

破浪 BREAKING
THE WAVES

ONLINE RESOURCES

This kit is designed to provide context for the exhibition *Breaking the Waves*, through a range of potential focus areas and curriculum links. It includes various materials about the works and artistic practice of 14 international artists and artist collectives. You can draw from the resources below to open up discussion and responses to further explore and exchange your thoughts, ideas, observations and interpretations about the works and the exhibition with others.

Breaking the Waves

The resources below assist you in navigating your artistic exploration of the discussion and dialogue among the artists and their work in this exhibition. Across generations and cultures, linking, contrasting and exploring new or renewed waves of creativity.



Chim↑Pom

Chim↑Pom is an artist collective based in Tokyo, formed in 2005 by Ryuta Ushiro, Yasutaka Hayashi, Ellie, Masataka Okada, Motomu Inaoka and Toshinori Mizuno. Seeking to integrate art in the 'real world', their often provocative works incite

situations that point to local, contemporary, social concerns. They have held solo exhibitions at MoMA PS1, New York, Parco Museum, Tokyo, Saatchi Gallery, London, and participated in many international events, including the Bienal de São Paulo and Shanghai Biennale, Lyon Biennale, and Asian Art Biennial. In 2015 they opened Garter, an artist-run space in Tokyo to curate and showcase work by many of their contemporaries.

Photo: Seiha Yamaguchi

[Artist Website](#)

ArtReview

From the Archive: the Unseen Artworks of the Fukushima Exclusion Zone

by Taro Nettleton, *ArtReview* - English, 2016

The Dropping of the A-Bomb: Yasuki Ooe and Makoto Aida

by *ArtReview* - English, 2016

Prudential Eye Awards for Contemporary Asian Art

by *ArtReview* - English, 2015

Article

Why we can't make the sky of Hiroshima 'PIKA!'?

by Kenichi Abe, fine print magazine (Issue 25) - English, 2021

Chim ↑ Pom - The Provocative Japanese Art Collective That is Daring Convention

by Alice Preat, Tokyo Weekender - English, 2019

WhyWHY OPEN? Chim ↑ Pom

by Ned Carter Miles, White Rainbow Gallery, ArtAsiaPacific – English, 2018

Don't Follow the Wind: Nuclear Non-Visitor Center for a Post-Fukushima World

by Alan Gleason, Artscape Japan.- English, 2015

Article

[Six Members Is Already a Society](#)

by FRIEZE - English, 2015

[New Art and Culture in the Age of Freeter in Japan On Young Part Time Workers and the Ideology of Creativity](#)

by Yoshitaka Mōri, KONTUR - English, 2010

Interview

[Our Conflicted Present: Chim ↑ Pom in Conversation with Prof. Yeewan Koon](#)

by Asia Art Archive in America - English, 2019

[Conversation: Chim ↑ Pom on working as a collective](#)

by The Creative Independent - English, 2018

[An Interview with Chim ↑ Pom: Non-Burnable at Dallas Contemporary](#)

by Colette Copeland, Glasstire - English, 2017

[CHIM ↑ POM ONE INGENIOUS-ARROW](#)

by Mariana Viseu, METAL magazine - English, 2016

[Radioactive Art in Fukushima | Don't Follow the Wind](#)

by The Creators Project - English, 2015

Publication

The Routledge Companion to Theatre and Politics (Chapter: Radically dead art in the beautiful end times)

by Peter Eckersall, Routledge - English, 2019

Super Rat

by Chim ↑ Pom, Parco Publishing - English, 2015

Chim ↑ Pom

by Chim ↑ Pom, Kawade Shobo Shinsha - English, 2010

Others

Chim ↑ Pom (Title TBD)

by Mori Art Museum - English, 2021

Chim ↑ Pom | Black Of Death

by Chim ↑ Pom - Japanese and English, 2013 – 2017

Chim ↑ Pom | Super Rat

by Chim ↑ Pom - Japanese and English, since 2006

Chim ↑ Pom | Super Rat

by KarmalooTV - English, 2011

Chim ↑ Pom | Artist-in-residence

by Museums Quartier Wien – English, 2019