



LEEDS
ARTS RESEARCH
CENTRE

STRANGER IN THE VILLAGE DR HAROLD OFFEH

OUTPUT INFORMATION

Title:
Stranger in the Village

Output Type:
I – Performance

Venue:
Art Tower Mito Contemporary Art Gallery

Year of first performance:
2019

Research Groups:
Curating
Participatory Practice



ADDITIONAL INFORMATION STATEMENT

Harold Offeh's *Stranger in the Village* explores themes of migration and settlement through dialogue with the expatriate LGBT community in Mito, Japan, employing African-American writer James Baldwin's essay 'Stranger in the Village' as frameworks for discussing personal experiences of estrangement/integration.

Produced during a residency, the multi-media video installation featured interviews and performative responses, set in a yellow space with a black triangular reading table at the centre. The content combined Japanese folk tales on the benefits and dangers of welcoming strangers with more familiar global myths on these themes, together with personal testimonies of contemporary experience, uncovering hidden histories that reveal unexpected cultural diversity, enriching the perspective on immigration and assimilation in Japan.

British Council-funded, *Stranger in the Village* was commissioned to inaugurate Art Tower Mito Contemporary Art Gallery's Publicness of the Art Center, a new program exploring the role of art centres in contemporary society, Offeh being one of six artists (three international, three Japan-based) commissioned for this major exhibition accompanied by an Anglo-Japanese publication.

Stranger in the Village's impact resides in its participation in a new form of exhibition-making. Publicness of the Art Center had 2 phases, a dialogue phase and production phase – a strategy often deployed in Offeh's wider practice. His exploration of Mito's social dynamics was thus instrumental in helping the museum redefine itself as a public space for visitors to see how artists' works evolve, from discursive origin to material outcome. For Offeh, 'the public' is not an anonymous group of all-comers, but a specific demographic whose personal history shapes the artistic process. As Hideo Nakao, Curator of Kurumaya Museum of Art, said, 'Harold Offeh's video installation uses different voices, including those considered "other" and "strangers", to lead to a dialogue where individuals can live in their own way and where they can coexist.'

PUBLICNESS OF THE ART CENTER DOCUMENTS
PHASE I

TO PLAY

PUBLICNESS
OF THE
ART CENTER

PHASE I

March 2 - May 6 2019
Contemporary
Art Gallery
Art Tower Mito

OPEN HOURS:

10:00 - 18:00

CLOSED on Mondays

*open on April 29

FREE ADMISSION

*except for some programs

TO THINK

TO MAKE

TO BE

創作と対話のプログラム
第1期
アートセンターをひらく

2019年3月2日(土) - 5月6日(月・振)

水戸芸術館現代美術ギャラリー

【開館時間】

10:00 - 18:00

【休館日】

月曜日

※ただし、4/29は開館

【入場料】

無料

※一部プログラムを除く

水戸芸術館
ART TOWER MITO

【主催】

公益財団法人

水戸市芸術振興財団

【後援】

在日フランス大使館 /

アンスタイチユ・フランセ日本

ブリテイッシュ・カウンシル

【助成】

アンスタイチユ・フランセ / UJ本部

クレイトブリテン・サカカフ財団

公益財団法人三菱UFJ信託地域文化財団

【協力】

アサヒグループホールディングス株式会社

【企画】

竹久信 (水戸芸術館現代美術センター主任学芸員)

TO IMAGINE

TO FIND

TO MEET

TO TALK

ORGANIZER:

Mito Arts Foundation

IN ASSOCIATION WITH:

Embassy of France /

Institut français du Japon

British Council

GRANT:

Institut français

The Great Britain Sasakawa Foundation

The Mitsubishi UFJ Trust Cultural Foundation

SUPPORT:

Asahi Group Holdings, Ltd.

CURATOR:

Yuu Takehisa

Senior Curator,

Contemporary Art Center, Art Tower Mito

第1期

アートセンターをひらく

水戸芸術館
ART TOWER MITO

Stranger in the Village, pages from exhibition catalogue 2019.

Image courtesy of Contemporary Art Gallery, ATM, Mito, Japan.



Harold Offeh's practice has a focus on performance as well as projects in which he collaborates with other participants. His work has interpreted race, gender, and cultural difference with great wit and zest, gently untangling established concepts within society or the individual.

This project provided the first opportunity for Offeh to visit Mito, where he spent time interacting with locals and examining the varied sense of belonging and identity in communities. The installation mediated by complex stories, from the interviews with people he met during his short residency or the folk tales that guided his research, is named Flexible Coexistence in reference to a previous exhibition. With a yellow theme that accentuates the silhouette of what is in the foreground, this space features a triangle shape formerly used as a label of shame against those society deemed to be deviant but that was then subsequently adopted as a symbol of pride. (The triangle also pays homage to the architectural elements of the gallery itself.)

How do we perceive "strangers"? How do people live and how do they interact with society? Turning to listen to the voices of others and through physical gestures that are a primordial means of communication and connection, Offeh investigates what flexible coexistence may entail in the future.

Exhibition Catalogue, Publicness of the Art Center, 2019

Stranger in the Village, pages
from exhibition catalogue 2019.

Image courtesy of
Contemporary Art Gallery, ATM,
Mito, Japan.



00



00



00



00

00-00 | 滞在制作 ハロルド・オフエイ

022 | アートセンターをひらく 第1期

第2室



00

00

00-00 | 滞在制作 潘逸舟

第2室

アートセンターをひらく 第1期 | 023

Stranger in the Village, pages from exhibition catalogue 2019.

Image courtesy of Contemporary Art Gallery, ATM, Mito, Japan.



00



00



00



00



00

00,00 | ハロルド・オフエイ パフォーマンス「Lounging」(くつろいだポーズ)
00,00 | 砂連尾 理「変身」ワークショップ

012 | アートセンターをひらく 第1期

第1室



00

00,00 | 週末の朝ごはん会 (出店: Maison Weniko)
00 | 呉 夏枝 ワークショップ「ひもづくりからはじまる身ぶり」

第1室

アートセンターをひらく 第1期 | 013

Stranger in the Village, pages from exhibition catalogue 2019.

Image courtesy of Contemporary Art Gallery, ATM, Mito, Japan.



00



00

00 | ハロルド・オフエイ パフォーマンス「Choreograph Me」(振りつけて)

00 | 砂連尾 理「変身」ワークショップ

064 | アートセンターをひらく 第1期

第7室・屋外

PUBLICNESS OF THE ART CENTER DOCUMENTS PHASE II

ISHU HAN

HAROLD OFFEH

PUBLICNESS OF THE ART CENTER PHASE II
October 26 2019 – January 26 2020
Contemporary Art Gallery Art Tower Mito

OPEN HOURS: 9:30–18:00 *no admittance after 17:30
Closed on Mondays, Nov. 5,
New Year Holidays (Dec. 27–Jan. 3), and Jan. 14
*open on Nov. 4 and Jan. 13
ADMISSION: ¥900
*open for more than 20 people
¥700 for advance ticket and group of more than 20 people
Free of charge for high school student, seniors over 70,
the disabled and one accompanying attendant
*Student card or other identification with age required
One-year Pass: ¥2,000
First Friday: student card holders and
seniors 65 to 69 get a discount rate of ¥100
each first Friday (Nov. 1, Dec. 6)

YUKO MOHRI

OSAMU JAREO

展示と対話のプログラム 第II期
アートセンターをひらく
2019年10月26日(土)–2020年1月26日(日)
水戸芸術館現代美術ギャラリー

【開館時間】9:30–18:00 ※入場は17:30まで
【休館日】月曜日、11/5(火)、
年末年始(12/27(金)–1/3(金))、1/14(火)
※ただし、11/4(月・土)、2020年1/13(月・祝)は開館
【入場料】一般900円 前売・団体(20名以上)700円
※高校生以下、70歳以上、障害者手帳をお持ちの方と
付き添いの方1名は無料
◎一年間有効フリーパス「年間パス」2,000円
◎学生とシニアのための特別割引デー「First Friday」
学生証をお持ちの方と65歳–69歳の方は
毎月第1金曜日(11月1日、12月6日)100円

水戸芸術館
ART TOWER MITO

【主催】
公益財団法人
水戸市芸術振興財団
【後援】
ブリテイッシュ・カウンシル
【助成】
アンステイチュ・フランセ ハリ本部
在日フランス大使館/
アンステイチュ・フランセ 日本
クレイトブリテン・ササカワ財団
芸術文化振興基金
【協力】
サントリーホールディングス株式会社
【企画】
竹久信(水戸芸術館現代美術センター主任学芸員)

HAJI OH
FUMINAGA
SUENAGA

EMMANUELLE LAINÉ

ORGANIZER:
Mito Arts Foundation
IN ASSOCIATION WITH:
British Council
GRANTS:
Institut français
Embassy of France/
Institut français du Japon
The Great Britain Satakewa Foundation
The Japan Arts Council
SUPPORT:
Suntory Holdings Limited
CURATOR:
Yuu Takehisa
Senior Curator,
Contemporary Art Center, Art Tower Mito

第II期
アートセンターをひらく

水戸芸術館
ART TOWER MITO

Stranger in the Village, pages from
exhibition catalogue 2019.

Image courtesy of Contemporary
Art Gallery, ATM, Mito, Japan.



第4室



ハロルド・オフエイ
HAROLD OFFEH

ハロルド・オフエイはパフォーマンスを軸とした表現や参加者と協働するプロジェクトに取り組んできました。その作品は、人種やジェンダー、文化的差異といった主題を機知や遊び心に富んだ視点で捉え、社会や個人のなかで固着した観念をやわらかく解きほくします。

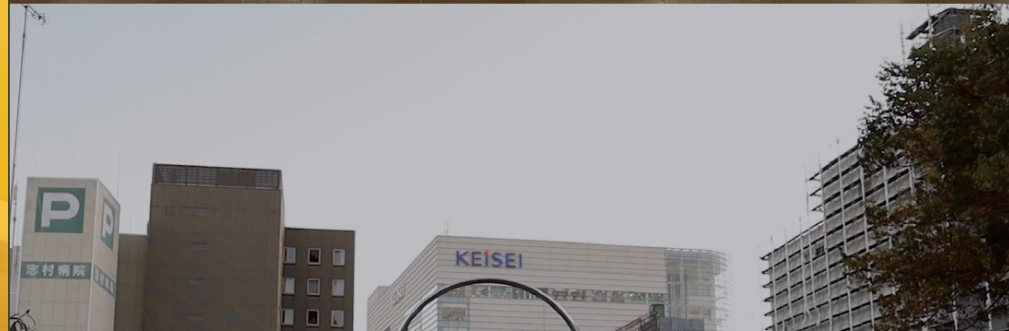
本プロジェクトを機に初めて水戸を訪れたオフエイは、市井の人々と言葉を交わすなかで、コミュニティ内の多様な帰属やアイデンティティに目を向けました。短い滞在期間中に出会った人々へのインタビューや調査の道しるべとなった民話など複数の物語が介在するこの空間は、ある展覧会にもなで「しなやかな共生」と名付けられています。前景にあるものの輪郭を引き立てる黄色を基調としたこのインスタレーションには、過去には差別的なレッテルとして用いられ、のちにプライドの象徴となった三角形が掲げられています。(三角形はギャラリーの建築的要素へのオマージュでもあります。)

「よそ者」や「変わり者」はどのように捉えられてきたのか。人々はどうのように生き、どのように社会と関わっているのか。他者の声に耳を傾け、つながりの根源的な手段である身振りを通して、オフエイはこれからの「しなやかな共生」の在り方を問いかけます。

Harold Offeh's practice has a focus on performance as well as projects in which he collaborates with other participants. His work has interpreted race, gender, and cultural difference with great wit and zest, gently untangling established concepts within society or the individual.

This project provided the first opportunity for Offeh to visit Mito, where he spent time interacting with locals and examining the varied sense of belonging and identity in communities. The installation mediated by complex stories, from the interviews with people he met during his short residency or the folk tales that guided his research, is named Flexible Coexistence in reference to a previous exhibition. With a yellow theme that accentuates the silhouette of what is in the foreground, this space features a triangle shape formerly used as a label of shame against those society deemed to be deviant but that was then subsequently adopted as a symbol of pride. (The triangle also pays homage to the architectural elements of the gallery itself.)

How do we perceive "strangers"? How do people live and how do they interact with society? Turning to listen to the voices of others and through physical gestures that are a primordial means of communication and connection, Offeh investigates what flexible coexistence may entail in the future.



A1: 最初は、与えられた空間とサポートに圧倒されました。アーティストとして、手狭な空間やリソース不足の状況でもなんとかやっていくことに慣れてしまっていたでしょう。そんな恵まれた状況をもたらしたのは、さまざまな期待と責任感です。水戸芸術館で、私は自分かどれほど社会的なつながりや対話に依拠しているかも実感し、また多くの議論や人々との交流をギャラリーという場所が後押ししてくれました。そして、自分自身の経験から、さまざまな視点についてじっくり考えることができました。クリエイティブにあって遊びはなくてはならない要素です。水戸芸術館はあの素晴らしい一ヶ月の間、私の遊び場だったので。

A2: まず、この問いかけに感謝します。心から求めるものについて、それが何なのかと問われることが、私たちに力を与えるからです。私が思い描く理想のアートセンターは、社会的で、陽気で遊び心に満ちた場所です。困難もあるがそれに立ち向かうやりがいにも溢れ、知性に満ち、そして刺激的、孤独や熟考、空想のための場所、包摂的で、公有の場所、愛憎交々なところ、私の理想のアートセンターはユートピア、それは現実には存在しません。しかし、本物であってほしいという私の願望と希望のなかに、それは存在するので。

A1: Initially, I felt very overwhelmed by the amount of space and support I was given. I think as an artist I'm used to dealing with a lack of space and resources. Being gifted these things brought expectations and responsibility. Art Tower Mito made me realize how much I depend on social interaction and dialogue. The gallery facilitated a lot of discussions and exchanges with people. I was then able to take the experiences I had and think through the connections. The essence of creativity is play and Art Tower Mito was my playground for a glorious month.

A2: Firstly, thank you for asking the question. It's so empowering to be asked to articulate what we really want. My ideal art center is social, convivial and playful. It is challenging, intellectual and provocative. It's a space for isolation, contemplation and fantasy. It is inclusive, a space of public ownership. It is somewhere I'll love and hate. My ideal art center is a utopia, it doesn't really exist. But it exists in my desire and hop for it to be real.

Stranger in the Village,
pages from exhibition
catalogue 2019.

Image courtesy of
Contemporary Art Gallery,
ATM, Mito, Japan.



Stranger in the Village, Installation,
2019. Contemporary Art Gallery,
ATM, Mito, Japan. Photo by
Yuzuru Nemoto



Stranger in the Village, Installation, 2019. Contemporary Art Gallery, ATM, Mito, Japan. Photo by Yuzuru Nemoto



Stranger in the Village, Installation, 2019. Contemporary Art Gallery, ATM, Mito, Japan. Photo by Yuzuru Nemoto



Stranger in the Village, 2019. Research trip to meet immigrant farmers in Japan. Mito, Japan. Image courtesy of the artist.



Stranger in the Village, 2019. Research trip to meet LGBTQ activist in Mito, Japan. Image courtesy of the artist.



Stranger in the Village, 2019. Studio installation in March 2019 part of the initial research trip to Mito, Japan. Image courtesy of the artist.





Stranger in the Village, Performance, 2019. Contemporary Art Gallery, ATM, Mito, Japan. Photo by Yuzuru Nemoto



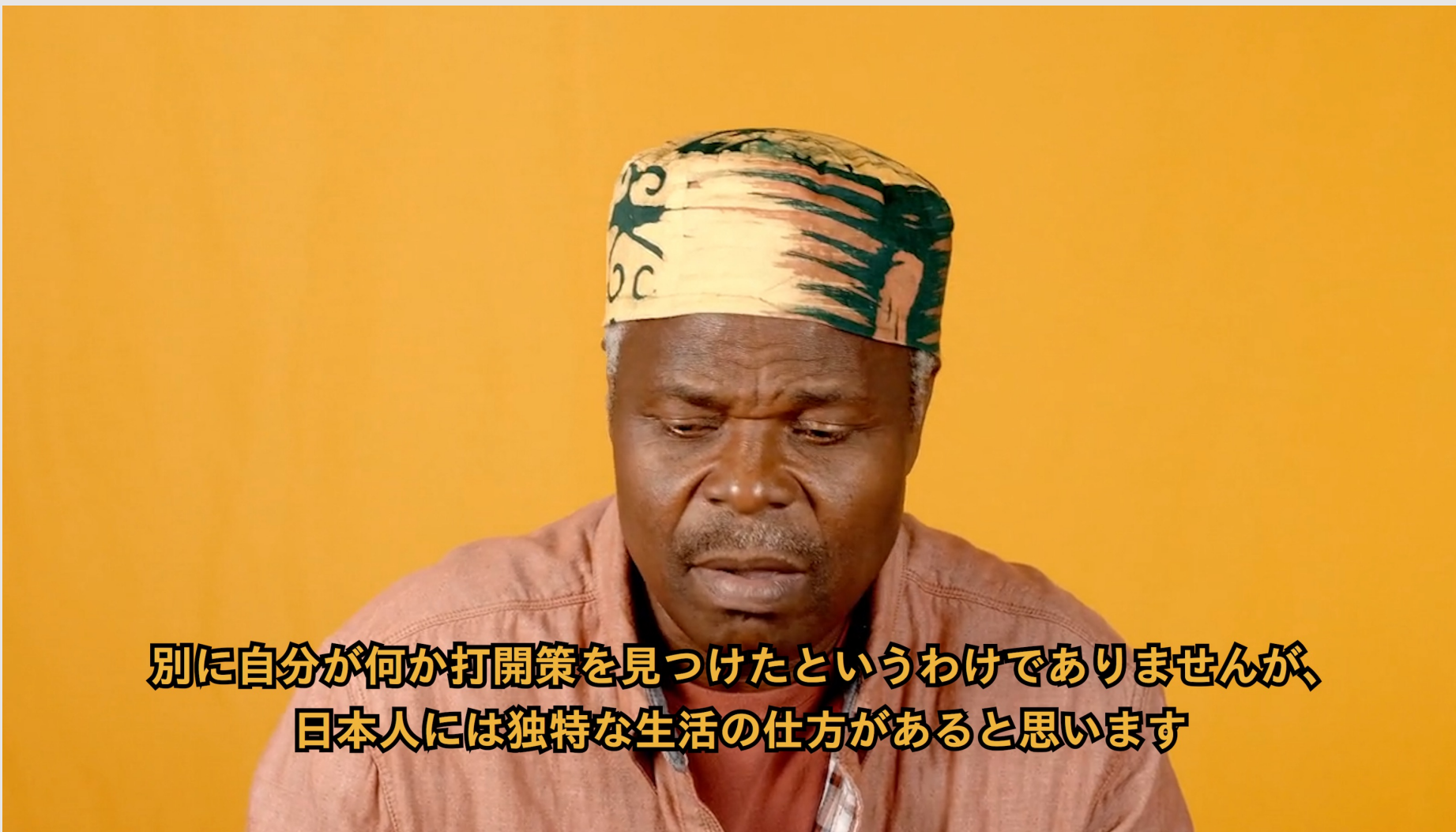
Stranger in the Village, Performance, 2019.
Contemporary Art Gallery, ATM, Mito, Japan. Photo
by Yuzuru Nemoto



**People are
trapped
in history
and history is
trapped in them**

人間は歴史の罠にかかり、
歴史もまた人間の罠にかかる

James Babson - Stranger in the Village 1982



別に自分が何か打開策を見つけたというわけではありませんが、日本人には独特な生活の仕方があると思います

Stranger in the Village, Still from video, 2019. Contemporary Art Gallery, ATM, Mito, Japan.

Image courtesy of the artist.

GG

“Harold Offeh’s video installation uses different voices including those considered “other” and “strangers”, to lead to a dialogue where individuals can live in their own way and where they can coexist”

Hideo Nakao, Curator of Kurumaya Museum of Art. Review in Bijutsutecho, 2019.12.5 Founded in 1948, Bijutsutecho is the longest-running contemporary art magazine in Japan.

https://bijutsutecho.com/magazine/review/20960#.Xemo9_3eoLI.twitter

PRESS RELEASE

September 2019
Press Release #1

水戸芸術館
ART TOWER MITO

Publicness of the Art Center—Phase 2

PUBLICNESS OF THE ART CENTER PHASE II
October 26 2019 – January 26 2020
Contemporary Art Gallery
Art Tower Mito

OPEN HOURS: 9:30–18:00 *no admittance after 17:30
Closed on **Monday, Nov. 5,**
New Year Holidays (Dec 27-Jan 3), and Jan. 14
*open on Nov. 4 and Jan. 13

Admission: ¥900
¥700 for advance ticket and group of more than 20 people
Free of charge for high school student, seniors over 70,
the disabled and one accompanying attendant
*Student card or other identification with age required
One-year Pass: ¥2,000
First Friday: student card holders and
seniors 65 to 69 get a discount rate of ¥100
each first Friday (Nov. 1, Dec. 6)

展示と対話のプログラム 第II期
アートセンターをひらく
2019年10月26日(土)–2020年1月26日(日)
水戸芸術館現代美術ギャラリー

【開館時間】9:30–18:00 ※入場は17:30まで
【休館日】月曜日、11/5(木)、
年末年始(12/27(金)–1/3(金))、1/14(水)
※ただし、1/4(日)–(祝)、2020年1/13(日)–(祝)は開館
【入場料】一般 ¥900 児童・団体(20名以上) ¥700 円
※高校生以下、70歳以上・障害者等をお得な料金で
拝見いただける方1名は無料
①一年間有効フリーパス(有償/税込) ¥2,000 円
②学生とシニアのための特別割引券—「First Friday」
学生証をお持ちの方と65歳–69歳の方は
毎月第1土曜日(11月1日、12月6日) ¥100 円

水戸芸術館
ART TOWER MITO

【主催】
公益財団法人
水戸市芸術振興財団
【協賛】
英国フランス大使館 /
アンスタイチュ・フランス日本
ブリタニッシュ・カウンシル
【協賛】
アンスタイチュ・フランス パリ本部
クレート・ブリタニッシュ・ササカワ財団
芸術文化振興基金 〇〇
【協力】
サントリーホールディングス株式会社
【企画】
竹久 豊(水戸芸術館現代美術センター主任学芸員)

ORGANIZER
Mito Arts Foundation
IN ASSOCIATION WITH
Embassy of France /
Institut français du Japon
British Council
GRANT
Institut française
The Great Britain Sasakawa Foundation
The Japan Arts Council
SUPPORT
Suntory Holdings Limited
GUPARTO
Yuu Takehisa
Senior Curator,
Contemporary Art Center, Art Tower Mito

Exhibition Overview

Title: Publicness of the Art Center—Phase 2
Dates: October 26, 2019 – January 26, 2020
Closed on Mondays, November 5, New Year holidays (December 27 – January 3), and January 14
Open on November 4 and January 13
Opening Hours: 9:30–18:00 (last admission: 17:30)
Artists: Haji Oh, Harold Offeh, Osamu Jareo, Fuminao Suenaga, Ishu Han, Yuko Mohri, Emmanuelle Lainé
Venue: Contemporary Art Gallery, Art Tower Mito
Admission: ¥900 (¥700 for advance tickets and groups of more than 20 people)
Free of charge for high school students and younger, seniors over 70, the disabled and one accompanying adult. Student card or other age identification required.
One-year Pass: ¥2,000
First Friday of every month: special discounts for students and senior citizens. Admission for college students and seniors aged 65–69 is ¥100
Organized by: Mito Arts Foundation
In association with: British Council
Supported by grants from: Institut français, Embassy of France, Institut français du Japon, The Great Britain Sasakawa Foundation, The Japan Arts Council
Supported by: Suntory Holdings Limited
Curator: Yuu Takehisa (Senior Curator, Contemporary Art Center, Art Tower Mito)

Exhibition Overview

Marking 30 years in 2020 since Art Tower Mito's opening, the Contemporary Art Center's "Publicness of the Art Center" explores over two phases the role required of an art center in today's changing society. Phase 1 was organized from March to May 2019, reinterpreting the Contemporary Art Center as a place where art is born and using the facility's gallery space for creativity and dialogue between both artists and visitors as well as between fellow visitors. In Phase 2, the gallery will be employed as a space for cultivating dialogue and various activities centered on an exhibition.

This exhibition presents new work created by six artists who were invited to take up one-month residencies during Phase 1, conducting research on the Mito area and the Contemporary Art Center, and collaborating with local citizens. It will also feature documentary footage from Osamu Jareo's Metamorphosis workshop, ongoing since Phase 1 and exploring the nature of dialogue and physical expression, as well as further workshops and a final presentation of the results.

In addition, the popular cafe space will appear in the Workshop Room inside the gallery from December 5th. It will serve as a place for people to spend time as they like, to interact with other people and take part in various activities. Opening up the Contemporary Art Center as a social space where works of art facilitate dialogue and connections that can lead to further developments in the future, the exhibition and program of related events will consider in practical ways the role required of an art center today.

Who are the people who make up the public? Hideo Nakao "Opening the Art Center"

The Mito Center for Contemporary Art, celebrating its 30th anniversary in 2020, holds a two-part project "Opening the Art Center" that explores the role required of the art center in a changing society. In Phase I, the gallery was used for "creation and dialogue" by artists and visitors, and in Phase II, the gallery was opened around the exhibition. Hideo Nakao, a curator at the Kurumaya Museum of Art reviews the trial of this exhibition to explore the role of the art center as a social venue through practice.

Text= Hideo Nakao




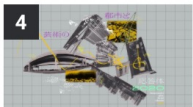



Exhibition view of Harold Offay's Villager (2019) from "Opening the Art Center Phase II" Photo: Joe Nemoto Photo courtesy of Contemporary Art Center, Art Tower Mito



MAGAZINE RANKING TOP 5

DAILY | WEEKLY | MONTHLY

- 1  The back number of 2019 magazine "Bijutsutecho", all...
INSIGHT
- 2  Art support is a top priority. "Corona and Culture" by...
NEWS
- 3  Museum from Home: The The National Art Center, Tokyo...
SERIES
- 4  Yokohama National University opens an online program "Cit...
NEWS
- 5  Enjoy the "Sun" by Olafur

Art / Post

「アートセンターをひらく」第II期が開催中 @水戸芸術館

2019.10.30up

茨城県・水戸市の水戸芸術館現代美術ギャラリーで、展覧会「アートセンターをひらく 第II期」が開催中。2020年1月26日（日）まで。



毛利悠子『Flutter』（2018年） 撮影：Damian Griffiths 写真提供：Camden Arts Centre

2020年に開館30周年を迎える水戸芸術館では、企画展「アートセンターをひらく」を2期に分けて開催。2019年3～5月にかけて、第I期が開催された。

ART / OPENINGS OUTSIDE TOKYO

'Publicness of the Art Center Phase I'

CONTEMPORARY ART GALLERY, ART TOWER MITO



Yuko Mohri's "Parade" (2011-17) | JACQUELINE TRICHARD

BY YUKARI TANAKA



American University in Japan



Undergraduate / TESOL /
Management / Law. Temple
University, Japan Campus



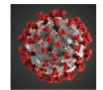
WHAT'S TRENDING

EDITORS' PICKS

1 China to conduct major military drill simulating seizure of Taiwan-held island



2 COVID-19 news updates



3 'If I Had Your Face' review: Are South Korean women really so obsessed with beauty?



4 'No remedy, no rights': China blocks foreigners from leaving



Publicness of the Art Center - Phase 2

Contemporary Art Center, Art Tower Mito



Tweet

Like 0

This event has ended.

Marking 30 years in 2020 since Art Tower Mito's opening, the Contemporary Art Center's "Publicness of the Art Center" explores over two phases the role required of an art center in today's changing society. Phase 1 was organized from March to May 2019, reinterpreting the Contemporary Art Center as a place where art is born and using the facility's gallery space for creativity and dialogue between both artists and visitors as well as between fellow visitors. In Phase 2, the gallery will be employed as a space for cultivating dialogue and various activities centered on an exhibition.

This exhibition presents new work created by six artists who were invited to take up one-month residencies during Phase 1, conducting research on the Mito area and the Contemporary Art Center, and collaborating with local citizens. It will also feature documentary footage from Osamu Jareo's Metamorphosis workshop, ongoing since Phase 1 and exploring the nature of dialogue and physical expression, as well as further workshops and a final presentation of the results.

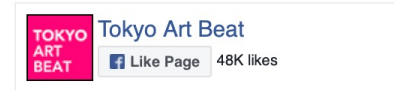
In addition, the popular cafe space will appear in the Workshop Room inside the gallery from December 5th. It will serve as a place for people to spend time as they like, to interact with other people and take part in various activities. Opening up the Contemporary Art Center as a social space where works of art facilitate dialogue and connections that can lead to further developments in the future, the exhibition and program of related events will consider in practical ways the role required of an art center today.

[Events]

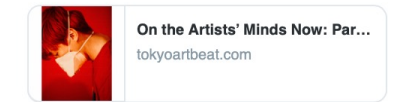
Harold Offeh Talk/Performance

Date: Oct. 26 (Sat) 13:30-15:00

Facebook



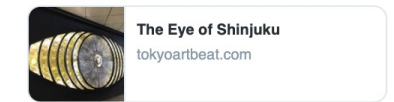
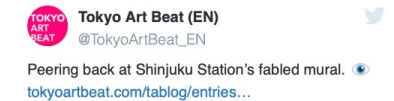
Tweets by @TokyoArtBeat_EN



May 15, 2020



May 15, 2020



Magazine > Photo Report > Publicness of the...

Publicness of the Art Center – Phase2 @ Contemporary Art Gallery, Art Tower Mito

Publicness of the Art Center – Phase2

26 OCT 2019 – 26 JAN 2020

Contemporary Art Gallery, Art Tower Mito, Ibaraki

<https://www.arttowermito.or.jp/english/>

Curator: Yuu Takehisa (Senior Curator, Contemporary Art Center, Art Tower Mito)



SOCIAL MEDIA

水戸芸術館現代美術センター @MITOGEL_Gallery · Dec 6, 2019
公共を構成する人とは誰か? 中尾英恵評「アートセンターをひらく」 | 美術手帖



公共を構成する人とは誰か? 中尾英恵評「アートセンターをひらく」
2020年に開館30周年を迎える水戸芸術館現代美術センターでは、移り変わる社会のなかでアートセンターに求められる役割を探る企画「アートセンタ...
bijutsutecho.com

2 7

水戸芸術館現代美術センター @MITOGEL_Gallery · Oct 26, 2019
【本日開催】
ハロルド・オフエイによるトークパフォーマンス

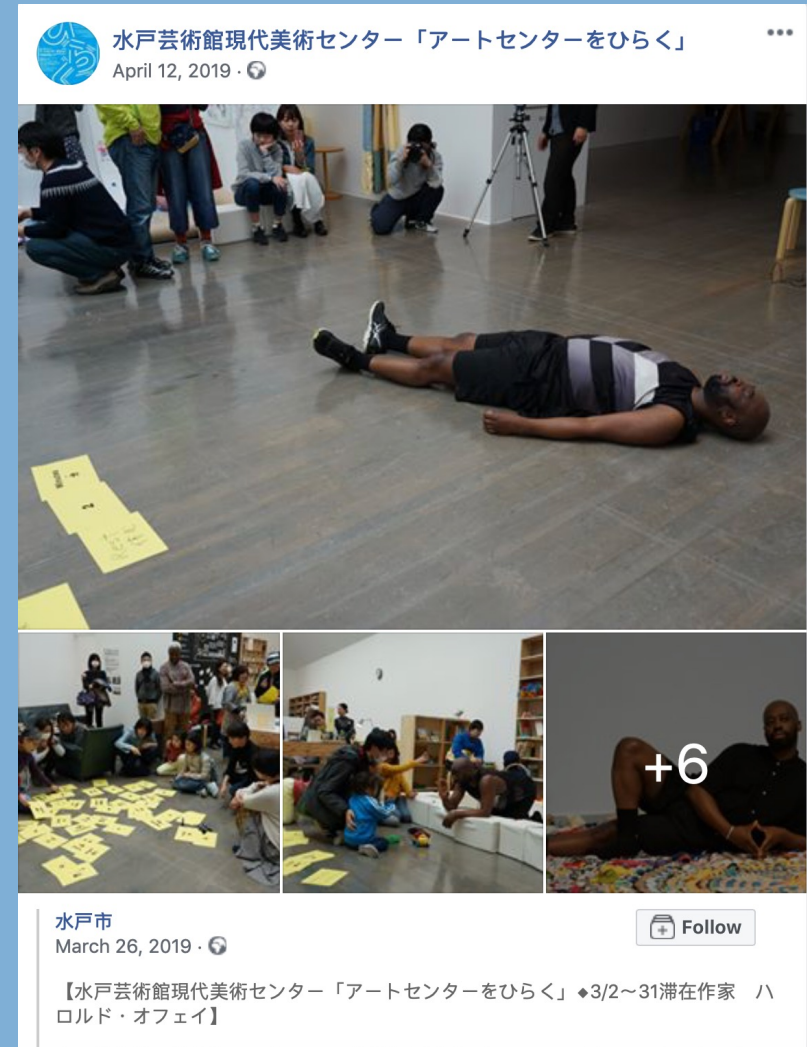
10月26日(土) 13:30~15:00
※整理券を11:30から配布します。

arttowermito.or.jp/gallery/lineup...

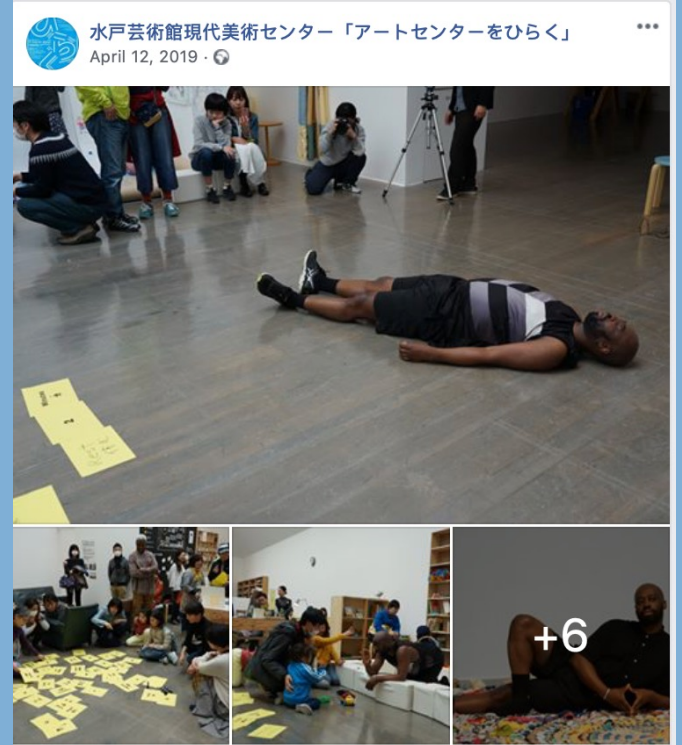


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水戸市

March 26, 2019 · 🌐

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【水戸芸術館現代美術センター「アートセンターをひらく」◆3/2～31滞在作家 ハロルド・オフエイ】

水戸芸術館現代美術センターは、「創作と対話」をテーマに「アートセンターをひらく 第1期」を開催しています。

アーティストが1カ月間水戸に滞在し新作を制作する「滞在制作」では、1カ月3名の入れ替え制で6名の作家が滞在します...

[See More](#)

[Mito Art Museum Contemporary Art Center "opening the art center" ◆ 3/2 ~ 31 staying author Harold off]

The Contemporary Art Center of Mito Art Museum is holding "the first 1 period of the art center" on the theme of "creation and dialogue."

A 6-Month-old writer will be staying in the "staying production" that artists will stay in mito for 1 months.

Harold Offeh, one of the writers who stayed from March 2th to 31th, was born in Ghana, 1977, based in the UK. I made a piece of work that has been hidden in history and society, triggered by laughter and participation.

On March 9, we performed [CHOREOGRAPH ME] by the audience's instructions.

The audience request is, "shaking hands with the people at the venue "" playing with the kids ", after the intense performance, care for the off " rest for 2 minutes "

The audience also participated in making works

Keywords:

Exhibition

LGBTQ

Immigration

Installation

Collaboration

Key Dates:

March 2 – May 6 2019, Art Tower Mito

October 26, 2019 – January 26, 2020, Art Tower Mito

Funding:

Mito Arts Foundation

British Council

The Great Britain Sasakawa Foundation,

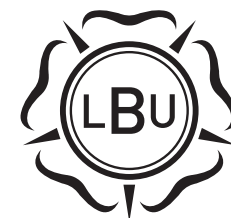
The Japan Arts Council

Links:

<https://www.haroldoffeh.com/projects/stranger-in-the-village>

WWW.LEEDSBECKETT.AC.UK/LARC

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