

In spring 2019, as a resident artist at Kunsthalle Exnergasse in Vienna, I conducted research on social manners and physical gestures as a non-verbal form of communication, within my project around the language and cultural translations in the life of people moving.

(left page) installation view on a wall by the entrance of the exhibition (right page, lower left) the country-specific national side of the coin with the engraving of the Secession, symbolising the birth of Art Nouveau and a new age (right page, right) transcript of the original '50 euro cent story' written in English with a caption; transcript of the omitted question & answer with a caption

MINTED INVITATION

I was inquired by the Kunsthalle if I could be interviewed by WUK for their monthly publication (in German), answering their four questions.

One of the questions asked how I came to participate in the residency at the Kunsthalle. I told a story about an Austrian 50 euro cent coin* with the Secession engraved on the observe side, which I had never seen circulating in Paris and I took it as an invitation to Vienna.

*Euro coins have a country-specific national design on one side

EDITORIAL CHANGE

In the publication, it was translated into German, with the headline that leads 'Mako Ishizuka: Publicly thinking**'. There appeared only three questions and my answers to them, starting with the one with the 50 euro cent story.

***Öffentlich denken* can be also translated as 'Openly thinking'

What was omitted from the publication was the first and the crucial part of the interview - the description of my practice and my project in Vienna.

RETURNING THE GLOSS

On a wall by the entrance of my exhibition at the Kunsthalle, I presented the publication by WUK, the original English text of four questions and my answers, and the very 50 euro cent coin that travelled from Paris to Vienna with me, in a plastic bag that I use as a wallet, with the side of the Secession engraving visible.

English text (original):

Mako, how did you come to participate in Kunsthalle Exnergasse's residency programme?

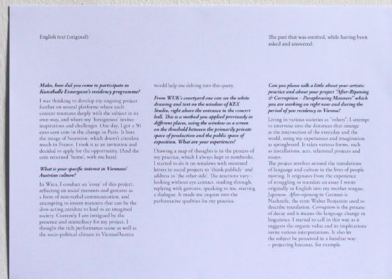
I was thinking to develop my ongoing project further on several platforms where each context resonates deeply with the subject in its own way, and where my 'foreignness' invites inspirations and challenges. One day, I got a 50 euro cent coin in the change in Paris. It bore the image of Secession, which doesn't circulate much in France. I took it as an invitation and decided to apply for the opportunity. (And the coin returned 'home', with me here).

The part that was omitted, while having been asked and answered:

Can you please talk a little about your artistic practice and about your project "After-Ripening & Corruption – Paraphrasing Manners" which you are working on right now and during the period of your residency in Vienna?

Living in various societies as "others", I attempt to intervene into the distances that emerge at the intersection of the everyday and the world, using my experiences and imagination as springboard. It takes various forms, such as installations, acts, relational projects and essays.

The project revolves around the translations of language and culture in the lives of people moving. It originates from the experience of struggling to translate an essay I wrote originally in English into my mother tongue, Japanese. *After-ripening* in German is *Nachreife*, the term Walter Benjamin used to describe translation. *Corruption* is the process of decay and it means the language change in linguistics. I started to call in this way as it suggests the organic value and its implications invite various interpretations. It also let the subject be perceived in a familiar way – projecting bananas, for example.



(De)glossing 50 cent

2019
act + installation (printed matter, text, Austrian 50 euro cent coin, plastic bag)
printed matter: 35x59 cm, text: 29.7x21 cm
as a part of the project *After-Ripening & Corruption: Paraphrasing Manners* at Kunsthalle Exnergasse in Vienna