

Collecting Distances

Mako Ishizuka



Collecting Distances

Mako Ishizuka

You are not here

It would be easy to relate literary references like extracts from Italo Calvino or Paul Auster to Mako Ishizuka's works, because of the storytelling qualities, which inhabits the artist's minimalist expressions. It would rather be better to step out on the street and become her: a cosmopolitan and flâneur – a slowly observing subject rather than a speeding pedestrian with a fixed goal in sight. In touch with real spaces of urbanity, elements of design, and architecture in the shape of streets and blocks, Mako Ishizuka's works presents new narratives in photography, drawing, and frottage. They form a cosmos of personal and public spaces, where Ishizuka's parallel narratives creates a palimpsest, a physical and psychological overwriting looking at the distances of our conception of reality.

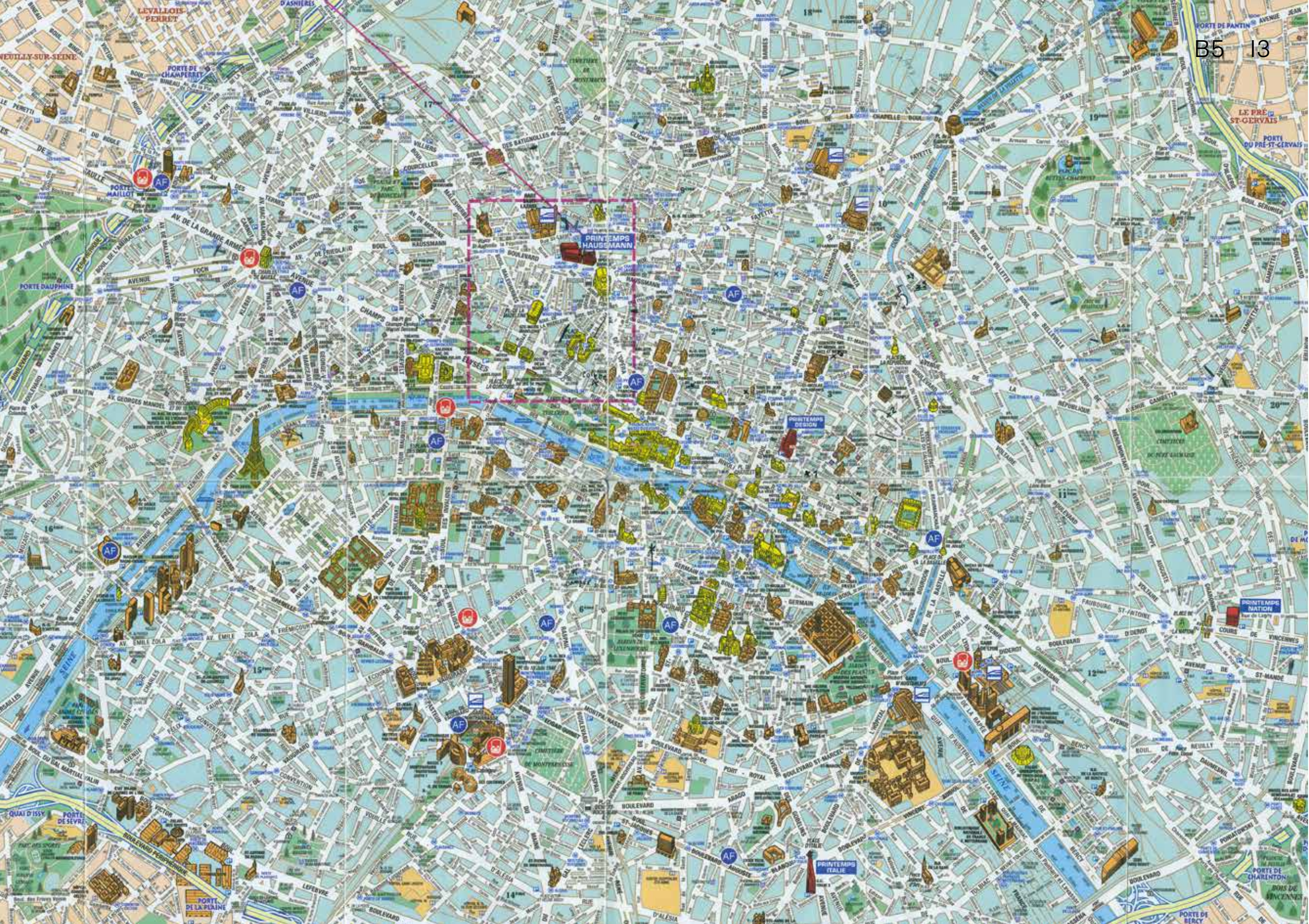
The map is an aid for establishing a geographical order. It summarises the city landscape, graphically reduced and translated according to a scale into the reality, which then appears. Everything becomes subordinates to a system of coordinates that facilitates identification of the world as we wish to conceive it. Indexes of streets and buildings line up elements of addresses in a democratic alphabetic order using streets, squares, parks, and buildings. Named after people of historical importance, events or descriptive phenomena, they sum up society's heroic, traumatic or banal identities – what is worth remembering, what must not be forgotten, other paraphernalia. Anything to enable a citizen to find its way, geographically as well as socially and historically.

Mako Ishizuka's works exhibited at Gallery Naïve disrupts an established natural order. *A bird's view of the world. In Paris.* emanates from a city map, an area in Paris's eighth arrondissement where a large part of the world is gathered within the radius of a few blocks. Rue de Vivienne turns into St-Petersbourg with Rue de Constantinople connecting through Place de L'Europe according to the city planners of Paris's pan-geographic order. Ishizuka removes in her cut outs, by using methods of paper tracing, the map's construction of meanings and secured functions. In a backlash movement the map is drawn again, backwards. Unknown, white spots replace

named streets and block systems. From the conquests we thought of as safe markers, unknown territories are developing and expanding our experience to something closely resembling amnesia.

In a sequence from the film *My Own Private Idaho* by Gus van Sant from 1991, poster boys on the porn magazines at the local twenty-four hour corner store suddenly come to life and start comparing and telling each other their life stories. Such longing for dead object to start living and communicate with its surroundings is at least as old as Pygmalion. *xxx (solitary act on Rue d'Amsterdam in Paris on 25 June 2007)* is a slideshow installation where one can follow Ishizuka's route along the same street. But it is no longer Paris she sees around her – it's Amsterdam through different paths of associations appearing in her memory, suddenly appearing in cracks of the asphalt and mirrored in the reflections of the shop windows. A closed door releases the memory of another closed door; it becomes an entrance to a surreal experience, a time warp against the unexpected. In the city that inspired Walter Benjamin to write *The Arcades Project*, the promenade on Rue d'Amsterdam becomes a stretch of road through time and space to another place. Enticed by the scents from a food stand with exotic dishes, or by an exact tone of colour it spreads like a Realm of the Senses over the existing landscape. Above all, the works points out the possibility to loose directions, at the same time finding your way back home again. But how? Your legs and your mind brought you there.

Mats Stjernstedt



♥ des oiseaux de Paris ♥
 moineau = sparrow

1. Dunnock
2. Grey Wagtail
3. Bullfinch
4. Cirl Bunting
5. Mallard
6. European Goldfinch
7. Western Jackdaw
8. Tawny Owl
9. Carrion Crow
10. Common Cuckoo

BIRDS at PARIS



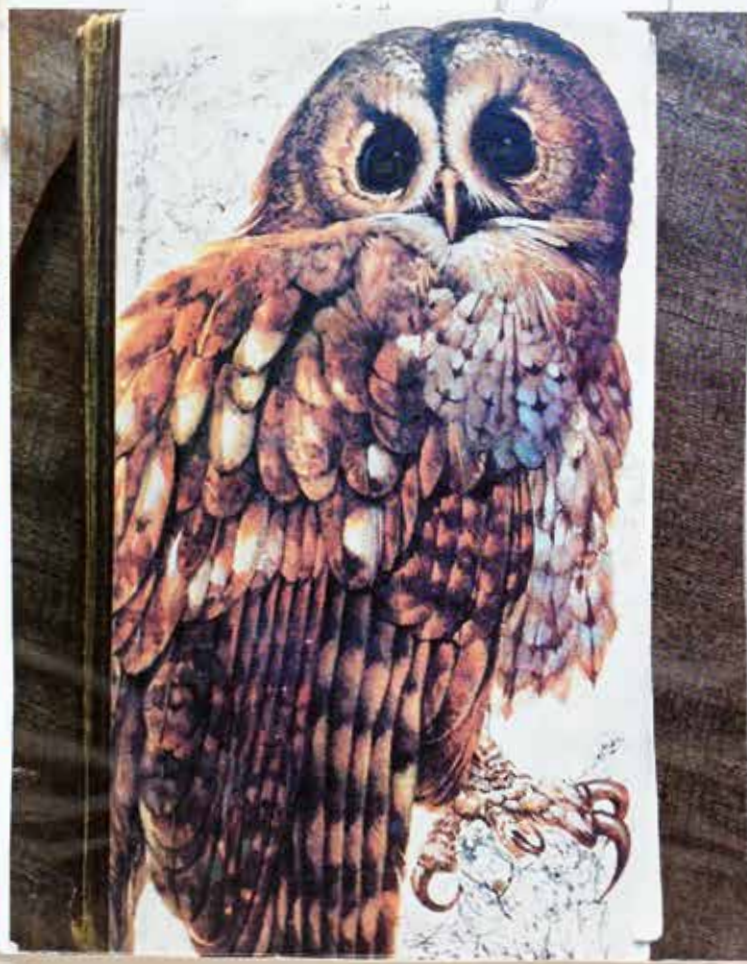
Jackdaws love my big sphinx of quartz

Gallie Rooster - 77777777
 le coq gaulois

- Chanteclair
- Old-world warbler
- Wagtail
- Rufous-bellied Thrush
- Rufous Horned

CHOUETTE HULOTTE

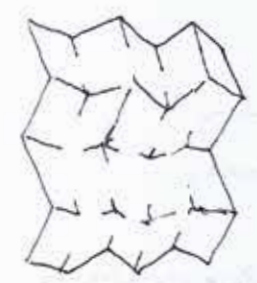
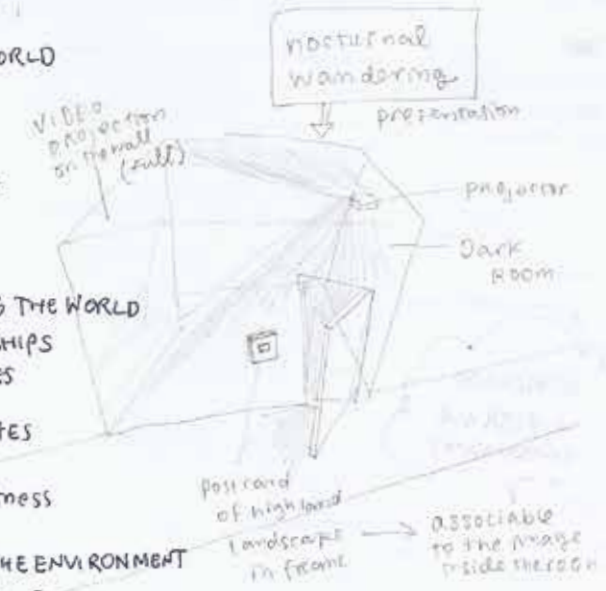
oiseaux



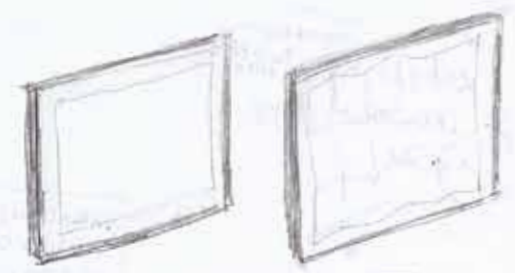
MAP
 MIND MAP
 BIRD

Chap 2 The Social Origins of Mind
 PATTERNS OF PERCEPTION / ATTENTION
 ○ E: attend to ENVIRONMENT (ENVIRONMENTS: detect relationships among events)
 ○ W: OBJECTS (SUBSTANCES)

- COMPOSITION OF THE WORLD
 E: sees SUBSTANCES
 W: sees OBJECTS
- STABILITY vs. CHANGE
 E: sees CHANGE
 W: sees STABILITY
- HABITS OF ORGANISING THE WORLD
 E: emphasize RELATIONSHIPS
 W: prefer CATEGORIES
- DIALECTICAL APPROACHES
 E: seek MIDDLE WAY
 W: insist one's correctness (vs. another)
- CONTROLLABILITY OF THE ENVIRONMENT
 W believe in more than E



ミウラ折り
 → 地図に最適



THE MEANING OF HAVING FOLDED TRACE ON MAP

- PRACTICE D. / PRACTICAL
- 'USED' (CONV)

- WHAT PAPER TO USE?
- TRACING PAPER - "TRACE" - ARCHITECTURE
 - DRAWING PAPER - DRAWING quality
 - Affiche paper - TOO literal

a bird's view of the world

I start with what I once ate for breakfast and what I usually see outside my window, as an answer to Sinziana's text.

GOTHENBURG

Rainbow after my breakfast

Objects at a great distance can appear romantic and appealing. The opposite applies to the things in our everyday sphere – it is always darkest just beneath the lighthouse. Using my mobile phone camera, I have taken photos of these views in my daily life that are not of spectacular character. Physically being away from my country and having a nomadic lifestyle gave me a perspective towards the everyday. I came to observe what is considered ordinary and may appear insignificant within this realm that is so close to us, playing with the gaps and distances between us and the surrounding world.

I once travelled to Gothenburg for a presentation and I stayed overnight at a hotel alone. In the morning I went down to have breakfast in the hotel restaurant. The hotel had a buffet, and I could see many people taking too much food and leaving chaos behind, it looked disgraceful. When I finished my breakfast, I saw some fruit rinds left on my plate. I arranged them in colour order, and all of a sudden they appeared as a rainbow to my eyes. I wanted to share this view on my plate, but since I was eating breakfast alone, I took a photo of it with my mobile phone camera and sent it to my friends as a picture message with my mobile phone. They responded with remarks saying, 'beautiful!' and 'it is so you', which made me happy. I decided to put the rainbow on my plate back to its original location – in the sky. I printed the image on transparent adhesive sheet so that I could put it on the window, integrating it with the view outside.

Some people asked me for this sticker so that they could have it on their window. I liked the idea of sharing my rainbow with people in different parts of the world, and I started to send the sticker with a letter telling my story and giving some instructions for installation. At the end of the letter I asked them to send me a photo documenting the rainbow and the view outside of their window. The archive of the photos capturing what used to be leftovers is growing. In the documentation photos from all over the world, I see different landscapes seen from a certain viewpoint reflecting the personality of each rainbow owner.





Beautiful distance

When some people talk about beauty, they often mean visual aesthetics. My works may not inherit beauty of an immediate kind, like in visual language in advertisements; I am interested in finding beauty in relationships and/or in-between spaces rather than in objects.

Receiving letters and postcards from my relatives abroad, I was dreaming of different places in the world during my childhood in Japan. When I first moved to Europe, I lived in Amsterdam where people are direct and close. I like their straightforwardness but it was different from the manner in my native Japan: Leaving enough personal space for other people means a sign of respect in my culture. We also appreciate things that are distant and ephemeral, and they are often subjects in traditional art forms, such as literature and painting.

In our life, there are many distances: physical and psychological distances, as well as distances in time/age. Since I have been living in foreign countries for my art practice, I have faced many cultural, social and language barriers. It was natural to use my viewpoint as an expatriate or a stranger in my practice, and negotiate these distances. Because of invisibility and inaccessibility, you imagine, you dream. It becomes sublime, psychologically close and present, despite physical distance. Distance creates a delicate diplomacy and poetry between objects. Though the word distance may give a negative impression, I look at positive qualities in distances that should be kept: There is beauty in distance.

ABU DHABI
KUWAIT
TAIWAN
ETHIOPIA
JAPAN
EUROPE
AMSTERDAM

"My heart is

It is empty

*"I have always kept my mouth shut. I have always been
an appointment and never a promise of the future.*

*You never looked me in the eye when I was
the things which meant a lot to me. When I laugh
moment there was nothing funny to laugh about.*

*When we think of attitudes, it is to make a false im-
pression that you did not take anything so do
neglect it.*

Do not stand in my way. It is important for you.

Leave me alone. Go away and get out of my

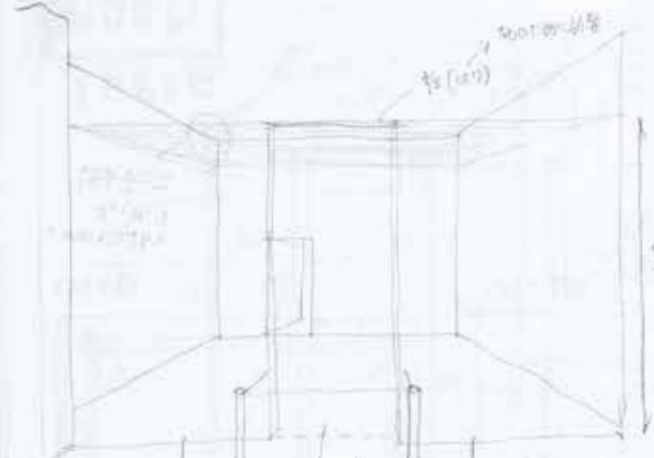


Handwritten notes in Chinese characters, including the question "顏色?" (Color?).

顏色?

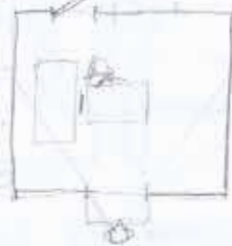
Handwritten notes in Chinese characters, including the question "顏色?".

LETTER -WALL- Abzennadung



Geachte Mess.

- ① 天井の照明器具は?
- ② 高い壁(幅1m)か (低い壁(幅1.22m)か)



WALL
② 巾幅は?
WITH OR WITHOUT PERSPECTIVE
② この壁の位置は 真ん中に来るの?

肩の高さか壁の高さか?
2:1(=3分の1?) (=120cm)

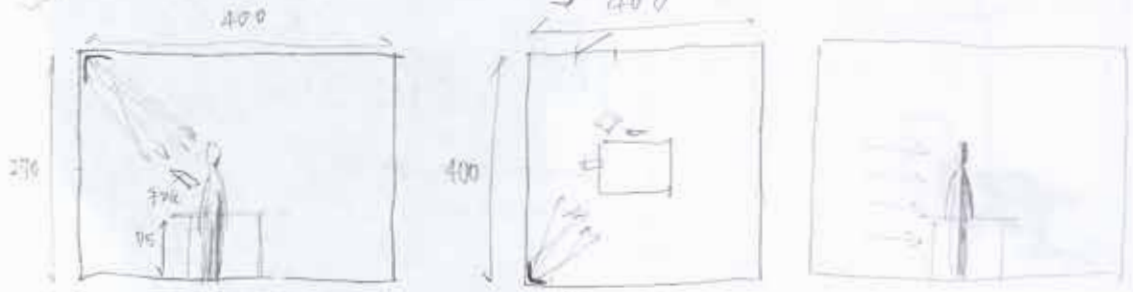
- ② 手前が明るすぎるのでは?
- ② 中の明るすぎるのでは?
- ② 右の空間があいまい?

LETTER -LIGHT-

候補場所に木の柱を設置しよ?



- ① 天井照明 TUBE LIGHT WITH REFLECTOR X2
- ② 柱の径3 TUBE LIGHT WITH REFLECTOR X1 or X2



FROM FRONT

FROM TOP

LETTER - POSITION OF TABLE -



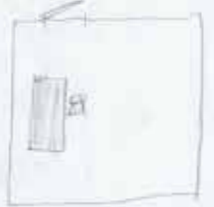
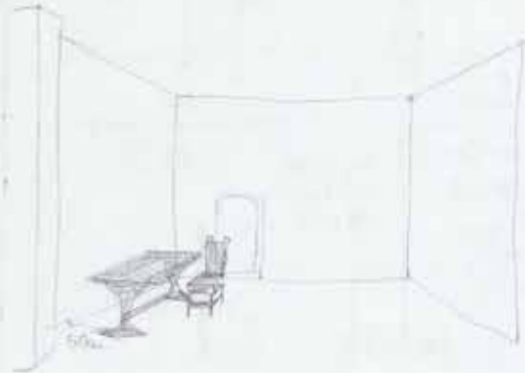
中央



11位の椅子の18cm高さ
を考慮して



① 椅子の16位椅子
Luxuryの高級



70cm x 110cmの170cm高さ
を考慮して1.5m



② 椅子の16位椅子
高級の高級



Handwritten text at the top of the right page, partially obscured.

Multiple lines of handwritten text on the right page, mostly illegible due to blurriness and fading.

Bookshelves – filling the gap

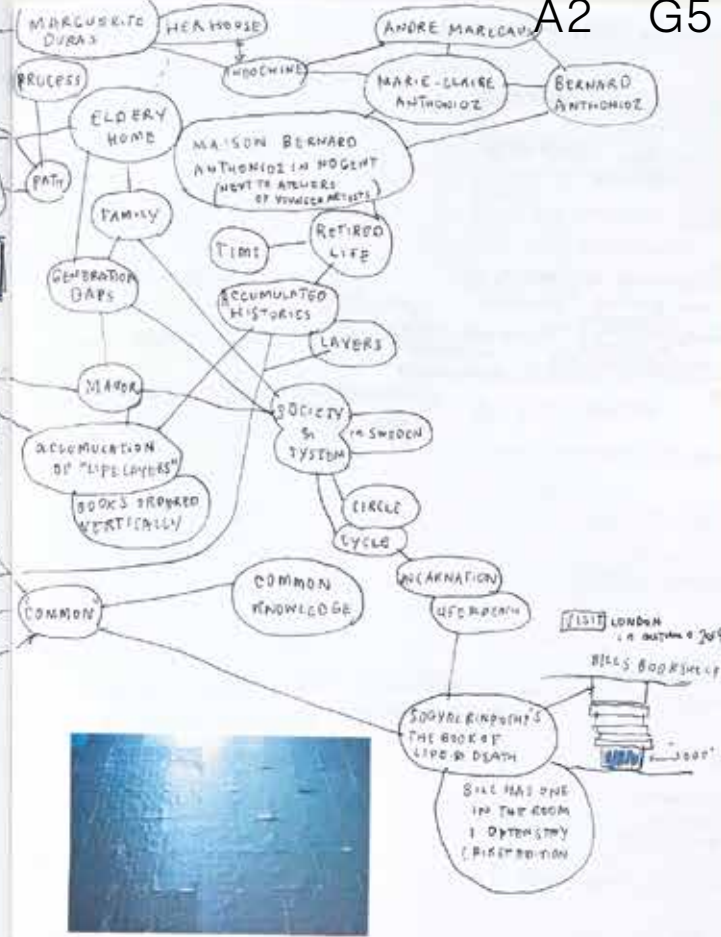
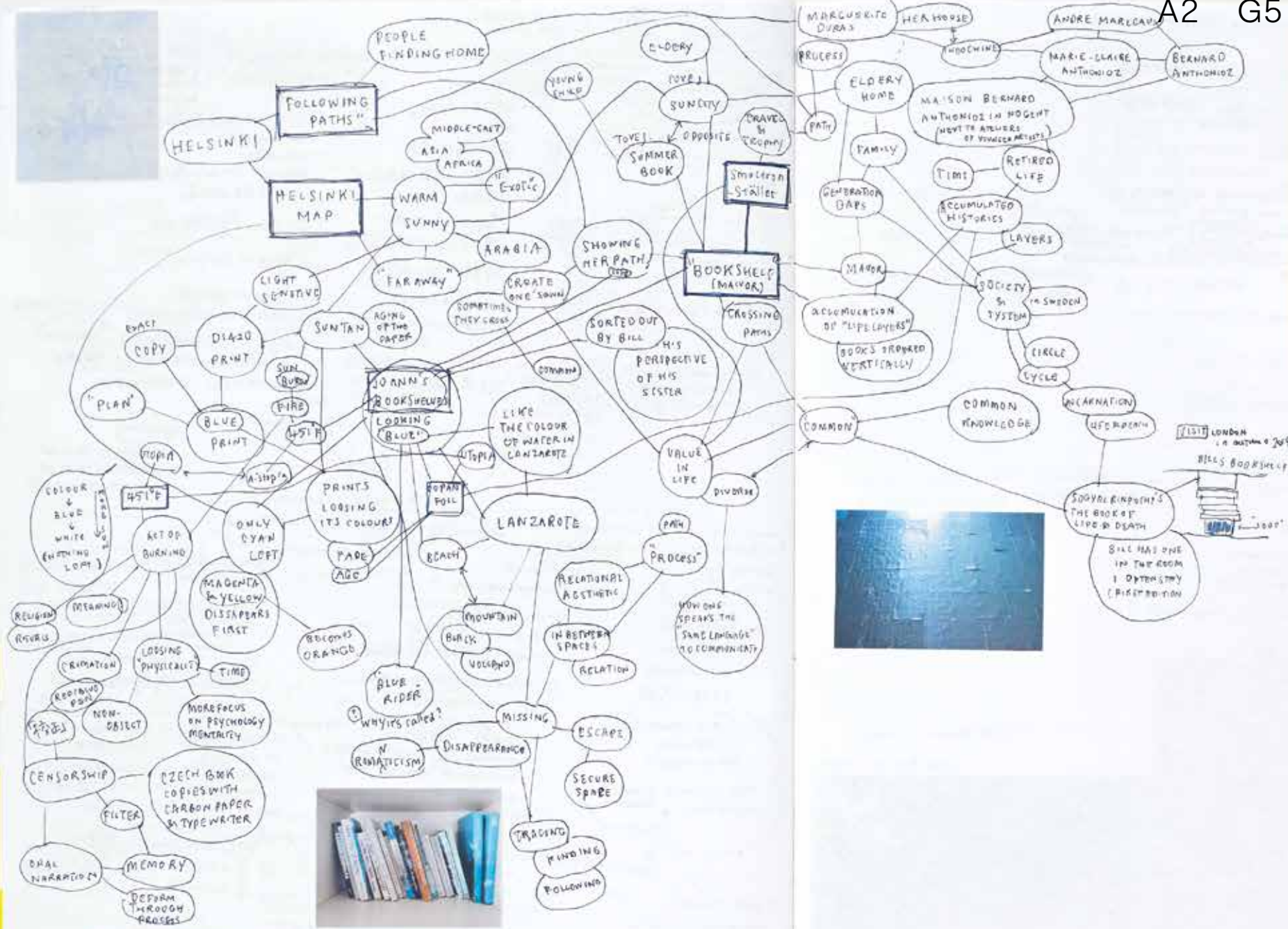
The idea of this project came up after last summer when I first visited one of Bill's houses in Lanzarote, where Jo-Ann used to live until she passed away. In their living and dining room, I found many suntanned books on the bookshelves well-organised in grids, and each shelf seemed to house books of similar kinds, such as books about Turkey, Egypt, or only cooking books. Bill told me that he 'sorted out' his elder sister's bookshelves; some books were sent to second-hand bookshops or thrown away, as if Bill edited her and her path. Many books were about exotic places, and one shelf had only photos displayed – photos of her cats and a small black and white portrait photo of her, beautiful but neither smiling nor looking at the camera.

I visited Jo-Ann's house in London after the trip to Lanzarote, and the bookshelves in London were also in the living and dining room, and had same kind of books with same type of categorisation.

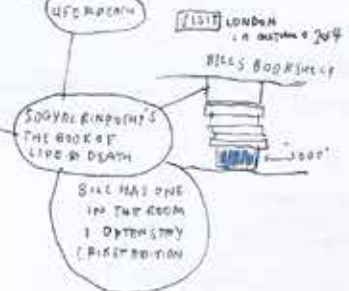
I have been interested in the meaning of collecting and displaying books and bookshelves, where you can not only see the book owner's interests but also their personality. It could be an indicator of the past. I became curious of the paths Jo-Ann took, the picture of Jo-Ann's life seen from the perspective of her little brother, and also how her life would appear from my own perspective.

LANZAROTE
TURKEY
EGYPT
YEMEN
TIBET
NEPAL
BHUTAN
LONDON





CHERRY BLOSSOM = EPHEMERAL
 DIAZO = LIGHT SENSITIVE
 BLUE/CYAN = LASTS LONGER
 PRESSED FLOWERS = ALREADY DEAD
 SHADOW = TRACE OF EXISTENCE
 IMPRINT



WIND ENSEMBLE
 BOOK PROJECT
 LA COMMUNE
 PIZZA
 EGG BAKING
 GARDEN
 BOOK PROJECT

BLUE
 GSS
 PIZZA
 SQUARES
 WAREZ
 BOOKLET
 PAPER & JARNS
 BOOKLET
 BOOK PROJECT

ENGELBRECHTSSKOLAN
Project in Bibliothek

TECHNIQUE

- TRACING
- PALIMPSEST
- SHADOW
- CONNECTING
→ OLD & NEW
- LIBRARY
- BOOK
- HISTORY / STORIES

paint on floor
Stencil graffiti
making books
buying books (library)
collecting books

VIEWPOINT
perspective

palimpsest 時間の流るる感じ
何か消えて、何か消えていくの
→ graffiti や 壁画の塗り by Banksy

input 1

- 幅尺の工事
本の作りかた?
- ① 書の内容の読みかたへ
 - ② 読み手の立場へ
 - ③ 世代間を繋ぐ (ロケーション的)

言葉の美しさ、重み
歴史性

何を思い出せるか
→ 可視化すること
「過去」が「今」に...

本の作りかた
→ 目的の? 平等?

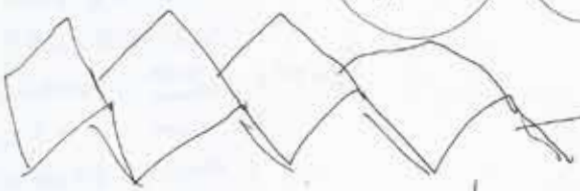
歴史性
はたして
[?]

palimpsest
の作りかた
構造は?

建築物の
断面
スライス

Remembers
the history
setup

7/9 4/20(21) / 22 / 23



Japanese binding!!
flow

うしろの
書きかた

ideas
& concepts



Travelling light

The romantic quality in travelling may also be invisible beauty, which might be shaded by global mobility in our contemporary life. I was dreaming of different places in the world when I received letters and postcards from my relatives abroad during my childhood in Japan. When I started to travel abroad myself, I also started collecting postcards, some are views of the places I visited, and some are reproductions of art works from museums and galleries that I like.

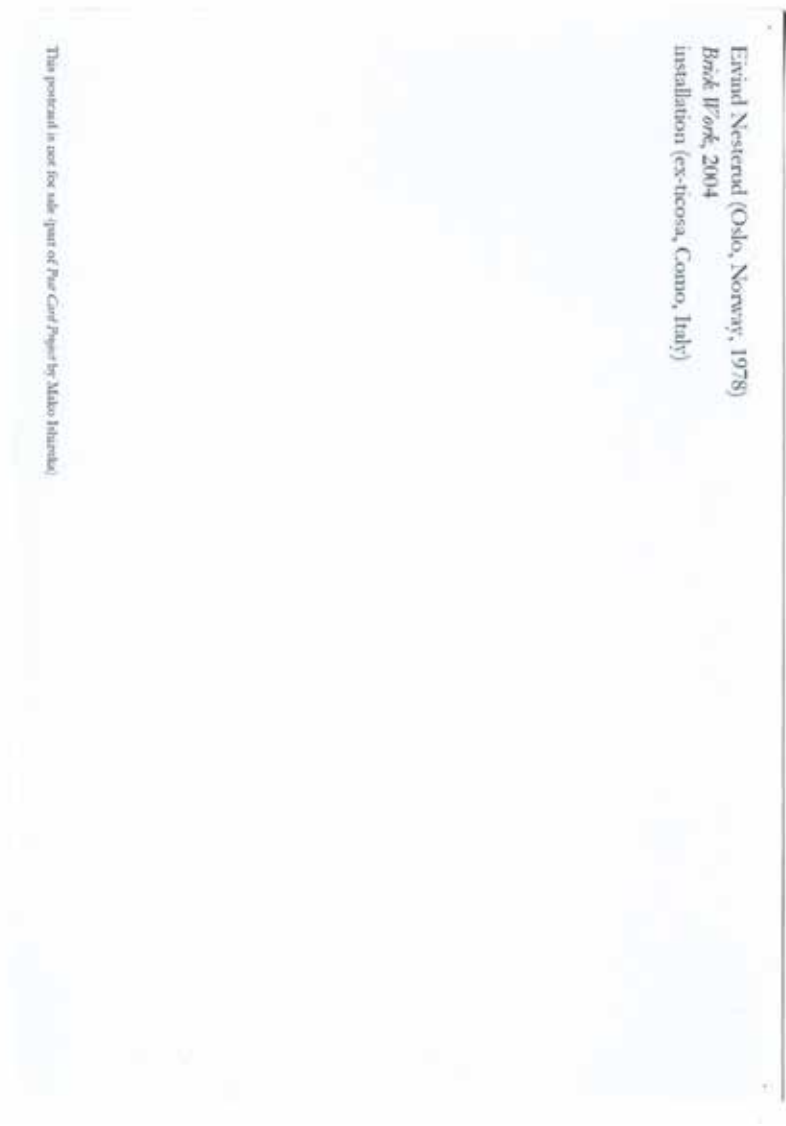
When I could not travel out of Sweden for nine months due to my visa status, I got an idea for a project that I am working on – to make an assortment of postcards with the reproduction/documentation of other artists' work that I love, which deal with travel and views. Travel can be a long journey, but also a walk in the neighbourhood or a mind trip. Artists' works include contemporary art as well as literature, a global archive by a philanthropist, and a performance to walk 40 metres of which preparation took six years. But a single image on a postcard requires an immense fantasy to envision the original works. I want to focus on the quality in communication, travel and art experience where imagination plays an important role in the negotiation of distance. I also see this project as an experiment to find new methods to express my thought in relation to my nomadic life.

One of the artworks I want to bring into this project is *Correspondence*, a story by Tove Jansson that was published in a book, *Travelling with Light Luggage*, a collection of short stories. Last year I found the Japanese translation at Stockholm City Library and read it for the first time. The piece takes the form of letters sent to Tove Jansson from a Japanese girl who admires the writer. There are poetic descriptions of an ephemeral nature from different seasons in Japan, and a strong admiration and longing for the distant – an old writer who lives on a remote island in Finland. When I read the story, I recognised my roots, my background culture, and my starting points in my art practice and life. But when the story ended, I learnt that I am taking an alternative path the protagonist might have wanted to take; being free, not rooted, and always 'on the way'.

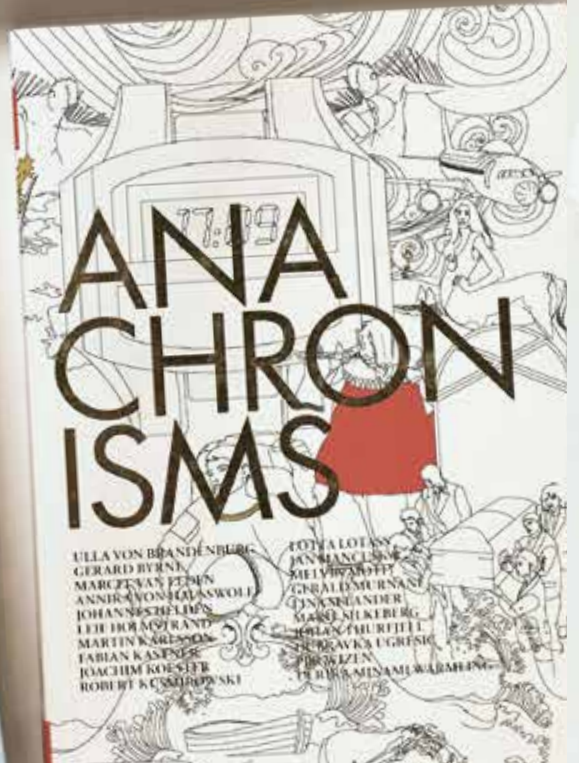
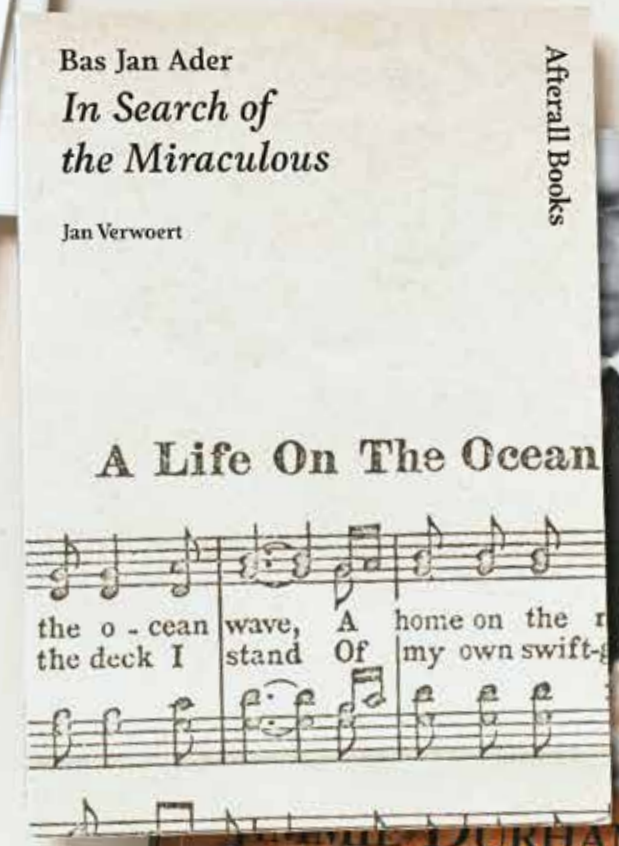
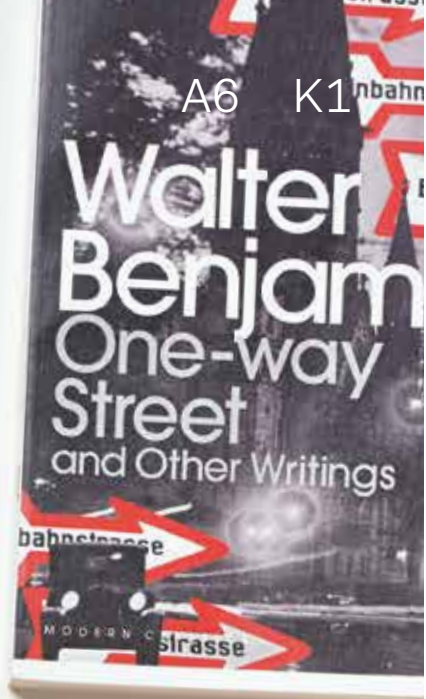
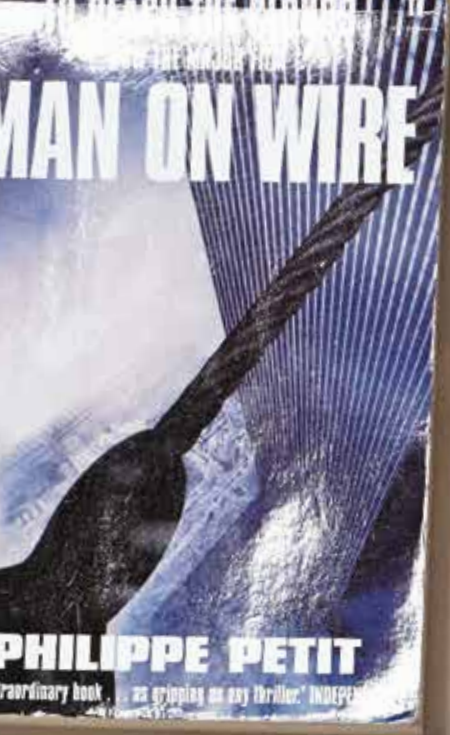
JAPAN
SWEDEN
GERMANY
FRANCE
FINLAND
TOKYO
RIO DE JANEIRO
LIBYA
ARGENTINA
USSR
NORWAY
COMO
US
IRAQ
NEW YORK



Eivind Nøstvedt (Oslo, Norway, 1978)
Brick Work, 2004
Installation (ex-tecosa, Conno, Italy)



This portrait is not for sale (part of *Four Card Paper* by Akiko Mizuno)

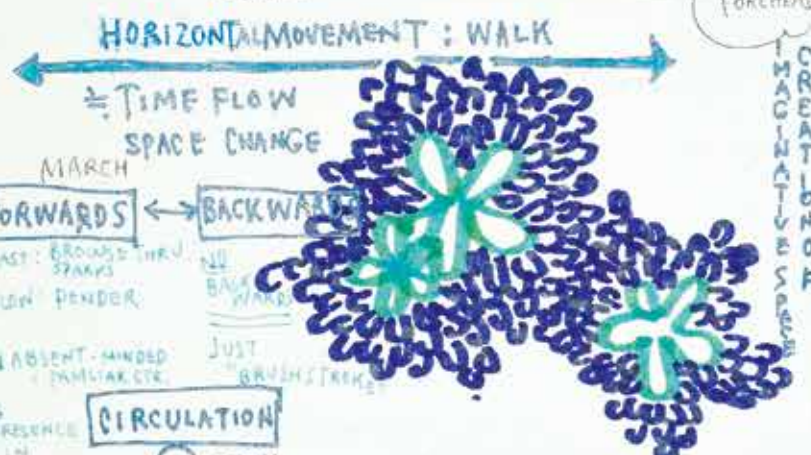


QUICK WALK FAST

ESCAPING FROM BURDEN DAILY THINGS
 OBSESSION (matters where you are going away from) **BACK OF HEAD**

CREATION matters where you are heading for AND THE PROCEDURE ITSELF **TO FOREHEAD**

NO ENERGY FOR TRAFFIC



WHAT MATTERS MORE IS NOT SPEED BUT THE PRESENCE IN WALKING **MENTAL**

FROM WHERE YOU GO ~~FORM TO~~ **TO** WHERE YOU GO

→ PROCESS TOWARDS **PASSAGE**

WALK IS MEDITATION → PURPOSE: PROCESS TOWARDS

WALK ITSELF → PURPOSE

WALK WITH - DIFFERENT DIRECTION

SPEED
 PLACE
 PURPOSE / OR NON-PURPOSE
 TIME

WALK. PUSH, TRST, MARCH, ROAM. EVERYSTEP YOU KICK GROUND AND LAND YOU GO FORWARDS

MOVEMENT BRINGS LOT BRAIN SPINNING!

BEING ALONG IS THAT SO? YES, BUT MENTAL PRESENCE IN "PAST" **PRESENT MIND**

THIS WORLD THE PLACE WHICH WAS "HERE" JUST A MOMENT AGO BECOMES "PAST"

IF THE WALK ITSELF IS PURPOSE, YOUR PHYSICALITY & MENTALITY BOTH COINCIDES, YOU'RE AWARE OF ENVIRONMENT

SINCE WALK ITSELF IS GOAL TO ACHIEVE THE DESTINATION, **FLOATING**

IT'S NOT NECESSARY TO HAVE PHYSICAL GOAL, DESTINATION.

GROUNDING SPEED COMES ALONG WITH WHAT YOU SEE WHERE YOU ARE?

NO FEELING / SENSE OF TIME ??? **There's the economy INVOLVED OR WHERE YOU GO AWAY FROM / YOUR HEADS**

IF WHAT MATTERS IS WHERE YOU GO AWAY FROM / YOUR HEADS

PHYSICAL PRESENCE IS NOT ACCOMPANIED LATER THAN YOUR MENTAL ABSENCE. YOUR MIND IS EITHER IN THE PAST OR IN THE FUTURE.

WALKING GOING FORWARDS MEAN THAT YOU ARE GETTING CLOSER TO SOMEWHERE AND BEING AWAY FROM SOMEWHERE BEHIND

WORDS FORWARD (PAST) DISTANCE AHEAD (CREATE) DISTANCE BEHIND

CITY WALK = CAT WALK MORE ON THE SURFACE CLAMOROUS SHOWING OFF

EVERYSTEP, YOU KICK GROUND AND LAND. GOOD FEELING, SIMPLE MOVEMENT BRINGS AND BRAIN GET SPINNING.

← STOP, STABILITY ↔ FLUID

VERTICAL MOVEMENT: BUBBLE

CREATION OF SPACE





Kivihaka
Stenhagen

KUMPULA
GUMTÄKT

TOUKOLA
MAJSTAD

RUSKEASUO
BRUNAKÄRR

Keski-Pasila
Mellersta
Böle

VALLILA
VALLGÅRD

LAAKSO
DAL

PASILA
BÖLE

HERMANNI
HERMANSTAD

MEILARTI
MEJLANS

ALPPIHARJU
ÅSHÖJDEN

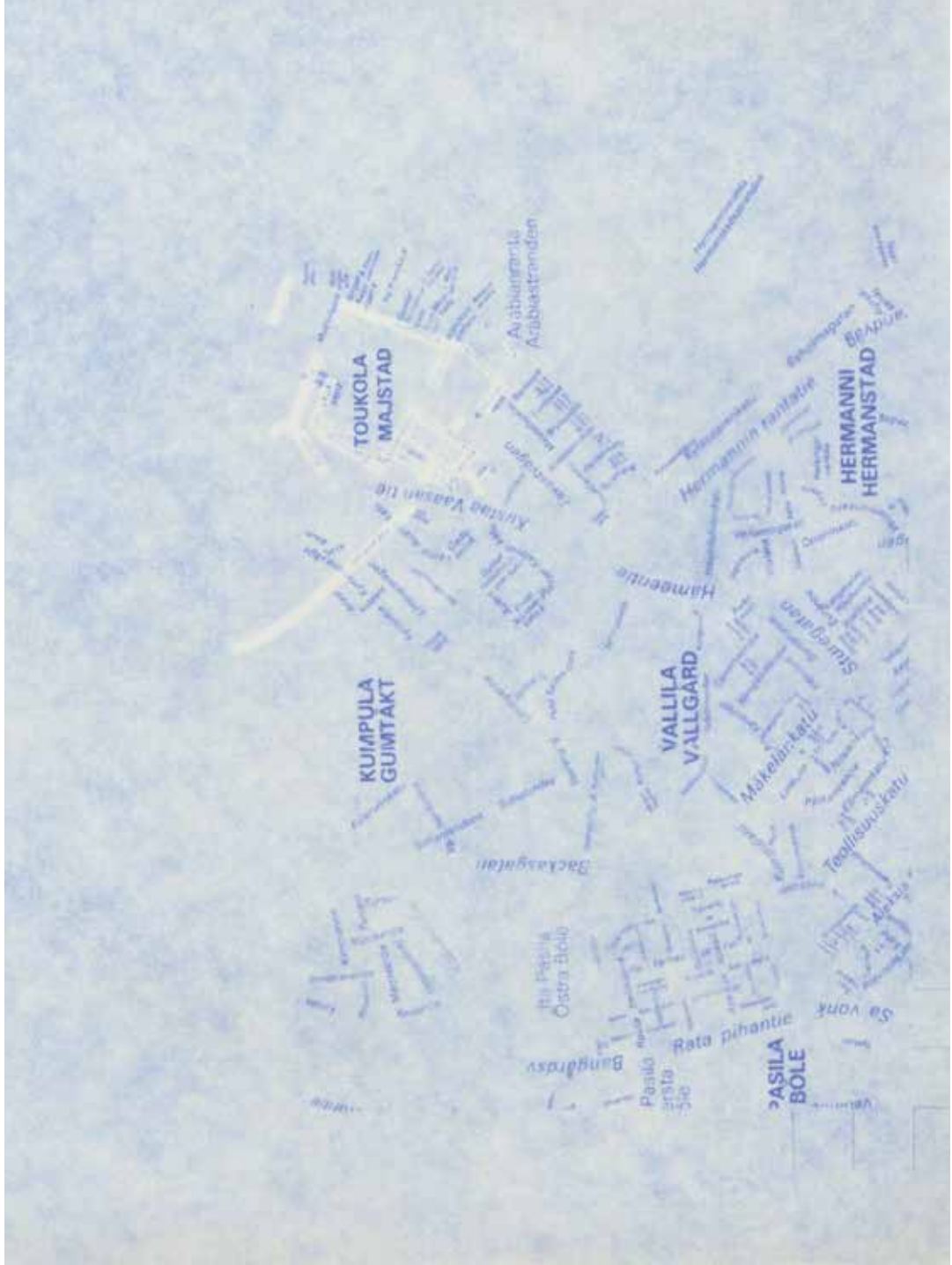
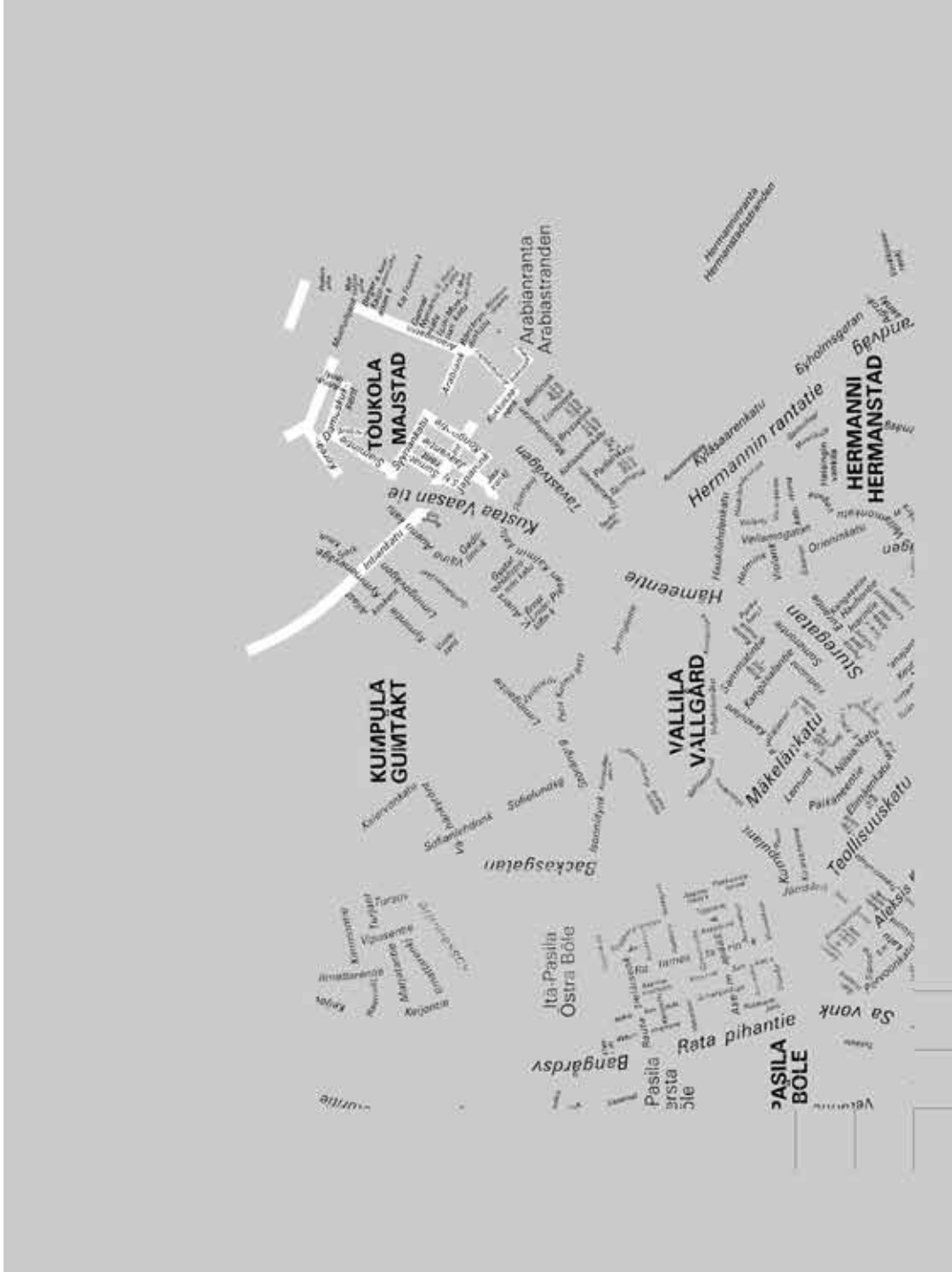
SÖRNÄINEN

SÖRNÄS

KA-TÖÖLÖ
HÖRTTÖLÖ

Linjat
Linjerna

Korkeasaari
Högholmen





SEAHORSE



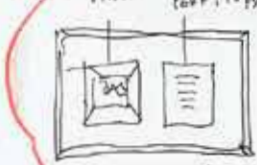
ORIGINAL PROPORTION → 3:4
CROPPED PROPORTION → 2:3

PRINT
SLIDE



"document" by itself
simplest best
HOW TO FRAME IT
ORIGINAL

EDITIONS



THIS COULD BE FRAMED AS ANOTHER PIECE

WHEN WE WERE FINISHING THE DINNER, A LOCAL GUY APPROACHED OUR TABLE WITH A SLIDE IN HIS HAND. HE SAID THAT

HE WAS WRITING A BOOK ABOUT THIS RESTAURANT, SEAHORSE. AND THE DAY BEFORE, HE RECEIVED A POST FROM A GUY WHO PAINTED THE WALL 40 YEARS AGO. THE ENVELOPE CONTAINED 8 SLIDES FROM THE TIME THE WALL WAS PAINTED. THE SLIDE CAPTURED A GUY WHO PAINTED THE WALL AND THE UNFINISHED PAINTING ON THE WALL. THE COLOURS IN THE SLIDE WERE SO VIVID, IT LOOKED AS IF THE SLIDE WAS TAKEN JUST A FEW DAYS AGO.

(WITH MITRO AND PAINTING AT SEAHORSE MADE IN FEBRUARY 1970, WHICH HAPPENED TO BE WHEN MITRO WAS BORN)

WHEN WE WERE FINISHING THE DINNER, A LOCAL GUY APPROACHED OUR TABLE WITH A SLIDE IN HIS HAND. HE SAID THAT HE WAS WRITING A BOOK ABOUT THIS RESTAURANT, SEAHORSE. AND THE DAY BEFORE, HE RECEIVED A POST FROM A GUY WHO PAINTED THE WALL 40 YEARS AGO. THE ENVELOPE CONTAINED 8 SLIDES FROM THE TIME THE WALL WAS PAINTED. THE SLIDE CAPTURED A GUY WHO PAINTED THE WALL AND THE UNFINISHED PAINTING ON THE WALL. THE COLOURS IN THE SLIDE WERE SO VIVID, IT LOOKED AS IF THE SLIDE WAS TAKEN JUST A FEW DAYS AGO.

(WITH MITRO AND PAINTING AT SEAHORSE MADE IN FEBRUARY 1970, WHICH HAPPENED TO BE WHEN MITRO WAS BORN)

I MET ~~MITRO~~. WE WALKED AROUND THE CITY WHILE I LEARNT THAT HE IS ORIGINALLY FROM HERE BUT GROW UP IN DIFFERENT PARTS OF THE WORLD SUCH AS ~~W~~ DUE TO HIS FATHER'S WORK, AND HE JUST BECAME 40 IN FEBRUARY THIS YEAR.

WE WERE LAST CUSTOMERS LEFT IN THE RESTAURANT

... 40 years ago, in February 1960.

EXPERIMENT

- WITH NORMAL PAPER & NORMAL CARBON
- ① Handwriting
- ② TYPEWRITER

PUNAWORI



add black to make it 2:3

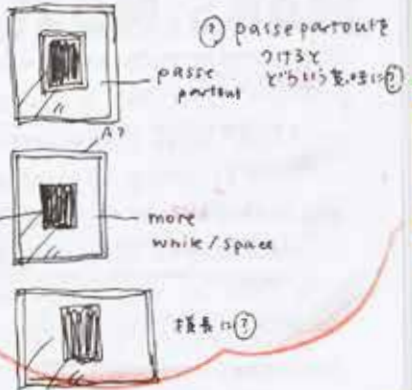
PROPORTION



writing down text
Q with hand? - personal Tucky?
A printed? - impersonal

(MET WETA, SHE IS HALF AMERICAN, HALF BINNISH. SHE MET MATS IN LAGOS.) SHE FETCHED ME FROM A METRO STATION.

(MET WETA, SHE IS HALF AMERICAN, HALF BINNISH. SHE MET MATS IN LAGOS.) SHE FETCHED ME FROM A METRO STATION AND WALKED AROUND HER NEIGHBOURHOOD. WE SAID HI AT A TURKISH SHEEP. WE PRESIDENCED BY AND WENT INTO A RESTAURANT FOR LUNCH, AND WE FOUND HER CHILDREN (FRIEND BY HER MOTHER) AT THE NEXT TABLE. SHE SHOWED US A RESTAURANT ON HER STREET THERE THERE'S A STRANGE MIXTURE OF CUSTOMERS WITH (FINNISH) LOCAL WORKERS AND JAPANESE YOUNG TOURISTS. WE WENT INTO A CAFE FOR COFFEE AND THERE WE FOUND SOME OF HER FRIENDS. I PICKED ONE OF COFFEE TABLE BOOKS, AND OPENED A PAGE. THERE IT SAID "THERE ARE PEOPLE LIVING IN SURIAWORTY WHO HAVEN'T LEFT THE AREA FOR YEARS"



Carbon Copies
Following Paths
FOOD
KONSTRUCTION 2012.05.28
MOSES MOSSA
NOTES FROM MEETINGS
DINA BONSU (BLACK)
CANNON (WHITE)
NOTES & IDEAS
NIGEL BRESN

FOLLOWING PATHS
MOSES (MT) MOSSA
NOTES FROM MEETINGS
DINA BONSU (BLACK)
CANNON (WHITE)
NOTES & IDEAS
NIGEL BRESN

An ache for the distance

While visiting Oslo, I bought a single ticket from a vending machine at an underground station. I looked at the backside of the ticket and tried in vain to read what it said in Norwegian. And then a line in English came into my sight: 'The ticket is valid for unlimited travelling'. The words were followed by 'within the city boundaries for one hour', which I subconsciously did not register. I felt as if I could travel to no matter where with this ticket.

The urge to go somewhere seizes me from time to time. I think 'an ache for the distance' depicts the nuance of this feeling well – it is a literal translation of a German word *Fernweh*, which is the equivalent of an English word *wanderlust*, a strong desire to travel far away and to many different places. Usually the word travel makes us focused on its destination, but it is rather a flight from somewhere that is critical in this context.

A friend of mine told me about a Russian sect obsessed with moving. They believe that the only way to escape from the devil is to keep moving, and they even sleep on public transport to practice their belief. Not that I believe what they believe in, but I understand the fear of being captured by some static power that haunts you and controls your life, which would give you limitations and fixed ideas. In fact, the reasons why I left Japan for Amsterdam was not only to get an art education but also to flee from some rules and structures that had trapped me in Japanese society. Even now after leaving Japan, I am still afraid of committing myself to a certain place, and avoiding having a steady platform that might conflict with my being or my creative process, which needs the state of flux.

The amount of expatriates, people who left their own country living abroad like me, is the equivalent of the fifth most populous country in the world, Brazil. Over 200 million people are 'away' in the world, missing the people or things they left behind, and being missed. So many of us are present in one place and therefore absent from another.

OSLO
RUSSIA
JAPAN
AMSTERDAM
BRAZIL



Enkelbiljetten gir fri overgang til andre linjer en time etter påstempet tid, men ikke ved reise over bygrensen. Billetten oppbevares under hele reisen og på T-banen helt til du har forlatt stasjonsområdet. Ved kontroll vennligst vis billetten uopfordret.

The ticket is valid for unlimited travelling within the city boundaries for one hour. Keep the ticket until the trip is ended and you have left the station area. In case of control please show the ticket immediately.

God reise!
AS Oslo Sporveier
Org nr 915 070 434 MVA

05AB 7117226

ANA
ISHIZUKA/MMS
PNR 2DT5N5 BAG 1/15
SEC 174 11DEC /NRT
TO TEGEL
TXL OS275 /11DEC
VIE OS052 /11DEC

0205 NH038839

address to...
Language (foreign)
Jan. 051 = mobility
2006 06g x wood-plant
"My interpretation"
Series"
→ "sad"

Mamãe and blue butterflies

Blue:
ink with Lanzarote

Cyan:
the colour that lasts longer than magenta or yellow
therefore tanned books appear bluish

Childhood memory of a plate with blue butterfly wings on the wall
Aunt's mother 'Mamãe' lived in Brazil
Light and shadow at my uncle's place
Former Tanizaki residence where Shunkin was written

Blue butterflies
Rare species, ephemera
Souvenir from Brazil

Frottages with light blue metallic foils
Regular patterns of tiles of Edificio Copan
Metallic foil, like chocolate wrapping

Front and back, outside and inside, visible and invisible

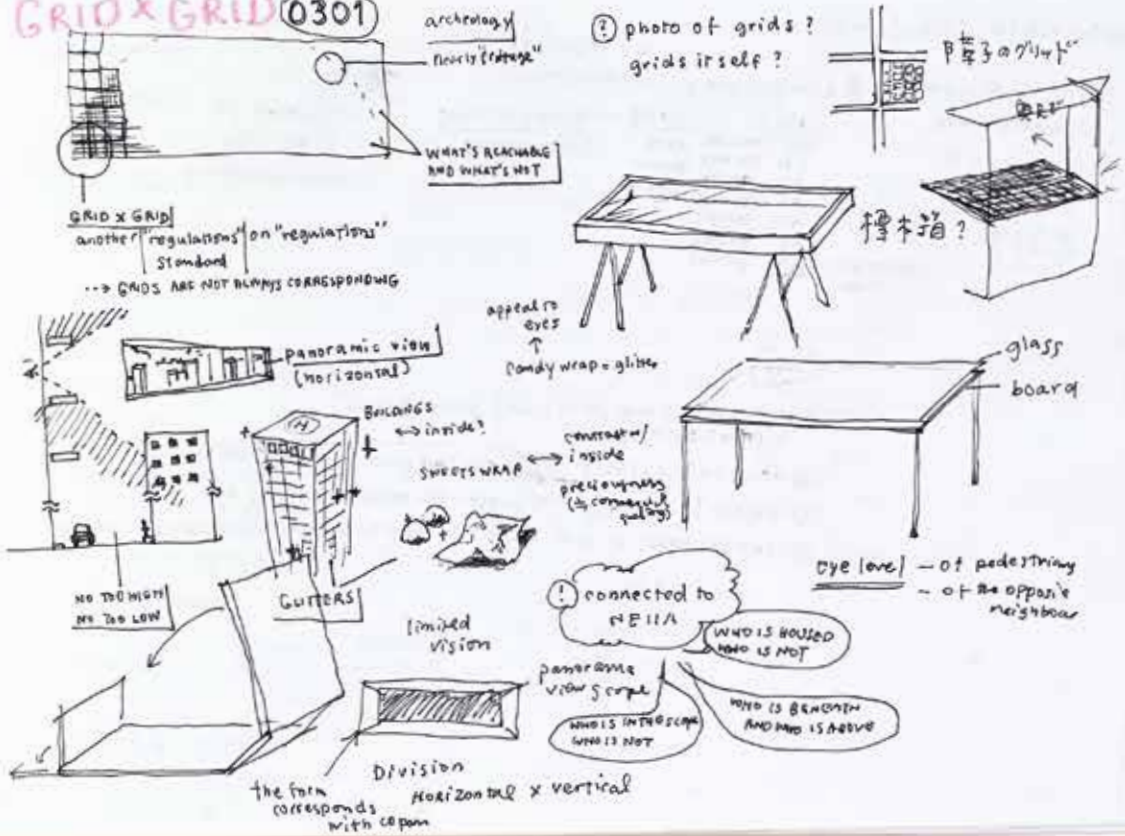
LANZAROTE
JAPAN
KOBE
BRAZIL
SÃO PAULO



Jonathan Hernandez Mexico City



GRID x GRID 0301



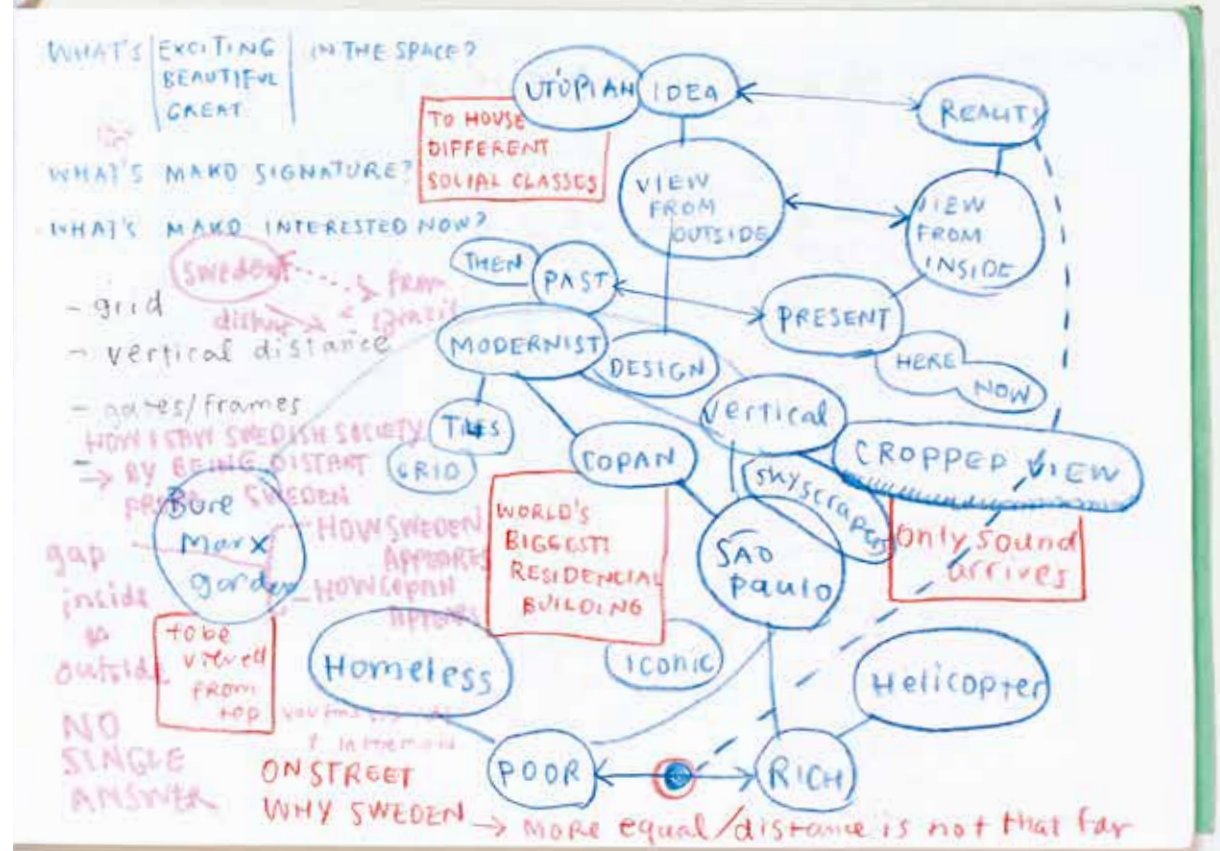


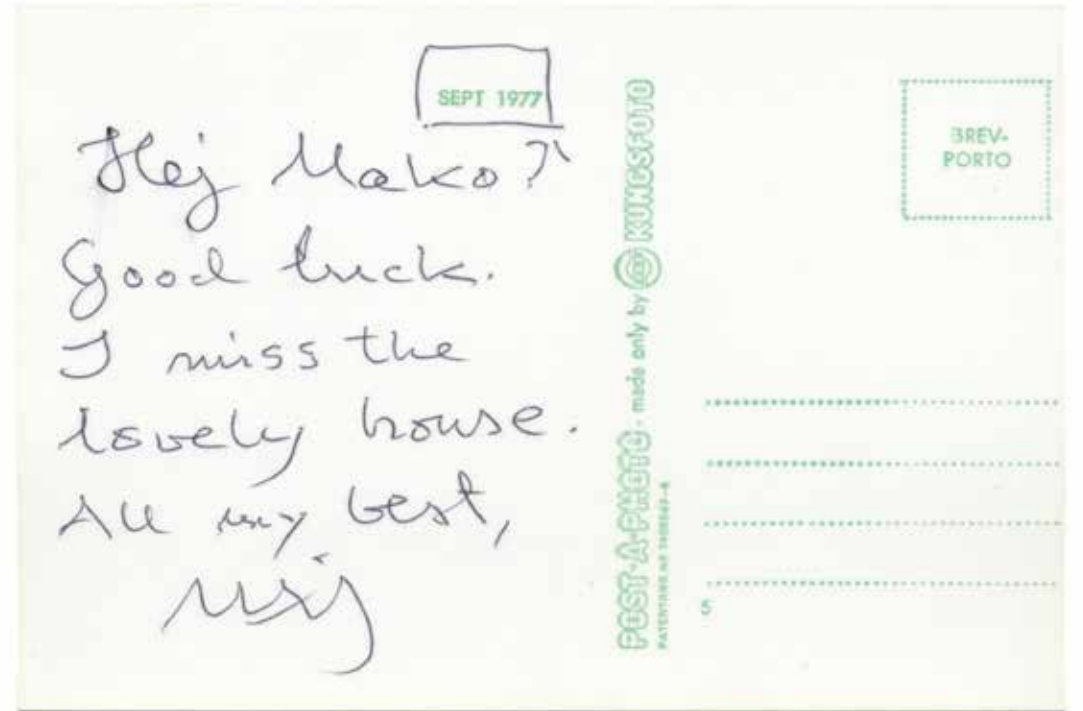
SÃO PAULO
UTOPIA

Striking the golden mean

In São Paulo I learnt how to walk on the street, side-stepping the homeless people sleeping, and I heard there is no entrance to walk into the shop where you buy helicopters but there is one to drive in.

I lived on the 22nd floor of Edifício Copan, an iconic building designed by the world famous architect Oscar Niemeyer. It is the biggest residential building in the world, built in the 1960s and accommodating 5000 residents. The utopian idea of the architect was to house different kinds of people, and the flats vary from simple studios to luxurious 4-bedroom suites. My room offered me a panoramic view of the city. I could hear the people and traffic on the street and the helicopters hovering in the sky, but neither of them really came into my view from the windows. The view was cropped by Niemeyer's famous sinuous façade structure.





Maj Sjöwall Per Warisö Det Slutna Rummet

Sommar mord

duo writing each other
two simultaneous stories
which in the end
came together

lost lovers
Stockholm and flee from it

1969-1984 year of renovation

5 books with theme
2 last book in Spain

Send manuscript with
empty space and
ask to fill space

Malmö

Tom & Anna Andersson

1968

49 pages

高層ビルに2人乗ったエレベーターが落ちた。

2011年に2010年の子2人 (松原園)

スウェーデン社会の10年間の歴史

犯罪・社会学への関心

現社会情勢の批判 - 福祉、経済、
混合経済体制 (社会主義と資本主義)

問題意識

2人乗りのエレベーター (閉塞的な生活環境) 「密室」の暗示

スウェーデン社会情勢の精神的な背景

① 作品の描かれた「密」と「社会現象」

The Locked Room

密室の殺人事件

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

銀行の強盗

物語の高度

整合性

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

夏目漱石

表現の特色

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

治安悪化

SYDSYENSKAN

HISTORICAL SIGNS
→ 歴史の痕跡
→ 歴史の痕跡
→ 歴史の痕跡

相互作用的
相互作用的
相互作用的

PHYSICAL STRUCTURE and
WHAT GROWS INSIDE PSYCHOLOGICALLY

社会 = 外であって中にある
↓
家の中
↓
人の心の中

PROJECT
その時
How it appears
how one sees it
how one reads it
how one interprets it
what one projects it

OBSERVING THE BIG WINDOW OPPOSITE HER,
ITS SKINY GLASS REFLECTED THE SUNSET
AND THE HEAVY TRAFFIC PARTIALLY BLOWED
HER VIEW. BUT ONE THING SHE NOTICED.
THE CURTAINS WERE DRAWN P. 108 P. 106

BUT THERE WAS ALSO MUCH IN HIS DREAM
THAT AGRED WITH HIS OWN REALITY. (-)
THAT EVENING HE'D WOKEN UP IN A BED IN A ROOM
WITH WHITE WALLS - MORE PRECISELY IN THE THORAX
CLINIC OF KARLINSKA HOSPITAL. P. 111

NOWADAYS HE MOSTLY FELT SHUT IN & LONELY
EVEN WHEN SOMEONE DROPPED IN ON HIM,
PRESUMABLY THIS WAS NOT THE APARTMENT'S FAULT.
OFTEN OF LATE HE'D CAUGHT HIMSELF FEELING
CLAUSTROPHOBIC EVEN WHEN HE WAS OUTDOOR. P. 116 P. 114

TOMORROW HE'D GO & HAVE A LOOK AT THIS LOCKED ROOM
HIMSELF. WHAT WAS HE TO DO TOMORROW? EAT SOMETHING,
BUY THING, AND THEN SIT LEAFING THROUGH BOOKS
HE KNOW HE DUGHT TO READ, LIE ALONE IN HIS BED
& WAIT FOR SLEEP. POOL SHUT IN. IN HIS OWN LOCKED ROOM P. 121 P. 116

THE EXISTING SOCIAL SYSTEM WAS OBVIOUSLY HARDLY VIABLE
AND ONLY WITH THE BEST OF WILL COULD BE DESCRIBED AS
FUNCTIONING AT ALL. P. 159 P. 158

IN THE END THINGS HAD COME TO SUCH A PASS THAT PEOPLE
WERE GOING ABOUT BEING SCARED OF EACH OTHER AND
STHLM HAD BECOME A CITY CONTAINING TENS OF THOUSANDS
OF TERRIFIED INDIVIDUALS, AND FRIGHTENED POPULAR
DANGEROUS PEOPLE. P. 161 P. 160

TO SEE HOW LONELY SHE'D BECOME IN HER SICK ROOM
AND HOW UTTERLY CUT OFF FROM THE OUTSIDE WORLD TOO,
HAD PUNED HIM. P. 166 P. 172

STOCKHOLM SURE IS A SPECTACULAR CITY. HE OBSERVED.
IT NEEDS TO BE ENJOYED FROM A DISTANCE, SO IT'S A GOOD
THING WE DON'T HAVE TO GO OUT MUCH. P. 187 P. 186

GOOD AND BAD LUCK NOTHUSLY TEND TO BALANCE EACH OTHER OUT,
SO THAT ONE PERSON'S JEL LOOK TURNS OUT TO BE ANOTHER'S
GOOD LUCK, AND VICE VERSA. P. 191 P. 189

THE TRUCK WAS GRAY, WITHOUT ANY MARKING EXCEPT ITS
LICENSE PLATE. THE MEN WHO USED IT WERE WEARING
OVERALLS OF MUCH THE SAME COLOR AS THE TRUCK'SSELF.
THERE WAS NOTHING ABOUT THEIR APPEARANCE TO INDICATE
THEIR OCCUPATION P. 150 P. 144

AS THE SOLITARY MOTHER OF A 6-Y-OLD WHO PUMPKED
ALL HER TIME, AND WITH HER HOME IN A BIG HOUSING PROJECT
OUT IN THE SUBURBS WHERE EVERYONE SEEMED TO BE ERECTING
BARRIERS AROUND HIS OWN PRIVACY, SHE HAD NO CHANCE TO
BREAK OUT OF THIS ISOLATION. P. 197 P. 193

SHE FELT LIKE A PRISONER IN HER OWN HOME, BUT GRADUALLY
THE IMPRISONMENT BEGAN TO FEEL LIKE SECURITY - AND EXISTENCE
OUTSIDE THE WALLS OF HER GRAY SUBURBAN APARTMENT SEEMED
STEADILY MORE UNREAL & REMOTE.

AND SHE NO LONGER FELT SO DESPERATELY ISOLATED & LONELY,
THOUGH SHE STILL ENTERTAINED THE SAME WILD HOPE THAT ONE DAY
SHE'D BE ABLE TO LEAVE SWEDEN FOR SOME OTHER MORE
FRIENDLY CLIMATE. P. 201 P. 208

IT MUST HAVE BEEN THIS UNMOTIVATED FEELING THAT CAUSED
SATURDAY & SUNDAY TO SEEM SO HIGHLY UNUSUAL IN SUPPLY
EMPTY OF ALL CONTENT. P. 237 P. 234

STAGFLATION
INFLATION
STAGNATION

全社でスウェーデン社会の十数年間の激変を描き出した小説
(二人の国策小説) - スウェーデンの社会
犯罪小説の形式を取りつつスウェーデン社会の激変を描く
「これはこれよく描かれた... 全然自分の人間」
「これはこれよく描かれた... 全然自分の人間」
スウェーデン社会情勢の激変を描き出した小説
P. 166 P. 160 (161-160) 91-90
1972年

Where you stand

Most of the streets in Japan have no name. In Japanese traditional houses we use paper, bamboo, and wood as material for walls and doors. It is a rather conceptual way to draw lines between spaces, inside and outside, since our architecture is focused not on walls or façades but on the floor. So in our eyes, streets, space created by the continuation of façades, appear as the ground in the field rather than as the figure. This explains why we give identity to land by naming it instead. And when addressing the posts, we start with the largest geographical entities down to more specific ones, and the name of the addressee comes last, which is in complete reverse order of the Western way. Besides, our capital city Tokyo has an empty centre – the closed Imperial Palace surrounded by greenery and a deep moat. The perception of space, the identification of one's location, and the centre of our country – they all somehow reflect the Japanese mentality of self-effacement for harmony, where the individuals merge into an entirety of society.

The social paradigm in my surroundings changed when I moved out of Japan in the year 2000. In Europe I felt freer, being away from the customs and rules of my background, at the same time dizzy with neither altruism nor conformity but dry individualism. Being placed as an outsider or immigrant in their social hierarchy, I experienced how it feels to belong to the periphery of society, the fringe of the world. I saw a different perspective of what people value, how people relate to each other in society, and how people look at the world. Living and walking in such European cities, I started to see architecture and cityscapes as representation of the mentality and structure of society.

Europe had been the only world outside of my home country until I lived in Brazil for four months last year. My interest was to reflect on the geography of thoughts seen through social practice and to gain another reference point than dualism between my native Japan and Europe, which led me to the southern hemisphere. Since then I have been establishing my personal connection to South America, where I am intrigued by qualities of life that are different from the places I have lived while finding some value in how society functions in Europe and recognising spiritual links with Japan despite the distance.

JAPAN
TOKYO
EUROPE
BRAZIL
SOUTH AMERICA
WORLD

I often use a coffee cup as an example when talking about different viewpoints: the way it appears from my side would be different from your side. And these alternative viewpoints in everyday life are what I am interested in presenting through my practice. The sun is in the southern sky. January is winter and July is summer. That is how I naturally think. But on the opposite side of the planet, they are not. There is no ultimate worldview.

Atelié 397

Casa Tomada curatorialship take place in window (2x2m)

timeline when period

Paris helicopter Buenos Aires - Astronomical Club Paris - Helicopter

Buenos Aires

autumn Bs As with moon and stars

people see on the street → group or solo → light situation

public/private inside/outside

alfajores arab? media deluna

mosque

BsAs

paris

croissant

MAP OF BUENOS AIRES

EPISODE DIRECTING / ORIENTATING MYSELF IN LATIN AMERICA

OPPOSITE ANTIPODE

STANDARD

Japanese TRAIN from 60's in Bs As port

Mercedes's motto **Nuestro norte es el sol (Esp.)** = "OUR NORTH (goal/trade) IS THE SOUTH"

"Kilometre Zero"

Km 0

measuring distance

often in the nation of capital city

NOT OBVIOUS AS SOME THINKS

often city's central post office

between TWO POINTS

EPISODE LA PLAZA DE PLAZA LOREA 1944-1958 Pl. L.d. Congress THE CENTRE MOVED??

Piazza de los Dos Congresos

Bs As City map

numbering system

most European of South American cities

UNSTABLE

GRID

TILES

star signs

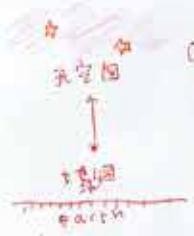
intellectual / brain / centre

Latin America as area (continent)

identity neither in old world nor the new = rootlessness

psychoanalysis / people reading books

天球の表示の中心が地理の地球に適用 → 地球の表示 地図作成 → 人間の野心の反映 歴史百位の 100位が世界の見方を変えた



Cosmograph

片断の平面に世界を写す 未踏の地と居住の地

地圖 地理的几号画

時間的経路の応答に地圖に

地圖は時間的応答に物語と旅行記録

歴史の自伝書

Orientering east

Mlle de Soudery "carte de Tendre" = Map of Tendre from name "Cielie"

geography based on love

antipode

In Buenos Aires I thought of what's the fixed point, what's the standard, some thing that is so stable and obvious that can be reference points

direction (N-S)

Centre

viewpoint area not having centre or having many centre

PIVOT

1 a fixed point supporting sth which turns or balances 2 the central or most important person or thing in a situation

multi

everywhere or everything

multi centred (Central)

Omnicentre

balance between attraction

El centro exacto

is important to be exact?

possible

Centro de la Ciudad de BsAs

- 1 Km 0
- 2 Plaza Lorea
- 3 Plaza de los Dos Congresos
- 4 Vid Comperador: in Caballito, monumento dedicated to Rodrigo Diaz de Vihar. Known as El vid intersection of 5 streets Oct 1935-
- 5 Obelisco
- 6 calle Avellaneda 1023
- 7 municipalidad de la Ciudad de Buenos Aires, Direccion General de Castro, En esta parcela 14, de la manzana 9, seccion 45, circunscripcion 7, se halla el centro geometrico de la ciudad.
- 8 plot 14, block 9, section 45, district 7.
- 9 Micro centro

Where is the centre of BsAs?

Constellation 214

Latin America 212

Buenos Aires

Geographical centre = geometrical centre

Handwritten notes on the right side of the page, including "list of northernmost items" and "Kalle Klubben".



せかいいちずおぼえよう



I have been continuously on the move and have flown more than two rounds of the globe during the last 12 months. Sometimes I woke up and didn't even know where I was. Living out of a suitcase, I had never longed so much for home, wherever that could have been. It was my second time in Buenos Aires, subsequent to my very first visit half a year prior to that. One day I took the Subte, a metro in Buenos Aires, and was thrilled to find something familiar and unexpected – the carriages had signs in Japanese and recognisable features. The carriages used to run on the Tokyo underground from the mid 50s, and have been given a new life in a faraway country since the mid 90s. The metro carriages themselves travelled, and the distance they travelled is the farthest on the planet because Japan and Argentina are antipodal.



With the sun in the northern sky

Walking on the street, I had difficulty orientating myself in Buenos Aires. I could not direct myself according to where I saw the sun. The sun was on the opposite side, in the northern sky. It was not only the relocation of the sun that confused me. Most of Buenos Aires tourist maps do not necessarily have north on the top, sometimes it is tilted slightly or sometimes west on the top, even south. All these maps did not include the entire city but only a small part, and each map covered different areas of the city.

BUENOS AIRES
 PUERTO RICO
 US
 PARIS
 CENTRAL AMERICA
 SOUTH AMERICA
 PERU
 PARAGUAY
 THE SOUTH
 THE NORTH

Putting up these maps on the wall, I tried to find out what the system is, how the entire city looks, and identify where the centre of the city is. I thought of Obelisco because it is on such a grand avenue, a landmark you can notice from a distance, and in an area called Microcentro, the main commercial centre of the city. I read that Obelisco was built to celebrate the city's 400th birthday, and is the centre for demonstrations and social movements, sometimes becoming a place to celebrate important football victories. A Puerto Rican friend who lives in Buenos Aires told me that the centre of the city is by Plaza del Congreso, a point called Kilometre Zero, a particular location from which distances are traditionally measured. I learnt that the monolith of Kilometre Zero in Buenos Aires was originally set on the north side of Plaza Lorea in 1935 and then moved to its present location in 1944. Later I talked with a Porteña, who told me that the centre of the city is actually Cid Campeador, more of a geographical centre than a starting point to measure the distance. It is a monument made by an American female sculptor, placed at the intersection of five avenues in 1935, which was relocated when one of the avenues was expanded. Most locals assume it is the centre. But even this centre seemed like it was not the correct one; a local taxi driver who writes essays on an Argentinean national daily newspaper gave me another answer: It is at Calle Avellaneda 1023 in the same neighbourhood as where Cid Campeador stands, and there is a plaque placed by the municipality of Buenos Aires city marking its geometric centre. A city with dispersed centres.

Buenos Aires is sometimes called Paris of the South. I started to look for the streets named after another geographical locations as I had done previously with a map of Paris. In the map of Buenos Aires, more places in the South, especially in Central and Southern America, are mentioned, such as Calle Perú and Calle Paraguay. Many of them are in the main area of the city, and quite a few are very long, nearly penetrating the whole city. Whereas those of the North are found in the periphery of the city, and they are much shorter streets, often stretching for only a block. The visual hierarchy was obvious; the map was an inversion of the worldview from the northern hemisphere.



BUENOS AIRES
 TIGRE
 VIENNA
 OTTOMAN EMPIRE
 SWEDEN
 JAPAN
 AMERICAS
 EUROPE
 AFRICA
 ASIA
 OCEANIA
 WORLD

Suns, moons and stars

In the middle of night, I was walking from Palermo to my then home in Buenos Aires. On a brightly lit-up street, I noticed a traffic sign. A big yellow five-pointed star, on a white square plate. May in Buenos Aires is autumn. The trees were changing the colours of their leaves beautifully, and they started to fall on the streets. Maple leaves shined on the dark grey pavement, as if they were stars. The leaves also left their afterimage on the street after the rain. Some other leaves looked like flock of comets. I stared into the streets to find my own constellations in that random universe.

On one of our last days in Buenos Aires, we went out to Tigre. Our train passed by a mosque, where we found crescents on top of its architecture. I thought of the culinary legend about the origin of croissants – that the bakers in Vienna prevented the Ottoman’s invasion and invented croissants to celebrate, therefore its shape was referring to Ottoman’s flag. And then I thought of Medialunas, the Argentinean equivalent. I enjoyed eating them with café con leche for my breakfast in the cafés in my neighbourhood, which I miss.

Now I am back in Sweden, looking at the world map poster sent from my mum in Japan. The map has the Americas on the right side, Europe and Africa on the left, placing Asia and Oceania in the middle. The north is on the top. Being made for school children, they also printed national flags around the map. I find so many suns, moons and stars on the flags from all over the world.





Hitori Character
SOCIAL HOUSING
MAP (IDEAS)



← NOT BRO'S EYE VIEW
HOW DO YOU CALL IT?

TYPOGRAPHY

☺ = ☺ crescent

☉ = ☉ sun or full moon

* = * star (small)

☼ = ☼ star (big)

THE STAR THAT WAS ON MY SEAT @ BURNS (SKAFFERLEY)

hook the book with a past that talk about the borders of religions cultures or make different of from different religion in these hands!!

TOKYO WONDER SITE

- Inform
- 7/26 来又が... 4/27 カナダ時間
- INFO SHEET
- ACTIVITY PLAN
- o + D photo
- 本 + ワ + 17

München LH 17.4 年 01545
30日 11:30 NARITA
15時40

FOODの記録の予+17
予+17の記録のFOODの予
文化
文化伝承
4+17P23

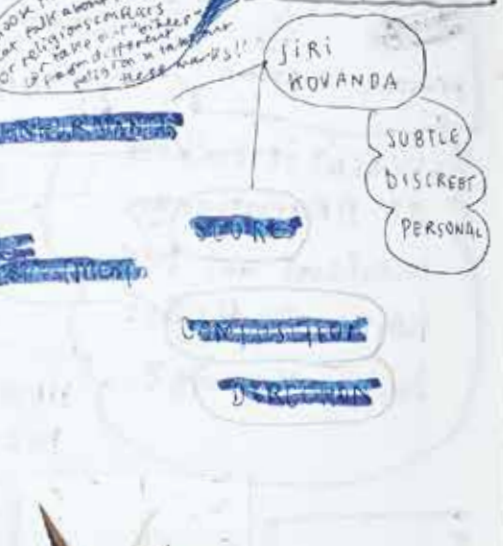
"STARE" (it was in an autumn night, often was south east around 3am.)
on the night with no moon with clear sky

turn off the light in your bedroom
look (stare) at the stars in the sky
more you stare, more you find stars

jump into your bed and close your eyes
you'd see the "afterimage" of the stars behind your eyelids

enjoy the afterimage of the stars

⇒ the image appears when eyes closed. important



WHAT ABOUT WALL PAINTING WITH "GLOW IN THE DARK" WITH TIMER ON THE LIGHTING?

"write" the scene reflecting the content (eg) torch & long exposure

in

- ① cityscape?
- ② countryside / pitch dark = afterimage 「残像」

王子的: 残像の空

light exposure

NO STARS ARE ACTUALLY LOOKIN' LIKE THIS.

light box

how much to hide the surface

how much to release the light



Terata Kocithal 1994-2018

Leila Brett * monocondyles et contrepoints

a word or sentence written without lifting pen from paper

patterns/repetitions until disappearance

STROKES & gestures accumulates like sedimentation
堆積、沈降

ETYMOLOGY:
(GR) MONOKONDYLOS = "one line" "negative space"

counterpoints
contrepoinçon
counterpunch
white space inside the letters

「市村の絵画」
東京都 23区 の地図を集める
→ 黒いシートを量・月・太陽を切り抜いたの跡?
→ 行灯「スター」を買ってきてプリント (B&W) に貼る

TWS Open Studio
30/BL HOUSING
TWS GREENING
D
★
VIEWING DEVICES (COLLABORATION)
TWS

TUESDAY 30 JULY 2013

Hi,

I am a Japanese artist who is invited to take part in the festival to celebrate 500 years anniversary of Appenzell cantons joining the Swiss Confederation.

For my project, I would like to know the wind speed in Wald (AR) in the evening of 18 July 2013 and 27 July 2013. (I could not figure out how I can see the record, instead of forecasts on the website.) The information I need about the wind would be used for my works that are presented at Ledi Oberegg in September.

I appreciate to hear from you at your earliest convenience.

Best regards,
Mako Ishizuka

TUESDAY 30 JULY 2013

Hi Mako,

Thank you for the mail! On Thursday, 18/07/2013 we had in Wald/AR at first northerly winds with 20-40 km/h...turning to west/southwest at ~19h00... gusts up to 35 km/h at 19h30: After 20h20 local time wind from south to southeast with gusts up to 48 km/h between 21 and 22.

On Saturday, 27/07/2013: again wind from north to north-east til 21h00 with gusts up to 20 km/h. Then southeasterly to southerly wind with max. of 54 km/h around 23h30 local time.

Best regards,
Joachim Schug

WEDNESDAY 4 SEPTEMBER 2013

Hi Joachim,

I would like to know the wind speed in Wald (AR) in the evening of 2 August, and also 6 August (including early evening around 18h-19h) for the same reason as last time, for the art project for ARAI500.

I am happy to hear from you soon!

Best regards,
Mako

THURSDAY 5 SEPTEMBER 2013

Hi Mako

In Wald/AR we had on 2nd of August till 18h local time local thermal winds from west to northwest with 7 to 17 km/h. Afterwards wind from north to northeast with 4 to 10 km/h and a gust of 13 km/h at 18h40.

Tue, 6th of August had more wind: till 19h15 from west/northwest with 10 to 28 km/h. With a coldfront gusty westerly wind from 19h30 to 21h00...up to 119 km/h (!) at 19h35 After 21h local time mountain breeze from southeast to south.

Hope, this will help you

All the best

Regards
Joachim

Wind Ensemble

TAYOUT 2014-09-16



tracing paper
inkjet paper

inkjet print
on tracing paper

without tracing paper

composition paper

IT MIGHT MAKE SENSE
IF PRINT ON FRONT SIDE

SUGGESTS NARRATIVE

NOT THE CASE IN THIS PIECE

DIVISION

IN RELATION TO

1 Ensemble with several instruments

2 Even in "movements" there're different sections in the tune.



MOV. 1

3 PARTS

MOV. 2

3 PARTS

MOV. 3

3 PARTS

MOV. 4

SPLO

THIS MAKES MORE SENSE THAN THIS REASONING

THEN

WHAT IF IT'S COMBINATION OF VISIBLE & INVISIBLE

WHY THERE'S VISIBLE & INVISIBLE TOO MUCH COMPLICATION YET THE CASUALNESS OF IDEA IS TEMPTING

ALSO LIKED

WHEN IT WAS ONLY SKY

EQUIVALENT TO "AUDIBLE"

LIKED'S...

EACH SECTION OF POSTER PAIRED WITH OTHER

RATIO IS NICER WHEN PANORAMA

(CURRENT RATIO SIGNALS "POSTER")

VERTICAL POSTER = "POSTER"

Doesn't refer to "landscape" SO NOT APPLICABLE

IT ALSO MAKE SENSE NOT TO HAVE A FIGURE (E.G. ME DOING PERFORMANCE)

WHERE TO PRESENT TEXT

vent nothing?

SIZE 63x90cm TO OVERWHELM LIKE 84x120cm (A1) OR 105x150cm (WINDOW?)

QUESTION ON WHY THE TRACING PAPER COVERING THE IMAGE

IF IT DOESN'T ROSE IT'D BE NICE.

TRANSLUCENT PAPER THAT IS

1. PRINTABLE
2. WAVES + LIGHT
3. MAKE NOISE

MOV. 1

3 PARTS

MOV. 2

3 PARTS

MOV. 3

3 PARTS

MOV. 4

SPLO

THEN

WHAT IF IT'S COMBINATION OF VISIBLE & INVISIBLE

WHY THERE'S VISIBLE & INVISIBLE TOO MUCH COMPLICATION YET THE CASUALNESS OF IDEA IS TEMPTING

ALSO LIKED

WHEN IT WAS ONLY SKY

EQUIVALENT TO "AUDIBLE"

LIKED'S...

EACH SECTION OF POSTER PAIRED WITH OTHER

RATIO IS NICER WHEN PANORAMA

(CURRENT RATIO SIGNALS "POSTER")

VERTICAL POSTER = "POSTER"

Doesn't refer to "landscape" SO NOT APPLICABLE

IT ALSO MAKE SENSE NOT TO HAVE A FIGURE (E.G. ME DOING PERFORMANCE)

WHERE TO PRESENT TEXT

vent nothing?

BOOKSHELF

LETTER PRESS PRINTING FOR TEXT

"KOKBOOK" の 3 冊 A+ = Bible of housewives in 1950s = A recipe book

→ ANOTHER VERSION WITH BILL'S.
→ HOW MANFRED P. ROUSES HIS OLD PIECE.
PILE UP



E3 G5 K5

BLUE

kindest regards
Livia

Semimaru
Zeichnung

Kore ya kono
Yuku mo kaeru mo
Wakarete wa
Shiru mo shiranu mo
Ausaka no seki

Truly, this is where
Travelers who go or come
Over parting ways, -
Friends or strangers, - all must meet;
Tis the gate of "Meeting Hill."

Hier ist die Schranke,
Wo im Kommen und Gehen
Man Abschied nimmt.
Freunde wie Fremde treffen sich
Am »Berg der Begegnungen«.

群丸(十通)
逢坂の関
知るも知らぬも
別れては
行くも帰るも
これや二の

Handwritten notes in cursive script, including the name "Livia".



MAKO
Schulstr
Birli
9044

NOTES
US
BAOHURE
TAYO O
MICO
RESIDENCIO
2013082868AL
SRI LANKA
WORLD LIST
REGISTRATION
ADMINISTRATION
MANGROVE
SEMIMARU
SAMI DINING
@ CES

SEMIMARU

STHEM/A'GAM

2013 08 28 01



Hoher Kasten
1795

Ebenalp
1640

Kronberg
1663

Appenzellerland

Urnäsch

APPENZEL

HERISAU

Gossau

Altstätten

ST. GALLEN

St. Gallen
Bodensee

Bischofszell

Heiden

Thurgau

Rorschach

Amriswil

St. Margrethen

Arbon

Romanshorn

Kreuzlingen

B o d e n s e e

Insel Mainau



APPENZEL
 SWITZERLAND
 STOCKHOLM
 LISBON
 ASHIYA
 JAPAN

Bookshelf

Last summer I spent some time in Appenzell, Switzerland. I made Crème caramels with raw milk and fresh eggs from the cows and chickens opposite to where I was staying. I spotted shooting stars in the night sky, which was crowded with other stars. This was my first time living in a rural landscape.

I hiked alone through hills and forests. Once I took a walk to my favourite spot in the area accompanied by a book, *1000 Places To See Before You Die*. I brought this second-hand book for its thickness and size to press pretty flowers and plants that I picked on my way between the pages. Artless plants were often juxtaposed with the introduction of fancy hotels and famous resorts, as if they were two parallel paths that would never have crossed otherwise.

From a mistaken identity at the vernissage of an Andy Warhol exhibition at Moderna Museet six years ago, a chain of connections led me to Maivor, a graceful Swedish lady born half a century before me. I visit her often in the Stockholm suburb where she lives, and we discuss society and life. Over meals and drinks, she tells me about the past in Sweden and her personal stories and asks me about life in Japan and my trips to different places. *Fritz i Lissabon* was the first dinner she cooked for us: meat stew topped with shrimp, from a recipe book *Hirams Kokbok*, which gave a strong influence to Swedish home cooking since 1960.

She is a bookworm. The last time I visited her, she was reading *En Gåttfull Vänskap* by Yoko Ogawa, who lives in my hometown in Japan. It is a story about a beautiful relationship between an old professor, his housekeeper and her son. Once I considered it for her birthday present projecting our friendship, but eventually the idea fell through because of my slight concern over the book dealing with the subject of aging. On a bookshelf in her living room where time seems to have stopped for decades, I placed my book with pressed flowers and plants that I took from Appenzell, and I chose books from her shelves to pile on top of my book to fill the gap between the shelves.

List of the books: Oscar Wilde *Lord Arthur Savile's Crime*, Marcel Proust *In Search of Lost Time*, Vilhelm Moberg *Unto a Good Land; The Emigrants*, Albert Camus *Exile and the Kingdom*, Björn Ursing *Fältflora*, Yoko Ogawa *The Housekeeper and the Professor*, Selma Lagerlöf *The Treasure/The Tale of a Manor*, Tove Jansson *The Summer Book; Sun City*

TEXTE POUR
C-PRINT.SE
20140331
par ASHIK ZAMAN

- Jenny Hillman (SE)
- Vanna Bowles (SE)
- Karl Mårin (SE)
- Brian Hubble (US)
- Dame Ka. Norris (US)
- Olivier Costa-Thérèse (FR)
- Marc Turlan (FR)
- Malgorzata Markiewicz (PL)

10-12 artists feature
introduction to each artist,
presenting what they're currently up to

writing about one particular thing
that has had a significant impact
on their artistry, or which can be
credited as a source of inspiration,
be it an object, a person, a geographical
location, another artist, film or music.
MAX 400 words

a little sharing in words
of a personal anecdote or story

1 image of any kind to visualize
their story

BOOKSHELF
PHOTO (?)

101 Ashik know upcoming plans & projects
which I want to be published

COINCIDENTAL CONNECTIONS

- MAIVOR ONE OF MY GOOD FRIENDS HALF CENTURY AWAY
50 YEARS IN DISTANCE (TO BE EXACT, SHE IS 49 Y 388 D ODER)
HOW I GOT TO KNOW (HOW PEOPLE GET CONNECTED IN SWEDEN?)
→ MISTAKING SB. INTRODUCED TO CEO OF BRANDING AGENCY
WHO GAVE ME A JOB AS RESEARCHER & TEA TIME WITH
HIS GRANDMA & HER BEST FRIEND.
HIRAM & FRITZ I LISSABON (SEAFOOD + MEAT 海鮮, 山珍)
HOUSEWIFE (FEMALE ROLE), LIFE, AND VIEW OUTSIDE.
- APPENZEL (HILLY LANDSCAPE)
 - ① CROWDED SKY - I KIND OF LIKE THE "SELECTED VERSION" IN CITY.
 - ② SILVIO & JEMIMARU (日本人)
 - ③ TOKINO & PASSING FLOWERS IN A BOOK CALLED "1000 PLACES TO SEE"
- BOOK AS PLANTS HOLDER & BOOKS ON SHELVES (PATH)

② WHAT IF I OMIT "APPENZEL" PART & BRING IN YOKO OGAWA?
(& THE FACT I HESITATED TO GIVE HER THAT VERY BOOK)
& SHE LIVES IN MY NEIGHBOURHOOD

③ WHAT IF I DESCRIBE MORE ABOUT "CROSSING (交差)" IN
ANOTHER MANNER?
→ (FOR EXAMPLE) Juxtaposition of "UNKNOWN" & "ORDINARY" WEED
AND A GORGEOUS FANCY HOTEL PRESENTED ELSEWHERE. = "ARTLESS"



本字をみ出しの pickup (挿入) 的
gravity 重力
pressure
not easy to take out / to open → order & relation are more tight.
influence each other dependent

買えないものは 背負って
去る手は 背中合わせ?



FRITZ I LISSABON

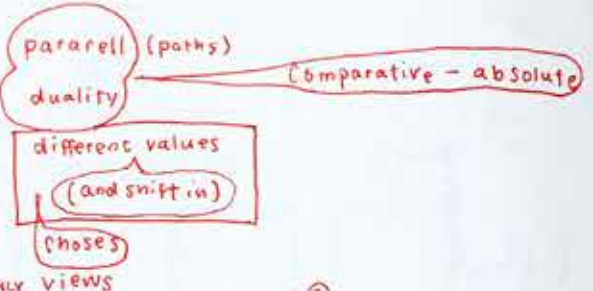
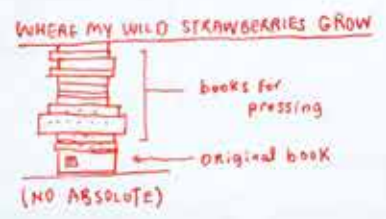
En mustig, kryddstark rätt, som är verkligen rolig att laga.
Börja med att hacka löken smält och att skära sellerin i
tärningar. Rensa räkorna och lägg dem i en liten sil. Lägg
olja och smör i en stekpanna och håll en bra gryta i bered-
skap. I den grytan skall allt puttra tillsammans allteftersom
det stekts i stekpannan. Fräs alltså först löken ljusgul och
mjuk. Lägg den i grytan. Låt selleritärningarna få en om-
gång i stekpannan. Vispa ur pannan lite med vatten. Fräs
köttfärsen vackert brun. Mosa färsen med en stor gaffel
medan den steker, så att den blir jämnt grymig och väl-
brynt. Krydda med salt, peppar och vitlök. Späd med vat-
ten och lägg i en eller två hönsbuljongtärningar. Låt färsen
puttra sakta tillsammans med löken och sellerin.

- 4 st kalv- el. fläsk-
kotletter
- ¼ kg köttfärs
- 1 pkt djupfryssta
ärter
- 1 gul lök
- 1 bit sellerirot
- 1 hg rökor
- 1 burk cham-
pinjoner
- olja
- smör
- vitlök
- 1-2 buljong-
tärningar
- tjock grädda
salt
- peppar
- cayennepeppar

Stek nu kotletterna vackra i färgen. Krydda dem. Var
lite försiktig med saltet eftersom buljongtärningarna är sal-
ta — och räkorna också. När kotletterna är färdiga, späder
man dem med lite vatten och lägger dem till den tjocka,
bruna röran i grytan. Dessutom häller man i de djupfryssta
ärterna direkt ur paketet och champinjonerna ur burken.
Inte vattnet — om det är vattenkonserverade champinjo-
ner. Det kan man spara och späda med om så behövs. Lite
grädde späder man också med. Tjock grädde. Låt allt stå
och »småsnacka» på spisen. Kotletterna överst — och den
tjocka doftande röran av selleri, köttfärs, ärter och cham-
pinjoner i gräddig sås. Vitlöksdoftande och med lagom, inte
för påträngande cayennepepparsärpa i smaken. Smaka av
väl!

Servera rätten med de rensade räkorna stälpta överst.
De skall vara varma och det åstadkommer man bäst genom
att slå lite hett vatten över dem i silen där de väntat. Krydd-
grönt på om man har lust. Det är mycket gott — barba-
riskt och lite grann exotiskt! Sallad passar till — och ris —
och pommes frites — och ett glas rödvin! Ost och frukt
som enda efterrätt.

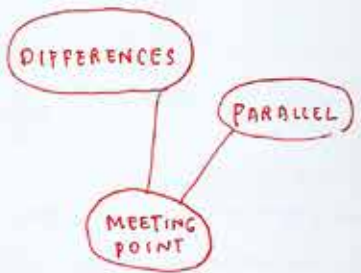
VILLA HOIYAMA
C-PRINT 0331
LAGO PARIS
MOES
TAGS/VERTS
MY MONOGRAPHY
VENEZIA
X PITTIA
BROCHURE
EGB (all-in-one)
WIND
ENSEMBLE



i) BOOK [original] BLACK & WHITE
 → FIRST EDITION ONLY
 - Every 10 page one finds plant/flower pressed in the book
 - the plants/flowers were picked on the way to go to "where wild strawberries grow" in the forest in Appenzell
 no glamorous resort
 opposite of where I usually live
 - the book itself is called "1000 places you have to see before you die" but quite a few places signal the difference of what the writer values & what I do, author

WHAT ABOUT ?
 1 week (or 1 month, or any limited time frame)
 installation at somebody's house [private is interesting] or institution
 using their books &
 ① having vernissage &
 ② photo shooting of the pile
 height decided by the bookshelf at home/institution

ii) BOOKS [piled-up on the original - changable]
 - the books to be piled up at the occasion to show this piece should be chosen from the relevant bookshelves of the exhibition space (institution, gallery) or relevant place.
 - the choice of books should show the "duality" meaning, reflecting two different values
 - in case it becomes private collection, the books are chosen from the collector's own library (& the collector should agree on it)



CELVA LAARÉ
 production/assistante de direction at CES
 → more "cinéma" orientated
 Olivier Kaeser
 Jean-paul Polley

DOES IT MAKE SENSE TO MAKE "LOCAL VERSION" EACH PLACE? AT LEAST OF LOCAL LANGUAGE?

「捲巻」 せんかん
 書物を少し巻戻しては
 いったんそれを伏せて
 その内容を味かうようにする
 → 速読術
 「閉」ている本」に閉じて
 → 「捲巻」と「真独」は江戸の私塾の学習法。
「真独」 しんどく
 読書の内容をひとりでめい
 たいの。
 必ず他人に提供せよ
 (昔や書物に教えられることには
 絶対に自分と其がなくて
 その感想・印象を
 必ず書き残すこと)
李明月と読書について
 松岡正剛 著
 「多読術」
 「千夜千冊」
 歴史はすぐかきおこす、そぐ
 → 世田谷区東
 万巻の書物に囲まれた
 イベントスペース
 本々書」(E&S)
 THE BOOK BECOMES MERE "WEIGHT"
 FOR PRESSING PLANTS/FLOWERS.
 THE BOOKSHELVES SUGGEST THE OWNER'S
 PERSONALITY, HISTORY, ETC.

IT MATTERS WHO'S PLACE TO EXHIBIT

LIKE FOLLOWING PATHS, OUR PATHS CROSS AT CERTAIN POINT BUT NOT ALWAYS.

SMULTANEOUSLY HAS MORE "ONGOING" FEELING:
 i) being pressed
 ii) maker's own experience
 iii) paradigm shift (or the values [reference] mention "now")

AND FINDING THE CROSS (=SIMILARITY) AND THE DISTANCES BY (HOUSING BOOKS TO PLACE.)

THE INACCESSIBILITY TOWARDS THE CONTENT OF THE BOOK OR PRESENTING ONLY EXCERPTS OF 1. FIRST PAGE / 2. LAST PAGE / 3. RELEVANT PAGE
 (CAN I CONNECT THESE TWO JUST BECAUSE THEY ARE AROUND BOOKSHELVES?)
 MORE "DISCREET" IN THIS WAY?

IT HAS VERY MUCH OF "PAST" COLOUR HISTORY THE FINISHED

SO IF I'M TO BRING IN NEW PIECE, IT SHOULD BE ABOUT "FUTURE" (?)

Talking of paradigm shift 範疇和夫
 道を知らず、歩む
 現在の資本主義社会では経済成長を止めれば社会は発展しないと思われてきた。経済成長が至上命題になると、大量生産・消費の量が増え続ける。'物'そのものが、'人'が作るものではない。物には命脈が通る。物から命脈が通る。

Talking of Library..
 KUNGLIGA Biblioteket i Sverige
 → Louise working with art project
 TREND in Washington DC
 → 和装のミニ図書館 @自宅前
 1冊取り出し読み放題。
 → 資料は2009年、Todd Bol in Wisconsin
 → 近所で行き来しに設置の42F.

(5x7) 道が重なる、人の家に行き来する人の手帳に
 ① 手帳にスタンプを
 ② 手帳に
 ③ 手帳に
 High resolution to
 大卒の15年(15年)に
 時、1000-2000... 1000-2000

Paths on the Bookshelves (working title) is a project looking at a the life of an independent woman through the stories around her bookshelves, in which I reflect on how we view and treat the past even though we don't have a first-person perspective and there is little evidence. The project is based on my long-term friendship with an American meta-psychologist Bill, whose elder sister Jo-Ann was missing for a period of thirty years.

Jo-Ann, and her disappearance

Bill has two sisters, and one of them is Jo-Ann, who was living mainly in Lanzarote but also had a house in London. I met Jo-Ann only once, when Bill and his partner Hanni organised a dinner at their flat in 2002. She passed away a couple of years later, during the period my contact with Bill was limited.

Bill told me that she did not get in contact with her family and was unreachable for thirty years. She is one of the first foreigners who came to Lanzarote in the 50s. She had been a strong independent woman, but she got in touch with her little brother when she became more aged.

Bill seems to admire his adventurous big sister. When he took part in my video piece I made in 2002 where one speaks about a story related to glasses, he chose to talk about Jo-Ann. Though I didn't hear much of her life path, thirty years of which he is unaware.

Bill, and the act of looking at the past

Bill is a meta-psychologist who was born in Texas and started to live in London in the 60s after being a member of a US army band playing in Germany. I met him in 1996 through a friend of mine, and since then we have been friends despite our big age difference. Bill and Hanni, his partner, are social and when I lived in their flat, there were always a few dinners per week at their flat, with diverse kinds of people, such as a brain specialist, philosopher, zoologist, classical musician, theatre producer, and opera composer, and many of them were expatriates. There were also some people called 'clients' who would visit Bill any time of the day. They would go into a room and stay for a couple of hours to have a 'session', I had been always curious to know what was happening behind the door.

Once I had a chance to get a session with Bill when I was disturbed. During the session, he asked me to tell him what happened and what I felt, and used some 'technique' to detach myself from a past incident. It was repetitive and slightly hypnotic as if it was some sort of ceremony, I thought.



Collecting the World 1201

2014-08-22
RV avec Élodie & Yoann + Suzumi

- INTEREST IN MY NOTEBOOK → mentioned Appenzell Book
- IT SHOWS BEFORE MY WORKS WHILE MY TEXT SHOWS AFTER MY WORK → TIME FRAME
- IT IS FOR MYSELF (ORIGINALLY NOT FOR PUBLISHING) WHILE MY TEXT ARE AS IF I'M ADDRESSING TO MY FAMILIES & FRIENDS (OTHER PEOPLE, PLANNED TO BE READ)



突然の紅い言葉

"DRIFT" "WALK" "PATH" — the way we work
e.g. I give A. that lead us to a product
Talk about B or C, and there on...
ORDER FROM DIALOGUE
→ not necessarily chronological

THE "WALL SKETCH" OF MY TEXTS

- POSSIBLE TO SHUFFLE → NO ORDER → CONNECTEDNESS → NEW "READING" WITH COMBINATION
- ... → A BIT LIKE BEAT: *generational* "CUT UP" METHOD
- you cut up the past to find the future

NEW small publisher in Oslo (Evening's dream)

can trace how I evolved?

DRIFT

漂流: 前進力, 引き寄せの力 動向
漂流: 0, 0, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100
Yの作品

TEXT FRAGMENTS ON THE WALL → VISUALLY INTERESTING

1001 NIGHTS (ARABIAN NIGHTS) (ONE THOUSAND & ONE NIGHTS)

- Literary techniques & themes
- FRAME STORY (FRAMING DEVICE) story within a story helping main story 枠の中の物語, 大きな物語の中の物語
- EMBEDDED NARRATIVE → FRAME STORY 層の中の層, 1層1層 AS AN ANSWER TO QUESTIONS RAISED IN A PREVIOUS TALE?

○ FATE & DESTINY
- FORESHADOWING

(RV) Élodie 13³⁰ 14⁰⁰
2014-09-08
Café au progrès
(au coin de la rue des 3 frères)
Telling stories about my works → Should I narrow down to smaller numbers? Starting point

MY NOTES / NOTEBOOKS → FOR MYSELF
FUTURE SEEN FROM PAST
FUTURE SEEN FROM PRESENT

PHOTOS → FOR PUBLIC and/or
PAST SEEN FROM PRESENT neutral or personal
PAST SEEN FROM PAST? PASTURE

TEXTS → MIT FOR MY FAMILIES & FRIENDS
TEXT → PAST SEEN FROM PAST
MIND MAPS → COULD BE FUTURE SEEN FROM PRESENT
FOR MYSELF

also Maddin's Magic Lantern
→ my photo of a cloud in Tigris (AA)

○ "Live editing show" (LEBAL)

PACKAGE FOR ELODIE & YOANN

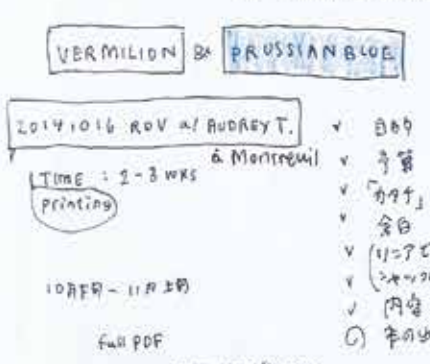
- COPIES OF NOTEBOOK
- PHOTOS OF EDITING TEXT
- PORTFOLIO (related works only)
- TEXT FROM 1) MAPS 2) MATS

WORKS (selected a bit)

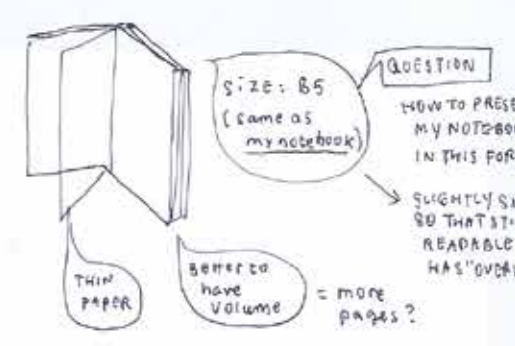
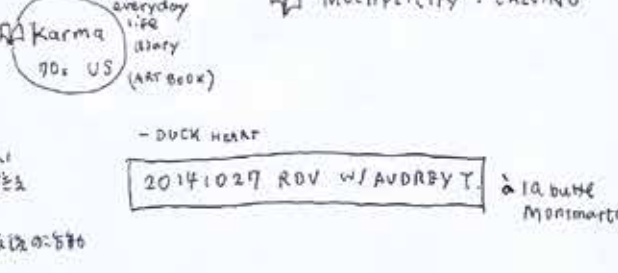
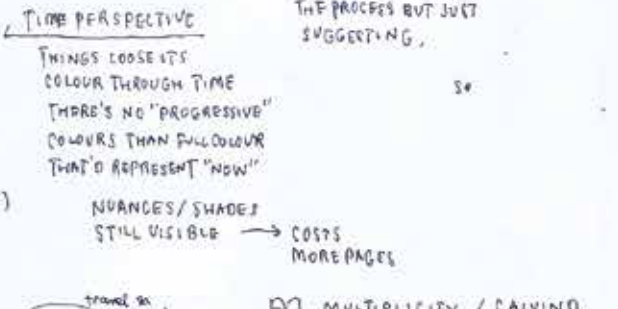
LOCATION & ACT	YEAR	PLACE	NOTEBOOK/TEXT	DOCUM.	PLACE	NOTES
SOLITARY ACTS						
✓ RUE D'AMSTERDAM	2007-10	AMSTERDAM / PARIS	STORY 2 巴黎-部 4-1-1			PARIS RELATED. SEARCH NOTE ONE OF STARTING POINT
✓ STARS & MOONS	2011	ISTANBUL	STORY 30 act			
- FOLLOWING PATHS	2012	HELSINKI	STORIES ARE INTERESTING!			
○ WIND ENSEMBLE	2015	APPENZEL	ongoing			NOT EASY TO IDENTIFY A LINE?
○ WILD STRAWBERRY	2013	APPENZEL	STORY 2 1(1-1) Related to			
MAP DRAWINGS						
✓ BIRD'S VIEW	2011	PARIS	STORY 2 1(1-1)			PARIS RELATED (WHEN I STARTED TO LOOK AT THE WORLD)
✓ DREAMS OF THE SOUTH	2011	HELSINKI	STORY 2 1(1-1)			
○ STARS, MOONS & SUNS Pacific	2011	WORLD / JP	STORY 2 1(1-1) REF.			
- RED OVENBIRD	2012	WORLD / SE				
○ JURNORTH IS SOUTH ACTS / INTERVENTIONS	2013	BUENOS AIRES / WORLD	STORY 2 1(1-1)			LOTS OF NOTES IN FAMILIES
○ A CHE FOR THE DISTANCE PROTIAGE	2009	OSLO	STORY 2 1(1-1)			
○ STEREO SCOPE	2008	MALMÖ	ongoing			URBAN INTERVENTIONS CONTINUING FROM ABOVE URBAN
○ SEEDS OF CIRCLE	2012	PARIS	ref. (sort of ongoing)			
○ DISTANCE & COLLECTION	2014	VENICE	ref. (sort of ongoing)			SOCIAL PROJECT?
○ SHE HAS HER OWN STORY	2008	WORLD	WHAT'S LEFT?			
✓ RAINBOW AFTER	2007	WORLD	WHAT'S LEFT?			RELATED TO THE BOOKLET (SELE. ONE OF THE STARTING POINT)
○ POST-CARD PROJECT	2007-14	WORLD	WHAT'S NOT 2007-14 IN THE FRAME			
INSTALLATIONS & SOCIAL REFLECTIONS						
○ BOOKSHELF	2014	APPENZEL / JAPAN / SWEDEN	TEXT & DOCUM.			HAS CONTINUATION TO FUTURE PROJECTS
○ GOLDEN MEAN	2011	SÃO PAULO	TEXT & DOCUM.			PROSA
✓ DET SLUTNA RUMMET	2007	MALMÖ (STOCKHOLM)	DOCUM: STRUCTURE			ABOUT STOCKHOLM / MALMÖ
REACHING FOR STARS	2006	MALMÖ	→ REFERENCE			PLAY WITH VISION / SPACE HOURS I'D HAVE BEFORE RECENT PRACTICE BEGAN.
MEDIATED LANDSCAPE	2005	MALMÖ				
✓ (OPEN LETTERS)	2003	AMSTERDAM	DOCUM: STRUCTURE			OLD? ABOUT AMSTERDAM.
RECREATIONAL PROJECTS						
✓ MEETING YOU	2010	STOCKHOLM	TEXT & DOCUM.			DO I INCLUDE SOCIAL PROJECTS?
PALEMPREST	2012-3	STOCKHOLM				
COLLECTIVE ACTS						
○ #002 SWEDEN THAN SWEDEN	2008	STOCKHOLM				CONCEPT IS IMPORTANT
○ #006 HOW TO REPRESENT SWEDEN	2010	STOCKHOLM				
○ #010 FINDING EVERY DAY	2014	ARCTIC CIRCLE / PARIS				
REJECTED CAKES						
○ #001 THOU PAYSANNE	2010	STOCKHOLM				
○ #003 BLACK FOREST	2011	ISTANBUL	DRAWING			
TEXTS						
○ MONOLOGUE #0.5	2010	-				TEXT → 巴黎 (PARIS)
○ A CHE FOR DISTANCE	2010	-				
○ STARS, MOONS & SUNS	2012	BUENOS AIRES				
○ BOOKSHELF	2014	-				
○ FUTURE PIECES	2014	-				NOTE? Ongoing

451P
SSS
VENIZIA
SSS/EVA
SSS/EVA
SSS/EVA
BOOK LET
PARIS & JAPAN
BOOK LET
PARIS & JAPAN

COLLECTING THE WORLD 1200 ON FOOT

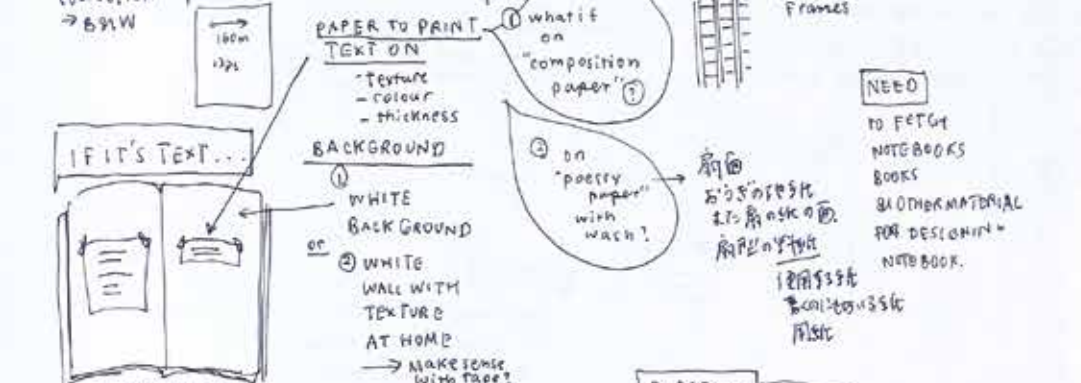


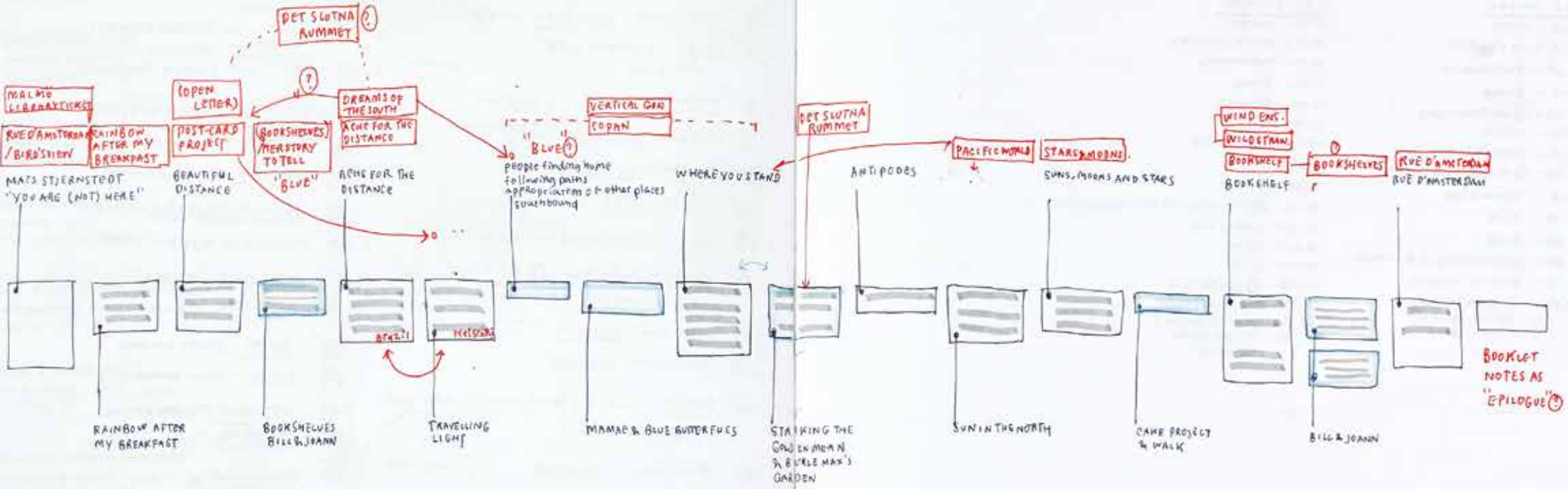
制作に際して「モノ」の「モノ」を
MULTIPLICITYに際して「モノ」を
「モノ」を「モノ」にするか?
↓
「モノ」は「モノ」の文章 ⇒ これは印刷しては「モノ」を「モノ」にする



「モノ」の「モノ」を「モノ」にするか?
「モノ」の「モノ」を「モノ」にするか?
「モノ」の「モノ」を「モノ」にするか?
「モノ」の「モノ」を「モノ」にするか?

「モノ」の「モノ」を「モノ」にするか?
「モノ」の「モノ」を「モノ」にするか?
「モノ」の「モノ」を「モノ」にするか?
「モノ」の「モノ」を「モノ」にするか?







a bird's view of the world. in Paris.
2008 – 2010
Drawing (ink on translucent paper)
70 x 50 cm

This is the first piece from *Map Drawing*, a series of modified maps. It is based on a tourist map of Paris. The lines in the drawing trace the contours of the blocks forming the streets and the squares, which are named after geographical locations from all over the world, such as cities, regions, countries, rivers, and mountains. There are names of many Italian cities and African countries being used, but not so many German cities, seemingly reflecting their historical relation and psychological/physical proximity to France. The result is an optical-phonetic image of the city, and another map of the world from a certain perspective, appearing incomplete and leaving much space for imagination.



PARIS
FRANCE

monologue no.5
2010
Text

Originally published in *New Beginnings – a Manuscript*, edited by Sinziana Ravini, in connection to the exhibition *New Beginnings* at IASPIS, Stockholm, Sweden.

The publication is a collective writing, where the editor posed questions with her prologue, the participating artists responded with each monologue, and the editor answered back with the summarising epilogue. The artist developed her monologue from what she ate for breakfast and what she saw outside her window.

chapters:
Rainbow after my breakfast
Beautiful distance
Travelling light

B5 K1

Rainbow after My Breakfast
2009

Photo installation (laser print on a self-adhesive transparent sheet)
Size variable

A rainbow appeared in front of the artist's eyes when she finished her breakfast alone at a hotel while travelling. The rainbow was made from the fruit rinds left on her plate. The installation is a transparent sticker with the image, placed on the window in such a way that it integrates with the background view seen through the window.



Rainbow after Rainbow
Project
2009 –

This is an ongoing project where the artist collects and presents the documentations of photo installation *Rainbow after My Breakfast* adopted at their home by her friends, who are spread all over the world. The artist sends the rainbow sticker to her friends, with a letter explaining the background story, instructions for how to place the sticker, and the request to send back documentation. The archive of rainbow photos with an everyday view sent from her friends is growing. She presents the collection in various formats such as a printed matter, a slide show, and an online album.

GOTHENBURG
WORLD

D7 K1

(Open Letter)
2003

Installation (emboss print on paper without ink, 17th century Dutch style furniture, plexiglas)
21 x 29 cm (letter)

Living in a flat with big windows on a major canal and inspired by the delicate diplomacy between the public and the private around the windows in Amsterdam, the artist made an installation where the personal experience of a viewer becomes a performance for other viewers.

Opening a door that says, 'Only one person can enter at a time. Please open and read the letter', the audience finds a letter on the table placed in a room, of which one of the walls is transparent. The letter is addressed to 'My dearest' and its content refers to the general issues in close relationships, composed in such a way that the audience can personalise the message. The letter is imprinted without ink therefore the audience can only read it when a shadow is created by light coming from a certain angle. The architecture of the piece is referenced from the Dutch Golden Age paintings, such as of Vermeer, who favoured using the letter as a motif.



AMSTERDAM

I7

Bookshelves – filling the gap
2010 –
Ideas behind an unrealised project

Originally written for the proposal of the project in 2011.

LANZAROTE
TURKEY
EGYPT
LONDON

A6 K1

Post-Card Project
2006 – 2010
Project
8 postcards, 15 x 10 cm each

While she was detained in Sweden due to visa restrictions for nine months, the artist conceived the idea of making a collection of postcards with a documentation of other artists' works dealing with travel, views and distance. Noting postcards as social media and reproduction of views and art, she focuses on the romantic quality and the power of imagination in communication, travel and art experience. The works of writers, philanthropists, wire artists and contemporary artists, from 18th century to present, are equally treated as art, and their travels which vary from a grand journey to a mind trip are distilled into postcards.

The project is presented with introduction text, and there are shelves that present the postcards, with an image on one side and a caption on the other side.



JAPAN
SWEDEN
GERMANY
FRANCE
FINLAND
TOKYO
RIO DE JANEIRO
LIBYA
ARGENTINA
USSR
NORWAY
COMO
US
IRAQ
NEW YORK

A2 I1

K2

I7 J5

C7 L3 K1

an Old-World warbler dreams of the south. in Helsinki.
2011
Diaz paper exposed to sunlight
43 x 53 cm

This is a piece from *Map Drawing*, a series of modified maps. It is based on a tourist map of Helsinki. The work originates from her visit to the city in May 2010 when she was welcomed by a snowstorm.

Arabiaranta (coast of Arabia) is an area in Helsinki, named after the faraway land in the 1800s when the area was remote from the city centre. Now the city has grown, it is a fast growing residential area, and the streets are named after warm exotic places such as India, Java, Congo and Syria. The artist erased everything from the map except for the names of the streets and the areas, and marked the 'warm and exotic' streets. Then she developed a Diaz copy of the map with the Scandinavian winter sunlight, and the streets became more suntanned during the process.



ARABIA
JAVA
SUMATRA
SIAM
INDIA
KOREA
JAPAN
DAMASCUS
SYRIA
CAIRO
CANAAN
CONGO

Ache for the distance
2010
Text

Originally published in *Travels*, edited by Louise Nilsson and Lisa Boström, in Stockholm, Sweden.

The publication explores and investigates travel, an activity inseparably connected with art and creativity. Artists, curators, philosophers, designers were invited to contribute their individual travel stories to the publication; the idea of travel, strategies, plans and thoughts. The artist's contribution is based on her previous text, *monologue no.5*.

chapters:
Rainbow after my breakfast
Beautiful distance
An ache for the distance
Rue d'Amsterdam

Mamãe and blue butterflies
2010 –
Ideas behind unrealised projects

chapters:
Mamãe and blue butterflies
Striking the golden mean

Det slutna rummet (eng. The Locked Room)
2007
Installation (3 projectors [video, 35mm slide, 6x6 slide], 3 podiums, temporary wall)
110 x 110 cm (projected images)

Moving to Malmö in Sweden, the artist found many more buildings covered in pale colours, the windows smaller, and less people on the street than in Amsterdam, her previous hometown. With her reflection on society and the urban landscape, the artist composed an installation where the viewers interrupt the projections in order to experience the work.

She learnt from a weathered commemorative plate that behind the walled up window where the artist projected her view of Swedish society, a crime novel *Det slutna rummet* was written, in which the authors described and criticised Sweden's closed social environment in the early 70s. The artist researched the stories around the façade, the meeting point of the inside and the outside of the house as well as the society, and the past and the present. The landlord made renovations in 1984 and closed the window to make a garbage room. The photos of the façade taken by the artist, the landlord and the author from respective periods are projected on a wall, precisely overlapping one another in the installation. By casting shadows in the projections, the viewer deciphers the accumulated history inscribed on the façade.



MALMÖ
STOCKHOLM
SWEDEN

My Very Exciting Magic Carpet Just Sailed
Under Nine Palace Elephants
2012
Text

Originally published in the publication *URRA 2011*, edited by Melina Berkenwald, in Buenos Aires, Argentina.

The publication consists of the contributions from international artists, who took part in the same art residency programme at URRA in Buenos Aires in May 2011. The artist wrote an essay based on her experiences in the antipodes of her home country, where her thoughts drifted to the universe.

chapters:

Where you stand

With the sun in the northern sky

Suns, moons and stars

Stars, Moons and Suns (pacific world)
2011 – 2012
Sgraffito drawing (oil pastel on paper)
72 x 51 cm

This piece is from *Map Drawings*, a series of modified maps. It is based on the world map produced for children in Japan. Medialunas, equivalent to French croissants, and autumn leaves she saw in Buenos Aires in May 2011 inspired the artist to reflect on her perspective towards the world.

The map only mentions countries that are recognised by the Japanese government and disputed areas are left white. The map is centred on the Pacific Ocean, and in the margin it also shows the national flags of these countries. The artist covered the whole surface of the map with black oil pastel, and scratched out the oil pastel layer drawing stars, moons and suns on the corresponding parts of the map.



JAPAN
TURKEY
EUROPE
BRAZIL

SOUTH
AMERICA
WORLD

WORLD AND
UNIVERSE

Stars and Moons (solitary act in Istanbul between
14 and 20 September 2011)
2011 – 2012
Act / photo installation (inkjet on paper)
153 x 114 cm (total image)

This is a piece from the series *Solitary Acts*, where she walks on certain streets with a certain aim, seizing her instant and intuitional response when she encounters a city. The act is done by herself without any announcement, and therefore the photos she takes during her act are its only evidence.

The artist was visiting Istanbul for one week in September 2011. She decided to find stars and moons in her daily life during her stay. Stars and moons signal Turkish identity, and at the same time they are universal symbols that can be found anywhere in the world. No matter whether it is in nature, culture, religion, commerce, politics, or even something that was not intended to be but appeared as a star or a moon to her eyes, the artist photographed her findings.

62 photos are presented as photo installation, forming a single image of the constellations.



ISTANBUL
UNIVERSE

Wind Ensemble (in four movements)
2013
Act / installation (images and texts printed
on paper)
Size variable

This is a series of four acts that the artist made during her stay in Appenzell in summer 2013. She stood up in the landscape of the Swiss Alps, with beer and wine bottles, attempting to catch the wind to make them whistle. Then she had a local meteorologist describe the wind at the spot when her acts took place.

Each action was presented with a documentation photo or a relevant image, a brief summary detailing the action and the instrument (bottle), and the wind description.



APPENZELL
SWISS ALPS
SWITZERLAND

Bookshelf
2014
Text and photo

Originally published in *C-print*, edited by Ashik Zaman, in Stockholm, Sweden.

The editor of the online art journal *C-print* invited fourteen artists to write about one particular thing that has had a significant impact on their artistry or which can be credited as a source of inspiration, and to provide a relevant image. The artist wrote about her paths and thoughts that led to her friendship with a Swedish lady fifty years senior to her.



Missing in the past
2010 –
Ideas behind an unrealised project.

Originally written for the proposal of the project in 2011.

Chapters:
Jo-Ann, and her disappearance
Bill, and the act of looking at the past

xxx (solitary act on Rue d'Amsterdam in Paris, on 25 June 2007)
2007 – 2010
Act + carousel slide projection
81 slides / projection: ca.8min

This is the first piece from the series *Solitary Acts*, where she walks on certain streets with a certain aim, seizing her instant and intuitional response when she encounters a city. The act is done by herself without any announcement, and therefore the photos she takes during her act are its only evidence.

On a map of Paris, the artist found a street named after the city where she used to live and has a strong attachment to – Amsterdam. She decided to find the familiar Dutch city on a Paris street, to walk up and down the street and took photos of whatever made her think of Amsterdam. The walk took 45 minutes, and 46 photos were taken.

The photos are presented with a carousel slide projector where blank slides create the intervals between the images according to the rhythm of the actual walk.

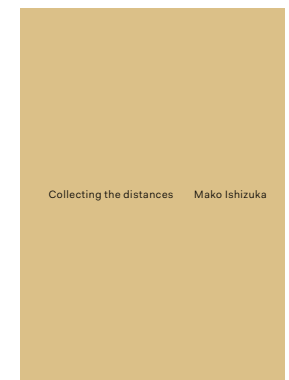


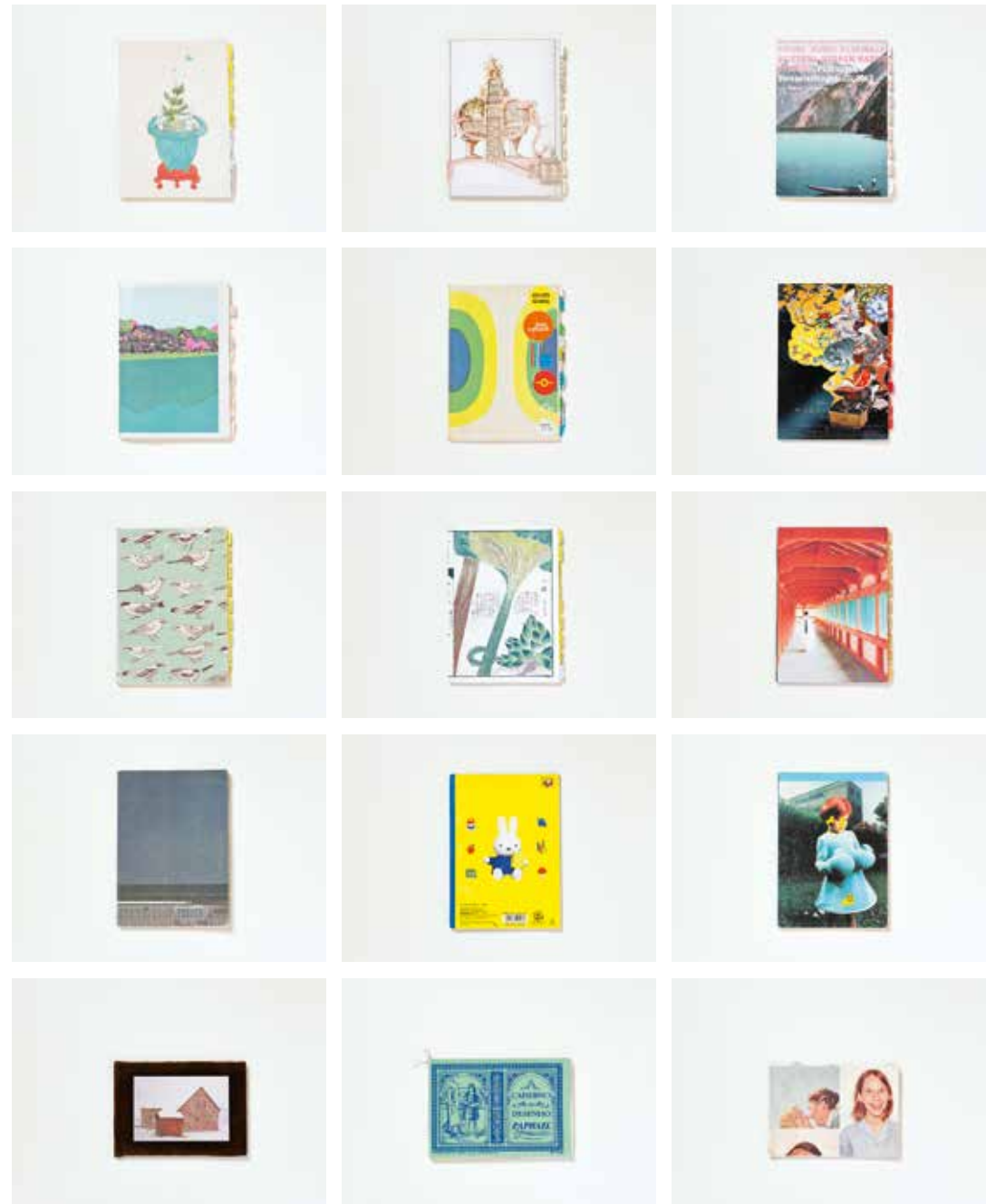
Collecting Distances
2014
Publication
17 x 24 cm, 128 pages

This is the first catalogue of the artist, which overviews a body of her visual art from 2003 to 2014.

By focusing on the marginal parts of her practice in this publication, the artist reconsiders the format of a catalogue as a collection of the reproduction and documentation of the work and also puts emphasis on the flow of production as an artist. A constellation formed by her pieces in the publication not only interrelates them with one another, but also gives a flow in the narratives behind each piece, which brings light to the characteristics of her practice.

The excerpts from her notebooks are featured in this publication to present the paths she has taken. The notebooks are like magazines that she has made for herself since 1996 and the current notebook is numbered 85th. The texts were introduced to interweave the works presented, and she wrote them as if she was addressing her family or friends. She also brought in the materials that show her detours and her thoughts for projects that are not yet realised.





Living in different countries away from my native Japan, I have nourished my interest in distance and structure between individuals and their surrounding world. Using my personal experiences and imagination as a springboard, I attempt to negotiate the physical and psychological distances that are present in our everyday sphere through my art.

This is manifested through two bodies of work: My visual installations employ various media such as photography, video, drawing, acts and spatial intervention, and I explore gaps between appearance, perception, and interpretation; In my social projects, I involve people and use social media such as food, action and posts, to challenge distance and structure in society.

In my installations, visual material is presented within a certain viewing structure, which reflects the underlying structure in the subject matter. I compose the work in the space in such a way that the viewers become conscious of their act of seeing and point of view – often their active perception becomes part of the piece. Behind the pristine appearance of these installations are layers of personal stories and pieces of history to discover.

My collective and social projects stem from intuitive reflexes and questions that arise from certain situations in the society I live in. I experiment with possibilities to convey my thoughts in more direct manners, to create a platform for communication, and to broaden possibilities for myself to play different roles, involving collaborators and participants.

In my work I try to embody the qualities of distance and offer a field of diplomacy between the subject and the viewer. By presenting another perspective on the world – on everyday life and environment, I hope to provoke reflections on our relationship to each other and the surrounding world.

Mako Ishizuka

Born in Kobe, Japan
lives and works between Stockholm and Paris

Selected solo exhibitions

- 2013 Konstnärshuset, Stockholm, SE
- 2012 Mors Mössa, Gothenburg, SE
- 2011 Kungstensgatan 27, Stockholm, SE
- 2010 Gallery naïve, Stockholm, SE
- 2009 Space B, Kyoto, JP
- 2009 Galleri 5, Lund, SE
- 2006 Galleri Ping-Pong, Malmö, SE

Selected group exhibitions

- 2014 *Avant-Garden*, La Générale en Manufacture, Sèvres, FR
- 2014 *New Biennial of Art and Architecture*, Botkyrka Konsthall, Stockholm, SE
- 2014 *Fittja Pavilion*, Serra dei Giardini, Venice, IT (14th Venice Architecture Biennial)
- 2013 *ARAI°500* - Palatti Schopf, Ledi Overegg, Appenzell, CH
- 2011 *A Casa Recebe + A Casa Visita*, Casa Tomada, São Paulo, BR
- 2011 *Line by Line*, Lumaparken, Stockholm, SE
- 2011 *Gifts of Intimacy*, Tensta Konsthall, Stockholm, SE
- 2010 *New Beginnings*, IASPIS, Stockholm, SE
- 2009 *MOCA Anywhere Project*, Museum of Contemporary Art, Hiroshima, JP
- 2008 *States of Space*, Skånes konstförening, Malmö, SE
- 2007 *Reflection of Space*, Galleri Andréhn-Schiptjenko, Stockholm, SE
- 2007 *Vårsalongen*, Liljevalchs Konsthall, Stockholm, SE

Recent projects

- 2014 *Scratch*, Paris/Sèvres/Jouy-en-Josas, FR
- 2014 *Seeds of Circle*, Venice, IT (urban interventions)
- 2014 *Collective Act #010 Finding Everyday in the Distant*, Swedish Institute, Paris, FR
- 2012 *Stereoscope on society*, Paris/Stockholm, FR/SE (urban interventions, ongoing)
- 2012 *Rejected Cakes project 003 Black Forest*, Caravansarai/Divan, Istanbul, TR

Public art commissions

- 2012 relational art project at Engelbrektsskolan, Stockholm
- 2010 relational art project at Blommensbergsskolan, Stockholm

Residencies

- 2013 Cité International des Arts, Paris, FR
- 2013 Institut Suédois, Paris, FR/SE
- 2012 Tokyo Wonder Site, Tokyo, JP
- 2011 URRRA, Buenos Aires, AR
- 2010 Capacete, São Paulo/Rio de Janeiro, BR
- 2010 IASPIS, Stockholm, SE

Grants

- 2014 Swedish Arts Grants Committee, SE
- 2013 Institut Français, FR
- 2012 Helge Ax:son Johnson Foundation, SE
- 2012 Långmanska Cultural Foundation, SE
- 2011 Royal Swedish Academy of Arts, SE
- 2008 Megumi Association, Kobe College, JP
- 2008 Swedish Arts Grants Committee, SE
- 2007 Agency for Cultural Affairs, JP
- 2007 Malmö City, SE
- 2006 Nomura Cultural Foundation, JP
- 2005 Swedish Arts Grants Committee, SE
- 2004 Pola Art Foundation, JP

Education

- 2005 Academy, Malmö, SE (M.F.A.)
- 2003 Gerrit Rietveld Academy, Amsterdam, NL (B.F.A.)
- 1997 Kobe College, Kobe, JP (B.A. in Interdisciplinary Studies)

Collecting Distances
Mako Ishizuka

Text
Mats Stjernstedt: *You are (not) here*

Photographs
Stéphane Ruchaud: all notebooks and p. 9, 10, 11, 15, 32, 33 and 60
Betty Ras: *Wind Ensemble (in four movements)* (index)
Dodda Maggy: *Rainbow after Rainbow* (index)

Graphic design
Audrey Templier

Printer
Imprimerie Escourbiac, France

Translation (Swedish-English)
Charlotta Nordström

Proofread
Sian Evans

This book was made possible through the support of Långmanska kulturfonden, Stockholm, Sweden

Thanks to
Bill and Hanni Casey, Yoann Gourmel and Élodie Royer, Shiroh and Yasuko Ishizuka, Matts Leiderstam, Mats Stjernstedt

ISBN number
978 91 637 7314 3



