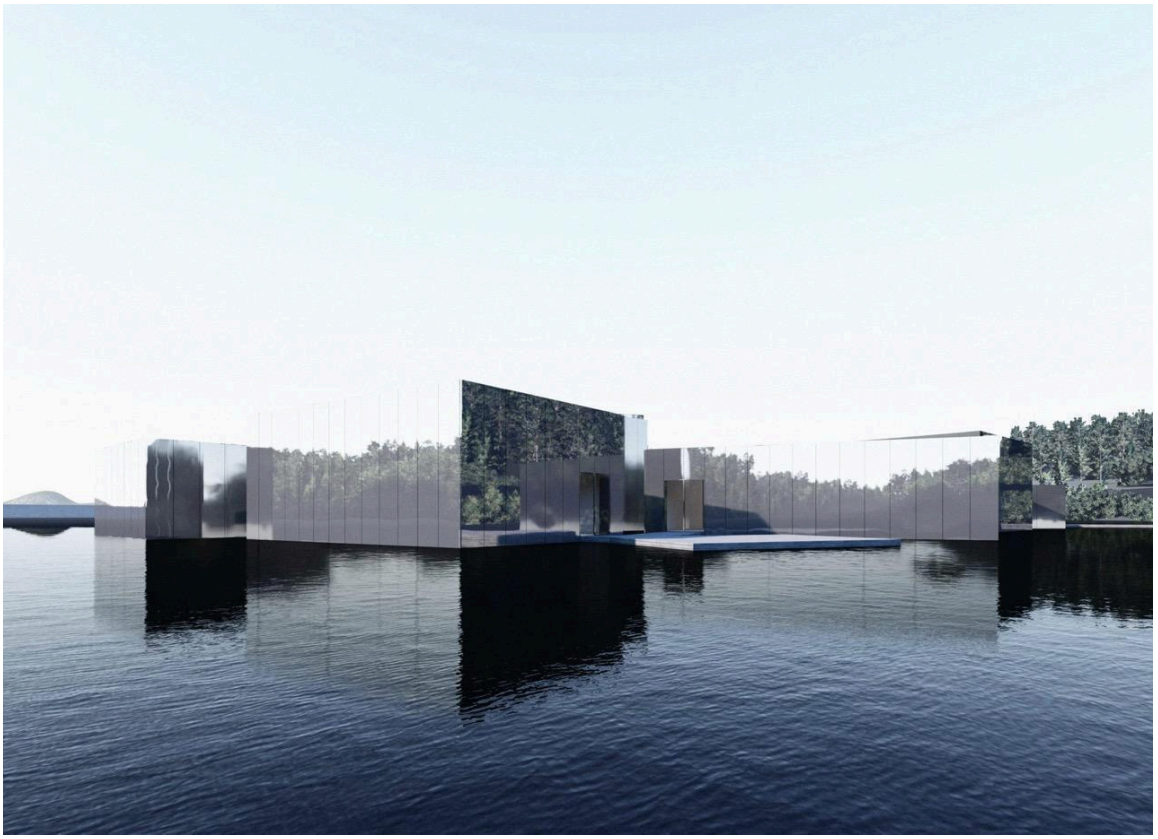
Announcement regarding a change to the opening date

Yukinori Yanagi's Anjwa-Do Project in Anjwa Island, Sinan County, Korea will be completed in Spring 2025 along with his *Floating Museum* (tentative name) .



FLOATING MUSEUM (tentative name) Exterior image
Design: YANAGI + ART BASE

The opening of *FLOATING MUSEUM* (tentative name) designed by YANAGI + ART BASE - a collaborative team led by the artist Yukinori Yanagi - has been postponed from June 2024 to 2025 when the entire art-site on Anjwa Island is materialized. Details of opening dates will be announced once finalized.

We apologize to anyone who planned to visit the island this year, but we look forward to welcoming you to Anjwa-Do Project when it finally opens its door.

Main Feature of Anjwa Island Project - *FLOATING MUSEUM*

Shinan is the southwesternmost county of Korea, made up completely of islands with a combined population of roughly 30,000 people. It faces the challenges of a continually declining population due to a low birth rate in the region and the continued egress of young people to larger metropolitan areas. To bring more attention to the area, the county aims to establish itself as a cultural destination with the initiative "One Island, One Museum" founded in 2019.

Hyoungkee Kang, the general director of the project, noticed the work of artist Yukinori Yanagi at the Inujima Seirensho Museum in Okayama, Japan (opened in 2008) and approached Yanagi and his team at YANAGI + ART BASE about the Anjwa Island Project. YANAGI + ART BASE have created unprecedented projects marrying art, design, and architecture all across Japan. *FLOATING MUSEUM* will be the latest addition to their ever-growing list of social and architectural projects.

Intertwining art and architectural disciplines, this project features seven cubes floating on the reservoir which represent the collection of islands in the western Jeollanam-Do Province as well as the number of continents on the earth. These different-sized cubes reflect and imitate the surrounding scenery while creating a dreamlike quality, disorienting place and time through their multiple reflections. Inside each cube are artworks representing and displaying the history of the Korean peninsula - the easternmost place on the Eurasian continent. *FLOATING MUSEUM* is a part of a grand design across the entire island that includes the art-site and features a restaurant, ticket office and greenhouse designed and directed by YANAGI + ART BASE.

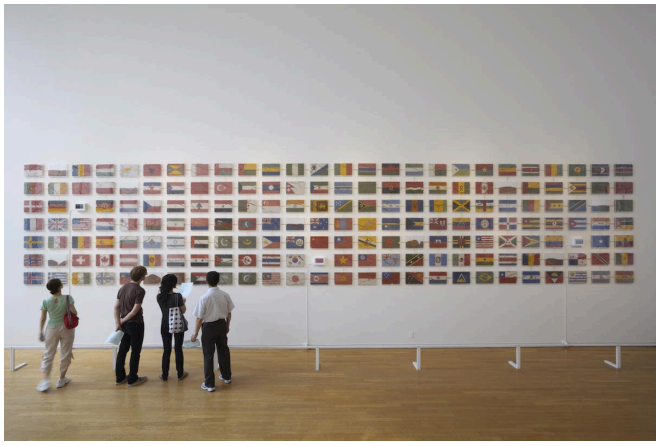
FLOATING MUSEUM (tentative name) Exterior Image
Design: YANAGI + ART BASE

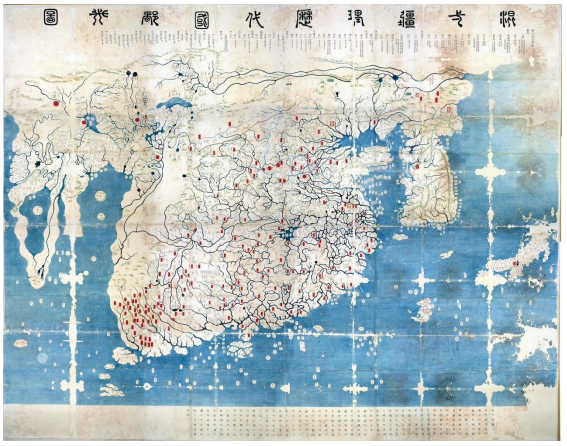
Seven Cubes of *FLOATING MUSEUM*

The seven cubes floating on the reservoir represent the collection of islands in the western Jeollanam-Do Province as well as the number of continents on the earth.

CUBE 1 Eurasia Continent and Ants - *EURASIA 2021* (2021) , *GANGNIDO* (2021)

The first cube will feature *EURASIA 2021* and *GANGNIDO* from Yanagi's most renowned series *Ant Farm*, which features paintings made from pigmented sand, burrowed through by ants. *EURASIA 2021* features the current flags of all countries on the Eurasian continent. The ants, digging and moving through the flags, deconstruct the frame of the modern society. *GANGNIDO* is a common name for the oldest world map, the *Honil Gangni Yeokdae Gukdo Ji Do*. Only two copies are known to exist, both dating back to 1402 during the Joseon Dynasty. In the center of these maps lies the large European continent and many of the geographical names are from the era of the Mongolian empire. Yanagi's *GANGNIDO* reminds us of the historical imagination of cultural movement and migration in the Korean peninsula and the island of Japan across the Eurasian continent.





[Images] Left: *The World Flag Ant Farm 1990,* 1990, ©YANAGI STUDIO. Right: *Honil Gangni Yeokdae Gukdo Ji Do*, Collection of Senkoji Temple, Shimabara, Nagasaki.

CUBE 2 Mud Ball in the Dark - *Wandering Mud* (2024)

Shinan County is recognized by UNESCO as a home to many endangered species and is also home to one of the biggest salt pans in Korea. *Wandering Mud*, featuring mud from the local mudflat, is a large sphere floating in the dark. Using helium to defy the laws of gravity, the sphere floating and wandering through the dark universe can be seen as a symbol for the source of life.

CUBE 3 Salt Ball in the Light - *Wandering Salt* (2024)

The salt pan in Shinan produces over 88% of all high-quality salt in Korea. Created with this local salt, *Wandering Salt* sits in a white cube lit so brightly that the borders of the space are obscured. As with *Wandering Mud* in CUBE 2, it stands symbolically as a metaphor for the elements of creation and life on earth.

[Image] *Ground Transposition,* 1987/2019
"Parergon: Japanese Art of the 1980s and 1990s", Blum & Poe, Los Angeles
©YANAGI STUDIO

CUBE 4 Sun and Steel - *Icarus Cell* **tentative name* (2024)

A steel pathway leads us up towards the sky. Using mirrors to create an illusion, what appears to be one straight path is in fact a maze. This work is based on the ancient Greek myth of Icarus who was burnt by the sun and fell from the sky after flying too high despite his father's warning. This metaphor stands as a cautionary tale and is a critique of our blinding greed for modernization. The mirrors in the maze also work to tie together the exterior of the seven cubes - the core symbolic concept of the museum.

[Image] *Icarus Cell,* 2016
"Wandering Position YUKINORI YANAGI" (solo), BankART Studio NYK, Yokohama, Japan
©YANAGI STUDIO, Photo by Tatsuhiko Nakagawa

CUBE 5
Archive Room (Special exhibition)
Archival footage from the Anjwa Island Project will be exhibited.

CUBE 6
Office (TBD)

CUBE 7
Project Room (Special exhibition)

Project Overview

Project Title: ANJWA-ISLAND PROJECT

Museum Title: FLOATING MUSEUM (tentative name)
Location: Anjwa Island, Shinan County, Jeollanam-Do Province, Korea
Client: Shinan County, Jeollanam-Do Province, Korea

Opening Date: June 2024
Project Timeline
Initial Planning Period: November 2018 - May 2019
Design Period: June 2019 - December 2020
Construction Period: June 2021 -

Executive Director: Hyoungkee Kang
Artistic Director: Yukinori Yanagi

Design: YANAGI + ART BASE
Director/Artist: Yukinori Yanagi
Architect: Toru Kashihara
Cinematographer: Road Izumiyama
Project Management: YANAGI STUDIO
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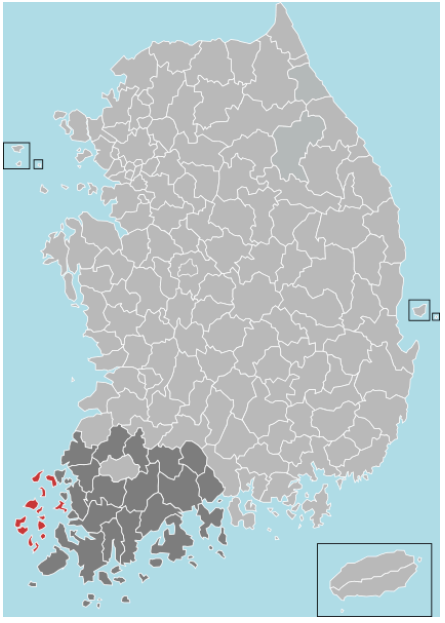
Architectural Collaboration: SPACE GROUP
Coodinator: Hzone
Contractor: Young Chang Construction Co.
Pontoon: BLUE OCEAN TECH Co.
Lighting Design: STUDIO FORMGIVER
Wandering Salt Fabrication: Salt Hill / ART & FORMATIME
Supporting Videographer: KUNST

Anjwa Island - Shinan County

Shinan County is located in Jeollanam-Do Province at the southwesternmost end of Korea and consists of a total of 1,004 islands, including 72 manned islands and 932 uninhabited islands. The county is known as the "Angel Islands" because "1004" is pronounced the same as "Angel" in Korean. The county is completely made up of islands and has a combined population of 30,000 people.

Anjwa Island was originally created by reclaiming the mudflats between two islands in 1917. It is the largest island in Shinan, with a total area of 59.88km and a population of roughly 3,000 people. It serves as a transportation center connecting the other islands in Shinan County. Originally, Anjwa Island had many high mountains and no plains, but through large-scale reclamation projects, areas for rice farms and salt fields were created. Anjwa Island is also known as the birthplace of Whanki Kim (1913-1974), a renowned abstract artist in Korea whose house is now a designated national folklore cultural heritage site, and is recognized for its historical and cultural value along with its symbolic context.



Location of Shinan County in red : Wikipedia Commons

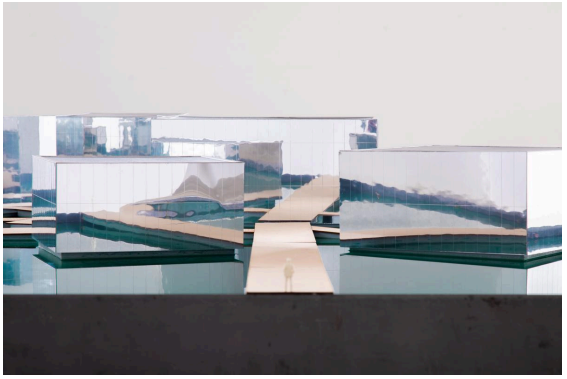
Project Background and Previous Achievement

Anjwa Island Project is the core of "One Island, One Museum" - a larger initiative led by the Shinan County government beginning in 2019. Hyoungkee Kang, the executive director of the Anjwa Island Project was drawn to Yanagi's work at the Inujima Seirensho Art Museum while researching similar work that would emphasize the unique climate of the archipelago and the ties between Japan and Korea.

Inujima Seirensho Art Museum was born in 1995 when Yanagi encountered the island of Inujima where the remains of an old copper refinery stood abandoned. He then began to plan a project to help rejuvenate the small depopulating island through the presence and power of art. Yanagi's vision to "utilize what already exists" on the island and to feature the unique industrial history of the site that once prospered with quarrying and refining copper until the early 1900s, resonated with Soichiro Fukutake (then CEO of Benesse Corporation). They began work on the Inujima Seirensho Art Project integrating art with copper refinery heritage. In 2005 they selected local architect Hiroshi Sambuichi as a collaborator. The museum opened its door to the public in 2008, 13 years after the conception of the initial plan.

Upon visiting Anjwa island for the first time in 2018, Yanagi immediately took notice of the reservoir located in the middle of the planned construction site. He then proposed a grand design featuring the unique sceneries and characteristics of the site - the UNESCO recognized mudflats and ever productive salt pan. Pairing these natural features with his idea that there is no point in making a "box" without a soul, the new plan for *FLOATING MUSEUM* and the surrounding art site was born.

Despite several delays during the 6-year planning, due to worsening diplomatic relations between Korea and Japan and the Covid-19 pandemic, construction is scheduled to be completed this Spring. The long-awaited museum - Yanagi's second major museum project since Inujima - will open to the public in 2024.



[Images]
Top: Inujima Seirensho Museum
Fukutake Foundation, Photo by Yukinori Yanagi

Middle: Anjwa Art Site Project 2019 (Sketch from the visit in February, 2019)
©Yukinori Yanagi

Bottom: *FLOATING MUSEUM* mockup
The exterior mirrors reflect surrounding scenery
YANAGI + ART BASE

YANAGI + ART BASE https://yanagi-artbase.com/

YANAGI + ART BASE is a collaborative team of creative minds working together to realize Yanagi's ideas. Founded after the completion of Yanagi's 13-year-long project on the island of Inujima in 2008, we aim to contribute to communities through various projects such as directing and designing spaces for the arts in collaboration with other artists, architects and artisans, both in Japan and abroad. Based out of ART BASE MOMOSHIMA, an art center located in a repurposed school building on a remote island in Onomichi, we hope to spread Yanagi's message for the betterment of society initiated through the power of art by discovering, preserving and repurposing industrial heritages and abandoned buildings.

Major Project

Nyukon House (March, 2022)

Director/Artist: Yukinori Yanagi, Architect: Toru Kashihara and Hiroto Takesawa of Toru Kashihara Architects + Kogakuin University Kashihara Studio
Management: Tsunagi Art Museum and YANAGI STUDIO

A renovation project utilizing an abandoned elementary school and swimming pool in the town of Tsunagi in Kumamoto. The facilities were turned into an art site and a guest house drawing inspiration from the poem titled "Nyukon" by a renowned author Michiko Ishimure. Nyukon House also features the work of W.Eugene and Aileen Smith - the renowned photographers who continuously captured the story of Minamata - helping to remind visitors of the fragility of nature. The old swimming pool is reborn as a small biotope where the visitor can walk at eye level with the water.

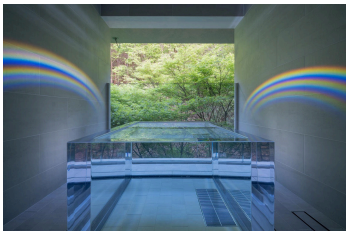
Nyukon House Exterior image Photo by Road Izumiyama

Sumiya Kiho-an

Gallery *Hakutai* (April, 2021) , Art room *Kohoo* (April, 2022)

Director/Artist: Yukinori Yanagi, Architect: Kentaro Yagi, Management: YANAGI STUDIO, Collaborator: Naoto Ishi (Potter); Genbei Yamaguchi (Obi maker); Akira Kusumi (Plasterer); Wataru Hatano (Washi artist)

A reimagining of the lobby and a guest room at Sumiya, a long-standing inn in Kyoto, featuring artwork by Yanagi and traditional craft by local artisans. The name *Hakutai* (hundred generations) is in reference to the eternal travelers from Li Bai's poem *The Spring Evening Banquet in the Peach and Pear Blossom Garden*.

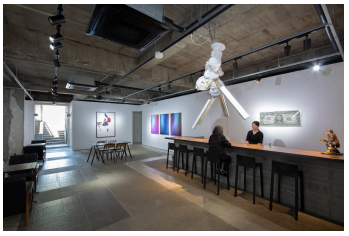


Art Room *Kohoo*, Photo by Road Izumiyama

Gallery Cafe ULTRA (May, 2019)

Director/Artist: Yukinori Yanagi, Architect: Toru Kashihara and Hiroto Takesawa of Toru Kashihara Architects
Management: YANAGI STUDIO

A renovation project that converted a vacant facility into an art gallery and cafe in the shopping arcade of Onomichi, Hiroshima.



Gallery Cafe ULTRA Interior image, ©YANAGI STUDIO

Momoshima - Onomichi Community Projects (May, 2010-)

Various projects exploring the possibilities of artistic town development, centered around ART BASE MOMOSHIMA on a remote island in Onomichi, Hiroshima.

ART BASE MOMOSHIMA Exterior image, ©YANAGI STUDIO

Biography

Artistic Director
Yukinori Yanagi (Artist)

Since 1986, Yanagi has continually presented artworks that contemplate the issues of movement using a variety of different mediums, including dung beetles and ants. He relocated to the U.S. in 1988 and studied under Vito Acconci and Frank Gehry at Yale University, receiving his MFA in 1990. In 1993, he was the recipient of the Aperto Award at the 45th Venice Biennale. Through collaborative works with other architects and artists, he began to realize the importance of coherence between the architecture of the museum and the artwork that goes inside - a discipline uncommon in Japan. Applying these concepts in practice, he began work on the Inujima Seirensho Art Museum in 1995 (completed in 2008) and now the Anjwa Island Project. Since 2010, Yanagi has been based out of Momoshima - a small, depopulating island in the Seto Inland Sea, off the coast of Onomichi City - where, under his organization ART BASE MOMOSHIMA, he aims to create an art destination utilizing abandoned public buildings and houses. His recent exhibitions include 45th Biennale of Sydney (2018); PSYCHIC WOUNDS: ON ART & TRAUMA at The Warehouse, Texas (2020); Wandering Position 1988-2021 at ANOMALY, Tokyo (2021); YUKINORI YANAGI at Blum & Poe, Los Angeles (2021); and Diriyah Biennale in Riyadh (2021).

Photo by Hideyo Fukuda

Member

Toru Kashihara (Architect)

Born in 1972. Professor at Kogakuin University.

Kashihara graduated from the Faculty of Engineering, Kyoto University and the Graduate School of Engineering, the University of Tokyo. He has won many awards including the 6th Japan Art Scholarship (1999), Yellow Pencil's D&AD Awards (2008/2010), AIJ Hokuriku Award (2010), and the Good Design Award. Since 2014, he has collaborated with Yanagi on many projects such as Onomichi Warehouse No.3, public restrooms in Momoshima and Tosaki port, the Nyukon House in Kumamoto and currently, the Anjwa Island Project in Korea.

Kentaro Yagi (Architect)

Born in 1973. Associate professor of design at Hiroshima University.

Yagi studied art and architecture in Kobe, Seattle and Rome. He was honored with a Good Design Award in 2018. He has worked closely with Yanagi on the planning and realization of the Kosagi Island Bio-Isle Project and the Momoshima Master Plan as well as the renovation of Sumiya Kiho-an and Onomichi tea house.

Road Izumiyama (Cinematographer)

Izumiyama primarily works on documentary films exploring the field of cultural activities. His works include *Mt.Shichimenzan 6-day Training* (Screened at TRAILS IN MOTION, 2018), *Where the street have no name* (Invited to The BFF New York, 2014), *Threading Through* (Exhibited at Towada Art Center "TANAKA Chuzaburo: Spirit of Life in the North of Japan"), and *F2014* (Exhibited at Fukuoka Prefectural Museum of Art "Tottotto? Memory x RECORD"). He has also collaborated and filmed for other artists such as Susan Norrie's *TRANSIT* (YOKOHAMA TRIENNALE 2011) and *SHOT* (Edinburgh International Festival 2009).

Izumiyama first joined Yanagi on the Inujima Art Project in 1995 and has worked with him on several projects since, as a cinematographer and in other capacities.