

A large, smooth, metallic sphere, possibly a piece of art, is the central focus. It sits on a dark, textured, rocky surface. To the left, a red, segmented creature resembling a crab or a large insect is partially visible, with its legs and antennae extending towards the sphere. The background is a dark, atmospheric landscape with more rocks and a blueish tint, suggesting an outdoor or cave-like setting.

**MO.CO. HOTEL DES  
COLLECTIONS**  
**INTIMATE DISTANCE.  
MASTERPIECES  
FROM THE  
ISHIKAWA  
COLLECTION**

**06.29 →  
09.29.19**

# INTIMATE DISTANCE. MASTER- PIECES FROM THE ISHIKAWA COLLECTION

**NICOLAS  
BOURRIAUD  
MO.CO. CEO**

## **NICOLAS BOURRIAUD**

The Hôtel des collections is the third pillar of a new institution, Montpellier Contemporain (MOCO), which has set itself ambitious goals: to offer a novel, horizontal, multifunctional institutional model, to revitalize the Montpellier art scene and to put its territory on the global map of contemporary art. As the first institution exclusively dedicated to collections both private and public from all over the world, the Hôtel des collections intends to showcase the passion of individuals or collectives for art.

The former Hôtel Montcalm was rehabilitated by the architect Philippe Chiambaretta. Successive waves of artists will be invited to transform its spaces and functions: for the inauguration, Bertrand Lavier turned the park into a botanical atlas, Loris Gréaud remixed the building's plan in neon on the ceiling of the bar, and Mimosa Echard occupies the double-door entrance.

The program of the Hôtel des collections will stray off the beaten paths: it starts with a Japanese private collection owned by Yasuharu Ishikawa, and will continue with a Russian public collection. The former is the collection of an entrepreneur, relatively recent but remarkably consistent. If it reveals itself as Japanese, it may well be because of its focus

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on minimal, discreet, subtle forms. There is nothing exuberant about the works that comprise it, nothing spectacular, but rather a constant tension between the intimate and historical dimensions, as evidenced by the magnificent series of *Date Paintings* by On Kawara, a poetic confrontation between the abstract brutality of a date and world events. These works could be the guiding thread of the Ishikawa Collection. Between history and intimacy, current events and sensibility, this unique gathering of recent masterpieces is suffused with a strange serenity that intelligently draws connections between the East and the West.

Under these auspices, the opening of the Hôtel des collections is the last milestone of a collective journey undertaken three years ago with the friendship and unswerving support of Philippe Saurel, President of the Metropolis and City Mayor of Montpellier. The teams of La Panacée, of the École Supérieure des Beaux-Arts and lastly of Montpellier Contemporain (MOCO), which brings them together under a single banner, allowed this project to come into being. May they all be thanked.

# INTIMATE DISTANCE. MASTER- PIECES FROM THE ISHIKAWA COLLECTION

## YUKO HASEGAWA GUEST CURATOR

### YUKO HASEGAWA

#### *Intimate Distance*

“Selecting works that belong to the world and sensibilities of a single collector, and exposing them in a different place beyond his or her reach, is something that in itself creates distance possessed of intimacy and insight. This is the first time the Ishikawa Collection has been shown outside of Japan to such an extent, and it is also the first exhibition at this new museum, Montpellier Contemporain, aka MOCO. Keeping within the realistic scope of this exhibition, we have endeavored to present to the people of Montpellier, France, some forty works from this outstanding collection within a cluster of exhibition spaces under the title *Intimate Distance*.

These works, many by Western artists, [...] are primarily minimalist and non-spectacular. While they may incorporate intense emotions, politics or memories, at first sight they seem to have a calm appearance.

Contemporary art, and in particular 1970s conceptual art, can be difficult to approach due to its ambiguity and abstrusity. It tends to lack the materiality and corpo-

reality of the artist’s physical touch usually associated with “self-expression,” and the temperature of things created through the acts of “choosing” and “editing” as opposed to “making” can feel cold. Such works are questions directed at an intellectual elite, whose replies take the form of changes or shifts in ways of seeing things or points of view.

In the 1990s, contemporary art took on a more palpable form. While it retained its “contingency,” “ambiguity” and “tendency to leave interpretation up to the viewer,” the expressive language used by the artists became more “intimate.” At the same time, micro-utopias whose frames of reference are located in the interactions of each individual with society came to be shared in place of large-scale utopias.

The works in the Ishikawa Collection have been chosen in such a way that the transition from “abstruse” to “ambiguous but open to an intimate something” is more or less seamless in historical terms. The works in this exhibition, too, have been selected so that viewers can gain a sense of this flow. Looking at the works as a whole, such opposites as “global” and “local” that are now

so in vogue are strangely absent, instead of which an open landscape of relations between “subjects” (we as individuals) and society can be seen throughout the exhibition. Encounters with the works lead the audience’s point of view away from existing ways of looking at things towards different imaginations and worldviews [...].

The words “intimate distance” express the relationship between “you” and the “world” that is formed by way of the experience of looking at artworks. It is an unknown world that opens up the moment we try to engage with the familiar, a worldview that extends over an incredible area. And the change in perception brought about by these may make us pay a heavy price. Like a space odyssey, aimlessly and helplessly, yet containing possibilities on an extraordinary scale.”

Excerpt from *Intimate Distance* by guest curator Yuko Hasegawa, published in the catalogue of the inaugural exhibition at MOCO Hôtel des collections.

## YUKO HASEGAWA BIOGRAPHY

Yuko Hasegawa is artistic director of the Tokyo Museum of Contemporary Art (MOT) and professor in the Department of Arts Studies and Curatorial Practices at the Tokyo University of the Arts. Considered as one of the most influential personalities in the Asian contemporary art world, she recently curated the 7th Moscow International Biennale of Contemporary Art: *Clouds → Forests* (September 2017), and has presented the exhibitions *Japonorama* at the Centre Pompidou Metz (October 2017) and *Fukami* at the Hôtel Salomon de Rothschild in Paris (August 2018).

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# INTIMATE DISTANCE. MASTER- PIECES FROM THE ISHIKAWA COLLECTION

## INTERVIEW YASUHARU ISHIKAWA



## INTERVIEW YASUHARU ISHIKAWA

Victor Secretan →  
Yasuharu Ishikawa

*When did you make your first acquisition and under what context? Which work was it?*

I started collecting contemporary art after encountering a series of works by On Kawara in 2011. It took just three minutes for me to decide to purchase a set of twelve on Kawara's *Date paintings*. It only took about thirty minutes from the time I entered the gallery to the time I left.

*Did you have the initial desire to create a full collection even before your first acquisition or did this idea progressively develop?*

Prior to purchasing the *Date Paintings*, I never imagined I would become a collector; I was just an everyday art fan. When I was approached about buying the *Date Paintings*, I had a hunch that it might be the beginning of something new. Later I made it my goal to establish a contemporary art museum in Okayama and continued collecting artworks with this in mind.

*Was there a collection that was particularly inspirational?*

Two collections have been particularly inspirational: one is at the Ohara Museum of Art in Kurashiki, which I've been going to since I was a young boy. The other is on the island of Naoshima in the Seto Inland Sea. Both are collections owned by entrepreneurs, and I was extremely lucky to be surrounded by such an environment. This not only enabled me to engage with art, but inspired me to think about the relationship between art and society.

*Do you meet artists? If yes, how important is each encounter?*

I think it would be fair to say that meeting artists is one of my greatest joys as a collector. Artists always provide me with fresh perspectives, disrupt insular mindsets and provide inspiration when it seems I am about to lapse into conservative ways of thinking.

*Does your collection articulate around a common thread or a thematic?*

Conceptual art is at the center of my collection. As well, most of the works in my collection are by living artists who are still active. Of course, the masters who have already departed this life are also important, but as a collector, being able to interact with the artists while they are in the middle of creating work is extremely exciting. I think this also leads to supporting contemporaneous culture.

*Have you ever exhibited your collection?*

I held my first collection exhibition in Tokyo in 2014. I also want to use my art to enrich Okayama, the place where I was born and bred and where I started my business. The *Imagineering Okayama Art Project*, which I staged in Okayama in 2014, was the first manifestation of this. It was the first initiative involving the presentation around the city of works from the Ishikawa Collection. It was confirmation that it is possible to generate fresh appeal in the city through contemporary art. Following the success of the above exhibition, I worked

with Okayama City and Okayama Prefecture to stage the first *Okayama Art Summit* in 2016, which is an international exhibition that will take place every three years.

*How will your collection live beyond you?*

Two works exhibited as part of *Okayama Art Summit 2016* are still on display in the city, and it was this that inspired me to launch a project called *A&C (Art & City)* in the fall of 2018. *A&C* is an art event with the aim of turning the entire city of Okayama into an art museum. Looking at how the works are received positively by people and become part of the everyday landscape, I sense the potential in artworks spreading throughout society beyond the framework of the collection. I want to develop these kinds of activities that will reflect in the collection in the future. This will lead to the collection being regarded as necessary within society, and no longer just my collection. In other words, it may be that it is only when they become the property of "everyone" in the form of the general public that collections are able to survive.

Excerpt from the interview between Victor Secretan and Yasuharu Ishikawa, published in the catalogue of the inaugural exhibition at MOCO Hôtel des collections.

## **YASUHARU ISHIKAWA BIOGRAPHY**

Born in 1970 at Okayama, Japan, Yasuharu Ishikawa founded a clothing manufacturing and retail company at the age of 23. He is currently president and CEO of Stripe International Inc. and expanding beyond fashion to include lifestyle products and solutions, as well as e-commerce platforms. He has also focused on expanding its international profile in foreign markets, mainly in Asia. In 2011 Ishikawa started his collection of contemporary art focusing chiefly on conceptual practices. He founded the Ishikawa Foundation in 2014 and has been a member of the Tate International Council since 2017. He has also engaged in other activities promoting entrepreneurship and culture in his hometown.

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## **ISHIKAWA FOUNDATION**

The Ishikawa Foundation is located in Okayama, Japan, and is run by its president, Yasuharu Ishikawa. Established in August 2014, it was recognized by the Okayama Prefecture as an association of public interest in February 2015. The Foundation's objective is to promote and advance art and culture, offer educational programs, and hold awards that contribute in revitalizing the local area and communities.

**MARCEL BROODTHAERS**

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**PETER FISCHLI  
& DAVID WEISS**

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**SIMON FUJIWARA**

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**RYAN GANDER**

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**LIAM GILLICK**

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**FELIX GONZALEZ-TORRES**

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**PIERRE HUYGHE**

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**ON KAWARA**

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**MIKE KELLEY**

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**HAROON MIRZA**

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**GERHARD RICHTER**

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**RACHEL ROSE**

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**ANRI SALA**

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**SHIMABUKU**

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**MOTOYUKI SHITAMICHI**

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**DANH VO**

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**LAWRENCE WEINER**

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**MARCEL BROODTHAERS  
LA SIGNATURE, SÉRIE 1,  
TIRAGE ILLIMITÉ [THE  
SIGNATURE, FIRST SERIES,  
UNLIMITED EDITION], 1969**

“I, too, asked myself if I was able to sell something and do well.” Marcel Broodthaers was 40 when he decided to stop being a poet in order to become an artist. The Belgian artist studies the value of art pieces and the circumstances in which they are exhibited. Since 1968, he dedicated himself to the *Museum of Modern Art, Department of Eagles* – a fictitious museum of which he appointed himself director. He also created numerous pieces based on the repetition of his signature. This unlimited edition serigraph shows the artist’s initials repeated 153 times, until the page was full. We commonly agree on the fact that a signature confirms the origins of an artwork and guarantees its economical value. But by repeating his signature *ad absurdum*, the artist highlights its arbitrariness. Says Marcel Broodthaers: “The artist’s writing complements or replaces his images. He signs.”

**MARCEL BROODTHAERS  
24 IMAGES / SECONDE [24  
IMAGES/SECOND], 1970**

“Following the Narcissus model / I have wanted a film / of 1 second (24 images) for myself alone. / (I look at myself in a film as if in a mirror.) / The idea was sufficient for me...”

1 second for Narcissus / is in itself the time of eternity. / Narcissus has repeated / indefinitely the time / of the 1/24th second. / Retinal persistence / For Narcissus had an eternal duration. / Narcissus is the inventor of cinema.”

This is how Marcel Broodthaers introduced his movie, of which the 35mm film is exhibited here, framed. This piece allows the audience to see how the images’ movements break down, with a signature appearing every second, on a loop. In the previous room, Ryan Gander showed the artists’ aggressive nature, whereas Marcel Broodthaers highlights their “narcissistic personality”; the drive to endlessly talk about themselves is reduced to its most basic expression.

**PETER FISCHLI  
& DAVID WEISS  
BÜSI, 2000**

“Can I find my innocence again?” This is one of the most important questions in Fischli & Weiss’s work. The Swiss duo comes from Zurich’s punk scene and started working together in 1979. The two artists look at our daily life and at the constant flow of images submerging it, with curiosity.

*Büsi* (which could be translated as “kitty”) is a six-minute video of a cat drinking milk. The film was made as a commissioned work to be featured on one of Times Square’s huge screens. Once a day, the video would interrupt the constant flow of advertisement there. This film is an ode to the mundane: the cat is licking itself, bathed in a halo of light like an invitation to slow down. Since then, cat videos have become a thing on the Internet – and more often than not, the proposed reason for their success is that watching cats brings peace to the mind.

**PETER FISCHLI  
& DAVID WEISS  
HUNDE, 2003**

*Hunde* is a 30-minute long video

in which two dogs bark and howl behind a fence. They try to reach something that we can’t see, on the other side of the fence – the side we’re on – but can’t pass the closed gate. *Büsi* was about a kind of serenity; *Hunde* is the expression of frustration. The video comes from a group of movies produced for the 1995 Venice Biennale’s Swiss pavilion, in which ninety-six hours of videos were broadcasted over twelve screens. When Fischli & Weiss decided to show *Hunde* as a stand-alone piece in 2003, they displayed it on a screen next to *Büsi*, as a funny way of talking about the relationship between cats and dogs.

**PETER FISCHLI  
& DAVID WEISS  
UNTITLED, 1994-2013**

At first sight, this installation may seem like remains of the MOCO’s barely finished construction site, but it is, in fact, an illusionist artwork by Fischli & Weiss. In the 1990s, the two artists started working in a studio again. They decided to reproduce the objects that were in their studio and the ones they saw while setting up their exhibition, thus creating powerful *mise-en-abyme*.

These handmade objects are perfect polyurethane replicas

of their usable counterparts. But contrary to Marcel Duchamp’s ready-mades, they can’t go back to be used in everyday life. These objects aren’t considered as icons either, as is the case in Pop art. They are simply “freed from the slavery of usefulness”.

*Untitled*, 1994-2013 was completed a year after Peter Fischli’s death. This gives it a peculiar tone, like a glimpse at a precise moment of time in the artist’s daily life – a still life made of an orange peel and a green cap.

**SIMON FUJIWARA  
REHEARSAL FOR A REUNION  
(WITH THE FATHER OF  
POTTERY), 2011**

Simon Fujiwara is a master in auto-fiction. He decided to rewrite his family’s story throughout installations that become the scene of performances, plays or movies. In *Rehearsal for a Reunion (with the father of pottery)*, he tackles his British-Japanese identity through a complex narrative that questions the relationship between memory and truth. Simon Fujiwara’s starting point is his long-distance relationship with his father. He writes a script in which he’d go to Japan to make

a pottery tea set with him. The video is the fake rehearsal of a play that would be based on this cathartic experience. It is shown in an installation that displays physical evidences of this staged reunion between a father and his son.

**RYAN GANDER  
FTT, FT, FTT, FTT, FTTT, FTT,  
OR SOMEWHERE BETWEEN  
A MODERN REPRESENTATION  
OF HOW A CONTEMPORARY  
GESTURE CAME INTO BEING,  
AN ILLUSTRATION OF THE  
PHYSICALITY OF AN  
ARGUMENT BETWEEN THEO  
AND PIET REGARDING THE  
DYNAMIC ASPECT OF THE  
DIAGONAL LINE AND  
ATTEMPTING TO PRODUCE  
A CHROMA-KEY SET FOR  
A HUNDRED CINEMATIC  
SCENES,**

Ryan Gander’s work toys with the links between fiction and reality by putting together elements (objects, images, situations, texts...) that seem dissimilar, and by building its own narrative systems out of them. *Ftt, Ft, Ftt, Ftt, Fttt, Ftt...* is the transcription of a verbal argument between two artists, Theo Van Doesburg and Piet Mondrian, in the shape of an installation. The two leaders of the Dutch avant-garde art



movement De Stijl stopped being friends because they disagreed about theory. For Van Doesburg, the diagonal line was a valid principle in abstract art, but this did not fit in the grid Mondrian was advocating for, which was only made of horizontal and vertical lines. With Ryan Gander, the modernist utopia faces human nature's triviality, in a fight scene that could feature in an epic movie.

**RYAN GANDER**  
**TELL MY MOTHER NOT TO WORRY (III), 2012**

Ryan Gander is a conceptual storyteller whose inspiration comes from History (as in: art History) as well as from his personal story – his everyday life as a father. The artist is fascinated by the creative process, and he drew inspiration from his daughter Olive's games for a series of works. When she builds a shack with a chair and an umbrella, or when she hides under a sheet and pretends she's a ghost, the artist captures the child's imagination and the way the mind develops. *Tell my mother not to worry (iii)* is made of a mix of resin and marble dust. It encapsulates a playful moment while also playing with the codes of classical sculpture and its distinctive drapery.

**LIAM GILLICK**  
**DEVELOPMENT WALL, 2016**

Since the mid-1990s, Liam Gillick has been making installations that double as fiction supports visitors can inhabit. His pieces are often collaborative and tend to highlight the power structures of the institutions welcoming them. *Development Wall* is a variation on *Odradek Wall* (1998), a wood coating with light poking through. The piece is a reference to Odradek, a creature from one of Franz Kafka's short stories, and a metaphor of the alienated relationship between the worker and their production. The constellation of lights is supposed to make it harder to see the piece and to prevent the visitor from gazing at it – stars blind the visitor, leading him into a wall.

**LIAM GILLICK**  
**THE ANYSPACE WHATEVER, 2004**

“Any space whatever” is a translation of Gilles Deleuze's concept of “espace quelconque”, which he explains in his book *Cinéma 2-L'image-temps* (1985) [*Cinema 2 – The Time-Image*]. The philosopher details its meaning in the introduction

→ Ryan Gander  
**TELL MY MOTHER NOT TO WORRY (III), 2012**

ISHIKAWA FOUNDATION, OKAYAMA, JAPAN  
 © RYAN GANDER



to the English edition:  
 “Why is the Second World War taken as a break? The fact is that, in Europe, the post-war period has greatly increased the situations which we no longer know how to react, in spaces we no longer know how to describe. These were ‘anyspaces whatever’, deserted but inhabited, disused warehouses, waste ground, cities in the course of demolition or reconstruction. And in these ‘anyspaces whatever’ a new race of characters was stirring, kind of mutant: they saw rather than acted, they were seers.” For Liam Gillick, the ‘anyspace whatever’ is a place in which everything is possible.

**FELIX GONZALEZ-TORRES**  
 « **UNTITLED** » (MARCH 5TH) #2,  
 1991

Felix Gonzalez-Torres was a Cuban artist refugee living in the United-States. The artwork he produced during his short-lived career mixed political activism with emotional feelings and an interest in forms. With limited financial means, the artist pushes objects beyond their common appearances. "*Untitled*" (March 5th) #2 is made of two light bulbs hanging on a wall – the double is a recurrent theme in

his work. Here, he alludes to the couple he formed with Ross Laycock, who died of AIDS on March 5, 1991. In the viewers’ eyes, the bulbs’ lights mingle and split alternatively, reminding them of the strong bonds two beings can share. These light bulbs are symbols of death and rebirth. One of them will inevitably turn off before the other, but they will always be replaced.

**FELIX GONZALEZ-TORRES**  
 « **UNTITLED** » (MONUMENT),  
 1989

« *Untitled* » (Monument) is a stack of posters visitors can bring back home. The artist first thought of creating such stacks by thinking about public buildings. Their aim is to give meaning to a certain time and place: these buildings are fixed, and they impose materializations of historical narratives. Felix Gonzalez-Torres chooses to make monuments that aren’t imposing: visitors dismantle them and take them away; and their shape and size are constantly shifting. These are “anti-monuments” based on the tactics of the 1960s’ minimal and conceptual art (basic shape, a seeming disappearance of the author, primacy of the idea over the piece’s materiality). Words on the posters often come from quotes the artist found in

Felix Gonzalez-Torres  
 → « **UNTITLED** » (MARCH 5TH) #2, 1991

ISHIKAWA FOUNDATION, OKAYAMA, JAPAN  
 COURTESY OF THE FELIX GONZALEZ-TORRES FOUNDATION  
 © FELIX GONZALEZ-TORRES





newspapers. The sentence “TEN MEN CAME, ONLY THREE RETURNED” brings to mind loss, a plausible war of which the unknown soldiers acquire universal status.

### FELIX GONZALEZ-TORRES, « UNTITLED » (LOVE LETTER FROM THE WAR FRONT), 1988

Unlike the “stacks” series, which rely on the fact that the visitor can take a piece of them, these puzzles are vacuum packed, and keep the audience at a distance. Felix Gonzalez-Torres made about sixty of them between 1987 and 1992. He prints photographs – of his childhood, or his travels – on puzzles, then shows them in their plastic wrapping, pinned in the four angles. This apparatus is as frail as memory – it can break into pieces, and it can be forgotten.

We don't know what war and what lover "Untitled" (*Love Letter From the War Front*) refers to. But pieces of this typewritten letter give us some clues. “A virus in my prick?” may refer to AIDS, which was part of the artist's life and work.

### PIERRE HUYGHE UNTITLED (HUMAN MASK), 2014

In 2008, a video of macaque Fuku-Chan dressed as a little girl and working as a waitress in a Japanese restaurant, spread on the Internet. In 2014, Pierre Huygue went filming this non-human waitress in its restaurant, which has been deserted since the Fukushima events, three years earlier. Fuku-Chan wears a mask inspired by Noh theatre and wanders in the dark, abandoned place. The monkey girl is trapped in its role; it performs the tasks it's been taught over and over again, as though it was a robot made of flesh and blood. In this confined space where nothing happens, and with no access to the outside world, the animal seems to be the last one on earth. Drone-filmed footage emphasizes the films' post-apocalyptic, desolate atmosphere. This timeless character is our ancestor, but it's still there, whereas humans are not. Behind its motionless yet strangely expressive mask, it forces us to wonder about humankind, as its end is near.

### PIERRE HUYGHE ZOODRAM 4, 2011

Pierre Huyghe works on space as though it was alive. He creates situations and ecosystems with the aim of “exposing someone to something, rather than exhibiting something to someone”. He creates self-sufficient marine worlds with his aquariums, which grow on their own biological rhythm without taking notice of the visitors, who are mere witnesses.

Pierre Huygue tries to “deepen the presence of what is” and doesn't simply let things be: he makes them what they could be. He inserts unexpected elements in *Zoodram 4*, such as a resin reproduction of Constantin Brancusi's *Sleeping Muse*, used as a hermit crab's shell. The crustacean develops new behaviours in this surreal marine scenery, as though it was redefining its way of being.

### ON KAWARA DATE PAINTINGS, 1994

This group of 12 paintings is Yasuharu Ishikawa's first acquisition, dating from 2011. These works entitled *Date Paintings*, come from the “Today” Series and are representative of artist

On Kawara's conceptual practice. This series was started in 1966 and follows a rigorous procedure based on a systematic monitoring of time. At the centre of the canvas, On Kawara writes the day the painting is made. He can only choose from eight sizes and three background colours – the date is written in the language and according to the conventions of the country in which the piece is made. Each painting is made in a day – otherwise, it is destroyed. The painting is kept in a cardboard box and sometimes comes with an extract of the day's newspaper. The “Today” Series is a meditative and obsessive project, which forms a subjective calendar. It's also a trace of an irreversible time, which ends with the artist's death.

### ON KAWARA I GOT UP, 1978

After the *Date Paintings*, On Kawara started other series that implicitly outline the artist's autobiography. These series are like bearings in which social aspects (*I Met*) meet cultural (*I read*), geographical (*I Went*) and temporal ones (*I Got Up At*). This last series was made between 1968 and 1979. Each day, On Kawara would send a postcard to a close relation. At the back, he typewrote “I GOT

→ On Kawara  
DATE PAINTINGS, 1994

ISHIKAWA FOUNDATION, OKAYAMA, JAPAN  
COURTESY THE NATIONAL MUSEUM OF MODERN ART, TOKYO



**17 JUL.1994**



UP AT” and the time at which he got up – usually, it was late. On the front, there’s a view of the city he lives in at the time. The 61 postcards shown here have been sent to queer activist and mail-art enthusiast Jerry Dreva in 1978. The *I Got Up* series suggests the transitional time of the awakening, and in this regard, is probably one of the artist’s most intimate works.

**MIKE KELLEY**  
**ARENA #11 (BOOK BUNNY), 1990**

In Mike Kelley’s work, intellectual erudition gets mixed up with American popular culture, thus challenging the moral guidelines and preconceptions of an innocent child.

The *Arena* series was made in the 1990s. It is made of second-hand stuffed animals, placed on a blanket in human-like positions. “The stuffed animal is a pseudo-child, a cutified sexless being which represents the adult’s perfect model of a child– a neutered pet.” In *Arena #11 (Book Bunny)*, a bunny is sitting on a crochet blanket while reading *Roget’s Thesaurus* famous dictionary of synonyms. There are two cans of bug spray in front of him. The piece seems peaceful, but it can also make one think of

the humans’ inner demons, that swing between the desire to embrace knowledge and the will to dominate – or even destroy – other species.

**HAROON MIRZA**  
**BACKFADE\_5, (DANCING QUEEN), 2011**

Haroon Mirza brings electronic music techniques to visual arts: appropriation, interferences, and repetition are used to produce immersive installations that appeal to the visitor’s view and hearing. His composite artworks are like sound-sculpted sceneries. They reveal the sonic potential of the objects that surround us.

*Backfade\_5, (Dancing Queen)* is a LED lights reinterpretation of a piece by American minimalist sculptor Fred Sandback, put into an acoustic environment. Despite what its title may suggest, this piece is not about ABBA but about the Queen of the United Kingdom: she features on a 1-pound coin, dancing to the sound of the ripped open speaker on top of which it is placed.

**GERHARD RICHTER**  
**5 STEHENDE SCHEIBEN, 2002**

Gerhard Richter is a painter. But from 1967 onwards – and especially since the 2000s – he has also made glass structures such as this one. It is made of five parallel glass panels joined together in a steel structure. The artwork is not the structure though, but what can be seen through it. The Antelio glass used here is more reflective than usual glass; thus, visitors can see what’s behind the glass but also their reflection and their close surroundings. The artist therefore develops the classical idea of painting as a window on the world.

A group of works from this series has been shown at New York’s Museum of Modern Art as part of the artist’s retrospective, in 2002. A few months after 9/11, the glass panels that reminded of the World Trade Center’s triumphant modernist architecture, evoked its frailty and the temporary nature of the corpses it reflected.

**RACHEL ROSE**  
**LAKE VALLEY, 2016**

*Lake Valley* is a fictional New York suburb in which Rachel Rose sets the scene of a dreamlike tale filled with a fee-

ling of childhood loneliness. We follow the story of an imaginary pet as his foster-family (a man and his daughter) has left home. The pet wanders in the neighbourhood and discovers a fantastic world that is brought to life thanks to different materials and structures, coming from manual methods and digital techniques.

The images are inspired by 19th Century children books, whose images are redone by hand, following a 12 image per second technique. The video emits a familiar yet hard to define feeling – just like its main character, which is part dog, pat cat, part rabbit.

**ANRI SALA**  
**ANSWER ME, 2008**

*Answer Me* was shot in a geodesic dome American architect Richard Buckminster Fuller built in Berlin. This place was a surveillance station for the National Security Agency (NSA) during the Cold War. It was built on the Teufelsberg (Devil’s mountain), a man-made hill made of rubble from West Berlin. Underneath it is buried a building by Nazi architect Albert Speer. Anri Sala was drawn to the building by its acoustic quality. Inside the dome, the artist projected a story “whose drama would

Rachel Rose  
→ **LAKE VALLEY, 2016**

ISHIKAWA FOUNDATION, OKAYAMA, JAPAN  
COURTESY OF THE ARTIST, PILAR CORRIAS, LONDON  
AND GAVIN BROWN’S ENTREPRISE, NEW YORK  
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INTIMATE DISTANCE. MASTERPIECES

INTIMATE DISTANCE. MASTERPIECES FROM THE ISHIKAWA COLLECTION

THE ISHIKAWA COLLECTION

come under the influence of the building”. The movie draws inspiration from Michelangelo Antonioni’s way of filming silences to mark a break-up. As the woman is endlessly saying “answer me”, her lover doesn’t want to listen. He plays the drums loudly to cover her voice.

**ANRI SALA**  
**ANOTHER SOLO IN THE DOLDRUMS (SERPENTINE), 2011**

Echoes are recurring in Anri Sala’s work, be it the especially long one from the dome’s *Answer Me* video or the ones produced by different artworks placed in the same space. The boundary between the video and the visitor’s surroundings is blurred by the presence of a snare drum, which reminds us of the one in the video. The artwork looks like it is inhabited by a kind of magic. The drum has been modified and it plays an invisible score. Drumsticks move without the help of any human being. The artist plays on the similarity between the words “doldrums” and “drums”. Anri Sala evokes a person who’s already missing – like a distant break-up echoing from afar.

**SHIMABUKU**  
**SWAN GOES TO THE SEA, 2012**

Shimabuku’s art is about movement. His ideas and their realisations are simple, but they tackle complex subjects such as migration, climate change and human-animal relations. The artist pays great attention to his surroundings, and especially to the non-humans in them. He lives on Okinawa island and is interested in its water and its inhabitants. He often shares time with octopuses, but in this particular video, he shares a journey with a swan. Shimabuku imagines the adventure of a swan-shaped paddleboat that would be fed up of carrying humans along the riverside day after day. The swan would decide to break free and to go back at sea. This zany video, whose original score was composed by Makoto Nomura, has a touch of poetic melancholia.

← Anri Sala  
**ANOTHER SOLO IN THE DOLDRUMS (SERPENTINE), 2011**

**ISHIKAWA FOUNDATION, OKAYAMA, JAPAN**  
**© 2011 ANRI SALA**

**MOTOYUKI SHITAMICHI**  
**TORII** 《HUALIEN, TAIWAN 花蓮、台湾》, **TORII** 《TENIAN, USA テニアン、アメリカ》, **TORII** 《SINGAPORE シンガポール》, **TORII** 《NEW TAICHUNG, TAIWAN 台中、台湾》, **TORII** 《NEW TAICHUNG, TAIWAN 台中、台湾》, **TORII** 《SAIPAN, USA サイパン、アメリカ》, **TORII** 《SAKHALINSKAJA, RUSSIA サハリン、ロシア》 **2006-2012**

In order to mark the transition between sacred and mundane spaces, there's usually a gateway at the entrance of Shinto shrines. These gates, called a *torii*, have become a symbol of Shintoism and a landmark in the Japanese landscape. From the Meiji era (1868-1912) to the end of World War Two, Japanese authorities built *torii* in their colonised territories in Asia and the Pacific, as a symbol of their power. In 2006, artist Motoyuki Shitamichi starts an archaeological and memorial journey and goes searching for the *torii* that remain in these territories. In Taiwan, a collapsed *torii* has been converted into a park bench. In the island of Saipan (a commonwealth of the United States), the *torii* has been absorbed by the Christian cemetery. The photographer documents the new functions of these gateways and how their meaning changed over time.

**DANH VO**  
**MASSIVE BLACK HOLE IN THE DARK HEART OF OUR MILKY WAY, 2012**

Danh Vo's work is inspired by personal as well as collective History. It fuels on the artist's biography, whose family fled Vietnam on a makeshift boat when he was a kid. In this installation, Danh Vo shows a group of used cardboards on which he asked craftsmen from Bangkok to apply logos of globalized drinks with gold leaves. The artist also switches values and plays with the power structures in order to speak about Imperialism when he recreates the first flag of the United States, which was a symbol of independence. The flag is reproduced 27 times: that's the number of times the original flag has been modified, to add new States to the Union – hence, the colonised country became a coloniser one.

Lastly, there's an excerpt from the Grimm brothers' *Cinderella* (1812), copied in Gothic letters by Phung Vo, the artist's father. This excerpt is about the self-harming techniques Cinderella's mother-in-law teaches to her daughters so that they fit in the shoe. It tells about the pursuit of a better life, such as the one the artist's father sought. This better life is also represented by the Statue of Liberty, featured on several hanging cardboards.

**LAWRENCE WEINER**  
**TIBER, 1967**

Lawrence Weiner is one of conceptual art's most iconic artists. In 1968, he conceived his first *Statements*: language proposals that could take the form of actions or murals – or not. In that case, the artworks would remain thought possibilities.

Before developing this radical conception of art, Lawrence Weiner produced objects, such as the *Removal Paintings* series (1966-1968), from which *Tiber* comes from. The artist tries to create a balance of power between language's infinite possibilities and the canvas's finite space. He asks the recipient of the painting to choose its colour and the size of the angle he'll remove. With *Tiber*, the concept is doubled: there are two colours (yellow and cyan) and two angles have been removed.

→ William Gillick  
**THE ANYSPACE WHATEVER, 2004**

THE ISHIKAWA FOUNDATION, OKAYAMA, JAPAN  
 WILLIAM GILLICK  
 COURTESY TARO NASU, TOKYO  
 PHOTO KEIZO KIOKU



**The anyspace  
whatever...**

# OPENING WEEK-END OF THE MO.CO HÔTEL DES COLLECTIONS

29 & 30  
JUNE 2019



↑ Nelson Bear  
**ELECTRONIC LIVE PERFORMANCE**  
JUNE 29 - 10PM  
ROCKSTORE - MONTPELLIER

**06.29.19**

## **OFFICIAL OPENING OF THE MOCO HÔTEL DES COLLECTIONS**

Exhibition space dedicated to private and public collections from the world

Discover the inaugural exhibition *Intimate Distance. Masterpieces from the Ishikawa Collection.*  
Curator: Yuko Hasegawa

Tours, workshops, performances and free events during the weekend

Please visit on [www.moco.art/fr/evenement](http://www.moco.art/fr/evenement) for the full program

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# DIARY AROUND THE EXHIBITION

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JUNE

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JULY

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AUGUST

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SEPTEMBER

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## Visits

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From Tuesday  
to Sunday  
1pm, 3pm,  
5pm, 7pm

Daily departures of visits guided to discover the exhibition

Free entry, no registration

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## Educational Service

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For groups (schools, social centers, associations, specialized institutions), the educational service offers visits of the exhibitions and creative workshops related to presented artists and works.

Possibility to create specific projects  
Information and registration

+33 (0)4 67 34 59 16 – [mediation@moco.art](mailto:mediation@moco.art)

<b>07.04.19</b>	<b>LES JEUDIS SURPRISES</b>
7pm	A different way to experience the works in the exhibition
<b>07.13.19</b>	<b>VISITE DES PETITS COLLECTIONNEURS</b>
2pm	A playful tour to discover the works in the exhibition Children from 6 years old Book your ticket at reservation@moco.art
<b>07.21.19</b>	<b>VISITE FAMILLE</b>
2pm	Tours for families Book your ticket at reservation@moco.art
<b>08.11.19</b>	<b>VISITE COMBINÉE MOCO</b>
5pm-7pm	A guided tour of the exhibitions at l'Hôtel des collections and La Panacée Starting at Hôtel des collections, ending at La Panacée Book your ticket at reservation@moco.art
<b>08.25.19</b>	<b>VISITE FAMILLE</b>
2pm	Tours for families Book your ticket at reservation@moco.art
<b>08.29.19</b>	<b>LES JEUDIS SURPRISES</b>
7pm	A different way to experience the works in the exhibition
<b>08.31.19</b>	<b>VISITE DES PETITS COLLECTIONNEURS</b>
2pm	A playful tour to discover the works in the exhibition Children from 6 years old Book your ticket at reservation@moco.art
<b>09.08.19</b>	<b>ROUND TABLE « ENTRER EN COLLECTION »</b>
4pm	In collaboration with Université Paul-Valéry Montpellier 3 Free - Auditorium MOCO La Panacée

<b>09.14.19</b>	<b>VISITE EN LANGUE DES SIGNES FRANCAISE</b>
2pm	Free
<b>09.21-22.19</b>	<b>EUROPEAN HERITAGE DAYS 2019</b>
	Guided tour of the exhibition <i>Intimate Distance</i> with Victor Secretan, senior curator, MOCO
<b>09.21.19</b>	<b>LA VISITE DES CURATORS DU MOCO</b>
2pm	Guided tour of the exhibition <i>Intimate Distance</i> by Victor Secretan, curator senior of the MOCO
<b>09.21.19</b>	<b>LE LABO DES MOTS</b>
4pm	Discover and explore the works through a writing workshop Teenagers
<b>09.22.19</b>	<b>LE GRAND TOUR</b>
2pm	Guided tour of the Hôtel des collections, its transformation into an art center, the works created for the space, and a selection of works from the exhibition
<b>09.22.19</b>	<b>PERFORMANCE</b>
4pm	Performance by La cellule (Becquemin&Sagot), <i>If happiness came I miss the call</i> , 2019
<b>09.26.19</b>	<b>LES JEUDIS SURPRISES</b>
7pm	A different way to experience the works in the exhibition
<b>09.28.19</b>	<b>VISITE DES PETITS COLLECTIONNEURS</b>
2pm	A playful tour to discover the works in the exhibition Children from 6 years old Book your ticket at reservation@moco.art
<b>09.29.19</b>	<b>VISITE FAMILLE</b>
2pm	Tours for families Book your ticket at reservation@moco.art



# ON DISPLAY, THIS SUMMER...

JUNE  
JULY  
AUGUST  
SEPTEMBER

**MOCO (FOR MONTPELLIER CONTEMPORAIN) IS AN ARTISTIC ECOSYSTEM. THIS MODEL, CREATED BY AND FOR MONTPELLIER, INCLUDES A FINE ART SCHOOL, MOCO ESBA (ÉCOLE SUPÉRIEURE DES BEAUX-ARTS DE MONTPELLIER), AND TWO EXHIBITION SPACES: MOCO LA PANACÉE, CENTRE D'ART CONTEMPORAIN AND MOCO HÔTEL DES COLLECTIONS. MOCO ALSO PRODUCES OFF-SITE EXHIBITIONS IN PARTNERSHIP WITH OTHER INSTITUTIONS.**

**06.08.19  
07.28.19**

## **100 ARTISTS IN THE CITY - ZAT 2019**

Discover the artworks from the exhibition *100 artistes dans la ville - ZAT 2019* in the largest outdoor exhibition in Europe

Off-site exhibition in the streets of Montpellier  
[www.moco.art](http://www.moco.art)

**06.08.19  
08.19.19**

## **THE STREET. WHERE THE WORLD IS MADE.**

60 artists from around the world present a vivid, poetic and political approach of the public space  
In partnership with MAXXI, Rome, curated by Hou Hanru

La Panacée - 14, rue de l'École de Pharmacie - Montpellier  
[www.moco.art](http://www.moco.art)

**07.07.19  
07.12.19**

## **MÉNAGERIE DES TRANSFORMATIONS**

An opportunity to discover the exhibition of newly graduated students of ESBA  
Curated by Stéphanie Moisson

Maison pour tous Frédéric Chopin - 1, rue du Marché aux Bestiaux - Montpellier  
[www.moco.art](http://www.moco.art)

**07.12.19  
09.08.19**

## **BAPTISTE ROCA. THE WORK OF MY DREAMS**

Following his residency in April at the Château Capion, the young artist coming from ESBA presents his exhibition "originated from his dreams"

Château Capion - Aniane  
[www.moco.art](http://www.moco.art)

**09.05.19  
09.08.19**

## **BOOM**

This new contemporary art weekend includes exhibitions in the galleries of Montpellier and a group show of emerging artists at La Panacée  
Organized with the association LGDMAC

La Panacée - 14, rue de l'École de Pharmacie - Montpellier  
[www.moco.art](http://www.moco.art)

# PRACTICALS INFOS

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## **MOCO - HÔTEL DES COLLECTIONS**

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13, rue de la République - Montpellier  
The MOCO is for all

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## **ACCESS**

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By tramway  
Lines 1, 2, 3 or 4 stop Gare Saint Roch

By car  
Parking Eiffa Montpellier Gare Saint Roch  
Parking of the Comédie

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## **OPEN**

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June – July – August  
From Tuesday to Sunday  
12pm > 10pm

September to May  
From Tuesday to Sunday  
12pm > 7pm

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## **ON LINE**

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<http://www.moco.art>

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## **TICKETS**

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Full entrance : 8 €  
Reduced : 5 €  
MOCO SOLO PASS : 30 €  
MOCO DUO PASS : 45 €  
For further information or to book  
[mediation@moco.art](mailto:mediation@moco.art)  
[reservation@moco.art](mailto:reservation@moco.art)

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## **CATALOG**

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An exhibition catalog is available at Sauramps MOCO' bookshop.  
Under the graphic direction of Sara de Bondt, it includes contributions by Nicolas Bourriaud, Yuko Hasegawa, Ingrid Luquet-Gad, Ryoko Sekiguchi as well as an interview with the collector Yasuharu Ishikawa. It is co-published by MOCO and Silvana Editoriale

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Cover and back cover  
Pierre Huygue, *Zoodram 4*, 2011  
Ishikawa Foundation, Okayama, Japan  
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Courtesy the artist, Esther Schipper, Berlin, and Anna Lena Films, Paris  
Photo : Guillaume Ziccarelli

