

Shifting Mindset

2020
workshops + text installation (shiny silver vinyl text on matt grey wall)
text size variable
as a part of the project *After-Ripening & Corruption: Recovering the Viridity & Salmon Run* at TOKAS Hongo, Tokyo

The project *After-Ripening & Corruption* seeks to illuminate hidden aspects of language and cultural border-crossings in the lives of people on the move, through a series of workshops and social experiments conducted in various locations where I become a stranger.

In Stockholm during the COVID pandemic, I have been engaged in the current experiments *Recovering the Viridity & Salmon Run* to ruminate on the gaps between past and present as things change. There I project myself, who has been away from own mother tongue and influenced by various foreign cultures, onto the society that has lost its norms and is trying to adapt to unfamiliar circumstances.

ACCENT IN PERSPECTIVE

The phrase appear here is the analogy of my state as an exophone and emigrant and of the distance and emotions I realised (in the sense of both noticed and accomplished) when I returned to my former environment in Japan.

Like a dialect, your accent signifies where you are from. While moving from one place to another abroad, I picked not only local language but also values and perspectives when it reached to and resonated with myself, instead of trying hard to keep the way of living and thinking from my native land. The 'accent' I have acquired now is the reflection of the paths I took, not only my origin or where I am.

ACT TO DE-PREOCCUPY

In an online workshop with the calligrapher Ukyo Kamigori bridging Stockholm and Kyoto, we had a discussion based on the phrase; the acts of writing and teaching, experiences of losing normality through panic disorder and retinal detachment, the awakenings they brought, and how things and matters manifest themselves and how we interpret them.

How can we embody the phrase based on the changing self, reflection on the gaps between present and past, and the sense of being 'unpreoccupied' acquired along the way? Various approaches were made to depart from the usual, mature or 'ripened' to which one is accustomed.

LAYERS OF RESISTANCE & ABSORPTION

How he overcomes and accepts what can be considered as negative past and how openly he disclosed these stories touched me. I meditated on my experience from the workshop with him, and decided to write this phrase again myself: I wrote the phrase in Japanese with a white pigment marker on a white absorbent paper, and then overwrote the phrase in English with a purple water based marker. As a result, the phrase in English appeared with uneven lines, bleeding when the surface not covered with pigments.

For the exhibition at TOKAS Hongo in Tokyo, I converted the writing into vinyl text in shiny silver and placed on a grey wall in a dark space with video installation. The text emerges in the dark, reflecting the movement of the light from the projection



(left page) installation view of the whole text (right page, from top to bottom) the phrase written on an absorbent paper, first in Japanese in white pigment marker and then in English in purple water-based marker; the vinyl text not only reflect the light from the projection but also the uneven texture of the wall itself; installation view with a podium for another work



The project *After-Ripening & Corruption* has evolved in the environment where I become a stranger (France, Sweden, Austria, South Africa, Latvia, and Russia) as to reflect on the cultural and language translations experienced by the people on the move. Seeing the unfamiliar context of the COVID pandemic as its new foreign platform, I have developed a series of works *Recovering the Viridity* & Salmon Run*.

One of them is *Recovering the Viridity in My Own Language*, which ruminates over the distance between the things that change and their past, through an online workshop with a Japanese calligrapher as well as its resulting text installation where it reveals itself only when it reflects the light from elsewhere.

***virid**: 1. green 2. naive, innocent 3. any of a group of related viruses

ESTRANGEMENT FROM MOTHER TONGUE

This Japanese phrase is an analogy of my state as someone being away from own mother tongue, and of the distance and emotions I realised (in the sense of both noticed and accomplished) upon returning to my former environment. This unusual set of words literally means 'recovering the awkwardness/shakiness in one's own words/language.'

MODULATION AFTER DISORDERS

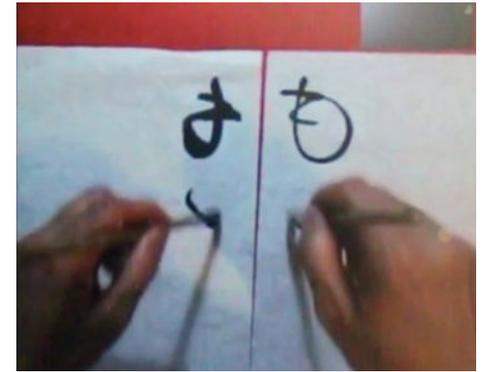
In an online workshop with Japanese calligrapher Ukyo Kamigori bridging Stockholm and Kyoto, we had a dialogue based on this phrase; the acts of writing and teaching, experiences of losing normality such as panic disorder and retinal detachment that the calligrapher underwent, the awakenings they brought, and how things and matters manifest and how we interpret them.

How can we embody the phrase based on the changing self, reflection on the gaps between present and past, and the sense of being 'unpreoccupied' acquired along the way? We made various approaches to depart from the usual, mature or 'ripened' to which one is accustomed: writing with left hand, upside down, horizontally while Japanese traditional writing direction is vertical and from right to left, in Katakana phonetic characters that we only use for the things from foreign countries and onomatopoeia.

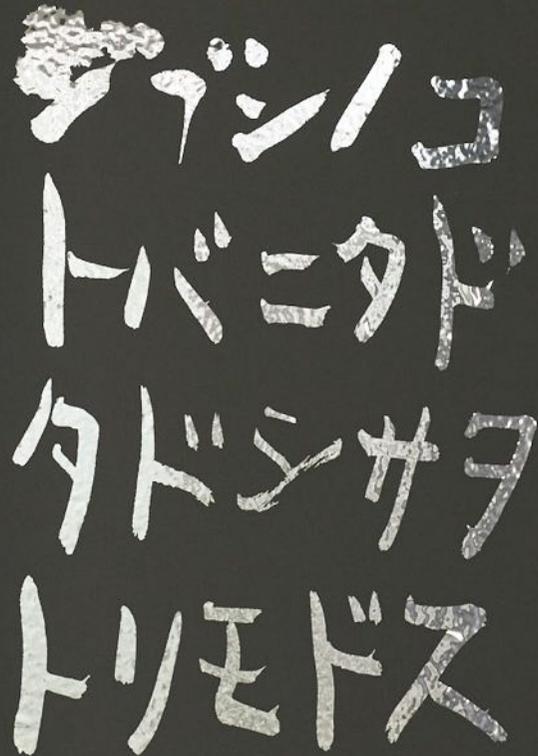
VISIBLE IN REFLECTION

One of the attempts was to write with left hand, in Katakana characters, in four rows with five characters each. It made it difficult for the reader also to understand the phrase first hand due to the unusual characters that only convey sound, and the cut-up of words and clauses ignoring its meaning. The strokes appeared awkward at the same time strong as if to reflect the interior of the calligrapher.

For the exhibition at TOKAS Hongo, where the wall was painted in grey for another work with video projection, I transformed the text into vinyl letters in shiny silver. The phrase appears and flickers in the dark only when it receives the light from the projection to reflect on its metallic surface.



(left page) installation view of the whole text (right page, from top to bottom) view of calligraphy writing during the online workshop; the vinyl text traces the movement of the brush, and reflects both the light from the projection and the uneven texture of the wall; installation view with a projection screen from another work in the exhibition space



Recovering the Viridity in My Own Language

2020
workshops + text installation (shiny silver vinyl text on matt grey wall)
text size variable
as a part of the project *After-Ripening & Corruption: Recovering the Viridity & Salmon Run* at TOKAS Hongo, Tokyo



audio recording (with Japanese transcript & English translation):
<https://makois.com/video.html> or on Vimeo

O-U
 2020
 act + sound installation (podium placed upside down, loudspeakers)
 sound: approx. 2 min 30 sec (per round) / 15 min 10 sec (total)
 as a part of the project *After-Ripening & Corruption: Recovering the Viridity & Salmon Run* at TOKAS Hongo, Tokyo

The sound is a vocal trace of recognising my distance from the language of the land where I was born and raised, and of rambling around where we could reconcile after the double experience of linguistic estrangement - having my native dialect 'corrected' as a child and my relocation overseas.

With a gliding vowel as a point of departure, I wrote a seemingly poetic text that recites our existence and relation to the surrounding world. I came to note subtle awkwardness in vocabularies, expressions, and intonations, and repeatedly pronounced certain words over and over in attempts to find 'how they should sound'. In this process, I reflected on the amplifying encounters and connections I got in the distant places where I have been grafted.

LINGUISTIC ESTRANGEMENT

Each time I utter in my dialect, my parents corrected into standard Japanese. It started when I was ten. Being interrupted after every single sentence, I lost my appetite to speak and so as my Kansai accent. Since I left Japan, I have picked up several languages abroad, such as English, Dutch, Swedish and French, meanwhile I became not at ease any more to speak in my mother tongue Japanese.

THE VOWEL THAT GLIDES

The gliding vowel [ɔ̯] is repeatedly used in the dialect from my native area. In an attempt to negotiate the distance to 'my language', I started to write a text to pronounce, playing with many words that are written and/or pronounced [ɔ̯] in Japanese: hey (informal greeting), to meet, face, contact, follow, chase, etc.

I extended my play to some foreign languages, with which I became familiar. One of the meanings of [ɔ̯] in Japanese is "to owe" in English, which makes them homophones. From there, I came to the origin of "owe" is Sanskrit "to own". [ɔ̯] is a prefix to express respect and refer people in Japanese, and I found out it is also a prefix to refer people/human in Zulu in South Africa.

RAMBLE TO RECONCILE

While playing with the sound of [ɔ̯], the words reflects my paths and worldview I have acquired: how society is built, how we lives as human, how we are connected to our fate or by chance, and how we accept changes and how we are. For about a month, I had vocalised the script again and again, to search for how it should sound and fine-tune.

At TOKAS Hongo, the audio recording of seven attempts from different period was presented as sound installation. From the bottom of the podium, one hears my voice talking in 'purportedly' Kansai dialect. One would recognise the traces of how I negotiated the distances through time with several attempts.

O-U

[ɔ̯]

Sounds like picking up a fight?
 Feels like 'long time no see'?
 Not sure if getting along,
 Two persons facing each other.

If not facing each other, then
 back to back. The backs meet.
 Like carrying each other
 without looking at the other.

Leaning on the other.
 Maybe both leaning on the other.
 Got to stand, as depending on each other?
 Thanks to the other. Fortunately!
 'Thanks to' in English is also pronounced [ɔ̯] (owe)
 Means also to borrow.
 Originally from 'own' in the old language in India.
 [ɔ̯] has luck, fate, and gratefulness. Impressed.

We also say 'o-u' for following things from behind
 and driving things away, don't we?
 In our life, different things chase us
 and we run after them.

Dreams, workloads. Also musical canons.
 Bananas from remote place
 becoming yellow and sweet.
 Whether hurrying, or taking its time.

[ɔ̯] means anything in your language over there?
 I asked a friend in South Africa.
 owumongameli means 'who is minister'
 owungmulungu means 'who is white'

Putting a prefix [ɔ̯] to point a person.
 Africa is far away, but sounds similar,
 like cops, the Buddha, and porridge also.
 Is it only us who treats food as if a person?

Changes in language is 'corruption'
 Petty politicians cheating is also 'corruption'.
 Means rotting. But isn't it a charming way to 'rot'
 to get some accent?

(left page) installation view with a public listening (right page, above) the English translation of *O-U*, offered together with phonetical transcript of Kansai dialect for the public with auditory problems at the exhibition



video footage of the workshop at TOKAS (*Graphic Movements - Chromatic Ambience*, excerpts, 3min):
<https://youtu.be/Wa26q2eLiRs>



Graphic Movements (Lean on Me)

2019-2020

installation (projector, phosphorescent PVC film, artificial turf) + workshop

video: 15 min, projection surface: 273 x 182 cm, artificial turf: 91x178 cm

as a part of the project *After-Ripening & Corruption Recovering the Viridity & Salmon Run* at TOKAS Hongo, Tokyo

Graphic Movements consists of a series of workshop to practice humanity where two people stand back-to-back leaning on each other to sit down and stand up together; and an installation, projecting the recording of previous workshops that were conducted in different societies, which serves as the score and backdrop for succeeding workshops.

It was an attempt to embody *Ubuntu*, African philosophy to interpret 'a person exists through others' existence', and the Chinese character of human (人), as my response to the racial conflicts and xenophobic riots I experienced in South Africa.

COVID PANDEMIC AS A NEW PLATFORM

I developed it further in the new context at TOKAS Hongo, where the everyday actions of talking and touching other people got new meanings since the covid pandemic.

The installation shows the recording of previous workshops in South Africa. As the backdrop for the next workshop, I altered it to resonate with the covid context and adapt to the rules set by TOKAS Hongo and the local government.

AFTERGLOW & SOCIAL DISTANCES

The projection surface is three stripes of PVC film, which halves the space. A piece of artificial turf is placed below at right angles, as if to bridge the divided spaces. The film is for sanitary use and phosphorescent, therefore detains the light it has received and discharges it in fluorescent green in the dark part of the projection and during the brief blackouts between each recording. The artificial turf has the length of 'social distance' according to the Japanese covid rules, and equivalent to the measurement of a tatami mat, which is twice the size of the Japanese 'personal space'.

'REMOTE' RAINBOW WORKSHOP

A workshop took place with the participants involved in the show - a participating artist, the staffs of TOKAS, the builders, and some from the related institutions. Due to the Japanese covid rules, I could not enter Japan and conducted the workshop online from a remote island in Sweden.

The projection surface served as a barrier between the two back-to-back, and the artificial turf as the platform to stand on for the exercise. While I had reduced the participants into the grey shadows in the projection, regardless of race, nationality, or gender, in the previous installation in South Africa, I translated the workshop into rainbow colours by documenting with a thermal camera in Tokyo.

READ BETWEEN THE LINES & STAND ALONE

Participants were advised to refrain from talking and wore a mask, which hid not only their facial expressions but also personality. In silence, they concentrated to communicate with the other sensing the movements of muscles through their backs, and trying to read the mind of the other to reconcile, as expected in the Japanese society in general. During the workshop, we also made a new experiment to sit down and stand up alone, without the support of the other.



(left page) installation view with audiences (right page, from top to bottom) installation view of the projection; PVC film with the afterglow seen during the blackout between the video; workshop view; workshop view recorded with a thermal camera



the installation and workshop of
Graphic Movements (Lean on Me)
2020

workshop footage at TOKAS (excerpt, 3min)
<https://youtu.be/Wa26q2eIiRs>



PRACTICE OF HUMANITY

The project consists of a series of workshop to practice humanity where two people stand back-to-back supporting and leaning on each other to sit down and stand up together, and an installation projecting the audio visual recording of the previous workshops conducted in different societies, which becomes the score and backdrop for succeeding workshops.

EMBODY HUMAN IN SOCIETY

It originates from a casual workshop of Contact Improvisation as a dance to practice oneself*. In South Africa, which celebrated the 25th anniversary of its democracy after the Apartheid while the racial frictions remained strongly and the xenophobic riots broke out, I tried to embody Ubuntu, African philosophy that places emphasis on 'being self through others', and the Chinese character of 'human' through the workshops where I reduced the participants to the grey-toned shadows in the projection, regardless of race, nationality, gender, etc.

RAINBOW UNDER COVID

In the new context at TOKAS Hongo under the COVID-19 pandemic, when the acts of speaking and touching somebody got different meanings. The new rules for the visitors, such as keep 2 metres from others, refrain from speaking, max 5 people in the space, are like the local traditions you need to adapt to when you move to different place, and they became the source of inspirations for conducting new attempts. The workshop took place at the end of the show. The documentation was taken with thermal camera to turn the participants into rainbow colours.

KEEP DISTANCE

The projection surface is three stripes of PVC film (the same material for medical use) that is phosphorescent, hanging in the air and dividing the space into two.

Below the projection surface is a piece of artificial turf, in the size of 1 tatami mat, which is the unit that signifies Japanese 'personal space' for two people, and the length of the mat is the recommended distance to keep under the COVID pandemic in Japan.

The turf bridges between the spaces separated by the projection surface.

AFTERGLOW

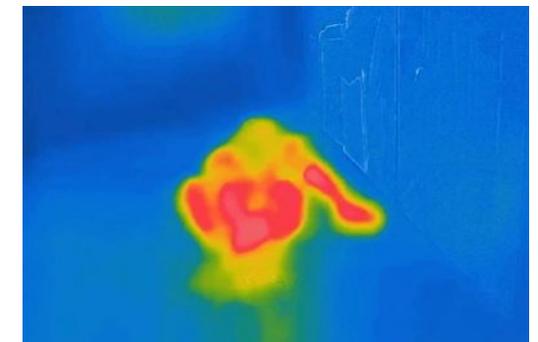
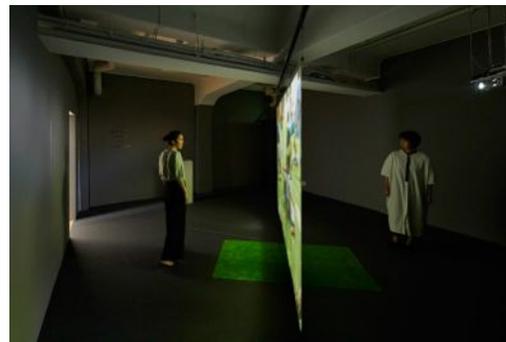
There are approximately 5 minutes excerpt from the documentation of previous three workshops in South Africa, with 5 second interval of black inbetween.

While there is no image is projected, one sees the afterglow of the previous movements appearing in green colour in the dark.

NO CONTACTS & IMPERSONAL

At the workshop, the artificial turf becomes the platform, and the projection surface functions as a barrier to avoid the contact between the two people, while still let them communicate their senses towards the other. There was also a new attempt to stand alone, without leaning on anybody.

The workshop was documented with thermal camera, which is used to find the potential COVID positive patients in the crowd. It captured the body heat and translated into rainbow colours and also made the mask-covered participants more impersonal.





video footage of the workshops (excerpts, 5min):
<https://youtu.be/PIGLLbuNtWU>



Graphic Movements

2019
 workshop + installation (metal grid structure [mobile art rack], light-weight cotton cloth, projector)
 projection surface: 255x158 cm
 as a part of the project *After-Ripening & Corruption: Verbal Acts & Graphic Movements* at the Bag Factory, Johannesburg

In 2019, South Africa celebrated its 25th anniversary of the abolition of the Apartheid while racial inequality still remained deeply in society and xenophobic riots broke out all over the country. In the midst of the turmoil, I furthered my project around the language and cultural translations, being inspired by the dichotomies and affinities based on humanity I experienced and felt in my everyday life in Johannesburg.

Encountering the philosophy of ‘Ubuntu’, and associating it with the form of a Chinese character for human ‘人’, I evolved workshops with physical exercise to embody these concepts of human, where two people stand back-to-back supporting and leaning on each other to sit down and stand up together. There the documentation of the previous workshop became the backdrop for the succeeding workshops.

PHILOSOPHIES MEET

In Johannesburg, my social and cultural observation and its rumination grew deeply through the dialogue with the locals who are Bantu speakers. There appeared the word ‘Ubuntu’, an African philosophy of humanity: a person is a person through other people. The perspective to perceive oneself in the relation with others resonate with the Chinese character for human ‘人’, a pictograph with two oblique strokes leaning on each other.

I found the form to embody these two worldviews in an action to sit down and stand up in pair without using hands. It is a basic move of Contact Improvisation, a dance that explores one’s body in relation to others by sharing weight and touch.

PRACTISING HUMANITY

I conducted the workshops to write this character through a simple physical exercise with various forms of societies, such as family, school, and workplace. It begins with a brief introduction of Chinese characters as logogram. The participants work in pair, communicating back-to-back, trusting each other to find the balance and synergy in order to achieve the goal. As many successful cases, there were struggles, attempts, misunderstandings, new interpretations, and some moments of emotional interactions and expressions between the pairs and among those who were present at the workshops.op.

REDUCTION TO GREY

I put up an installation where I used the documentation of previous workshops and projected on fabric hanging on a structure. Using it as backdrop I conducted the third workshop where the participants used it as reference, trying to learn from the previous attempts,. Placing the exercise between projector and projection surface, it made participants reduced to grey-toned shadows in the projection, regardless of race, gender, etc.

Cultural appropriation appeared repeatedly as an issue, and its sensitivity created room for great discussion. Therefore I made it clear during the introduction that my mother tongue Japanese uses Chinese characters, which we started to borrow since late fourth century, and the physical exercise derives from Contact Improvisation, which developed since early 1970s in New York inspired by Aikido, Japanese modern martial arts, in order to question the concept of cultural ownership and inheritance.



(left page) workshop at the Bag Factory (right page, from top to bottom) workshops with an family in Cape Town, students at St James Preparatory School, and audiences at the Bag Factory; installation view



the workshops of
Graphic Movements
2019
workshops + installation

video footage:
<https://makois.com/video.html> or on YouTube

Background of the workshops

The workshops in South Africa were carried out with different forms of society: private (family), collective (school), and public (workplace/exhibition space). It was right after the xenophobic riots happened nationally, which I experienced in the beginning of my residency in Johannesburg.

Concept of the workshops

The workshop is to exercise humanity by writing the Chinese character of human “人” through a simple physical exercise in pairs, where two people stand back-to-back supporting and leaning on each other to sit down and stand up. It is an embodiment of Ubuntu, African philosophy interpreting that a person exists through others’ existence, and a basic movement of Contact Improvisation.

Contents of the workshops

The workshop begins with a brief introduction of Chinese characters as logogram. The participants work in pairs, communicating without facing and using hands, trusting each other to find the balance and synergy in order to achieve the goal of sitting down and standing up together.

Outcome of the workshops

While there were many successful movements, there were also struggles and attempts without succeeding, misunderstandings, new interpretations, and some moments of emotional interactions and expressions between the pair and among those who were present at the workshops.

date: 8 October 2019
place: Suburb of Cape Town with middle class residents
backdrop: Living room in a family house
participants: Three siblings of an interracial family



date: 16 October 2019
place: Poor working class area in central Johannesburg
backdrop: Multicultural school with a Hindu philosophy
participants: The students in the classes aged 4-8



date: 24 October 2019
place: Area with a major centre of oriental culture and Jewish community in central Johannesburg
backdrop: Collective artist studios / exhibition space
participants: Fellow artists and audiences



The excerpts from the audio visual recording of the two previous workshops were projected on the fabric hang on a metal grid structure as an installation, which became the score and the prop for the workshop, possible to be seen from both front and back side. The participants are reduced to the grey-toned shadows in the projection, no matter which race.



Verbal Act (name giving trilogy)

2019
workshop + mixed-media installation (calligraphy, video on a smart phone, notebook, coin, fabric, plants, etc.)
discussion: ca. 60 min
as a part of the project *After-Ripening & Corruption: Verbal Acts & Graphic Movements* at the Bag Factory, Johannesburg

Playing with the phonological affinity with the local languages, I experimented in verbal acts via several ‘essays’ that are liberated from the literal and logical. *Verbal Act (name giving trilogy)* is one of them, where I invited two South Africans to a workshop, asking to give me a new name through discussion.

GIVEN BACKGROUNDS

Many cultures have rituals around giving name, and various ways to name the babies - inheriting from the ancestors, taking from an aspired person, reflecting the wish of the parents, following the numerology, etc.

I came to search for a new name after experiencing the audience reading my works biased by my name that indicates my gender and origin, and also from my interest to be relieved from what I might owe from my ancestors and from the wish of my parents.

TRANSLATION OF NAMES

Bantu languages* and my mother tongue Japanese are phonologically similar, and I met many people in South Africa whose names sound like Japanese. Finding common grounds with the worldview and traditions of the Bantu ethnic group, I became curious what my name can be in the local context.

*a family of languages spoken by the majority of South Africans

I asked two of my friends to be my naming ‘parents’ – Sandile Radebe and Diana Hyslop, fellow artists in whose personality and practice I could see mine in a respective manner.

DIALOGUE with THREE CHAIRS

On 18 October 2019, the fiftieth day after my arrival to South Africa, the trilogy took place in my studio. I placed three chairs forming a triangle, and a camera on a tripod to document the talk. I initiated the talk by telling why I want to have another name and why I chose them, and asked them to come up with my new name in the local context through discussion.

We discussed referring to our respective experiences and cultures: Sandile grew up in a traditional Zulu family, and he manifested his view through storytelling backed with lived experiences and theories; Diana showed her inclination to esoteric philosophies, such as numerology and fatalism; and I referred to various cultures I have lived in last two decades. There was a rich path with deviations to exchange our experiences and perspectives on life and world.

MUSA MOOR

We reached to the new name ‘Musa Moor’. ‘Musa’ is a Zulu translation of my Japanese official name that means graceful, an Arabic name corresponding to Moses, and homonym of the Latin name of banana plant. ‘Moor’ refers to the black-ness, for me wearing black clothes. Pronouncing the names together, the liaison creates the sound resembling to ‘amour’, love in French.

Referring to Japanese tradition, I wrote the name in black ink on paper. At the presentation, it formed a sort of altar, with a phone showing the video of the trilogy and other related objects.

The name also brought me a new question - what sort of works are expected from a person called ‘Musa Moor’.



(left page) a still from the video capturing the discussion with Sandile and Diana (right page, from top to bottom) my studio, a scene of the discussion; an installation view with a calligraphy presenting the name ‘Musa Moor’ and a video of the dialogue, along with the objects related to the work (bananas, plants, fabric, coin, drawer); installation detail with a smartphone showing the video of discussion, and notebook that traces my practice and thoughts in Johannesburg



Paraphrasing Manners is a project in Vienna, dealing with social manners and gestures in search of behaviors that can serve as slow-acting antidote to lead society toward its ideal. As a way to research through discussion for the project, I conducted *Second-hand Dinners*, a series of dinner gathering. It became the experiments to experience the situations concerning social manners for all of us, as a host, a guest, and a member of society.

SET THE TABLE FOR MANNERS

I sent the invitation to the people I got connected originally via three of my old friends (respectively in UK, Norway and Sweden) and a Japanese in Vienna I got to know as 'first-hand'. I asked the invitees to bring along their friend - a 'second-hand' guest. I had five attendees for each session. To think collectively, I posed the questions on society inspired by my experiences in Vienna and elsewhere. I prepared a pot dish, reflecting the propagation of foreign food.

I struggled to invite people to compose a dynamics among them, prepare the food that fulfils the conditions, moderate the discussion, etc. While I came to look at the manners of the invitees in the way they react to my invitation, come and eat the dinner, and socialise with others, I learnt some attendees also observed the manners of others. I referred to the experiences from the previous session to experiment anew and improve in the following one.

TRANSLATIONS AS RECORD

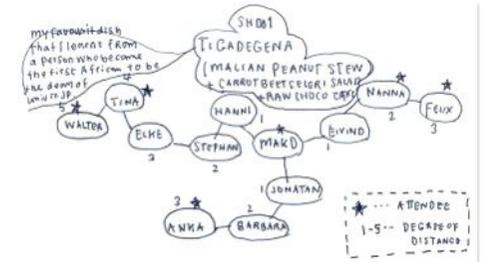
In order to prioritise the qualities of discussion and social relation at table, instead of making audio-/video recording during the session, I asked the attendees to 'translate' what they had experienced into any forms, such as list, essay, or drawing, after the dinner.

Two attendees, who were present at all sessions, narrated the previous sessions to other attendees at the following sessions. The 'translations' of the attendees show different perspectives and interpretations, as well as misremembrances and creativity - diary narrating his psychological landscape at table, abstract drawing capturing the impression, video depicting the dynamic amongst us. The gathered as a whole appear to bear some 'generality' and 'objectivity', required qualities for documentation.

HAND DOWN TO RELEASE

At the Kunsthalle, I presented each sessions with the ingredients of the dish served, a post-it with the name of the dish, a few lines of its anecdote but its recipe, and a relationship chart of the attendees and me, together with the 'translations' from the participants on the table.

Afterwards, I handed each set of ingredients and translations to people not present at any of the *Second-hand Dinners*, telling it is up to them if to cook the same dish and discuss the same subjects, but ideally to use it for a social occasion.



Hi Mako, here is a list of the topics that I remembered from our discussion on Saturday:
 Smartphones - indispensability and addiction
 Live performances - cultural differences in the audiences' reaction
 Talking to strangers - acceptance across cultures
 National identity - e.g. Turkish, Norwegian, Austrian, how it changes according to where are you at.
 These are some of the things we discussed while you were recording. Then we talked about other things such as hygiene, hygienic standards in public and private etc.
 As for the translation, I may need some more time. I am pretty busy this week, and next Wednesday I'm going away for one week. Maybe I can do it when I get back?
 Is that too late? Let me know. Best, Kosta

(left page) a snapshot taken during the discussion (right page, from top to bottom) a note with the name of the dish and its anecdote, together with the relation chart of the attendees and me, from the first *Second-hand Dinner*; still from the video by an attendee, as a translation of the first *Second-hand Dinner*; a translation of the third *Second-hand Dinner* sent from an attendee via an SNS; a set of the ingredients and 'translations' of the second *Second-hand Dinner*, which was handed to its next 'translator'



Second-hand Dinners

2019
 discussion gathering + collection & dispersion (food ingredients, notes, visual materials)
 as a part of the project *After-Ripening & Corruption: Paraphrasing Manners* at Kunsthalle Exnergasse in Vienna





Instead of whisper, *Viskleken (Whisper Game)* uses translation from one language to another to “grow” the message. Each translation is recorded to be passed on to the next person, who handles the same language as the previous person, and its chain is not linear but spread in an arborescent manner.

It is a part of the project *After-Ripening & Corruption* that deals with the language and cultural translations in the moving lives of our time, where I shed a light on the shades in the process of movements, such as emotions, deviations, and assumed errors, inspired by my migratory everyday life as an exophone.

GROWING IN THE GAP OF MY VOCABULARIES

I composed a sentence in Japanese, my mother tongue, and translated into English: “Growing my thoughts in the gap of the vocabularies of various languages”, which reflect how I process my thoughts using the different languages I have acquired. It is the original sentence to be used in the play.

HOW THE GAME PLAYED

I commuted to Södertälje in Sweden where more than half of the inhabitants have foreign backgrounds. Around the city’s kultuhuset, a complex of a konsthall, a library, and the spaces that the residents can use for their activities, I casually approached people and asked if they can help me with their languages: to translate a phrase from one language to another. In general, one is not supposed to talk to a stranger in Sweden: but in Södertälje, all were friendly and got sincerely engaged in my project.

When people accepted to help me, I asked which languages they can speak. Accordingly, I chose a recording in the language they handle, and asked them to translate it. The translation from a person could be relayed to several people, and a person could translate into several of their languages, and in this way, it grew in plural directions like a network.

In the play, no internet search was allowed. Often the people discussed with other people around in order to process the translation, using various languages between/among them: most of them speak multiple languages, and the shared language(s) depend on each relationship.

COLLECTION OF SHARING PROCESS

Each time, I recorded the translation being read out by the person, and took a photo of them together with those who helped the translation process through discussion.

Many of them took notes on paper during the translation process, which I kept. I continued to draw a “family tree” of the participants, to facilitate finding the language chain and to visualise its growth.

Through the play, I also spent time talking with them, about our origin and experiences, and we shared the knowledge on our respective languages and cultures.

ڈسنری انگلش میں معلومات -
مزید لوغت در انگلزی -

رأی تظور ۳۰۳۰۳ (عربی و ترکی اللغات)
الافزلی

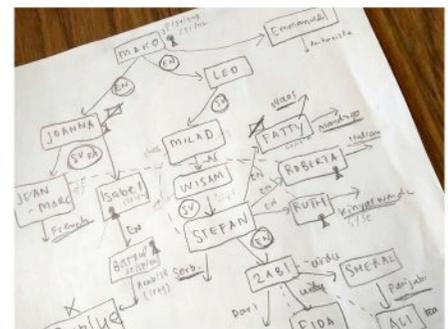
Informația utonege în mui dicționay muidimi utonege

Угуба ЧАДР РІІІІІ ІІІІІ ІІІІІ ІІІІІ ІІІІІ

kova informacia v rečnicka za različni eziki

imi plures gōndevide tui m kōmli dēfēite,
m opatā vocabulauriū.

(left page) portraits of some participants (right page, top to bottom) some of the notes taken by the participants during their translation process [Urdu, Arabic, Kinyarwanda, Amharic, Bulgarian, Rumanian]; the “family tree” of the translation and its participants



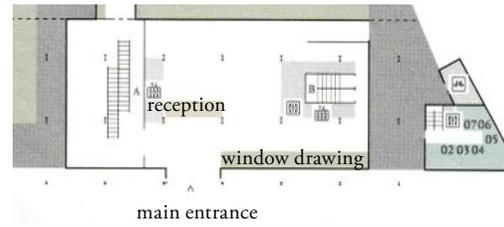
Viskleken (Whisper Game)
2018 - ongoing
social project (collection of sound recordings, portraits, notes: a diagram)
Södertälje, Sweden / as a part of project *After-Ripening & Corruption*

Imagining (the life on) the Other Side
2017

act + drawing installation
(pigment marker on glass)
approx. 800x300 cm

EHESS (National Institute of Higher Studies in
Social Sciences), Paris, France

A work that tries to think and look at the intricate issues around the globalisation publicly and make it relatable to the masses, by expanding a huge map of thoughts on the windows by the entrance of French national institution for social sciences, on a boulevard in central Paris.



Boulevard Raspail

(above) map of the exhibition space
(below) a single map of thoughts propagated
on the window by the entrance of EHESS



EHESS is a French national institute of higher studies for social sciences, which locates in central Paris. Group show *Frictions in the Globalisation* was organised in relation to their programme that “aims to create an exchange between research and art practices around questions concerning the forms of representation in the age of globalisation.”

With a critical gaze to the subject treated without practical and direct experiences and the undisputed dominance of the European perspective, I, as a non-academic and a minority among the migrants in Europe, attempted to discuss globalisation based on my daily experiences and propagate a single “map of thoughts”, monumental in its extent yet lively and transparent.

ALTERNATIVE VIEW & LOGIC

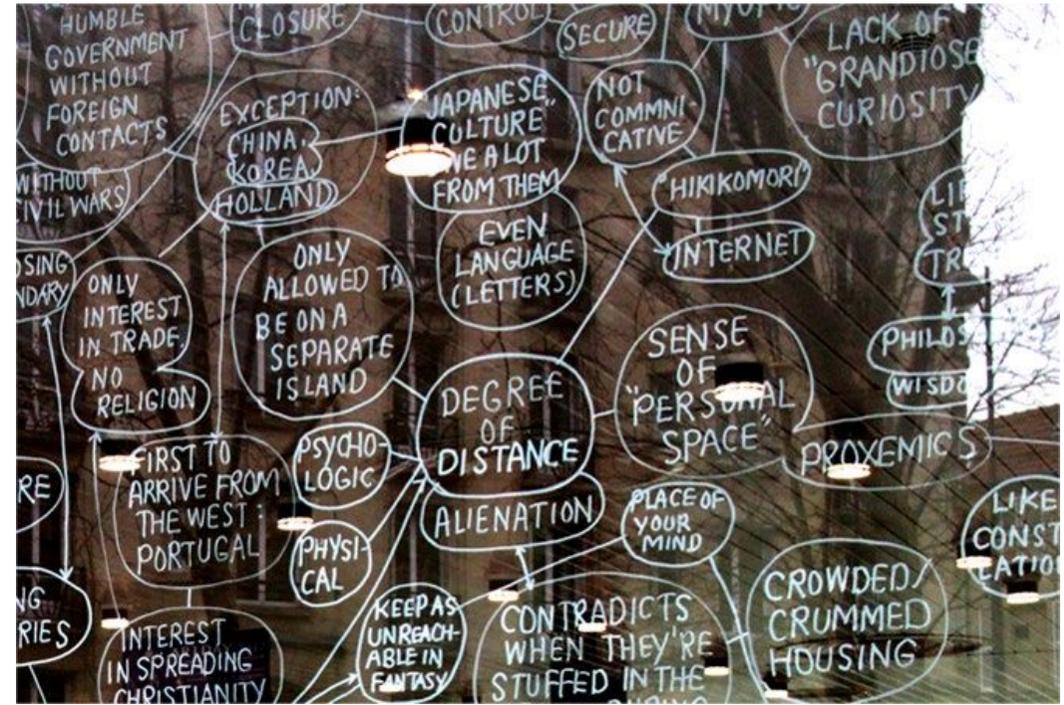
“Map of thoughts” was propagated according to my own logic with my idiom, both of which enjoy leaps and poetry. It also reflects my identity as a Japanese and a longtime immigrant in Europe, and my life experiences in different societies, including in the Arctic, Turkey, and Latin America.

RELATABILITY TO THE INTRICATE

Feeling incongruous with the exhibition title given by the researchers that already sets a position towards the globalisation to take, I tried to interweave wide range of familiar subjects and observe their various aspects, sometimes bringing up the contradictories. Instead of stating my opinion on globalisation, I tried to search how intricately things are connected in the world and to ourselves, and bringing up questions so that many can find their threshold to approach the discussion and recognise their own relation to the issue that might not have been noticed unless otherwise.

WHAT DIVIDES & CONNECTS

The diagram developed like a tree, with interlinked offshoots. In the trajectory of mirror-writing appeared my recurrent questions on the elements that divide the world behind the surface of physical and geographical connectedness, myopic view, values and ethics.



(top left) the act of writing - in mirrored letters so that it is readable from outside
 (top right) part on the domestic life and international relations during the National Closure in Japan, connectivity, and proxemics
 (bottom left) the act brought gaze as well as communication from the other side of the window

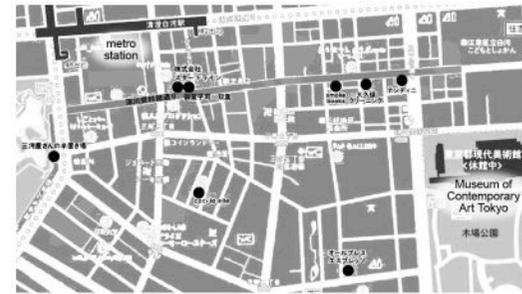


Inverse Perspective

2017

act + drawing installation (pigment marker on glass)

Fukagawa, Tokyo, Japan / part of *MOT Satellite Connecting Scapes* at Museum of Contemporary Art Tokyo



Fukagawa is a traditional working-class neighbourhood in Tokyo, where the old and the new cohabit while maintaining its affable peculiar atmosphere. The work is for a group show organised by Museum of Contemporary Art Tokyo, focused on its relationship to this area where the museum itself locates.

Reflecting my experiences elsewhere, my observation of cityscape and exchange in the area grew into “map of thoughts” in mirror-writing on their windows. There I enquired into how we mark and cross boundaries in various societies.

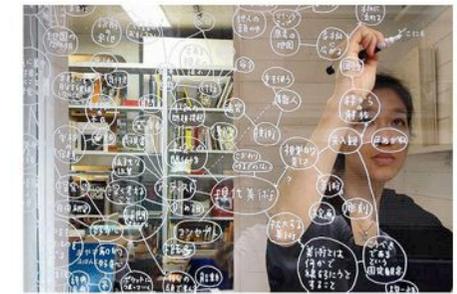
EYES OF THE FOREIGN LOCAL My seemingly contradictory position as a Japanese being a stranger in Tokyo questions the notions of inside-outside, native-alien, and old-new. My local guides were “assumed strangers” with foreign roots, who study, work, and/or live in the area.

TOLERANCE AND TRESPASS Native craftsmen for generations, nuclear families in newly-built tower blocks, the young fancying traditional ambience anew, and foreigners reinventing shop properties. Encounters with casual “trespassings” of positively-nosy attitude and street gardenings everywhere. Do they reflect its unique mentality of tolerance to the fluid and closeness to the others?

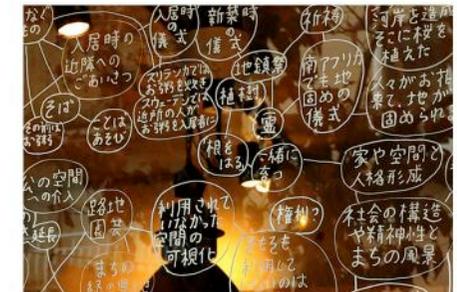
THINKING PASSAGE, INTERVENING MIRROR “Map of thoughts” developed through a dialogue with the area, and it organically grew on the shop windows. Through an act of drawing diagrams in reversed letters from inside and thinking openly, I tried to intervene in the thoughts and relation of the public directly on site: the diagrams evolved through the rich exchange with those inside and outside of the shops.

The installed locations are relevant to the subjects of each diagrams, scattered around the street essential for the local everyday life as well as the path to the museum from a nearest station. The content of diagrams overlaps each other, and their passages allow themselves to be a single textile:

- a traditional confectioner: custom, hereditary, and foreignness
- a rice storage: what remains and disappears, proximity in society
- the cleaners: craftsmanship, sharing and accessibility
- a second-hand bookshop: curiosity and possibilities, what blinds us
- an umbrella maker: the marginal, circularity and complementarity
- a real estate agency: moving, trespass and gentrification
- a café: everyday life of Edo and Tokyo, globalisation and belonging
- an Indian restaurant: migrating culture, local & ethnic communities



(left page) a cleaner ironing behind the “map of thoughts” (right page, chronologically) window-drawing locations in the neighbourhood, mirror-writing as a process and an act; diagrams on moving-in customs and use of public space on the window of real estate agency; an audience reflecting on the work outside of the shop; the shopfront of a traditional Japanese confectionery shop with the window-drawing



Pure Diffusion

2015-2016

project (social/urban intervention
[prototype])

gallery Indice 50, Paris

supported by Swedish Institute in Paris
and Institut Français

A work that intervene into urban and social situation as an antidote for “bad atmosphere” - polluted air and bad mood - in Paris that I suggested and exercised. The air-purifying plants according to NASA’s study and the network of Parisian inhabitants develop and distribute cleaner air and happier mood.



(below) plant adopters inside the display window

a talk on the project :
<https://makois.com/video.html> or on YouTube

(a part of ‘BCC channel Episode 5:
Empathy, Knowledge, and (self) Government’
by The Big Conversation Space)

Pure Diffusion is an urban intervention as an antidote for “bad atmosphere” - polluted air and bad mood - in Paris that I suggested and exercised, comparing with the situation in Stockholm. The air-purifying plants and the network of Parisian inhabitants develop and distribute cleaner air and happier mood.

SITUATION: Air Pollution /In Bad Mood Publicly

One day I realised that the city appeared hazy while I was biking in Paris. My nose feels irritated each time I arrive to Paris from elsewhere. I also noticed that there are so many people who is complaining, expressing their negative emotions on the street.

REFLECTION: Purifying the Air with Plants?

I imagine I am breathing bad air, which would effect to my health. Some plants can purify the air, filtering the pollutants and toxins. Some of them are actually causing headaches and irritations. A single plant might not do a lot, but what if everybody in town takes care of these air-purifying plants? The plants may not only improve the air quality but also our life quality.

REACTION: Diffuse Multiplied Plants as a Gift

I bought the plants that purify the air at a gardening shop in August 2015. I have taken care of these plants and propagated an Ivy and a Spiderplants through time, by cutting vines and tubers and placing them in water. I had joy to greet them every morning while giving water and spraying mist. Over 8 months, the plants grew and 2 mother plants brought over 80 baby plants through propagation.

At a window gallery in Paris, I presented the project with the plants, and at its closing, I distributed the plants to the public – may somebody who works in a place that have more toxins, looks nervous or angry, wants to have a company, or wants to propagate and spread the baby plants to more people.

PUBLIC RESPONSE: Reactive, Lingering

Through the presentation period, many audiences and passers-by asked me questions both on conceptual and physical aspects of the project. They also told me their opinion and stories on societies and plants. The public looked pleased to receive the plants, and some sent me a report with the photos how the plant had grown.

It is part of *Stereoscope on Society* a series of urban/ social interventions where I observe society with the eye of a stranger and of an inhabitant, like stereoscope. I pick some situations (e.g. lack of green, employment problem, bad air) and suggest an antidote with my small interventions as a prototype.

パリ大気汚染、過去10年の冬季で最悪に

AFP P=時事 12/8(木) 5:20配信



スモッグに包まれたパリのエッフェル塔 (2016年12月5日撮影)。(翻訳編集) AFPBB News

【AFP=時事】フランス・パリ (Paris) は7日、冬季に発生した最悪のものとしては過去10年で最悪の大気汚染に見舞われた。市内では大気浄化策として、公共交通機関の運賃が無料となった他、自動車の交通量を半減させる規制が敷かれた。

【写真8枚】スモッグに包まれたパリ

パリの大気監視機関「エールパリフ (Airparif)」によると、気温の低下に加え、ほぼ無風の気候によって排ガスやまきの煙といった汚染物質が市街にとどまっていることが、汚染悪化の要因となっている。

大気中の粒子状物質「PM10」の濃度はパリの基準では劣悪なレベルに達しているが、中国・北京 (Beijing) と比べると60%、世界の首都で最悪の大気汚染に悩まされるインド・ニューデリー (New Delhi) と比べるとごく低い水準にすぎない。

パリ市当局は6日から、ナンバープレートの末尾の数字が奇数と偶数の車を交互に走行禁止とする交通規制を開始。規制は8日も続き、午前5時30分から深夜0時まで偶数の車だけに走行が認められる。

通勤での車の使用自粛を促すため、市内の公共交通機関は6日から2日間連続で無料となり、学校の児童・生徒らは屋外での運動が中止となった。

【翻訳編集】 AFPBB News



NASA's study in 1989, around the effect of interior plants against air pollution. I used it to choose the plants according to the list of plants that can reduce certain toxins and pollutants to purify air in the domestic space.



24 September 2015: First propagation - I cut some vines of Ivy, separated the tubers of Spider Plant, and put them in water.



Here an Ivy growing its new baby leaves and roots. Having the plant in water in a clear bottle without soil, we can observe and cherish every step of its growth, and easier for those who cannot give water often.

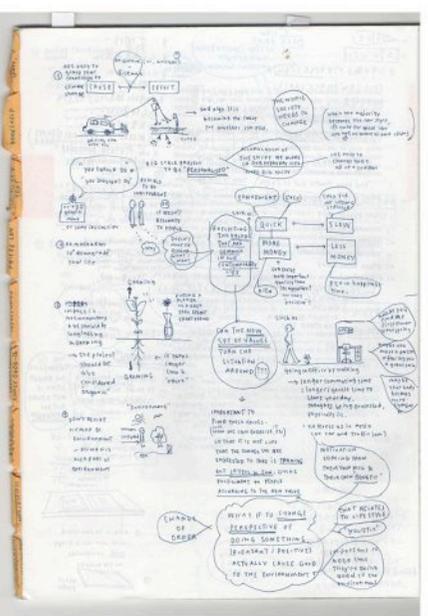


Many baby Spider Plants growing on a tuber.

Yahoo news in Japan reporting the air pollution in Paris comparing to that of Beijing and New Delhi, and a ban of driving cars and free public transportation arranged by City of Paris.



23 April 2016: Again a month away and watered only once, and all in good form and grew a lot. The picture shows the state right before they moved to Indice 50 for the project presentation.



Together with references my notebook pages where one can trace my thoughts behind the project were presented behind the window at Indice 50, together with the plants.



8 May 2016: New propagation was made the baby plants now placed in the bottles left from the opening at Indice 50. // 27 May 2016: An audience's suggestion received, to exchange plants. *Tradescantia zebrina* joined.



2 June 2016: The distribution of the plants was made after informing the project concept, giving the instruction how to take care and propagate, and wishing the public happy adoption.



After June 2016: Since the closing of the exhibition, I have received emails from some people who adopted the plant with a photo to show how the distributed plant and its offsprings live in their apartment in Paris.

Wind Ensemble (in four movements)

2013-2015/2016

act / installation (glass bottles / projector, straws, papers, clipboard)

location of act: Appenzell, Switzerland

Pola Museum Annex, Tokyo; Arts

Maebashi Museum, Gumma

A work that tries to enhance the sensory experience of the winds in the Alps, translate and re-enact them in another forms and places, by projecting the views of the Alps on a paper that flutters with the ventilation of the projector, juxtaposed with the scientific description of the winds.

(below) installation detail with the straws placed by the ventilation of the projector and the paper with projected image fluttering



One evening, I was standing in the landscape looking at the stars. A strong wind blew. I heard low-pitched sound and felt the vibration through a beer bottle I had in my hand.

I made a series of four acts to stand up in Alpine landscapes with beer bottle, attempting to capture the wind to make them “whistle”. Then I asked a local meteorologist to depict the winds of the place at the moment of my acts, according to their official record.

It is one of the works that stem from my experiences in the Swiss Alps, where my aspiration for tangibility of life was evoked, and instinctive and casual actions preceded reflections or conceptualisations.

LIVE REENACTMENT OF THE WINDS

In the installation, four images are presented one after another, fading in and out in a slow rhythm with a projector. Three images are what I took at the site before/after my act, and one image of my act taken by another artist in the same residence. The projector stands near the wall and the images are projected on a sheet of A4 paper, of which top corners are fixed to the wall. It sways with the breeze coming from the ventilation of the projector and the movement of the audience.

TRANSCRIBING THE MOVEMENTS

Both the caption to describe the intent and concept of the acts and the description of the wind from the meteorologist are presented on the wall, printed on respective sheet of paper and placed on the clipboard.

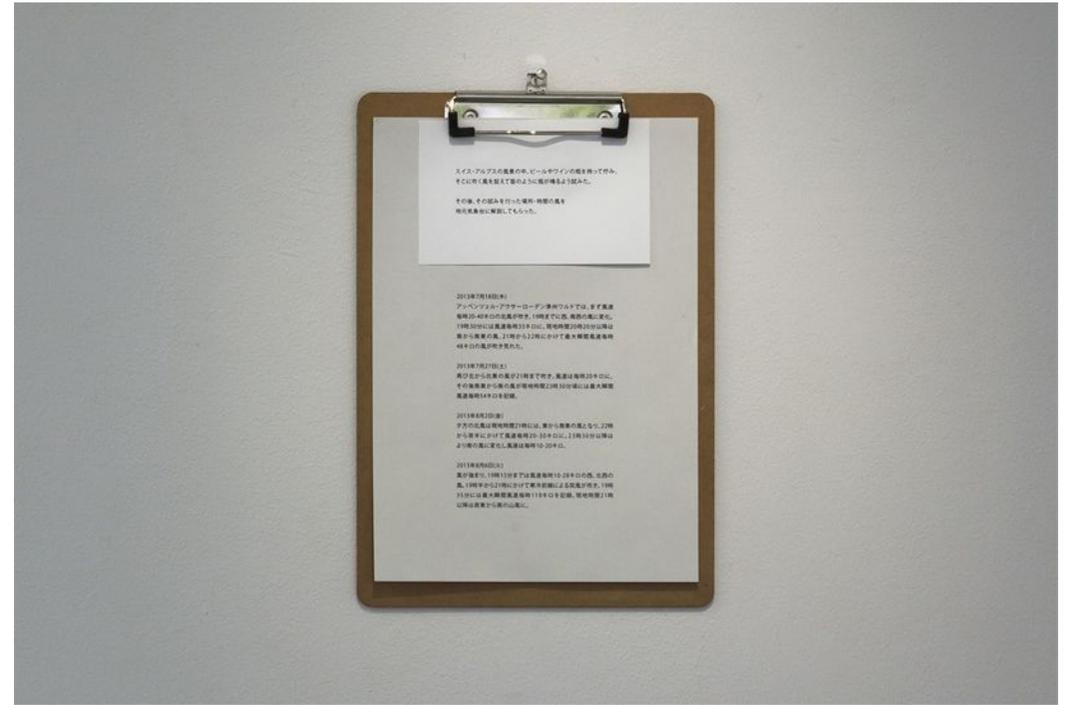
IMPROVISATORY AESTHETIC

All the installation materials, such as paper, clipboard and straws (placed to direct the ventilation towards the paper on the wall) are found at the exhibition site, reflecting the manner how the acts were originally carried out - spontaneously and using only the things around.

WIND DESCRIPTION (excerpts):

On Friday 2 August 2013, northerly wind of the evening turned at 21h local time to east, later southeast, with gusts of 20-30km/h between 22h00 and midnight. From 23h30 on wind turned to more southerly direction with 10 to 20km/h.

Tuesday 6 August 2013 had more wind: till 19h15 from west/northwest with 10 to 28km/h. With a cold from gusty westerly wind from 19h30 to 21h00, up to 119km/h at 19h35. After 21h local time mountain breeze from southeast to south.



(top left) detail of the projection
and the projected surface
(top right) a brief text telling the intent of the acts and
the description of the winds from the meteorologist*
*excerpt of the English original shown on the previous page
(bottom left) installation view with the juxtaposition
of the image projection and the text presentation

Bookshelf

2014-2015

act / installation

(image [inkjet on non-archival paper], text

[inkjet on papers from the books], shelf)

photo: 218x326cm, text: ca.20x10cm each

shelf: 24x45x1.8cm

Pola Museum Annex, Tokyo; Arts

Maebashi Museum, Gumma; ISSP, Riga

(International Literature Festival)

A work with a short essay and an image, reflecting the distances created by age, nationality and values, where I projected life paths on the layers of books. There collection of small things create a bigger entity, and it is made to “age” as we all do.



(above) installation view of the text and the image

(below) installation view of the image part with an audience walking by



It is a work of art consisting of a short essay and an image, which reflects the distances created by age, nationality and values. I projected life paths on the layers of the books, and observed the meeting points of the seemingly distant things.

WEIGHT, LAYERS, AND LIFE PATHS

The image shows the intervention: On the bookshelf of my old friend Maivor, a Swedish lady who is 50 years senior to me, I placed my book with pressed flowers and plants that I picked during my wanderings in the Swiss Alps. I chose the books from Maivor's bookshelves that reflect my own life and my friendship with her, and piled them up on top of my own book to fill the gap between two shelves, as I did when I originally pressed the flowers and plants in the Alps.

At the installation, the image was divided into 121 pieces and each nailed, and the height of the book pile is the height of Maivor as well as mine.

MEETING ON A PAGE

The text narrates my paths and threads that led to my friendship with Mavior, with juxtapositions of different values and lives. It tells about the ephemeral and private installation I made on Maivor's bookshelves as a physical and poetic manifestation of the subject of my essay.

I printed it on the blank side of two pages of the books in the pile that I took out: one is the first page of the book on the top of the pile, and the other is the last page of the book on the bottom.

WORK THAT GROWS FURTHER

The images are printed on ordinary matt papers with ordinary ink that are not of archival quality; in order to make this work itself to age through time. The books have the leads to widely-shared concerns, such as global mobility (migration, tourism), colonial history, aging society, LGBT, and feminism.

« the books piled on the shelf »

Oscar Wilde, *Lord Arthur Savile's Crime*

Marcel Proust, *In Search of Lost Time*

Vilhelm Moberg, *Unto a Good Land*

Vilhelm Moberg, *The Emigrants*

Albert Camus, *Exile and the Kingdom*

Björn Ursing, *Field flora*

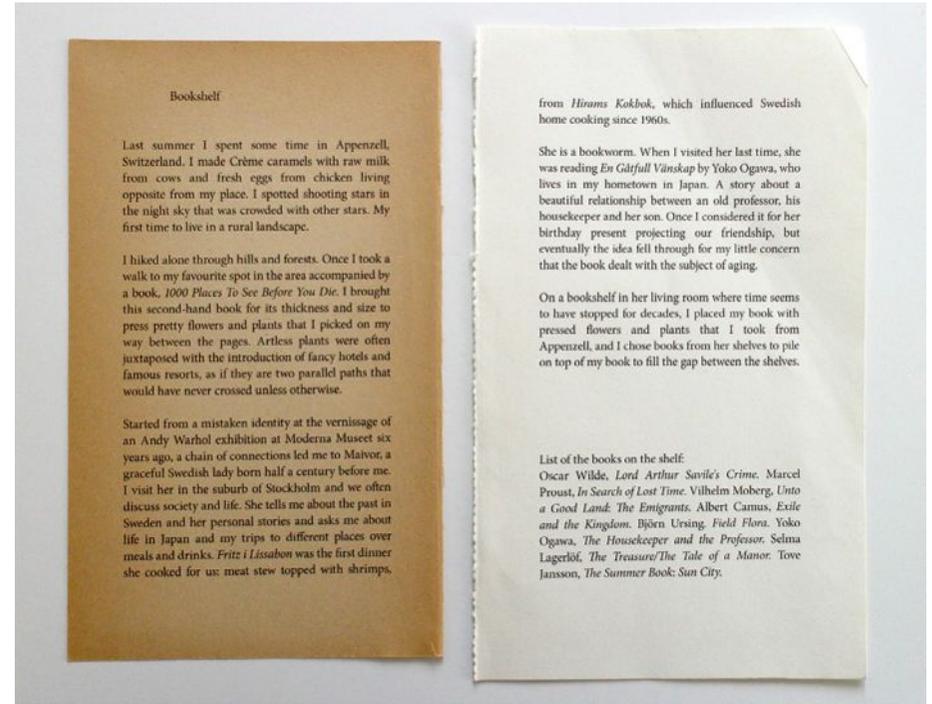
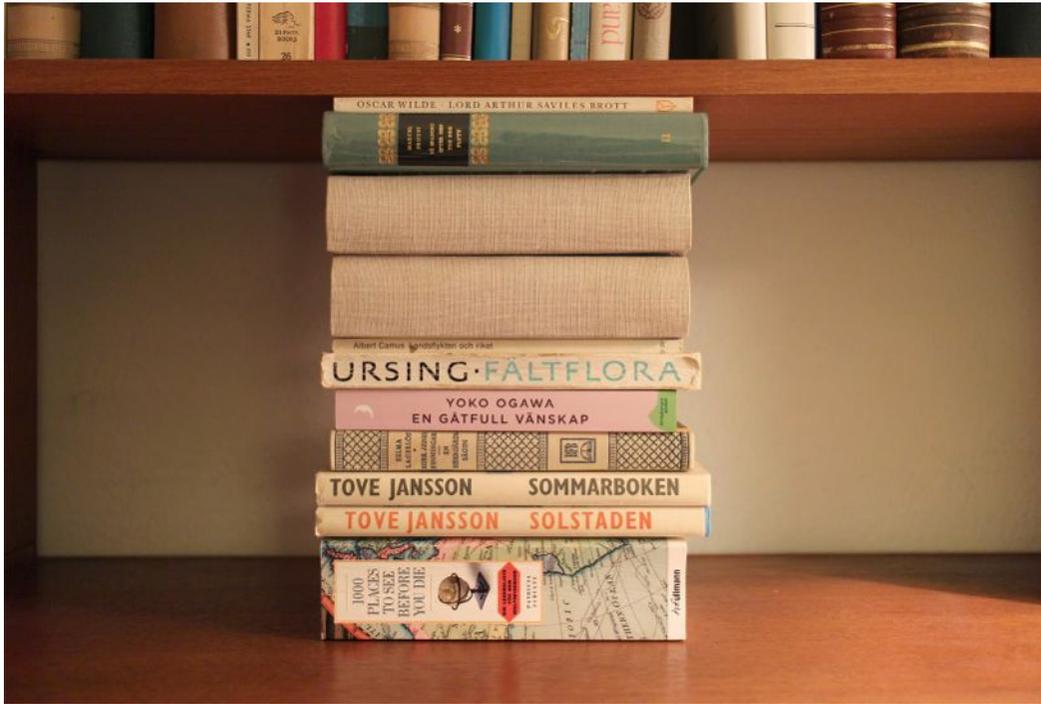
Yoko Ogawa, *The Housekeeper and the Professor*

Selma Lagerlöf, *The Treasure/The Tale of a Manor*

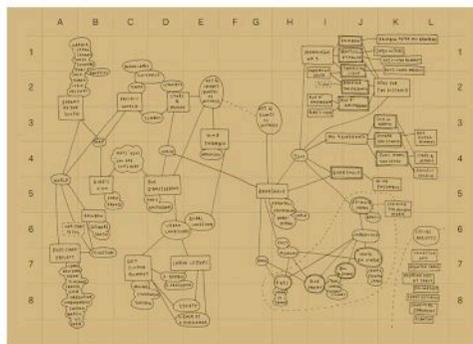
Tove Jansson, *The Summer Book*

Tove Jansson, *Sun City*

Patricia Schults, *1000 Places to See before You Die*



- (top left) the original photo used for the image part of the work
- (top right) the text printed on two sheets of paper taken out of the books
- the first page of the book on the top of the pile, and the last page of the book on the bottom
- (bottom left) the detail of the image part, consisting of 121 separate pieces put together

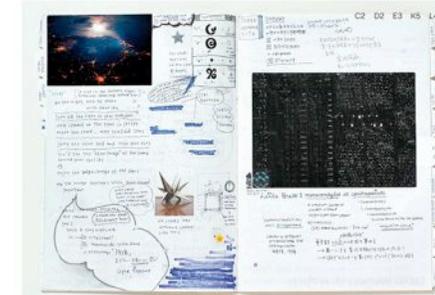
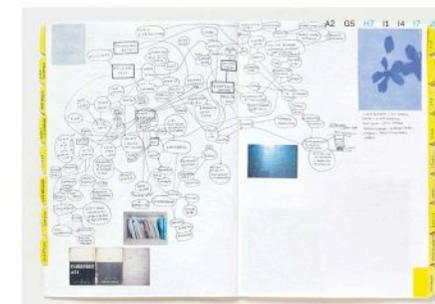


It is a project consists of two parts: production of my artist's book and its distribution. The book focuses on the margin and footnotes of my practice 2003-2014, without presenting the documentation of my works. At its distribution I aim to make it less "multiple object" but more "personalised object/experience" through my interventions.

MARGIN AND FOOTNOTES IN FOCUS The excerpts of my notebooks are featured to follow my paths to produce some works - the notebooks collect my notes, writings, diagrams, drawings and images from both my practice and everyday life since 1996. The book includes the material from ongoing and unrealised projects, and also the material showing my "detours". Writing became one of my media since 2010, and I used my essays to interweave the materials presented.

NAVIGATE FREELY The book reflects my life and its relation to different places in the world since my childhood. It is designed to avoid giving a linear/single direction to follow, and one can starts from anywhere in the book and jump to somewhere - it has neither table of contents nor page numbers, instead a hand-drawn diagram is printed on the back of the cover with grids and code system, which indicate roughly where you are in the field of my practice.

PERSONALISE MULTIPLE At its distribution I challenge the nature of the book, being a multiple and an object. When I hand the book to someone, I place Post-its on some pages that reflect the person's interest, and I tell the stories around the book. I take a promenade to bookshops, talk with the bookseller, and deposit my books to be sold there.



(left page, from top to centre) the cover of the book and front page; map on the back of the cover; the notebook excerpt on the production of the book itself (right page, from top to bottom) three excerpts from the book; the materials from ongoing and unrealised projects are presented with blue colour; the book bearing the Post-its I placed for the owner of the book

Collecting the World 1201
1019-08-23
BY NAME: GUYA & YOUNG

INTEREST IN MY NOTEBOOK
→ annotated Appendix Book
→ IT SHOWS BEHIND MY WORKS
WHILE MY TEXT SHOWS
AFTER MY WORK
→ TIME FRAME

IT IS FOR MYSELF (OCCASIONALLY NOT FOR PUBLISHING)
WHILE MY TEXT ARE AS IF I'M ADDRESSING TO MY FAMILIES & FRIENDS (LITERATURE).
PLANNED TO BE READ

"DRIFT" "WALK" "PATH" - the way of work
e.g. I give A, that lead us to
Talk about B etc, and there are...
ORDER FROM DRIFTING
→ not necessarily chronological

DRIFT
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WORKS (Including a VIC)

LOCATION PROJECT	YEAR	PLACE 本文	NOTE/TEXT	OTHER NOTES
SOLITARY ACTS	2007-10	AMSTERDAM	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
RUE D'AMSTERDAM	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
STARS IN MOBILE	2010	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
WIND INTERMEL	2010	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
WILD STRAWBERRY	2010	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
MAP DRAWINGS	2011	PARIS	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
SUN'S BEAMS	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
GRASSY IN THE SOUTH	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
STARS, MOONS & SUN'S BEAMS	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
REDOUBT	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
DURBAN IN SOUTH	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
ACTS INTERVENTIONS	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
AHEAD FOR THE DISTANCE	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
STARS SCOPE	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
SEEDS OF CIRCLES	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
DISTANCE IN COLLECTION	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
SHE HAS HER OWN STORY	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
RAINBOW AFTER	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
POST-CARD PROJECT	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
INITIATION'S SOCIAL REFLECTIONS	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
BOOKS	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
COLLECTOR	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
POST-SCRIPTA	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
REMEMBERING THE STARS	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
REMEMBERING THE LANDSCAPE	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
REMEMBERING THE LETTERS	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
REMEMBERING THE PROJECTS	2011	ISTANBUL	STREET "S-S-S-S-S-S"	DO NOT LISTEN TO THE MUSIC
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REMEMBERING THE PROJECTS	2011	ISTANBUL	STREET "S-S-S-S-S	



Rubin's Vase (an optical illusion that presents the visual interpretation of reversible figures) as a keyword for this installation, I dealt with the figure-ground perception of the two complementary fields with shared borders in relation to my practice - life and work, process and result, and reconsidered the inquisitive and creative process that I had been defining as non-practice.

It evolved from my reflection on the margins and footnotes of my art practice through preceding work *Collecting Distances*, artist's book where I presented my path of measuring the distances between me and society and the process of how my thoughts develop in everyday life.

The installation consists of elements that seem to exist in relation to other elements, and traces various peripatetic explorations and relationships with the people with whom I continue a dialogue in distance. Not only conceptually but also physically, the installation plays with the space that is not defined as exhibition room.



Independent Researches and Rubin's Vase
2016
installation
location: Shibuya, Tokyo, Japan



For the Fittja Pavilion at the Venice Architecture Biennale, I interwove the works of several artists at the pavilion with my project, resonating the ideas of the natural farming pioneer and philosopher, Masanobu Fukuoka. In this project I attempt to reflect on the ecology of life and symbiosis in our society where various culture coexist.

SEEDS OF MULTICULTURE With the seeds from markets, streets, my garden and kitchen, together with the collective compost from my apartment and the soil from an urban gardener, I made the seed balls that contain the seeds of the ingredients to produce the dolmas, of which recipe developed by OPENrestaurant (US) + Ayhan Aydin (SE) that reflect the identity of Fittja, a multicultural suburb of Stockholm with 161 nationalities living together.

ORGANIC SPREAD The seed balls were spread around Venice on my foot, with the wish to harvest at the closing of the pavilion in autumn to serve for the next occasion and also to be enjoyed by the locals. The seeds are also contained in the soil bricks by Kultivator (SE) + Stu Wright (ZA) placed in the backyard of the Serra dei Giardini.

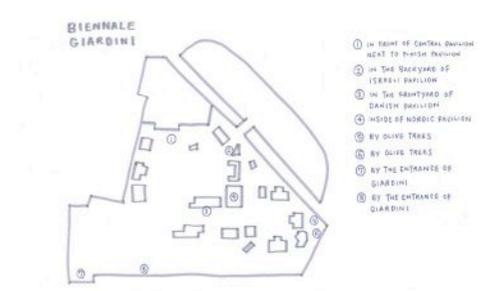
SHARING KNOWLEDGE I mapped the spots where one can harvest some ingredients in the Venetian landscape, and my hand-drawn maps are shared on the internet and at Serra dei Giardini with a physical copy. The public was welcomed to report more "harvest spots" of the ingredients in Venice to add to the map.

On the windows of the greenhouse at Serra dei Giardini, one can get informed about the concept and ecology of the project through the texts, drawings and diagrams I made.

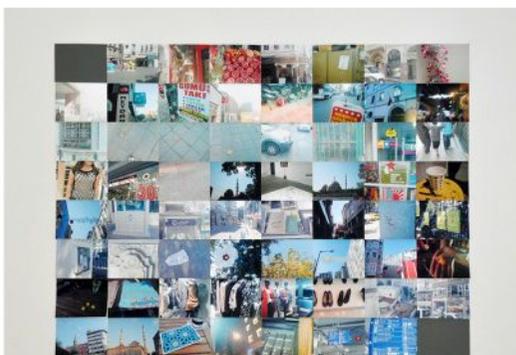
On the internet, one can find more details, such as stories as well as the directions around the project. In autumn, despite the flood in summer time, the seeds sprouted in different spots in Venice.



(left page) drawing on a window is a sort of performance; my hand-drawn maps spot where seedballs dispersed in Venice; window drawing presents the ecology in the project (right page, from top to bottom) seeds collected according to the ingredients of the dolmas; seedballs; my project interwove three projects by other participating creators; the seeds sprouted and grew during the summer of biennial.



Seeds of Circle
2014--
project (interventions, drawing presentation)
location(s): Venice (+ Stockholm and Paris)



Stars and Crescents
(solitary act in Istanbul between 14 and 20 September 2011)

production year: 2011-2012
location of act: Istanbul, Turkey
witness of act: 62 digital photos
presentation format: photo installation
(62 images [inkjet on paper], 2 gray cotton papers)
entire size: 153x114 cm

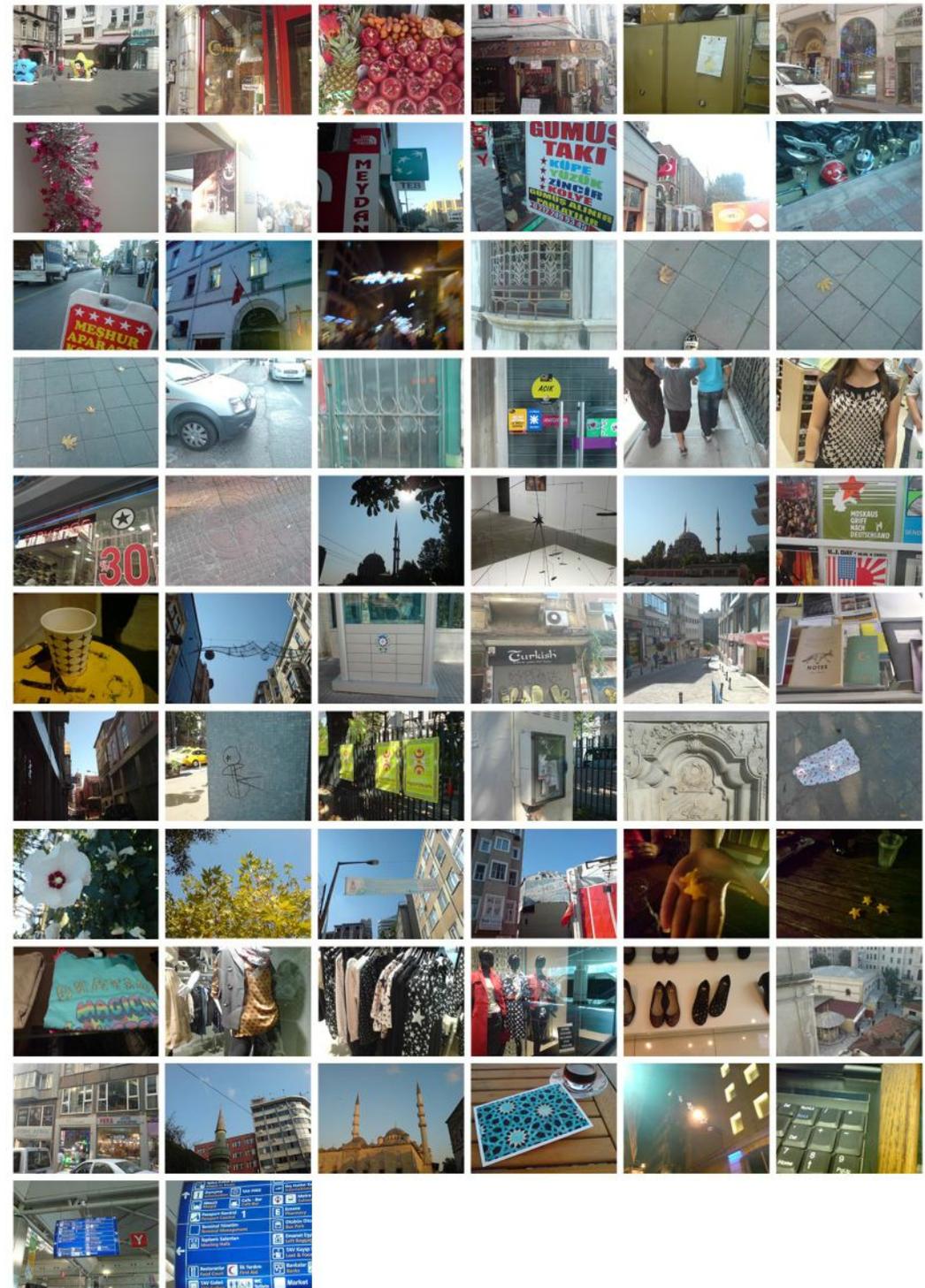
It is an act I made in Istanbul to look for stars and crescents while walking around and photograph them, and the proof of my act presented as photo collage installation.

NATIONAL & RELIGIOUS ARE UNIVERSAL
Star and crescent signal the Turkish identity as well as they are universal symbols that can be found anywhere in the world. No matter if it is in nature, culture, religion, commerce, politics, or even something that is not intended to be but appeared as a star or a crescent to my eyes, I photographed my findings, which became the witness of my act.

FORM MISCELLANEOUS CONSTELLATION
I printed these 62 photos on paper, and added two gray cotton papers in the beginning and the end of the sequence. I placed them all in 8 by 8 and in chronological order, to create a single image that embraces various constellations of stars and crescents within.

ANTIPODAL EXPERIENCE The idea came from my experiences in Buenos Aires: a Brazilian friend simply finding the “moons” on the top of the minarets as “cute design” when seeing a mosque for the first time; eating Medialunas, Argentinean croissants, reminded me of the story behind the shape of croissants in relation to the Ottoman Empire.

(left page, from top to bottom) pomegranates sold at the stands on the street, their profile contains star shapes; a paper cup with four-pointed stars; a graffiti with five-pointed stars; installation view of the “witness” photos, forming constellations (right page) 62 photos of stars and crescents found in Istanbul





Stars, Moons, and Suns (pacific world)

2011-2012

drawing installation (oil pastel on paper [sgraffito technique], lightbox)

51x72x40 cm

It is a work where I modified an existing world map to look at the planet in a different way, questioning the perspectives on the world and where people consider its centre and reflecting what we have in common.

NO UNIVERSAL WORLD MAP The work is physically based on the world map produced in Japan for school children. In the middle of the map is the Pacific Ocean. Only the countries that are recognised by Japanese government are mentioned and coloured, but unrecognised countries are not written, and disputed areas are in white.

BURYING BIASED VIEWS It also shows national flags in the margin of the map. I found many stars, moons and suns in these flags. I covered the whole map with black oil pastel and I marked these celestial symbols on the corresponding spots on the map with Sgraffito technique, scratching away the covering oil pastel layer.

REVEAL THE EARTH The map was placed in a lightbox and presented on the floor. It might appear as a celestial map, or the earth seen in the night from the universe. The result is a map where you see neither the borders between the countries nor the reflection of the political or religious disputes/issues, but just universal symbols appear in the dark background.



(left page) the modified map that shows the entire drawing with sgraffito technique (right page, from top to bottom) original map of the world, produced in Japan for school children; the modified map with lightbox was placed on the floor; enlarged details that show the traces of the technique





A bird's view of the world. In Paris.

2008-2010/2011

drawing (ink on translucent paper) /drawing installation (translucent paper, furniture in walnut tree)

53 x 70 (x 85) cm

There is an area called Quartier d'Europe where many streets have name of another city. Walk down London street and you come to Dublin square, then turn right to find yourself on Saint Petersburg street. In Paris, there are many streets and squares named after another geographical locations from all over the world, such as cities, regions, countries, mountains, rivers. There are many Italian cities as well as African countries, while German cities are not so many. Berlin street became Liège street during the Second World War and since then it never recovered its name. Saint Petersburg street changed its name every time they change how the city is called - Petrograd, Leningrad, and Saint Petersburg again. It seems to reflect the history relation as well as psychological and physical proximity to France.

On the tourist map of Paris, Mako Ishizuka revealed only the contours of some blocks. These blocks form the streets and squares named after geographical locations in the world, and there are much empty parts left on the map. It creates the view of the world seen from France, seen from the artist's viewpoint, and the result is an optical phonetic image of the city.



(right, top) detail of the drawing (right, middle) original map of Paris, used for tracing (right, bottom) installation view at exhibition *Line by Line* (left) framed drawing



Though originally a framed drawing, it was presented as installation with a supporting furniture and the view of the city through the window integrated, at the group exhibition *Line by Line*. The piece was placed by the window facing to north where the viewer could see the city from south. The presentation suggests the possibility for the visitors to associate what they see on the map and outside of the window.

Collective Act #006
How to represent Sweden

date: 25 September 2010
location: Ethnographic Museum, Stockholm

Collective Act is a series of social gatherings where I invite diverse individuals to share a themed experience, where I throw a question on their society at my guests. About 10 participants discuss the topic accompanied by the food corresponding to the theme of each gathering. I play the role of organiser and mediator in the actual event.

The activity started as my response to what I perceived as a difficult and cold social climate both in Sweden and in the local art world, using food as social media. Each *Collective Act* has specific theme. Discussion topic, guests, food, location, date, etc. are all set according to the theme, and are often related to my Japanese heritage.

Instead of giving social criticism, I try to give the participants the cue for reflecting their social conditions and challenge the social issues, as well as to interlink the participants by sharing the experience at the table.



(top) Participants eating lunch at teahouse *Zuiki Tei* at Ethnographic Museum (middle) Participants discuss how to represent Sweden in Japanese traditional room at the teahouse (bottom) Japanese Bento (lunch box) I made with autumn flavours as social media for *Collective Act #006*



I invited Swedish people to come and discuss what they want to present about Sweden, its culture, nature and society, and which stereotypes of Sweden that they want to refresh, when they are abroad or when they have foreign guests - when they become "ambassador" of Sweden. The discussion took place right after General Election, where extreme right-wing party got seats in the parliament.

Reflecting my background to the social platform and social media of this edition of *Collective Act*, I held the gathering at Japanese traditional teahouse at Ethnographic Museum and served Japanese lunch box with autumn flavours.

The talk revolved around more mentality than physical representations: equality and openness in the society, and its change through time, and how Swedishness has been promoted through its culture, such as films.

The result of the discussion was communicated in Brazil where I was selected/invited for a residency programme as Swedish representative, and my investigation around the theme has continued.



Collective Act #008
Bridging the Antipodes

date: 25 May 2011
location: Jardín Japonés, Buenos Aires



(top) invitation sent to the participants (middle) alfajores with Matcha flavour produced in collaboration with a local traditional confectioner, served on the plate by Paloma Garcia-Ortiz, who makes contemporary ceramics referring to old-time objects (bottom) discussion view at Jardín Japonés in Buenos Aires



In Buenos Aires, antipodal to my native Japan, I organised *Collective Act* to discuss how the old and the new, the local and the foreign exist together in Argentina. I chose the theme based on my impression of the city maintaining the coexistence of multiple facets, and on my interest in the physical and psychological distance between Argentina and Japan.

It was a contemporary hybrid version of tea service in Japanese Garden on an Argentinean national holiday, with Matcha Latte, a contemporary twist of Japanese tradition, and Alfajores, a local popular sweet that has its roots in Arabia and was brought to Latin America by Spanish, in Matcha flavour as a gesture of adoption and adaption.

The entire discussion was active and intensive. The complex history of Argentina in relation to neighbouring and former ruling countries appeared as the important background, and the most dominant issues discussed were the definition of "local" concerning its history, and the continuous wave of new immigrants, especially related to economy and education. The local expression *Lo atamos con alambre* (= to fix it with wire) reflects the Argentinean mentality, and repeatedly came up during the discussion. It has two dimensions in a certain problematic situation, of finding the way around to fix it, and of mending it hastily knowing that sooner or later it will come up again.





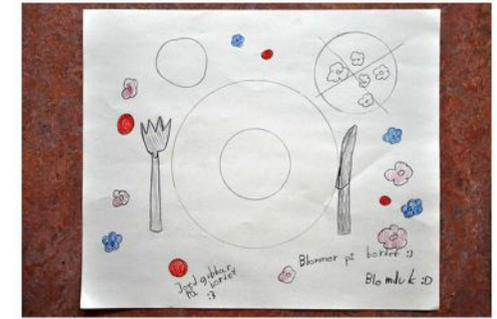
Jag vill bjuda Fader vinter eftersom han aldrig fått äta en "vårig" rätt. Och det känns det som alla behöver uppleva. Jag skulle bjuda på grillat eftersom det känns som en typisk rätt att äta på sommaren.
/ Alexander Hervieu

Meeting You at the Table

2010-2011

relational public art project
(table tops: photo printed and laminated on MDF)

location: Blommensbergs school, Stockholm



This is a relational art project with seven students at Blommensbergsskolan in Stockholm, commissioned by Stockholm Konst, the Culture department of the City of Stockholm.

RELATION & EXPERIENCE, instead of OBJECT

I got commission from Stockholm city's art department to place public art piece in a school. I suggested to create an art work together with students at school instead.

TABLE SETTING for IMAGINATIVE DINNER

Noting food as an essential in our life and considering its visual and social aspect, I proposed to each student to lay the table for the guest they want to invite for dinner - it could be their family, friend or an idol - thinking of the personality and favourites of the guest. After the introductory presentation my practice related to food and its visual and social aspect, students set table with tablecloth, cutlery, dishware, flower etc. of their choice during the workshops. The overhead view of these table settings were photographed, and the photos were printed and laminated on the tabletops. Ten tables for four seats (120 x 80 x 2cm each) were produced, and replaced with the grey ones in the school canteen.

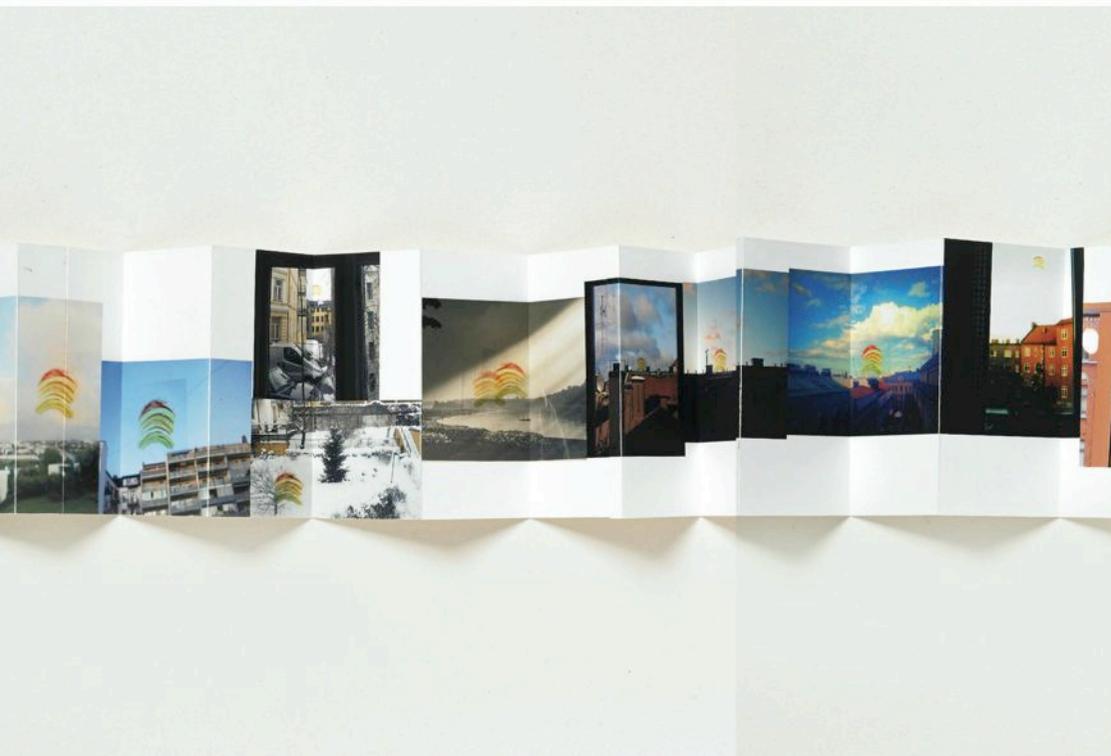
SOCIAL and VISUAL INTERVENTION

At its première, all the participants celebrated the completion and shared the social moment at these tables with those who supported the project - students' parents, art teacher, school dean, and project leader from Stockholm Konst. The project concluded with small publication that contains the sketches made during the workshops, the stories behind each setting, the portrait of participants by their table settings, and the documentations of workshops and the première.



(upper left) a page from publication: the portrait of a student at his own table setting, and his story behind table setting
 (right page, left on the first row) school canteen, how it looked before
 (right on the first row) a sketch of table setting
 (left on the second row) a student discussing her plan
 (right on the second row) a student preparing for her photo shooting
 (left on the third row) a student composing her table setting
 (right on the third row) première on 30 September 2010, at the canteen of Blommensbergsskolan
 (fourth row) tables for four seats - each table has different combination of table settings





Under the Same Blue Sky (collection of the documentations of an artwork *Rainbow after My Breakfast*)
2009-

project / accordion book (inkjet print on paper)

installed place: more than 50 / printed matter: 10x380 cm (as of 2018)



It is an ongoing project that originates from my installation work *Rainbow after My Breakfast*. I send the material of the installation to my friends who live away, and collect their documentation of the work installed at their home around the world.

RAINBOW AFTER MY BREAKFAST A rainbow appeared in front of my eyes when I finished my breakfast alone at a hotel while travelling. It was fruits' rinds left on my plate. I took photo of it with my mobile phone camera and sent to faraway friends to share what I saw. I decided to return the rainbow to the sky.

The installation is a transparent sticker with the image of fruits' rinds, placed on the window in such a way that it integrates to the view seen through the window, and also bridge between the things that have temporal, physical and psychological distance.

RAINBOW AFTER RAINBOW I started to send the rainbow sticker to my friends who are in different parts of the world, with a letter explaining the background story, the instruction for installation, and the request for the documentation photo. The archive of photos of the rainbow with different everyday view is growing and I present the collection in different format such as printed matter, online album, and slide shows.

SINGLE LANDSCAPE At the exhibitions I present the accordion book that has all these photos as a single landscape. In the photos, I find same or similar elements in the background view of the rainbow, such as water, rooftop, or shades of sunset, and connect them one by one to create a long horizontal image.



(left page) a collection of photos from the project shown as an accordion book where all the photos are connected as a single landscape - entire view and detail (right page, from top to bottom) the original photo of the fruit rinds left on the plate after my breakfast; *Rainbow after My Breakfast*, first installed at Galleri 5 in Lund; the first photo from the project taken by my friend in Reykjavik, Iceland





Post-Card / Vykort project
- reproduction of view and scene -

2008 - 2011
a set of 8 postcards
10 x 15 cm each

The idea of the project stems from her experience of not having freedom to travel and dreaming of visiting elsewhere for 9 months due to her immigrant status. From there she developed the idea in connection to postcard as reproduction of art works, which requires the viewers of fantasy to envision the original works. Her plan is to ask 6-10 artists who have art works related to travel of any sorts to take part in her project. The word travel can be interpreted in different levels: it could be a long journey, but also be a walk in the neighbourhood, or a mind trip. And the notion of “artist” is wide - it includes contemporary artist as well as a writer, a philanthropist, and an acrobat. The essential here is romantic quality of travelling, which she thinks is shaded by the globalisation and the great mobility in our contemporary life.

She asks these artists to offer her documentation of their piece - preferably the works that are related to certain location and are difficult to document due to the nature of the piece (for example, performance, site-specific installation, etc.) Capturing some part of art works, each postcard asks the viewers to imagine the whole piece, the location referred in the piece, and its view. Postcards function not only as reproduction of artworks but also as social media between Mako and other artists to collaborate, and as an invitation for a trip to the viewers or whoever receives them in his/her hands. Using postcards of other artists’ works as material, Mako would like to experiment how she can communicate her viewpoint and thoughts by mediating and interpreting somebody else’s viewpoint and thoughts, which creates “many distances” in the process that are to be negotiated by means of imagination.

The collection of postcards with reproduction/documentation of other artists’ works were presented as “on-going” project with the correspondences with the artists as well as reference material for the art works.



(top) postcards displayed on the shelves

(first left) Eivind Nesterud (NO), *Void*, 2004, site specific installation

(first right) Philippe Petit (FR), *World Trade Center Walk*, 1974, performance

(second left) Tove Jansson (FIN), *Correspondence*, 1987, short story

(second right) Julia Mensch (ARG), *Republic of Orwochrom*, 2009-2010, video

(third left) Lisa Oppenheim (US), *The Sun is Always Setting Somewhere Else*, 2006, slide projection

(third right) Ulla von Brandenburg (DE), *8*, 2008, video

(forth left) Albert Kahn (FR), *Archives of the Planet*, 1908-1931, projects [photo: Rio de Janeiro, September 1909, by Auguste Léon]

(forth right) Maria Lindberg (SE), *Poste Restante*, 1970-, project

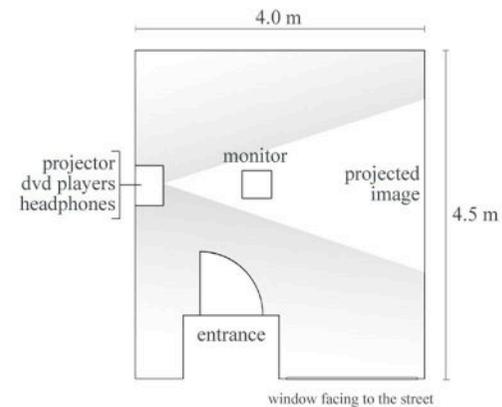




Sbe has her own story to tell

2006

video installation (5 min 55 sec; video projector, monitor, podium, 2 DVD players, headphones)
Malmö, Sweden



It is a video installation that originates from my strategy of how to cope with the language barrier in my everyday life: When I listen to somebody talking and cannot follow, I fill the gap with imagination and create my own version.

The composition of the installation repeats the structure of this gap and filling. The work was designed originally for Swedish speakers, so that they slowly discover the text on the monitor does not necessarily corresponds to what the speaker tells when a Swedish lady narrates her story.

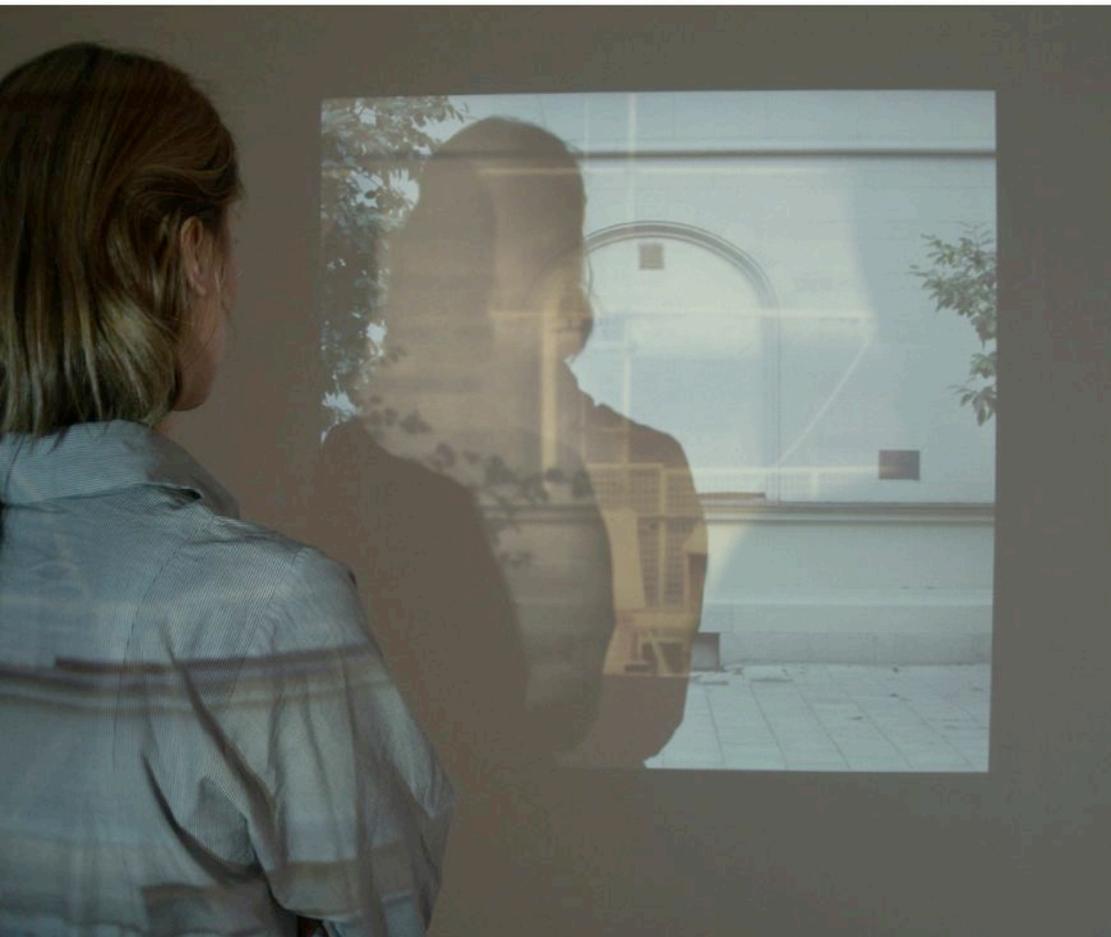
LOOKING THROUGH GLASSES An assortment of personal stories about a pair of glasses, narrated by 6 people of different nationalities, living abroad where local language is not their mother tongue. Speakers have my glasses in hands, project own memory of any glasses, and tell story in their language.

BLACK BOX THAT INTERPRETS English text on monitor is not subtitle for the talks, but my own interpretation of them. With the talks in unfamiliar languages, I tried to pick keywords and use my imagination, reading gestures and facial expressions, tone of voice, and projecting my idea about the speakers.

VOID IN THE COMMUNICATION The elements of the video are presented separately in the space: the image is projected on a wall with video projector, the text is shown with white text on black background on a monitor, and the sound is presented with headphones. The monitor presenting the text interrupts a part of the projection image of the speakers' hands and glasses on its black surface, the monitor creates the missing space in the projection image on the wall.

(left page) installation view at Galleri Ping-Pong in Malmö, Sweden (right page, upper left) composition of the installation (right page, upper right to lower right) six speakers - Japanese, German, Swedish, American, Kenyan, and French.





“...halted on the shady side of the street, observing the big window opposite her. Its shiny glass reflected the sunshine, and the heavy traffic partially blocked her view. But one thing she noticed. The curtains were drawn.”

The Locked Room, Maj Sjöwall and Per Wahlöö, 1972

In Sweden, their ideal system seemed to subtract some humanity in society, and their long winter to incubates interpersonal distances and keep themselves in a smaller circle, or worse, alone.

I project my view on the structure and mentality of Swedish society to a walled-up window, where a well-known crime novel by Sjöwall & Wahlöö, the forefathers of *Scandinavian noir* and communists, plays a key role.

DYSFUNCTIONAL ARCHITECTURAL ELEMENT

There is a walled-up window opposite of the art academy in Malmö in Sweden, suggesting its internal space but denying visual and physical access. Beside is a commemorating plate, stating that a popular series of crime novel *Martin Beck* was written there, including *Det slutna rummet* (English title: *The Locked Room*).

COINCIDENCE OF CLOSED STORIES Using crime and investigation as a mirror of society, Sjöwall & Wahlöö described and criticised the social environment and its shift from 1965 to 1975 through the *Martin Beck* series. *Det slutna rummet* depicted the closed atmosphere in the society then. In 1984 the owner renovated the entire structure to meet the building standards of that time. The window was walled up to make a room for storing garbage behind. 1990s was a history boom in Sweden. The regional newspaper placed the commemorative plate where the writers used to live and work, next to the sealed window.

DECIPHER THE PALIMPSEST In the installation, the images of the window from three different periods are super-imposed on a wall: an image I took in 2005 as a digital image, a documentation of the renovation from the building owner in 1984 as a 35mm slide, and a photo from Maj Sjöwall when the couple used to live there in 1976 as a 6x6 slide.

The composition of the installation makes the viewers to walk in front of the projectors and interrupt the projections, from the latest to the earlier. By the act of casting shadows in the layers of projected images, the audience starts to decipher the accumulated history inscribed on the façade.



(left page, top to bottom) in the shadows of the audience, the undermined layers of the images get revealed: drawings of the composition of the installation and an installation view (right page, chronologically) quote from the novel, image from 2005; image from 1984; image from 1976



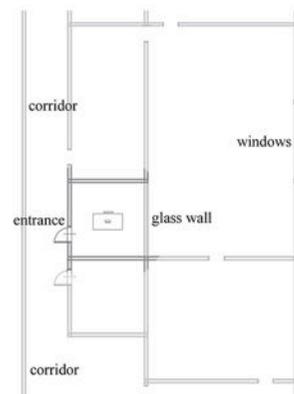
Det slutna rummet

2007

installation (digital projector, 35mm slide projector, 6x6 slide projector, 3 podiums, temporary wall)
Stockholm and Malmö, Sweden / collection of Malmö City Museum, Sweden



(Open Letter)
 2003
 installation (imprinted letter, 17th century Dutch style furniture, Plexiglass, rope)
 Amsterdam, the Netherlands



Living in a canal house in central Amsterdam, its massive windows allowed me to enjoy the trees and the sunshine, while I felt as if my domestic life is on stage, especially when lit up in the evening.

I project my view on the structure and mentality of the society in Amsterdam to an uncurtained windows, referring to the paintings by Vermeer and Calvinism.

DIPLMACY BY WINDOWS The traffic of gaze through the window as an inspiration, the installation deals with the delicate diplomacy between private and public. A letter, a motif in Dutch paintings of the golden age and a means of communication, turns personal experience of a single viewer into a performance for other audiences in the installation.

CHOREOGRAPHED TO PERFORM-PERCEIVE In a long corridor, a door says, "Only one person can enter at a time. Please open and read the letter." Assuming a personal encounter with an artwork behind the door, an audience enters into the room with 17th century Dutch style furniture and a white letter, where he/she is exposed to other audiences beyond a transparent wall.

On the other side, in another part of exhibition space, the public finds a person entering a room and opening a letter on the table behind a huge window. After some moment of confusion and struggle, he/she starts to sway his/her gaze from left to right on a sheet of white paper as if reading it.

PERSONAL LETTER TO THE PUBLIC The letter is addressed to "my dearest", reflecting on the relationship between the unnamed author and "you." Its contents is projectable to the personal life of the audience, feeling himself/herself as a designated recipient instead of reading someone else's letter. As a letterpress print from a photopolymer plate without ink, the sheet of white paper is readable only with light from a certain angle, each embossed letters casting shadow. The title means a letter intended for publication, but also indicates the act of allowing access/vision to a letter.



(left page) an audience reading a letter (right page, chronologically) map of the exhibition space and its composition; imprinted letter on the table; installation view seen outside of the glass wall; an audience turned into a performer, and other audiences who are visible in the reflection on the glass

