



Musa (as a representation of after-ripening & corruption)

2018 / 2022

installation (poster, banana)

poster: size variable (420 x 560 mm at Arts Maebashi museum)

as a part of the project *After-Ripening & Corruption* at the Arts Maebashi museum, Gumma, Japan

The work is based on a snapshot of a yellow wall taken when I visited an artist friend where she was on an artist-in-residence programme at Triangle in Marseille, France. The photo somehow captured the essence of then future project. The photo became a poster, and then an installation, changing itself while repeating the inherent structures in various aspects.

INHERITANCE AT THE RESIDENCES

The artist friend had a temporary wall painted in bright yellow in the studio, which was made and left by a former resident. Instead of getting it painted into white, she kept it as it was and placed the sketch of black & white posters that she was working on.

I brought a little present when I visited her in the studio: a banana. After seeing their exact colour match, I placed the banana against the wall and took a photo. Neither the intervention nor the photo were intended to be part of my artistic practice. I also did not know that it would be related to my then future project.

MUSE - TRANSLATION AS ORGANIC PROCESS

Half year later, I started my current project *After-Ripening & Corruption* (2018-) that appreciates the organic nature of cultural and language translations in the lives of people moving (focusing on their 'leftover' parts), and how these movements let you inherit from the new context you are brought in.

Since bananas [*L. Musa*] are familiar food for many people, and a good example to present the process in translations - how the fruit leaves the tree and become softer and sweeter, bananas became the 'muse' for the project.

GENERATIONS OF REPRODUCTIONS

Three years after I took the photo of a banana with posters and a yellow wall, I realised that it captures the spirit of this project somehow. I was also not aware of the connection between my project and the right poster on the yellow wall - it has the image of Breugel's 'The Tower of Babel', of which mythical narrative explains why people speak different languages in the world.

On the occasion of my public presentation at Tatsumachi Studio, Arts Maebashi museum, where I was doing a residency, I made this photo into a poster. I placed it in a notice board vitrine, and a banana on the foot of the poster, to repeat the structures.

I documented the process of the banana slowly ripening in the vitrine on a daily basis until rotten. After taking down the installation, I left the poster to the owner of a local shop on a half-dead shopping street to be displayed, expecting it to be weathered and decomposed.

special thanks to:

Clémence de Montgolfier (The Big Conversation Space)



(left page) two installation views of a poster and a banana, presenting the progress of after-ripening in a week time (right page, above) the image used for the poster, which captures my intervention with a banana to my artist friend's practice with her poster try-outs that were placed on a yellow temporary wall left behind by the artist who stayed before my artist friend in a studio at Triangle, artist-in-residency in Marseille, France (right page, below) a view of 'second-hand' durational installation at a shop front in a half-dead local shopping street, after the presentation at Tatsumachi Studio of Arts Maebashi museum, which expect weathering and decomposition on site

