

SCULPTURE ODEN STALL "LA"

10.05.2025

PALAZZO BOLLANI

VENEZIA



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anonymous art project

Le origini dell'*oden* risalgono al periodo Muromachi, quando divenne popolare un piatto chiamato *tofu dengaku*. In seguito, durante il periodo Edo, si trasformò in un tipo di fast food amato dalla gente comune, per poi evolversi nell'*oden* in umido che conosciamo oggi. Da cibo da bancarella o da izakaya, è entrato nelle case diventando un piatto tipico della cucina giapponese. Il *dengaku*, da cui ha origine l'*oden*, era un'esibizione di *kagura* - musica e danza offerte alle divinità come preghiera per un raccolto abbondante. Si racconta che il nome derivi dalla somiglianza tra i movimenti della danza *dengaku* e l'aspetto del tofu tagliato a forma di bastoncino e infilzato su spiedini, poi grigliato. La parola *scultura* (*chōkoku*) nacque nel periodo Meiji come traduzione del termine occidentale "sculpture".

The roots of *oden* trace back to the Muromachi period, when a dish called *tofu dengaku* became popular. In the Edo period, it evolved into a kind of fast food loved by common people, and eventually transformed into the simmered dish we now know as *oden*. From food stalls and izakaya bars, it found its way into homes, becoming a staple of Japanese cuisine. The original *dengaku* refers to a ritualistic dance and music performance (*kagura*) offered to the gods as a prayer for bountiful harvests. The name came from the visual resemblance between the skewered, grilled tofu - cut into clapperboard shapes - and the dance movements of the *dengaku* performers. The word *sculpture* (*chōkoku*) in Japanese was coined during the Meiji era as a translation of the Western term "sculpture."



– VOID+, 2018



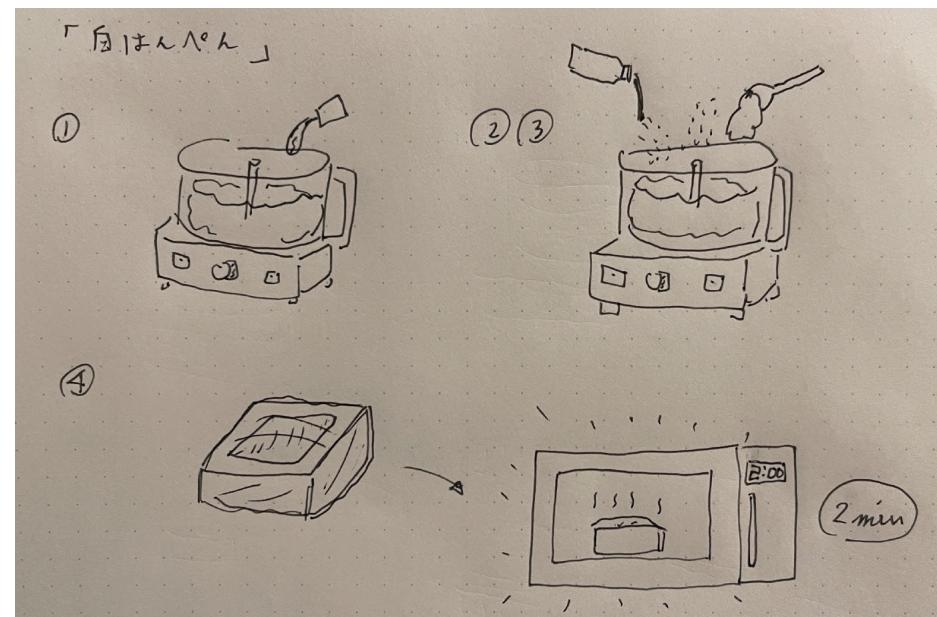
Noi, del collettivo LA, abbiamo audacemente unito questa nozione occidentale di *scultura* con l'*oden*, esistente in Giappone già da prima, creando un nuovo concetto: oden scultoreo. Combinare ciò che viene da fuori con ciò che è nostro, forzando la fusione, trovando un equilibrio e accettandolo come parte della nostra identità - questa capacità di trasformazione è una caratteristica tipicamente giapponese. È anche un'espressione della cultura del *mitate*, cioè l'arte di reinterpretare le cose conferendo loro un nuovo valore diverso da quello originario. Così come è accaduto nella storia dell'arte, anche il concetto di scultura può essere continuamente trasformato. Con il passare del tempo e il continuo aggiornamento della storia della scultura, cresceranno le possibilità di reinterpretare il passato con uno sguardo nuovo: "Non potrebbe essere considerata scultura anche questa?". In questo senso, anche la Bancarella di Oden Scultoreo LA ha tutte le carte in regola per essere riconosciuta come una forma di scultura.



– NADiff, 2025



What we, LA, have done is boldly fuse this imported concept of "sculpture" with the long-standing tradition of *oden*, creating a new concept: Sculpture Oden. Combining what is given from the outside with what is inherently ours - forcing them together, adjusting them, and accepting them as part of our identity - this transformative power is a defining characteristic of Japanese culture. It also resonates with the history of *oden* and Japan's cultural tradition of *mitate*: the ability to reinterpret an object or action as something entirely different and find new value in it. As with the evolution of art history, the concept of sculpture can be endlessly transformed. In the future, as the history of sculpture continues to expand, more and more things from the past may be seen in a new light - "Couldn't this be considered sculpture too?" In that sense, Sculpture Oden Stall LA has every potential to be accepted as sculpture.



RICETTA: "HANPEN BIANCO DI TOMII"

- Aggiungere l'albume alla polpa di merluzzo e frullare con un robot da cucina.
- Unire il mirin e lo zucchero, quindi frullare ancora.
- Aggiungere anche il *yamato-imo* (igname giapponese) grattugiato con un mortaio e il sale, e mescolare bene.
- Versare una quantità adeguata del composto in uno stampo e cuocere nel microonde per circa 1,5-2 minuti.

RECIPE: "TOMII'S WHITE HANPEN"

- Add egg white to the ground cod and blend using a food processor.
- Add mirin and sugar, and blend further.
- Add grated *yamato-imo* (Japanese yam) and salt, then mix again.
- Pour an appropriate amount of the mixture into a mold and heat in the microwave for about 1.5 to 2 minutes.



- Musashino Art University, 2022



- Musashino Art University, 2022

Rispetto, accoglienza, integrazione, mescolanza e trasformazione dell'energia e dei fenomeni della natura - questa continua catena di mutamenti è l'essenza stessa della cultura giapponese. La *Bancarella di Oden Scultoreo LA* affida la forma creata da SCREWDRIVER a L PACK., che vi infonde un'energia diversa. L'oden che ne nasce non è duro, né forte, ma ha una consistenza morbida e al tempo stesso resistente alla masticazione. Viene poi offerto ad altri, che lo mangiano e lo trasformano in energia. La scultura è un atto attraverso cui si conferma la relazione tra il mondo e l'io, tramite il legame che si crea tra oggetti e spazio grazie all'energia e al calore. La *Bancarella di Oden Scultoreo LA* ci permette di sperimentare tutto questo in modo profondo e sfaccettato.

Odagiri - L PACK.

Respecting, accepting, absorbing, blending with, and transforming through the energy and phenomena of nature - this ongoing cycle and chain of changes is the essence of Japanese culture. *Sculpture Oden Stall LA* entrusts the mold created by SCREWDRIVER to L PACK., who infuses it with a different energy. The *oden* that emerges from this process is neither hard nor strong, but soft and resilient, with a satisfying chew. It is then offered to others to eat - letting it become part of their energy. Sculpture is the act of confirming the connection between the world and oneself through the way objects and space are bound together by heat and energy. *Sculpture Oden Stall LA* allows us to feel this deeply and from multiple perspectives.

by Odagiri - L PACK.

ARTISTS

L PACK.

A creative unit formed by Susumu Odagiri (born in 1984 in Aomori Prefecture) and Tetsuya Nakajima (born in 1984 in Shizuoka Prefecture), both currently based in Tokyo. They graduated from the Department of Spatial Design at Shizuoka University of Art and Culture. Their work crosses the boundaries of art, design, architecture, and folk crafts, combining minimal tools with locally sourced materials in a flexible manner. Through creating "landscapes with coffee," they aim to become an integral part of the elements that shape a town.

SELECTED EXHIBITIONS

- *Sculpture Oden Stall "LA"*, OMOTESANDO CROSSING PARK, Tokyo, 2025
- *When you put them all together, it's a complete disaster.*, Hirosaki Museum of Contemporary Art, Aomori, 2024
- *Imagine, what a day you would have if you wake up earlier than usual and eat a morning meal. Vol. 36*, Hanazono Alley | Room101, Tokyo, 2024
- *Sadack & Kimberly*, Former Omiya Civic Hall, Saitama, 2023
- *The story was handed down father to son.*, The Museum of Fine Arts, Gifu, Gifu, 2023

SCREWDRIVER

The group AGAIN-ST, which had explored the systems and educational frameworks surrounding sculpture, has disbanded, and a new unit, SCREWDRIVER, has been formed. Taking a more relaxed approach than during their AGAIN-ST days, they are now focusing on the "in-between spaces" - the *awai* - between sculpture and non-sculptural elements in their current activities.

SELECTED EXHIBITIONS

- *A Wandering Journey with a Screwdriver*, The Utsukushi-ga-hara Open-Air Museum, Nagano, 2024
- *SCREWDRIVER 1st shot SCULPLAY*, Matsumoto Art Center, Nagano, 2024
- *Kant and Mokichi*, Garden Space at Shigi-no-Yachinuma, Yamagata, 2024
- *Kant and Mokichi and Rikidozan*, DAILY SUPPLY SSS, Tokyo, 2024
- *ZAICOPASS*, (collaborate with L PACK.), NADiff a/p/a/r/t, Tokyo, 2025

LA

An event unit formed by SCREWDRIVER and L PACK. Even after the transformation of AGAIN-ST into SCREWDRIVER, they continue to develop events wherever they are invited, with the consistent theme of food & sculpture. They have no particular connection to Los Angeles.

PAST EVENTS INCLUDE SCULPTURE ODEN STALL "LA"

- void+, Tokyo, 2018
- Chiba City Museum of Art, Chiba, 2019
- Musashino Art University, Tokyo, 2021
- OMOTESANDO CROSSING PARK, Tokyo, 2025
- NADiff a/p/a/r/t, Tokyo, 2025



- L PACK.



© Photo Koichi Tanaue

Susumu Odagiri and Tetsuya Nakajima

- SCREWDRIVER



Ayato Fujiwara



Motohiro Tomii



Soichiro Fukai



Omotaka Yasu

© Photo Kuge Yoshide

CURATORI / CURATORS

MASAHIKO HAITO

Born in Nagoya in 1964, he worked as a curator at the Aichi Prefectural Museum of Art from 1992 to 2008. Major exhibitions he curated during that time include:

- *Italian Art: 1945–1995* (1997)
- *Fausto Melotti* (1999)
- *Shigeo Toya – Folds of the Forest* (2001)

Since 2008, he has been involved in the founding of the Aichi Triennale, working within the international contemporary art festival. He served as chief curator for the 2010, 2013, and 2016 editions. From 2017, he was in charge of exhibition planning and served as deputy director of the Aichi Prefectural Museum of Art, later becoming director in 2021 (a position held until March 2024). He currently works as a freelance curator.

ERIKO KIMURA

Curator and Art Historian. Currently Director at Hirosaki Museum of Contemporary Art, Visiting Professor at Kanazawa College of Art as well as Tama Art University, and a member of International Association of Arts Critics. She had been Senior Curator at Yokohama Museum of Art (until 2023), and Curatorial Head of Yokohama Triennale 2020. Curated exhibitions include: *NINAGAWA Mika with EiM: Where Humanity Meets Nature*, Hirosaki Museum of Contemporary Art, 2024; *Hanran: 20th Century Japanese Photography*, National Gallery of Canada, National Institute of Photography, 2019–2020; *Showa Portraits: Tracing the People and History of the Showa Era through Photography*, Yokohama Museum of Art, 2017, toured to Arts Maebashi, 2018; *BODY/PLAY/POLITICS*, Yokohama Museum of Art, 2016; *NARA Yoshitomo: a bit like you and me...*, Yokohama Museum of Art, 2012 / toured to Aomori Museum of Art, 2013 / Contemporary Art Museum, Kumamoto, 2013.

ORGANIZZATORE / ORGANIZER

ANONYMOUS ART PROJECT

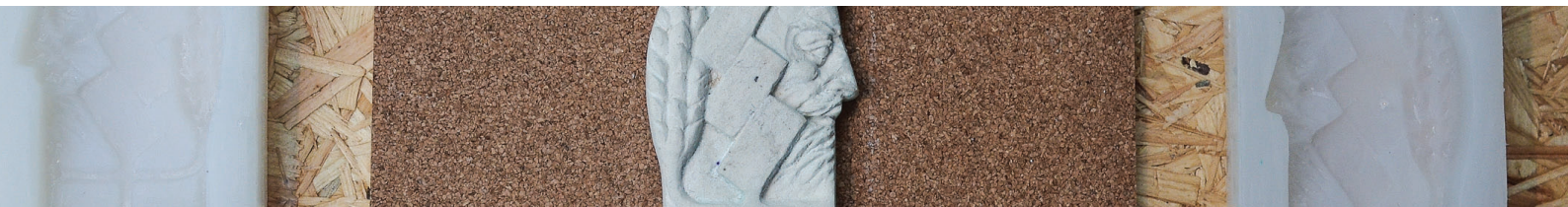
Fondato nel 2023 come progetto artistico, anonymous art project si dedica alla promozione dell'arte contemporanea giapponese attraverso una serie di iniziative che spaziano dal supporto agli artisti emergenti alla collaborazione con istituzioni culturali. Ha realizzato esposizioni in sedi come OMOTESANDO CROSSING PARK, ZeroBase Jingumae (Harajuku), anonymous studio (Nagoya) e anonymous bldg. (Omotesando). Inoltre, partecipa attivamente ad eventi come ACK – Art Collaboration Kyoto, promuovendo premi e riconoscimenti per giovani talenti. Tra le sue attività principali figurano anche il sostegno alla ricerca e alla formazione internazionale per curatori museali giapponesi, contribuendo così allo sviluppo e alla diffusione dell'arte contemporanea in Giappone e all'estero.

Founded in 2023 as an artistic initiative, anonymous art project is dedicated to promoting contemporary Japanese art through a wide range of activities, from supporting emerging artists to collaborating with cultural institutions. It has held exhibitions at venues such as OMOTESANDO CROSSING PARK, ZeroBase Jingumae (Harajuku), anonymous studio (Nagoya), and anonymous bldg. (Omotesando). The project also actively participates in events such as ACK – Art Collaboration Kyoto, where it promotes awards and recognition for young talents. Its core activities also include supporting research and international training programs for Japanese museum curators, contributing to the development and global dissemination of contemporary Japanese art.

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