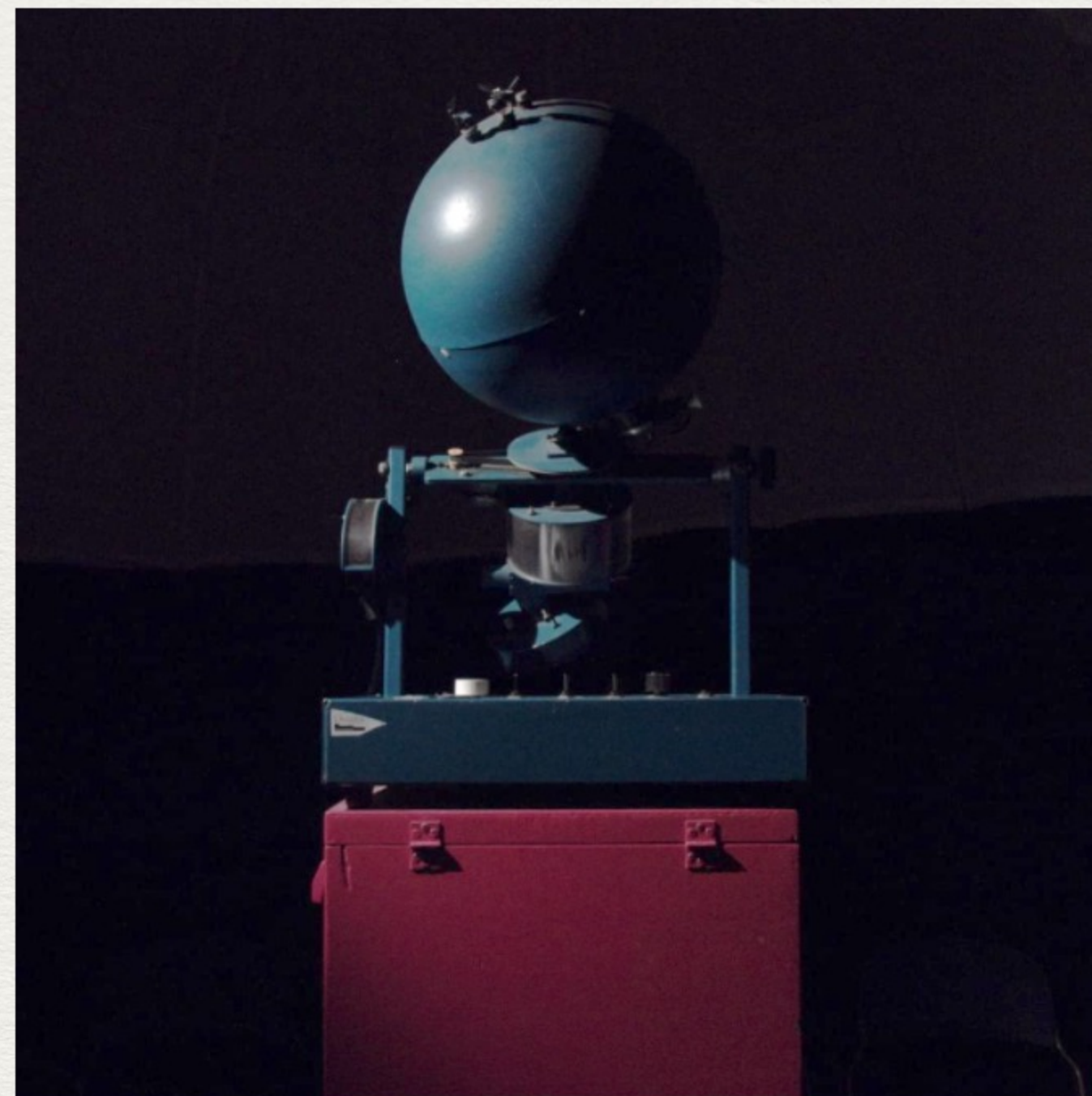


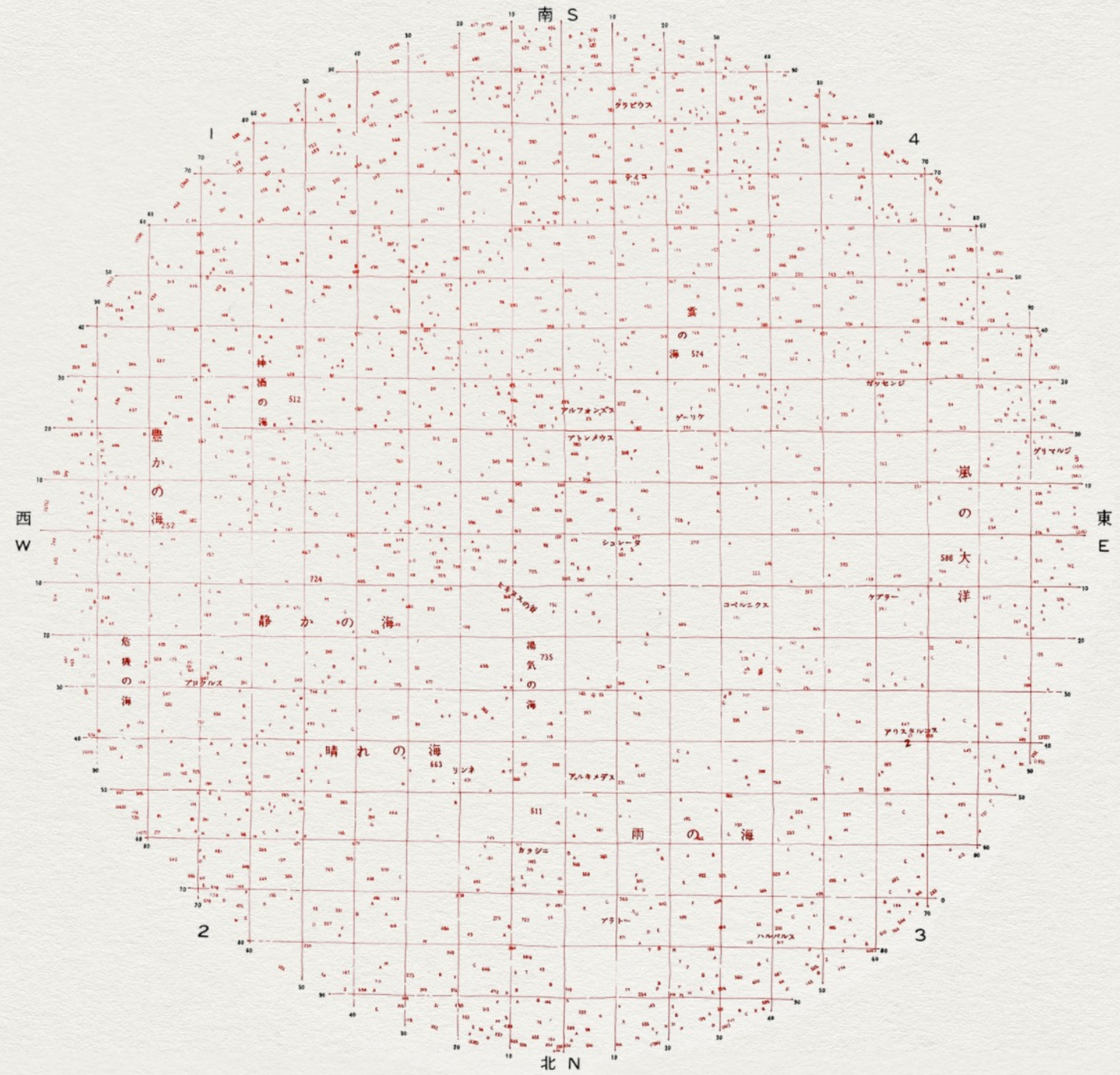
SAWA Hiraki



▶ *Polaris*

2021, video, 14'40"

© Sawa Hiraki



CURATOR'S NOTE

Would you call a point that is one hour's walk away far or near? Would not your answer depend on your relationship with what was at the end of the walk?

For Robert Law, who works at Britain's oldest public astronomical observatory, Mills Observatory in Dundee, Scotland, the distance to the stars, several light-years away, may be closer than the distance to his neighbors. A self-taught astronomical enthusiast, who never received specialized education and who stumbled into his current job, Law shares stories of celestial bodies with visitors as he makes adjustments to the observatory's old-fashioned machinery.

Sawa met Law in 2013 and was so impressed by his strong attachment to space, light, and lenses that he decided to film him at work. Sawa's art to date is known for giving visual representation to worlds that

people might know from the depths of their memory or consciousness, but that could never have actually existed in reality, such as a room with countless model airplanes flying through it, or kettles and rocking horses starting to move by themselves. While Sawa and Law may seem to have little in common, you could say they share an awareness of space and time that is based on the concept of multidimensional space. Whether beyond the sky or within the human consciousness, they create private and comfortable spaces that exist beyond common concepts of distance, time, and boundaries between here and there. And they show us that making the journey there and back is possible for any of us if we choose. (N.S.)

CREDITS

A film by SAWA Hiraki

VOICE / ACT

Robert Law

SOUND

TAMURA Fumitake

AUDIO MASTERING

KIMKEN

JAPANESE TRANSLATION

SAWA Hiraki

ACKNOWLEDGE

Robert Law

Graham Domke

Metod Blejec

NAKAJIMA Rie

Mills Observatory in Dundee

PROFILE



SAWA Hiraki

Born in Ishikawa Prefecture in 1977. Based in London and Ishikawa Prefecture. Sawa creates videos that capture his subject's full psychological territory, including mental landscapes and memories. In recent years, he has worked on installations that combine an axis of video with three- and two-dimensional works. His attempts at combining physical and mental space lead viewers on a journey into the depths of human consciousness.

Major exhibitions include “Overlapping Circles: 5 Artists Collaborate with the Collection” (Kawamura Memorial DIC Museum of Art, Chiba, 2020), “KAAT Exhibition 2018: Hiraki Sawa” (solo exhibition—Kanagawa Arts Theater, Kanagawa, 2018), “Reborn Art Festival” (Miyagi, 2017), “Sapporo International Arts Festival” (Hokkaido, 2017), “Oku-Noto Triennale” (Ishikawa, 2017), “Under the Box, Beyond the Bounds” (solo exhibition—Tokyo Opera City Art Gallery, Tokyo, 2014) and the 17th Sydney Biennale (Sydney, Australia, 2010).

[OTA FINE ARTS](#) [James Cohan](#) [Instagram](#)

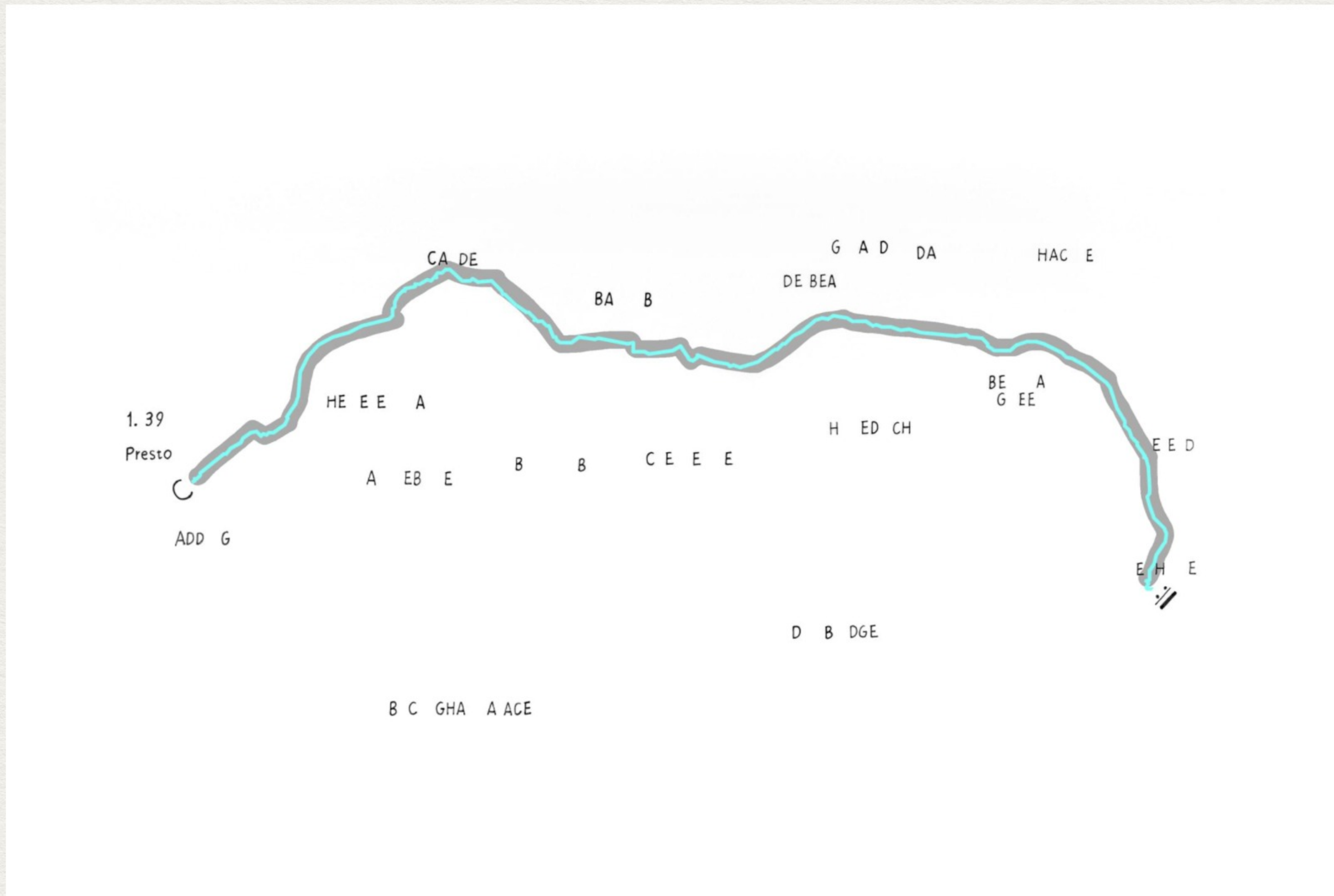
YANAI Shino

This is the Regent's Canal
This is not the Regent's Canal

This is a musical score
This is not a musical score

This is the noise of a run
This is not the noise of a run

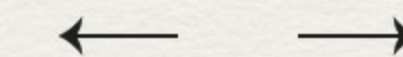
This is your dream
This is not your dream



2021, binaural sound, 1h41m35s

© Shino Yanai

*HEADPHONES LISTENING RECOMMENDED.



CURATOR'S NOTE

The duration of the work is the time it took Yanai herself to run about 15 kilometers along Regent's Canal in London, from Little Venice in the west to Limehouse in the east. The title of the work is a reference to J.G. Ballard's novel, *The Day of Creation*. Just as in Ballard's novel the protagonist searches for the source of a river that suddenly appears in the Sahara Desert, here Yanai runs along an Industrial Revolution-era canal to the confluence with the River Thames.

The 4/4 appended to the title is the time signature of the metronome heard at the work's beginning and end. The keynote of this work is the repetition of breathing, which is matched to this time signature as much as possible and is reminiscent of minimalist music. Fragments of conversations in English and other languages, animal cries, and lo-fi

industrial sounds such as railroads or locks, are superimposed on the keynote as sounds implying the characteristics of specific places along the canal. Noise that is fragmented and lacking in cohesion should normally be eliminated from music and cities. We wouldn't normally pay them attention in our daily lives. Such noises are here brought forward against the backdrop of Yanai's breathing, but they do not create a pleasant harmony. They remain noise, abruptly cutting in and fading out. This sound piece is a kind of accumulation of discord, providing us with a sense of the reality that flows through London, which itself has historically been filled with contradictions and conflicts. (M.T.)

CREDITS

ACKNOWLEDGEMENT

RUNNING INSTRUCTOR

SHIDAMI Yasunobu

PROFILE



PROFILE



YANAI Shino

Born in Nara in 1979. Lives and works in London. Yanai has produced performances and installations mostly in video and sound that explore through fieldwork the brutality inherent in beauty and socially or historically disguised violence. Recently, she has been interested in pathways and relics. In her work, *Blue Passages*(2016), she conducted a performance in which she followed an alley in the Pyrenees said to have been used by Walter Benjamin as he escaped the Nazis, and she also made a video work that documents the performance. Major recent solo exhibitions include “The Deep End” (Sagacho Archive, Tokyo, 2019) and “*Blue Passages*” (White Conduit Projects, London, 2016). Group exhibitions include “de-sport: The Deconstruction and Reconstruction of Sports through Art” (21st Century Museum of Contemporary Art, Kanazawa, 2020), “Arts in COVID-19” (Goethe-Institut Tokyo, Tokyo, 2020) and “What We See” (The National Museum of Art, Osaka, 2013).

Website [↗](#)

YOSHIDA Shinya



▶ *Lafcadio Hearn – His unending summer–*

2021, video, 20'59"

© Yoshida Shinya

CURATOR'S NOTE

There was a writer who was born in Greece (then a British protectorate) in the mid-19th century and arrived, by way of Europe, the United States and the West Indies, in Japan in the late 19th century. Lafcadio Hearn, who later acquired Japanese nationality and the name Koizumi Yakumo (meaning clouds that overlap with small springs), was fascinated by the legends and mysteries handed down by women in regional Japan, and became known for chronicling 70 such tales.

Yoshida Shinya focused on Lafcadio Hearn's itinerant life and two women who were his own important storytellers, his mother Rosa and his wife Setsu. Starting from Hearn's Japan travelogue, *The Dream of a*

Summer Day, Yoshida becomes Hearn, retracing his footsteps. The intricate coastlines and island-dotted seaside scenery of Shimane, Kumamoto, and Nagasaki are reminiscent of the women storytellers who Hearn met and the legends of fantastical worlds related to the sea. The scenery in front of us weaves words of memory and association, and overlaps with the vague memories of Hearn's childhood. Yoshida, who lives in the present age, layers words and draws a multi-voiced story to find points of commonality between his own senses and Hearn's cosmopolitan attitude of traveling not only across our world but across different worlds and times. (K.E.)

CREDITS

Directed by YOSHIDA Shinya

VOICE

Steve McClure, Blacko Muiri

CAST

NAKAMURA Chieko, Héringer Katy

LOCATION COOPERATION

Lafcadio Hearn Memorial Museum, Urashimaya at
Misumi West Port

TRANSLATION

Media Translation Center

RECORDING ASSISTANCE

SUCCEED & OKA Chiho

Special thanks to KOIZUMI Bon

PROFILE



YOSHIDA Shinya

Born in Aomori Prefecture in 1994. Based in Shimane Prefecture. Yoshida creates videos and multi-channel video installations that cross-cut between perfectly composed landscapes, with narrations combining fact in the form of people's personal memories with the artist's own words—all of which results in art that seems to awaken multi-layered memories hidden deep in the landscape.

Major group exhibitions include “Media Practice 20-21” (Yokohama Campus, Tokyo University of the Arts, Kanagawa, 2021) and “Sapporo International Art Festival” (participation in online projects only due to exhibition cancellation, 2020).

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