



Artist Talk by Sumi Kanazawa

Private View and Artist Talk
Sumi Kanazawa in Conversation with Jonathan Watkins

I am Sumi Kanazawa,
a Japanese-Korean artist.

I was born in Japan, and my
nationality is Korean.



About my Name

We have lived as immigrants in Japan for nearly 100 years, since my grandmother's generation, and I have three family names.

About my Name

1. 'Kim' (김):

This is my Korean name, that represents my nationality and my ethnicity.

김 (/金) Kim

阿部 Abe

金沢 Kanazawa

About my Name

2. 'Abe' (阿部):

This is my Japanese name from my husband's surname.

In Japan, 95% of women use their husbands' surnames after their marriage, and married couples are still not legally allowed to have separate family names.

김 (/金) Kim

阿部 Abe

金沢 Kanazawa

About my Name

3. 'Kanazawa' (金沢):

This is the previous Japanese name I used before my marriage, which I now use as my artist's name. 'Kanazawa' can also be described as the name for a Korean living in Japan since the name 'Kanazawa' (金沢) contains the character of '金' from my Korean name, 'Kim' (김/金).

김 (/ 金) Kim

阿部 Abe

金沢 Kanazawa

About my Name

Why have Japanese Koreans lived in hiding in Japanese society? Or why did they have to do so?

There, we can read the history of Japanese Koreans.

Just by explaining my family name, you can see social issues such as nation, ethnicity, gender and minorities, and immigrants' history in this.

About my Name

Then, what about my
first name?

寿美

Sumi

About my Name

‘Sumi’ is the only name my father gave me and is common in Japan and Korea.

He wanted me to be loved by many people in both countries.

It is only his love for just one person in there.

寿美
(수미)

Sumi

This story regarding my name represents the concept of my artwork –

*People live with two sides:
as an individual and as part of society.*

I have been thinking about this eternal contradiction of the human condition through my work.

Three main series of my artworks:

1. *Number*
2. *Borderline*
3. *Drawing on Newspaper*

Number

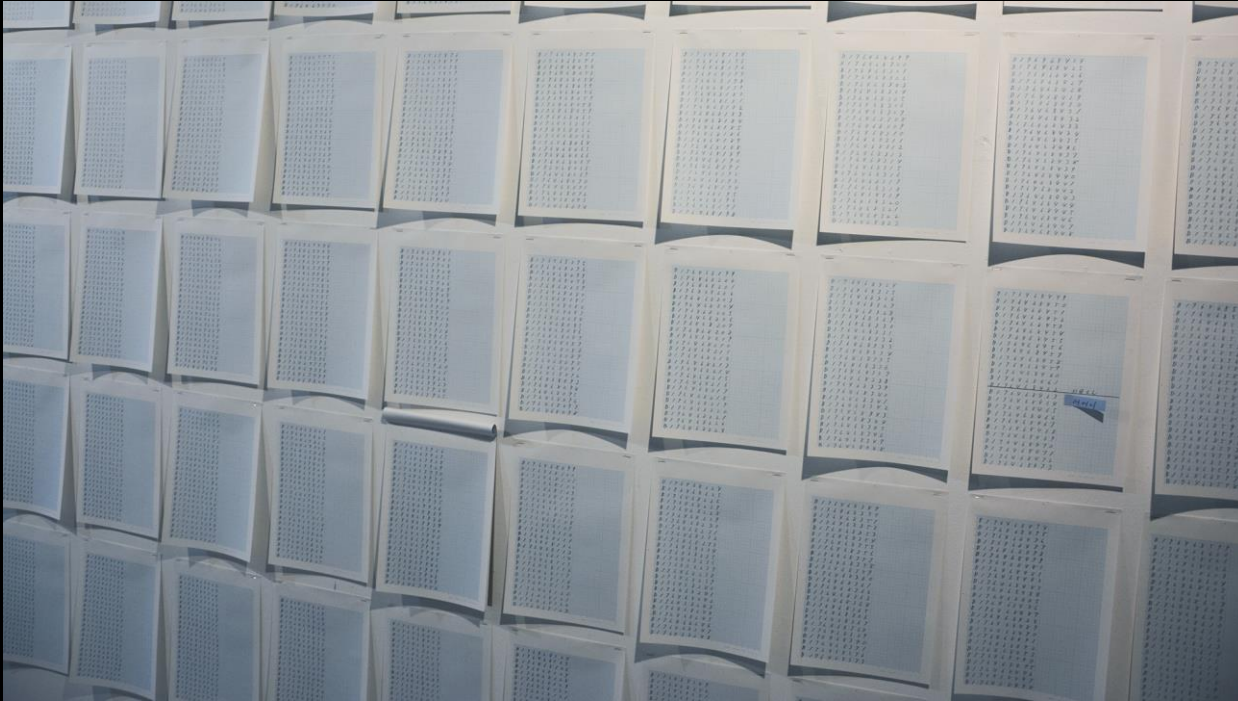


*Alien Registration
Number -Self
Portrait- (2003)*

First of all, I made *Number* series. In this series of works, the actual alien registration numbers ('B176404261') are applied, based on my experience when I first encountered them.

Number

Number -Family- (2019)



These mechanical and emotionless figures represent my ethnic identity as a third-generation Korean based in Japan.

25	B	1	7	6	4	0	4	2	5	5	
24	B	1	7	6	4	0	4	2	5	6	
23	B	1	7	6	4	0	4	2	5	7	
22	B	1	7	6	4	0	4	2	5	8	
21	B	1	7	6	4	0	4	2	5	9	
20	B	1	7	6	4	0	4	2	6	0	
19	B	1	7	6	4	0	4	2	6	1	
18	B	1	7	6	4	0	4	2	6	2	
17	B	1	7	6	4	0	4	2	6	3	46
16	B	1	7	6	4	0	4	2	6	4	47
15	B	1	7	6	4	0	4	2	6	5	
14	B	1	7	6	4	0	4	2	6	6	
13	B	1	7	6	4	0	4	2	6	7	
12	B	1	7	6	4	0	4	2	6	8	
11	B	1	7	6	4	0	4	2	6	9	
10	B	1	7	6	4	0	4	2	7	0	
9	B	1	7	6	4	0	4	2	7	1	
8	B	1	7	6	4	0	4	2	7	2	
7	B	1	7	6	4	0	4	2	7	3	
6	B	1	7	6	4	0	4	2	7	4	
5	B	1	7	6	4	0	4	2	7	5	
4	B	1	7	6	4	0	4	2	7	6	
3	B	1	7	6	4	0	4	2	7	7	
2	B	1	7	6	4	0	4	2	7	8	
1	B	1	7	6	4	0	4	2	7	9	

Number

The House of '1111' (2008)



On the other hand, these long numbers seemed to indicate the sense of many 'someone else' and a long 'time'. I have developed this series of works while changing its contents and forms.

Borderline

I have also made several works about *Borderline*.

For me, 'borderline' represents 'the world in between'.

38garden (2008)



Borderline

38curtain (2011)



This series of works was largely inspired by the view of the military border between South and North Korea.

Borderline

Rose Line Project (2013)



I had a chance to see the landscape inside the military border
through a telescope.

Borderline

Rose Line Project (2013)



There was a vast field of grass and a deep forest.

Borderline

A borderline is a political symbol between nations.

Simultaneously, any thin line depicted on a map exists as a physical space. And it is on those 'borders' that generate different phenomena and stories.

I have always wanted to recreate 'the world in between' as the landscape I saw on the North and South Korean military border at that time.

Drawing on Newspaper

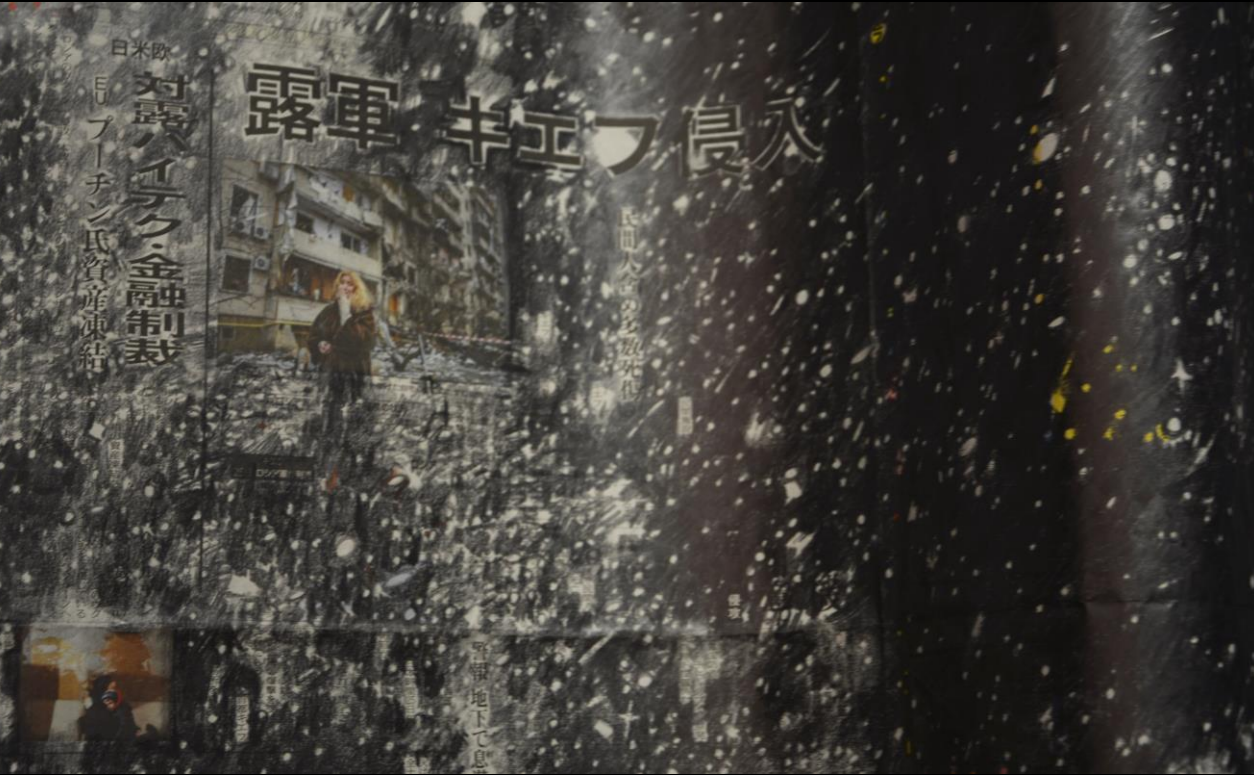
Lastly, I started working on this series after 2016 after I had my baby in 2015. I had to reconsider the way I engage in art practices.

*Drawings on newspaper,
Drawings on papers in usual life
(2017)*



Drawing on Newspaper

Drawings on newspaper (2022)



Anyway, I thought about creating artwork I could do at home.

Drawing on Newspaper

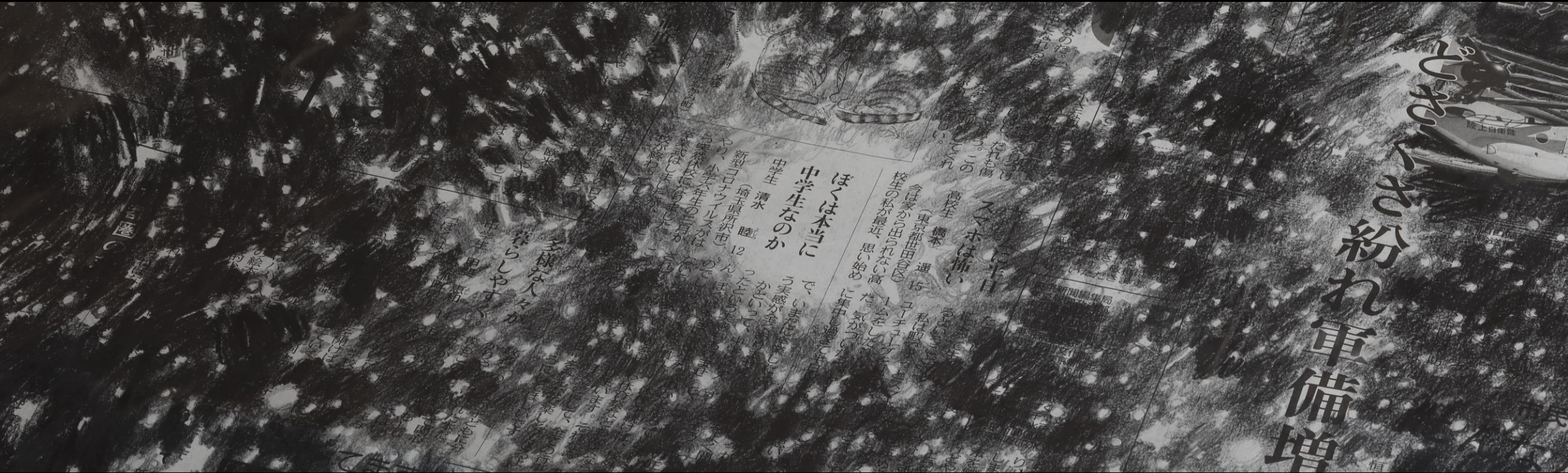
Drawings on newspaper (2020-21)



This drawing starts after I bring my son to bed.
It was usually from 10 pm to 3 am.

Drawing on Newspaper

Drawings on newspaper (2020-21)



I draw as if erasing an article from the newspaper.

Drawing on Newspaper

Drawings on newspaper - on the table - (2018)



And I draw to shine a small light on images and words that I am interested in.

Drawing on Newspaper

Drawings on newspaper (2020-21) and (2022)



These works express the discrepancy between an individual's sense of time and a society with a linear timeline.

No. 06082023

In this exhibition, I am also exhibiting one drawing, titled *No. 06082023*, that was derived from the series of *Drawing on Newspaper*.

I only work for this drawing just for twice a year: on 6th and 9th August – the dates the atomic bombs were dropped on Hiroshima and Nagasaki.

I depict the sky of those two days on top of the newspaper articles related to the atomic bombings.

No. 06082023



No. 06082023

No. 06082023 on display at Daiwa Foundation



I am happy to delve into the inspiration and concept of this work later
when we discuss *Drawing on Newspaper*.

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