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**JAPAN SOCIETY ANNOUNCES TWO EVENTS IN CONJUNCTION WITH
EXHIBITION [KAZUKO MIYAMOTO: TO PERFORM A LINE](#)**



[KAZUKO MIYAMOTO: A SYMPOSIUM](#)

*Featuring Speakers **Elise Armani, Roxana Fabius, Leon Ransmeier, Barbara Stehle, and Kunié Sugiura***

Saturday, July 9, 2–5 pm

[YOSHIKO CHUMA PERFORMANCE](#)

***Tipping Utopia Toward Kazuko Miyamoto
Activating Artworks With Dance***

Saturday, July 16, 2022, 2 pm and 5 pm

July 5, 2022 (NEW YORK, NY) — Japan Society is pleased to present two events, a symposium and a newly commissioned performance, in conjunction with the critically

acclaimed exhibition ***Kazuko Miyamoto: To perform a line***, on view through July 24, 2022. *Kazuko Miyamoto: To perform a line*—the artist’s first institutional solo exhibition—traces the conceptual complexity and visual range of an artist who has challenged and broadened the legacy of post-1960s international art. Miyamoto was born in Tokyo in 1942 and has lived and worked in New York City’s Lower East Side neighborhood since 1964. From 1968, the artist responded to and critiqued the innovations of Minimalism by emphasizing a handmade process and performance. Her involvement as an early member of New York’s A.I.R. (Artists in Residence) Gallery, the first all-female collective in the United States, and the establishment of her own Gallery Onetwentyeight in 1986, underscore the importance of feminism, collaboration, and community in her practice.

Kazuko Miyamoto: A Symposium

This half-day symposium features an interdisciplinary group of artists, curators, and scholars. Each speaker will discuss an important perspective on Kazuko Miyamoto’s innovative practice over the past five decades. Topics include feminism in the arts, close readings of specific works, the New York avant-garde, and the role of collaboration and community in artistic practice. The closing panel will reflect on the themes and ideas that have emerged from the earlier presentations as well as broaden the conversation to engage with contemporary matters and practices. Featuring **Elise Armani**, art historian; **Roxana Fabius**, Executive Director of A.I.R. Gallery; **Leon Ransmeier**, exhibition designer and founder of Ransmeier, Inc.; **Barbara Stehle**, curator, and art historian; and **Kunié Sugiura**, artist.

Performance: Tipping Utopia Towards Kazuko Miyamoto

This newly commissioned performance brings to life the works on view in *Kazuko Miyamoto: To perform a line*. **Yoshiko Chuma**, conceptual performing artist, dancer, choreographer, and director of The School of Hard Knocks, combines movement and improvised music, erasing the boundaries between onstage and backstage, and between artistic practices. In 1979, Chuma performed among Miyamoto’s string constructions installed as part of the artist’s solo exhibition at A.I.R. Gallery (*Yoshiko Chuma in Kazuko Miyamoto: A Girl on Trail Dinosaur*). Now, Chuma reconnects with Miyamoto through this event, which runs throughout the entire gallery space. The performance also features three musicians: double bassist **Robert Black**, viola and violinist **Jason Kao Hwang**, and trombonist **Christopher McIntyre**.

Curator **Tiffany Lambert** describes Chuma’s performance with Miyamoto’s string works as a “once in a lifetime opportunity to see these complex and labor-intensive installations activated through performance.”

PARTICIPANTS

SYMPOSIUM

Elise Armani is a Ph.D. candidate in Art History and Criticism at Stony Brook University, where her dissertation examines transnational artist networks on Manhattan's Lower East Side. Her MA thesis was the first scholarly investigation of Kazuko Miyamoto's time in New York from 1964 to the present. She is a Graduate Council Fellow, a recipient of the Miriam and Maurice Goldberger Fellowship, and was the president of the Art History Graduate Student Organization from 2020 to 2022. She holds a BA in Gender Studies and BFA in Art Practice from the University of Minnesota. In correspondence with her scholarship, Armani has an active independent curatorial practice and has contributed to projects at the Solomon R. Guggenheim Museum, the Dallas Museum of Art, the Walker Art Center, the Weisman Art Museum and TANK Shanghai.

Roxana Fabius is the Executive Director of A.I.R. Gallery, an artist-run nonprofit arts organization and exhibition space founded in 1972 as the first all-female artist cooperative gallery in the United States. She has served as an adjunct professor at the Center for Curatorial Studies, Bard College, and Tel Aviv University, and has organized exhibitions at the Judd Foundation (New York), The Park Avenue Armory (New York) and the Cultural Center of Spain (Uruguay), among others.

Leon Ransmeier is the founder of Ransmeier Inc., a New York-based design office. A graduate of the Rhode Island School of Design, his work has been published internationally and is included in permanent collections at SFMOMA and The Corning Museum of Glass. Clients include 2016/ Arita, HAY, Herman Miller, Japan Creative, Maharam, Mattiazzi, and SPACE10. He is a founding member of the Tokyo-based coffee products company ENTO. Ransmeier has spoken at Aalto University in Helsinki, California College of the Arts and Pratt Institute, and has lectured and led multiple design workshops at Cranbrook Academy of Art. He is an ongoing visiting critic at the Rhode Island School of Design and the Parsons School of Design and his research has been supported by the Graham Foundation for Advanced Studies in the Fine Arts.

Barbara Stehle is an independent curator and art advisor who has worked for several museums in Europe and the United States, including the Centre Georges Pompidou and The Kunsthaus Zürich. She has written extensively on modern art, contemporary art and architecture, and has published a seminal thesis on the work of Max Beckmann. Stehle teaches at New York University and the Rhode Island School of Design.

Kunié Sugiura practice explores a diverse range of photographic expression. She received her BFA from the School of the Art Institute of Chicago (SAIC) in 1967. At SAIC, Sugiura studied under the conceptual photographer Kenneth Josephson. After experimenting with color photography in the 1960s and combining acrylic paint with photography on canvas in the 1970s, Sugiura began producing photograms with

everyday objects in the 1980s. While pursuing connections between photography and other media, she has also been interested in photography's materiality, and the way that this materiality can be abstracted. Her works are included in the permanent collections of the Denver Art Museum; The Museum of Fine Arts, Boston; The Museum of Modern Art, New York; and the Tokyo Metropolitan Museum of Photography.

PERFORMANCE

Yoshiko Chuma is a conceptual artist, choreographer, and artistic director of The School of Hard Knocks, founded to create experimental, multi-disciplinary, and multi-media work. A firebrand in the post-modern dance scene of New York City since establishing her company in 1980, Chuma produces thought-provoking and category-defying work that is neither dance nor theater nor film. Chuma has performed in over 40 countries throughout the United States, East and Central Europe, Asia, Middle East, and South America and with over 2,000 collaborators, from the scale of a street performance to formal theater and dance concerts to large-scale spectacles. Notable international performers involved in The School of Hard Knocks include Stephen Petronio, Vicky Schick, Jodi Melnick, David Zambrano, Sasha Waltz, Sarah Michelson, DD Dorvillier, Allyson Green, Miriam Parker, Simon Courchel, John Jasperse, David Dorfman, among others.

Robert Black tours the world creating unheard-of music for the double bass, collaborating with artists in all disciplines. He has been the Bang on a Can All-Stars bassist since their inception. Current projects include First Fridays with Robert Black – a monthly series of streamed bass recitals, a 10-channel audio/video bass installation reflecting on the Anthropocene with sound-artists Brian House and Sue Huang, and an outdoor environmental work for 24 basses with composer Eve Beglarian. He founded and directed the Robert Black Foundation Trust, a not-for-profit organization whose mission is to support contemporary musical arts activities in all possible manifestations.

The music of **Jason Kao Hwang** (violin/viola) explores the vibrations and language of his history. His most recent releases, *The Human Rites Trio* and *Conjure*, as well as his 2015 have received critical acclaim. In 2020, 2019, 2018, 2013 and 2012, the *EI Intruso International Jazz Critics Poll* voted him #1 for Violin/Viola. The 2012 *Downbeat Jazz Critics' Poll* voted Mr. Hwang as Rising Star for Violin. He has worked with William Parker, Anthony Braxton, Butch Morris, Reggie Workman, Pauline Oliveros, and many others.

Christopher McIntyre performs on trombone and electronics in various musical contexts (from improvisative to interpretive) within the protean NYC music community. He is Director and Co-Founder of Brooklyn's TILT Brass, curates programs for *Either/Or Ensemble*, teaches contemporary brass chamber music at Mannes School of Music at The New School, and frequently performs in groups such as TILT, *Either/Or*, SEM and Talea Ensembles, among many others. He can be heard on recordings released by New World, Tzadik, XI, Mode, Edition Modern, POTTR, zOaR, and Non-Site Records. McIntyre has contributed to the broad revival of composer Julius Eastman's music,

having transcribed and/or created several score realizations since 2006. He also composes his own music for various media and instrumental forces, often employing creative systems suggested by the work of visual artists (particularly Robert Smithson.)

ABOUT KAZUKO MIYAMOTO

Kazuko Miyamoto was born in Tokyo in 1942 and moved to New York City in 1964 where she attended the Art Students League until 1968. That same year, she moved into her first studio at 117 Hester Street on the Lower East Side — the neighborhood where she continues to reside— which shared occupants including Adrian Piper and Sol LeWitt. Serendipitously, a fire alarm went off one night in 1968, which led to Miyamoto and LeWitt meeting, and she soon began to collaborate with LeWitt in fabricating his early open cube sculptures and executing his important first wall drawings, including those which were exhibited at the Guggenheim Museum in 1971. In 1972 she became an early member of New York's A.I.R. Gallery, the first nonprofit all-women artist collective in the United States, where the artist held five solo exhibitions and co-curated two group exhibitions. In 1986 she founded her own gallery, Onetwentyeight, at 128 Rivington Street, which still stands today as the longest continuously running gallery on the Lower East Side. Her work is included in the collections of The Metropolitan Museum of Art (New York), The Museum of Modern Art (New York), Princeton University Art Museum (Princeton), National Museum of Modern Art (Tokyo), National Museum of Modern Art (Kyoto), Smithsonian American Art Museum (Washington D.C), Yale University Art Gallery (New Haven), and the Daimler Art Collection (Berlin), among others.

ABOUT JAPAN SOCIETY GALLERY

Since 1971, Japan Society Gallery has been the premier institution in the United States for the display and interpretation of Japanese art and culture in a global context. Through groundbreaking exhibitions and related programs, the Gallery cultivates a broader understanding and appreciation of Japan's contributions to global artistic heritage; explores the artistic interconnections Japan shares with Asia, the U.S., Latin America, and Europe; and celebrates the diversity of Japanese visual expression from prehistoric times to the present day.

ABOUT JAPAN SOCIETY

Japan Society is the premier organization connecting Japanese arts, culture, business, and society with audiences in New York and around the world. At Japan Society, we are inspired by the Japanese concept of *kizuna* (絆)—forging deep connections to bind people together. We are committed to telling the story of Japan while strengthening connections within New York City and building new bridges beyond. In over 100 years

of work, we've inspired generations by establishing ourselves as pioneers in supporting international exchanges in arts and culture, business, and policy, as well as education between Japan and the U.S. We strive to convene important conversations on topics that bind our two countries together, champion the next generation of innovative creators, promote mutual understanding, and serve as a trusted guide for people everywhere who seek to appreciate the rich complexities and abundance of Japan more fully. From our New York headquarters, a landmark building designed by architect Junzo Yoshimura that opened to the public in 1971, we look forward to the years ahead, which will be defined by our digital and ideational impact through the *kizuna* that we build. Our future can only be enhanced by learning from our peers and engaging with our audiences, both near and afar.

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DIRECTIONS:

Japan Society is located at 333 East 47th Street between First and Second Avenues (accessible by the 4/5/6 and 7 subway lines at Grand Central or the E and M subway lines at 53rd St. and Lexington Ave.).

HOURS:

Thursday–Sunday, 12 pm to 6 pm

The hours of 12:00 pm to 2:00 pm are reserved for Members and higher-risk individuals.

ADMISSION:

\$12/\$10 students and seniors | FREE for Japan Society members and children under 16. View our visitor guidelines and safety protocols [here](#).

Kazuko Miyamoto: A Symposium: Free with registration

Performance: *Tipping Utopia Towards Kazuko Miyamoto*: Free with Gallery Admission

Kazuko Miyamoto: To perform a line is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

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Photo Credit: Photography by Jacob Burkhardt

Artwork Credit: *Yoshiko Chuma in Kazuko Miyamoto: A Girl on Trail Dinosaur*, 1979 © Kazuko Miyamoto. Courtesy of the artist and EXILE, Vienna.

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