

Shimabuku

*Man should try
to avoid contact
with alien life forms*

Curator Chiara Parisi

Opening November 12th, 2011, at 4pm
November 13th, 2011 - May 6th, 2012

The Centre international d'art et du paysage on Vassivière Island welcomes the solo exhibition, *Man should try to avoid contact with alien life forms* from Japanese artist **Shimabuku**.

"Shima", meaning "island" in Japanese, leads quite naturally the artist to work on Vassivière Island, to conclude Chiara Parisi's program at the Art center in the most poetic way.

After conducting exhibitions and projects in this unique island landscape for seven years, Chiara Parisi asked Shimabuku to create works that would resist any exhibition constraint and propose a whole new way of relating to nature and animals.

When he was younger, Shimabuku wanted to become a poet or a tour guide. Convinced that art doesn't have to necessarily create objects but should rather generate encounters, the artist managed to combine his two vocations. From that point on, style or medium is not what really matters in the finished work, since its main objective is to connect beings together.

On Vassivière Island, Shimabuku presents his most recent works, along with new productions that play on details, sounds and the origins of their names, and weave together an absolutely unique world. Shimabuku wishes his viewers to engage in "situations" that could later be told to others, thus becoming fables, tales, stories and possibly life-changing events.

Arriving in the **meadow** facing the Art centre, the visitor can get a sense of the whole project when he reads the title sentence *Man should try to avoid contact with alien life forms*, as a neon sign along the front wall of the main Aldo Rossi's building. This quote, borrowed from the British cosmologist Stephen Hawking, reverses the author's fear that aliens would conquer and colonize the earth. Here, the artist is inviting us to open up on what's around us here on Earth, our neighbours, even animals, before contacting alien life forms.

In the first space of this exhibition, the **lighthouse**, the visitor is drawn to look ahead into the following rooms of the Art center through a balanced object letting us enter a constellation of natural elements.

Then the visitor enters the **nave** of the building, where Shimabuku transforms the imposing space into a place calling for an amused discovery with *Something that Floats/Something that Sinks*: the stream of a river drags and spins around little vegetal forms that the artist particularly likes: apples and potatoes. It seems like Shimabuku wishes to strike the public with a burlesque action, not unlike La Fontaine's *Fables* – for instance *The Hare and the Turtle*.

Further down from the **nave**, in the **studio**, the artist re-considers *Shimabuku's Fish & Chips* with an installation that places the viewer far below sea level: a video shows a potatoes sinking in water to end up the abyss with a translucent fish. In the meantime, the viewer can feel under his feet a soft and immaculate carpet recalling the sand from the projected work.

On the first floor, the **study room** becomes the home of *My teacher Tortoise* which places the visitor in contact with this unexpected and incongruous animal in a gallery space, a typical mythological being and a central figure in the artist's body of works. The tortoise presence is like an occasion to let time slow down for a bit and enjoy the moment while it passes. The long-lived tortoise has always been a symbol for immortality and wisdom; here, it also appears as an emblem for Shimabuku's work in Vassivière.

Doing things you didn't plan to do, is the title of the work presented by the artist in the **little theatre** in the form of a golf range. From a cage, the visitors can test the strength of their swing, while others sit on the stairs of the auditorium and witness the performance they will have to do later on. The target, the specific location to aim at, is the little window overlooking the dam that created the lake and the island.

The visitors are invited to continue their journey in the **sculpture wood** where Shimabuku invites them to meet the everyday inhabitants of Vassivière: the animals. The artist reverses the traditional setting of a zoological garden: he plants a sign in the wood reading "Make the animals smile", so humans would trade their usual roles with the animals inhabiting the island, by being for once an entertainment to them.

The tour ends in the **Café de l'île**, at the end of the building, where the visitors can enjoy Shimabuku's ice cream recipe, *Ice Cream With Salt / Ice Cream with Pepper*.

At the same time, Shimabuku will also be present in France with a solo exhibition at the **CAPC – Bordeaux Contemporary Art Museum**, from **9th November, 2011 to February 6th, 2012**. Entitled *On the water*, his project has been realized during his residence in the capital of Gironde and on the muddy waters of the river Garonne.

Artist book

For his solo exhibition *Man should try to avoid contact with alien life forms*, Shimabuku created a book with designer Hattori Kazunari entitled *Shimabuku 2011* which features a conversation between Chiara Parisi and the artist, and a text by Pierre Joseph. Its is co-published by the Centre international d'art et du paysage and Silvana Editoriale.

iPod / Artist's tour

The iPod audioguide offers a commentary on Shimabuku's work by **Koo Jeong-A** and **Elodie Royer & Yoann Gourmel**.

Bookshop

The Art center invites the exhibiting artists to propose a selection of books that have been especially influential in their work and thus enrich the bookshop's available collection.

Shimabuku

Born 1969 in Kobe, Shimabuku lives and works in Berlin.

Selected solo shows

2011, *My Teacher Tortoise*, Wilkinson Gallery, London, United Kingdom; **2010**, *Kaki and Tomato*, Air de Paris, Paris, France; **2008**, *Shimabuku's Fish & Chips*, Nogueras Blanchard, Barcelona, Spain; *Album*, The Street-Whitechapel Art Gallery, London, United Kingdom; *The Story so Far, Shugoarts*, Tokyo, Japan; *Sea, Sky, Language and so on*, DAAD galerie, Berlin, Germany; **2007**, *Shimabuku's Fish & Chips (with Damian Ortega)*, DAAD Galerie, Berlin, Germany; *The Story So Far 2, Shugoarts*, Tokyo, Japan ; *Shimabuku's Fish & Chips*, Wilkinson Gallery, London, United Kingdom; **2005**, *Catching octopus with self-made ceramic pots*, Air de Paris, Paris, France; *From high in the sky to the bottom of the sea*, Nogueras Blanchard, Barcelona, Spain; **2004**, *Yoyo on the Moon (with Kidlat Tahimic)*, Maejima Art Center/Yume-R, Okinawa, Japan; *Born as a box*, Wilkinson Gallery, London, United Kingdom; **2003**, *Swansea Jack Memorial Dog Swimming Competition*, Glynn Vivian Art Gallery, Swansea, United Kingdom; **2002**, *Then, I decided to give a tour of Tokyo to the octopus from Akashi*, Ikon Gallery, Birmingham, United Kingdom

Selected collective shows:

2011, *Convivio*, Micro-Onde, Vélizy-Villacoublay, France; **2010**, *Neanderthalian Nights (the world is not at home)*, Galleria Zero, Milan, Italy; Aichi Triennale, Aichi, Japan; **2009**, *The Grand Illusion*, National Chiang Kai-Shek Cultural Center, Taipei, Taiwan; *Eating the Universe - Vom Essen in der Kunst*, Kunsthalle Düsseldorf, Düsseldorf, Germany; **2008**, *Laughing in a Foreign Language*, Hayward Gallery, London, United Kingdom; *Blooming*, Toyota Municipal Museum of Art, Toyota City, Japan; *Between Art and Life*, Centre d'Art Contemporain Genève, Geneva, Switzerland; **2007**, *Age of micro pop*, Art Tower Mito, Japan; *How to live together?*, Museo de Arte Contemporáneo, Santiago, Chili; **2006**, *Le Invasione Barbariche*, galleria Continua, San Gimignano, Italy; Anstoss Berlin, Haus am Waldsee, Berlin, Germany; Berlin-Tokyo Tokyo-Berlin, Neue Nationalgalerie, Berlin, Germany; Liverpool Biennial, Liverpool, United Kingdom; *How to live together?*, 27th São Paulo Biennial, São Paulo, Brazil; **2005**, *Circa Berlin*, NIKOLAJ-CCAC, Copenhagen, Denmark; **2004**, *A fripon, fripon et demi*, Collection Lambert, Avignon, France ; *Why not live for art?*, Tokyo Opera City Art Gallery, Tokyo, Japan; **2003**, *Utopia Station*, Venice Biennial, Venice, Italy; *The Happy Face of Globalization*, Biennial of Ceramics in Contemporary Art, Savone, Italy; 10th Biennial of the Moving Image, Geneva, Switzerland; *U-Topos*, Tirana Biennale 2, Tirana, Albania; **2002**, *C'est pas du cinéma*, Le Fresnoy, Tourcoing, France; *Art in the home*, Edinburgh, United Kingdom; *La Part de l'Autre*, Carré d'Art, Nîmes, France

Information

Centre international d'art et du paysage
Île de Vassivière – 87120 France
www.ciapiledevassiviere.com

Press contact

Heymann, Renault Associées
29 rue Jean-Jacques Rousseau 75001 Paris
Sarah Heymann et Marika Bekier
tel.: +33 (0) 1 44 61 76 76
m.bekier@heyman-renoult.com
www.heyman-renoult.com

Centre international d'art et du paysage

Alexandra Bordes
tel.: +33 (0)5 55 69 27 27
fax: +33 (0)5 55 69 29 31
art@ciapiledevassiviere.com

**Open from Tuesday to Friday from 2pm to 6pm,
Saturday and Sunday from 11am to 1pm and to 2pm to 6pm.**

Fares: Full price admission: 3 euros / **Reduced tickets:** 1,5 euros children over 12 years, students, unemployed / **Free:** children under 12 years, disabled and their companions, Friends of the Centre international d'art et du paysage, members of the Artothèque.

The Centre international d'art et du paysage is funded by the Ministère de la culture et de la communication / Drac Limousin and the Limousin Region Council.

The exhibition *Man should try to avoid any contact with alien life forms* is realized in partnership with Décathlon, Mademoiselle Bio, Pro Natura, Shiseido and the Syndicat mixte « Le Lac de Vassivière ».

PARISart

CAPC

musée d'art contemporain
7 rue Ferrère 33000 Bordeaux
www.capc-bordeaux.fr

Press contact

Blaise Mercier
tel.: +33 (0)5 56 00 81 70
b.mercier@mairie-bordeaux.fr
capc-com@mairie-bordeaux.fr