

Biography Atsushi FUKUNAGA

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1980 born in Hiroshima, Japan

Lives and works in Berlin Germany

2004 MA, Hiroshima city university, Arts, Japan

2006 Guest student of Kunsthochschule Berlin-Weissensee, Berlin Germany

2007 Completed the doctoral program without a doctoral degree of doctoral program in Hiroshima city university, Arts, Japan

2009 Guest Research Worker at Faculty of Art, Hiroshima City University

2010 Agency for Cultural Affairs, Japan Scholarship

[Selected solo shows and projects]

2017 *"ikóynu"*, Gallery t / Tokyo, Japan

2016 *Asian Art Show 2016 "Linguistic Atlas"*, NON Berlin / Berlin, Germany *

2014 *Humming Dialog*, Japanese-German Center Berlin / Berlin, Germany

2013 *The hurly-burly chorus*, Asahi Art Square / Tokyo, Japan *

2009 City gallery project *green house and creature's caravan*, Hiroshima, Japan *

2006 *KURUMAGAAGAA AMEZAAZAA KIKIWASAWASA SEMIJIJIJJI KAZEYUUBYUU*

HITOWAZAWA, Yebiden Gallery / Hiroshima, Japan

[Selected group shows and projects]

2017 *Fensterflügel Ausstellung* / Projektraum Ventilator 24 / Berlin, Germany

Sapporo Tenjinyama Art Studio Residence Program 2017 "s(k)now" / Sapporo Tenjinyama Art Studio / Sapporo, Japan

2016 *kritischer Moment* / Galerie AG für zeitgenössische Kunst / Bad Doberan, Germany

OPEN SPACES / Bocholt, Germany

2014 *SURUGANOKUNI ART FESTTIVAL / FUJINOYAMA BIENNALE* / Shizuoka, Japan

GENBI DOKODEMO KIKAKUKOBO 2014 Exhibition, Hiroshima MOCA / Hiroshima, Japan

2013 *Tsuchiyu Arafudo Art Annual 2013*, Tsuchiyu-Onsen / Fukushima, Japan *

Berlin Art Junction, GIZ-Haus Berlin / Berlin, Germany *

2012 *Cosmos*, Galerie 5th people project / Berlin, Germany

2011 *Nippon Nacht vol. 2*, Theaterhaus Berlin Mitte / Berlin, Germany

NAKANOJO BIENNALE 2011 / Gunma, Japan *

Durchgang, 48 Stunden Neukoelln / Berlin, Germany

2010 *WE ARE THE ISLANDS*, Kunstraum Kreuzberg Bethanien / Berlin, Germany

almost the same, but not quite, 48 Stunden Neukoelln / Berlin, Germany

Last Temptation, Co-Lab. / Copenhagen, Denmark

2008 *Hiroshima Art Project 2008 Brackish Water Area* / Hiroshima, Japan

Show me the way!, Galerie la-condition-japonaise / Berlin, Germany

[Selected Catalogues and awards]

2014 Selected one of jury selections at the 17th Japan Media Arts Festival / Japan

2013 *Atsushi Fukunaga The hurly-burly chorus - Urban symphony in Sumida and Asakusa* , Asahi Art Square / Japan

Berlin Art Junction AUSSTELLUNG 7, GIZ-Repraesentanz Berlin / Germany

2009 *Papercraft Design and Art with Paper*, gestalten / Germany

Tangible High Touch Visuals, gestalten / Germany

* exhibition catalogue

[Descriptions of my work]

For the images please refer to: www.atsushifukunaga.com

Short concept 2016

I engage with the theme of language and my works involve the participation of others. In many cases, participants are left to their own creations, which become part of my own work's source.

In recent years, I have been employing onomatopoeia, the linguistic expression that imitates sound, as the central theme of works in my practice. The French word onomatopée comes from the ancient Greek word ὀνοματοποιία, connoting the “creation of words” and I believe that anyone can participate in such a creation process. The purpose of my activities is to bring out the latent potential within participants to create “sounds” with their own language, and in order to get the maximum result, I often leave the process of imitating sounds to the participants.

Since 2015, I have been developing a new series to examine the daily lives of individuals, social norms, and contemporary society, by quoting or appropriating the words of others.

2013 –

I employ onomatopoeia, the linguistic expression that imitates sounds, as the central theme of my practice. The French word *onomatopée* comes from ancient Greek word ὀνοματοποιία, connoting “the creation of language,” and I believe anyone can participate in such creation process. Through my practice, working collectively with the people with different linguistic backgrounds, I attempt to make sounds into palpable forms as 1) sound installations, 2) collages and 3) performances. The purpose of my activities is to bring out the latent possibility in the participants to create “sounds” with their own language; in order to get the maximum result, I often leave the process of imitating sounds to the participants. I deprive the visual information from the work, so that the viewers' imagination and the sense of hearing are heightened. By replacing the sounds with “written” and/or “spoken” words, I hope that my practice will create a field where people realize that the perceptions of sounds can differ based on their personal experiences and cultural backgrounds.

1) In the sound installation, the visitors would hear a variety of onomatopoeic words imitating environmental sounds, emitted by the participants with different cultural backgrounds. The participants first hear the everyday sounds of the city recorded by the artist; then they were asked by the artist to imitate those sounds in onomatopoeias. The voiced onomatopoeias were

quite different from the actual environmental sounds, and since the process of translation went through each participant's interpretation, the constructed *soundscape** revealed sensitive and refreshing rendition of the city. I have been conducting the project in different areas of the world with people who speak different language, in order to investigate local people's sense of language, their cultural background and their unique identity.

*Concept coined by Canadian composer Raymond Murray Schafer, in which he advocated the importance of the sounds and their roles in everyday life and environment.

2) The collages were my attempt to visualize onomatopoeias as written words and make them readable. They were also done collectively: the participants, who have different linguistic backgrounds, were first presented with illustrations, and were asked to make onomatopoeias intuitively by seeing them. By leaving the creation of sounds and words to the participants, the work aimed to create rich variations of onomatopoeias that exceeded the artist's expectation and linguistic limit. Furthermore, the viewers, by "reading" the sounds written in various languages, were given an opportunity to think of diversity and transformability of the language in the globalized society.

3) This dance performance took place in the dark room, where the dancers' physical presences were hidden; the visitors could only feel the indications of the dancers presences and the sounds that their movements made. The dance performance altered the viewers' perceptions of "seeing" and "hearing." As the new phase of this work, the "voices" of the dancers were also added to the performance, giving it another layer of physical expression. As the dancers expressed their feelings and thoughts impromptu, the work created the space that made the experience more psychological.