

**Report on the exhibition “ex”**  
**Focusing on 《Cloud (pillow/ raised-floor storehouse)》 (2020)**

A title to the theater installation is "Cloud (pillow/ raised-floor storehouse)" (2020). In the title we can find “pillow” that supports our sleep, a state of waiting that is necessary for humans to continue to live, and “warehouse” that continues to preserve the preparatory stages before things happen (\*The work inspired by the ancient mice-like mammal described later could also allude to the raised-floor warehouse as a typical ancient building structure in Japan).



Installation view, Taro Izumi. ex, 2020 ©Museum Tinguely Photo: Gina Folly

This gigantic installation, 14m wide x 5m high x 2.3m deep, is located in the center of the exhibition hall. It has a number of holes on the front surface. Some are covered with white plates and some are not. On each surface of the covering plates, a small metal plate with numbers and alphabet is screwed. These letters indicate the seat numbers of the theaters where one of the recordings actually took place.



《Cloud (pillow/ raised-floor storehouse)》 (2020) ©Museum Tinguely Photo: Gina Folly

If you look inside the installation through the holes, you will notice an enormous image of the audience seats in a huge theater pasted on the wall of this structure like a theater background. In front of this image, there are four small wooden stages lined up that are made of waste wood found at the abandoned factory. Four monitors are put on each stage, showing videos of a packaged beef, green pepper, tomatoes etc. that were kept in the refrigerator and filmed in a special way during my stay in Basel.



《Cloud (pillow/ raised-floor storehouse)》 (2020) ©Museum Tinguely Photo: Gina Folly

A stuffed fox is impressively placed on a shelf attached to the wall inside the installation. This stuffed fox was found in the warehouse/ workshop where I worked in Basel. It had been prepared as an element to someone else's work, but then lay dormant for years. (There is an old legend about the "Ishibutai Kofun, literally means a stone stage tomb in my hometown, Nara Prefecture. It is said that foxes used the flat roof of the stone tomb as their stage for dancing. Coffins and burial accessories inside the tomb have been lost over the decades, but only the structures made of stones as outer frames of the tomb have remained like a vessel.)



《Cloud (pillow/ raised-floor storehouse)》 (2020) ©Taro Izumi Photo: Franz Wamhof

Each element consisting of this work has one thing in common: They indicate a mode of "waiting/standby," and are materials that have experienced such a mode.

Thinking about this mode of "waiting" and doing experiments with it has been one of the key themes that I have continuously explored. Affected in many ways by the covid-19 pandemics, the current circumstance we are facing may be an opportunity to think about such an idea and explore it further. We may also need to take a fresh look at the systems generating cultures, which are based on the civilized modern society that humans have established.

For example, if we take the state of a painting displayed in a museum and seen by the public as an "operation mode," then the state of a painting stored in storage and not seen by the audience can be said a "standby mode." If we extend this hypothesis to the situation of theaters, we can say that a theater in an operation mode is when an event is being held and the audience fills the seats. Conversely, the rest of the time, a theater can be said being in a "standby mode," like a vessel.

凹 (hollow) and 凸 (protrusion) are Chinese characters that are mutually complementing as a pair. An architectural space of a theater can be considered to play a role of 凹 . Although the shapes of these characters ( 凹 and 凸 ) foreshadow their complementary nature, the protruding one ( 凸 ) is more easily noticeable in our world. In this sense, the stage programs are more visible and eye-catching and the theater space itself becomes unconsciously a background. Namely, the space is formed from the surroundings, like this character ( 凹 ) indicates.

If the background does not exist, the foreground cannot be recognized. However, those lay as a background is hard to catch our consciousness because it is difficult to distinguish between a "standby mode" and an "operation mode." For example, we take a mountain as something motionless and huge, representing a long "standby mode," however, each tree, insect, and animal on the mountain is always active and is changing at a furious pace, which we can easily imagine.



Installation view, Taro Izumi. ex, Museum Tinguely, 2020. ©Taro Izumi Photo: Franz Wamhof



Moreover, even if something is in a “standby mode” and unseen, it doesn’ t mean its existence disappears. In today’s society where the Internet is omnipresent, the number of visible things is far more than ever before. The invisible (not showing) is considered to be absent from existing. For example, in a video production, which is based on the premise of editing, people tend to accept the contents of the video as if they were a living copy of the reality despite of the fact that there are always things that are invisible between the scenes and that are cut out during editing.



《Cloud (pillow/ raised-floor storehouse)》 (2020)

(Top) ©Museum Tinguely Photo: Gina Folly (Bottom) Photo: Mari Uruta

On the wall behind the theater installation, posters announcing a fictional stage performance called "I Can See Solaris" with the names of the theaters that provided the silent sound source are hung. Each name of the theaters is painted over in pencil. In addition, the names of the participating theaters are credited like an ending roll of a film on the monitor embedded in the wall opposite the posters. In this film, a stuffed fox occasionally appears by the lights of a car passing by while the words disappear.

For this theater piece, it was also significant to have the process of having actual staff members of the theaters record a sound in their real theater space. Even if the recorded sound doesn't reflect something clearly indicating human presence, the person who recorded was there, and so was the theater. In other words, what can be proven or visible is not always the most essential thing. There is always something that humans cannot recognize. Thus, it is necessary to take such unrecognizable things as something potential, rather than ignoring it because it is not perceivable.

This way of thinking leads to the topic of our cultural activities: Cultural activities are not only valuable at the moment they prove their existence, but they are much more precious since they are always underlying like a background or 背景 that has formed the existence of humanities, even if they are not readily apparent to the general public. It is the "mass of silence" you have recorded for us that represents this fact.



Now I would like to move on the other essential element to this work.

In front of the huge theater installation, five sets of chair-like objects are lined up respectively in two rows. A chair in the second row is equipped with a large number of lamps like those in a make-up room and a smartphone that is fixed on top of the tripod standing out from the hole in the middle of the seat. A chair in the first row is occupied by an object with clothes in a metal frame, which is inspired by the back of the theater audience sitting in the row in front of the one. By making a reservation through the online booking form, anyone can watch the part of the work and listen to the sound through the smartphones as if they were sitting in the chair in the second row\*.

\* Please refer to this report on page 13 for details on how to experience this work. We hope that you will enjoy watching and listening to this work. Feel free to invite others around you who cannot come to the museum to this unique experience!



《Cloud (pillow/ raised-floor storehouse)》 (2020)  
©Taro Izumi Photo: Franz Wamhof

However, the sight may be blocked by the brightly colored surfaces of the aforementioned objects inspired by the back of other audience like an obstacle, making it impossible to view the entire installation.

A number of digital contents and virtual systems that allow online visitors to experience the exhibition through cyber spaces and video broadcasts has been released for those who cannot come to see exhibitions at museums due to the pandemic. Here, on the contrary, by deliberately blocking the sight of the viewers, the situation has been developed where the system is designed to show things in front of the camera but not everything is visible.

Generally at the theater, heads and backs of the audience in the front rows, lighting system, and walls of the space are all within the sight of the audience, however, the spacial presentation prevents them from being aware of those presence. In this way, the audience "experiences" the work "Cloud (pillow/ raised-floor storehouse)" through a kind of inconvenient way of foregrounding what is usually turned into a background.

Other works in this exhibition are introduced in the following pages. Please take a look at them together with the video documentation of the exhibition!

<https://vernissage.tv/2020/09/07/taro-izumi-ex-museum-tinguely-basel/>

## 《Cloud (goodbye)》 (2020)



Titles and names of the artists are often the first thing you see at the entrance of the exhibition.

This time I drew the title of the exhibition in large letters on the wall with pencils and then removed them with erasers.

The letters that stuck on the wall were released, falling to the ground. I collect all the eraser dust and poked them with my fingers to move them around the vast museum floor.



The role of the entrance sign at the exhibition is generally expected one-sidedly by audiences not to move or change. Although I cannot know if the eraser dust would like to move freely on the floor rather than just stick to the wall, looking down on the audience at the entrance, however, I wanted to witness the moment when the dust would get a freedom of movement.

Ceasing to exist and becoming invisible is different. Our bodies are always transforming in shape and we are in constant transition so as the eraser dust. The sign drawn in pencil used to be graphite powder before it became letters to make a sign. After becoming a sign, it has been changing, and it will change, having the possibility of eternal transformation.



《Cloud (goodbye)》 (2020)

Installation views, Taro Izumi. ex, Museum Tinguely, 2020.

©Taro Izumi Photo: Franz Wamhof (all on this page)



《Cloud (please wait for a hundred years)》 (2020)

《Cloud (licking the air)》 (2020)



《Cloud (please wait for a hundred years)》 (2020)  
©Museum Tinguely Photo: Gina Folly



《Cloud (licking the air)》 (2020)  
©Museum Tinguely Photo: Gina Folly

"Cloud (please wait for a hundred years)" (2020) has freed the vacuum cleaning robots "Roombas" from the floor, depriving them of their working function and putting them in a "waiting mode." "Cloud (licking the air)" (2020) seals off the natural function of balls that roll by covering acrylic boxes over them.

These works create a kind of "standby mode" while securing time for deferment by confining the active and motional functions of their elements.



Installation view, Taro Izumi. ex, 2020 ©Museum Tinguely Photo: Gina Folly



《Cloud (the world' s eye)》 (2020)

《Cloud (blue)》 (2020)

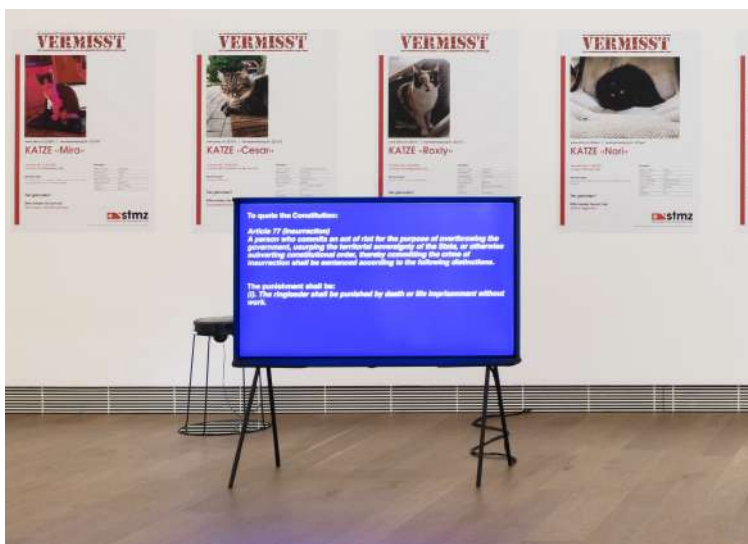


Installation view, Taro Izumi. ex, Museum Tinguely, 2020. ©Taro Izumi Photo: Franz Wamhof



Posters looking for lost cats

I enlarged posters of the lost cats, which were hang on walls and poles in the city of Basel, and exhibited them on the walls in the museum. Images of the cats that I selected for this work “Cloud (the world’s eye)” (2020) show great fondness of each owner. When the actual cats have vanished, they are immediately replaced by images on the posters. On the contrary, when the actual cats would come back, their images would suddenly disappear. This is as if the lost cats would come back and forth between the image and the reality via posters.



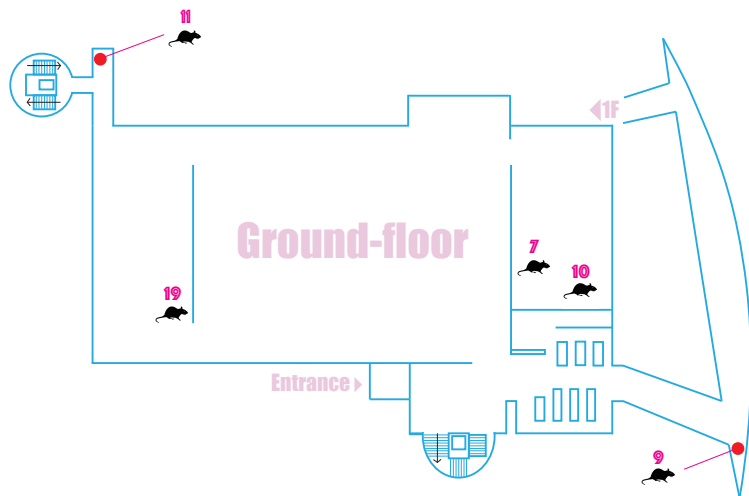
《Cloud (blue)》 2020 (front), 《Cloud (the world' s eye)》 (2020) (on the wall)

©Taro Izumi Photo: Franz Wamhof

《Cloud (king)》 (2020)



Illustration: Mary Sundstrom, "Triassic New Mexico: Dawn of the Dinosaurs", New Mexico Museum of Natural History and Science, 2008



Adelobasileus (literally meaning "an obscure king") is a species of mammal that is believed to have lived 225 million years ago. "Cloud (king)" (2020) is a series of video works which I filmed the interior of the museum, examining the movements and perspectives of this mammal in an attempt to bridge the temporal and physical gap between this creature and us. This work is a kind of an organic, drone-like performance with the eyes of this non-existent animal as "Yorishiro," an object that could summon divine spirits, giving them a physical space to occupy.

This work is uploaded on Instagram. Please visit the page below and take a look!

Account : [ex.taroizumi\\_cloudking](https://www.instagram.com/ex.taroizumi_cloudking/)  
 URL : [instagram.com/ex.taroizumi\\_cloudking/](https://www.instagram.com/ex.taroizumi_cloudking/)



《Cloud (king)》 (2020) Installation view, Taro Izumi. ex, Museum Tinguely, 2020 ©Taro Izumi Photo: Franz Wamhof

**Collaborators:**  
 Dr. Spencer G. Lucas (Curator, New Mexico Museum of Natural History and Science)  
 Dr. Tom Kemp (Research Fellow Emeritus, St. John's College, Oxford University)  
 Dr. Atsushi Kawahara (Independent researcher, Expert on Eurasian least shrew)

《Cloud (cannot make it by a three-legged race)》 (2020)



《Magmodo》 (2003) Captured image © Taro Izumi

On our physical existence, the same physical constraints are imposed. Our bodies can't travel a hundred kilometers away within a few seconds so far. Videos and images, on the other hand, can move instantly from place to place, no matter how far it is, as long as there is an internet connection. But can we really describe this situation that they are "moving" ?

“Cloud (cannot make it by a three-legged race)” (2020) is a piece where I let certain images travel to various cities. I sent emails to one of my close friends with the video attached, who then forwards this to another close friend living in a city other than his/her own. Then the person who received it would forward it to someone else in a different city, and so on and so forth. It was up to the receivers of the email about how many days the video would stay in that city. In this way, the video repeats the process of staying and moving like a journey. A journey is a process of movement, an experience. So what is this journey for the video while collecting experiences as it moves? Are there a difference between the image after it has traveled and the image before the travel? Is the image not moved in the first place but just copied and duplicated? If so, is the image that traveled to Italy and that could reach Brazil afterwards non-identical as if different persons simply travel to different cities? This is a work where I ponder on the “existence of moving images” while giving them a concept of moving and traveling to reveal the invisible process of the moving images, which do not have any physical entities.

The video, which gets opportunities to experience travels, was my early work “Magmodo” from 2003. Eating is getting to know a feel of the body inside, and in some way, to be aware of the presence of internal organs. Two performers competing each other become aware of their stomachs beyond their physical exhaustion. This video work tries to give human internal organs to the characters who exist only as images of the world renown fast-food chains.



《Cloud (cannot make it by a three-legged race) 》 (2020)  
Installation views, 2020 ©Museum Tinguely Photo: Gina Folly



## A series of works 《Tickled in a dream...maybe?》 (2017)



Two images are projected on the screen: One is of a photogravure for a soccer magazine and the other is of a model sitting on a sculpture designed to hold her/his body in the same shape as that of the soccer player on the gravure, staying still for a while. The body posture of the athlete on the magazine cannot exist if it was not shot in the very decisive moment. When such a momentary pause on the printed image is stretched out to the time of a living person in order to recreate this posture, a kind of contradiction would occur.



The sculpture, which the model sits on, is composed of modified and reconfigured pieces of furniture such as chairs or beds. Furniture and architecture are designed for humans to be easy to use and comfortable to live with. From my thoughts, they are a kind of “background” like frameworks that shape human existence from its surroundings. In this work, such functions of furniture are deconstructed and reconstructed into the sculptures that allow humans to recover their bodies back, whose body had been transformed into still images. These sculptures visualize elements like speed, time, and transmission of forces that lay behind the motion. As structural furniture-sculptures that physically support a living model, or as a device to move back and forth between still images, moving images, and humans, the functional beauty of the sculptures emerges.

《Tickled in a dream...maybe?》 (2017) Installation views, Taro Izumi. ex, Tinguely Museum, 2020. ©Taro Izumi Photo: Franz Wamhof



《Tickled in a dream...maybe?》 (2017) Installation view, Taro Izumi. ex, Tinguely Museum, 2020 ©Museum Tinguely Photo: Gina Folly

## Special online stage production

### "I Can See Solaris"

#### Booking Information

*Please enjoy watching and listening to the silent roar you have collected through the online contents "Cloud (pillow/ raised-floor storehouse)" (2020)*

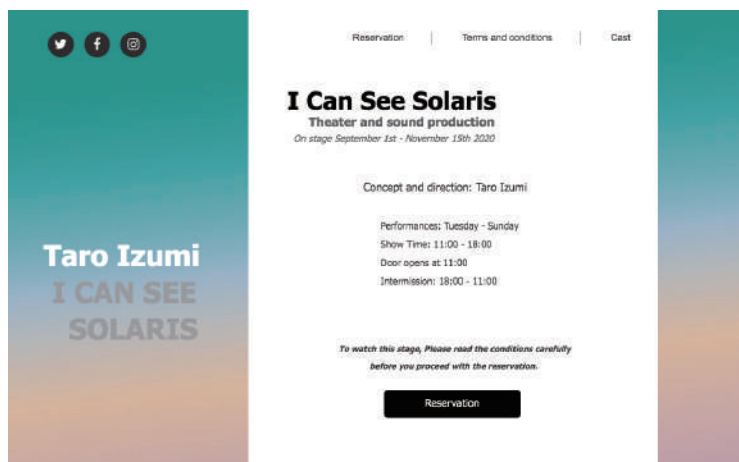
The fictional stage production "I Can See Solaris", which is a part of "Cloud (pillow/ raised-floor storehouse)", is accessible online from anywhere in the world (\*1). Reserve your seat in advance using the reservation form and you will receive an access ticket. On the date of your reservation, you will be connected to the museum via video conferencing application and you can enjoy watching and listening to a part of this work.

We are pleased to invite you to this unique online experience of watching and listening to the collection of silent sounds from theatres around the world.

If you would like to make a reservation, please visit the online booking form below. This is limited to the period of the exhibition, so we look forward to your reservation soon!

(\*1) It is necessary to install ZOOM to experience this service. It is recommended to use a computer with a camera and a pair of headphones/ earphones for the better image and sound quality!

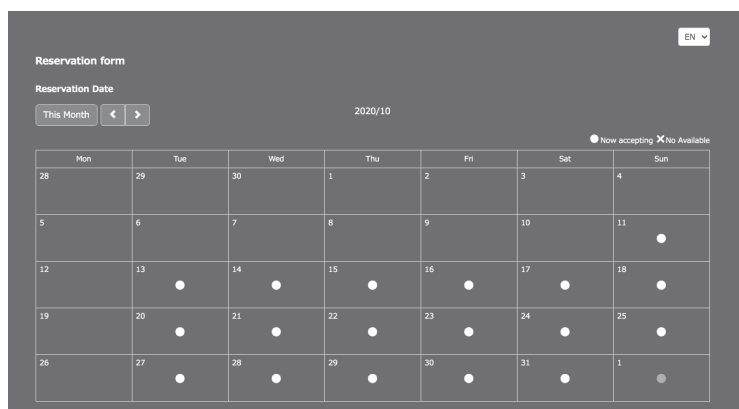
#### Booking procedure



Please visit the below URL.

<https://select-type.com/s/icanseesolaris/>

Please click the "Reservation" button.



Please select the date of your choice.

After you choose the date, then please click the seat of your choice.

There are five seats available. Please choose the one you like!

Once you choose both the date and the seat, please confirm your selection. If you agree, please click “Next” .

Please enter your email address. Please read our “Terms and conditions” and “Privacy Policy” before the final confirmation.

[https://select-type.com/s/icanseesolaris\\_datensc\\_hutz](https://select-type.com/s/icanseesolaris_datensc_hutz)

Please check again if you agree with your choice and then click “Make a Reservation.”

You will receive a confirmation email with an access code to ZOOM meeting on the date of your choice. Please access to the ZOOM on the day of your reservation!

**Before you attend this online work, please note the points below:**

- 1) In order to experience this work, please prepare a camera-equipped device with ZOOM (<https://zoom.us/>) installed on it.
- 2) Please prepare a pair of earphones/ headphones for the better audio experience.
- 3) Please note that due to the concept of the work, your face may be seen on the monitor of the smartphones installed in the museum.
- 4) There is no charge for making a reservation nor watching/listening to this work. You can make as many reservations as you like during the exhibition period.



## Acknowledgments and list of cooperating theaters

Aichi Prefectural Art Theater  
Centaur Theatre Company  
Toyota cultural city hall  
Sakurai Citizen Hall  
Tomioka City Lifelong Learning Center  
The Cherry Artspace  
Niihama-city Joint Cultural Facility Akagane Museum Auditorium  
Centenary Stage Company  
Miyagi Prefectural Hall  
MAEBASHI TERRSA  
Hita Cultural Center (Patria HITA)  
The Classic Theatre of San Antonio  
St. Luis Obispo Repertory Theatre  
sakurahall  
VITEC Cultural Hall  
CoHo Productions  
The Rogue Theatre  
Magnus Theatre  
Persephone Theatre  
Asaka Civil Hall  
hashimotoshiminkaikan  
ECLAT  
American Players Theatre  
OGO SHANTE MARUE HALL  
HAIYUZAGEKIJOU  
wing  
HONDANOMORI HALL  
Sinkamigoto-cho Geihinkan Museum hall  
KAMAISHI CIVIC HALL TETTO  
ARIDA CIVIC HALL  
TOLI ITAMI HALL  
Isesaki City Culture Center  
Isesaki City Azuma Hall  
Kyoto Theater  
FUJIHASHIMA Culture Center  
Oyama Bunka Center  
NIHON CANPACK HALL  
Bridge Theatre  
Boston Court Pasadena  
MIYAKO PUBLIC HALL  
Noda City Culture Hall  
Kanagawa Prefectural Music Hall  
Teatro Español  
Daehakro Arts Theater (Main Hall)  
ASHTAR for Theatre Productions and Training  
Oxford Playhouse  
Horizon Theatre Company  
Sunport Hall Takamatsu  
Kamojima Community Center  
Muranomori-Hall  
Fonderia Aperta Teatro  
Ptuj City Theater  
Ogaki city Suitopia Center  
Yawatahama City Cultural Hall YUMEMIKAN  
Hitachi Systems Hall Sendai (Sendai City Youth Cultural Center)  
Fujisakimachi Bunka center  
Shelter Nanyo Timber Hall  
Mexico City Theatre esperanza Iris  
The Regal Theatre  
Cahoots Theatre  
TAKAMATSU KOKUBUNJI HALL  
Iyo City Cultural Exchange Center "Cultural Hall"  
KAGAWA PREFECTURAL HALL  
YOKOHAMA KANNAIHALL  
NAGOYA CITY TENPAKU PLAYHOUSE  
Teatro Helena Sá E Costa  
Nogi Enisshall  
Mashiko Civic Hall  
Kabura Culture Hall  
Ishikawa ONGAKUDO Concert-hall  
Kanonji Civic Hall  
Tottori Civic Hall  
Tokushima Arts Foundation for Culture  
SHIRAKAWA GLORIA HALL  
shizukuishi town central community center,nogiku hall  
Renaissa Nagato  
ITAMI AIPHONIC HALL  
Bangkok Art and Culture Centre  
Sri Salaya Theater  
Chang Daeng  
Sala Cinema  
Theater Mu  
Manhattan Theatre Club  
Iwaki Performing Arts Center Alios  
The Museum of Art, Kochi  
Tatebayashi City Culture Hall  
Ota Civic Hall  
Hokkitsu community hall  
Royal Albert Hall  
Klaipeda Drama Theatre  
Russian Drama Theatre of Lithuania  
Gobo Civic Cultural Hall  
Hawai Aloha Hall  
Nagayo Culture Hall  
SALAMANCA HALL  
Ikitsuki-cho kaihatu sogo senta

Sudbury Theatre Centre  
 Carlo Theatre at Dell'Arte International  
 Fujigoko Cultural Center  
 KOMATSU URARA Theater  
 A Noise Within Theatre  
 Arena Stage  
 KUSATSU ONGAKU NO MORI INTERNATIONAL CONCERT HALL  
 taruicho-bunkakaikan  
 Hasami Cultural Center  
 Iki-Seibu culture hall  
 Sizuoka Performing Arts Center  
 Ashikaga civic hall  
 Estonian Theatre for Young Audiences  
 Theatre Vanemuine  
 KIKUGAWA CULTURAL HALL AEL  
 Vígszínház Budapest  
 Annaka City Matsuida Cultural Hall  
 AYAMA Community Culture Center  
 IGA Cultural hall  
 AOYAMA HALL  
 Togitsu Canary Hal  
 Nagaizumi Town Cultural Center  
 SHIZUOKA CITY SHIMIZU CULTURAL HALL  
 Nara Prefecture Cultural Hall Main Hall  
 SAITAMA ARTS THEATER  
 Haruna Culture Hall  
 Kanazawa Bunka Hall  
 Tsuruga Citizen Culture Center  
 CROSSLAND OYABE Serena Hall  
 Kanazawa Art Hall  
 Bloomsburg Theatre Ensemble  
 Abbey Theatre  
 WARABIZA Theater  
 MISHIMA CIVIC CULTURAL HALL  
 Nagasaki Civic Center  
 PHILIA HALL : Aoba Civic Cultural Center  
 Kyoto Nagaokakyo Memorial Culture Hall  
 Theater at the Narva gate  
 Sydney Lyric Theatre  
 Ichinoseki Cultural Arts Center  
 Kichijoji Theatre  
 HIROSAKI CIVIC HALL  
 ARCHAIC HALL  
 Uruma Citizen Art Theater  
 YES THEATER  
 St. Pauli Theater Hamburg  
 Kinokuniya Southern Theatre Takashimaya  
 Kinokuniya hall  
 Játékszín  
 TOKYO ELECTRON NIRASAKI ARTS HALL  
 Anan Civic Hall  
 Minami-Alps city Kushigata lifelong learning center  
 Woolly Mammoth Theatre Company  
 Gateway Theatre  
 Kasuga Culture Hall  
 Lifepia ichijima Hall  
 OBIHIRO CITIZEN'S CULTURE HALL  
 Omitama-City Shiki-Bunkakan MINO ~ LE  
 FURANO THEATER FACTORY  
 Kanagawa Kenmin Hall  
 Sapporo Education and Culture Hall  
 Wuppertaler Bühnen  
 AIM UNIVERSE TEDAKOHALL  
 Palette Civic Theater  
 NOTOENGEKIDO  
 Katona József Theatre  
 Toppan Hall  
 Science Hall, Science Museum  
 Ranga Shankara's auditorium  
 The Baku Marionette Theatre  
 Minna no Mori Gifu Media Cosmos  
 Matsumoto Performing Arts Centre Grand Hall  
 Uchiko-za Theatre  
 The Hirosawa City Kaikan(Ibaraki Prefectural Culture Center)  
 Minamisoma City Cultural Hall  
 Ajimu Cultural Center  
 Straz Center for the Performing Arts' Carol Morsani Hall  
 Aeruwa Hall  
 Synetic Theater  
 Burning Coal Theatre  
 Bricolage Production Company  
 The VORTEX  
 GARAMANHALL  
 TAKASAKI CITY THEATRE GRAND THEATRE  
 National Theatre Okinawa  
 Okayama Symphony Hall  
 Denen Hall (Yahabacho Bunkakaikan)  
 NANTO-CITY FUKUNO CREATIVE CULTURAL CENTER HELIOS  
 The Lutheran Hall  
 ashiya civic center luna hall  
 Kyoto Yawata City Cultural Center  
 Morimachi Cultural Hall  
 Sano Culture Center  
 Beppu International Convention Center / Philharmonia Hall  
 COSMO ISLE HAKUI  
 Vilnius Theatre Lélé  
 Writers Theatre: the Alexandra C. and John D. 'Nichols' Theatre  
 Indiana Repertory Theatre

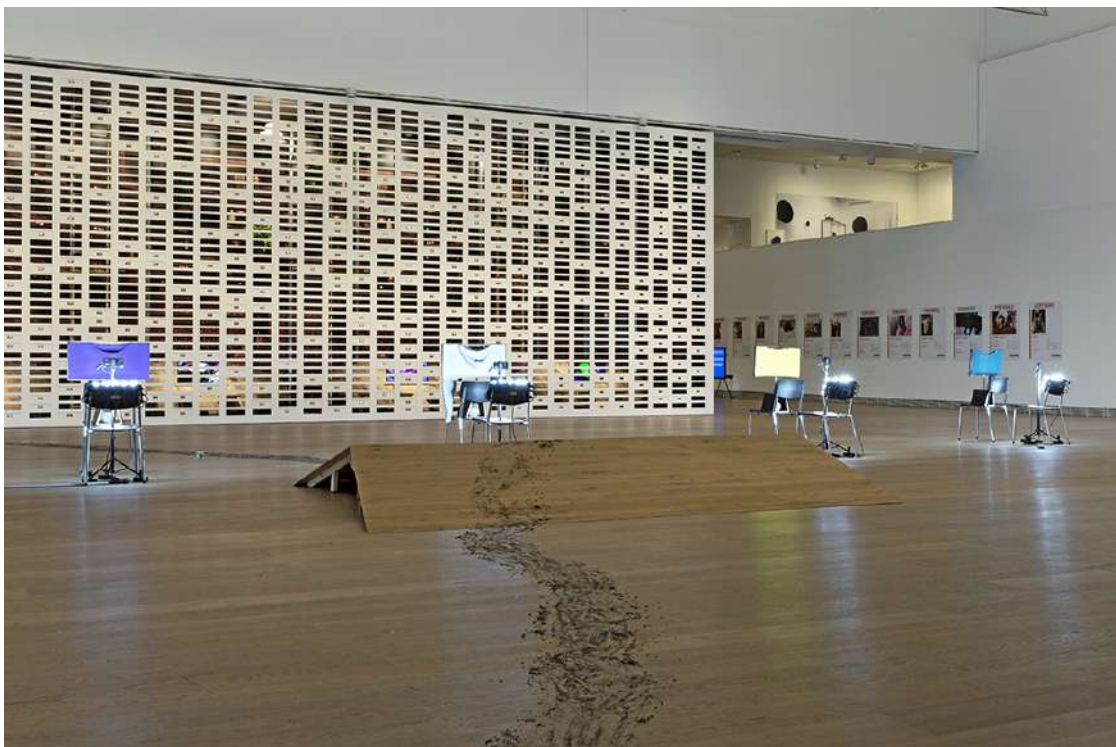
Folger Theatre  
 Metropolitan Playhouse  
 Fukue Bunka Kaikan  
 Omachi City Cultural Center Echo Hall  
 Kochi Prefectural Culture Hall  
 Kiryu municipal central public hall  
 Bunka Parc Joyo Plum Hall  
 Bunka Parc Joyo Friendship Hall  
 Sapporo Cultural Arts Theater  
 Trustus Theatre; Thigpen Main Stage  
 Dads Garage Theatre  
 Jungle Theater  
 Bibai Shiminkaikan  
 Westa Kawagoe Main Hall  
 Kirishima International Concert Hall Miyama Conseru  
 MEDIKIT ARTS CENTER ISAAC STERN HAL  
 ilex  
 YAIZU CULTURAL CENTER  
 ozorachokyoikubunkakaikan  
 Kuji City Cultural Hall/Amber Hall  
 Akita City Culture Hall  
 The Albany Theatre  
 WP Theater  
 Detroit Repertory  
 International Theater Amsterdam  
 Hessisches Staatstheater Wiesbaden  
 The Repertory Theatre of St Louis  
 Dallas Children's Theatre/Baker Theatre  
 OWLSPOT THEATRE  
 Koto-ku Toyosu Culture Center Toyosu Civic Center Hall  
 Kiyose Keyaki Hall  
 Hachijo Town Multipurpose Hall Ojare  
 Kushiro Culture Hall  
 Atorion Concert Hall  
 Kumu Kahua Theatre  
 Greenwich Theatre  
 TOYAMAKEN KYOUIKU BUNKAKAIKAN  
 community center "SUNPAREA"  
 Akiyoshidai International Art Village  
 OJI HALL  
 Itabashi Culture Hall  
 TOKYO DOME CITY HALL  
 OTSU CIVIC HALL  
 Shimonoseki Civic Hall  
 Ryukyushimpo Hall  
 SHIZUOKA CITY CULTURE HALL  
 Tsukiminosato Workshop Center Usagi hall  
 Shibata Civic Cultural Center  
 Sanjo Central Community Center  
 MU Theatre  
 Izuminomori Hall  
 Toyonaka Performing Arts Center  
 Matsusaka city Ureshino Furusato hall  
 Nagano City Eastern Culture Hall  
 Yokohama City Isogo Ward Cultural Center "SUGITA GEKIJOU"  
 Omaezakisibunnkakaikann  
 Gryphon Theatre  
 Dargaville Little Theatre  
 Shimonoseki City Lifelong Leaning Plaza Umi no Hall  
 Narita International Cultural Center  
 MIYAZAKI CITIZEN' S PLAZA  
 Theater De Nieuwe Regentes  
 Kyoto Art Theater Shunjuza  
 Stadsschouwburg Utrecht  
 Radnóti Miklós Theatre  
 TACHIKAWA STAGE GARDEN  
 Fujiyusouki Hall (City Sanyo\_Onoda Cultural Hall)  
 Gyotoku Cultural Hall I&I  
 Yonago Public Hall  
 Kiso Culture Park  
 The Harmony Hall  
 Nagasaki Chitosepiahall  
 Kibou Hall (Sakata Civic Hall)  
 Ichikawa City Museum of Literature GreenStudio  
 YOKOHAMA ARENA  
 ANZU HALL  
 omaezakishiminkaikan  
 Chofu City Green Hall  
 Chofu City Culture Hall Tazukuri "Kusunoki Hall"  
 Yao City Culture Hall (Prism Hall)  
 Premier Shisui  
 DAITO Cultural Center (Thirty Hall)  
 Teatro della Corte Ivo Chiesa  
 Koganei civic center  
 Bagatela Theatre  
 Juliusz Slowacki Theatre  
 Schauspielhaus Bochum  
 Schauspielhaus Bochum Kammerspiele  
 Nørrebro Teater, Copenhagen  
 The Salzburg State Theatre  
 HIGASHIOSAKA Cultural Creation Hall  
 COOL JAPAN PARK OSAKA WW Hall  
 Piazza Hall  
 Fukuchiyamashi kosel kaikan  
 Fukuchiyamashi shimin hall  
 The Helena Modrzejewska National Stary Theater  
 The Helena Modrzejewska National Stary Theater (New Stage)  
 Nowy Theatre



|   |   |
|---|---|
| Ludowy Theatre  | Manamiru Iwamizawa civic center Main hall               |
| Krakov Variété Theatre  | Slovene National Theatre Nova Gorica                    |
| Theatre Passe Muraille  | Slovene National Theatre Nova Gorica (small hall)       |
| The Roxy on Gateway (Theatre Network' s main stage theatre space) | SNG Drama Ljubljana                                     |
| Taganrog A.P. Chekhov' s Drama Theater                            | junges theater basel                                    |
| Musical Theatre Karlín  | Culture Forum Kasugai                                   |
| Theatre Gym (Cadence Theatre Company in partnership with Virginia | Nanjo City Culture Center - Sugarhall                   |
| Repertory Theatre)  | MADOKA HALL   |
| Ashibetsu civic center  | Sathankusu Chikugo                                      |
| Renaissance-Theater Berlin  | Wimberly Theatre (Huntington Theatre Company)           |
| Deutsche Oper am Rhein – Düsseldorf Opera House                   | Avenue of the Arts (Huntington Theatre Company)         |
| Theatre 100 Noms  | Richmond Triangle Players - Robert B. Moss Theatre      |
| KODAIRA CITIZENS CULTURAL HALL                                    | TheatreLAB - The Basement                               |
| Ninomiya "TOCHIOTOME" Hall  | MAIIAM Screening Room                                   |
| Ichikawa City Cultural Hall                                       | Teatr Polski in Warsaw                                  |
| Jobsite Theater, theater-in-residence of the Shimberg Playhouse,  | Orpheum Graz  |
| Straz Center  | Warsaw Chamber Opera                                    |
| Lunchbox Theatre  | National Theater & Concert Hall, Taipei Taiwan          |
| The Rose Theater  | National Theater & Concert Hall, Taipei Taiwan          |
| Victoria Palace Theatre   | Royal Court Theatre                                     |
| A C T C I T Y H a m a m a t s u                                   | Kaunas State Puppet Theatre                             |
| Tsu city Hisai ars plaza  | The Church Hill Theatre                                 |
| Hatsukaichi City Saiki Cultural Cente                             | NEW NATIONAL THEATRE, TOKYO                             |
| KIRARI☆FUJIMI Cultural Centre of Fujimi City                      | Yonago Culture Hall                                     |
| Okayama City Culture Hall   | Yugoslav Drama Theatre                                  |
| Kitahiroshima City Arts Hall                                      | Drama Theatre Skopje                                    |
| Miharu Festival House MAHORA                                      | THEATER MATTE   |
| RockOpera Praha   | National Theater of Greece                              |
| ZA-KOENJI 1, ZA-KOENJI PUBLIC THEATRE                             | Nagakute Cultural Center                                |
| Griffin Theatre Company   | Nagano prefectural culture hall                         |
| The Malak Gabr Theatre space in the American University in Cairo  | Shinjuku Bunka Center                                   |
| (AUC)   | Musashino Civic Cultural Hall, Recital Hall             |
| LTG Auditorium  | Musashino Civic Cultural Hall, Main Hall                |
| Sapporo Otani University & Junior College of Sapporo Otani -      | Ozu town lifelong learning center & culture hall        |
| University Otani memorial hall                                    | Tokachi Plaza Rainbow Hall                              |
| Hamburg State Opera   | Hachioji City Art & Cultural Hall(Icho Hall) Large hall |
| Antonín Dvořák Theatre - the National Moravian-Silesian Theatre   | Hachioji City Minamiosawa Cultural Hall Main hall       |
| The National Theater of Iceland                                   | Olympus Hall Hachioji                                   |
| Budapest Puppet Theatre   | Victoria Theatre  |
| Shadowbox Live  | Victoria Concert Hall                                   |
| Gateway Black Box   | The Meteor  |
| Our Tampines Hub - Festive Arts Theatre                           | Helsingborgs Stadsteater                                |
| SHOGIN TACT TSURUOKA  | Papageno Musiktheater Frankfurt am Main                 |
| MUNETSUGU HALL, Nagoya  | Vorstadttheater Basel                                   |
| NISHINOMIYA AMITYHALL   | Teatr Muzyczny Capitol                                  |
| Arriaga Theater   | Minard Theatre  |
| Rakvere Theatre   | The New Wolsey Theatre                                  |
| State Small Theatre of Vilnius                                    | Teatro Petrella   |
| Kaunas State Musical Theatre                                      | Schauspielhaus Wien                                     |

Théâtre Royal du Parc  
Zagreb Youth Theatre  
Bethlen Square Theatre  
Octagon Theatre  
Leith Theatre  
Hackney Empire  
Miyakonojo City General Cultural Hall  
Regent Theatre  
National Kaunas Drama Theatre  
Latvian National Opera House  
Main Theatre, Barbican  
Modlin Center for the Arts-Camp Concert Hall  
Modlin Center for the Arts-Alice Jepson Theatre  
The Substation Theatre  
His Majesty' s Theatre  
Connelly Theater (Metropolitan Playhouse)  
Théâtre National de Nice  
Soho Theatre  
Theater Gurten  
Uppsala stadsteater  
FFT Düsseldorf  
Teatr im. Heleny Modrzejewskiej w Legnicy  
TTT-Theatre Of Tampere  
Théâtre Beaulieu  
Die Helmut Förbacher Theater Company

Rogaland Teater  
Comédie de Genève  
The Michael Fowler Centre  
iichiko Culture Center iichiko Grand Theater  
Vendssyssel Teater  
Schauspielhaus Zurich  
Krakow Opera  
Theater 5 SF World Cinema Central World Bangkok  
Teatro Alfil  
Cyrano' s Theatre Company  
BGC Arts Center  
Nottingham Playhouse  
Bernhardt Theatre  
Compagnietheater  
De Kleine Komedie  
Dance Theatre Aura  
Juozas Miltinis Drama Theatre  
'Espace Geordie' Geordie Theatre  
Teatr Ochoty  
DOCK 11 Berlin  
Rosas Performance Space, Brussels  
Małopolska Garden of Art  
Juliusz Slowacki Theatre in Cracow, Main Stage  
HOST BKK  
(Honorifics abbreviated. In the order of sound submission.)



Installation view, Taro Izumi. ex, 2020 ©Museum Tinguely Photo: Gina Folly

## Exhibition Overview

Title: ex

Period: September 2. - November 15. 2020

Time: 11:00 - 18:00 (Tuesdays - Sundays. Mondays close)

Venue: Museum Tinguely (Basel)

Website: <https://www.tinguely.ch/en/exhibitions/exhibitions/2020/taro-izumi.html>

Instagram URL: <https://www.instagram.com/ex.taroizumi/>



Exhibition

### Online contents (1) “ I Can See Solaris”

Title: I Can See Solaris

Period: September 2. 2020 - November. 15

Time: 11:00 - 18:00 (Tuesdays - Sundays. Mondays close)

Venue: Museum Tinguely (Basel) and online

Duration: As long as you wish

Reservation: <https://select-type.com/s/icanseesolaris/>

### Online contents (2) “Cloud (king)”

You can access to the videos via online.

Please check the instagram account: ex.taroizumi\_cloudking

Instagram URL: [https://www.instagram.com/ex.taroizumi\\_cloudking/](https://www.instagram.com/ex.taroizumi_cloudking/)



“Cloud (king)”

### Online contents (3) Video documentation of “Cloud (pillow/ raised-floor storehouse)”

For the theater installation, please visit the vimeo site to watch the video documentation how it is exhibited at the museum.

Vimeo URL: <https://vimeo.com/471286744/1dc704e306>

### Press materials

If you wish to use press images, please read a terms and conditions and feel free to download from the dropbox folder. Please always include creditline when you use and publish. If you wish to use the audio file of the combined “silent” sound at your theater, please feel free to contact us.

[https://www.dropbox.com/sh/oj80man72ng94ly/AAA5oDmLEJ6NpbYAfVvELm\\_da?dl=0](https://www.dropbox.com/sh/oj80man72ng94ly/AAA5oDmLEJ6NpbYAfVvELm_da?dl=0)

### Contact

For further information and inquiries, please contact to this address: [taroizumistudio@gmail.com](mailto:taroizumistudio@gmail.com)

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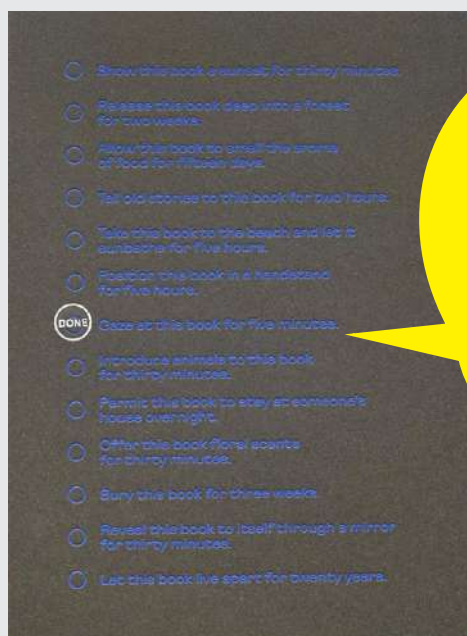
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Exhibition Catalogue  
**Taro Izumi. ex**  
that continues to evolve



Catalogues for the exhibition "Taro Izumi. ex" will go their own way after acquiring at least one of the experiences listed on their back cover such as "Allow this book to smell the aroma of the food for 15 days," "Release this book deep into a forest for two weeks," "Introduce animals to this book for 30 minutes" etc.

If you are interested in purchasing, please visit the museum online shop!



Each catalogue has acquired at least one of these experiences as a stamp certifies. Readers are welcome to join this action to give more experiences and make a unique catalogue of your own!

Title: Taro Izumi. ex

Size: 26 x 19.6 cm

Language : English or German, 168 pages, paperback

Authors: Roland Wetzels, Séverine Fromaigeat, Jun Aoki and Kenjiro Hosaka etc.

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