



YASUAKI KITAGAWA

Seven Tones

Bridge

The Rainbow



Seven Tones Bridge the Rainbow (2022)

Seven circles, seven colors, and seven ladders, accompanied by tones and sounds that themselves become a ladder—a musical scale: Seven Tones Bridge the Rainbow.

With *Seven Tones Bridge the Rainbow*, Yasuaki Kitagawa interprets anew for the viewer Isaac Newton's (1642–1726) description of the nature of color detailed in his work *Opticks* (1671). The scientist's experiments revealed that white light, when refracted through a prism, is made up of different components. Inspired by Newton's findings, Kitagawa is concerned with the decomposition of white light into its spectral colors—the colors of the rainbow. Whereas the naked eye perceives colors as light waves, when viewed through a prism (such as small raindrops floating in the atmosphere), the refracted light is revealed.

Stepping behind a white wall as if through a glass prism, visitors to the exhibition are confronted with glazed ladders of varying heights and widths, and individual, colored circles. The height of each ladder represents the angle of refraction of light through the prism and its resulting color. The order of the ladders follows the colors of the rainbow: red, orange, yellow, green, blue, indigo, violet.

With circular, corporeal strokes of paint, the artist has divided up and physically imitated a color fan for the viewer. Pushing his movements even further, he lets the individual color fans become large circles that graphically perpetuate his working process, his movement. This process, defined by his own height and the length of his arm, remains visible in space also in the form of paint drops.

The principles underlying music intrigued Newton as well and, through his experiments with light, he divined a connection between the musical scale and the spectral colors. From this he formulated his idea of a cosmic harmony and unity of the universe. Newton describes how his spectrum of seven colors matches the ratio that underlies the diatonic scale and mathematically subdivides the scale. His color diagram illustrates the relationship between the tone intervals and the seven colors. Here, each segment refers to one of the seven diatonic intervals.

The exhibition is the first artistic work that Yasuaki Kitagawa has realized together with the pianist Britta Elschner. The concept of the work—the examination of light as the origin of life, especially the rainbow—is the starting point of the exhibition, which introduces a whole new circle of life and to which the exhibition today is dedicated: 虹



We dedicate these colors and sounds to our son Leon 元喜.

Britta Elschner & Yasuaki Kitagawa



Link to videos of the piano music in the installation.

















Beyond the Bridge, the Wind Changes

Coming upon a river, a man wanted to get to the other side. People said there were two ways to get there: a long trek across the ford or a very wet swim. But the man thought, "If only there were a way over the river." And he found a way over the river. He named it

bridge. He crossed the bridge to the opposite bank. There, there is a war; here, there is an epidemic. And everywhere there is love and hope. Humankind will build another bridge to the next river.



If the past is a set of memories and the future a set of fantasies, the totality of the two forms a world. And the present, which does not belong to either of them, is assumed to be a conceptual point that does not really exist.

But would it be ironic to say that it constantly influences all the images of memory and imagination; that is, it designs the world?

We always look from where we are to the past and to the future. And the present, where we are, does not remain. The past we have just seen has already been rewritten. The future is the same. The works in this exhibition "Beyond the Bridge, the Wind Changes" are the ever-shifting past and future. They give an impression of the present.





The Humanitarian Corridor (2022)

Large, heavy lumps made of clay, soil, and lignin are arranged in the space, carving out our path through the room. At first glance, they seem to reference traditional Japanese rock gardens with their gravel bed, yet they also refer to unexploded bombs from World War II still residing beneath the surface today. Some of the forms protrude from the ground; some are stripped away; some remain hidden beneath the surface.

Yasuaki Kitagawa interweaves form and matter in his works. His creative process is a philosophical engagement with space. Fantasy and memory collide to grant newly contextualized meaning to form and material. In the process, the angle of observation shifts and space itself is made tangible. Inevitably it is about memories, spaces, and one's own perception. Kitagawa plays with the ever-shifting past, memory, and future, and the fantasies we imagine for the future in the present.

With the work *The Humanitarian Corridor*, Kitagawa grapples with the question of our humanity, its substance. Based on his observations of everyday life, he questions humanity's impact, flight and departure, and political events that keep on repeating themselves. In his work, he integrates the layers of time into a single object that ultimately liberates time from its sequence. For Kitagawa, the act of creating *The Humanitarian Corridor* signifies a new arrangement of time and space. Layer upon layer, becoming denser and thicker, but also lost

and eroded with each exhibition, until it finally disappears and exists only as a net. In this way, the artist's installation deals with the boundary of the self, the other, and the world, which is continuously renegotiated and reshaped. Under these conditions, time itself becomes an object whose form is determined by time.

The work also shows the voids, gaps, and interstices that each viewer has to fill himself. Instead of referring to a perspective, the artist creates an in-between space, similar to a labyrinth, in which the observer is stimulated to think, while being offered no clues.



The Sand Clock (2017)

With *The Sand Clock* (2017), Yasuaki Kitagawa is engaging time and its perception.

Time—a succession of states and events—is tangible and measurable. Time is measured and clocked in units. Seconds, minutes, hours. Days, weeks, months, and years. Time is a physical quantity for transience and change. It is neither stoppable, nor is it repeatable.

Time enables the perception of transitions from present to past to future; we can mentally put ourselves in the past or think about the future. Time is thus dependent on one's own perception: lack of time, boredom or flow—time's duration is primarily a feeling. Thus, subjectively experienced time is not comparable with time measured.

The Sand Clock, a kinetic installation made of wood, invites us to become active ourselves, to intervene in the fragile construct of time. To set the installation in motion, the visitor puts sand into a funnel until the wheels of time start moving and strikes the giant pendulum, which begins to beat rhythmically.

The sand trickles quietly; the number wheels start to move; a rhythmic beat sounds. The installation shows that the passage of time depends on how the observer and the clock move in relation to each other: if sand is not poured into the wheel, the clock does not move either, so time does not pass. The passing of time is relative. This installation lets us watch time pass. We can watch it trickle away, and we can confront the beginning and the end of time, as well as the distinction between past and future and present, the last being merely an intermediate space between past and future. Moreover, is the passage of time possible without action, and can the passage of time be suspended by doing nothing?



Sail to a new future - TOGETHER

Dark earth and clay and lignin glide over a filigree web of wire and metal to form what at first appears to be an organic shape. This form becomes a giant ship standing in the hall of the Weißfrauen Diakoniekirche, lashing against imagined, wild waves. The substance of the ship strongly emphasizes its fragility: one side is crumpled and threatens to collapse in on itself, but this also makes it easier to enter.

Yasuaki Kitagawa's installation is reminiscent of a utopian horror, of a ghostly ship on a wild sea that, due to its fragility, represents the finiteness of time—a time that we have long since left behind, and whose fragile and nature-inspired appearance contrasts with the protected space of the church.

The ship appears abandoned, the human being absent and thus the finiteness even more brutal and obvious, although inside the ship individual sprouting plants find their way to the surface from the earth—a shimmer of hope? While political, economic, and ecological crises are gaining more and more visibility in the world, a change of circumstances is only possible if everyone pulls together and realizes that everyone is in the same boat. A world in constant crisis mode and massive ecological and economic upheaval needs new alliances and concepts, including artistic ones, which the installation offers: Sail to a New Future—TOGETHER.









List of Figures

Exhibited works (selection) in solo exhibitions 2022

Seven Tones Bridge The Rainbow

Ausstellungshalle 1a (Exhibition Hall 1a) Frankfurt am Main

Cover and back: eight ladders from the installation "Seven Tones Bridge the Rainbow"

- p. 3 "A Dream of Newton" | 2022 | wood, glaze (organic), nail
- p. 4 "Seven Tones Bridge the Rainbow" | 2022 | consists of 8 works (see pages 3, 10 and 11)
- p. 5 Piano concert by Britta Elschner for the installation "Seven Tones Bridge the Rainbow"
- p. 6-7 Installation "Seven Tones Bridge the Rainbow" | 2022
- p. 8-9 Installation „Seven Tones Bridge the Rainbow“ | 2022
- p. 10 top left "The Red Ladder and it's Capacity" | 2022 | wood, glaze (organic), clay paint, nail
top right "The Orange Ladder and it's Capacity" | 2022 | wood, glaze (organic), clay paint, nail
bottom left "The Indigo Ladder and it's Capacity" | 2022 | wood, glaze (organic), clay paint, nail
top left "The Blue Ladder and it's Capacity" | 2022 | wood, glaze (organic), clay paint, nail
- p. 11 top left "The Yellow Ladder and it's Capacity" | 2019 | wood, glaze, clay paint, nail
bottom left "The Green Ladder and it's Capacity" | 2022 | wood, glaze (organic), clay paint, nail
right "The Violet Ladder and it's Capacity" | 2022 | wood, glaze (organic), clay paint, nail

Beyond the Bridge, the Wind Changes

Regionalgalerie Südhessen (Regional Gallery Southern Hesse), Darmstadt Regional Council

- p. 12 above "A Bowl of Meditation" | 2018 | Mixed Media a. o. soapstone, bamboo, sand, stone, uranium glass.
middle "tesa® SIGNAL - Social Distancing - 58263" | 2022 | tesa® Signal Distancing Tape BNR 58263
below "The Skyscraper" | right | 2016 | steel, plexiglass, glass, plaster, concrete, resin
left, middle "The Skyscraper" | 2019 | steel, plexiglass, glass, plaster, concrete, resin
- p. 13 „The Humanitarian Corridor“ | 2022 | earth, lignin, clay, steel

The Sommer Clouds stand in the Deep of the Blue

Alte Schmelze in Milchsackfabrik Frankfurt am Main

- p. 14 „The Humanitarian Corridor“ | 2022 | earth, lignin, clay, steel, gravel
- p. 15 „The Sand Clock“ | 2017 | wood, rope, sand

Sail to a new Future - TOGETHER

Weißfrauen Diakoniekirche Frankfurt am Main

- p. 16 "The ship is called Mother Earth" | 2022 | earth, lignin, clay, steel | making of
- p. 17-19 "The ship is called Mother Earth" | 2022 | earth, lignin, clay, steel

Vita

- 1968 Born in Tokyo, Japan, works and lives in Frankfurt a. M.
1997-2000 Philosophy at the University of Münster and Leipzig
2001-2003 Studies drawing, painting with Teruhi Kudo, Japanese painter in Tongxi, China
2003-2005 Artistic practice, various activities in Berlin
2005-2007 Fine arts at the Kunsthochschule Kassel with Prof. Barbara Hammann and Prof. Alf Schuler
2007-2011 Fine arts at the Staatliche Hochschule für Bildende Künste Städtelschule, master student with Prof. Tobias Rehberger, Frankfurt a. M.
Since 2011 Freelance artist
2016-2020 Lectureship at the State University of Fine Arts Städtelschule
Since 2021 Part-time position as assistant in the Städtelschule workshop (Daimlerstr.)

Prizes and grants

- 1997 "StudioLiteratur" Literary Workshop at the Westphalian Wilhelms University Münster
2008 Award, 2o Premio "Escultura Reciclarte", 1o Certamen internacional de Escultura con Material Reciclado, Spain
2011 1822 School Artist Project, Frankfurter Sparkasse Foundation
2012 Catalog grant, Union Investment Foundation
2014 Artist in Residence in Seoul, Cultural Office of the City of Frankfurt a. M. / National Museum of Modern and Contemporary Art in Seoul
2016 Exhibition and catalog sponsorship, Frankfurter Sparkasse Foundation
Several project grants and one catalog grant, Cultural Office of the City of Frankfurt a. M.

COVID-19 Pandemic-related scholarships

- 2020 Working scholarship, Künstlerhilfe Frankfurt e.V.
2020 Working scholarship, Hessian Cultural Foundation
2020 Project grant, Hessian Cultural Foundation
2020 NEUSTART CULTURE, Kunstfonds (Art Fund) Foundation
2021 Bridge Scholarship, Hessian Cultural Foundation
2022 NEUSTART CULTURE, Kunstfonds (Art Fund) Foundation

Einzelausstellungen

- 2011 "Endodontologische Betrachtungen über die Korrelation der Pulpitis und die Schmerzen ihrer Behandlung (Endodontological considerations on the correlation of pulpitis and the pain of its treatment)" Philosophisch-Theologischen Hochschule Sankt Georgen, Frankfurt a.M.
2016 "inside-out redrawing," 1822-Forum, Frankfurt a. M. (C)
2017 "Don't touch the dug potatoes !," Gallery Perpétuel, Frankfurt a. M.
2017 "The marshland," Weißfrauenkirche, Frankfurt a. M.
2022 "Beyond the Bridge, the Wind Changes," Regionalgalerie Südhessen (Regional Gallery Southern Hesse), Darmstadt Regional Council (C)
2022 "Seven Tones Bridge the Rainbow" under the exhibition series "Summer Guests," AusstellungsHalle 1a (Exhibition Hall 1a) Frankfurt (C)
2022 "The Summer Clouds Stand in the Deep of the Blue," Alte Schmelze, Frankfurt a. M.
2022 "Sail to a New Future – TOGETHER," Weißfrauen Diakoniekirche, Frankfurt a. M.

Group exhibitions (selection)

- 2006 "product," Festival of Contemporary Art, Varna, Bulgaria (C)
2007 "ERZEUGT UNSINN!, Die Notwendigkeit des Handelns," Alte Feuerwache, Cologne
2007 "nowhere," Gallery Stellwerk, Kassel
2007 "Teleportation," Gallery PICant, Kassel
2008 "Great Games To Come," Frankfurter Kunstverein, Frankfurt a. M.
2008 "Escultura Reciclarte," Casa Colón, Huelva, Spain (C)
2008 "Class Rehberger," Art Association Wilhelmshöhe, Ettlingen (C)
2009 "(No:) More Faith," Gallery Anita Beckers, Frankfurt a. M.
2010 "Young Art with a Future," Museum für Angewandte Kunst, Frankfurt a. M.
2010 "Too Fit Too Fat," Nassauischer Kunstverein, Wiesbaden (C)
2011 "Young Art with a Future," Museum für Angewandte Kunst, Frankfurt a. M.
2011 "Blue Sky Thinking," Nassauische Sparkasse, Wiesbaden
2011 "Encore, graduate exhibition Städtelschule," Museum für Moderne Kunst, Frankfurt a. M. (C)
2012 "TAKING OFF," Airport, Frankfurt a. M.
2012 Fukushima Contemporary Art Biennale
2012 Capri Art Projects, Frankfurt a. M.
2012 "LONDON PARIS TOKYO," Gallery MILIEU, Bern
2014 "XY," AusstellungsHalle 1A, Frankfurt a. M.
2014 "Sarai," Platform Sarai, Frankfurt a. M. (C)
2014 "OCCUPY JUNGMIISO," Jungmiso Art Space, Seoul
2014 "andromeda," MMCA National Art Studio Gallery Goyang, Seoul (C)
2015 "art-figura," Museum PERLA CASTRUM, Schwarzenberg (C)
2016 "Outlook," production and exhibition platform basis e.v., Frankfurt a. M.
2017 "feel before you die," EULENGASSE, Frankfurt a. M.
2018 "Speicher," New Art Association Aschaffenburg
2018 "appearing unannounced," Painnale, Chiang Mai, Thailand
2019 "13 F," Fensterschau XXII, Frankfurt a.M.
2019 "Anna S., Death of a Diva," sculptural participation in musical theater, Chamber Opera Frankfurt
2022 "JUNGE KUNST WAGEN 50 Jahre 1822-FORUM," Art Association Family Montez Frankfurt
(C) = Katalog

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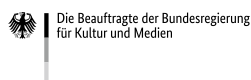
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Link to the German version of this catalogue online





七つの音色が、虹をかける