

# Cosmo-Eggs

## 宇宙の卵

June 23 [tue.] – October 25 [sun.], 2020

### Exhibition in Japan of the Japan Pavilion at the 58th International Art Exhibition – La Biennale di Venezia “Cosmo-Eggs” List of works and documents

\* Titles of *artworks* are written in italic. Titles of ‘art documents’ are enclosed in single quotation marks.

\* Exhibited works and order of display may be subject to change.

#### Reproduction of the exhibition at the Japan Pavilion

– Motoyuki Shitamichi + Taro Yasuno + Toshiaki Ishikura  
+ Fuminori Nousaku

*The Reproduction of the exhibition at the Japan Pavilion “Cosmo-Eggs”*

MDF board, linden plywood, plywood, p tile, cardboard etc.

W13,785 x D17,217 x H4,200 mm

Design: Fuminori Nousaku

Graphic design: Yoshihisa Tanaka

Installation, technical direction: HIGURE 17-15 cas  
2020

\* List of the works for *The Reproduction of the exhibition at the Japan Pavilion “Cosmo-Eggs”* are appeared in attached A4 paper.

#### Wooden backdrop

– ‘History of the Japan Pavilion exhibition  
at the Venice Biennale International Art Exhibition’

#### Wall 01

– Motoyuki Shitamichi

*Tsunami Boulder # 01*, 2m, 35.10s, Video (loop), 2016

*Tsunami Boulder # 02*, 2m, 08.08s, Video (loop), 2015

*Tsunami Boulder # 03*, 1m, 59.14s, Video (loop), 2017

*Tsunami Boulder # 04*, 9m, 00.00s, Video (loop), 2016

*Tsunami Boulder # 05*, 7m, 14.21s, Video (loop), 2016

*Tsunami Boulder # 06*, 1m, 42.05s, Video (loop), 2018

*Tsunami Boulder # 07*, 5m, 50.23s, Video (loop), 2018

*Tsunami Boulder # 08*, 1m, 36.23s, Video (loop), 2018

*Tsunami Boulder # 09*, 7m, 54.20s, Video (loop), 2018

*Tsunami Boulder # 10*, 7m, 35.20s, Video (loop), 2018

*Tsunami Boulder # 11*, 2m, 26.08s, Video (loop), 2018

*Tsunami Boulder # 12*, 12m, 11.21s, Video (loop), 2019

9 videos selected from the above

#### Glass cabinet

– Motoyuki Shitamichi, ‘Reseach file of tsunami boulders,’  
A4 file, 2015–2019

– Taro Yasuno, ‘Field recording sounds from Miyako island  
(chirps of Ryukyu Ruddy Kingfisher and Ajisashi),’ sound, 2018

– Toshiaki Ishikura, ‘Field note [COSMO-EGGS 2018–2020 No.1],’  
B5 note, 2018–2019

– Fuminori Nousaku, ‘Study models (balloons and screens),’  
model (styroform, paper, wood etc.), 2018–2019

– ‘The wooden board for the experiment of carving,’  
W450 x H300 mm, MDF board, 2019

– ‘Experiment of frottage,’ A4 paper, 2019

– Yoshihisa Tanaka, ‘Mock-up of “Cosmo-Eggs” official catalogue,’  
W235 x H295 x D20 mm, binding dummy, 2019

#### Wall 02

– ‘Working process timeline of “Cosmo-Eggs,”’ paper with pins, 2020

#### Wall 03

– Yoshihisa Tanaka, ‘“Cosmo-Eggs” official poster,’  
W698 x H1,030 mm, paper, 2019

– Fuminori Nousaku, ‘Model of Japan Pavilion exhibition  
Cosmo-Eggs,’

1/50 model, 2018–2019

#### Wall 04

– Taro Yasuno, *Score of COMPOSITION FOR COSMO-EGGS*

*“Singing Bird Generator,”*

W257 x H357 mm, Score, 2020

– Taro Yasuno, *COMPOSITION FOR COSMO-EGGS*

*“Singing Bird Generator,” The order of the play based*

*on the rule of tweeting communication,*

W4,650 x H2,400 mm, paper, 2020

– Motoyuki Shitamichi + Taro Yasuno + Toshiaki Ishikura +

Fuminori Nousaku + Hiroyuki Hattori

*Frottage of mythological story “Cosmo-Eggs,”*

W1,960 x H970 mm (4 pieces)

Awagami paper, graphite

Layout: Yoshihisa Tanaka

Production support: IPPONGI production,

the Japan Pavilion staff

2019

#### Wall 05

– ‘Video document of working process of “Cosmo-Eggs”’

– ‘Video document of the installation of “Cosmo-Eggs”’

Shot and edited by ArchiBIMing

2019–2020

#### Table

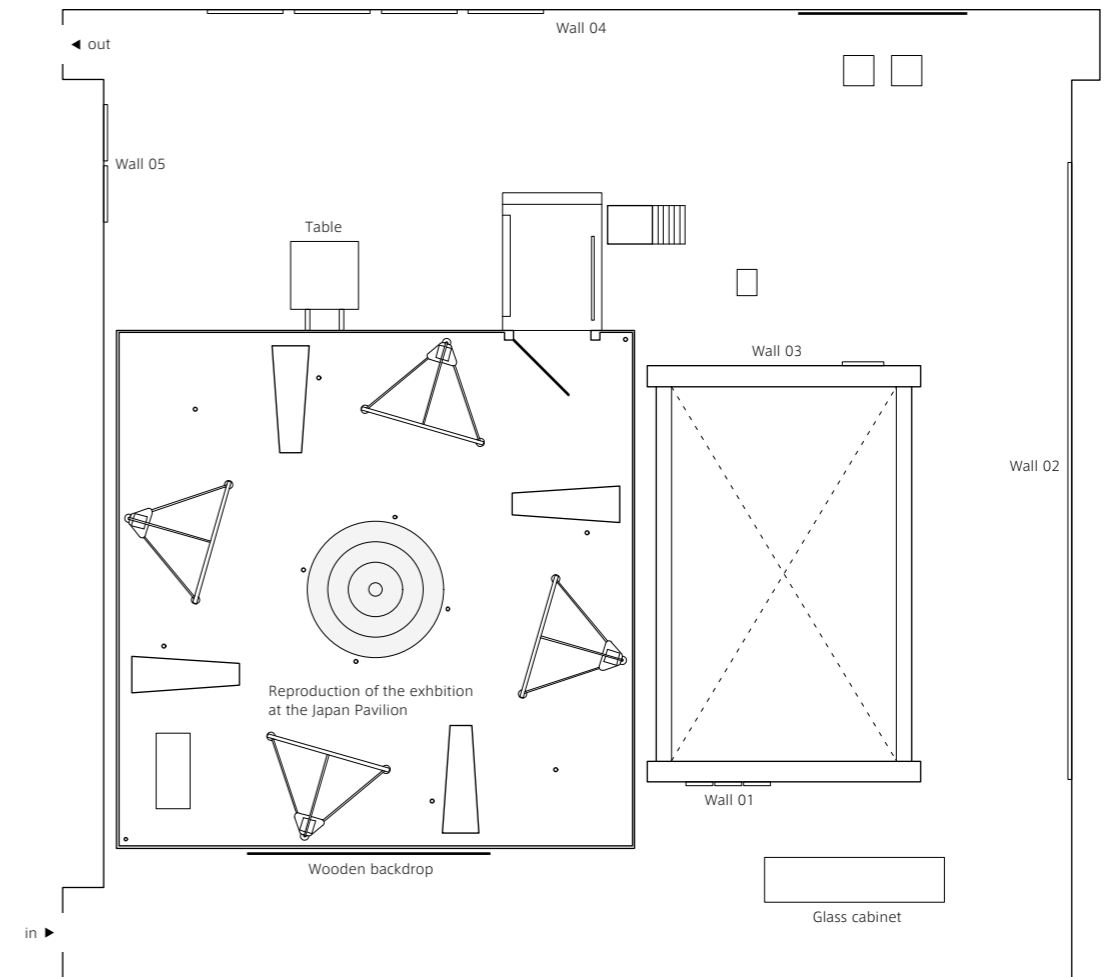
– Catalogue *Cosmo-Eggs*, W235 x H295 x D20 mm,

LIXIL (Japanese version) / Case Publishing (English version), 2019

– Catalogue *Reflections on Cosmo-Eggs at the Japan Pavilion*

*at La Biennale di Venezia 2019*, W182 x H258 x D22 mm,

torch press, 2020



Plan  
S = 1:200

# Cosmo-Eggs

## 宇宙の卵

June 23 [tue.] – October 25 [sun.], 2020

### List of Works and descriptions for the *Reproduction of the exhibition at the Japan Pavilion “Cosmo-Eggs”*

The exhibition at the Japan Pavilion is reproduced at 90% its original size. While the architecture of the Japan Pavilion consisted of reinforced concrete, here it is recreated with cardboard for the entrance; the exhibition space itself is reproduced with wooden backdrops made of plywood and other materials; the marble floor has been reproduced using p-tiles. Although the architecture has been abstracted through replaced materials, each artwork is arranged and placed almost identical to the exhibition at the Japan Pavilion. In addition, the mythological story has been changed from English to Japanese and carved onto the walls.

– Motoyuki Shitamichi

#### *Tsunami Boulder*

4 video works (#04 [9m, 0.0s], #05 [7m, 14.21s], #09 [7m, 54.20s], #11 [2m, 26.08s]) (each video loops at its own rate), nautical chart, drawing (map and detailed information of tsunami boulders)

Dimensions variable

2015–

The boulders carried ashore from the seafloor during tsunamis are called tsunami boulders. Motoyuki Shitamichi has been continuing his research and documentation of the tsunami boulders after encountering them on Ishigaki island. In 2019, he released the first video work titled *Tsunami Boulder*. The four videos of tsunami boulders that surround the exhibition space each loop at their own individual sense of time.

The glass case presents a map showing tsunami boulders researched by Shitamichi. The drawings above the twelve images of tsunami boulders include the boulders' given names, their locations and information regarding Shitamichi's footage.

– Taro Yasuno

#### *COMPOSITION FOR COSMO-EGGS*

##### *“Singing Bird Generator”*

4 soprano recorder flutes, 3 alto recorder flutes, 3 tenor recorder flutes, 2 bass recorder flutes, wires, hoses, air bench (balloon), “zombie music network (ZMN)” (12 original microcomputer boards), 12 acrylic bodies, solenoid, LAN cables, switching hub

Dimensions variable

2019

Taro Yasuno created a composition that is automatically performed by twelve recorder flutes, as if in conversation to Motoyuki Shitamichi's *Tsunami Boulder* videos. The birdsong of the Ryukyu Ruddy Kingfisher that Yasuno encountered on a trip to Miyako Island together with the “Cosmo-Eggs” team in 2019 inspired the main motif of the composition. Each recorder is equipped with a microcomputer (its “brain”) and becomes an individual performer participating in the performance by playing notes in response to each other. The composition is structured to repeat after about one week, but because the sounds played by each recorder are constantly changing, no part of the performance is ever played twice.

– Toshiaki Ishikura

#### *Cosmo-Eggs*

Mythological story (text engraved directly onto the wall)

Dimensions variable

2019

Toshiaki Ishikura conducted fieldwork of Yaeyama Island and Miyako Archipelago, where the tsunami boulders of Motoyuki Shitamichi's

video series are located, as well as Taitung, Taiwan, and collected folklore, legends and mythologies about the creation of the world and natural disasters like tsunamis. He interpreted and rearranged them to create a new mythological story in which three tribes live in coexistence with each other. The story can be read as an allegory for our method of collaboration, and as a metaphorical portrayal of the possibilities for coexistence in the Asian region. At the exhibition in Venice, the story was carved onto the walls of the Japan Pavilion in English; for the exhibition at the Artizon, the text is presented in Japanese.

– Fuminori Nousaku

#### *Spatial design of “Cosmo-Eggs”*

Intervention, reaction and connection between each artwork and the Japan Pavilion's architectural context

Dimensions variable

2019

During a major renovation of the Japan Pavilion by Japanese architect Toyo Ito in 2014, temporary walls made out of MDF board were installed in front of the existing concrete walls of the Japan Pavilion's exhibition space. Fuminori Nousaku had these parts, as well as the pre-existing architecture, the mobile screens, fixtures and everything else created for this exhibition, painted in a green-tinged, dark gray color. The large wheels attached to the video screens evoke the mobility of the tsunami boulders, while the orange balloons filled with air, an essential element for sustaining life on earth, supply the necessary pressure to play the recorder flutes. The swelling, inorganic orange material evokes a variety of things, such as eggs or lifeboats.

Plan  
S=1:150

