



Noritoshi Hirakawa - Press Folder

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Sat 11 a.m.-6 p.m.
and by appointment



BIOGRAPHY

1960 born in Fukuoka (J)
1993 moves to New York

lives and works in New York

SOLO-EXHIBITIONS (SELECTION)

- 2009 „Seeking a light“, Galerie In Situ, Paris
- 2008 “Open Studio of Enola Carr”, live performance, in the context of
“Cringe”, a five-part performance-based exhibition curated by Cecilia
Jurado, Dean Project, Long Island City, NY
“Vier Zwei Eins”, Newman Popiashvili Gallery, New York
- 2006 “Nothing incomprehensible”, Baukunst Galerie, Cologne
“Vier zwei Eins”, Baukunst Galerie, Cologne
“Pale Destiny”, Mars Gallery, Tokyo
“The Layers from Capital”, Galerie Ferdinand van Dielen, Amsterdam
- 2005 “The Layers from Capital”, Wako Works of Art, Tokyo
“Subject”, Galerie In Situ, Paris
“Subject”, Salon 94, New York
- 2004 Zeno X Gallery, Antwerp
“Subject”, The Eric Arthur Gallery - University of Toronto
“Frieze Art Fair”, Wrong Gallery, London
- 2003 “The Strings Of Light”, BMW Group Pavilion, Munich
“Streams By The Wind”, Kunsthalle Wien (project room), Vienna
- 2002 “Les Temps de Rien à Montpellier”, Noirmont Prospect, Paris
“The Intent of Gestures”, Hermès Forum, Tokyo
“I Am The Mother And I Am The Daughter”, Wako Works of Art, Tokyo
“The Manner of Living”, Art & Public, Geneva
- 2001 “Galeria 1991”, Lisbon
“An Inevitable Story as Coincidence”, Magazin4, Vorarlberger Kunstverein,
Bregenz
- 2000 “Le Mumure de la Mer”, Art & Public (guest room), Geneva
- 1999 “The Echos in a Mirror”, Kunsthalle St. Gallen (CH)



- “Le Va et Vient”, Galerie Serge Ziegler, Zurich
“Shiosai”, Gallery HAM, Nagoya (J)
- 1998 Galleria Massimo De Carlo, Milan
“The Reason of Life”, Deitch Projects, New York.
“The Flame of Wandering”, Wako Works of Art, Tokyo
“Forty years behind Paris”, Taka Ishii Gallery, Santa Monica (USA)
- 1997 “Garden of Nirvana”, Deitch Projects, New York
“Reconfirmation”, Galerie Gabriele Rivet, Cologne
“La Vertu dans le Vice”, Galerie Emmanuel Perrotin, Paris
Centre d’art Neuchâtel, Neuchâtel (CH)
- 1996 “A Window of Society”, Hiroshima Museum of Contemporary Art, Hiroshima
and Ginza Komatsu Amuser, Tokyo
“Frostbite, Women, Children and Japanese”, Wako Works of Art, Tokyo
“Complex of Pieter Bruegel”, Zeno X Gallery, Antwerp
- 1995 “Why do the Japanese dislike the Japanese?”, Gallery HAM, Nagoya
“A Destination of Ego”, Galerie d’Eendt, Amsterdam
“L’autre permanent”, Galerie Emmanuel Perrotin, Paris
“Khaosan Road”, Rum, Malmö (S)
- 1994 “Just before the last moment in the Twentieth Century”, American Fine Arts,
Co., New York
“Frostbite”, Art & Public, Geneva
“Women, Children and the Japanese”, Wako Works of Art, Tokyo
- 1993 “The Greatest”, Gallery HAM, Nagoya
“Dreams of Tokyo”, Museum für Moderne Kunst, Frankfurt am Main
- 1992 “Meanings rely on your Attitude”, Gallery Fukuyama, Tokyo
“A temptation to be a Man”, Galerie Marc Jancou (Project Room), Zurich
“Je veux être amoureux de vous!”, MA Galerie, Paris
- 1991 “Entropaia”, Gallery Fukuyama, Tokyo
“To become Dharma”, de Vleeshal, Middelburg (NL)
“Dreams of Tokyo”, Galerie d’Eendt, Amsterdam
- 1990 “Frostbite”, Gallery Surge, Tokyo
“Placebo is missing”, W139, Amsterdam
- 1989 “Entropaia”, Citicorp Citibank Shinjuku, Tokyo
“Yearnings of Montezuma”, Taipei Fine Arts Museum, Taipei (TW)
“Influenza”, Art Gallery of the Faculty of Painting, Sculpture and Graphic Art
in Silpakorn University, Bangkok



- 1988 "Passing moments", Gallery Tamaya, Tokyo
"Out of breath", Gallery Parergon II, Tokyo

GROUP-EXHIBITIONS (SELECTION)

- 2008-09 "Diana und Actaeon - Der verbotene Blick auf die Nacktheit", museum kunst palast, Düsseldorf (D)
- 2008 "An Attribute of Living - Noritoshi Hirakawa - Patrick Van Caeckenbergh Anne-Mie Van Kerckhoven - Cristof Yvoré", Zeno X Gallery, Antwerp
"Noritoshi Hirakawa, Hiroshi Sunairi & Arto Lindsay / Joan Jonas", Wako Works of Art, Tokyo
- 2007 "Silence in the Light", Venetia Kapernekas Gallery, New York
"Stripped Bare. Der entblößte Körper. Fotografien aus der Sammlung Thomas Koerfer", C/O Berlin - The Cultural Forum of Photography, Berlin
Kunstfilmbiennale Köln, Internationaler Wettbewerb, Kunstverein Köln
"Reality Crossings", "2. Photo Festival Mannheim-Ludwigshafen-Heidelberg 2007", Kunsthalle Mannheim
Loop 07, Barcelona
"Mulher, Mulheres", SESC Avenida Paulista, São Paulo
"Lost Format", BE-PART Platform voor Actuele Kunst, Waregem (B)
- 2006 "Sweet Ecstasy", Nicola von Senger AG, Zurich
Galerie Cornelius Pleser, Munich
"Lichtkunst aus Kunstlicht", ZKM | Museum für Neue Kunst, Karlsruhe (D)
"Don Giovanni", Kunsthalle Wien, Vienna
"The Garden Party", Deitch Projects, New York
"Mädels", Galerie Gabriele Rivet, Cologne
- 2005 "Dark Places", Santa Monica Museum of Art, Santa Monica (USA)
"Femme(s)", Museum Carouge, Geneva
"Le Mois de la Photo à Montréal", Montréal
"Tirana Biennale 3", National Gallery of Arts, Tirana (AL)
- 2004 "Mixed Farming", Nederlands Fotomuseum, Rotterdam
"Artists Speak", Galerie Ferdinand van Dieten, Amsterdam
"Black & White", Galerie Gabriele Rivet, Cologne
Galerie in Situ, Paris
- 2003 "Streams by the Wind - Heat Stroke", Kunsthalle Wien, Vienna
"Tirol Transfer", Krinzinger Projekte, Vienna
"The History of Japanese Photography", The Museum of Fine Arts, Houston
"False Innocence", Fundacio Joan Miro, Barcelona



“Das Lebendige Museum”, Museum für Moderne Kunst, Frankfurt am Main
Galerie Ferdinand van Dieten, Amsterdam
Grieder von Puttkamer, Berlin
Zeno X Gallery, Antwerp

- 2002 “Formen der Gewalt”, Galerie Gabriele Rivet, Cologne
“Departures” (with Alfredo Jaar), Torch, Amsterdam
“Composition of Desire” (with Vivan Sundaram), Galerie Ferdinand van Dieten, Amsterdam
“Desire”, (curated by Peter Weiermair), Galleria d’Arte Moderna, Bologna
- “Magazin im Magazin. A Fruitful Wavers”, Magazin4, Vorarlberger Kunstverein, Bregenz
“The Museum, the Collection, the Director and his Loves. Streams by the Wind”, Museum für Moderne Kunst, Frankfurt am Main
- 2001 “The Beauty of Intimacy”, Gemeentemuseum, The Hague; Kunsthalle Baden-Baden (D); Kunstraum Innsbruck (D)
“The Overexcited Body. The Meditation of Insight”, Museum of the Arengario, Piazza Duomo, Milan; SESC, Sao Paulo (BRA)
“Desire”, (curated by Peter Weiermair), Ursula Blickle Stiftung, Kraichtal-Unteröwisheim (D)
“Dévoler”, Institut d’art contemporain Villeurbanne (F)
“Playgrounds & Toys for Children. Pacha Mama”, United Nations Visitors’ Lobby, New York
“Casino 2001”, S.M.A.K., Ghent
“Images et identités”, capc Musée of Contemporary Art, Bordeaux
- 2000 “Cold Burn”, Museum of Contemporary Art, Tokyo
“The Unseen. Whereabouts of Affections”, Galerie deux, Tokyo
Galerie Ferdinand van Dieten, Amsterdam
“Elbow Room” (curated by Grady T. Turner), Kim Foster Gallery, New York
“COS-PLAY” (curated by Paul Donker Duyvis and Christine Sluysmans), Arti et Amicitiae, Amsterdam
“Contemporary Photography from Japan”, De Pont Foundation, Tilburg (NL)
“Autowerke - European and American Photography 1998-2000”, Deichtorhallen, Hamburg
“Confession of a voyeur” (curated by Vasif Kortun), Dulcinea, Istanbul
- 1999 Galerie Ferdinand van Dieten (with Paul Donker Duyvis), Amsterdam
“Spaceship Earth. The Silence of Signs”, Art in General, New York
“Sweet & Sour”, Art & Public, Geneva
Galerie Emmanuel Perrotin, Paris
“Transmute”, (curated by Joshua Dector), Museum of Contemporary Art, Chicago



“Shadows of the Soul”, Kunstcentrum de Boterhal, Hoorn
“Missing Link”, Kunstmuseum Bern, Bern
“Dehors – Dedans”, capc Musée of Contemporary Art, Bordeaux
Gallery HAM, Nagoya
“Singulier, Pluriel”, Le Frac des pays de la Loire, Nantes
“A Girl Like You”, Galerie Praz-Delavallade, Paris

1998

ArtNation Projects, New York
“Terminating Angel” (curated by Joshua Dector), Galerie Ghislaine Hussenot, Paris
“Where I am” (curated by Francisco Vaz Fernandes), Galeria Municipal Da Mitra, Lisbon
Zeno X Gallery, Antwerp
“La Sphere de L’Intime. Do not be so close to be close ” (curated by Jérôme Sans), Le Printemps De Cahors, Cahors (F)
“Live and Let Die - The Home-Coming of Navel String ” (curated by Udo Kittelmann), Apex Art C.P., New York
“Bathroom” (curated by Wayne Koestenbaum), Thomas Healy Gallery, New York
“Voor het verdwijnt en daarna”, S.M.A.K., Watou
“Fétiches/ Fétichismes” (curated by Jean-Michel Ribettes), Passage de Retz, Paris
“Diana 98. Memorable Memory”, Palais X-tra, Zurich
“Yesterday Begins Tomorrow: Ideals, Dreams, and the Contemporary Awakening” (curated by Francesco Bonami), Center for Curatorial Studies, Museum at Bard College, Annandale-on-Hudson (USA)
“Bangkok Art Project 1998”, SABAAI CHAI CHAI, Bangkok
Zeno X Gallery, Antwerp
“Crossings”, Kunsthalle Wien, Vienna

1997

“Light - Invisible Scene”, Gallery NW House, Tokyo
“Absolute Landscape - Between Illusion and Reality”, Yokohama Museum of Art, Yokohama (J)
“AJAR”, Galleri F15, Moss (N)
“Lust und Leere - Japanische Photographie der Gegenwart” (curated by Peter Weiermair), Kunsthalle Wien, Vienna; Arken Museum for Moderne Kunst, Ishøj (DK); Kunsthalle Kiel (D)
“vis-à-vis”, Galerie Art & Essai, Université Rennes 2, Rennes
“Love, etc.”, Galerie Esca, Nîmes (F)
“Noritoshi Hirakawa & Philip Reilly”, Galerie d’Eendt, Amsterdam
“Un bel été”, Casino Luxembourg, Luxembourg
“Truce: Echoes of Art in an Age of Endless Conclusions” (curated by Francesco Bonami), SITE Santa Fé, Santa Fé
Biennale de Célinie, Montenegro
“Heaven-Public View” (curated by Joshua Dector), P.S.1 Museum, New York



“Die Liebe, die Trauer, die Zeit” (Axel Heinrich Murken Collection),
Ludwig-Forum Aachen (D)

1996

Zeno X Gallery, Antwerp

“Traffic” (curated by Nicolas Bourriaud), capc Musée of Contemporary Art,
Bordeaux

“Urgence”, capc Musée of Contemporary Art, Bordeaux

Galerie Emmanuel Perrotin, Paris

E.S.Vandam, New York

“Nudo & Crudo”, Claudia Gian Ferrari Arte Contemporanea, Milano

“Non! Pas Comme Ça!”, Centre d’Art Neuchâtel (CH)

“Ideal Standard Life”, Spiral, Tokyo

“Disneyland After Dark”, Kunstamt Kreuzberg, Berlin

“CurriculumVitae (3as jornadas de arte contemporânea Porto ‘96)”,

Oporto’96, Oporto’s Festival of Contemporary Art, Institut Français de Porto

“Video arte del Japon - Maniáticos de la Desaparición”, Museo Nacional De
Bellas Artes, Buenos Aires

“Joint Ventures” (curated by Nicolas Bourriaud), Basilico Fine Arts,
New York

“Manics of Disappearance - Today’s Japan as disseminator of video
messages”, Gallery 101, Ottawa (CDN)

Zeno X Gallery, Antwerp

“Playpen & Corpus Delirium”, Kunsthalle Zürich, Zurich

“a/drift: Scenes From the Penetrable Culture” (curated by Joshua Dector),
Center for Curatorial Studies Museum at Bard College, Annandale-on-
Hudson (USA)

“Images of women in Japanese Contemporary Art 1930’s - 90’s”, Shoto
Museum, Tokyo

Zeno X Gallery, Antwerp

Wako Works of Art, Tokyo

“Video Art Channel - Five Artists N’On File”, NICAFA, Yokohama (J)

1995

“Shift” (Aperto ’95), De Appel, Amsterdam

“On Board” (Aperto’95, curated by Jérôme Sans and Karin Schorm),

Il Nuovo Trionfo (Riva San Biago), Venice

“Campo” (curated by Francesco Bonami), Corderie dell’Arsenale, Venice

Conferenza Stampa -Fondazione, Sandretto Re Rebaudengo Per L’arte,
Torino; Konst Museet, Malmö (S)

“logiques imparables” (Aperto’95, curated by Ami Barak), Garage JP,
Conqueyrac (F)

“Art Basel”, Zeno X Gallery (Antwerp), Basel

“l’art d’aïmer - curiositas erótica”, Chez le Concierge, Sète (F)

“Ripple Across the Water” (curated by Jan Hoet) Aoyama, Tokyo

“Infra Sound” (curated by Jérôme Sans), Norddeutsche Landesbank,
Hamburg



“Feminin, Masculin” Centre Georges Pompidou, Paris
“Orient / Ation – The Vision of Art in a Paradoxical World”, 4th International
Istanbul Biennial, Istanbul
“E.T.” (organized by Jay Koh), Chien Mai (CHN)

- 1994
- “Of the Human Condition: Hope and Despair at the End of the Century”,
Spiral, Tokyo
“A Vision of Japan for 21st Century”, Sezon Museum of Art, Tokyo
“Refreshment”, MA Galerie, Paris
“per la nostra società”, ARS LUX, Bologna
“Commerce” (curated by Nicolas Bourriaud), Carré des Arts, Saint-Nicolas,
Paris
“Play Off”, Art & Public, Geneva
“Gaze-L’impossible transparence” (curated by Hou Hanru), Carré des Arts,
Parc floral de Paris
“J’aime Regarder les Filles” (curated by Jean-Yves Jouannais), Galerie J.
Moussion, Paris
“Les memoires de l’authenticite”, Galerie d’Eendt, Amsterdam
“Art Basel”, Gallery HAM (Nagoya), Art & Public (Geneva), Basel
“Inbetween” (Project of Adem Yilmaz and Jårg Geismer) Archäologischer
Park, Xanten (D); Westliche Orangerie des Terrassengartens am Kloster
Kamp, Kamp-Lintfort (D); XLV. Biennale di Venezia, Turkish Pavilion, Venice
“Art in America”, Zeno X Gallery, Antwerp
“Desert of Desire” Spiral, Tokyo
“adieu, les frontières!”, ART & PUBLIC, Geneva
“Prospect 1986-1994”, Bob van Orsouw, Zurich
Museum für Moderne Kunst, Frankfurt am Main
- 1993
- American Fine Arts, Co., New York
“Neuvièmes Ateliers Internationaux des Pays de la Loire” Garenne Lemot,
Clisson (F)
“Prospect 93”, Schirn Kunsthalle, Frankfurt am Main
Zeno X Gallery, Antwerp
“Curator’s Eye ‘93”, Gallery NW House, Tokyo
“Partners”, Galerie d’Eendt, Amsterdam
“NICAF”, MA Galerie (Paris), Yokohama (J)
“00-Collaboration” (with Michio Sato), Sagacho Exhibit Space, Tokyo
“Artists and AIDS”, Henie-Onstad Art Center, Høvikodden (N)
MA Galerie (with Eric Duyckaerts), Paris
“Une (in)position: humainement votre...”, FRAC Languedoc-Roussillon,
Montpellier
“Art Basel”, Art & Public (Geneva), Basel
“Breda Fotografica ‘93”, De Beyerd, Breda (NL)
“Before the sound of the beep” (curated by Jérôme Sans), Paris
“Trade Routes”, The New Museum, New York



“In Between”, The Floating Gallery, Tokyo
Hôtel Carlton Palace Chambre 763 (curated by Hans-Ulrich Obrist), Paris
“Het Intellectuele Geweten Van De Kunst”, Galerie d’Eendt, Amsterdam
“Thoughts that fit like air”, Art & Public, Geneva
“Viennese Story”, Wiener Secession, Vienna

- 1992 “Unchain My Heart”, Galerie d’Eendt, Amsterdam
“NICAF”, American Fine Arts, Co. (New York), Yokohama (J)
“Summer Becomes Eclectic”, Mars gallery, Tokyo
“Oriental Spirit in Contemporary Zurich Flats”, Raymond Ludi’s flat, Zurich
“Nouvelles Scenes”, Atheneum, Dijon (F)
“The Photo Biennale of Rotterdam III”, Maddox, Rotterdam
“Art Cologne”, Zeno X Gallery (Antwerp), Cologne
“The 28th Artists Today”, Yokohama City Gallery, Yokohama (J)
- 1991 “Asakusae” (Japan / Belgium Contemporary Art Exchange Exhibition),
Asakusa old Kinryu school, Tokyo
“Orientation50? Nord” (Belgium / Japan Contemporary Art Exchange
Exhibition), Cinquantenaire, Brussel

PERFORMANCES (SELECTION)

- 2006 „Vier zwei Eins“, Baukunst Galerie, Cologne
- 2005 “In Search of a Purple Heart”, Salon 94, New York
- 2003 “Strings of Light”, BMW Group Pavilion, Munich
- 2002 “Shower in the Dark” (performance with Arto Lindsay),
Deitch Projects, New York
- 2001 “Les Temps de rien a Montpellier” (choreography with Didier Théron),
Montpellier Danse 01, Montpellier
- 2000 “The Day after Yesterday”, in: “Hotel New York”, PS1 Museum, New York
“Où est-ce quelqu’un que j’espère?”, in: “Les Soirées Nomades”, Fondation
Cartier pour l’art contemporain, Paris
- 1998 “Sufficiently Kinky” (performance with Arto Lindsay), in: “Crossings – Kunst
zum Hören und Sehen”, Kunsthalle Wien, Vienna
- 1996 “In the same Pool”, in: “Cabines de Bain” (presented by “attitudes”), Piscine
de la Motta, Fribourg (CH)



“Heimweh nach der Heimat”, in: “Phase 2: Bildende Künstler im TAT”
(curated by Noemi Smolik and Hortensia Völckers), Das TAT, Frankfurt am
Main

“A Struggle for Heaven”, in: “Shopping” (curated by Jérôme Sans), Yohji
Yamamoto / Deitch Projects, New York

SYMPOSIA (SELECTION)

- 1992 “Modern Literature and Contemporary Art” (with Yoshio Shirakawa),
Wako Works of Art, Tokyo
“Pretender” (with Masashi Ogura), Wako Works of Art, Tokyo
- 1991 “Placebo is Missing” (with Tetsuo Kogawa, Shuhei Hosokawa, Kosugi Ando,
Hiroshi Yoshioka), Gallery Surge, Tokyo
- 1990 “Theory for Existence” (with Yoshio Shirakawa, Tatsuo Miyajima), Gallery
Surge, Tokyo

PROJECTS (SELECTION)

- 1997 “The Laws of Humans”, Art Forum Ad, September - January 1998, New York
“A Relief. The Thing Internet”, July, New York
- 1996 “A Way To Be”, DNP Award on Internet, Tokyo
- 1994 “The Laws of Humans” The Thing, on show, November, New York
“Don't Look Back”, below papers, vol. 1, number 4, Berlin
- 1992 “3407-9989”, Spiral Paper, Number 37 (Mai-June), Tokyo
- 1991 “Dreams Of Tokyo”, Art Works Magazine, Vol. 7, Number 2.63, Tokyo



WORKS IN PUBLIC COLLECTIONS AND MUSEUMS (SELECTION)

Museum für Moderne Kunst, Frankfurt am Main
capc Musée d'art contemporain, Bordeaux
Yokohama Museum of Art, Yokohama (J)
Fondazione Sandretto Re Rebaudengo Per L'Art, Torino (I)
Museum Van Hedendaagse Kunst, Ghent (B)
FRAC des Pays de la Loire, Nantes (F)
FRAC Languedoc-Roussillon, Montpellier (F)
Museum of Contemporary Art, Tokyo
Museum für Gegenwartskunst, Zürich
Fonds municipal d'art contemporain, Geneva
Caisse des Dépôts, Paris
Hauser & Wirth Museum, St. Gallen (CH)
Kunstmuseum St. Gallen (CH)
Yves Klein Foundation, Arizona

BIBLIOGRAPHY

- 2007 Vier Zwei Eins, Catalogue of the "Kunstfilmbiennale Köln", International competition, Cologne 2007, p. 84.
- Sarant**, Mylene: "Intimer als Nacktheit", in: *Eikon. Internationale Zeitschrift für Fotografie und Medienkunst*, edition 6/2007, p. 20-25.
- 2006 *Lichtkunst aus Kunstlicht*, Cat.: ZKM Museum für Neue Kunst Karlsruhe, Peter **Weibel** und Gregor **Jansen** (Ed.), Ostfildern 2006.
- "Don Juan" oder "zwei und zwei sind vier" oder "Lust ist der einzige Schwindel, dem ich Dauer wünsche"*, Cat.: Kunsthalle Wien, Ursula Bickle Stiftung und Kunsthalle Wien (Ed.)/ Gerald **Matt**, with texts by Gerald **Matt**, Gaby **Hartel**, Thomas **Mießgang** e.a. sowie texts and interviews with the artists, Vienna 2006.
- Dark Places*, Cat.: Santa Monica Museum of Art, with a preface by Elsa **Longhauser** and texts by Joshua **Decter**, Santa Monica 2006.
- 2004 *Stripped Bare: The Body Revealed in Contemporary Art - Works from the Thomas Koerfer Collection*. Marianna **Karabelnik** (Ed.), London und New York 2004.



- 2001 *Casino 2001. 1st Quadrennial of Contemporary Art*, Cat.: S.M.A.K. / Bijloke museum / Citadelpark, Geneva 2001.
- Weiermair**, Peter: *Desire*, Cat.: Galleria d'Arte Moderna, Bologna 2001.
- Laermans**, Rudi and **Verschaffel**, Bart: *Beeldende Kunst. Collectie Vlaamse Gemeenschap aanwinsten 1996/1997/1998*, Ministerie van de Vlaamse Gemeenschap (Ed.), Brussels 2001.
- 2000 *The Beauty of Intimicy*, Cat.: Gemeentemuseum, Den Haag 2000.
- 1998 *Matters*, Cat.: Deitch Projects, New York / Zeno X Gallery, Antwerp 1998.
- voor het verdwijnt en daarna*, Cat. S.M.A.K., Watou 1998.
- 1997 *Truce: Echoes of Art in an Age of Endless Conclusions*, Cat.: SITE Santa Fe, Santa Fe, New Mexico 1997.
- Vis-à-vi(e)s*, Cat.: Galerie Art & Essai/Universität Rennes, Rennes 1997.
- Ajar*, Cat.: Galerie F15, Moss 1997.
- Absolute landscape. Contemporary Photography between Illusion and Reality*, Cat.: Yokohama Museum of Art, Yokohama 1997.
- 1996 *a/drift*, Cat.: Center for Curatorial Studies, New York 1996.
- Playpen & Corpus Delirium*, Ausst.-Kat.: Kunsthalle Zürich, Zürich 1996.
- Urgence. Nan Goldin, Noritoshi Hirakawa, Jack Pierson, Wolfgang Tillmanns, Andrea Zittel*, Ausst.-Kat.: capc Musée d'art contemporain de Bordeaux, Bordeaux 1996.
- A companion guide to shopping*, Ausst.-Kat.: Soho Arts Festival, New York 1996.
- Traffic*, Cat.: capc Musée d'art contemporain de Bordeaux, Bordeaux 1996.
- Nudo & Crudo. Sensitive body, visible body*, Cat.: Claudia Gian Ferrari Arte Contemporanea, Mailand 1996.
- Landvermesser*, Cat.: Mannheimer Kunstverein, Mannheim 1996.



- 1995 *Ripple across the water*, Cat.: The Watari Museum of Contemporary Art, Tokyo 1995.
- 1994 *Noritoshi Hirakawa 1988-94*, Ausst.-Kat. und CD: Gallery HAM, Nagoya / WAKO WORKS OF ART, Tokio 1994.
- Gaze. L'impossible transparence*, Cat.: Carré des Arts, Parc floral de Paris, Paris 1994.
- A vision of Japan for the 21st Century. Encounter of Contemporary Art and Folklore. Japanese Aesthetics and an Sense of Space III*, Cat.: Sezon Museum of Art, Tokyo 1994.
- Just before the last moment in the twentieth century* (with texts of J.M. **Ribettes**, P. **Bellars**, N. **Deihl**, B. De **Baere**, L. **Trippi** e.a.), Cat.: Amercian Fine Arts Co., New York 1994.
- 1993 *Prospekt 1993*, Cat.: Frankfurter Kunstverein/ Schirn Kunsthalle, Frankfurt am Main 1993.
- The Greatest*, Cat.: Gallery HAM, Nagoya 1993.
- Neuvième Ateliers Internationaux des Pays de la Loire 1992*, Cat.: FRAC des Pays de la Loire, Garenne Lemot, Clisson 1993.
- 1991 *I am here, but I am not here*, Cat.: Seikyu-sha, Tokyo 1991.
- To Become Dharma*, Cat.: de Vleeshal, Middelburg 1991.
- 1990 *No more pains for Isaac Newton*, Cat.: Youbi-sha, Tokyo 1990.
- 1989 *The Yearnings of Montezuma*, Cat.: Taipei Fine Arts Museum, Taipei 1989.



PRESS RELEASE: Noritoshi Hirakawa – Four two One

30.8.2006 – 20.09.2006

The Baukunst Galerie presents on Wednesday and Thursday, the 30th and 31st of August 2006 at 9 p.m. a world premiere of the performance "Four two One" of Noritoshi Hirakawa. The artist-film produced in that context will be exhibited within the scope of the installation until the 20th of September 2006. Beside the performance an accompanying photographic edition was created – a portraiture of the leading actress who contemporaneously exposes and eludes her body to the views of the spectator.

Noritoshi Hirakawa, born in Fukuoka (Japan) in 1960, lives and works in New York since 1993. His works were already shown in several solo- and group-exhibitions worldwide – among others at P.S.1 in New York, 45th Venice Biennale, Museo Nacional De Bellas Artes in Buenos Aires, Museum of Fine Arts in Houston, Kunsthalle Wien, Shoto Museum in Tokyo, Nederlands Fotomuseum in Rotterdam, SESC in Sao Paulo (BRA), Museum für Moderne Kunst in Frankfurt, Deitch Projects in New York, Kunsthalle Zürich in Zurich, Yokohama Museum of Art and at last at the ZKM in Karlsruhe (D).

The artist makes photographs, videos and installations and directs dances and performances. Using these media he explores elements of the social structure that are well-recognised but rarely addressed. The main themes of his works are sex and death and the immanent desires and drives. They can only be completely recognised against the background of the moral standards and taboos of the Japanese society.

In the series "S" (1997) he captures with his camera the perspective suicides had as their last glance, for example the overwhelming view from a bridge into the deepness. This way the spectator emphasises with the ambivalent feelings between the impressive moment and the need for release of the conflict. Thus Hirakawa, who does not strictly differ life from death as a Buddhist, reveals the spectator the tension between the life- and the death-drive (eros and thanatos) and puts the moral denunciation into question.

The works which deal with sexual identity and eroticism operate in a similar way. In the series "Reason of Life" (1998) Hirakawa instructed young women to take a picture with automatic release of the view underneath their skirts in public space. The cultural distrust against the dominance of the male view is contrasted with the power of female eroticism. The acting women themselves seem to be enthusiastic voyeurs of their own bodies.

At a signboard in "Garden of Nirvana" (1997) Hirakawa asks the female visitors of the installation to donate their worn panties and put them on the metal racks in the exhibition room. The unavoidable confrontation with the women's body odour makes the visitor aware of the cultural negation of natural body odour by hygiene in the Western society. In Japan however fetishism in context of worn, female underwear is a widespread social phenomenon.

Hence Noritoshi Hirakawa's works are always a result of personal, psychological and social studies. Restrictive moral standards and taboos are revealed and subverted in order to bring them to mind of the spectator.

In the performance "Four two One" the artist also deals with a social taboo: the subconscious desires between father and daughter. Beneath the surface of daily communication the story steps into a subconscious level as a dialogue of existential impact. The inner conflict of the leading actress is dramatically staged by the appearance of her "spirit" embodied by a masked and naked female dancer. By filtering the sexual intercourse between the leading actress and her boyfriend with a camera, Hirakawa allows the audience to approach to the subject from a 'safe' distance. Gestures and facial expressions are accompanied with the improvisations of a female violinist. The psychological drama culminates into Shakespearean dimensions when the desire beyond the moral standards of society bonds father and daughter to each other as a tragic, unconscious destiny. Their desperate trials to find an adequate quantity of their desire, clarifies the difficulty of human existence.

Every single moment of daily life, there are certain elements of our actions and ideas we do not want to share with someone else. Noritoshi Hirakawa opposes with liberating directness the homogenising dictates of our culture to a complex portrayal of personal desires and psychological needs.



Presstext: Noritoshi Hirakawa – Nothing incomprehensible

4/11/2006 – 26/01/2007

The Baukunst Galerie opens on Friday, the 3rd of November 2006 from 7 p.m. to 10 p.m. a second exhibition of the works of Noritoshi Hirakawa. The show entitled "Nothing incomprehensible" includes artist-films, slide-projections and photographs, which provide an insight into the broad spectrum of the opus by the artist, who lives and works in New York. The exhibition is the sequel to the performance „Four two One“ of Hirakawa, which was primarily staged at the 30th and 31st of August at the Baukunst Galerie.

The works of Noritoshi Hirakawa, born in 1960 in Fukuoka (J), were already presented world wide in several solo- and group-exhibitions – among others at the Venice Biennale, the Kunsthalle Zürich, the P.S.1 in New York, the Museo Nacional De Bellas Artes in Buenos Aires, the Museum of Fine Arts in Houston, the Shoto Museum in Tokio, the SESC in Sao Paulo (BRA), the Yokohama Museum of Art and recently at the ZKM in Karlsruhe. The artist makes photographs, videos and installations and directs dances and performances. Using these media he explores suppressed elements of social structure. Noritoshi Hirakawa's works are always a result of personal, psychological and social studies. Restrictive moral standards and taboos are revealed and subverted in order to bring them to the mind of the spectator. They can only be completely recognised against the background of the moral restrictions in the Japanese society.

In the artist-film „Four two One“, which was created in the context of the performance, Hirakawa deals with the social taboo of the subconscious desires between father and daughter. Beneath the surface of daily communication the story steps into a subconscious level as a dialogue of existential impact. The inner conflict of the leading actress is dramatically staged by the appearance of her "spirit" embodied by a masked and naked female dancer. Against the background of the musical improvisations the feelings of the father and the daughter assume a definite, intense form, when they are bonded to each other by a tragic, unconscious destiny.

In the installation „A Temptation to be a Man“ (1997), which was recently exhibited at the ZKM in Karlsruhe, you can see the slide-projection of a young woman, laying diagonal on a bed, offensively displaying her naked body. The bright spot pointing on the projection obstructs the view at her face. When the spectator is lead into the temptation to break the light beam, the self-confident and satisfied smile of the model is revealed. The cultural distrust against the dominance of the 'male view' is contrasted with the power of female eroticism. At the same time the interaction between the spectator and the unveiled model enables him to experience the censure of the sexual desire in his own mind.

In the three parted slide projection „A fruitful wavers“ (2002) – similar to several of his photographs – Hirakawa broaches the issue of intimate actions, which are tolerated by society just in private but not in public space. In three short-stories the spectator is confronted with assumed innocent situations, which suddenly culminate and partake in the inner drive of a foreign person, who practises against all obligations an intimate action in the midst of public space. The slide-projections confront us with those daily moments of our thoughts and actions, which embody a social taboo but being familiar to us – whether we do not want to share them with other people.

In the work „The Light of Shueng Wan“ (2006) a young woman passes a musician playing the violin on her way back home and follows her inner impulse when she starts to dance. This spontaneous impulsivity attracts the attention of a passing man, who begins to accompany both by drumbeats on an empty water bottle. Dance is also a configuring element of the artist-film „Le va et vient“ (The running around) of 1999. By combining the three Caribbean dances Mazurka, Zouk and Soca, originated in the African-Indian population of the islands, Hirakawa expounds the problems of racial separation at the island of Martinique: Although the coloured population represents 90 % of the total population, the minority group of the white settlers dominate economy, politics and cultural life. This becomes apparent in the first and last film-scenes, in which Hirakawa provides an insight into an annual, social event, till this day only white people are allowed to take part. While this society exclusively dances waltz, the Caribbean dances, which are practised by the majority of the population of Martinique, are performed by three coloured people on a gas station along a road.

Noritoshi Hirakawa claims by the title "Nothing incomprehensible", that *everything* is comprehensible. All human phenomena – either impulsive or intimate actions, suppressed or eruptive drives or emotional needs – concern and affect everyone of us. Nevertheless people often try to separate from each other or from certain sections of thoughts, feelings and actions by social restrictions. On the long run these homogenising dictates of culture lead to a denial of the own complexity of the personal desires and psychological requirements. Noritoshi Hirakawa's works seduce us by their story line or their aesthetics and thusly allow us to approach those suppressed subjects and find inner parallels. It is that emotional approach, which opens the door to the realisation: "Nothing is incomprehensible"...