

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]

2019 "Supernature A Performative Dialogue between Landscape and Garden" / St. Matthäus-Kirche, Berlin

"Duet in No man's land", The Nature of Action in "Dritten Land" / Matthäikirchplatz, Berlin

2018 Kreuzberg bleibt unhöflich, Kunstquartier Bethanien / Berlin, Germany

2017 ikóynu, Gallery t / Tokyo, Japan

2016 *Linguistic Atlas*, Asia contemporary art platform 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 SEMIJIJIJIJJI KAZEBYUUBYUU*
HITZAWAZAWA, Yebiden Gallery / Hiroshima, Japan

[Selected group shows and projects]

2019 Residency program at TIFA Working Studios / Pune, India

Residency program at Farm Studio / Andore, Rajasthan, India

"Artrooms Fair London 2019" / Meliã White House Hotel / London, UK

2018 "AlmResidency goes Dis-mantle" / Dis-mantel / Munich, Germany

Residency program "Alm Residency" / Waakirchen, Germany

Room Service / Plus.Dede / Berlin, Germany

2017 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 KuBAaI 2016 / 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

[Basic Concept 2019]

Work Reference www.atsushifukunaga.com

I am interested in experiencing others through the language of others. My artistic practice embraces various approaches, including a method I have developed that transforms sounds into language, using voices and texts that consist of onomatopoeia. The term 'onomatopoeia' refers to words that mimic sound. This term comes from the Greek language, and its origin means to 'create a language.'

Based on my unique method, I create new onomatopoeia in collaboration with people who speak different languages, often resulting in sound installations, which form a significant part of my work. Examples of sound installations include *The hurly-burly chorus* (2013) and *Humming Dialogs* (2016).

These works are created based on a concept called soundscape*. In these works, the voices of people living in different places are used as 'environmental' sounds. As part of the collaboration, I invite locals to listen to actual environmental sounds and express those sounds through their own voices. These are then composed into sound installations. By materializing the sounds perceived by locals, the sound installations offer a new way of examining the language, history, and environment of the region.

In addition, I use texts as a means to recreate sounds. In my collage works *Echoic billboard* (2016) and *Storyteller* (2015, 2018), sounds that cannot be seen in reality are made visible using texts, as attempts to

comprehend sounds through visual perception.

In *Kreuzberg remains impolite* (2018) and *Marvelous Catchphrase* (2016), language itself forms the works. Here, by appropriating the words of others, I attempt to observe the changes in the interpretation of languages from generation to generation. When a spotlight shines on languages that keep changing in relation to society, the nature of contemporary society is revealed.

One's comprehension of words and sounds differs, depending on one's country, ethnic group, and culture. I reconstruct them through my relationship with others, and the languages and sounds that are born anew could be construed as 'materialized differences.' An experience of my works is a sharing of difference—an experience that recognizes that everyone is different.

* Concept by Canadian composer Raymond Murray Schafer, in which he proposed the role and importance of sounds in one's daily life and environment.