

Yamaguchi Center for Arts and Media [YCAM]

wendelien van oldenborgh

Dance Floor as Study Room - したたかにたゆたう

November 30 (Sat), 2024 – March 15 (Sat), 2025

Yamaguchi Center for Arts and Media [YCAM], Studio A

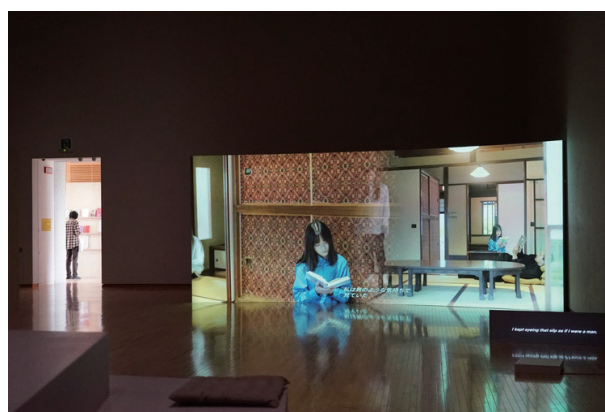
Leading Dutch artist wendelien van oldenborgh presents her newest work!

The Yamaguchi Center for Arts and Media [YCAM] presents a solo exhibition by wendelien van oldenborgh, a leading Dutch artist, in which she unveils her latest work.

In her film installation pieces, van oldenborgh has been dealing with matters related to racism, gender issues, aspects of history, and power structures based on ideas of dominance, as represented by colonialism. In recent years, she has conducted research on female artists from Japan, Indonesia, and the Netherlands, including the actress and movie director Kinuyo Tanaka (1909-1977) and the writer Fumiko Hayashi (1903-1951), both of whom are from Yamaguchi Prefecture.

In this exhibition, three previous works and a new film installation focussing on those artists will be shown together along with a specially conceived architecture designed like a "dance floor" as a setting that embodies diversity in culture and society.

The exhibition questions the moral standards in contemporary society by shedding light on colonial, patriarchal, and other dominant attitudes, as well as discrimination, social conflicts, and personal struggles they cause. We are looking forward to your visit and participation.



of girls, 2022

Installation view at *unset on-set*, Museum of Contemporary Art Tokyo, 2022.

Photographs by Kenji Morita

For any inquiries for an interview or press photos, please contact us at the following address.

INQUIRIES

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Collaboration between internationally renowned artists and YCAM



Instruction, 2009
Installation view of *The Demon of Comparisons*, SMBA Amsterdam,

Since its opening, YCAM has focused its activities on exploring new forms of expression through the application of media technology. It has produced and presented a wide variety of installations with leading artists such as Seiko Mikami, Exonemo, Ryuichi Sakamoto, Carsten Nicolai, and Fujiko Nakaya.

In this exhibition, we are pleased to present a new work by wendelien van oldenborgh, a Dutch artist based in Berlin. van oldenborgh has recently held a solo exhibition at the Museum of Contemporary Art Tokyo (2022) and represented the Dutch Pavilion at the Venice Biennale in 2017, and has been one of the leading artists in Dutch contemporary art for over 20 years, presenting film works and installations at numerous international exhibitions.

The people in van oldenborgh's works, including cast and crew, confront cultural, historical, and political social issues together through filmmaking. The dialogues recorded on the film set are honest and unprepared, which helps to set the diverse perspectives and differences that arise and intersect in the process of communication that are captured in the work. Her previous works include "Bete and Deise" (2012), which depicts an encounter between two female artists (an actress and a singer) regarding the female experience and position in Brazil's public sphere, and "of girls" (2022), which explores the ideals of socialism and the emancipation of women. This exhibition will feature new works connected to these works.

■ wendelien van oldenborgh

Born in 1962 in Rotterdam, currently lives and works in Berlin. Van Oldenborgh develops works whereby the cinematic format is used as a methodology for production and as the basic language for various forms of presentation, collaborating with participants in different scenarios, to co-produce the script. Her recent solo exhibitions include *unset on-set* at Museum of Contemporary Art Tokyo (2022), *work, work, work (work)* at Muzeum Sztuki in Łódź (Poland, 2021), *tono lengua boca* at Fabra i Coats (Barcelona 2020) and *CA2M Centro de Arte Dos de Mayo* (Madrid, 2019-2021), and *Cinema Olanda* at the 57th Venice Biennale Dutch Pavilion (Venice, 2017). She has also exhibited in numerous international group shows, including *Sonsbeek 20->24* (Arnhem, 2021), *Chicago Architecture Biennial* (Chicago, 2019), *bauhaus imaginista* at the House of World Cultures (Berlin, 2019), *Singapore Biennial* (Singapore, 2019), *Aichi Triennial* (Aichi, 2016), and *Kyiv Biennial* (Ukraine, 2015).



Credit: Jakub Danilewicz
courtesy of Artist,

A diverse program revolving around a dance floor and a study room as key elements

The Japanese title of this exhibition, “Shitataka ni tayutau,” refers to a state of freedom that is rooted in free and unclassified will and possible ways of facing oppression by others without resorting to violence. On display are a total of four works, including a new creation in which the artist utilises the medium of film to address issues related to gender and power, both in a time of war and colonial dominance, as well as in the current times.

The new work that is unveiled here was inspired by women artists who were active between the 1930s and '50s in Japan, the Netherlands and Indonesia, including Kinuyo Tanaka, Fumiko Hayashi, Beb Vuyk (1905-1991), Ratna Asmara (1913-1968) and Suwarsih Djojopuspito (1912-1977). The time of their activity was when Indonesia was under Dutch and Japanese colonial rule, and became independent from both eventually. And thus, they experienced significant changes in the political landscape and living conditions. Focusing on personal struggles in the repressive systems of the respective occupying forces, the work highlights the common ideas that informed each of these women’s endeavors, also in connection with the racism and gender problems that are still relevant in the present age.

The set-up includes a "dance floor" that was inspired by queer party culture, connecting to the exhibition's general theme. The physical experience that unfolds through this architecture embodies that.

Various other events designed to enhance the visitor’s experience are also on the program, such as talk sessions and interactive events with invited scholars, artists, and other specialists from different fields, using the knowledge and experience with workshop development that the YCAM staff has cultivated thus far, as well as reading sessions and other related programs.

The terms “dance floor” and “study room” in the title hint at the idea behind the diverse program points, which were put together for visitors to observe and experience the exhibition’s overall theme physically and intellectually.

Thinking Together Meetings

In these “meetings,” several invited guests get together with participating visitors, to share and discuss their varied knowledge and ideas related to the main exhibition’s theme, in the style of a lecture.



Exhibition 「Speculative Library」 (2022年)
Photo : Kosuke Shiomi

開催概要

wendelien van oldenborgh
Dance Floor as Study Room – したたかにたゆたう

November 30 (Sat), 2024 – March 15 (Sat), 2025

Open 10:00-19:00

Yamaguchi Center for Arts and Media [YCAM], Studio A

Closed on Tuesdays, December 29, 2024 – January 3, 2025,
February 26th - March 6th, 2025

Admission free

Organized by Yamaguchi City, Yamaguchi City Foundation for Cultural Promotion
Sponsored by Yamaguchi City Education Committee
Supported by the Agency for Cultural Affairs, Government of Japan, Fiscal Year 2024
Cooperation with YCAM InterLab
Produced by Yamaguchi Center for Arts and Media [YCAM]
Curated by Leonhard Bartolomeus

Related Programs

1. Talk Session with the Artist

November 30 (Sat), 2024 14:00-15:00

Guest: wendelien van oldenborgh

Venue: Studio A

Participation free, application required (limited to 30 visitors, first-come-first-served)
[Simultaneous interpretation available]

2. Closing Talk Session

March 15 (Sat), 2025 17:00-19:00

Guest: wendelien van oldenborgh (online)

Venue: Studio A

Participation free, application required (limited to 30 visitors, first-come-first-served)
[Simultaneous interpretation available]

3. Thinking Together Meetings

December 22 (Sun), 2024 / January 25 (Sat) / February 15 (Sat), 2025

Each session: 14:00-15:00

Venue: Studio A

Participation free, application required (limited to 30 visitors, high school students and above)
Program includes lectures and workshops with guest instructors

4. Gallery Tour

December 22 (Sun), 2024 / January 12 (Sun), January 18 (Sat) / February 2
(Sun), February 15 (Sat) / March 8 (Sat), 2025

Each tour: 13:00-13:45

Venue: Foyer

Participation free, Limited to 15 participants
Application required

*During the programs 1-3 above, the main exhibition will be stopped temporarily.

■ Ticket information

Please visit the website for purchase.

Website:

www.ycam.jp

5. SAN-KAKU Talk

December 1 (Sun), December 21 (Sat), 2024/
January 26 (Sun) / February 16 (Sun), 2025

Each talk: 13:00-15:00

Venue: Foyer

Participation free, application required (limited to 8 participants, aged 13 or above)

These interactive lecture/workshop events incorporate discussions based on written comments by the participants.

6. Evening Reading Club

December 6 (Fri), December 20 (Fri), 2024/
January 24 (Fri) / February 14 (Fri) / March 7
(Fri), 2025

Each talk: 19:00-21:00

Venue: Foyer

Participation free, application required (limited to 6 participants, high school students and above)

Participants read books related to the exhibition's general theme, and subsequently share their views and opinions.
[The event start time coincides with YCAM closing time]

Concurrent Exhibition

Shota Yamauchi + YCAM Performance Installation

Monuments of Odor Forgotten Eros

January 11 (Sat), January 12 (Sun), January
18 (Sat), January 19 (Sun), 2025

Venue: Studio B