

conversation between Koki and Sally  
for Daiwa Foundation London

Online

11/23/2021

Artist Talk?

# Abstract and Concrete

Global / Local - Public / Private - planetary / personal  
- choice / care -

from concrete life to abstraction - art of previous era

from abstraction to concrete life - art in new normal?

# Abstract and Concrete

e-flux - programming artist cinemas

faraway so close, 2021

[https://www.e-flux.com/video/programs/389091/  
faraway-so-close/](https://www.e-flux.com/video/programs/389091/faraway-so-close/)

Artist Cinemas

Faraway, So Close

Week #1



*Framed*

Bruce Yonemoto and Norman Yonemoto

April 19–25, 2021

Week #2



*Waiting for Diogenes*

Yoi Kawakubo

April 26–May 2, 2021

Week #3



*Oriental Silk*

Xiaowen Zhu

May 3–9, 2021

Week #4



*Studies of Teaching in Four Oxfordshire  
Schools*

Darcy Lange

May 10–16, 2021



Category

Film  
Migration & Immigration  
Education  
Feminism

Subject

Documentary  
Video Art  
Covid-19  
Diaspora  
Southeast Asia  
Immaterial Labor  
History

Organized by

Koki Tanaka

Filmmakers

Back and Forth Collective (Mei Homma, Natsumi Sakamoto, and Asako Taki)  
Bruce Yonemoto  
Darcy Lange  
Fionn Duffy  
Jennifer Clarke  
Norman Yonemoto  
Sarah McWhinney

Share

Convened by

Koki Tanaka

With films by Back and Forth Collective (Mei Homma, Natsumi Sakamoto, Asako Taki), Jennifer Clarke, Fionn Duffy, and Sarah McWhinney; Yuki Iiyama; Yoi Kawakubo; Darcy Lange; Bruce and Norman Yonemoto; and Xiaowen Zhu; and interviews with the filmmakers and texts by Ruth Beale and Amy Feneck; Francesca Girelli; Rika Hiro; Lawrence McDonald; Akira Rachi; and Julian Ross

How human can our lives really be when infection prevention measures do not allow us to even mourn the deaths of our loved ones? I, you, we each have only one life to live. One birth, one death.

Ironically enough, the ongoing Covid-19 pandemic has proved that the world is a single, globally connected community. Infiltrating one person after another, the virus reveals what it means to be human as it circles the globe. Humans are beings that touch each other. We make friends, make love, occasionally make enemies, and have built our societies, our communities, and our families through contact-based communication. At the same time, the virus divides those societies that humanity has built up and exposes the problems within them. Over the past year we have fallen into despair while clinging on to hope. Although we have seen the utopias of mutual aid and care that can arise out of disasters, in some cases, widespread anxiety brought on by the uncertainty about where things are headed has also been turned into hatred toward others.

Compared to the cities around the world that are in lockdown, Kyoto, where I live, has had only a few cases of Covid-19, and the streets here are still full of life. But even so, there's much to be learned

disaster/abstract/distance, 2013

hotel room in Rotterdam and pianist collaboration



Abstract Speaking - Sharing Uncertainty and Collective Acts, The Japan Pavilion at Venice Biennale, 2013



Abstract Speaking - Sharing Uncertainty and Collective Acts, The Japan Pavilion at Venice Biennale, 2013



The Japan Pavilion at Architectural Biennale, Venice, 2012



Abstract Speaking - Sharing Uncertainty and Collective Acts, The Japan Pavilion at Venice Biennale, 2013

yan Pavilion

International Architecture Exhibition - La Biennale di Venezia

curator

Y. Ito

with

arts

Shigeo Inui

Fujimoto

Yuka Hirata

producer

Y.

Ikkeyama

with

Japan Foundation

in support of

Japan Foundation

with

Japan Foundation

with

Japan Foundation

with

Japan Foundation



DAIKO

DAIKO

DAIKO

DAIKO

Architecture.  
Possible here?  
Home-for-All

ここに、建築は、可能か



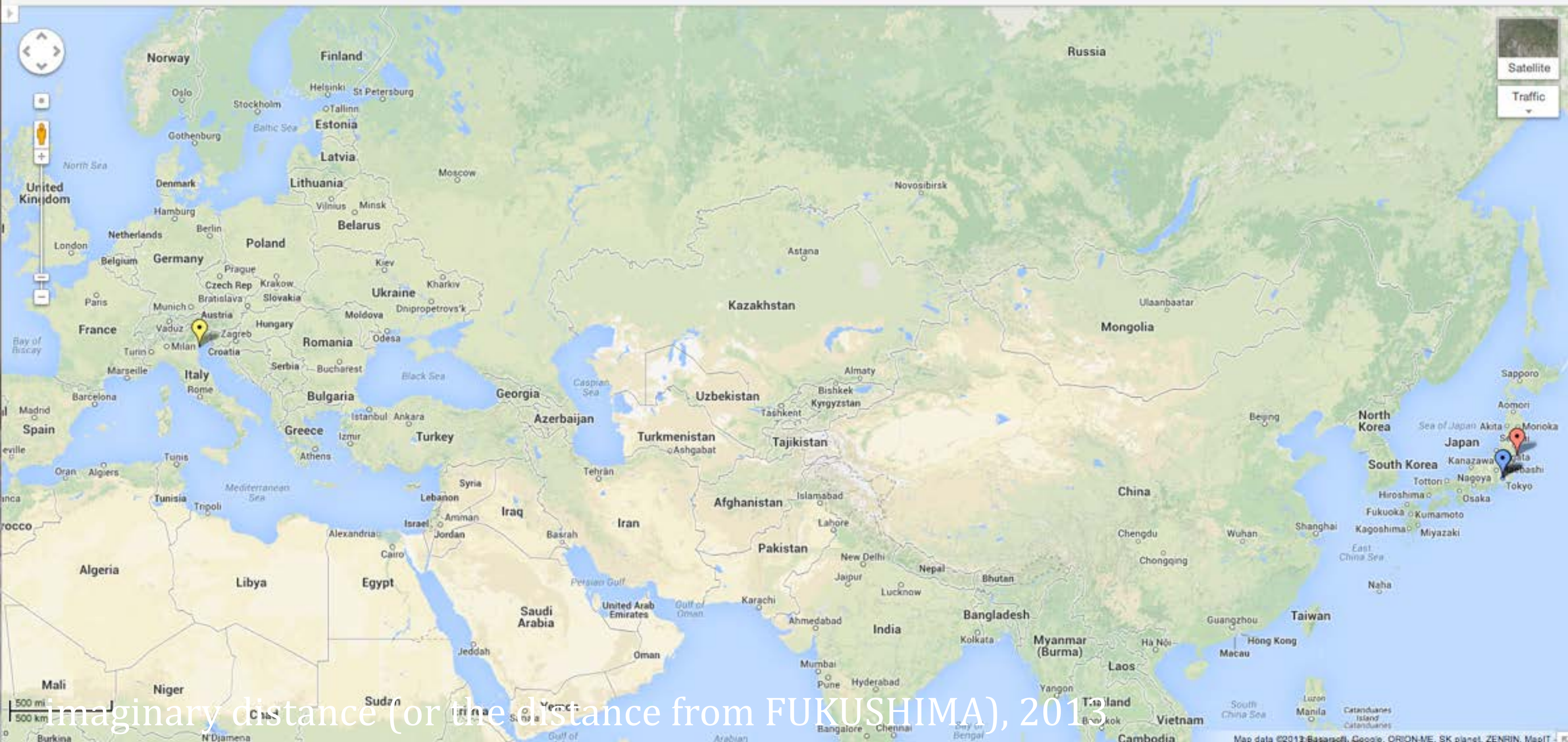
Abstract Speaking - Sharing Uncertainty and Collective Acts, The Japan Pavilion at Venice Biennale, 2013



Rekusentakada, March 2012

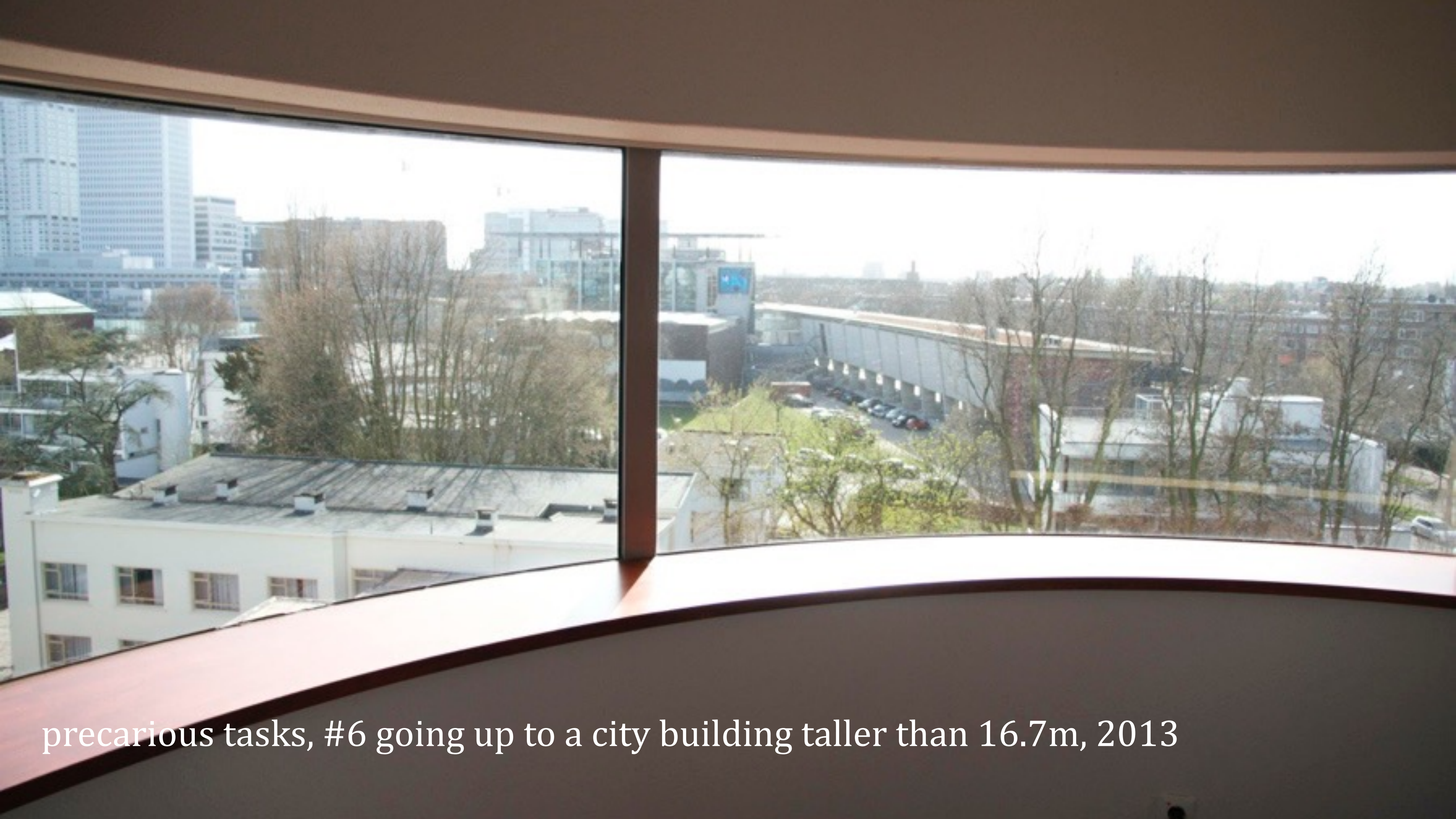


imaginary distance (or the distance from FUKUSHIMA), 2013





precarious tasks, #6 going up to a city building taller than 16.7m, 2013



precarious tasks, #6 going up to a city building taller than 16.7m, 2013



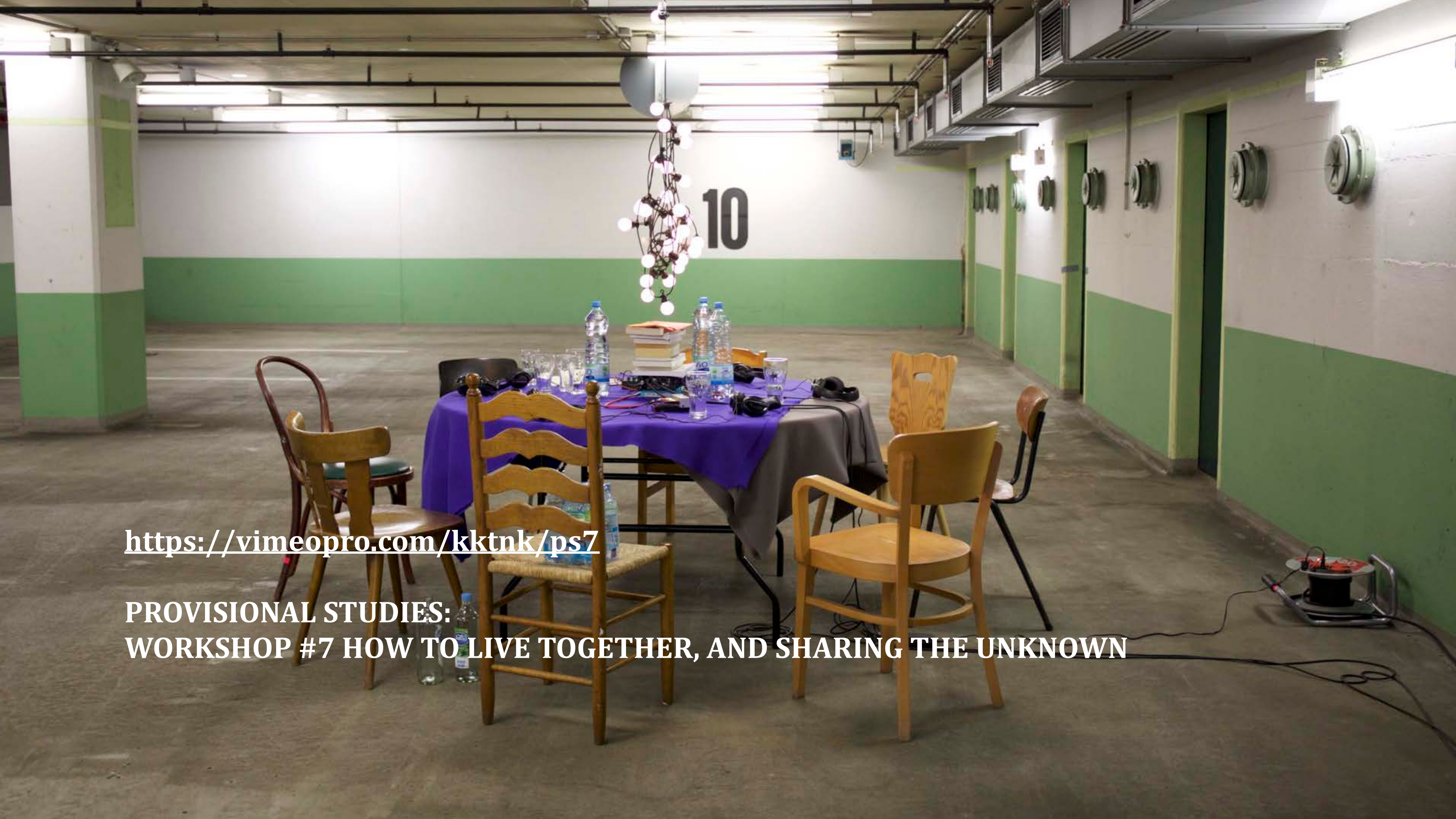
A Piano Played by Five Pianists at Once (First Attempt), 2012 at UC Irvine, CA

transition from abstract to concrete

post-disaster situation to car interview

Provisional Studies: Workshop #7 How To Live Together, and Sharing the Unknown, 2017

<https://vimeopro.com/kktnk/ps7>



<https://vimeopro.com/kktnk/ps7>

PROVISIONAL STUDIES:  
WORKSHOP #7 HOW TO LIVE TOGETHER, AND SHARING THE UNKNOWN



Provisional Studies: Workshop #7 How to live together, and sharing the unknown, Skulptur Projekte, 2017

## Conceptual Background

### Idiorrhythmy

*How to Live Together: Novelistic Simulations of Some Everyday Spaces,*

Roland Barthes

“Composed of idios (particular) and rhythmos (rhythm), the word, which belongs to a religious vocabulary, refers to any community that respects each individual’s own personal rhythm.”

<https://www.on-curating.org/issue-25-reader/lexicon.html#.XtXk9C2B125>

“As Barthes writes, the hermits of ancient times did not merely live alone in their isolated places, they also participated in communities and social systems.”

[https://folk.uib.no/hlils/te17/Background-Å\\_leve\\_sammen\\_\(2016\).pdf](https://folk.uib.no/hlils/te17/Background-Å_leve_sammen_(2016).pdf)

- sharing the space but not synchronized by time schedule (early monastery)
- idiorrhythmic clusters resist the unified rhythm of consensus...
- living together alone

### **Day 1 Saturday**

- 1: Cooking wartime recipe (Empty Shop)
- 2: Night walk
- over night stay at Aegidiimarkt (GYM)

### **Day2 Sunday**

- 3: Filming workshop (GYM) with Koki Tanaka + Hikaru Fujii
- 4: Dialogue about globalization and community (GYM) with Ahmad Alajan

### **Day3 Monday**

- 5: second strike - how to react (politically); Moderated with Kai van Eikels

### **Day off Tuesday**

### **Day4 Wednesday**

- 6: Refugee and immigrant situation (GYM); lecture by Hendrik Meyer

### **Day5 Thursday**

### **Day6 Friday**

### **Day7 Saturday**

- 7: Interview in a car (Parking lot); Moderated by Andrew Maerkle

### **Day8 Sunday 10/9**

- 8: Introductive social practice (Lecture room at VHS)
- 9: Reflective dialogue of how to live together
- Session1 (GYM)
- Session2 (Parking lot)
- Session3 (Empty Shop)

ACTORS / PARTICIPANTS: TASNIM BAGHDADI, STEPHAN BIERMANN, ISA SELÇUK DILMEN, ANNETTE HINRICHER, ANNA MONDAIN-MONVAL, JOANN OSBORNE, ROLF TIEMANN, LINA ZAHER

FACILITATORS: AHMAD ALAJLAN, KAI VAN EIKELS, ANDREW MAERKLE, HENDRIK MEYER, TAMI YANAGISAWA

LOCATION: AEGIDIIMARKT, MÜNSTER



INTRO AND CREDITS\* OF "HOW TO LIVE TOGETHER, AND SHARING...



DAY 1\* OF "HOW TO LIVE TOGETHER, AND SHARING THE...



DAY 2\* OF "HOW TO LIVE TOGETHER, AND SHARING THE...



DAY 3\*



DAY 5\*



DAY 6 (INTRO)\*



DAY 6, 7, 8 - A\*



DAY 6, 7, 8 - B\*

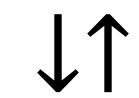


DAY 9\* OF "HOW TO LIVE TOGETHER, AND SHARING THE...

# Conceptual Background

## Idiorrhythmy vs Synchronized Unification

**everyday life** - individual rhythm



**workshop** - unified collective rhythm by time schedule

but even within the WS,  
each one of them might follow their own rhythm to resist the unification?



Provisional Studies: Workshop #7 How to live together, and sharing the unknown, Skulptur Projekte, 2017



Provisional Studies: Workshop #7 How to live together, and sharing the unknown, Skulptur Projekte, 2017

individual concreteness

personal story / family history

*Vulnerable Histories (A Road Movie)*, 2018/2019

*Abstracted / Family*, 2019/2020

[https://vimeo.com/kktnk/vod\\_pages](https://vimeo.com/kktnk/vod_pages)

*Vulnerable Histories (A Road Movie), 2018/2019*



starting point of the work:

- larger question: right wing movement/racism
- personal: how it changed my point of view





Broadly defined, the term *Zainichi Korean* refers to the ethnic Koreans who emigrated to Japan as a result of the Japanese colonization of Korea, as well as their descendants.

-

Japan annexed the Korean Peninsula in 1910. From then on, Korea was a Japanese colony, and its people were Japanese imperial subjects. But with the implementation of the Korean Family Registry Ordinance, the Koreans were completely excluded from the *koseki* or family registry law that formed the basis for establishing legal personhood in Japan.

-

There were 790 Koreans in Japan in 1909, the year before the annexation, but by the end of World War II in 1945, that number had risen to 2,300,000, or about one-tenth of the total Korean population at the time. Since life was hard in Korea under the colonial regime, in the early years most Koreans came to Japan looking for better living conditions. Later, in response to acute labor shortages due to the escalation of war in the Asia-Pacific from the late 1930s onward, there were more cases of conscripted or semi-conscripted labor migration.

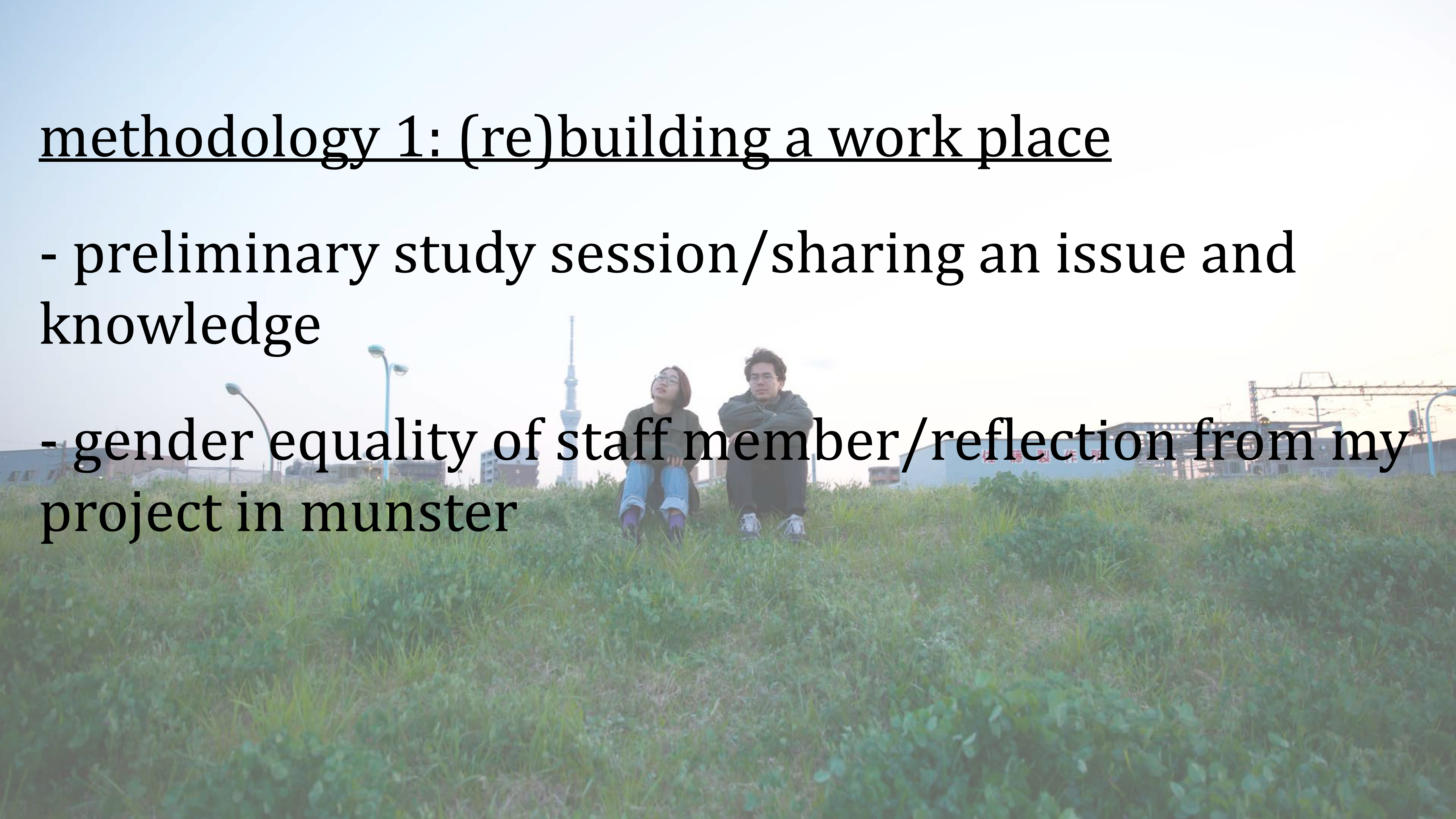
Most of these migrants repatriated after the defeat of Japan and liberation of Korea in August 1945—but there were quite a few who delayed their return because of the uncertainty of the political situation in the Korean Peninsula, or because they had already established livelihoods in Japan. There were between five and six hundred thousand such people in 1947, and then, with the outbreak of the Korean War in 1950, the way home grew even more difficult. This is the origin of the Zainichi Koreans.

Forgetting entirely about the historical circumstances, Japanese racists attack the “privileges” of permanent residency status and access to social security granted to Zainichi Koreans, even though these are in fact their minimum rights. At first expressions of hatred were prominent in online communities, but after a racist group attacked a Chōsen school in Kyoto in 2009, demonstrations by people shouting racist slogans as they marched through Zainichi Korean neighborhoods became a common occurrence.

Since to that point Japan did not have any laws prohibiting hate speech and hate crimes, such marches were carried out legally, and they became a social problem. In response, a citizen-led countermovement successfully lobbied for a law to eliminate hate speech, The Act on the Promotion of Efforts to Eliminate Unfair Discriminatory Speech and Behavior against Persons Originating from Outside Japan, passed in 2016. But lacking prohibitions and penalties, the law is essentially a statement of principle only, and since it is highly specific to acts of hate speech against people with foreign roots who are legally residing in Japan, there is much work left to be done.

# methodology 1: (re)building a work place

- preliminary study session/sharing an issue and knowledge
- gender equality of staff member/reflection from my project in munster



preliminary study session for the protagonists and the film crew

1, 'guerrilla' walking tour with Tadahito Yamamoto to the museum of Great Kanto Earthquake in 1923 and air raid in Tokyo during WW2

2, Tong-hyon Han's lecture on Zainich Korean history.

3, Takahiro Akedo's lecture on the legal environment of hate speech / hate crime.

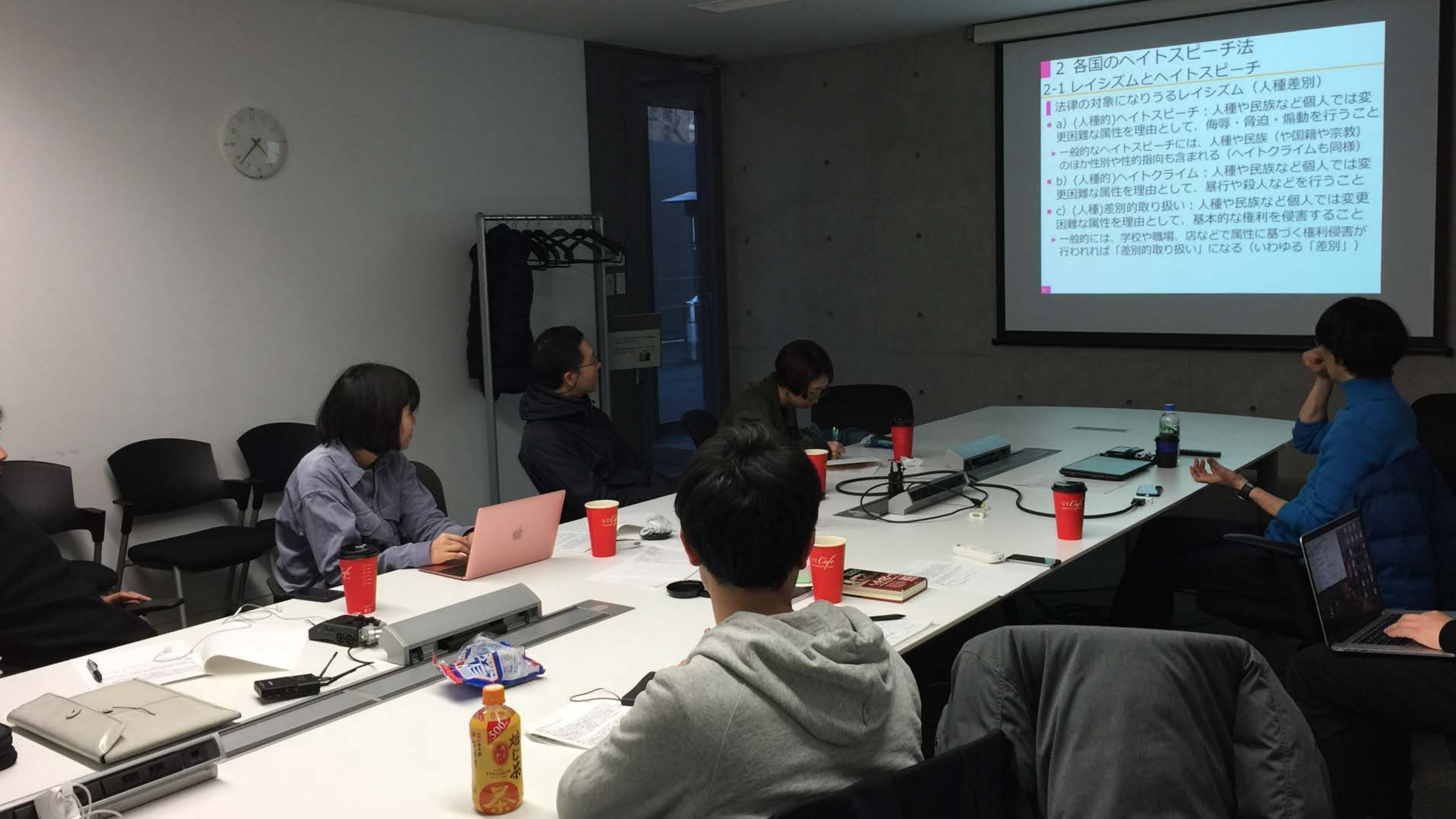


## 2 各国のヘイトスピーチ法

### 2-1 レイシズムとヘイトスピーチ

法律の対象になりうるレイシズム（人種差別）

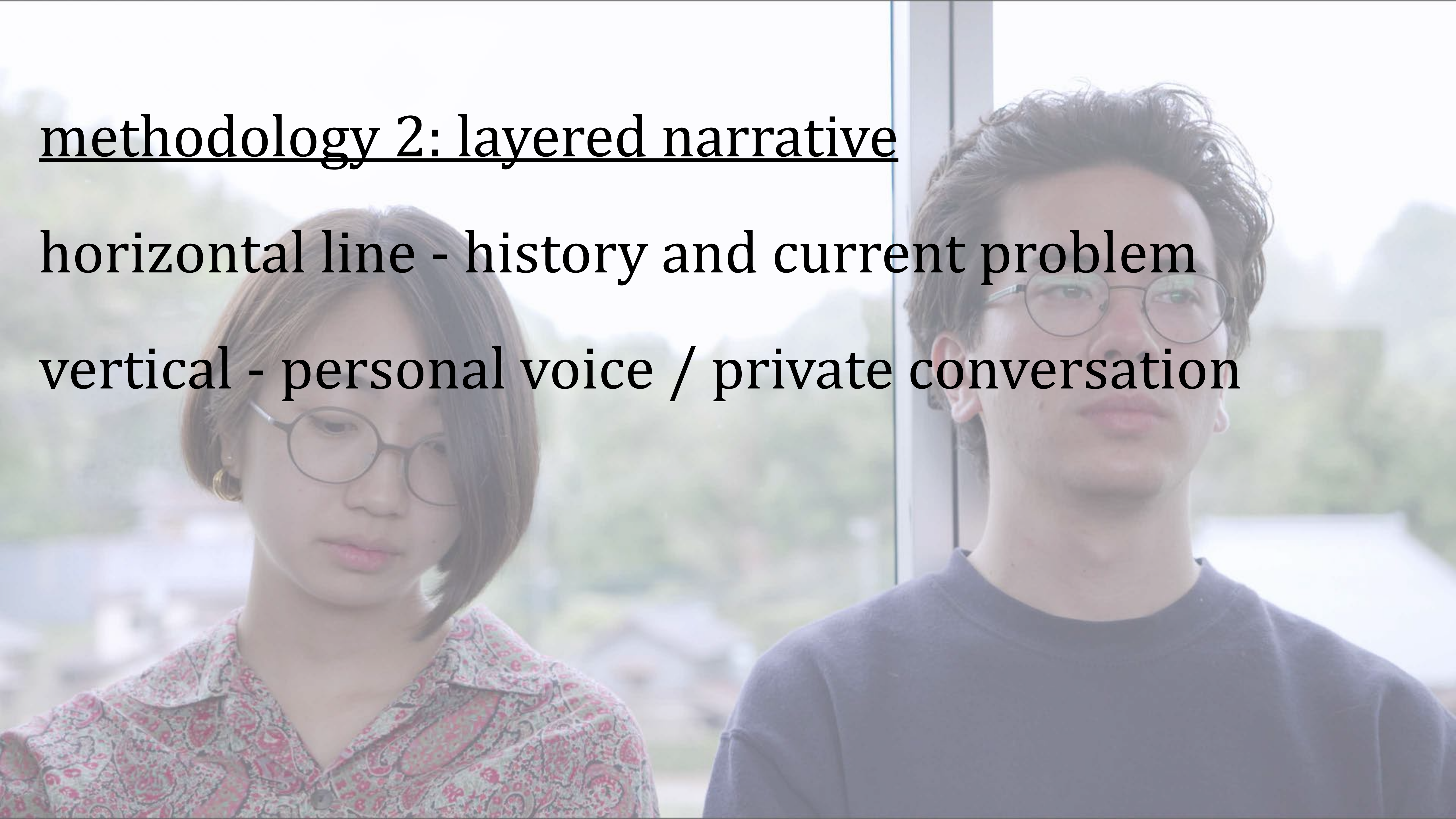
- ・ a) (人種的)ヘイトスピーチ：人種や民族など個人では変更困難な属性を理由として、侮辱・脅迫・煽動を行うこと
- ・ 一般的なヘイトスピーチには、人種や民族（や国籍や宗教）のほか性別や性的指向も含まれる（ヘイトクライムも同様）
- ・ b) (人種的)ヘイトクライム：人種や民族など個人では変更困難な属性を理由として、暴行や殺人などを行うこと
- ・ c) (人種)差別的取り扱い：人種や民族など個人では変更困難な属性を理由として、基本的な権利を侵害すること
- ・ 一般的には、学校や職場、店などで属性に基づく権利侵害が行われれば「差別的取り扱い」になる（いわゆる「差別」）



# methodology 2: layered narrative

horizontal line - history and current problem

vertical - personal voice / private conversation



## **Chapter 1: two letters**

Woohi's background – Chosen school, Korean school and visiting US / communities

Christian's background – mixed roots but no identity crisis

## **Chapter 2: situation**

Han's Lecture – History and Present / about hate speech / sociologist voice

## **Chapter 3: Kawasaki**

Woohi's feeling about hate speech

Christian's response – Comparing the situation of Japan with Germany and Switzerland

## **Chapter 4: Housenka, Arakawa River**

Masao Nishizaki – Korean Massacre after the Great Kanto earthquake / unofficial memorial / activist voice

## **Chapter 5: night**

conversation in a car - Woohi's emotion- Christian's response

## **Reading 1-5:**

reading legal texts – universal language

1, Universal Declaration of Human Rights, 1948

2, International Convention on the Elimination of All Forms of Racial Discrimination, 1965

3, Rabat Plan of Action, 2011-2012

4, Resolution on Dissolving Hate Speech, May 26, 2016

5, Provisional Disposition Order / A Motion for Orders of Provisional Disposition to Prohibit Hate Demonstrations, 2016

## **epilogue: reflective bar**

meta point of view – artist and cast









This lead to the massacre.



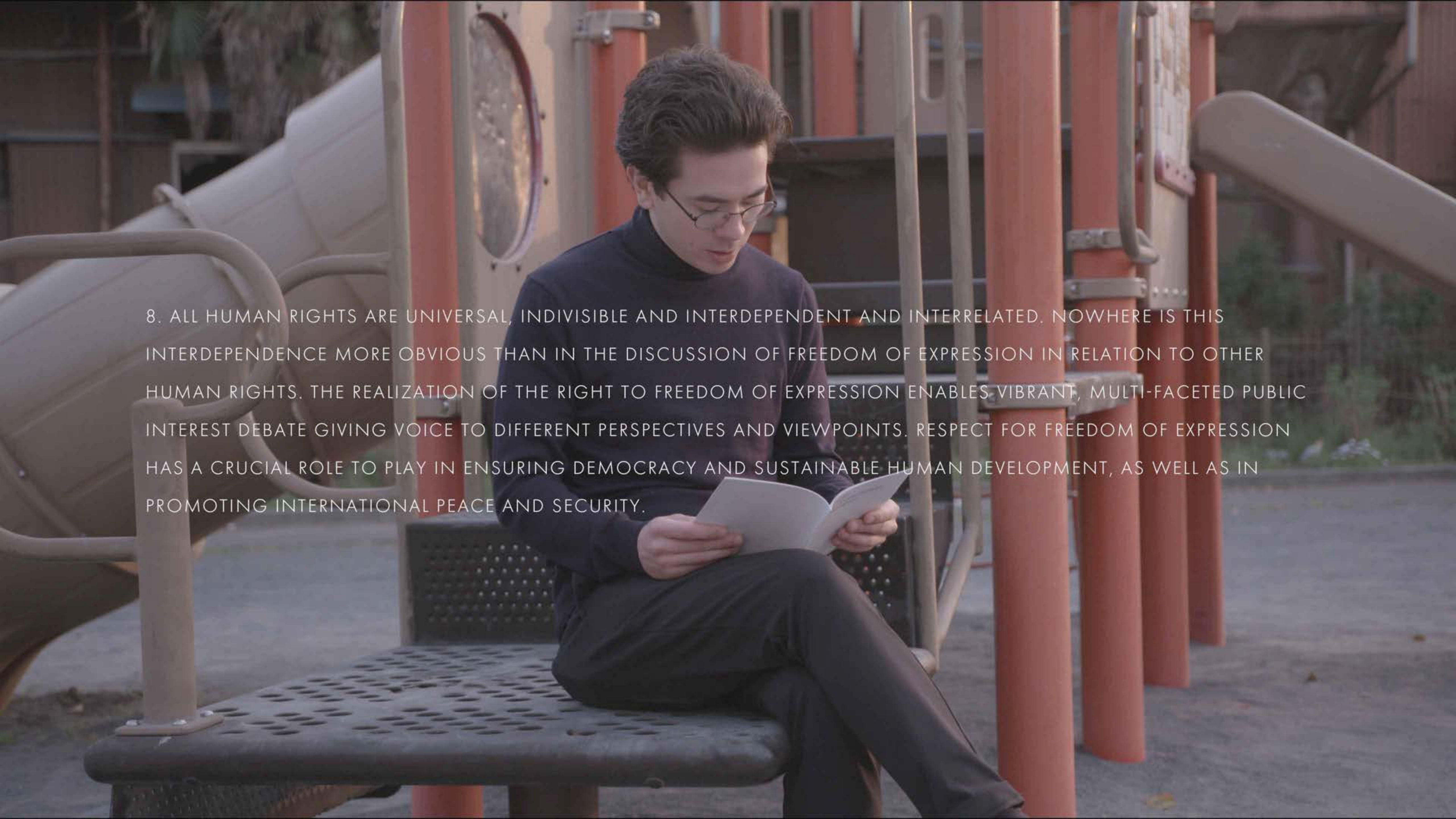
「ヘイトスピーチ、許さない。」

ヘイトスピーチ解消の啓発活動のために法務省が作成したポスターは、力強くそう宣言している。従来、特定の民族や国籍など本人の意思では変更困難な属性を根拠に、その者たちを地域社会ひいては日本社会から排除しようという言動であるヘイトスピーチについて、それが不特定多数に向けられたものの場合、法律の立場は明確ではなかった。

“STOP! HATE SPEECH”

A POSTER CREATED BY THE MINISTRY OF JUSTICE IN ITS ENLIGHTENMENT ACTIVITY TO ELIMINATE HATE SPEECH STRONGLY STATES AS ABOVE.

UNTIL RECENTLY, JAPANESE LAW DID NOT TAKE A CLEAR POSITION ABOUT “HATE SPEECH” - DISCRIMINATORY EXPRESSION AND BEHAVIOR TARGETING CERTAIN PEOPLE FROM LOCAL COMMUNITIES OR FROM JAPAN, JUST BECAUSE THEY ARE FROM PARTICULAR COUNTRIES OR ETHNICITIES, SOMETHING THAT CANNOT BE CHANGED ON THEIR OWN - IF SUCH SPEECH WAS GIVEN TO UNSPECIFIED PERSONS.

A man with dark, wavy hair and glasses is sitting on a metal playground structure. He is wearing a dark turtleneck sweater and dark trousers. He is holding and reading a newspaper. The playground structure has red vertical poles and grey horizontal bars. The background is slightly blurred, showing more of the playground and some greenery.

8. ALL HUMAN RIGHTS ARE UNIVERSAL, INDIVISIBLE AND INTERDEPENDENT AND INTERRELATED. NOWHERE IS THIS INTERDEPENDENCE MORE OBVIOUS THAN IN THE DISCUSSION OF FREEDOM OF EXPRESSION IN RELATION TO OTHER HUMAN RIGHTS. THE REALIZATION OF THE RIGHT TO FREEDOM OF EXPRESSION ENABLES VIBRANT, MULTI-FACETED PUBLIC INTEREST DEBATE GIVING VOICE TO DIFFERENT PERSPECTIVES AND VIEWPOINTS. RESPECT FOR FREEDOM OF EXPRESSION HAS A CRUCIAL ROLE TO PLAY IN ENSURING DEMOCRACY AND SUSTAINABLE HUMAN DEVELOPMENT, AS WELL AS IN PROMOTING INTERNATIONAL PEACE AND SECURITY.

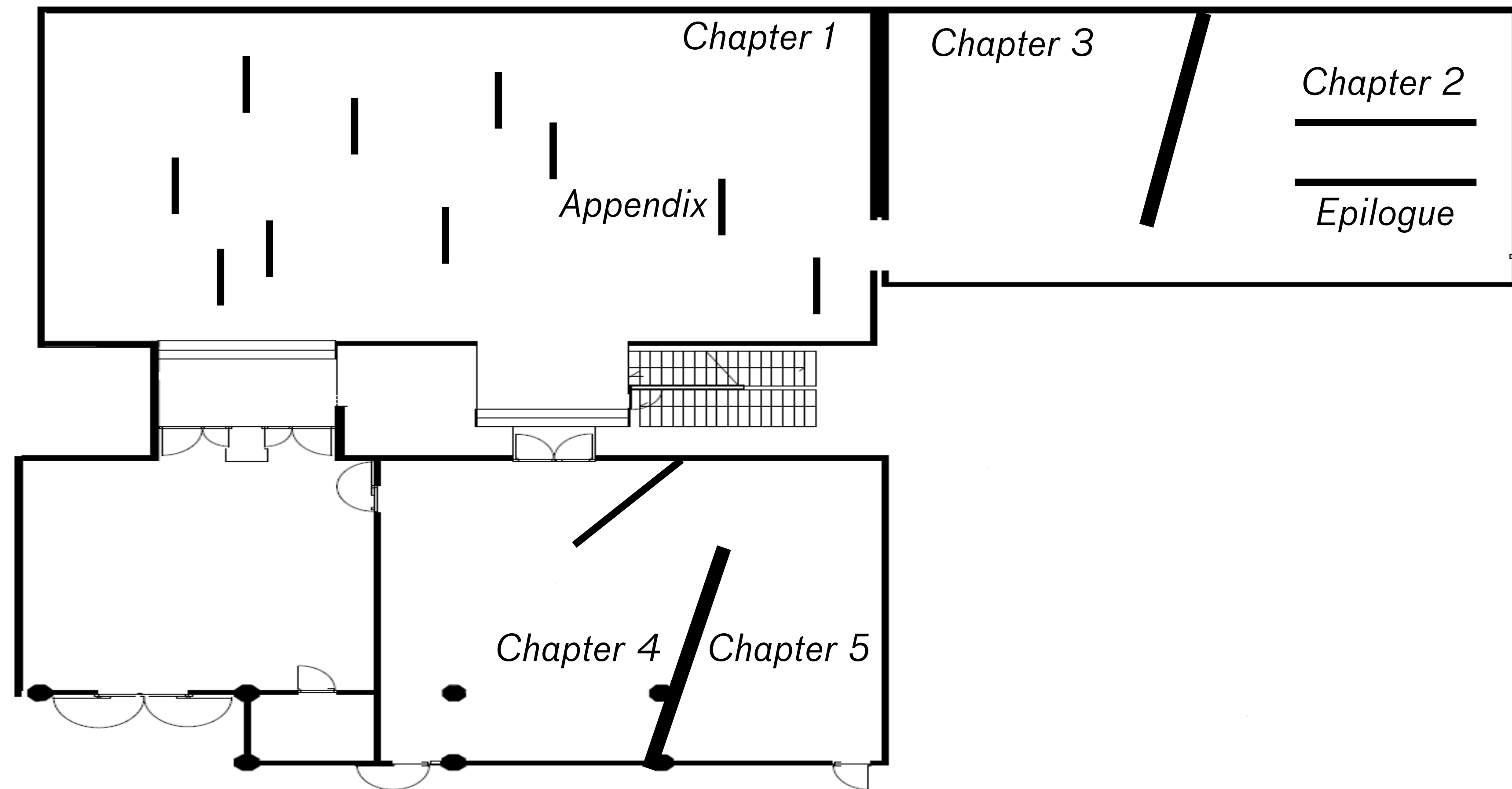


methodology 3: position of the artist

thoughts on distance / my experience of 3.11







***Vulnerable Histories (A Road Movie)***

**2018**

**Installation consisting of 7 videos, 10 photographs, 9 posters, 3 wall prints**

Commissioned by Migros Museum für Gegenwartskunst. Courtesy the artist, Vitamin Creative Space, Guangzhou and Aoyoma Meguro,





















*Abstracted / Family, 2019/2020*



also one end in the history of humanity to which your family history belongs.

The word family has multiple associations. It can be linked from traditional or patriarchal models of family to nationalist ideologies, but on the other hand we also describe relationships formed through temporary connections as being “like family,” as in the case of a film crew, for example.

In *Genron 0: Philosophy of the Tourist* (Tokyo: Genron, 2017), the contemporary thinker Hiroki Azuma identifies three main characteristics of the family. They are:

- 1) **Compulsoriness** (a family cannot be easily entered into or left)
- 2) **Contingency** (a family is an assemblage of coincidences: children cannot choose their parents, while parents cannot choose their children)
- 3 ) **Expandability** (a family can be expanded to include anyone who shares the same food and roof, and is not restricted to blood relations)

In other words, a family can be defined as a group that has strong bonds but is constructed by accident while also being expandable.

“Since it is possible for family membership to be based solely on personal affection, it can at times even extend across boundaries between species. This is misdelivery caused by empathy.” (“Family,” in *Genron 0*, 222)

For instance, we often say our pets are our family members. In this sense the expandability of the family concept allows an empathy that even crosses interspecies boundaries. In which case, simply

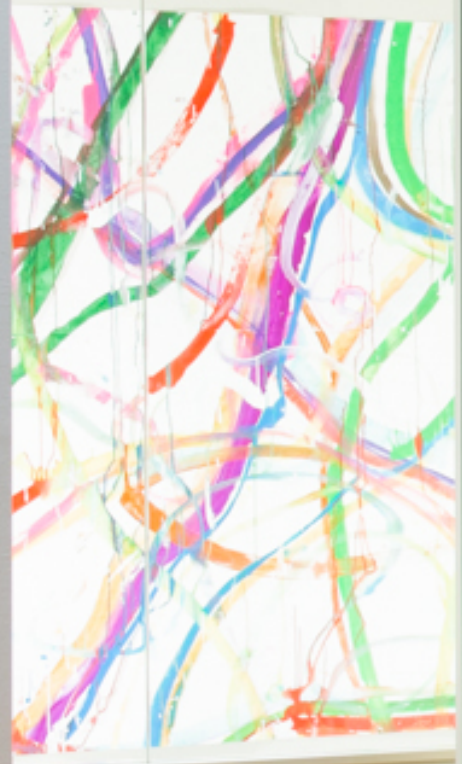






| Theater          | House                       | Studio              |
|------------------|-----------------------------|---------------------|
| Black Box        | Everyday                    | White Cube          |
| personal history | performance                 | physical expression |
| indivisual       | family/group/<br>collective | ?                   |
| true voice?      | playing voice?              | non-verval          |
| table            | table                       | canvas/fabric/floor |





1 28 MIN



Textual information, likely an artist statement or exhibition description, displayed on the wall.









topics of conversation

1, ???

2, convening / curator and artist

3, care / museum, community,