

After conducting social interventions *Right-Left* and *Visk-leken* (*Whisper game*) in a Swedish city Södertälje, where more than half of the residents have foreign backgrounds, I developed it further in the Austrian context: During the European migrant crisis, both countries were the top recipients of the asylum applications per capita, and comparing with the open-door policy in Sweden, Sebastian Kurz, then foreign minister in Austria, described its policy to invest more on location to solve the situation in the conflicted areas instead.

I invited two people I met in Vienna, who had never known each other and whose backgrounds evoke the intricate international relation, to my project, writing words in their languages on the window in my studio at the Kunsthalle.

(UN)COMMON GROUND

Hasti is from Iran, briefly lived in Finland and now living in Vienna. Her mother tongue is Persian, and she is familiar with Kurdish, German, Russian and English. Irina is from Russia and lives in the Netherlands, staying in Vienna just for a month. Her mother tongue is Russian, and she is familiar with Hebrew, Dutch, Serbian and English.

LEAD & FOLLOW ALTERNATELY

Hasti stood on one side, Irina on the other, facing each other through the window, which was half-opened inwards. With white pigment marker, they both write in mirrored letters so that it is readable for the other. Hasti writes a word that she translates from or associates with the word Irina has written. While Irina is writing it slowly in mirrored letters, Hasti is tracing the movement of Irina's pen on the opposite side of the glass. They exchanges the roles of leading and following alternately, and it continues. I stand by them to intervene occasionally, asking questions and suggesting, as well as to record the verbal exchange.

TRACES OF JAM IN REPLAY

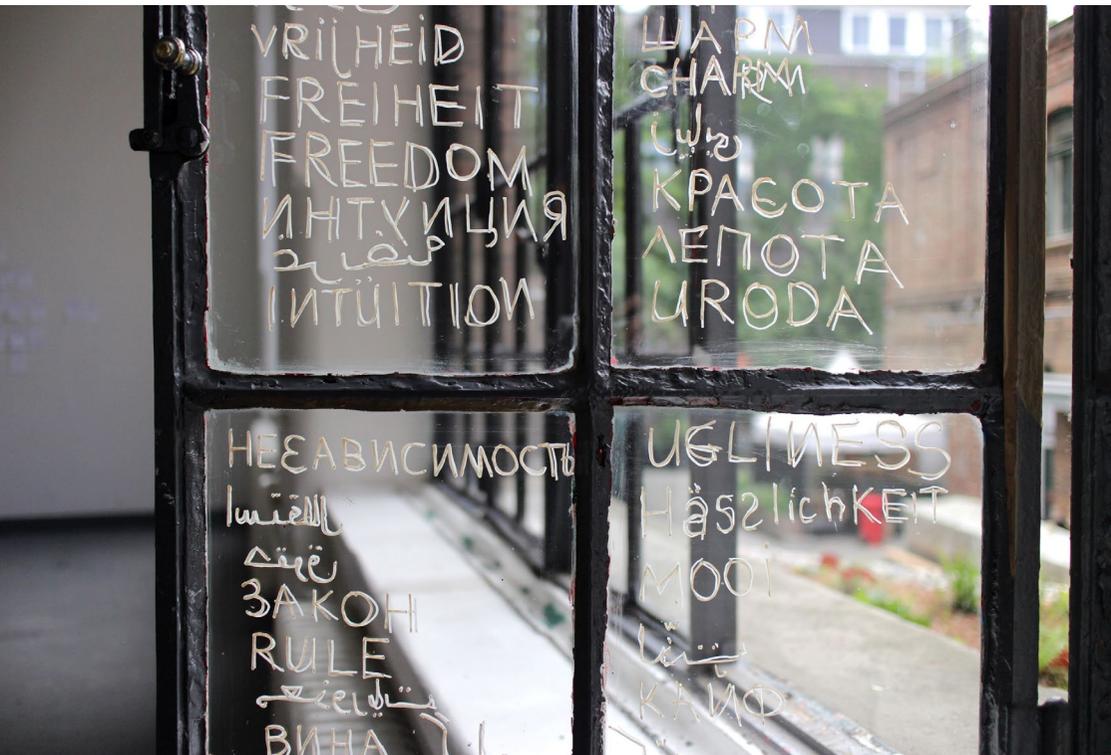
The sound recording captures how the jam started quietly and developed to sway to the rhythm - Irina struggled to write in mirror letters checking if written correctly, they translated a word in various languages, Irina praised the beauty of Persian writing, Hasti pronounced a word and shared little wisdom around it, Irina associated a Persian word with a Russian from their phonetical similarity and came to an auto-antonym in Polish and Russian, and they found a meeting point in a word in their respective languages borrowed from Arabic, the language foreign for both.

At the public presentation, the window with the written words was kept half-opened, and a pair of loudspeakers was placed on each side of the window, playing the recorded sound of the verbal exchange. Another clean window was also kept half-opened with pigment markers so that the public could experience the jam themselves.



(left page) traces of the jam left on the window. the writing appears more naïve as Hasti and Irina need to write in mirrored letters (right page, from top to bottom) Irina on the left writing in Russian in mirrored letters, and Hasti on the right tracing it; transcript of the words written on the window, and the language written in brackets; installation view with the window and a pair of loudspeakers

<p>window 1:</p> <p>freedom (Russian) freedom (Persian) freedom (Dutch) freedom (German) intuition (Russian) intuition (Persian) intuition (English)</p>	<p>window 3:</p> <p>sin (Russian) ashamed (Persian) charm (Russian) charm (English) beauty (Russian) beauty (Russian) beauty (Serbian) beauty (Polish)/ugly (Russian)</p>
<p>window 2:</p> <p>independency (Russian) independency (Persian) rights (Persian) law (Russian) rule (English) obligation (Persian) guilt/sin (Persian) guilt (Russian) guilt (English)</p>	<p>window 4:</p> <p>ugliness (English) ugliness (German) pretty (Dutch) pleasure (Persian) pleasure (Russian slang of Arabic origin) pleasure (Arabic) pleasure (English)</p>



Duet of Lines (Side by Side)

2019
workshop + trace installation (pigment marker on glass, sound recording playback on stereo loudspeakers)
sound: ca. 40 min
as a part of the project *After-Ripening & Corruption: Paraphrasing Manners* at Kunsthalle Exnergasse in Vienna

Paraphrasing Manners is a project in Vienna, dealing with the social manners and physical gestures as a non-verbal form of communication. As a way to research through discussion for this project, I conducted *Second-hand Dinner*, a series of dinner gathering. It became the experiments to experience the situations concerning social manners for all of us, as host, guest, and a member of society.

SETTING 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 dynamic 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

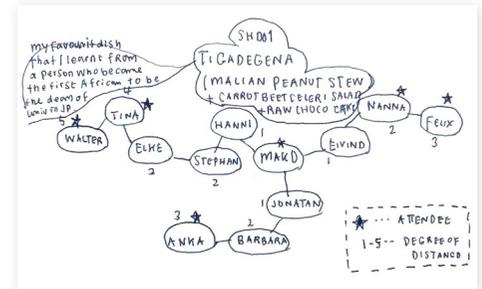
Instead of making audio-/video recording during the session, I asked the attendees to 'translate' what they had experienced into any forms, such as list, essay, or drawing, after the dinner. It is to prioritise the qualities of discussion and social relation at table.

Two attendees were present through all sessions, and they narrated the previous sessions to other attendees at the beginning of following sessions. Most participants handed me the texts and visual materials as their translation - such as abstract drawing capturing the impression, diary narrating his psychological landscape during the dinner, video depicting the dynamic amongst us at table.

HANDING DOWN FOR INSPIRATION & 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.

After the presentation, I handed each set of the ingredients and translations to people, who were not present at any of the *Second-hand Dinners* but had invited me for meal. I told that it is up to them to attempt to cook the dish I served and discuss the subjects inspired by the 'translations', or not, yet ideally for social occasion, not eating alone.



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 you are 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/social experiment + translation collection & dispersion (food ingredients, notes, visual materials) as a part of the project *After-Ripening & Corruption: Paraphrasing Manners* at Kunsthalle Exnergasse in Vienna

With the programme of TOKAS in Japan, I was awarded a three-month residency at Kunsthalle Exnergasse in Vienna in spring 2019.

There I conducted research on social manners and physical gestures as a non-verbal form of communication, within my project around the language and cultural translations in the life of people moving.

INVITATION OF 50 EURO CENT

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

One of the questions asked how I came to participate in the residency at the Kunsthalle. I told a story about an Austrian 50 euro cent coin with the Secession engraved on the observe side, which came to my hand in Paris and I took it as an invitation to Vienna.

CHANGE IN THE EDITING PROCESS

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

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

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

BACK TRANSLATIONS

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

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

English text (original):

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

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

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

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

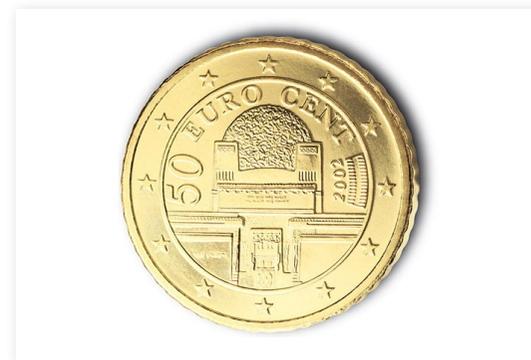
Living in various societies as "others", I attempt to intervene into the distances that emerge at the intersection of the everyday and the world, using my experiences and imagination as springboard. It takes various forms, such as installations, acts, relational projects and essays.

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



Translating 50 cent

2019
act + installation (printed matter, text, a piece of Austrian 50 euro cent, plastic bag)
printed matter: 35x59 cm, text: 27.9x21 cm
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 kulturhuset, 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 -

رأیے تظور ۳ نومبر ۲۰۱۸
الافزی

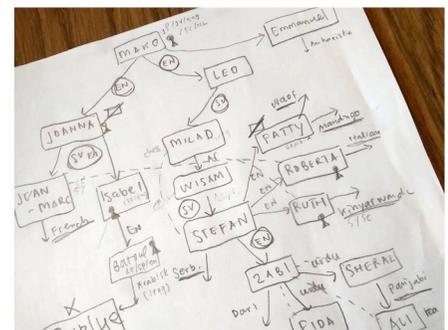
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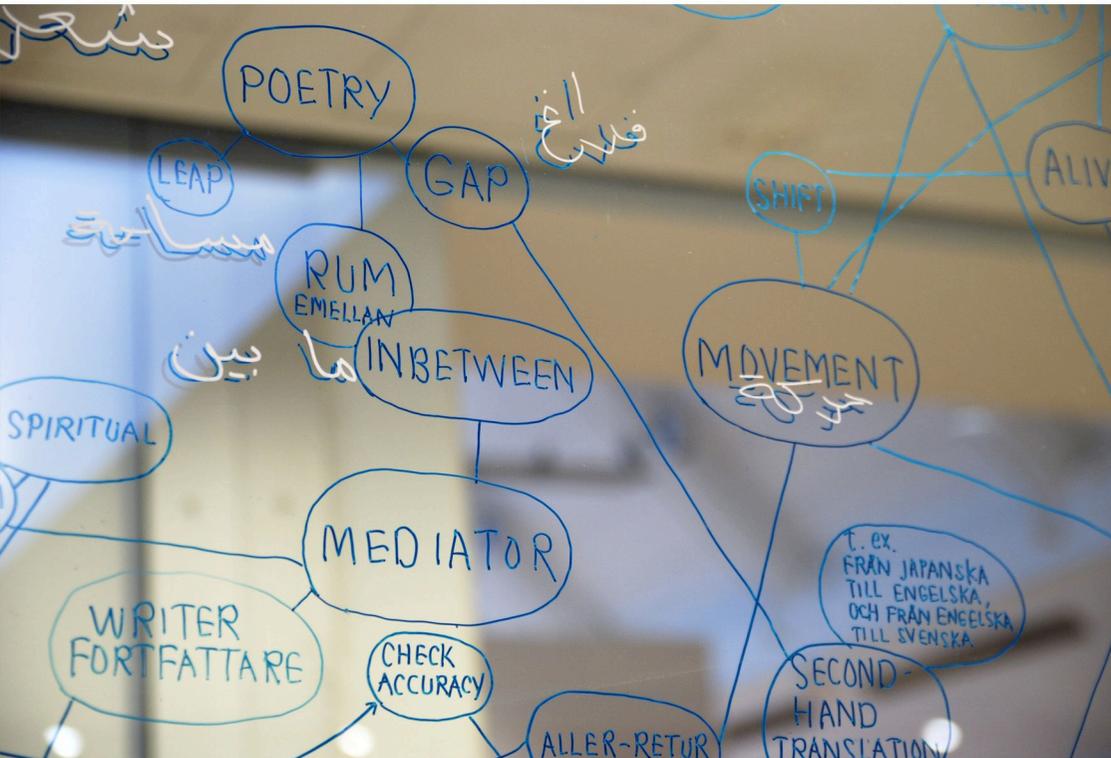
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(left page) portraits of some participants (right page, top to bottom) some of the notes taken by the participants during their translation process [Urdu, Arabic, Kinyarwanda, Amharic, Bulgarian, Rumanian]; the “family tree” of the translation and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



Right-Left (Boustraphedon)

2018

drawing act + installation (pigment marker on glass)

Södertälje, Sweden / as a part of project *After-Ripening & Corruption*

It is an “essay” in the project that deals with the language and cultural translation in the contemporary moving life.

Here I questioned the idea of correctness and its relativity through an act of mirror-writing on the glass wall, having interlocutors and languages written in opposite directions.

EXOPHONES* & EVOLVING PROCESS In the project *After-Ripening & Corruption*, I see language and cultural translations as evolving process and observe the shades in the process of these movements, such as emotions, deviations, and assumed errors, inspired by my itinerant life as an exophone. *somebody who lives outside of one's maternal language

It got its experimental platform in Södertälje, a Stockholm suburb known for its industries and the layers of immigrants from diverse places in the world through its history, such as Finns, Italians, Greeks, Yugoslavs, and Syrians, and more than half of the residents have foreign backgrounds.

MIRROR TO REACH THE OTHER SIDE I started drawing a *map of thoughts* around “translation” on the glass walls of Södertälje Konsthall, thinking and writing in various languages: Swedish as local national language, English as common language, occasionally my mother tongue Japanese and other languages I have acquired through my path.

On the glass from inside, I wrote in reverse, dextrorotally in mirrored letters, as an action to address to the other side - the public, the society, the world. Paying attention to the audiences and passers-by reacting, I attempted to reply them back, through writings, eye contacts, gestures, or utterances.

DUET OF LINES I asked for help to some people whom I met during the project process, such as Rami from Syria and Afaq from Pakistan, who are local residents. We picked words I had written on the glass wall, which they translated into their language and wrote down from the front/outside.

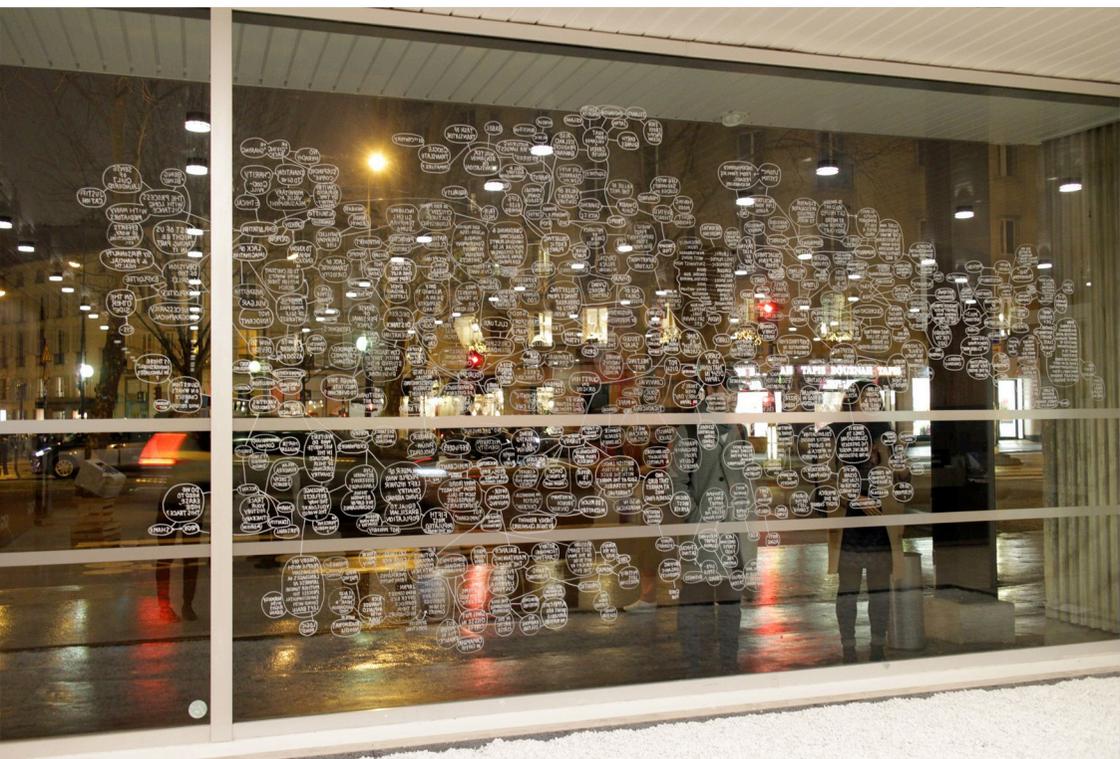
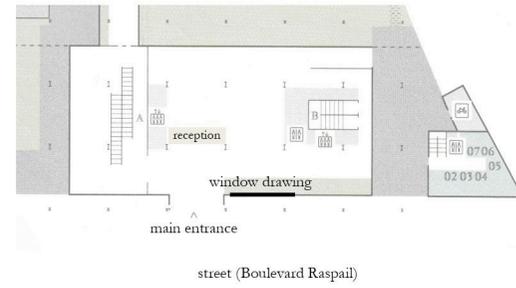
Writing from left to right might appear as a normal act for many, while some write in the opposite way, such as Arabic, Urdu, and Japanese (when written vertically). The writing of Rami and Afaq flowed from right to left, and I followed, tracing the movement of their pen, facing them beyond the glass wall. Their writing in light beige and mine in dark blue, the lines appeared as if movements and their shadows.

MEMORY OF HAND-WRITING Being an exophone away from home and living in our digital age, they needed not only to search for the words in their language but also to remind their hand how they used to write.



(left page) a part of “map of thoughts”, with some words such as *leap*, *in-between*, *gap*, and *movement* translated and written in Arabic (right page, top to bottom) writing *gap* in Arabic; Rami translating & writing in Arabic on the front side and me tracing his writing, facing each other beyond the glass wall; Afaq translating & writing *kaki* (a homonym for fruits and “write” in Japanese) in Urdu





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 slight ironical gaze towards the armchair experts in-house 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 quotidian experiences and propagate a single “map of thoughts”, monumental in its extent yet lively and transparent.

GROW WITH MY LOGIC, IDIOM & IDENTITY

“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.

PERSONALISE THE INTRICATE

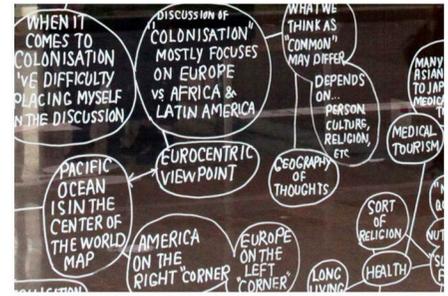
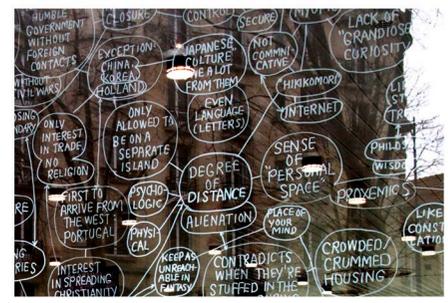
Feeling incongruous with the exhibition title given by the researchers that already sets a position towards the globalisation to take, I tried to interweave wide range of familiar subjects and observe their various aspects, sometimes bringing up the contradictories. Instead of stating my opinion on globalisation, I focused on searching 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 DEVIDES & CONNECTS

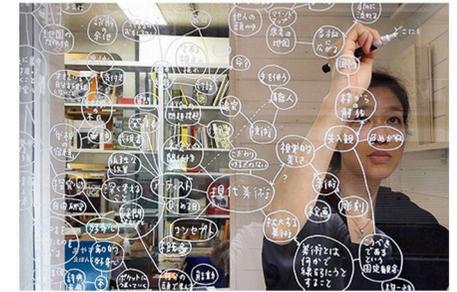
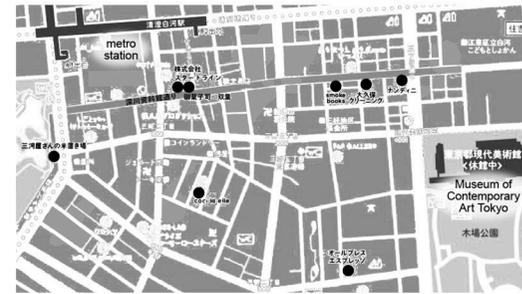
The diagram developed like a tree, with interlinked offshoots. In the trajectory of mirror-writing appeared my recurrent questions on the elements that divide the world behind the surface of physical and geographical connectedness, myopic view, values and ethics.

National dishes and spice trades; the age of great exploration and national isolation; border-crossing of plants and people; turkey, its localised names and mistaken identity; colonisation and indigenisation; exophony and dialects; religions and beliefs; super food and medical tourism; exploitation and ethics; fast fashion and labour; multinational corporates and social responsibility; centres of the world and geography of thoughts, etc.

(left page) a single map of thoughts propagated on the window by the entrance of EHESS (right page, chronological order) map of the exhibition space; act of writing seen from the street; the act brought gaze as well as communication from the other side of the window; writing on domestic life and international relations during National Closure in Japan, connectivity, and proxemics; writing around colonisation, Eurocentric view, health and medical tourism



Imagining (the life on) the Other Side
2017
act + drawing installation (pigment marker on glass)
Paris, France / as a part of *Frictions in the Globalisation* at EHESS



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 emigrant and 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.

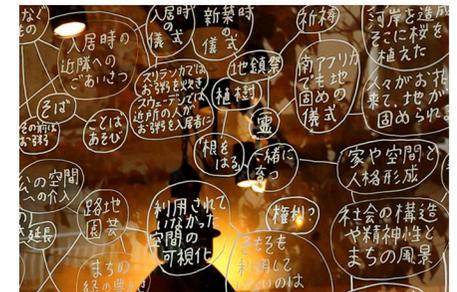
TOLERANCE AND TRESPASS Native craftsmen for generations, nuclear families in newly-built tower blocks, the young fancying traditional ambience anew, and foreigners reinventing shop properties. Encounters with casual “trespassings” of positively-nosy attitude and street gardenings everywhere. Do they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



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

Pendular Migration (original title: 振り子の回游)

2016

essay (written in Japanese, a part of installation “Pendular Migration”)

This text is from a pocket book that is a part of an installation with the same title. The book consists of the translation of my essays that were originally written and published in English before and five essays newly written in Japanese, which was produced for my first museum solo exhibition in my homeland. It revolves around commuting, migration and translation.

NOTE: Below is rough and unpublished translation of the original Japanese text.

Pendular Migration

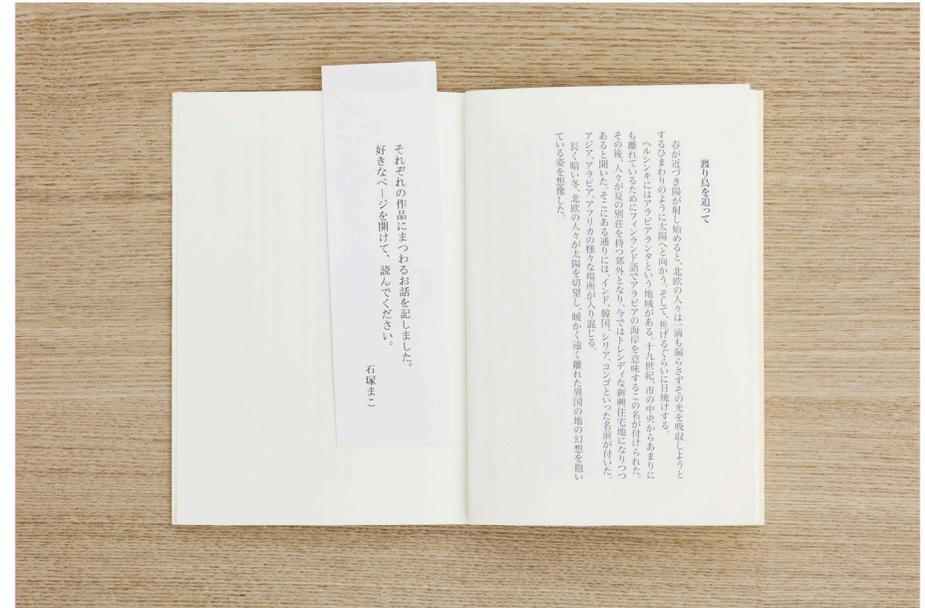
Waking up, taking a shower, getting dressed, having breakfast, heading off to work – there is a regularity in daily life. It enables you to keep the rhythm without thinking while some simple acts become rituals that are essential within oneself.

“I’m leaving” is followed by “I’m home” at the other end of the journey, without coming back to the place of departure. Kobe, Stockholm, Paris, Amsterdam, London. Last years I have been moving back and forth amongst a few certain places. The gravity of my presence has been dismissed, and everyday life seems to be based on uncertainty. I charge the pair of prior phrases with my wish to have somewhere to return to.

Imitating the people who appear to be rooted, I started “commuting”. Every morning I leave my place that serves both for living and working, follow the commuting route that I had choreographed, and arrive at the starting point that is replaced as the destination. The steadiness of the routine seems to accompany me with a slight weight, which composes the plane of my drifting swing to some extent. And the ritual established through repetition starts to acquire variations as those in music that evolve with its recurring subject.

I worked on converting the essays I wrote originally in English into Japanese, my mother tongue. I came to look up words in dictionaries over and over, and back and forth, asking myself the field of languages where my thoughts had been articulated. The process generated the moments to reflect on my itinerant path since I left Japan. Unlike the translation procedure that precisely conveys a text written in one language to another, I ruminate in the gap created by the vocabulary of different languages, search for the blurred traces of my reflections at that time, and turn to my current perspectives. There I recognise my thoughts, update and develop them further, and a fresh text emerges.

Migratory fish travel across the ocean in search of food, and suitable places to give birth and grow. The course of the Foucault’s pendulum, which proved the self-rotation of the Earth, is seemingly not on a movement on a line but with a slight shift that rotates. In search of something, I believe that I continue moving and changing. But once in a while, I reflect that I might be on a great orbit and find myself being back on the familiar track again.



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 Maivor, 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 »

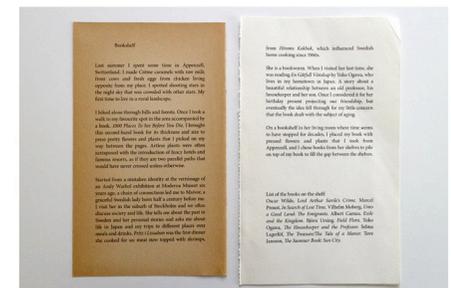
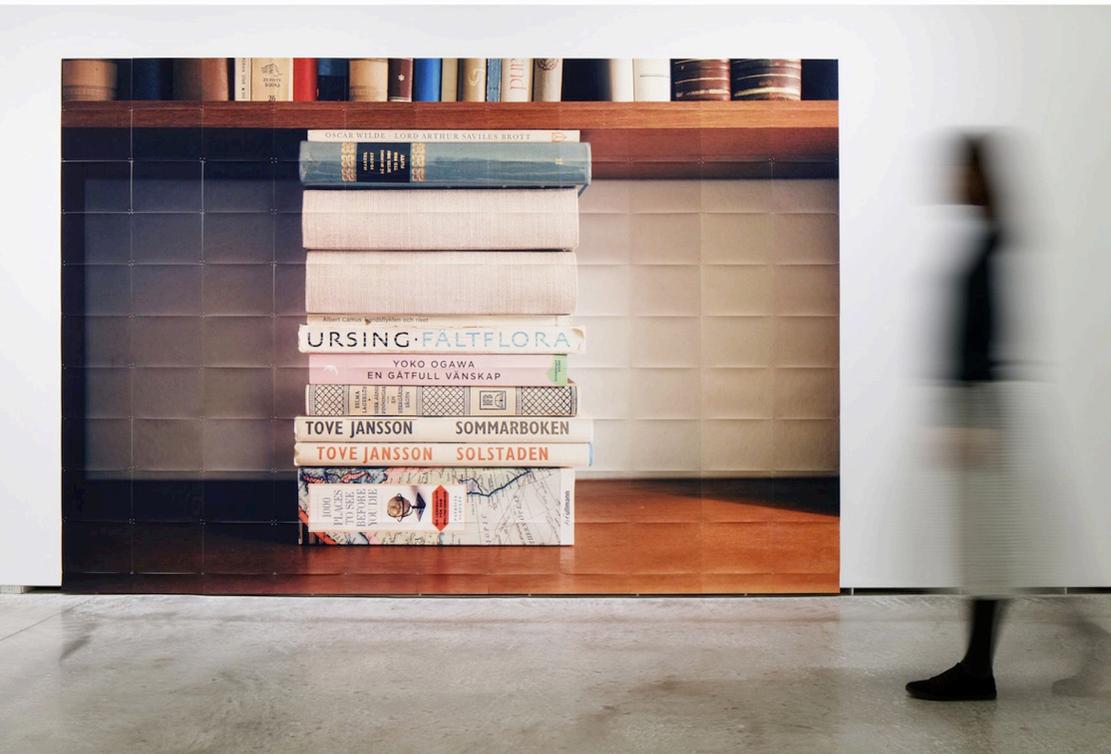
Oscar Wilde, *Lord Arthur Savile's Crime*
 Marcel Proust, *In Search of Lost Time*
 Vilhelm Moberg, *Unto a Good Land*
 Vilhelm Moberg, *The Emigrants*
 Albert Camus, *Exile and the Kingdom*
 Björn Ursing, *Field flora*
 Yoko Ogawa, *The Housekeeper and the Professor*
 Selma Lagerlöf, *The Treasure/The Tale of a Manor*
 Tove Jansson, *The Summer Book*
 Tove Jansson, *Sun City*
 Patricia Schults, *1000 Places to See before You Die*

« the book mentioned in the essay »

Marit Huldt, *Hiram's Cooking Book*



(left page) installation view of the image part with an audience at Arts Maebashi museum (right page, top to bottom) details of the image part; installation view at Arts Maebashi museum; 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



Bookshelf
 2014-2015

act / installation (image [inkjet on non-archival paper], text [printed on papers from the books], a wooden shelf)
 photo: 218x326 cm (in 121 pieces), paper for text: ca.20x10 cm, shelf: 24x45x1.8 cm



Where my Wild Strawberries Grow (no absolute)

2013/2016

act / installation (a book with pressed flowers and plants inside, selected found books)
Appenzell, Switzerland (2013); Maebashi, Japan, and Echigo-Tsumari, Japan (2016)

I made many small hikes in Appenzell in 2013. I repeated some paths that became my favourite, and often came back with small trophies from nature, such as flowers and fruits.

ACT OF WALKING AND COLLECTING I decided to make a walk to the place where I found many wild strawberries, to pick the plants and flowers that charmed me on the way, and to press them in-between the pages of a thick book. Each time I found a flower/plant, I inserted them every 10 pages of the book, and the leaves from the wild strawberries were placed on page 560, where my action ended.

LIFE OF OTHERS & THEIR VALUE I chose a German edition of *1000 places to see before you die* for pressing flowers and plants not only because of its thickness and compactness, but also to relate to my recent reflection on differing values in society and in our lives. The title of the piece refers to *Smultronstället* (literally means “the place where wild strawberries are”), a Swedish word that idiomatically signifies an underrated gem of a place, often with personal or sentimental value.

LAYERS OF BOOKS & LIFE PATHS The work is to be presented on the bookshelves, placing the book with pressed flowers on a shelf, and piling up the books that are found at the location of presentation in order to fill the gap between the two shelf boards. I selected the books that are somehow resonates with myself, finding the crossing point of our lives.

The first installation of the work in Appenzell consists of the books found at the residency, which were also originally used to press the flowers and plants as a weight. The books that were used at Arts Maebashi were found at their archive. The books that were used in Echigo-Tsumari were found from the personal library of Fram Kitagawa and Yoshitoki Irisawa as well as from the local elementary school.



(left) installation as an intervention at the archive of Arts Maebashi museum, Japan (above) installation view at Echigo-Tsumari, Japan. (below) installation view in Appenzell, Switzerland with a pile of books that were used to press the flowers originally



It is one of the works that stem from my experiences in the Swiss Alps in 2013, where my aspiration for tangibility of life was evoked, and instinctive and casual actions preceded reflection or conceptualisation.

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 the Appenzeller landscape with beer or wine bottle, attempting to capture the wind to make them “whistle”. Then I asked a local meteorologist to depict the winds of the place at that moment of my acts, according to their official record.

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.

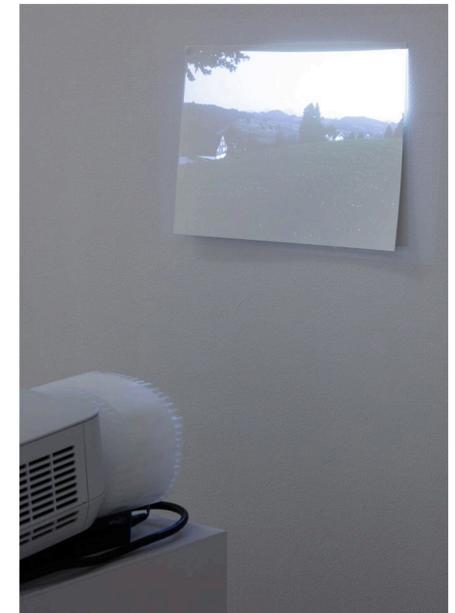
« wind description from the local meteorologist »

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

On Saturday 27 July 2013: again wind from north to northeast till 21h00 with gusts up to 20km/h. Then southeasterly to southerly wind with max of 54km/h around 23h30 local time.

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 20 km/h.

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

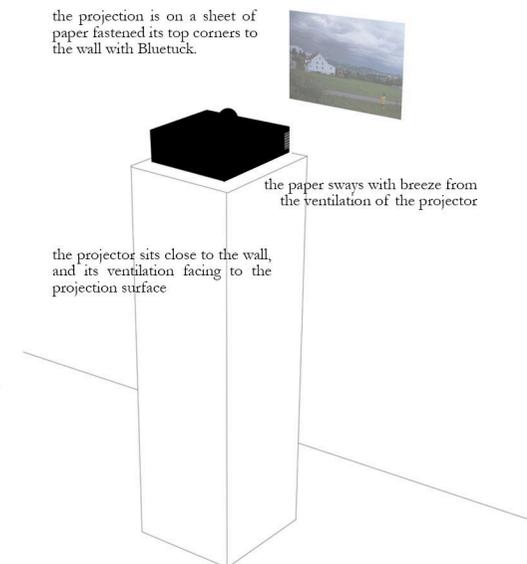


the projection is on a sheet of paper fastened its top corners to the wall with Bluetack.



the paper sways with breeze from the ventilation of the projector

the projector sits close to the wall, and its ventilation facing to the projection surface



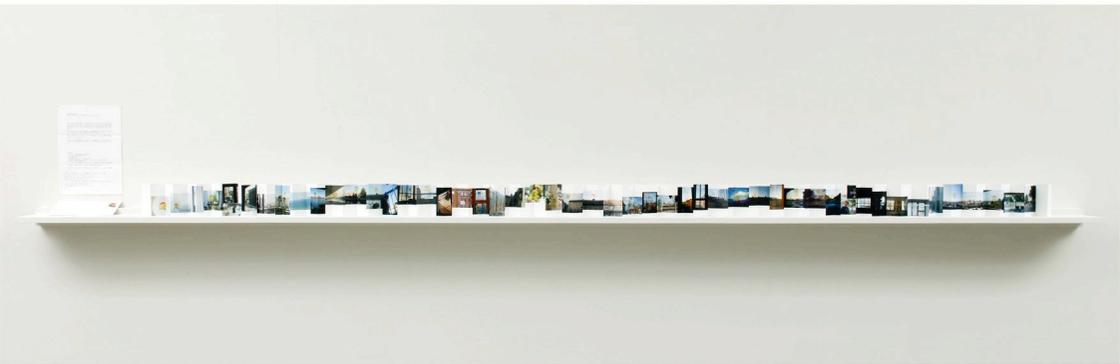
(left page, from upper left to lower right) images for slide show (right page, from top to bottom) an installation view; detail showing the ventilation with straws and the swaying projected image; an illustration of the installation structure

Wind Ensemble (in four movements)

2013-2015

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

location of act: Wald, Appenzell, Switzerland



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 -

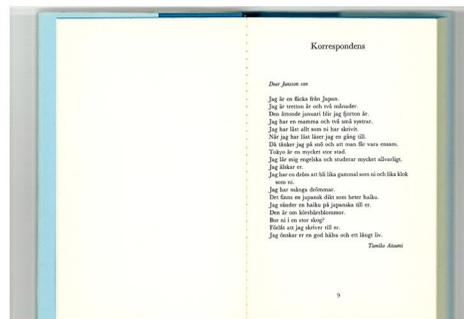
2008 - 2011

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



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



Stars, Moons, and Suns (pacific world)

2011-2012

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

51x72x40 cm



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)

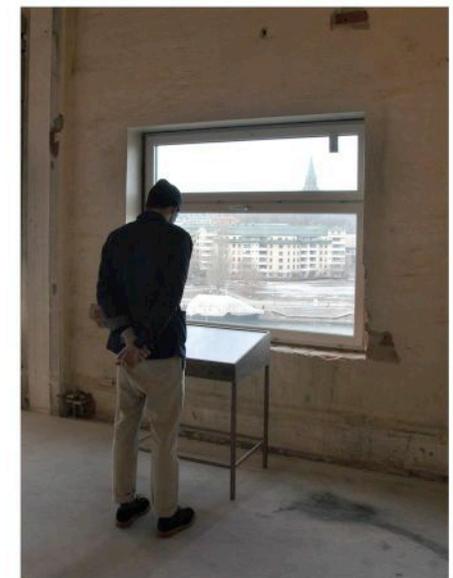
53 x 70 (x 85) cm

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.

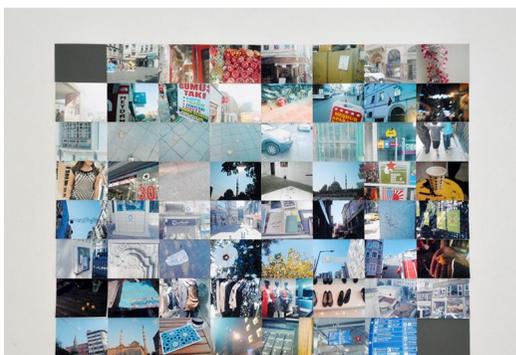
On the tourist map of Paris, Mako Ishizuka revealed only the contours of some blocks. These blocks form the streets and squares named after geographical locations in the world, and there are much empty parts left on the map. It creates the view of the world seen from France, seen from the artist's viewpoint,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



*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

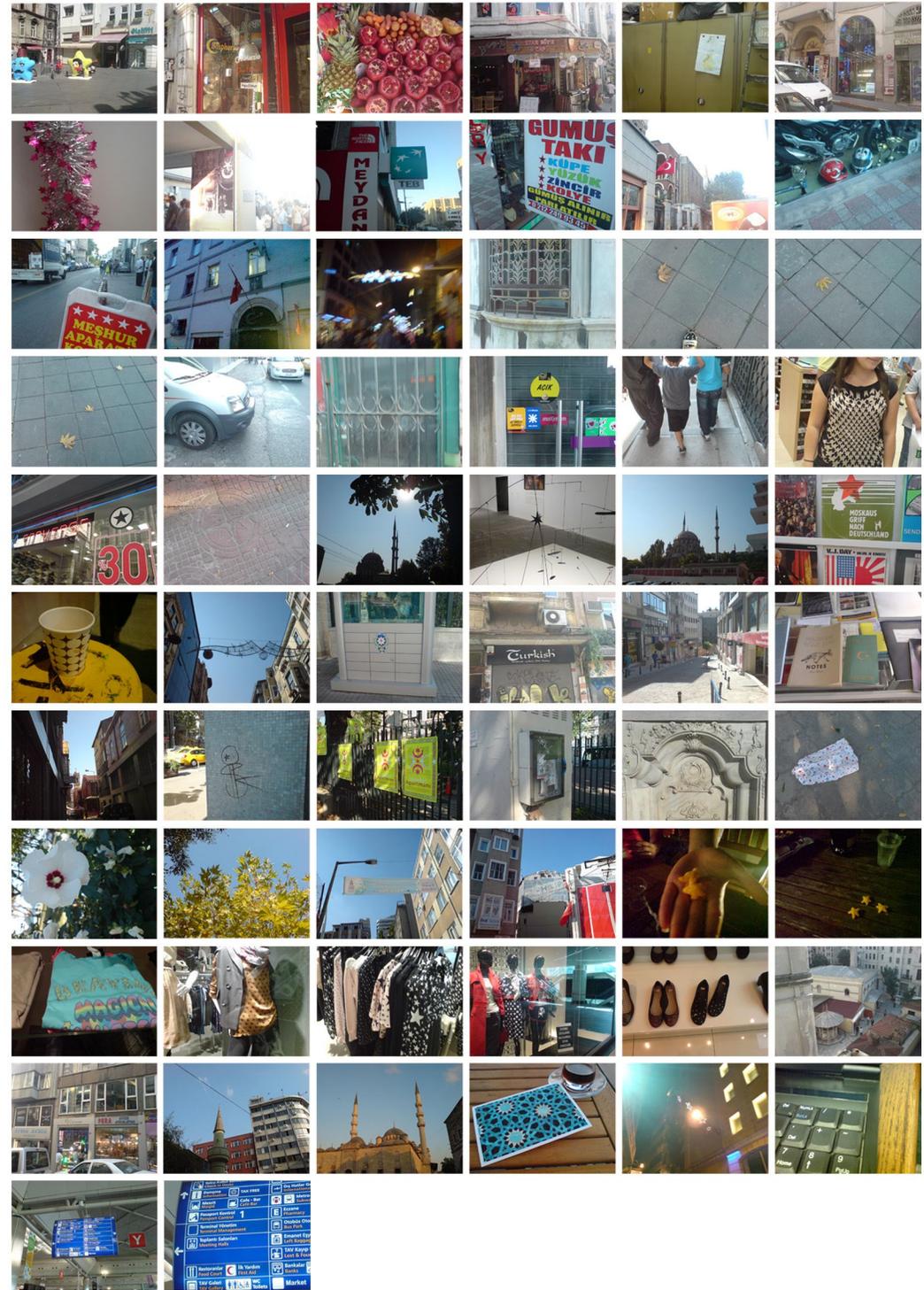
It is an act I made in Istanbul to look for stars and crescents while walking around and photograph them, and the proof of my act presented as photo collage installation.

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





(top) street view of Rue d'Amsterdam: the bollards are neutral and not characteristic "Amsterdammertje", and the graffiti on the track is from a known local street artist (middle left) a stone façade of a hotel, cracked in a brutal manner according to where the spout sits. (middle right) a tube crawling along the stems of trafficlight and street light, with layers of tape surrounding them thickly and fastly to support (bottom) installation view of slide projection



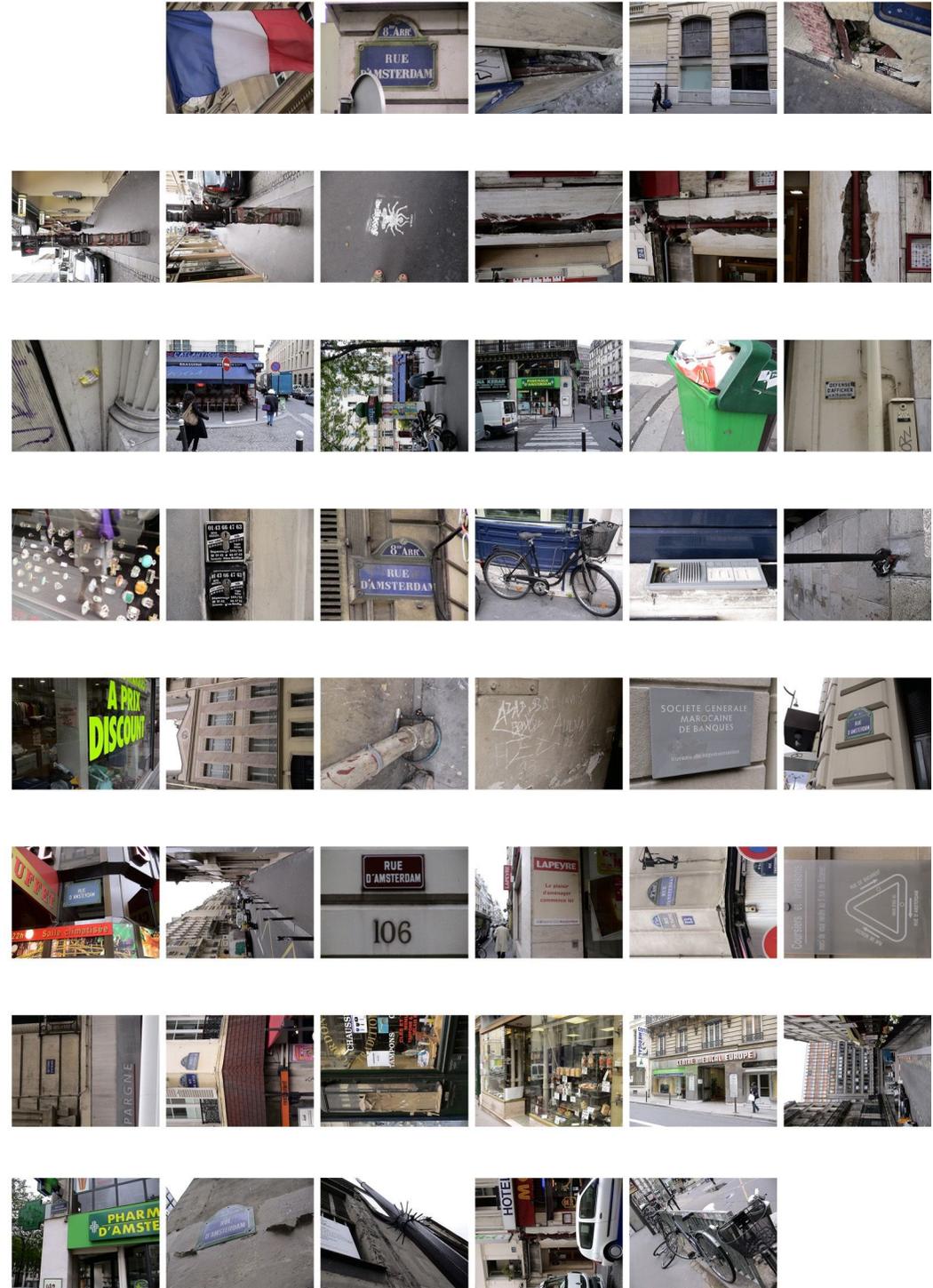
xxx (solitary act on Rue d'Amsterdam in Paris on 25 June 2007)
 location: Paris, France
 witness of act: 46 digital photos
 2010
 act / installation (81 slides, carousel slide projector, podium)

On the map of Paris, Mako Ishizuka found a street called Amsterdam, the city where she spent three years and formed a strong attachment to. The street locates in the European quarter where many streets are named after other European cities. She started to fantasise about Amsterdam just looking at one line on the map. She decided to make a solitary act, a round trip going up and down the street and taking photos of anything that made her think of Amsterdam.

The point of the act was to project her idea of Amsterdam to a Paris street, vision of one place to another physical place. The street did not appear typical Paris that tourists would dream: She saw straightforward mentality with rough aesthetic that she misses from Amsterdam. Apart from cliché-Amsterdam and views of urban scape that are common in any big cities, street furniture that are instead in Paris style conversely provided her the delusion of Amsterdam streets. The walk took approximately 45 minutes, and she took 46 photos during the journey.

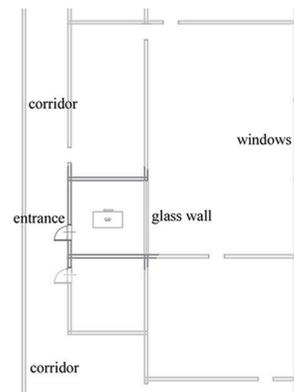
The photos became the witness of the act. It captures the sequences of what the artist observed during the walk where she made association between two different cities, often on a personal level.

For the exhibition at Gallery Naïve, the photos were transferred to 35mm slides and presented with a carousel projector on a tall podium. Extra 35 empty slides were added between the ones with images in such a way that a round of slide projection reflected the rhythm of walking and taking photos during the solitary act.





(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 the 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





“...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*).

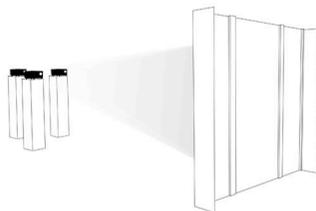
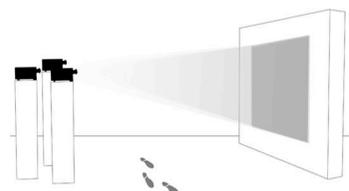
COINCIDENCE OF CLOSED STORIES Using crime and investigation as a mirror of society, Sjöwall & Wahlöö described and criticised the social environment and its shift from 1965 to 1975 through the *Martin Beck* series. *Det slutna rummet* depicted the closed atmosphere in the society then. In 1984 the owner 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

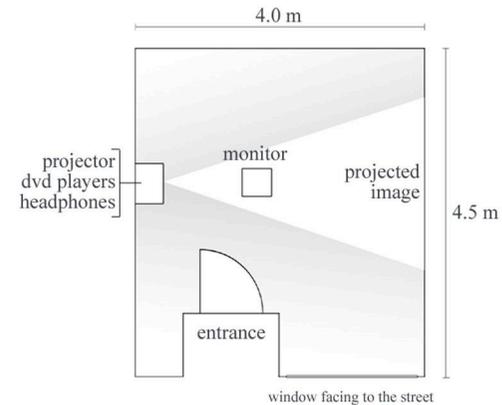
installation (digital projector, 35mm slide projector, 6x6 slide projector, 3 podiums, temporary wall)
Stockholm and Malmö, Sweden / collection of Malmö City Museum, Sweden



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.

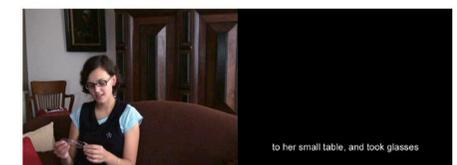
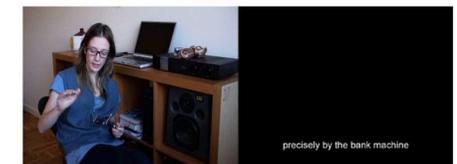
The composition of the installation repeats the structure of this gap and filling. The work was designed originally for Swedish speakers, so that they slowly discover the text on the monitor does not necessarily corresponds to what the speaker tells when a Swedish lady narrates her story.

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.



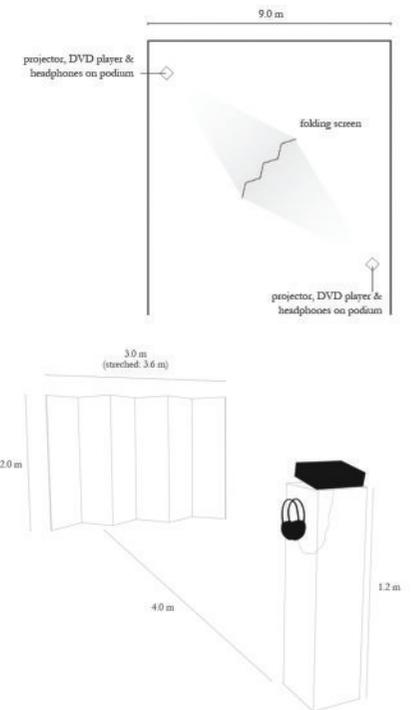


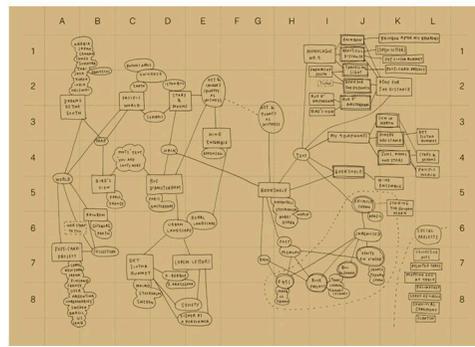
Sbe has her own story to tell (Japanese edition)
 2009
 video installation (folding screen [200x360cm], 2 podiums, 2 video projector, 2 DVD players, 4 headphones)
 Kyoto, Japan

For presenting *Sbe has her own story to tell* in her native Japan, Mako Ishizuka produced special edition, adjusting to the most viewers' language ability as well as being inspired by local traditional art.

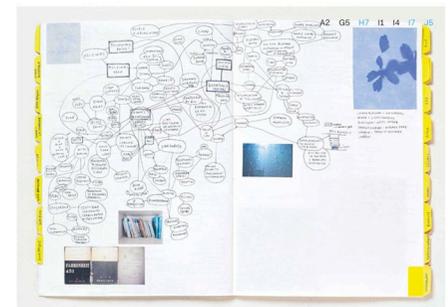
The artist created another video where she tells her story of the pair of glasses that has been featured in the original video with all expatriates. This time she asked five people with different nationality who knows her from different aspects (as colleague, roommate, friend) to guess what the artist is talking in Japanese. The video with the artist's story was presented five times in a row but with these "subtitles" which differs each time.

The artist projected both the stories of expatriates that she interpreted and her story being interpreted "face-to-face" on the both sides of the screen placed in the middle of exhibition space. In order to reflect on communication and perspective, she gets inspiration for the presentation structure from Byobu, or folding screen, Japanese traditional furniture to divide spaces. It is also seen as an art form of Japanese painting where the painted image appears three-dimensional when it gets folded to stand, and its appearance changes depends where the viewer stands.

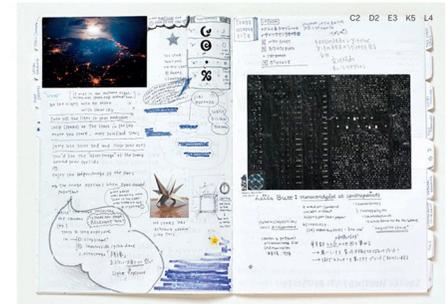




It is a project consists of two parts: production of my artist's book and its distribution. The book focuses on the margin and footnotes of my practice 2003-2014, without presenting the documentation of my works. At its distribution I aim to make it less "multiple object" but more "personalised object/experience" 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 start 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
1019-08-22
RV with Glorie & Yoann

INTEREST IN MY NOTEBOOK
→ numbered Appendix Book
→ 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)

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

DRIFT
→ 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 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2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 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3836, 3837, 3838, 3839, 3840, 3841, 3842, 3843, 3844, 3845, 3846, 3847, 3848, 3849, 3850, 3851, 3852, 3853, 3854, 3855, 3856, 3857, 3858, 3859, 3860, 3861, 3862, 3863, 3864, 3865, 3866, 3867, 3868, 3869, 3870, 3871, 3872, 3873, 3874, 3875, 3876, 3877, 3878, 3879, 3880, 3881, 3882, 3883, 38

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

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.

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'.



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.

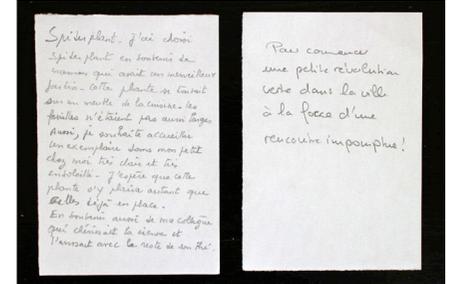
At a window gallery in Paris, I presented the project with the plants, and at its closing, I distributed the plants to the public – may somebody who works in a place that have more toxins, looks nervous or angry, wants to have a company, or wants to propagate and spread the baby plants to more people.

PUBLIC RESPONSE: Reactive, Pleased, 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.

About the series *Stereoscope on Society*

It is a series of urban/social interventions I have been developing since 2013. Like in a stereoscope, I observe Paris society with the eye of a stranger and also of an inhabitant. In this project, I pick some situations in Paris (e.g. lack of green, employment problem, bad air) and suggest an antidote with my small interventions as a prototype. The project is partly based on the collaborative research with Paris-based architect group *Septembre*, supported by French Institute and Swedish Institute.



(left page, upper right) May 2016, the mothers and baby plants of Ivy and Spider Plant were presented and propagated at the project presentation at Indice 50 in Paris (left page, centre) Sep 2015, the first propagation of the plants a month after their purchase; Apr 2016, eight months afterwards, the enormous growth of the plants over autumn and winter (right page, from top to bottom) Jun 2016, the public who adopted an air-purifying plant after a mini-workshop that tells the concept of the intervention and how to take care and propagate the plant; plant adopters inside the display window; the notes the public left upon adopting a plant; Jun-Jul 2016, the plants are also getting delivered to people and institutions relevant to the intervention, such as French Institute and Swedish Institute in Paris.



Pure Diffusion (From *Stereoscope on Society*)
2015 --
project (social/urban intervention [prototype])
intervention location: Paris

For *Avant-Garden*, a group exhibition at La Générale en Manufacture in Sèvres that revolves around the seeds and the origins, I traced the roots of the things related to the locality - Sèvres and around. My interest here is the distance from “the origins” created by our contemporary urban life, taking the one between production and consumption as a platform.

ORIGINS Looking at the history of the famous ceramic of Sèvres and finding the origins of our everyday food in the nearby environment, I conducted a social project with the public using “local product” as social media.

CULTIVATION THROUGH STAGES I organised a visit to the forest nearby the exhibition location to pick chestnuts with the public. At participative performance *Griller, Peler, Parler* (means “grill, peel, talk”), the chestnuts were grilled and peeled by the public while they chatted and had tea at the table, in order to produce chestnut cream. I made a small excursion to a farm in Jouy-en-Josas, close to Paris and Sèvres to get dairy products and make yogurt. I got hold of honey produced at the local high school in Sèvres. Referring to buscuit de Sèvres, the method invented in Sèvres ceramic factory, the biscuits were baked to contain yogurt with chestnut cream and honey. The combination is one of typical breakfast and dessert in France, which is also sold in individual pots in supermarkets, and I made all out of the local products from scratch together with the public.

FURTHER GROWTH At participative performance *Breakfast Anytime*, this food was served to the public - those who picked chestnuts in the forest, and those who peeled them might not be the same as those who ate, as in the system of “suspended coffee”. The path of my research and action, the places to harvest ingredients and the recipe to make the food, were presented with writings and diagrams on the windows in the exhibition space.



(left page) the public peeling chestnuts at the table at *Griller, Peler, Parler* (right page, from top to bottom) picking chestnuts in the forest between Sèvres and Meudon; the cows in the barn being milked at a farm in Jouy-en-Josas; the public taking an active role in producing chestnuts cream for *Breakfast Anytime*; production process and the food served at *Breakfast Anytime*; the process and thoughts around the project presented on the windows of the exhibition space



Scratch
2014
project (durational process performance, drawing presentation)
locations: Sèvres, Meudon, Paris, and Jouy-en-Josas, France

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.

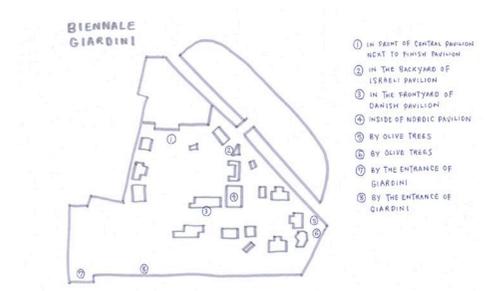
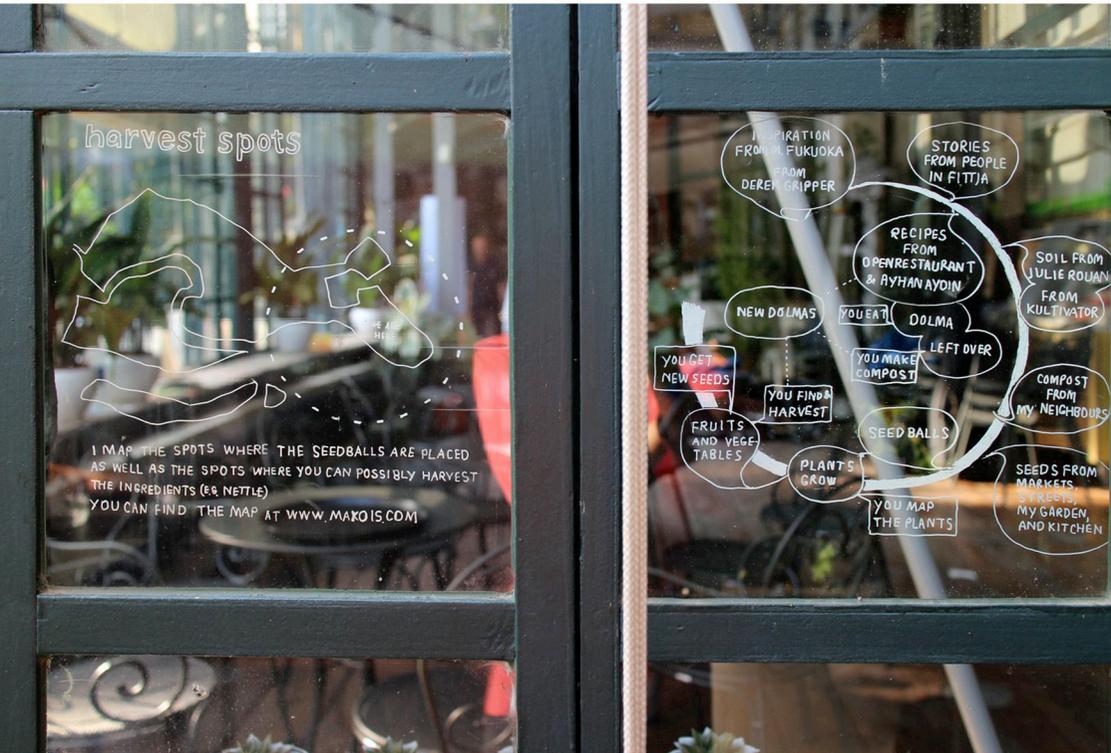
SHARING KNOWLEDGE I mapped the spots where one can harvest some ingredients in the Venetian landscape, and my hand-drawn maps are shared on the internet and at Serra dei Giardini with a physical copy. The public was welcomed to report more "harvest spots" of the ingredients in Venice to add to the map.

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)

In the particular context of the *New Biennial for Art & Architecture*, I dealt with the rituals and traditions around building a new house and moving in, in relation to the existing environment and society.

MOVING WITH IDENTITY & RITUALS Being an immigrant, I have searched for the balance between keeping Japanese traditions to maintain my heritage and picking the local customs to integrate into the society. After moving numerous times, I developed a personal ritual, a combination of purifying the new space and asking the locals (incl. gods, spirits) to share the space, and also to plant something to start a new life with.

PURIFICATION & HARMONY At the biennial, a container was placed in Fittja, an area known as a multicultural suburb. It housed a communal kitchen and a prototype of eco-toilette by other participating creators. I composed a new ceremony inspired by the traditions from these artists/architects as well as from the residents. I conducted the ceremony, to create, clean and protect a new space, and to establish a connection with the neighbours and environment. The offerings used for the ceremony represented the background cultures of the people involved in the project, and were given away after the ceremony.

There was an interesting meeting point of the stories around the moving-in rituals from Sweden, Sri Lanka/US, and Japan: making and offering porridge. Fusing these three, rice porridge was cooked after the ceremony and shared with the public.

TREE PLANTING for ROOTED & SOCIAL LIFE I proposed to a local group of creative youth with diverse origins, to choose a tree that reflect their identities and plant it at the biennale site. Taking their suggestions and the advice from Swedish National Botanic Garden into account, a walnut tree is on the way to be planted, with our wish to get rooted and grow, offering a social place in the community.



(left page) I am making a prayer (right page, from top to bottom) I am purifying the space with the new composed ritual in front of the public; both the collaborators and the public were curious and documenting the ceremony; the offerings for the ritual, representing the locality as well as the background cultures of the creators involved in the project; making rice porridge is the fusion of the rituals from Amanda Eicher, Jelena Rundqvist and the artist



Convivial Ceremony

2014

project (ritual composition, sharing, tree planting)

incl. interaction with Amanda Eicher, Jelena Rundqvist (for ritual composition), and Dream Team (for tree planting)

New Biennale of Art and Architecture, Fittja, Sweden

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.





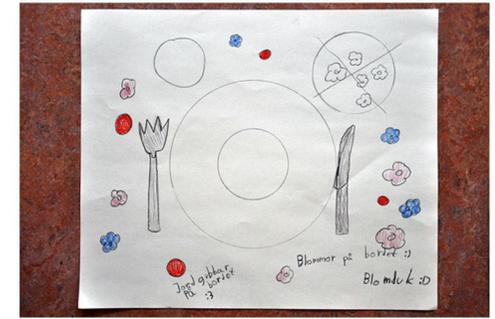
Jag vill bjuda Fader vinter eftersom han aldrig fått äta en "vårig" rätt. Och det känns det som alla behöver uppleva. Jag skulle bjuda på grillat eftersom det känns som en typisk rätt att äta på sommaren.
/ Alexander Hervieu

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

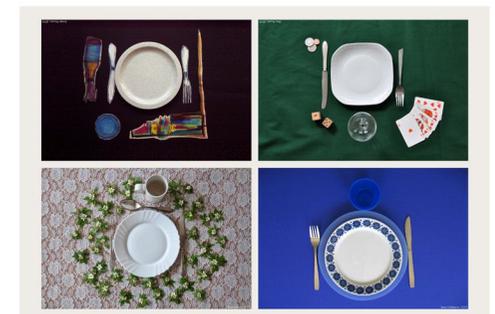
Noting food as an essential in our life and considering its visual and social aspect, I proposed to each student to lay the table for the guest they want to invite for dinner - it could be their family, friend or an idol - thinking of the personality and favourites of the guest. After the introductory 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 his 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





Palimpsest – överskrivna historier
(Eng: Palimpsest – overwritten histories/stories)

2012-2013

relational public art project
(traces: commemorative plates, wallpaintings, brochures)

location: Engelbrektskolan, Stockholm
commissioner: Stockholm Konst



It is relational art project involving graduating students of the school where the project took place, using palimpsest as a keyword. Highlighting the school's long history of more than 110 years, the project aims to make the students reflect their school life with time perspective as well as communicate with people of different generations. The project is not only retrospective but also prospective: it has outlook to the future, and the work to be progressive and has an open-end manner.

The artist and 8 students of the school worked together through social and creative workshops in autumn 2013. They had a guided tour inside the school building by a pedagogue from Architecture Museum, and a coffee time with older graduates, whose age ranges from 40s to 70s, in order to listen to the stories around the school and to find his/her own narrative that corresponds to it. Each student made a drawing and wrote a text, which embodied a story from the past and another from the current time, narrated from their own viewpoint. And they were sublimated into two physical forms to leave the trace of the project in the school building.



Eight commemorative plates with history/story from the past and the present narrated by each student were placed at the relevant spot in the school building. The text written by each student was engraved on the front side of Plexiglas with their identity colour, and the drawing was presented with mirroring surface on the backside of the plate. When one stands in front of it to read and look at it, one sees one's own reflection in the plate.



Wall paintings of eight pairs of shadows in each student's identity colour were placed in the Studiehallen, a space where students hang out. They memorise the gestures in the past and the present stories and indicate where to find the corresponding commemorative plate in the school building. Paintings are not coated to protect therefore there is possibility to write/draw over them.

Inauguration took place at the newly renovated Engelbrektskolan in August 2013, where all the people related to the project were invited to celebrate the completion of the project. The participants gathered in the room with wall paintings and went on a group guided tour inside the school to find eight commemorative plates. Mingling followed with ice cream of eight different flavours responding each student's identity colour.



The paths of the project will be documented in a brochure, produced in autumn 2013.

(upper left) Engelbrektskolan around 1900

(right page, left in the first row) a student having a talk with an old graduate during the social workshop

(right in the first row) guided tour with an architecture pedagogue inside the school building during its renovation

(second row) during the creative workshops

(left in the third row) installation view of the plate about cherry trees, with the view to the cherry trees

(right in the third and forth row) installation view of wall paintings in Studiehallen

(left in the fourth row) a commemorative plate with text and image

Rejected Cakes project 001 Chou Paysanne
 at Gallery Naïve, Stockholm, Sweden, on 25 May 2010

Chou Paysanne from
 Rejected Cake project
 2008 – ongoing

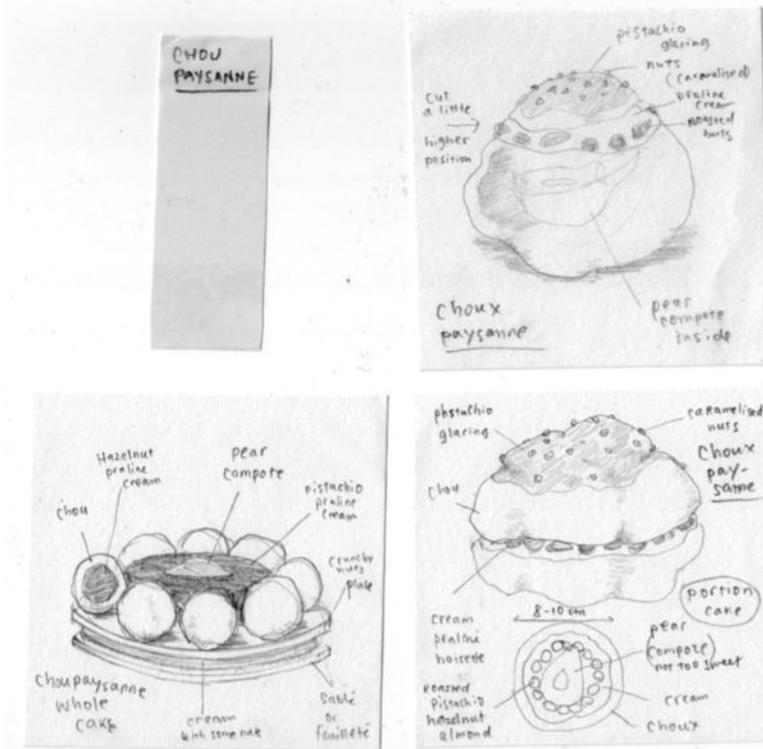
in collaboration with:
Petite France

Mako Ishizuka was suddenly invited to be in Istanbul for five weeks to design luxurious cakes at premium pastry brand, Divan. The offer emerged from network of coincidences and from her private life – with her personal background, contacts, experiences, interests. After drawing hundreds of cake designs and working with the team of chefs to make prototypes, only three cakes made to the shop, all the other cakes were not applied for practical reasons.

The project is covering anything but the cakes and their design that are employed – hundreds of drawings, photos of prototypes, correspondences, stories, etc. The project also aims to give a life to these rejected cakes, by realising them when the artist has chance for public presentation. The project ultimately would result in a publication with the whole story narrated by Linus Elmes, director of UKS in Oslo, together with visual material and a presentation of the cakes that were once rejected.

At the exhibition at Gallery naïve, Mako Ishizuka chose to present *chou paysanne*, inspired by the fresh green in the city at the moment of exhibition, in collaboration with Sébastien Boudet, pâtissier of Petite France, the best patisserie in Stockholm. It is a mini-chou filled with praline cream and pear cream, topped with pistachio glazing and crashed nuts. This is the first presentation of the rejected cakes.

Some sketches for *chou paysanne*



(left) the press text for the presentation (below) the documentation photos from the presentation



Rejected Cake project 003 Black Forest, or (seemingly not) Rejected Cake at Caravansaray, Istanbul, Turkey, on 18 September 2011

Black Forest cake from Rejected Cake project 2008 - ongoing

in collaboration with:
divan

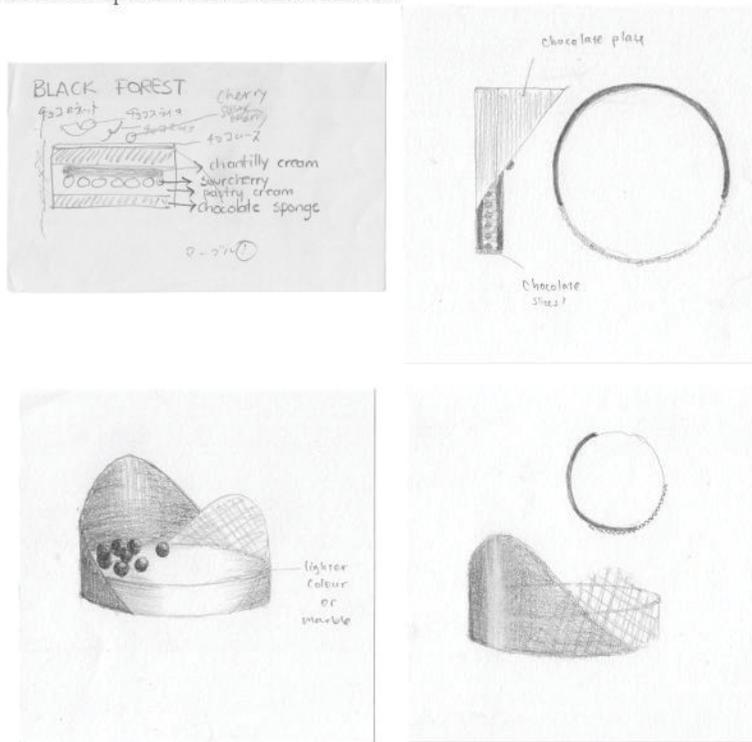
Rejected Cake project evolved from the artist's 2008 experience, designing cakes for the Turkish premium pastry brand, Divan. It is a series of presentations, turning the spotlight towards anything but the cakes and designs that are employed by Divan. It aims to give a life to the rejected cakes by realising them in collaboration with a local patisserie. For this special occasion in Istanbul, Mako Ishizuka again collaborated with Divan.

The artist decided to work on Black Forest cake, the traditional German cake with chocolate and sour cherries. The primal goal was to simplify the design of this often heavily decorated cake, and she portrayed dark dense forest where one gets fair light through between the branches of the trees with chocolate plates on the side, and the discovery of gems in the deep forest with glazed sour cheery with golden leaf.

Despite the design of the cake corresponding to its concept and history, Divan decided to employ the new design of Black Forest cake but for decorating another cake called Marigny, after the artist finished the work at Divan. Therefore this edition of project was named (seemingly not) Rejected Cake.

The team of chefs the artist worked with at Divan in 2008 produced the 'original' Black Forest, with Black Forest design on Black Forest base cake. The cake was presented and served together with thorough presentation of its process and history, starting from the observation of former design of Black Forest cake in 2008 up to the photos of Marigny cake and Black Forest cake on Divan website in 2011.

Base cake description and some sketches for *Black Forest*



(upper left) Divan boutique on Taksim square (middle left) 'Marigny' cake sold at Divan boutique (upper right) a participant at Rejected Cake project 003 presentation (bottom) Black Forest design on Black Forest cake base specially produced by Divan

