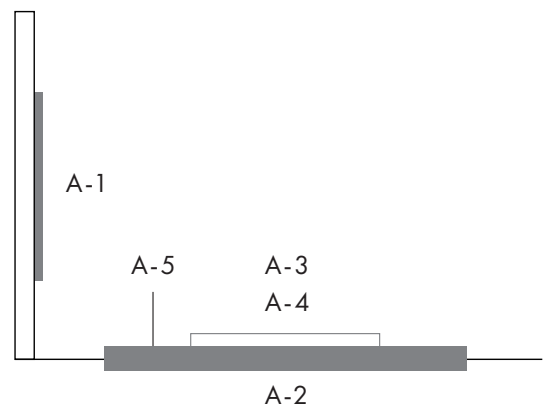
Work List For each work, title/year/medium/size are noted. All works are in the collection of the artist.



## A : Koichi MITSUOKA

### -Keys to Appreciation-

Mitsuoka climbs up the wall using the display shelves as a stool. The works on the shelves may possibly fall down. What is forbidden in a normal exhibition space happens with impunity, and in the wavering appreciation experience, voice over images are played one after another from a group of monitors. It is okay to laugh even if you are about to do so unexpectedly. Why don't you search for your favorite sights and words as if you are exploring the exhibition space, which gradually becomes freer with the intervention of Mitsuoka's body and vocalizations? You might even be able to superimpose your own words if your voice volume is small enough.



A-1  
*To the Unknowns*  
2023  
Digital print  
145.6×103 cm

A-2  
*Spinning Raw Spit Sparkling*  
2023  
Mixed media, performance  
Dimensions variable

A-3  
*I was going to say something but I forgot*  
2022  
Video : 4minutes

A-4  
*drawing #1 ~*  
2023  
Ink on paper  
36×26 cm (each)

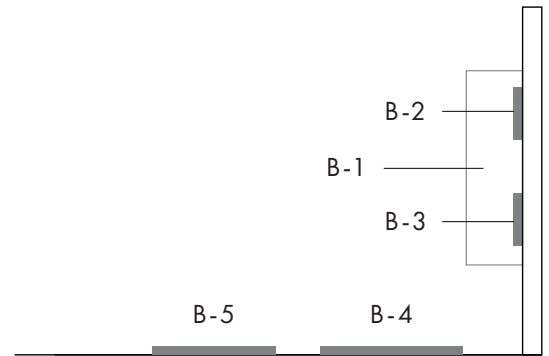
A-5  
*Keep a fish on the sole of your feet #1 ~ #2*  
2023  
water based lacquer paint, acrylic mirror  
20×12×0.2 cm (each)

\*The number of works will change during the exhibition period. Please refer to the work list for details.

## B : Takuya WATANABE

### -Keys to Appreciation-

*LIKE GRAVITY*, which attempts to deconstruct the meaning by repeating inverted words, and *Factory worker "K"* based on interviews with Mr. K, who works at a tile production factory, are screened. In *Factory worker "K"*, Watanabe tried to possess Mr. K's physicality by continuously moving the tiles in a daze while ruminating on Mr. K's words. In his new work *Drawing as Labor*, the word "labor" is painted on these tiles with liquid gold under the physical load. If you look closely at the details, you can see Watanabe's physicality exuding from his brushstrokes. Which tile represents your idea of labor?



B-1  
*Drawing as Labor*  
 (7 out of a series of 50 works laid flat)  
 2023  
 Liquid gold, tile  
 9.8×9.8×0.2 cm(each)

B-2  
*Drawing as Labor*  
 2023  
 Liquid gold, tile, frame  
 20×20×3 cm

B-3  
*Drawing as Labor*  
 2023  
 Liquid gold, tile, frame  
 30×30×3 cm

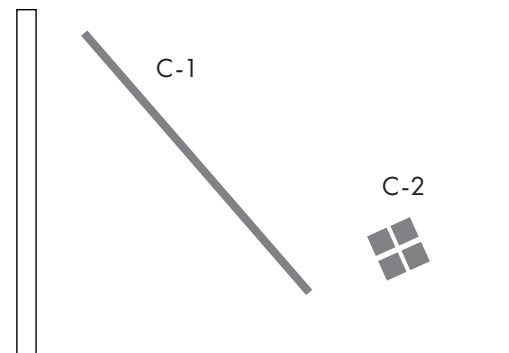
B-4  
*Factory worker "K"*  
 2017  
 Video  
 21min 22sec

B-5  
*LIKE GRAVITY*  
 2022  
 Video  
 7min 51sec

## C : Akari FUJISE

### -Keys to Appreciation-

Fujise's representative work of drawing, *Where the kiss will be tomorrow* was created by applying the papermaking technique. Instead of drawing lines on a prepared support, she considers the fibers of the paper as lines, and simultaneously creates the support and the lines. By daring to create a method that is difficult to control, she uses her physical senses as a means to respond to the complex world that surrounds her. A large, multilayered but transparent membrane spreads across the exhibition space, moving slightly as if it is breathing. We invite you to stop and take your time to observe these works that are full of life.



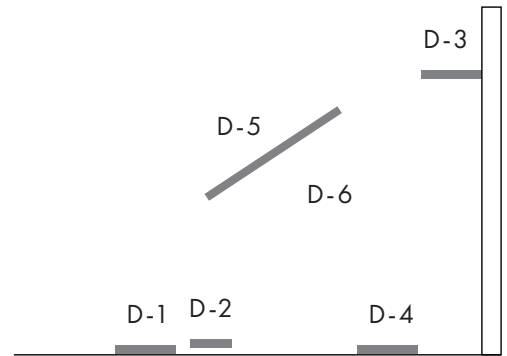
C-1  
*Where the kiss will be tomorrow*  
 2023  
 Thread, paper  
 300×210 cm

C-2  
*Muune #9 ~ #12*  
 2023  
 Glass  
 12×13×13 cm

## D : Yuka HOTTA

### -Keys to Appreciation-

Hotta's works experiment with how to reconstruct a sense of the body in relation to the conditions of the place, such as the support and the space. In her two-dimensional works, she draws directly on a plywood or other support, converts the drawing into data using a portable scanner including the camera shakes, prints it on the surface of the support, fills in the gaps in the image that appear, and scans the drawing again, repeating the process over and over again. While moving the media, the process of the body compressed on the support emerges as an image. We invite you to imagine this process as you view the work.



D-1  
ey-1  
2023  
Pencil, gesso, paper, toner, lauan plywood  
28×12.5×0.2 cm

D-2  
ey-2  
2023  
Pencil, gesso, paper, toner, lauan plywood  
20×12×0.2 cm

D-3  
ey-3  
2023  
Pencil, gesso, paper, toner, lauan plywood  
34×26.5×0.2 cm

D-4  
ey-4  
2023  
Pencil, gesso, paper, toner, lauan plywood  
59.5×32.1×0.2 cm

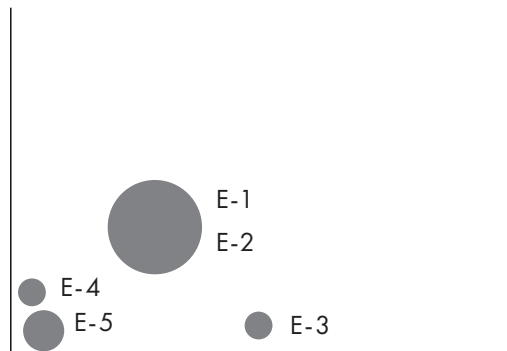
D-5  
eeeyyyee.  
2022  
Pencil, silkscreen, gesso, plywood  
143×89×0.2 cm

D-6  
~  
2022-2023  
Wood  
Dimensions variable

## E : HIRATE

### -Keys to Appreciation-

The exhibition focuses on humanoid object works (dolls) made of textiles and performance recordings in which the artist performed with the dolls. In the video recordings shown on the monitor, Hirate talks to the dolls, gets excited, and sometimes fights with them. What do we see in the relationship between Hirate and the dolls? Leaning on a pole hanger in the center of the exhibition, *painless friendship machine* R-1113 can actually be touched. Please approach and touch it gently. A slightly different relationship may be born between the doll and yourself.



E-1  
*painless friendship machine* R-1113  
2023  
Fabric, cotton, pole hanger  
170×45×12cm

E-2  
*birthday cake with poop*  
2023  
Fabric, cotton, melody card components  
15×30×9 cm

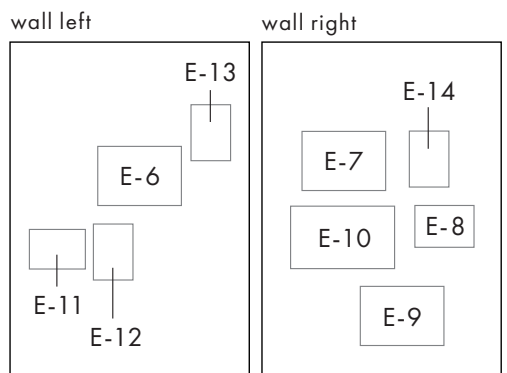
E-3  
*A moment at the fire scene*  
2023  
Fabric, cotton, beads  
50×40×30 cm

E-4  
*it hurts*  
2022  
Fabric, cotton, beads  
40×20×5 cm

E-5  
*blind eyewitness B*  
2022  
Fabric, cotton, leather  
120×40×15 cm

E-6  
*documentary photo #1*  
2023  
Digital print  
42×59.4 cm

E-7  
*documentary photo #2*  
2023  
Digital print  
42×59.4 cm



E-8  
*documentary photo #3*  
2023  
Digital print  
29.7×42 cm

E-9  
*documentary photo #4*  
2023 年  
Digital print  
42×59.4 cm

E-10  
*documentary video*  
2023  
Video  
3min 33sec

E-11  
*drawing about friendship #1*  
2023  
Paper  
29.7×42 cm

E-12  
*drawing about friendship #2*  
2023  
Paper  
42×29.7 cm

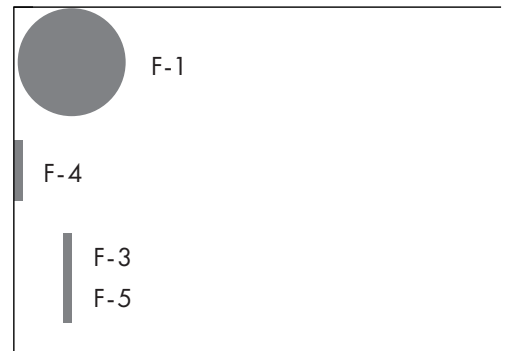
E-13  
*drawing about friendship #3*  
2023  
Paper  
42×29.7 cm

E-14  
*drawing about friendship #4*  
2023  
Paper  
42×29.7 cm

## F : Tappei NOGUCHI

-Keys to Appreciation-

*Practice between Octopus and Kite* which is crawling over you, is a new "octopus mikoshi" inspired by the octopus, each leg of which has its own independent intelligence. All of the works, including *Dried Alien Peddling Set* and *Alien -green* standing above the cafe, have an underlying story. This story is spun from a rich collection of images discovered through Noguchi's research into "octopuses" from a wide range of fields, including history, biology, and sociology, and through experiments in carrying an octopus mikoshi with others. If you are interested in the story, take a copy of the newspaper on the *Exhibition Board*.



F-1  
*Practice between Octopus and Kite*  
2023  
Bamboo, vinyl string, paper, cinnabar, gelatin, kite string, etc.  
Dimensions variable

F-3  
*Dried Alien #1 ~*  
2023  
Bamboo, japanese paper, tyvek, cinnabar, gelatin  
Dimensions variable  
\*The number of works will change during the exhibition period.  
Please refer to the work list for details.

F-4  
*Exhibition Board*  
2023  
Video, newspaper, board  
Video : 1min 2sec, Board : 53×100×44 cm  
\*Please feel free to take the newspaper.

F-5  
*Dried Alien Peddling Set*  
2023  
Carry pack, bamboo, paper  
Dimensions variable

## G : Ryo UCHIDA

-Keys to Appreciation-

Uchida paints from a series of shapes and colors that emerge as he moves his brush along with his senses. The 36 drawings in the *pōnō* series are a daily practice of drawing out and recording more primitive sensations, such as the traces of reactions of his hands and eyes, and the subconscious that seeps out. In addition, *WORM* a large-scale work, combines the process of tracing and moving shapes and moving them back and forth within the canvas. We invite you to use your memory and senses to imagine what kind of scenery you will see in Uchida's work.

G-1

*pōnō* #1 ~ #36

2023

Acrylic paint on watercolor paper

36.4×25.7 cm(each)

G-2

*WORM*

2023

Acrylic paint on canvas

162×130.3 cm

G-2

G-1

## H : Mamiko KAKITSUBO

-Keys to Appreciation-

Kakitsubo does not place a motif in front of her eyes, but rather uses her memories as the starting point for her work. *someday somewhere* was created while recalling a scene of the sea she saw a long time ago. Wrapped in a transparent fabric, *someone* exists faintly. You may superimpose the scenery of the sea or people you have met in the past on these two works. In the video work *One day I won't remember*, ice is slowly melting in the palm of your hand. The gradual blurring of the ice's outline as you try to capture it accurately may gently remind us that there is indeed a time axis that we cannot retain memories of.

H-1

*someday somewhere* #1~#9

2023

Terra cotta, glaze

16.5×16.5×2 cm(each)

H-2

*One day I won't remember*.

2023

Video

20min 21sec

H-3

*My cat*

2023

Glass

5×6×3.5 cm

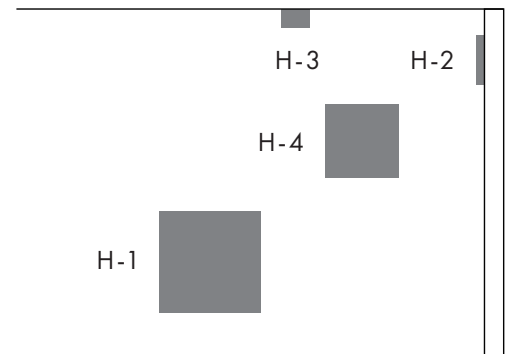
H-4

*someone*

2023

Terra cotta, glaze, fabric, thread

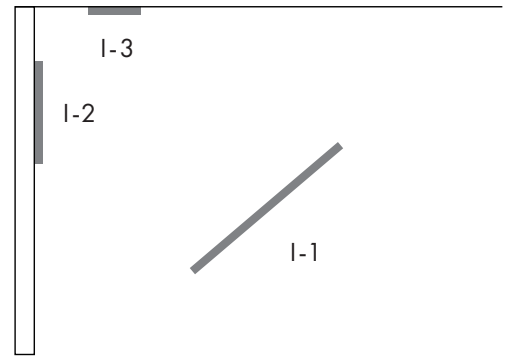
57×25×15 cm



## I : Kohei MAEDA

### -Keys to Appreciation-

The starting point for each work was the investigation of "a certain river," which focused on the imagination of the invisible, or folktales. In the performance *the story about that river* the artist used his own body as a medium to develop what he experienced, saw, and heard during his research. The projection screen for *Good River/Sungai Bagus* is a loincloth that Maeda favored during his residency research, and the stains and wrinkles on it represent the fact and time that his body existed in "a certain river". What kind of river is the "Good River" in the title? Imagine it as if it were a pointillist drawing, with a dim, invisible presence.



I-1

*Good River/Sungai Bagus*

2023

Video, screen (saloon), rope, wood, frame stand

Video : 2min 45sec, Dimensions variable

I-2

*Good River/Sungai Bagus*

2023

Pen on paper

90×90 cm

I-3

*the story about that river*

2023

Video

14min 37sec

## J : Learning space

This is also a venue for participatory programs and a place to relax and read books recommended by exhibiting artists. You can take a break while viewing the exhibition, or discuss your impressions with your friends. Please feel free to use the space in any way you like.

\*BUG Cafe beverages are only available in the learning space. Eating and drinking are not permitted in the exhibition space.

## Above the Cafe

A-2

Koichi MITSUOKA

*Spinning Raw Spit Sparkling*

2023

Mixed media, performance

Dimensions variable

F-2

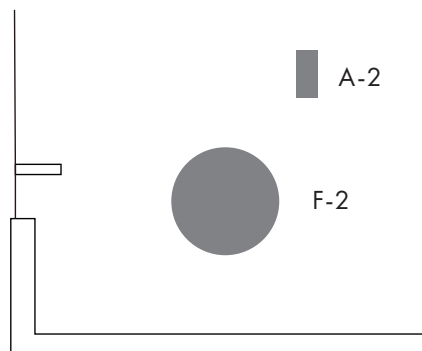
Tappei NOGUCHI

*Alien -green*

2023

Bamboo, vinyl string, tyvek

Dimensions variable



## Acknowledgements

We would like to express our sincere appreciation to the following individuals and organizations for their generous cooperation in helping making this exhibition possible.  
(Listed no particular order)

Kanako IWANAKA  
Forn Woei Koong  
Miho SHIMIZU  
Kenta SUZUKI  
Toyama Prefectural University POLYGON

Takasegawa Monitoring Club  
Takeshi MORIGUTI  
Mayumi YAMAMOTO  
Hiroaki YAMAMOTO

Adhari Donora  
taufiq yendra  
Nonblok Ekosistem  
Rumah Budaya  
Siku Keluang

## BUG SCHOOL : Let's Move Our Body!

Date : 2023.11.29 (Wed) – 1.14 (Sun)  
Organized by BUG

Curation : Kaho IKEDA (Independent Curator)  
Manegement : Yuki KOBAYASHI, Takako ISHII (BUG)  
PR: Chisato KUWAMA, Mariko ISHITANI (BUG)  
Production: Yuumi IINO, Fumie YOSHIZAWA (BUG)

Graphic design : Akiko SEKIMOTO  
Translation : Riho SUZUKI

Artworks,venue shooting : Ryuta NASU  
Interview,venue video shooting : Masahiro NISHINO

Venue design : Kohei UCHIUMI  
Venue Installation : HIGURE 17-15 cas