

Disappearing Body - Becoming Tsujimura

Yoshiko Shimada, Body_hacker, Aase Nielsen

6 June - 13 July 2025

Curated by Bluestockings (bs)

Disappearing Body – Becoming Tsujimura

The exhibition ***Disappearing Body – Becoming Tsujimura*** presents the Japanese artist Yoshiko Shimada in collaboration with two Copenhagen-based artists: composer and sound artist Aase Nielsen, and performance artist Body_hacker. Together, they explore the legacy of the groundbreaking Japanese dancer and performer Kazuko Tsujimura (1941–2004).

Kazuko Tsujimura was part of Japan's post-war avant-garde, active from the 1960s onward. She participated in a number of collaborations, groups, and collectives across art forms and introduced the concept of 'dance without body, without dance'. Despite her extensive oeuvre, Tsujimura's groundbreaking work was largely overlooked by history. A rich archive of photographic material from performances, shows, and fragmented installations remained untouched in stacked boxes at her brother's home until 2017, when artist and researcher Yoshiko Shimada ensured the transfer of the materials to the archive of Keio University Art Center in Tokyo.

In ***Disappearing Body – Becoming Tsujimura***, this archival material is presented to the public for the first time. The title of the exhibition weaves together Tsujimura's lifelong artistic and spiritual explorations of body, dance, and movement with Yoshiko Shimada's innovative performance and archival practice – across time and space. For decades, Shimada has worked to highlight overlooked practices of female artists and has reactivated artistic kinships in her own works through performance and reinterpretation of concepts, identities, and bodies.

The exhibition at HEIRLOOM showcases selected parts of Tsujimura's extensive photographic archive alongside Shimada's reinterpretations, in combination with new performance- and sound-based works by Body_hacker and Aase Nielsen. Here, archive and body meet, as the artists collectively evoke the sensibility embedded within the archive – through explorations of ideas around transgression and transfeminine expression in Tsujimura's conceptual artistic practice. Her oeuvre is recontextualised through performances, reenactments, and interventions in the exhibition space, and the exhibition explores themes such as rituals, spiritual practice, kinship, and collective memory.

Disappearing Body – Becoming Tsujimura is curated by bluestockings (bs) in collaboration with Yoshiko Shimada and the Keio University Art Center archive.

Yoshiko Shimada: Artist, Researcher and Gatherer of the Tsujimura Archive

Disappearing Body – Becoming Tsujimura introduces the extensive work of the Japanese artist Yoshiko Shimada as the gatherer of the Tsujimura Archive. Shimada discovered traces of Tsujimura's practice in 2011 at the home and studio of the conceptual artist Yutaka Matsuzawa in Suwa. Among scattered letters, mail art, and fragments, her groundbreaking spiritual and experimental art practice emerged. Courtesy of Tsujimura's brother, the photographer Makoto Tsujimura, additional material stemming from her decades-long career was recovered. An extensive collection of letters, photographs, performance scores, instructions, mail art, objects and other ephemera has since then passed through Shimada's hands. Entrusted to the Keio University Art Center, a large part of this material formed the Tsujimura Archive.

Marking the first public presentation of the Tsujimura Archive, this exhibition reclaims Tsujimura as one of the few leading female figures of conceptual art, both in Japan and worldwide. For Shimada, the archive is not a static repository but a generative site of resistance. In her hands, archiving is a feminist act of care, critical imagination, and an insistence on rewriting art history. Shimada herself is a key figure in Japanese feminist art. Since the late 1980s, her politically charged, often collaborative, practice has addressed intersecting issues of gender, cultural, identity, historical amnesia, and Japan's imperial past. Through various media, her works offer interrogations of spiritualism, patriarchal structures, and the political and feminist movements of today. Alongside her extensive artistic practice, her work as a researcher and archivist has played a vital role in recovering historical figures, artistic legacies and movements marginalized by dominant art history.

In ***Disappearing Body – Becoming Tsujimura***, Shimada recenters the ephemeral materials in Tsujimura's work. She activates forgotten gestures by rematerializing objects, props and other ephemera found in the aged photographs documenting Tsujimura's performances in the 1960s and '70s. While Shimada does not present artworks authored under her own name, her contributions of remakes and material remixes are consequential, reinterpreting Tsujimura's material signature to give a personal and contemporary timestamp. Alongside the selected archival materials displayed in the vitrines are her reconstructions of Tsujimura's recurrent performance props such as masks, a straw effigy, and a white dress. A collaborative aspect, deeply integrated into the practices of both Shimada and Tsujimura, is expressed in the exhibition through collaborations with the sound artist Aase Nielsen and the performance artist Body_hacker. Together the artists reactualize the archive, bringing transgenerational, transdisciplinary, and contemporary perspectives to further the ongoing conversation with Tsujimura's work. Among Shimada's rematerialized traces is a hand-painted banner inscribed with Tsujimura's words, originally sent as mail art. Setting the tone, the statement on the banner acts as a poetic compass and spiritual incantation for the exhibition:

"While I am gathering telekinesis in my frontal lobe and interbrain, I am opening my physical body and absorbing all the events that may be happening in the cosmic space from the palace chamber of my womb by the consciousness of nothingness. Please listen to its heartbeat."

Kazuko Tsujimura, 1971

Distant Encounter with Kazuko Tsujimura

I first encountered Tsujimura's work in 2011 when I was researching Bigakko, an alternative art school in Japan established in 1969. Yutaka Matsuzawa, a founding father of Japanese Conceptualism, was teaching there in the 1970s. I went to Matsuzawa's 200-year-old house in Suwa, an ancient town in the middle of Japan, to look into piles of materials left. There, I found not only Matsuzawa's works, but mail art, photos, letters, and other ephemera by his artist friends in Japan and abroad. Among them was mail art and other materials related to Tsujimura, who was (and still is) one of a very few female artists involved in the Conceptual art movement. By then, both Matsuzawa and Tsujimura had passed away, and their works had been almost forgotten.

In 2016, Makoto Tsujimura, Kazuko's younger brother, entrusted me with 10 boxes of Kazuko's belongings which he had kept for over 10 years after her death. They contained personal records, writings, photographs and much more. I compiled her archive and now it is at Keio University Art Center.

Then in 2017, after his death in 2016, I started to build the Yoshie Yoshida archive. Yoshida was a well-known art critic active in the 1960s and '70s, and a long-term lover of Tsujimura's. Yoshida often supported and collaborated with Tsujimura in various art projects. Through his materials, I found extensive activities of Tsujimura, not only related to dance and conceptual art, but collaborating with musicians, film and video artists, photographers, and writers. This archive is now at UCLA East Asia Library as Yoshie Yoshida Bunko.

As Tsujimura passed away in 2004, I have never met her. Without these archival researches, I would not have had any idea of the interesting and intense experiments Tsujimura and her friends conducted in the early 1970s. Fortunately, there are some scholars and researchers who got interested in the Tsujimura archive through visiting Keio University Art Center. I hope this exhibition will lead to more interest and further research on Tsujimura.

What Tsujimura Archive means to me

I wear two shoes (hats), one as a researcher of the 1960s, the other as an artist. These two are interrelated but not in a way that one supplements the other. I don't intend to use archival material as a "motif" of my work. What I made for this exhibition are "re-makes" of archival materials to which I added some imagination, as the originals don't exist anymore, but they are not my original works.

Then my art practice has nothing to do with archival research?

I chose to study art and politics (and feminism) of the 1960s and '70s as I think many important questions were raised in the era. Anti-Art Movement of the early 1960s, Student Movement in late 1968, and the Women's Liberation Movement all questioned the established system, the definition of art, education, and gender roles. Some artists got recognition, but most were largely forgotten, and although their questions are still relevant today, most remain unanswered.

Learning about those questions and experiments they carried out, what I try is to contextualize the history, and enable myself to pursue the path they had opened up. Among the questions in which I am particularly interested in is how spiritualism, gender and body are expressed in art and society. Tsujimura's practice suggests her struggles to find new ways to express these concerns.

It may not be obvious how this research influences or realizes my work, perhaps it may not take a concrete form. But persistent research and thinking may be art itself - as Matsuzawa wrote about art and archive in 1972:

"It is better to call it 'document' than 'art'. Anything can be included, therefore, it is absolutely free. Free Documents. Facing one's death, a collection of things, incidents, and thoughts would be an extremely valuable heritage for human consciousness. It would be the next art."

Yoshiko Shimada

For Body_hacker —A Procession to Nirvana: A Funeral for Your Thoughts, 2025
—Centripetal Incorporealities, 2025
—Catastrophe Is... Unseeable Nirvana, 2025

For the exhibition, Body_hacker presents a site-specific installation and a durational performance series employing ritualistic and minimal movements to engage with Tsujimura's concept of body disappearance. Activating reconstructed objects from Tsujimura's performances, Body_hacker works with the archival material through an investigation of choreographic transmission and spectral cohabitation connecting to the spiritual embodiment that was integral to Tsujimura's conceptual art practice.

The installation consists of a mirrored floor composed of nine light-reflecting squares arranged in a 3 x 4 mandala formation. Alongside the notion of nirvana (the concept of ultimate liberation), the mandala, a symbol of universal truth in many esoteric spiritual practices, was a recurring motif in Tsujimura's work. It appeared in her collaborations with other conceptual artists such as Yutaka Matsusawa and in her work with the performance collective Parinirvana Paryaya Body (PPB). In this installation, the mandala's symmetrical grid also recalls the boxing ring setting of PPB's seminal performance at the Nitto Boxing Gym in 1970. Key elements from the performance – the rejection of movement and narrative, the evocation of liminal and mystical states, for example – are reformulated in Body_hacker's work. Through the performances, Body_hacker enters into a trance-like state, ceremoniously activating remade objects integral to Tsujimura's visual and performative language such as the suspended white dress, masks, and straw effigy, reinterpreted by Yoshiko Shimada.

In the performances *A Procession to Nirvana: A Funeral for Your Thoughts* and *Centripetal Incorporealities*, audiences are invited into a shared space of sensitivity, mourning, and attunement. As gestures of interconnectivity, the scores unfold as processual acts of co-existence: those seen and felt between our bodies, the ghosts surrounding us, and within the relationships we carry.

In a darkened space, the final performance *Catastrophe Is... Unseeable Nirvana*, co-performed with Aase Nielsen, expands the choreography into improvised sonic chaos, glitches and liminal echoes. Informed by political cosmologies rooted in black, queer and trans dissident bodies and practices, the work directs attention to the porous boundaries between self(ves) and other, past and future, the material and immaterial. By attuning to the sensibilities embedded in the material of the Tsujimura Archive, Body_hacker underscores its transformative potential.

A procession to Nirvana: A Funeral for Your Thoughts, 2025 & Centripetal incorporealities, 2025, Body_hacker.
Thursday 19 June, 5-8.30pm

Catastrophe Is... Unseeable Nirvana, 2025, Body_hacker and Aase Nielsen.
Saturday 28 June, 3 pm

Aase Nielsen

—***How to Play (Four Studies for Ensemble or Soloist), 2025***

—***Sextet, 2025***

For the exhibition, Aase Nielsen has created a composition and a sound installation that expands the transformative potential of music through open compositional forms. Inspired by Tsujimura's practice, in various formats the works reactivate the sonic and performative concepts that shaped her approach to noise and avant-garde sound art through interdisciplinary collaborations such as in the event ***On-e*** – an experimental "sound meeting" developed by Tsujimura and other conceptual artists in Suwa in 1971.

The piece ***How to Play (Four Studies for Ensemble or Soloist)*** consists of a graphic composition and a live performance by Nielsen and ensemble including Binna Isabella, Isa Nam Sook, Ribka M. Pattinama Coleman and Jonas Torstensen. Organized as a matrix of actions and pauses allowing for a non-synchronous yet collectively negotiated performance led by intuition, chance, and social resonance, the work emphasizes a subversive approach to modern composition. This generative and flexible structure, employing graphic notation and performative instructions, is open to all instruments and voices and requires no formal training. For a number of years, Nielsen has worked with composition as an inclusive infrastructure to highlight both our entanglement in, and the potential to influence, larger systemic structures.

Throughout the exhibition period, audiences encounter the work ***Sextet*** – a sonic landscape that unfolds across both floors of the exhibition, immersing the artworks, archival material, and visitors in an infinitely extended concert. In a slowed-down version of the composition, six speakers create a dynamic system in which each speaker plays its individual part, as in an ensemble. Here, the body, listening, and interaction with technology function as an open, vulnerable, and ever-changing constellation. In the work, Nielsen addresses the confrontational silence and resistance found in Tsujimura's performances. The sound installation breaks this silence and creates an expansive dramaturgy where the work emerges in the moment – within a fluid tension between structure and intuition.

Through an investigation of sound and body as social and aesthetic constructions, Nielsen combines a critical liberation of music's formal boundaries with a queer interpretation of Tsujimura's feminist and artistic legacy, centering on co-creation, agency, and the role of chance in the making of art.

Introduction to Kazuko Tsujimura

This introduction examines the legacy of Kazuko Tsujimura (1941–2004), focusing on her position in the Japanese post-war avant-garde. Tsujimura engaged in numerous collaborations with the period's leading conceptual artists, exploring her concepts of body, mind and movement. Through transdisciplinary methods, she created a radically new language for experimental dance and performance art, defining both her artistic production and the collaborative dynamics at play throughout her seminal works.

Tsujimura's most significant collaborator was perhaps the conceptual artist Yutaka Matsuzawa (1922–2006), with whom she worked over many years. Regarded as a forerunner of Japanese conceptual art, Matsuzawa has come into prominence following a recent renewal of attention into Japanese Conceptualism. Many of the works documented in the material in the Tsujimura Archive at Keio University Art Center stem from conceptual exhibitions, mail art and collaborations with initiatives made by Matsuzawa. The conceptual exhibitions and performance situations largely took place between the capital of Tokyo and the area around the city of Suwa, where Matsuzawa grew up and based most of his artistic practice. These activities involved a great number of artists forming groups, collectives and collaborations all over Japan and abroad through mail art correspondences.

The limited art historical writings on Tsujimura have focused on the elements in her practice challenging conventional ideas of identity and agency. But while her work is informed by a radical feminist interrogation of the body, subjectivity, and objecthood within the rapidly industrializing, patriarchal society of postwar Japan, a deep connection to the spiritual, something she shared with Matsuzawa, offers a more expanded view of her practice. In their work they both addressed themes of eroticism, origination, death, and rebirth, finding inspiration both in Suwa's spiritual practices, rooted in the shamanistic and animistic religion of the Jōmon period, and in spiritual directions from Eastern philosophy such as Hinduism and esoteric Buddhism.

In December 1964 Matsuzawa organized "Independent exhibition in the Wilderness", an exhibition of completely formless (imaginary) works at the wetland of Nanashima Yashima in Nagano Prefecture. The conceptual outline and group invitation by Matsuzawa read: ***"Don't believe in matters, senses or eyes", and "keep your work with you. Just send non-material (imaginary) work to us in any way. The exhibition space will be full of nil-forms."***

Sending her imaginary works, Tsujimura stated:

"I send three parts of my imaginary body to the misty highland"

Between 1969 and 1974, Tsujimura conceived a rich body of expansive performance and co-created work, sharing beliefs on the alteration of social and societal constructs through the initiation of collectives and bodies such as the "free commune" Nirvana. Through these collaborative endeavors, Tsujimura participated in the staging of experimental concerts, performances, and gatherings in the natural environment surrounding Suwa and in Matsuzawa's studio, and performance situations and exhibitions, in theaters and streets in Tokyo.

Tsujimura started her own experimental dance school in 1974, and held numerous events while working both with Matsuzawa and the dance collective Parnirvana Paryaya Body (PPB). Her trailblazing practice challenged the boundaries of art through her interdisciplinary approach to art and performance. While she left a significant mark on her contemporaries, she has been neglected by art history, with her seminal work overlooked by posterity.

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The reprinted archival material presented in the exhibition **Disappearing Body – Becoming Tsujimura** summarizes works made in the years 1969–1974.

The Straw Effigy

Performance, Kazuko Tsujimura (1969–)

Tsujimura started using straw effigies of the human figure in her work at the 1969 Honmoku-tei performance. Effigies of straw were traditionally made to ward off illness and misfortune; possessed by bad luck, they were thrown into rivers or burned as ritual purification. It was also believed that by driving nails into an effigy at midnight in a temple or shrine yard, it was possible to inflict a mortal curse.

After the 1969 performance, the straw effigy appears throughout the photographic documentation of Tsujimura's works, indicating that it had become an important figure and object. It was seen in various contexts, such as in Tsujimura's solitary procession on the busy streets of Shinjuku, in which she walks holding the life-size effigy up to the sky.

Performance in Darkness

Performance, Kazuko Tsujimura, 1969; Rokkasen dance recital, Honmoku-tei Theatre, Ueno, Tokyo.

In 1969, Tsujimura performed at the Honmoku-tei Theatre in Ueno, Tokyo. The performance was part of a broader experimental program within the conceptual framework of "Nil", articulated by Matsuzawa. Nil was framed as a gesture toward "dis-embodiment" – a "dance that does not dance." The concept invited the audience not to observe the performer's physical presence but, rather, to witness its gradual disappearance: a performative vanishing oriented toward the metaphysical annihilation of all things, nothingness, and the transcendent state of nirvana.

Performed in almost complete darkness, Tsujimura's piece pushed the limits of embodiment, perception, and the ontological boundaries of dance. On stage, Tsujimura appeared nude, with her ears, nose, mouth, armpits and pubic area faintly illuminated by fluorescent pigment. She avoided any expressive or choreographed movement, shifting solely between lying and standing positions. Her poses were stark, suspended, and unnatural, her body appearing simultaneously slack and tense. Legs parted without grounding, arms held in uncomfortable positions, her gaze insistent but detached from the surrounding audience.

Through her minimal movements, Tsujimura disrupted conventional notions of bodily agency while confronting the objectifying gaze in her performance.

"I have brought a message from deep in the mountains of Shinshu for Kazuko Tsujimura's 'Nil' dance. Tsujimura is oriented toward the de-embodiment of dance. This is the final form of human dance. Tsujimura is aiming for a dance that does not use the body. Eventually, she will dance a dance that does not dance. Everyone, please do not look at the body of Tsujimura's 'Nil' tonight and its time-space, but look at her conception and her postmortem flesh and spirit, and together, at the annihilation of all things. That is the essence of 'Nil'. Gyatei ['let's go']".

– Imaginary Space Situation Detection Center, Matsuzawa Yutaka

Parinirvana Paryaya Body (PPB) performing at the Nitto Boxing Gym

Performance, PPB and Masako Tsujimura, Nitto Boxing Gym, Tokyo (1970)

Tsujimura formed the performance collective Parinirvana Paryaya Body with Rui Sekido and Yuko Suzuki in December 1970. The group's name plays on the Japanese characters for body and group, combining the Sanskrit terms for enlightenment (*nirvana*) and cyclical transformation and upheaval (*paryaya*).

The group staged a radical anti-performance at Tokyo's Nitto Boxing Gym that rejected movement, narrative, and spectacle. In her first and only performance with her mother, Kazuko Tsujimura remained at the periphery, covered in a cylindrical white veil-like enclosure. At the center of the boxing ring, her mother, Masako, knelt on a cushion in the seiza position, her face painted white and her gaze distant, remaining completely motionless throughout. Around her were two other performers in translucent white garments, their faces painted to evoke the yukai – ancestral spirits from Japanese folklore.

A text in the archives by Tsujimura explained that she and the members of PPB considered the boxing ring to be a version of a mandala, representing universal truth in esoteric Buddhism. The choice of venue, a boxing ring, typically an arena coded by masculine aggression and choreographed violence, intensified the quiet subversion. By staging an act of radical stillness inside the boxing ring, PPB redefined the space of performance as one of feminist withdrawal and anti-spectacle. Stillness became subversion. The performance unsettled expectations – not through confrontation, but through opacity, retreat, and unspoken negation. In the wake of Japan's turbulent 1960s, marked by political protest, cultural disillusion, and activist exhaustion, the PPB collective proposed a new performative language: feminine, ambiguous, and unmoving, haunting the ring with absence rather than action.

* Parinirvana is also written Parinibbana

My Own Death

Performance, Yutaka Matsuzawa, co-performed with Tsujimura Kazuko, Tokyo Metropolitan Art Museum (1970)

Yutaka Matsuzawa performed his work *My Own Death* with Tsujimura as part of the 1970 Tokyo Biennale exhibition "Between Man and Matter". No female artists were formally included in the forty contemporary Japanese and international artists selected by Yusuke Nakahara, a leading critic of contemporary art. The performance work by Matsuzawa was made in intimate collaboration with Tsujimura.

Gravitating towards him in the space, she reaches out in a gesture of bodily and spiritual connection to touch his heart. The work consisted of two panels, marking the entrance and exit to an empty room in which the pair performed. The text on the panel, in both Japanese and English, asked the viewer to reflect on the artist's death along with the trillions of deaths that have come before and those yet to come.

This performance piece was recently acknowledged a seminal work in Japanese art history – attributed to Matsuzawa; the role of Tsujimura, who remained uncredited in all photographic documentation for more than four decades, was overlooked.

On-e: A Gathering of Sound, Body and Nature

Collective performance, Nirvana Commune, Sensui-iri Meditation Platform, Suwa (1971)

In July 1971, Tsujimura took part in *On-e*, a two-day experimental performance gathering held at the Sensui-iri meditation platform in the mountains of Suwa. Organized collectively, *On-e* brought together over thirty artists, poets, filmmakers, and performers connected to the Nirvana Commune – a group of spiritual and avant-garde artists and practitioners.

On-e was envisioned as a gathering and sonic ritual for the Nirvana Commune. The term on-e translates literally as "sound meeting". It was not a concert in any traditional sense, but a shared act of listening and sounding in nature, dissolving the boundary between performers and listeners through temporal and spatial attunement. Built by commune members from larch wood and reeds harvested from the nearby Lake Suwa, the meditation platform overlooked ancient religious Jōmon sites, local shrines, and the surrounding forest – a landscape charged with both mythic resonance and spiritual energies.

The performance was staged by thirty-five participants who performed actions dispersed across the surrounding forest. These ranged from physically demanding acts – dancing suspended from ropes, burying oneself in the ground breathing through a straw, for example – to more symbolic gestures such as burying previous artworks or ending long periods of fasting. Each act contributed to a multisensory and decentralized ritual grounded in elemental forces.

Tsujimura's performance consisted of her walking in the woods, stretching transparent bands of tape in between trees, allowing the wind to pass through and animate the material sonically, producing subtle, ephemeral sounds. Drawing on her ideas of experimental dance, her actions invited a state of listening through absence. The work echoed her broader interest in bodily erasure experienced through sound and atmospheric resonance.

The White Transparent Dress

Anna Karana, Kazuko Tsujimura, Catastrophe Art: World Uprising, Milan (1972)

In this image, silhouettes of body parts form the backdrop of Tsujimura's fragmented installation. In the foreground, a white dress hovers above the floor – bodiless, yet offering inhabitation. In ***Anna Karana***, Tsujimura proposes a dissolution of the body, her own and the viewers.

First shown at the 1972 "Catastrophe Art: World Uprising" event in Tokyo and later exhibited in Milan, the work offered both a sculptural absence and an invitation: a set of instructions encouraged audiences to "see with eyes closed" – to imagine Tsujimura's non-physical body within the dress, and to wear it themselves, momentarily stepping into her absence.

The white dress was a recurring prop, appearing in archival material covering many years of production. The work questions bodily autonomy and the notion of singular ownership and artistic authorship, suggesting that identity can be transferred, possessed, or worn.

"You stand in front of this, and try to see and not see. See with your eyes closed. Kazuko Tsujimura's non-physical body will enter the white costume. When you see it, please unfold the costume and put your arms through it to penetrate my non-physical body and make your physical body non-physical."

– Kazuko Tsujimura, instructional note for ***Anna Karana***, 1972

Kazuko Tsujimura 辻村和子 (1941–2004) was a Japanese dancer and performer active from the 1960s. As a central figure in the post-war experimental art scene, she developed a distinctive performance practice that challenged conventional boundaries of body, gender, spirituality, and movement. Through an interdisciplinary approach and in collaborations with leading conceptual artists of the time, Tsujimura created a radically new language for experimental dance and performance art.

Yoshiko Shimada 嶋田美子 (b. 1959) is a Japanese feminist artist, activist, and researcher. Since the late 1980s she has critically engaged with issues related to gender, power, historical amnesia, and national identity, with a particular focus on Japan's imperial past. Working across print, installation, video, performance, and archival research, she challenges dominant historical narratives and explores the layered complexities of cultural and historical identity. Her multifaceted practice spans visual art, performance, radical pedagogy, and archival work at the intersection of research and activism.

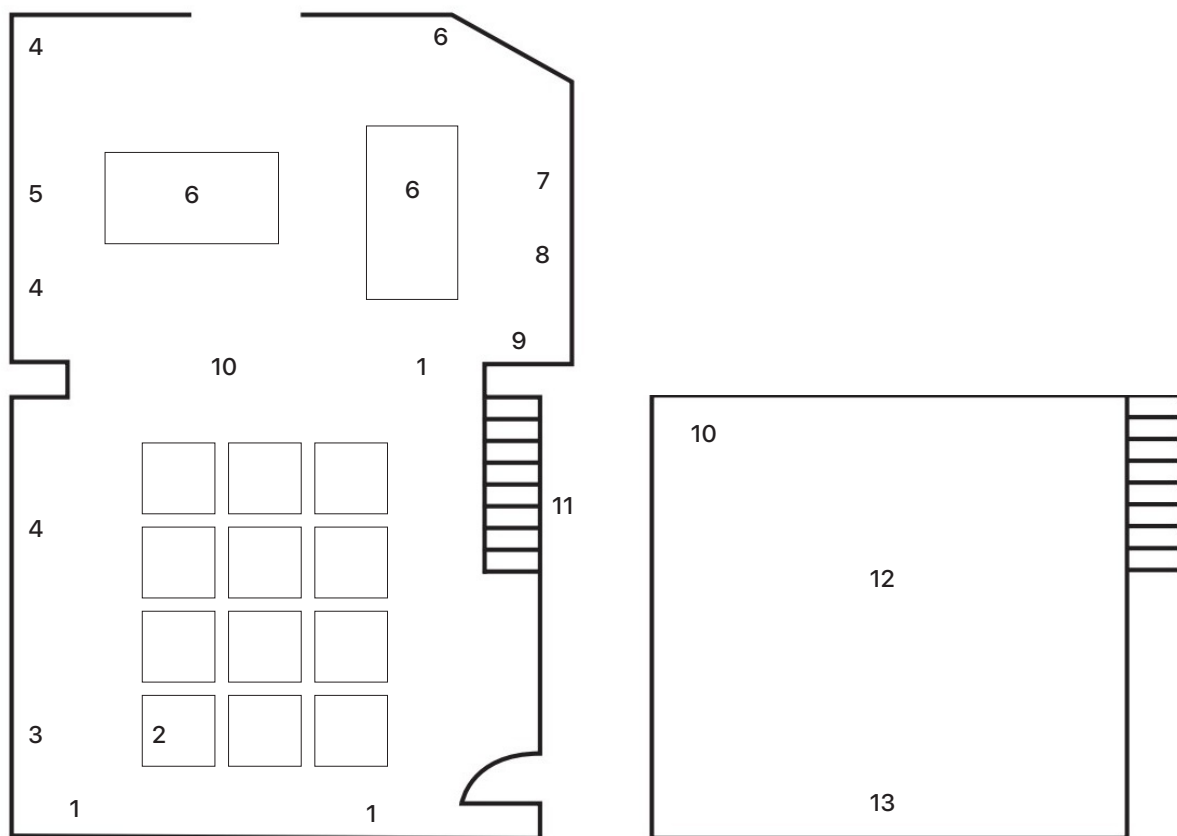
Aase Nielsen (b. 1991) is a composer, producer, and artist based in Copenhagen. Known for her subversive approach to composition, score practices, and performative sound art, she has worked with hybrid concert formats and interdisciplinary collaboration for several years. Exploring the relation between body and sound, she works at the intersection of avant-garde and experimental music, open score formats, sound installations and improvisation. Nielsen is a ubiquitous figure in Danish underground music with a long list of releases and projects.

Body_hacker (a.k.a. Sall Lam Toro, b. 1990, PT) is an antidisciplinary multimedia performance artist based in Copenhagen. Through rituals, glitches, errors and text, and dialogues with eco-erotic companions, and sensuous entanglements between human and non-human, they explore poetic multiplicities of the body and radical imagination within anti-capitalist, anarchist, and collective liberation forms. They are active in community organizing around care work and are part of a queer housing and art collective.

Nana Francisca Schottländer (b. 1977) works cross-aesthetically within the fields of choreography, performance, video and installation. Central to her practice is the use of the body as a living instrument for exploration and creation. Through strategies of immersion, co-creation and long duration she has researched and worked extensively with spiritual concepts such as the Japanese *Ma*, representing the space or pause between objects, sounds, or moments.

Jane Jin Kaisen (b. 1980) is an artist, filmmaker, and Professor of Media Arts at The Royal Danish Academy of Fine Arts. She is known for her visually striking, multilayered, performative, poetic, and multi-voiced feminist works that engage themes of memory, migration, and borders at the intersection of lived experience and larger political histories.

bluestockings (bs) is a collaborative platform and partnership between the art historian and curator Karen Vestergaard Andersen (DK) and the curator Helen Nishijo Andersen (DK/JP). (bs) forms a knowledge- and practice-based community in contemporary art centered around critical ecofeminism, practices of solidarity, spirituality and civil rights activism in a transcultural perspective.



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Event program

Friday 6 June, 5-8 pm

Opening

5 pm Re-enactment of Tsujimura's 'performance in the dark', 1969, by Nana Francisca Schottländer

This re-enactment builds on Tsujimura's expanded concept of "dance without a body, without dance" and is performed in complete darkness. Schottländer, who trained in Japanese Butoh dance, lends her body to reactivate the piece as a tribute to Tsujimura's work and expression, and an exploration of the ambiguities of body, race, gender, culture, time and space that defined her groundbreaking practice.

6.30 pm *How to Play (Four Studies for Ensemble or Soloist)*

The piece *How to Play (Four Studies for Ensemble or Soloist)* consists of a graphic composition and a live performance by Nielsen and ensemble. Organized as a matrix of actions and pauses allowing for a non-synchronous yet collectively negotiated performance led by intuition, chance, and social resonance, the work emphasizes a subversive approach to modern composition.

Ensemble: Binna Isabella, Isa Nam Sook, Ribka M. Pattinama Coleman, Jonas Torstensen and Aase Nielsen.

Tuesday 17 June, 5-7 pm

Talk and screening by Yoshiko Shimada and Jane Jin Kaisen

For this talk with artist Jane Jin Kaisen and researcher and artist Yoshiko Shimada, they will discuss their joint research trip to Suwa in 2024, and their investigations into the area's spiritual and shamanistic traditions, as well as its historical connection to Katsuko Tsujimura's practice.

In addition, Shimada will show a video documentary (20 min) made in collaboration with Matsuzawa Foundation, Nagano Museum and Nagano Library. The video documentary follows a research trip made in 2018, which examines the collective performance activity *On-e*, taking place in the surrounding mountain areas of the Suwa shrines.

The event is open for all and does not require booking.

Thursday 19 June, 5-8.30 pm

Performance by Body_hacker (part 1)

For this durational two-part performance Body_hacker performs their new work *A procession to Nirvana: A Funeral for Your Thoughts*, 2025, followed by *Centripetal Incorporealities*, 2025, both taking place at and in the surrounding area around HEIRLOOM.

The event is open for all and does not require booking.

5-6 pm *A procession to Nirvana: A Funeral for Your Thoughts*

BREAK (30 min.)

6.30-8.30 pm *Centripetal Incorporealities*

Saturday 28 June, 3-4 pm

Performance and concert by Body_hacker in collaboration with Aase Nielsen (part 2)

For this performance Body_hacker performs their new work *Catastrophe is... Unseeable Nirvana*, 2025, in collaboration with Aase Nielsen, taking place at HEIRLOOM.

The event is open for all, but requires booking.

Sunday 13 July

Finissage