



1=《ミッション完了：ペランシー》2019年/ジョージ・ガゴ・ガゴシツェ、ヒト・シュタイエル/ミロス・トラキロヴィチの共同制作/展示風景：「ヒト・シュタイエル—データの海」国立現代美術館（MMCA）、2022年/Courtesy of the artists; Andrew Kreps Gallery, New York; Esther Schipper, Berlin, Photo by HONG Cheolki, Image courtesy of National Museum Modern and Contemporary Art, Korea
2=地主麻衣子《遠いデュエット》2016年 © Maiko Jinushi, courtesy of HAGIWARA PROJECTS
3=ティナ・エングホフ《心当たりあるご親族へ——男性、1922年生まれ、自宅にて死去、2003年5月23日発見》2004年 © Tina Enghoff, courtesy of the artist
4=チャ・ジェミン《迷宮とクロマキー》2013年 © Jeamin Cha, courtesy of the artist 5=トレヴァー・パグレン《米国家安全保障局（NSA）が盗聴している光ファイバーケーブルの上陸地点、米国ニューヨーク州マスティックビーチ》2015年 © Trevor Paglen, courtesy of the artist; Altman Siegel, San Francisco; Pace Gallery, New York 6=徐氷《とんぼの眼》2017年 © Xu Bing Studio, courtesy of the artist

THE NATIONAL ART CENTER TOKYO 国立新美術館



遠距離現在

PRESS RELEASE

Universal

Remote

井田大介 徐氷 トレヴァー・パグレン 地主麻衣子
ジョルゴ・ガゴ・ガゴシツェ+ヒト・シュタイエル+ミロス・トラキロヴィチ
ティナ・エングホフ チャ・ジェミン エヴァン・ロス 木浦奈津子

Daisuke Ida Xu Bing Trevor Paglen Maiko Jinushi
Giorgi Gago Gagoshidze+Hito Steyerl+Miloš Trakilević
Tina Enghoff Jeamin Cha Evan Roth Natsuko Khura
March 6 Wed.—June 3 Mon., 2024
The National Art Center, Tokyo / Special Exhibition Gallery 1E

Closed Tuesdays *Open on April 30 Tue.

admission 30 minutes before closing

2023.11.29

2024年3月6日(水)—6月3日(月)

国立新美術館

企画展示室1E
東京・六本木

●休館日：毎週火曜日 ※ただし4月30日(火)は開館 ●開館時間：10:00–18:00 ※毎週金・土曜日は20:00まで ※入場は閉館の30分前まで ●主催：国立新美術館 ●観覧料(税込)：一般 1,500円/大学生 1,000円 ※高校生、18歳未満の方(学生証または年齢のわかるものが必要)は入場無料 ※障害者手帳をご持参の方(付添の方1名を含む)は入場無料 ※チケット情報は後日、美術館ホームページ等でお知らせします。

The National Art Center, Tokyo, is pleased to present the exhibition entitled *Universal / Remote* from Wednesday, March 6, 2024, to Monday, June 3, 2024.

Universal / Remote is an exhibition that examines various things and phenomena which have entered the spotlight, or come to our attention for the first time, amid the COVID-19 pandemic.

The exhibition is intended to reframe themes often explored in contemporary art thus far, such as global capitalism and digital society, from the two perspectives of worldwide scale (as expressed by the word “universal” as well as the prefix “pan-,” which appears in many words including “pandemic”) and non-face-to-face isolation (as in “remote” work, school and so forth).

Therefore, We would appreciate it if you could introduce this exhibition to as many people as possible.

Exhibition Overview

Since the late 20th century, people, capital, and information came to move on a global scale. We entered a new phase in the 2010s along with the proliferation of smart devices and issues such as excessive tourism, shifting of industry’s production costs and environmental impact to developing nations, the digital divide and so forth were only worsening as the 2020s dawned. And while the outbreak of a pandemic that recognizes no borders suddenly put the brakes on the movement of people, the limitless flow of capital and information showed no sign of stopping. In fact, it seems we are seeing the true visage of capital and information systems for the first time. The rich and the poor, the powerful and the powerless: imbalances in our world are becoming more explicit all the time.

The exhibition title *Universal / Remote* references prevailing conditions in the 21st century as capital and data flow freely on a global scale. Conveying comical aspects of the excesses of surveillance and high-tech networks, as well as the profound isolation of human beings, works in this exhibition seem to grapple head-on with the current era and with the post-COVID world. The exhibition presents the works of 8 artists and a group of 3 artists that address the state of society in the 21st century as shaped by the conditions described above, focusing on two concepts, “Constant Growth at a Pan-Global Scale” and “The Remote Individual.”

Highlights

Contemporary Art's Responses to the Pandemic

How did all of us experience the last approximately three years, starting in 2020 when the COVID-19 pandemic became a global crisis? How did society get where it is today? Through contemporary art, this exhibition will investigate possibilities for post-pandemic society and the state of the individual, and consider directions for the future.

Picturing How We Inhabit a Global Capitalist Society

This exhibition has a two-part structure, with Part 1 titled "Constant Growth at a Pan-Global Scale" and Part 2 "The Remote Individual." While "Pan-" (i.e. "Universal") and "Remote" may seem worlds apart, they are not opposing concepts, but rather resemble two mirrors reflecting each other. The exhibition reinterprets existing themes in contemporary art from the perspectives of the global-scale "Universal" and the "Remote" that isolates flesh-and-blood humans and controls things from afar, addressing global capitalism and society's shift to a digital future.

Opportunities for Viewer Interpretation After Three-Plus Years of Crisis

Much of the art presented here was made not during the pandemic, but in 2019 or earlier. After the experiences of the last few years, can we ever view these works in the context in which they were first exhibited? These works, evoking the absurdities wrought by excessive surveillance and precision technology and the profound isolation of human beings within these systems, intrepidly confront both the current era and prospects for a post-COVID world.

Works by Internationally Active Artists Currently Making a Global Impact

Universal / Remote features a large number of works by artists based outside Japan. In addition to video art by **Xu Bing**, a renowned, globally active contemporary artist based in New York and Beijing, the National Art Center, Tokyo presents works by **Hito Steyerl** (in collaboration with **Giorgi Gago Gagoshidze** and **Miloš Trakilović**), who has been at the forefront of the international art scene since the 2010s; **Trevor Paglen**, who integrates cutting-edge science and technology with contemporary art; and **Evan Roth**, who applies a hacker mind to the creation of art in diverse media. Works by the Danish photographer **Tina Enghoff**, who spans the fields of photojournalism, fine art, and activism, and the up-and-coming South Korean video artist **Jeamin Cha** will be exhibited in Japan for the first time. We are also pleased to present a work by **Maiko Jinushi** that encompass both of the show's two key concepts, and new works by **Daisuke Ida** and **Natsuko Kiura** including those created especially for this exhibition.

Exhibition Structure

1. Constant Growth at a Pan-Global Scale

Strengthening of state authority and public acceptance of surveillance systems, so as to prevent the spread of disease and curtail the flow of people across borders, have achieved results in addressing the issues at hand, but remain major points of contention for the post-COVID society of the future. One could say our sense of balance between state power and individual freedom is being tested like never before. However, capital and information are sure to continue moving around the globe with increasing rapidity and acting as relentless drivers of humanity. There have also been recent moves toward adoption of cryptocurrencies and blockchain-based NFTs (non-fungible tokens), mechanisms that enable society to function and continue expanding even when people are physically separated. This section of the exhibition features works that focus on such issues of capital and information.

2. The Remote Individual

Our society has continued to expand on a global scale even during a pandemic. However, strangely and paradoxically, isolation of the individual is also progressing. Today it is thoroughly commonplace for individuals to connect and reach across borders online, without leaving the comfort of their homes. The COVID crisis accelerated a paradigm shift toward the remote, and moving forward, our sense of geographic distance will surely continue to fade in the future. The figure of the worker laboring silently for the sake of a world to which he or she lacks connection, and will never see or actually visit, conveys isolation and profound loneliness, and this cannot fail to have a major impact on the human psyche. This section explores how people work and live in increasingly remote ways premised on contact-less interaction.

Exhibition Artists

Daisuke Ida

Xu Bing

Trevor Paglen

Giorgi Gago Gagoshidze + Hito Steyerl + Miloš Trakilović

Maiko Jinushi

Tina Enghoff

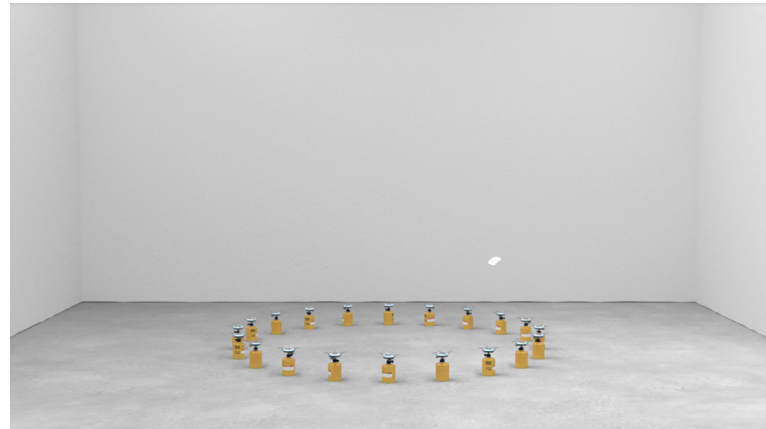
Jeamin Cha

Evan Roth

Natsuko Kiura

Daisuke Ida

Born in Tottori, Japan in 1987. Lives and works in Tokyo. He earned an MFA in sculpture from Tokyo University of the Arts in 2015 and completed MAD Art Practice in 2016. While repeatedly returning to the classics of sculpture, Ida uses a variety of media to question what sculpture is. Three video works, *For Whom the Bell Tolls?*, *IKAROS* and *Fever* are presented as a trilogy depicting three phenomena – flying, ascending, and falling (or collapsing) – which Ida composed for this exhibition.



Daisuke Ida
For Whom the Bell Tolls?
2021
Video (loop)
© Daisuke Ida
Courtesy of the Artist

Xu Bing

Born in Chongqing, China in 1955. Lives and works in Beijing and New York. He earned an MFA from the Central Academy of Fine Arts (CAFA) in Beijing 1987. Xu's first moving image work, *Dragonfly Eyes*, is a film that stitches together 11,000 hours of footage from surveillance cameras freely available on the internet.



Xu Bing
Dragonfly Eyes
2017
Video, surveillance camera footage taken from public live-streaming websites (81min)
© Xu Bing Studio
Courtesy of the Artist

Trevor Paglen

Born in Maryland, USA in 1974. Lives and works in Berlin and New York. He holds an MFA from the School of the Art Institute of Chicago and a Ph.D. in Geography from the University of California, Berkeley. Paglen's main interests are geography, military secrets, surveillance and communication systems, and AI-generated images. He presents three photographic series in this exhibition: *Landing Sites*, *Undersea Cables*, and *Hallucinations*.



Trevor Paglen

NSA-Tapped Fiber Optic Cable Landing Site, Mastic Beach, New York, United States
2015

C-Print, 121.9 × 152.4 cm

© Trevor Paglen

Courtesy of the artist, Altman Siegel, San Francisco, and Pace Gallery, New York



Trevor Paglen

A War Without Soldiers (Corpus: Eye Machine), Adversarially Evolved Hallucination
2017

Dye sublimation print, 81.3 × 101.6cm

© Trevor Paglen

Courtesy of the artist, Altman Siegel, San Francisco, and Pace Gallery, New York

Hito Steyerl

Born in Munich, Germany in 1966. Lives and works in Berlin. Steyerl studied documentary film at the Japan Institute of the Moving Image and the University of Television and Film Munich. She holds a Ph.D. in Philosophy from the Academy of Fine Arts Vienna in 2003.

Giorgi Gago Gagoshidze

Born in Kutaisi, Georgia in 1983. Lives and works in Berlin. He studied fine arts at the State Academy of Arts in Tbilisi (2001–07) and the Royal Academy of Fine Arts in The Hague (2008–10), as well as experimental film and video with Hito Steyerl at the Berlin University of the Arts (2012–16).

Miloš Trakilović

Born in Tuzla, Bosnia and Herzegovina in 1989. Lives and works in Berlin and Amsterdam. He studied fine arts at Willem de Kooning Academy in Rotterdam (2009–12) and experimental film and video with Hito Steyerl at the University of the Arts in Berlin (2012–16).

Maiko Jinushi

Born in Kanagawa, Japan in 1984. Lives and works in Tokyo. She earned an MFA from the Tama Art University, Tokyo, in 2010 and participated in the Jan van Eyck Academie residency in 2019-20. Jinushi describes her work, which combines elements including video art, performance, and text, as “a new form of literary experience.” *A Distant Duet* is a five-part video piece that resembles a letter to the poet and novelist Roberto Bolaño, whom she considers her “spiritual lover.”



Giorgi Gago Gagoshidze, Hito Steyerl, Miloš Trakilović

Mission Accomplished: Belanciege

2019

3 channel HD video (color, sound), environment (47min 23s)

Installation view: Neuer Berliner Kunstverein (n.b.k.): Hito Steyerl, *MISSION ACCOMPLISHED: BELANCIEGE*, 2019, video installation, environment, written and co-produced by Giorgi Gago Gagoshidze, Hito Steyerl, and Miloš Trakilović.

Courtesy the artists; Neuer Berliner Kunstverein, Berlin; Andrew Kreps Gallery, New York; Esther Schipper, Berlin

Photo © Neuer Berliner Kunstverein (n.b.k.) / Jens Ziehe

Steyerl has been working on video works about the circulation of images in social conditions such as digital technology and global capitalism. She presents *Mission Accomplished: Belanciege* together with Gagoshidze and Trakilović.



Maiko Jinushi

A Distant Duet

2016

HD video (40min)

© Maiko Jinushi

Courtesy of HAGIWARA PROJECTS

Tina Enghoff

Born in Denmark in 1957. Lives and works in Copenhagen. She studied photography at the International Center of Photography (ICP) in New York. Enghoff focuses on societal issues such as structural violence within the welfare state. In *Possible Relatives*, a photographic series of the rooms of people who had died alone, she questioned the loneliness in the city.



Tina Enghoff

Possible Relatives / Man born 1954, deceased, found in home February 14 2003
2004

Archival pigment print, 120 × 160 × 5cm

© Tina Enghoff

Courtesy of the Artist

Jeamin Cha

Born in South Korea in 1986. Lives and works in Seoul. She earned a BFA from the Korea National University of Arts in 2010 and an M.A. from the Chelsea College of Design and Arts, London, UK, in 2011. *Chroma-key and Labyrinth* depicts the labor of individuals supporting the invisible infrastructure of cables underpinning South Korea, a society that prides itself on being extremely online.



Jeamin Cha

Chroma-key and Labyrinth
2013

Single channel HD video (color, sound, 15 min)

© Jeamin Cha

Courtesy of the Artist

Evan Roth

Born in Michigan, USA in 1978. Lives and works in Berlin. He holds a B.S. in architecture from the University of Maryland and an MFA in Design & Technology at Parsons. Roth applies the notion of the hack into art making. The immersive installation *Since You Were Born*, which utilizes images stored in his computer's cache, captures a new form of self-portrait.



Evan Roth

Since You Were Born

2023

Custom wallpaper, dimensions variable

Installation View: *Since You Were Born*, MOCA Jacksonville: *Since You Were Born*, 2019

© Evan Roth. Photo by Doug Eng

Courtesy of the MOCA Jacksonville

Natsuko Kiura

Born in Kagoshima, Japan in 1985. Lives and works in Kagoshima. She earned an MFA from Onomichi City University in Art & Design in 2010. Kiura consistently paints landscapes, especially everyday scenes, in oil. In this exhibition, she expands new landscapes by composing paintings of various sizes, including new works.



Natsuko Kiura

Park

2021

Oil on canvas, 97 × 145.5cm

© Natsuko Kiura

Courtesy of the Artist

Photo © EUREKA

General Information

Exhibition title: Universal / Remote

Exhibition Period: March 6 (Wed), 2024 – June 3 (Mon), 2024

Closed on Tuesdays *Open on April 30 (Tue.)

Opening Hours: 10:00–18:00

*10:00-20:00 on Fridays and Saturdays (Last admission 30 minutes before closing)

Venue: The National Art Center, Tokyo

Organized by: The National Art Center, Tokyo

Supported by: Goethe-Institut Tokyo

Exhibition Curator: Jihye Yun

Admission (tax included) 1,500 yen (Adults), 1,000 yen (College students)

*Visitors who are high school students or younger will be admitted for free.

*Disabled persons (along with one assistant) will be admitted for free upon presenting the Disabled Person's Booklet or an equivalent form of government issued ID.

More information on tickets will be posted at a later date on the NACT website.

VENUE ACCESS

Tokyo Metro Chiyoda Line, Nogizaka Station (COS), direct access from Exit 6

Tokyo Metro Hibiya Line, Roppongi Station (H04), approximately 5-minute walk from Exit 4a

Toei Oedo Subway Line, Roppongi Station (E23), approximately 4-minute walk from Exit 7

*No parking

The National Art Center, Tokyo (NACT)

7-22-2 Roppongi, Minato-ku, Tokyo 106-8558

Inquiries: (+81) 47-316-2772 (Hello Dial)

<https://www.nact.jp/english/>

Touring Information

Hiroshima: Hiroshima City Museum of Contemporary Art;

June 29 (Sat.) - September 1 (Sun.), 2024

About The National Art Center, Tokyo (NACT)

The National Art Center, Tokyo was founded in 2007 with the mission of contributing to the creation of a new culture that advances mutual understanding and inclusion through the power of art. Since then, the NACT--the fifth institution to be established under the Independent Administrative Institution National Museum of Art--has functioned as an art center without permanent collections that provides the public with a place where they can experience many different forms of artistic expression, make new discoveries, and share diverse values. In addition to hosting a broad spectrum of art shows in one of Japan's largest art exhibition spaces (14,000 m²), the NACT also collects, provides, and makes publicly accessible diverse art information/resources and runs various educational and public programs.

Publicity Design / Exhibition Catalogue



The exhibition catalogue to be published will feature nine short stories by novelist Shin Fukunaga. The catalogue, designed by Yuta Murao, will also include commentary on the works, conversations with the artists, interviews and more. The main visual for the exhibition and various publicity design is by graphic designer Shun Ishizuka.

Shun Ishizuka

Graphic designer Shun Ishizuka was born in 1983. His work includes promotional art, book covers, and display design in fields such as contemporary art, performing arts, music, and fashion. He has run his own studio/project space, People, since 2019. In 2023, he won the JAGDA (Japan Graphic Design Association) New Designer Award.

Shin Fukunaga

Novelist Shin Fukunaga was born in 1972 in Tokyo. His books include *Seiza kara mita chikyu* (*Earth Seen from the Constellations*), *ichi ichi ichi ichi ichi*, and *Jitsuzai no musumetachi* (*Real Girls*). His editorial and writing works include *Konnichiwa bijutsu* (*Hello Art*) and *Shosetsu no ie* (*House of Novels*).

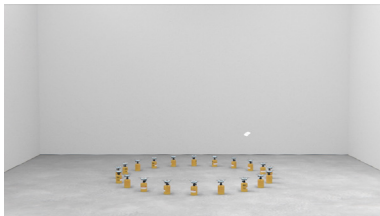
Yuta Murao

Graphic designer Yuta Murao was born in 1990. He is engaged in various graphic design, book design, and web design projects related to art, fashion, and music, and has also been active as a member of the design studio “well” since 2017.

Exhibition Press Images

The latest exhibition press images are available on our website for downloads:

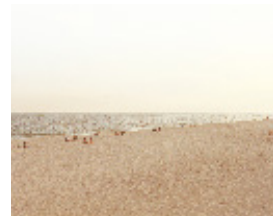
<https://www.artpr.jp/nact>



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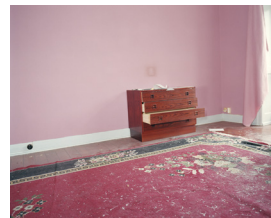
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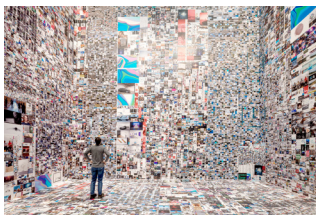
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9



- 1 | Daisuke Ida, *For Whom the Bell Tolls?*, 2021 © Daisuke Ida, courtesy of the artist
- 2 | Xu Bing, *Dragonfly Eyes*, 2017 © Xu Bing Studio, courtesy of the artist
- 3-1 | Trevor Paglen, *NSA-Tapped Fiber Optic Cable Landing Site, Mastic Beach, New York, United States*, 2015
© Trevor Paglen, courtesy of the artist; Altman Siegel, San Francisco; Pace Gallery, New York
- 3-2 | Trevor Paglen, *A War Without Soldiers (Corpus: Eye Machine), Adversarially Evolved Hallucination*, 2017
© Trevor Paglen, courtesy of the artist; Altman Siegel, San Francisco; Pace Gallery, New York
- 4 | Giorgi Gago Gagozhidze, Hito Steyerl, Miloš Trakilović, *Mission Accomplished: Belanciege*, 2019
Installation view: Neuer Berliner Kunstverein (n.b.k.), Hito Steyerl, 2019
Courtesy the artists; Neuer Berliner Kunstverein, Berlin; Andrew Kreps Gallery, New York; Esther Schipper, Berlin.
Photo © Neuer Berliner Kunstverein (n.b.k.) / Jens Ziehe
- 5 | Maiko Jinushi, *A Distant Duet*, 2016 © Maiko Jinushi, courtesy of HAGIWARA PROJECTS
- 6 | Tina Enghoff, *Possible Relatives / Man born 1954, deceased, found in home February 14 2003*, 2004 © Tina Enghoff, courtesy of the artist
- 7 | Jeamin Cha, *Chroma-key and Labyrinth*, 2013 © Jeamin Cha, courtesy of the artist
- 8 | Evan Roth, *Since You Were Born*, 2023
Installation view: *Since You Were Born*, MOCA Jacksonville, 2019
- 9 | Natsuko Kiura, *Park*, 2021 © Natsuko Kiura, courtesy of the artist. Photo © EUREKA

If you would like to view the video of the press conference for this exhibition, held on November 8 (Wed.), 2023, please contact The National Art Center, Tokyo, Communications (pr@nact.jp).

Press Inquiries Universal / Remote Public Relations Office (YOUTH PLANNING CENTER Inc.)

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E-mail: ur2024@ypcpr.com

Weekdays 10:00 - 17:00 * Closed on Saturdays, Sundays and National Holidays