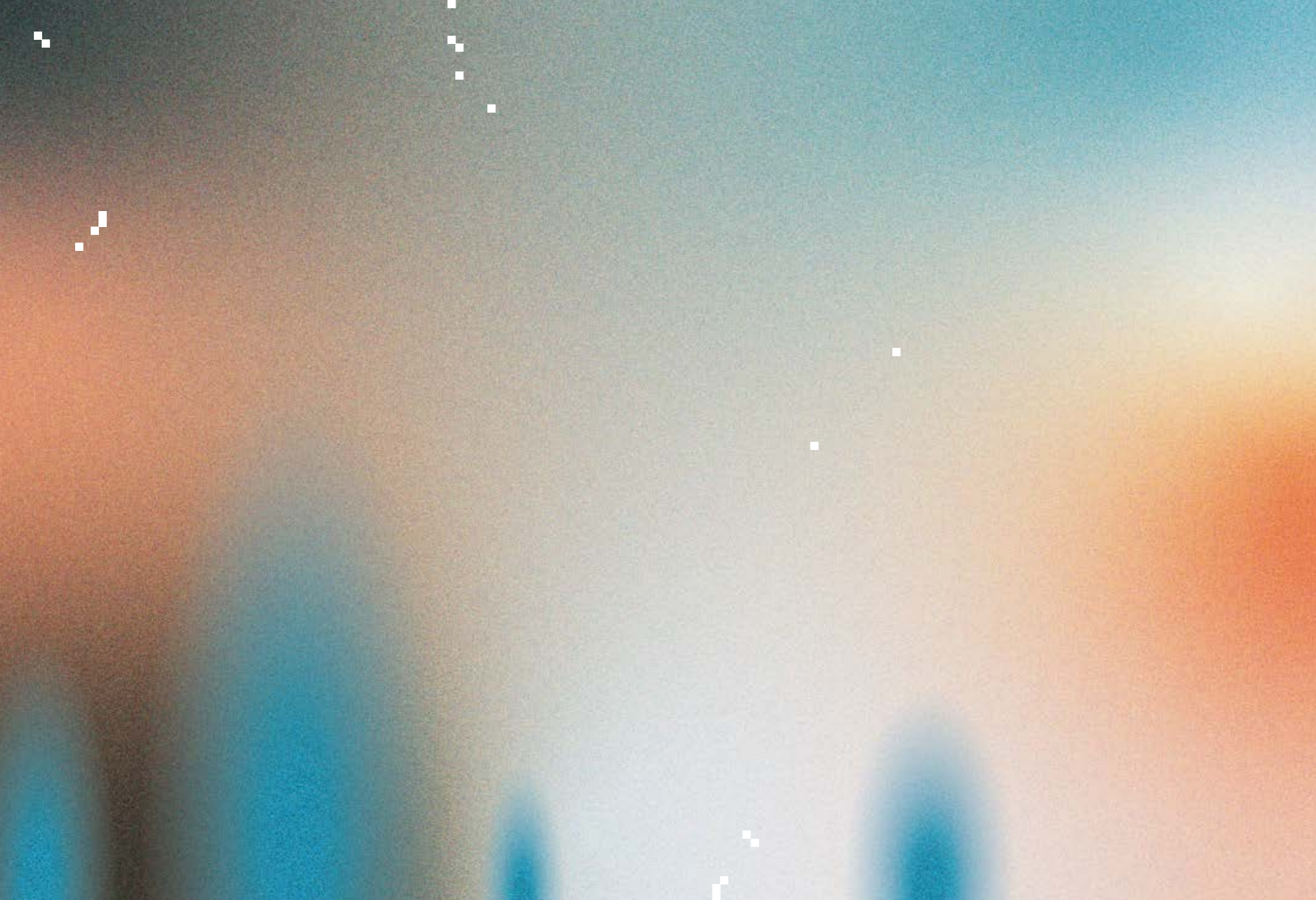




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Yokohama Triennale 2020

Title Afterglow

Artistic Director Raqs Media Collective

Exhibition Dates July 17–October 11, 2020

Venues Yokohama Museum of Art, PLOT 48

With special co-operation of NYK MARITIME MUSEUM

Organisers City of Yokohama, Yokohama Arts Foundation,
Japan Broadcasting Corporation (NHK), The Asahi Shimbun,
Organizing Committee for Yokohama Triennale

Co-operation Agency for Cultural Affairs (Program to Support
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Certification beyond2020

The Yokohama Triennale, which started in 2001, has reached its 20th anniversary with the completion of its 7th edition, Yokohama Triennale 2020: *Afterglow*.

Over these twenty years, the Triennale has been held under difficult circumstances on several occasions. The inaugural edition in 2001 endured even as it witnessed the attack on American soil on September 11, and the 4th edition (2011) opened in the aftermath of the Great East Japan Earthquake. Now the 7th edition has been impacted by the coronavirus, which started spreading widely in early 2020.

With travel restrictions in place, and neither the overseas-based artistic director Raqs Media Collective nor artists able to attend in person, the installation of the exhibition was completed online. To help minimise risk, the event's opening was delayed by two weeks, and on July 17 the Yokohama Triennale opened to the public, becoming one of the first major international exhibitions to open during the pandemic. It closed on October 11, having welcomed 153,528 visitors.

Many events and much of the work by volunteer guides had to be repurposed quickly to online platforms in a process that provided a valuable opportunity to think about how the online realm might be utilised by the art exhibitions of the future.

We are delighted to be able to provide readers with a record of this unprecedented event in the form of this catalogue.

Last but not least, we would like to express our deep gratitude to all the artists and collectors who generously provided artworks. We would also like to thank the Agency for Cultural Affairs and many other organisations for their generous support and co-operation, and of course the many Yokohama Triennale volunteer supporters who, in spite of the difficult circumstances, helped make the exhibition a reality.

February 2021

City of Yokohama
Yokohama Arts Foundation
Japan Broadcasting Corporation [NHK]
The Asahi Shimbun
Organizing Committee for Yokohama Triennale

Even before the coronavirus pandemic, Yokohama Triennale 2020: *Afterglow* was always intended to include several new challenges.

For one, a non-Japanese artistic director was selected for the first time. Raqs Media Collective (Raqs), a Delhi-based artist trio comprising two men and one woman, was chosen as a counterpoint to the tendency in Japan for biennales and triennales to be directed by Japanese men.

Raqs' curatorial vision itself represented a challenge in many ways to the conventional approach to the making of biennales and triennales.

For example, directors of such large international exhibitions generally exercise a large degree of direct control. In contrast, Raqs approached the project by initially sharing a set of texts that would seed their thought on five key terms: Autodidact, Luminosity, Friendship, Care, and Toxicity. They then called on the participant artists and visitors to join them in exploring those ideas.

They also sought to undermine the primacy of the exhibition itself by questioning its temporal and spatial limitations and establishing a parallel axis called "Episodo", which started before and continued after the exhibition in locations both in and out of the exhibition sites of Yokohama. Episodo refer to a diverse group of projects, including performances, online events, and in-exhibition exhibitions planned by other curators.

A total of 69 artists and artist groups were involved in the Triennale, most of them hailing from or based in Asia, the Middle East, Africa, and elsewhere. This selection suggested Raqs' desire to relativise the Eurocentric ideas that have dictated the history of art since the 19th century.

Furthermore, many of the works questioned the relationship between the human and non-human, such as the universe and particles, DNA and poisonous plants. One of the key terms, Toxicity, was also explored under these themes, and it attracted a lot of attention for apparently anticipating our current lives in co-existence with the new coronavirus.

In short, Raqs, with their attitude of questioning much that had hitherto been considered essential, set about unravelling everything from curator privilege, over-emphasis on the physical exhibition, Eurocentrism, and anthropocentrism.

The main body of this catalogue is a document of the walks taken through the exhibition by the curator in Yokohama with the remote participation of Raqs—walks taken for the sake of Raqs and the artists who, due to coronavirus restrictions, were unable to attend themselves.

This, the 7th edition of the Triennale, was also a valuable opportunity to explore the online potential of the art exhibition—a medium that for so long has been tied intrinsically to the act of viewing objects in person. We look forward to seeing what these online experiences will convey to our readers, this time in the alternative medium of the catalogue.

February 2021

KURAYA Mika
Executive Chairperson
Organizing Committee for Yokohama Triennale

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Of 720 days

– from the working folders of
Raqs Media Collective*

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LOG 1 | SPECTRUM, DEBRIS

A name holds so much within it. After all, it evokes scenarios, it conjures the known and the unknown, it draws affinities, it gestures to affections.

And it has to travel in time. – 04/2020

There is a distinction between luminosity—of friendship, of radioactivity, of jellyfish and algae—and enlightenment, or light from without. There is a question of how one looks at the category of light, which is not just exteriority. There is a question of what comes in the porous zones of life and how it is expressed, how it is retained in the sensation of thought.

*Dear Monica, Jeebesh, and Shuddha,
We have finally decided on the Japanese title. We had problem translating “afterglow” into Japanese, so we will stick with “afterglow” as title, but add a Japanese subtitle.
Afterglow: Hikari-no hahen wo tsukamaeru
Hikari=light; Hahen=broken piece/debris; Tsukamaeru=seize, catch.
And so this translates into English as –
Afterglow: Seizing/catching the broken pieces/debris of light*

How does one see the nuance within things that are seen as singular? Light is not black and white; it's not a binary of light and darkness. It is a spectrum.

As mentioned in our previous conversations, we wanted to get away from the sentimental tone of the Japanese translation of ‘afterglow’, and look for a word that is more proactive, but with a notion of something that is not just bright (as in toxic). For that we went through many phrases related to autodidactic, luminosity, and care, that you are working with, to arrive at this translation.

You're never in one condition; one lives in multiple states at the same time; not all of them appear illuminated together. Worlds continuously break, decay, dissipate, remake, contaminate, mutate, join. Radioactivity and radiance come to you with the same intensity; you can only keep the radiance if you care for the toxic. Luminosity is the awareness of that allurements and that danger.

*Tsukamaeru means to seize, to catch, but in our phrase we mean to imply ‘learn from’ and ‘understand’. Broken/debris of light comes from a reading of your text, “Sharing Our Sources”, in combination with looking at Ariane’s visualisation of the idea of spectrum.
Best,
Aki – 10/2019 (a)*

The word “Afterglow” came from trying to find ways to express the simultaneity and this range of a spectrum condition of events. – 07/2020 (a)

Light becomes more than something you are surrounded by; it can be an occasion to look at the infrastructure of life itself. – 07/2020 (b)

LOG 2 | SOURCES & ITINERARIES

A mysterious effect of the meltdown of a nuclear reactor is a sensation of glowing light that can be experienced by human beings but cannot be seen in front of one’s eyes. This glow, beautiful though it is, is also a marker of toxic radioactivity experienced as a vision. This ghostly, spectral glow is said to have been experienced by people who worked in the Fukushima Nuclear Power Plant in the aftermath of the nuclear accident. In our understanding, the toxicity of our time has to be encountered with a cultivation of this spectral glow. Artists try to sense this luminosity, its beauty and its danger, so that we can see the meltdown that is happening around us all the time and teach ourselves how to survive—and to thrive. We have to begin to think of life with toxicity, and with the self-knowledge that banishment is a folly. – 11/2019 (a)

What we are proposing is not thematic in structure, not a theme with a certain degree of contemporary urgencies; we propose a different way.

We put forward a series of ‘sources’ that would produce a space that is conceptual, affective, and open-ended, which would produce the architectonics of the whole journey within the exhibition, both for artists and the public. – 06/2020

Unlike themes, which have a tendency to produce inclusion and exclusion, 'sources' enable the making of a non-rivalrous, egalitarian stance between various arcs, visions and utterances, and allow for them to play infectiously with each other.

Sources attract other sources, and build itineraries of travel, of movement, of shifts in emphasis, of minor variations and of major modulations. In today's vari-axial world, this makes for an open-ended field of interpretation, and a collision of dispositions. Engines of creation and excavation can be produced through a layering of *sources* and *itineraries* during the long duration of an exhibitionary process. They can act as catalysts that provoke artists (and others) to think, ignite, learn and unlearn. – 08/2018

Sources became a part of the correspondence, the engagement that we have with whomsoever we are inviting to participate in the Triennale.

A triennale is not a unity that is searched for and consolidated, but a plurality of complexities, each drawing from and into the other, vibrating divergent and convergent lines. One source opens the door to another, and then another, and another. The *Sourcebook* registers this attitude and records this as the curatorial framework's awareness of itself. – 11/2019 (b)

In the expansive universe of sources, there is nothing so big or proximate that is also not simultaneously small or distant in relation to something else. There is an acceptance of a delicate web of actions. Every creative act, every inquiry can be a source of transformation; every transformation describes a moment that can inform a deliberation.

A 'source' exudes energy of self-enquiry and examination, alongside which we may learn through an intense scavenging of cultural and intellectual material around us; it sets us off on a process of awakening, without masters. – 11/2019 (c)

Particular moments which by themselves might become minor or peripheral, but in their re-alignment and re-drawing through each other they suspend a frame that acts as a riddle and an enigma, which further demands a sustained examination, elaboration, and extension. An exhibition, then, becomes a specific rendering among many other possible renderings, one iteration among many recensions. – 10/2019 (b)

LOG 3 | A CRISSCROSS OF DISPOSITIONS

Initially, we had three sources. One was the book *Yokohama Street Life*. It is about an itinerant, daily-wage labourer, Nishikawa Kimitsu, who was also a voracious reader. An anthropologist named Tom Gill produced a long series of interviews with him, and in these interviews Nishikawa gives a vivid sense of Yokohama, a crisscross of multiple ideas and history. The city, till not so long ago, was one of the main ports of entry into Japan—so modernity's entry into Japan was through Yokohama. Nishikawa's—an autodidact, a dockworker's—imagination of the world and his philosophical thickness are incredible.

The second source is a 16th century manuscript from Bijapur which carries texts and illustrations on topics that range from astrology and astral magic to medicine and advice for wrestlers. It has a body of drawings and imaginaries of the world, including angels, anthropomorphised planets, tantric goddesses, horses and elephants. What we found fascinating was that there was no separation between human and animal life, or the life of the divine; there was no separation between the ill-body, the diseased body, or the healthy body; between speculations or knowledge. We took inspiration from this; we wanted to produce a new paradigm

for knowledge in the contemporary that is boundless, intermixing, and absent of hierarchies.

The third source was a personal memoir written by a woman from east Bengal (current Bangladesh) who married a Japanese man and went to Japan in the early 20th century. This autobiography was re-discovered in the 1990s by a journalist, and republished in Dhaka. It is a lovely story, with very detailed micro-observations of life in Japan.

Our proposal offered that these three sources make for a certain attitude to life: an attitude towards knowledge, an attitude to being in the world, and an attitude to being in Yokohama. And from here, we want to stretch and allow our artists to have a conversation with the public—conversations which will revolve around “reading” and interpreting these sources. The paradigm we have set for the Yokohama Triennale is as a means of engaging with a spectrum of feelings and thoughts, and not distinguishing between the two. – 06/2020

LOG 4 | LIFE.DELIBERATIVE

From: Raqs
To: Hoashi Aki
Subject: YMA Public Introduction – Talk point / Feb 2019

Dear Aki,
Looking forward to meeting in a few days. To help with the live translation, as we will not have a script that we will read from, this is another area we will be going over during our forthcoming talk at Yokohama:

Over the last two decades, curatorial practice has gained momentum and expanded beyond its cultural and intellectual composition. The expanded field of both cultural knowledge and production—and its transformation into economies of scale—has brought in variables that were not anticipated before. Even though the domain of what transacts as “contemporary art” is insignificant in terms of economic value, yet its symbolic value and prestige, power, and privilege have risen.

Furthermore, the enactive boundaries of contemporary art and its public interfaces are increasingly more porous and with blurry edges. It is our understanding that collision around epistemic equality, and alertness towards the questions raised around it, give curatorial modes and modalities their potency and edge. It is within this context that we propose that curatorial practice has to be understood as a deliberation on distributed discursive justice.

What does this mean? In practical terms.
Firstly, it means a comfort with a crowded conversation.

Yokohama will be our site to develop this. – 02/2019

From: Raqs
To: Monica, Shuddha, Jeebesh
Subject: YT / Briefing / March 2019

On Sources (and Itineraries)

What has been developing since September 2018 is the idea of Sources and, with them, itineraries across time and geographies. End 20th century (*Yokohama Street Life*) intersects with 16th century (*Nujūm al-'ulūm*) moves through early 20th century (*A Bengali Woman's Voyage to Japan*). We have now extended sources to draw in *Bioluminescence* through the work of Shimomura Osamu, and

Friendship and Luminosity through the essay by Svetlana Boym. With this extension, a new arc is drawn: autodidact, noble laureate, émigré theorist, homemaker in a distant land, palace redactor. They come together—a new gathering of non-rivalrous, non-hierarchical impulses—as contemporaries.

An untranslatable

A reworking of the word *antashira* is underway. This word from the Bengali language can be used to speak of an intrinsic flow and pervasiveness that creates a sensory layer that flows within our daily lives. Like the energy currents of the nervous system, like *qi*, it shapes life in all its extensibility. This sense of forces that are not visible but which are shaping life, and which make flowing connections, make it possible to share a sense of a felt force that builds.

The intuition of the contagion, the toxic, and the imperative of care come from being within many spectral and subterranean presences. One question that has been troubling us for some time has been the ever-growing recognition of toxins in contemporary life, and a refusal to learn from the folly and cruelty that was and still is unleashed by this.

An old and obvious instance has been our [Indic] civilisation's inability to live with toxins. In a short essay in 2018 we had signposted our thinking with toxicity. Caste within Indic civilisation produces graded discrimination as a method to organise knowledge, labour, and toxins. Toxins produced the 'outcaste'. An inability to take care of the presence of the toxic—an epiphenomenon of waste from life and its production processes—plays out as a fear of contact, of contagion, of miscegenation, even in the meeting of shadows. Voices from the life-worlds of the 'banished' tell us how immensely unjust and brutal this form of 'safe-keeping' of the life of some has been to the life of many.

The unequal distribution of toxicity, however, is a phenomenon that is global in nature. Capital's monstrous hunger and impatience have accelerated it. The civilisational blunder, the impasse, an un-thinking with the toxic that we find in India needs to inform and caution the world. This has to be thought with in the world today to find egalitarian principles to the measure of toxicity. This calling we have termed "care with toxicity".
— 08/2020

Deliberations

A concept that links the works that are in making in YT to a larger repositioning of the curatorial debate with biennales and triennales will be 'deliberations on discursive justice'. It will be a thinking through of how discussions on the boundary questions—and forms of inner transformation in how claims are made—can be brought into the making of the contemporary discursive milieu.

Episodes

We've now been developing this idea since February, but still need to find a poetic turn for the name. 'Episode' expresses an event space or seriality, and we are looking for a shade in the word that conveys an awareness of another interval and passage of time within a constructed time.

'Episode 00' will be a first meeting with the Press, an introduction of ideas through works, performances, talks, and more forms. We will mark it with a luminous book to introduce the Triennale.

More ideas for episodes are emerging. One is with the artist Iwai Masaru, around a masking of toxicity as cleaning proceeds. Another relates to a tribute to the dead, remembering the dead that might otherwise be elided in the present historical tension within Japan, with the artist Takekawa Nobuaki.

Meanwhile we are poised to extend invitations towards a Discursive Justice collegium. 'Deliberation' connotes a slow and careful movement of thought. The word highlights as well the temporal dimensions of the Triennale's time structure (which is why it will unfurl as an Episode). What we've further been able to discuss here in Yokohama is that this thickens the ideas of care that we are exploring; in this instance it comes as an intellectual care of the world. Does the phrase "Deliberation on Discursive Justice" need a reformulation? Maybe think about this and also pose it to the collegium. — 03/2019

LOG 5 | A PLOT

From: Hoashi Aki
Subject: [Curatorial] The naming of PLOT 48
Date: 4 July 2019

Dear Monica, Jeebesh, and Shuddha,

We have, this Tuesday, made public the information that, in addition to the Yokohama Museum of Art, we will be using 'PLOT 48' as one of the venues of Yokohama Triennale 2020.

Nishiyama Yuko, our communication manager, is getting some questions about why we named the venue 'PLOT 48', so I wanted to summarise our discussion on the naming as follows:

An alternative translation of the Japanese word for 'block' is 'district' or 'plot'. (We have found out that the official address of PLOT 48 in English is 'Minatomirai 21, Central District Block 48'.)

Since 'plot' does not only mean a small or measured piece of land, but also 'things that happen in a story' or 'the main story', by naming the venue 'PLOT 48', we are able to provide a sense of unique narratives and world-making unfolding during Yokohama Triennale 2020.

Let me know if it should be summarised otherwise.

Best,
Aki — 07/2019 (a)

LOG 6 | A DIFFERENT TEMPERATURE

Time, infrastructure, and how to multiply have been concerns for long. — 08/2020

How not to be implicitly trapped within an already assumed intellectual and cultural narratology. How to continuously craft ways of doing things that keep certain tendencies at bay, working out modalities that can bring in different kinds of co-habitation. What is the mechanism of "freeing" the weights of habitual narrative entrapments—and how might we seek it?
— 10/2019 (b)

Dear friends from the press, citizens of Yokohama,
We are delighted and honoured to be with you today. — 11/2019 (c)

In our institutional innovations (Sarai, Cybermohalla, City as Studio) we explored these over a decade starting 2000, and in our curatorial practice as well they have been tested and explored at some length. Within the Shanghai Biennale (2016) we created and worked with an 'infra-curatorial' process—different kinds of curatorial sensibilities and intelligences working together, enfolded into the exhibition.

Alongside, '51 Personae' extended the Biennale into the city, and 'Theory Opera' brought different sensoria and knowledge into the exhibition.

We welcome you all to the start of the Yokohama Triennale 2020.

To Episōdo 00. The Triennale commences—one breath at a time, expressing itself in different languages, dialects, through translations and dialogue—today, one of the thousand days between adjacent editions of a triennale. For Yokohama Triennale 2020 we bring into consideration a portion of these days as a passage where many from all over the world will regard, scrutinise, and wonder upon the various impulses shaping this specific edition.

Meanwhile, in Delhi, 'Five Million Incidents' unfolds. The name, Five Million Incidents, gestures temporal abundance, is a sign of plenitude in ways of occupying and inhabiting time, becomes a provocation to build structures that can last hours, days, years, and an agenda of events, pop-up interventions, processes, gatherings, and conversations. — 07/2019 (b)

Like a sudden change of temperature, like an improbable synchronicity that appears between unrelated instruments. The form of cascading Episōdos, this expanded conversation, softens hard partitions—between exhibition and non-exhibition, discourse and practice, research and art-making, the minor and the major, between the concealed and the revealed.

We see Episōdo in Yokohama Triennale in this trajectory, but with a few things that are specific to its process. Firstly, it extends the sense of time to a much longer durée in the articulation of the Triennale, and argues against the reduction of time in these large events to only a specific moment of the exhibitory. Secondly, it addresses the place-fixation of a city-funded event like a triennale by dispersing it into other places.

We call these occurrences 'Episōdos', from the Japanese transformation that adds a resonant vowel to the word Episode, to suggest a momentary inhabitation of time, to sense and perceive intensely all that which art can offer.

We argue that exhibitions are milieux, staged and ported or carried within complexities. Complexities are entanglements of material, technical, and social forces, often with an uncertain compass, generally incomprehensible, sometimes intelligible. Formed of stratified sediments (multiple layers of time and materiality), hibernating worlds, and immediate urgencies, complexities also contain multiple milieux.

These milieux are thickets of affective and conceptual densities, with unreachable edges. Milieux are emergent formations—they are always in the making, never still. They are perforated, and open to historical drifts and lesions. Sometimes they escape human agency, begetting extra-human presences.

Exhibitions partake in the making of milieux through creating their own specificities of sources. It is through sources that a heterogeneity of contending time horizons can nest within a milieu. These sources are particular, minor, moments in the human voyage. In their re-alignment and re-drawing through each other, they suspend a frame of co-habitation and transferal between protagonists. — 11/2019 (b)

This Triennale will travel outwards to gather energies and return.

Through Episōdos we will move to Hong Kong and to Johannesburg and return to Yokohama with insights and thickened itineraries. Each Episōdo clusters different artistic presences and interventions to convey a relay of cognitive disturbances, sensory possibilities and affective positions. The Episōdos perform, transmit, and embody the different ways in which Yokohama Triennale 2020 infects time.

We are confident of the efficacy of Episōdo as a form. We hope that, as a model, it is discussed and analysed. Many kinds of genealogies and connections with other practices will emerge. It can provide an experimental, mobile, malleable, scalable, and intensive modality in which to "do" contemporary art. The ease with which artists and curators have played with this form in the Triennale—transforming it, layering it, extending it—shows it already carries an internal capacity to mutate and morph. It allows a startling range of persons, overlooked geographies, and minor histories to gather energies.

LOG 7 | AFTERGLOW

A luminous interval, a glowing anticipation, a lambent flow, a charged current of energy between thickets of presence and becoming

The milieux that emerge with a triennale are an invitation to a migration of concerns, hibernating or urgent, from distinct and diverse locations. They then stand re-aligned and re-drawn, suspended in co-presence. We commenced our own crossing, leading to this edition of the Yokohama Triennale, about two years ago, with questions about care, about care with toxicity, about care and friendship, about luminosity within friendship, and about cosmologies of luminance. We shared these sources, not only with the artists but also the world in Episōdo 00. Meanwhile, in the course of a few months, a tiny virus, an un-living being, emerged, upending assumptions and assigning a task to the entire species. For the first time in human history we, all the billions from all parts of the world, have to undertake—in awareness of each other—the re-making of forms of life. It has brought to the foreground the necessity of re-apprehending the world.

We are now in the afterglow of an unfamiliar, viral, and partly unreadable time, and are without familiar protocols. Alone, and collectively, we have to navigate the oscillation of scales, quickened by the alteration in familiar rules. We are now immersed in a turbulent flow whose pressure rides through us all.

The *Afterglow* is also a site: it is this exhibition where you walk through deliberations with artists, activating an auto-didactic impulse for the sensing and making of the spectrum that arches from our inner to our cosmic worlds. Autodidacts learn and un-learn everything. If necessary, they need to become misfits in relation to all that is given and taken for granted, because when all the functions and instructions that are written into the manual for fixing a world can't be fixed, they must be altered.

The *Afterglow* is also an infrastructure of relationships, of precepts and affects, of an ability to see and narrate the world with patience and wonderment. This scaffolding helps us sense tremors and fault lines, breakdowns and breakthroughs in the pulsations of life. These capacities are necessary to access sources within us, which may sometimes be hidden in the reservoirs of our common life, of our connected and contiguous landscapes. They help script the forging of bonds, and of affinities and sororities, so as to change the rules of the game.

In the *Sourcebook* (2019) to *Afterglow*, we had shared an amazement, which we would like you to feel again:

“Life, the universe, the world, and the time of each day disintegrates and gets re-constituted through innumerable acts, incrementally rebuilding through luminous care. Broken minutes are mended in the afterglow of time’s toxic debris.
Life is a luminous autodidact.”

In this *Afterglow*, we welcome you. – 07/2020 (c)

* These logs are constructed by Shveta Sarada with the following public presentations, published texts, essays, and interviews, announcements, and internal memos, e-mail exchanges, and notes of Raqs Media Collective, written in the 720 days between August 2018 and August 2020

08/2018
Wisdom and Laughter, in the Street, in the Sky, proposal by Raqs to the Organizing Committee for Yokohama Triennale, August 1, 2018

02/2019
Yokohama Museum of Art Public Introduction — Talk point, e-mail from Raqs to Hoashi Aki, Project Manager, Organizing Committee for Yokohama Triennale, sent 2:55:11 pm IST, February 18, 2019

03/2019
YT / Briefing / March 2019, Raqs internal memo, March 5, 2019

07/2019 (a)
The naming of PLOT 48, e-mail from Hoashi Aki to Raqs encapsulating discussions, received 9:00:46 am IST, July 4, 2019

07/2019 (b)
International Symposium 2019, *Trading Places: Artists, Curators, and Exhibition Making across Multiple Contexts*, as part of “The Breathing of Maps” / Asia in Resonance 2019, organised by Japan Foundation Asia Center, Tokyo, July 13, 2019 at Tokyo Metropolitan Theatre Gallery 1

10/2019 (a)
Japanese title for ‘Afterglow’, e-mail from Hoashi Aki to Curatorial mailing list of YT, received 4:15:29 pm IST, October 28, 2019

10/2019 (b)
Freeing the Weights of the Habitual, Keynote Speech for Curators’ Intensive Taipei 19, Taipei, October 11, 2019

11/2019 (a)
Sharing our Sources, Introduction to the ‘Sourcebook’, November 2019

11/2019 (b)
Yokohama Triennale 2020 launches ‘Sourcebook’ and the Episodo series, E-flux announcement, November 2019

11/2019 (c)
Public presentation inaugurating the Triennale with ‘Episodo 00: Sharing Our Sources’, PLOT 48, November 30, 2019

04/2020
Press announcement introducing the title “Afterglow” and sharing the artist list, April 2020

06/2020
Interview by Radhika Iyengar, June 2020, *PLATFORM 15*, issue of June–October 2020

07/2020 (a)
In Conversation with Raqs Media Collective by Amrita Chakravarty, *Critical Collective*, July 2020; criticalcollective.in

07/2020 (b)
Interview by Francesca Ceccherini, *Spike Art Magazine*, July 2020; spikeartmagazine.com

07/2020 (c)
Wall Text, Afterglow, New Delhi / Yokohama, and E-flux announcement, July 2020

08/2020
Interview by Pat Binder and Gerhard Haupt, *Universes in Universe*, August 2020; universes.art

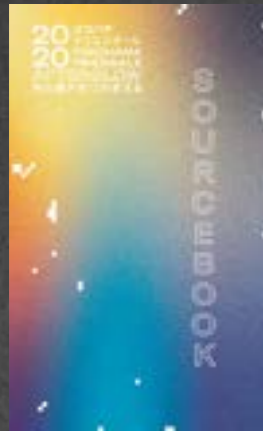
Episōdo **00** *Sharing Our Sources*
Raqs Media Collective

November 29–30, 2019
PLOT 48

Six protagonists: five artists and a book, the *Sourcebook*

SHINTAKU Kanako, TAMURA Yuichiro, NISHIOKA Ai (reading Tom GILL on NISHIKAWA Kimitsu from the *Sourcebook*), Ivana FRANKE, Lantian XIE, Hicham BERRADA

Archived at yokohamatriennale.jp/english/2020/concept/episodo/00/



Link to download the *Sourcebook*:
yokohamatriennale.jp/english/2020/concept/source/

The body of an artist—trembling, shrinking, dilating, fluctuating, and expanding—seems to echo moments that possess everyone. Shintaku Kanako comes to us, illuminated through splashes of colour, marked by endurance and poise.

In a chroma key ceremony, Tamura Yuichiro summons phantoms, pests, data, and laughter, to find an affective and conceptually robust way in which to live with information.

Nishikawa was a proletarian savant of the dockyards and the streets of Kotobuki. His ideas constitute one of our sources. Nishioka Ai reads from this world, and this pursuit of the autodidact's intellectual calling in face of adversity, from the *Sourcebook*.

The hard surfaces of reality are interrupted by flickering light that Ivana Franke places. Their incandescence brings an awareness of the abundance of the universe. With each turn of the head, it shifts and becomes yet more mysterious, and mischievous.

A continuous rehearsal of things that are mobile, generative, and often just out of the line of sight. Joining dots, finding connections and creating dislocations, is Lantian Xie. In this instance, he is assigning Monica Narula an interlocutory part in a reading that he has developed, of a cinematic cosmology.

Hicham Berrada's studio is a zone of enigmatic materials that react with each other to create an image of the world: Of ecstatic entropy, of creation and loss of form, of encountering limits and moments of birth. Here he is collaborating with sound artist Komatsu Kazumichi.



My name is Kimitsu Nishikawa.
I was born in Kumamoto city in 1940, the 15th year of the Showa era.
Others born in that year include John Lennon, Al Pacino,
Peter Frampton, Raquel Welch, Jack Nicklaus and
the great sumo champion, Taiho.



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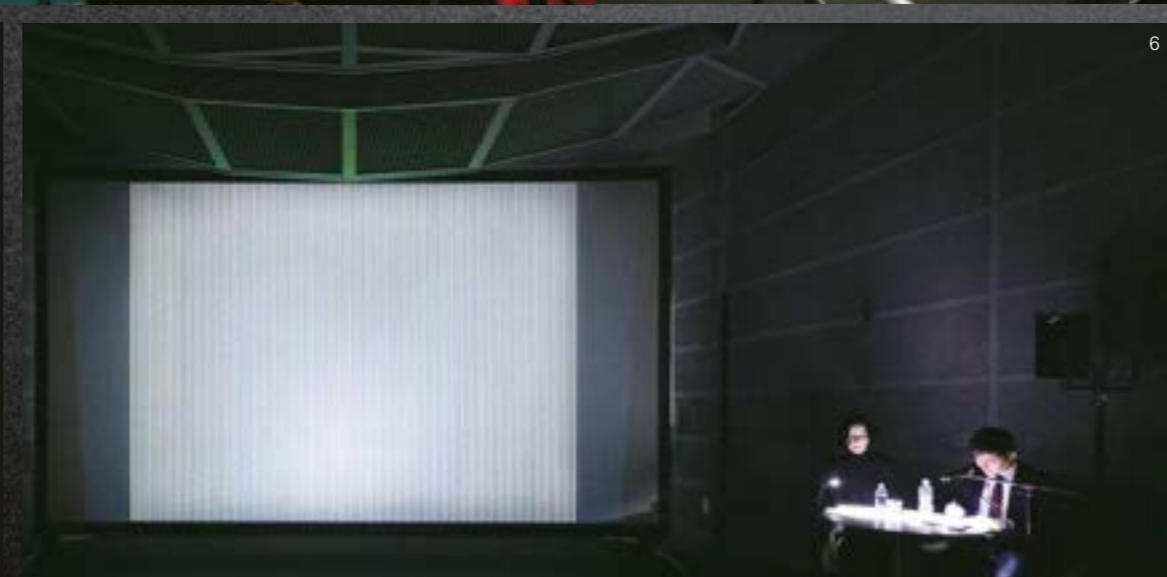
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Introducing Episōdos One to Ten, and Episōdo X

by Raqs Media Collective

Archived at yokohamatriennale.jp/english/2020/concept/episodo/

Initiated June 2020 | Online, in the city, and at Yokohama Museum of Art

July 17–October 11, 2020 | Yokohama Museum of Art

July 3–August 14, 2020 | Johannesburg

July 17–October 11, 2020 | Yokohama Museum of Art, and as a webinar intervention in Episōdo 10

October 17, 2020 | Livestream from Johannesburg and Hong Kong

Inaugurated at PLOT 48 on July 17, 2020 & ongoing

August 21–October 11, 2020 | PLOT 48, with streaming on August 22, 20:00–22:00 (JST)

50,000 years of human living have been about making tools, transforming habitats, and cleaning. About cleaning, no stories are told. Life with difficult materials and biomes has meant learning to clean, endangering and risking bodies through proximity and leakage. Tending, fixing, cleaning, mending is part of the labour that sustains living. Time has come knocking: retell the story, tell another story, rework how stories are to be told. It will redraw the map of the world.

Episōdo 06 | *Broom stars* | IWAI Masaru

A museum that has grown over thirty years is hardly a static infrastructure; it is also a membrane, also an accretive machine. It gathers works and materials from different locations and itineraries. Somewhere within are clues for unlocking hibernating connections between manifest narratives. Slicing through Yokohama Museum of Art's collection, re-staging chronology, contaminating it with the contemporary, and making projections from within this density produces uncanny riddles.

Episōdo 04 | *Institute for Tropical and Galactical Studies* | Inti GUERRERO

A transcontinental tributary investigates and performs the aporias arising from claims to equality, made with bodies, words, sounds, costumes, instruments, and with shifting forums. This draws from the insights of a minor strand in legal theory that engages with the way people transform courtrooms into forums to speak and make the act of speech itself the site for claims to justice.

Episōdo 01, 02, 03 | *Deliberations on Discursive Justice* | Kabelo MALATSIE, Michelle WONG, Lantian XIE

Episōdo 02 | *Scenography for Suspended Time*

Episōdo 03 | *Chasing the Scent*

Episōdo 01 | *Afterparty*

For this publication, the ensemble presents *A Score for Episōdo Daikoku*

In the 1000 days between this Triennale and the next, in that rest, and in that anticipation, grow newer possibilities and sensibilities. Residing within such a temporal pause, acting as both joint and reminder, a time passed and its recurrence, the work travels. It is light, yet obstinate. Performing disruption and memory, continued performances of the work gives the Triennale a long tail.

Episōdo 09 | *The case of the ringing bell* | Dennis TAN

Artists search for milieux in which to encounter art, other artists, and publics. Trans-border correspondences, multiplicity of mediums, conviviality, being present together, and the discovery and fostering of non-hierarchical environments: these are some of the forces that drive artists. Printing Sound co-creates a plenitude of forms, asserting this tendency.

Episōdo 05 | *SURE INN* | Printing Sound

An invisible immateriality, travelling, dissipating rapidly, embedding in somatic ways: Sound constitutes memories of encounters and moods, fears and limits, encompasses both unknowable and prohibited. It envelops, and asks for discernment of intensity. The journey through mimicry, translucence, solitude, and togetherness is enlisted through transversal qualities experienced in and with sound, asking us to become agile, move across senses, across membranes, across thresholds, beyond our finitude, towards an infinity of scales of becoming.

Episōdo 07 | *Sound Reasons* | Ish SHEHRAWAT (Ish S) + Venzha Christ

September 16–27, 2020 | Yokohama Museum of Art

Today, the word 'bubble' is a name given to passages connecting routes and landing points; it is no longer a marker only of an exclusionary zone. Words and world alter, in new relationships with each other. A mere three years ago, researchers found a new organ; a layer of dense, fluid-filled compartments they termed the 'interstitium', and which they said was 'hiding in plain sight'. We are slowly drifting into a recognition of being within fluid and spectral continuums. In this penultimate Episōdo of the Triennale, we ease into a gap, inaccessible in many ways, between art and its artists. What is that energy that flows between a discrete moment of a work and the sentient presence of an artist? What is that 'zone' of continuum, that interstitium, that brings a work amidst us? We chase thirteen artists to sense this. Furthermore: as many wanted to see the time-based works being shown in the exhibition, this Episōdo began online with screenings of artists' films.

Episōdo 10 | *Interstitium* | Dilating the artistic process

October 5–11, 2020 | Online yokohamatriennale.jp/english/2020/episodo10/interstitium/

End of November 2019, Episōdo 00. Artists, critics, and publics approached each other with warmth and curiosity. The day began with a chroma live video-performance "Awe/If": A slow and deliberate movement of bodies confronting the rapid and tense collision of information and worlds. It was suggested that just as ships had carried an epidemic to Japan a hundred years ago, might we—the artistic directors—be a pest heralding a new epidemic. A joke. All laughed. The laughter was infectious. A premonition. After the day ended, after a collective dinner, our artist friend introduced us to what he called deep Yokohama: A crisscross of lanes and by-lanes, with a mélange of influences in the signs and language, dress and bodies, façades and smells. This was a place within a place, a time within a time. With Tamura, the world is intoxicated and threatened and unpredictable and inertial, but always filled with laughter and wickedness. Episōdo 08 takes us towards the end of the Triennale, projects onto the digital world the way of thinking and connecting that we experienced when we started our public journey.

Episōdo 08 | *Chemistry / The Story of C* | TAMURA Yuichiro

October 1–11, 2020 | At Yokohama Museum of Art, with two days of live-streamed performance

A pandemic has turned the wheels of perception. Priorities and primacies are blurred, upended, dizzy. Hierarchies of experience, zones of separation, are confronted with interlacing, scrambled realities. Events and occurrences dissipate, spiral. The conditions of proximity and distance are reversed. It is like being thrown into a 'cold opening'—a device in TV drama that plunges the viewer into the middle of the 'action' even before the title sequence and opening credits. Episōdo X is a digital ignition to help land feet first into this 'cold opening', to co-produce an accretive temporal experience, an additional tributary of acts, of views, of assemblies, of hangouts, notes of/from other spaces, of roaming, of contaminatory intents, of soliloquies, of conversations, of responses, and of gatherings with a blue carpet.

Episōdo X | *Digital Ignition*

Started accreting impulses on July 3, 2020 yokohamatriennale.jp/english/2020/episodox/

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WALKTHROUGH

Raqs Media Collective

This landscape is different from how the museum usually looks. It is transformed, wavy. It is both not so present and yet present. When we'd spoken with Ivana [Franke], we had asked, *Is it possible to make the building disappear?* This is a disappearing; the building no longer has a concrete heaviness; it has a moiré lightness, a dizziness.

KIMURA Eriko I can see it.

Raqs Tell us, Eriko-san, what it feels like.

KE Like the wall is moving. There's a blurring image coming out. It is difficult to show on the camera. There's a ticket desk behind the screen—there this is more visible perhaps?

Raqs On the screen, this part does feel like the building has dissolved.

KE Here comes Iiyama Yuki.

Raqs Hello Yuki.

KE Oh and here is Shintaku Kanako. And Elena Knox!

[Surprised laughter]

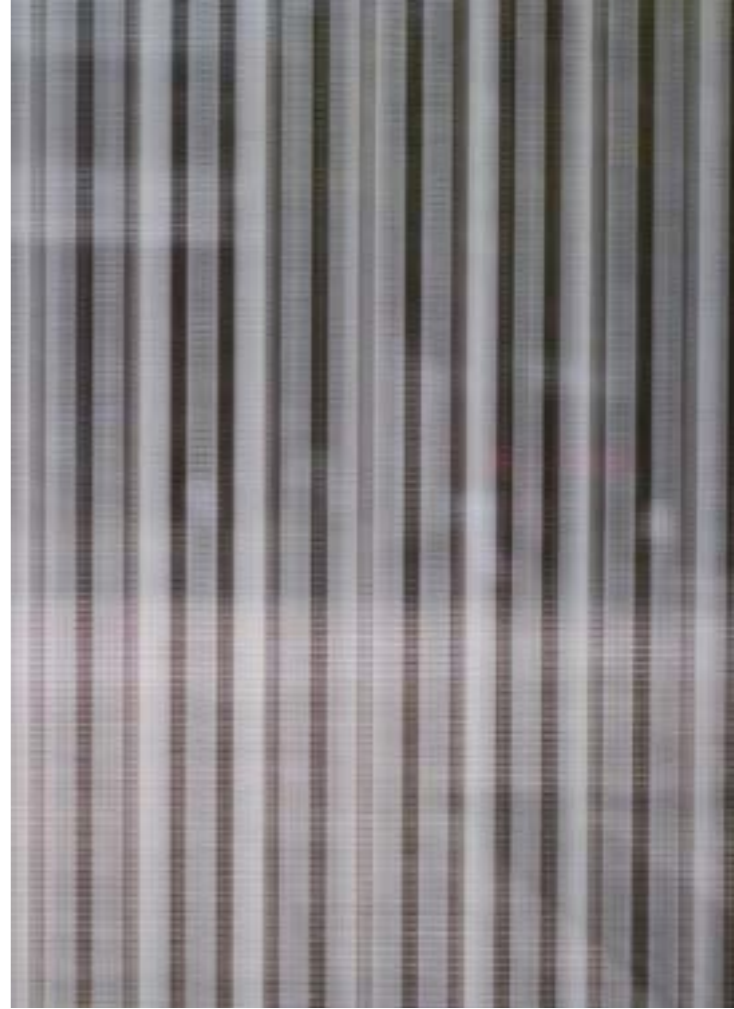
Raqs

Hello Kanako.
Hello Elena.
Hello!

KE Elena's going to PLOT 48, and Dennis Tan too. And here is Hoashi Aki, our project manager.

We are now entering YMA, the Yokohama Museum of Art. You see Nick Cave's *Spinner Forest*. It totally changes the space into shining, exploding images.

Oh, Iwai Masaru is here.



Raqs Hello Masaru!
Eriko-san, where are
the guns?

KE Guns?! Here's one.

Raqs It's important to think of the fact that, when one experiences this installation from a distance, it feels like a gleaming, twisting, colourful explosion. But when you walk inside, you realise that along with the charm and beauty of the colourful pieces what you also have are fragments such as tears and guns that provide an underlining, a backbone, to the work. This is actually a huge gallery, and designed to look like a landscape. Nick Cave's work becomes both—very present and yet allowing space and light to feel transformed.

KE Next to this work is a large sculpture made from, basically, wood but also some mixed materials. It is Aono Fumiaki's sculpture. One end of the piece, for instance, is an actual boat and the boat slowly becomes a table. Aono always uses material discarded or found on a seashore, that he brings into his studio, and he says what he is doing is repairing, but this is not to repair to return a thing to its original shape, but to change it into something else.



Raqs Aono puts us all on a shoreline. As if the entire world is at a shoreline, where waves make and also take away. Not everything is stable. A table looks like a table, and it also becomes a boat, and also a bed.

Things are grafting into each other, and becoming other things.

They are moving, are in between. We can call it a continuous shoreline-becoming of life.

One of the ideas in our 'Sources' is, how do things learn to become something else, or more than they are. The objects in this work are orphaned, and their new context of usage produces a new language of care, where they learn to be something more than useful, something more profound.

So the building disappears, there is an explosion of affects, a reverie, and an intimation of violence, and we are at a shoreline, where objects are being made as they are being unmade.



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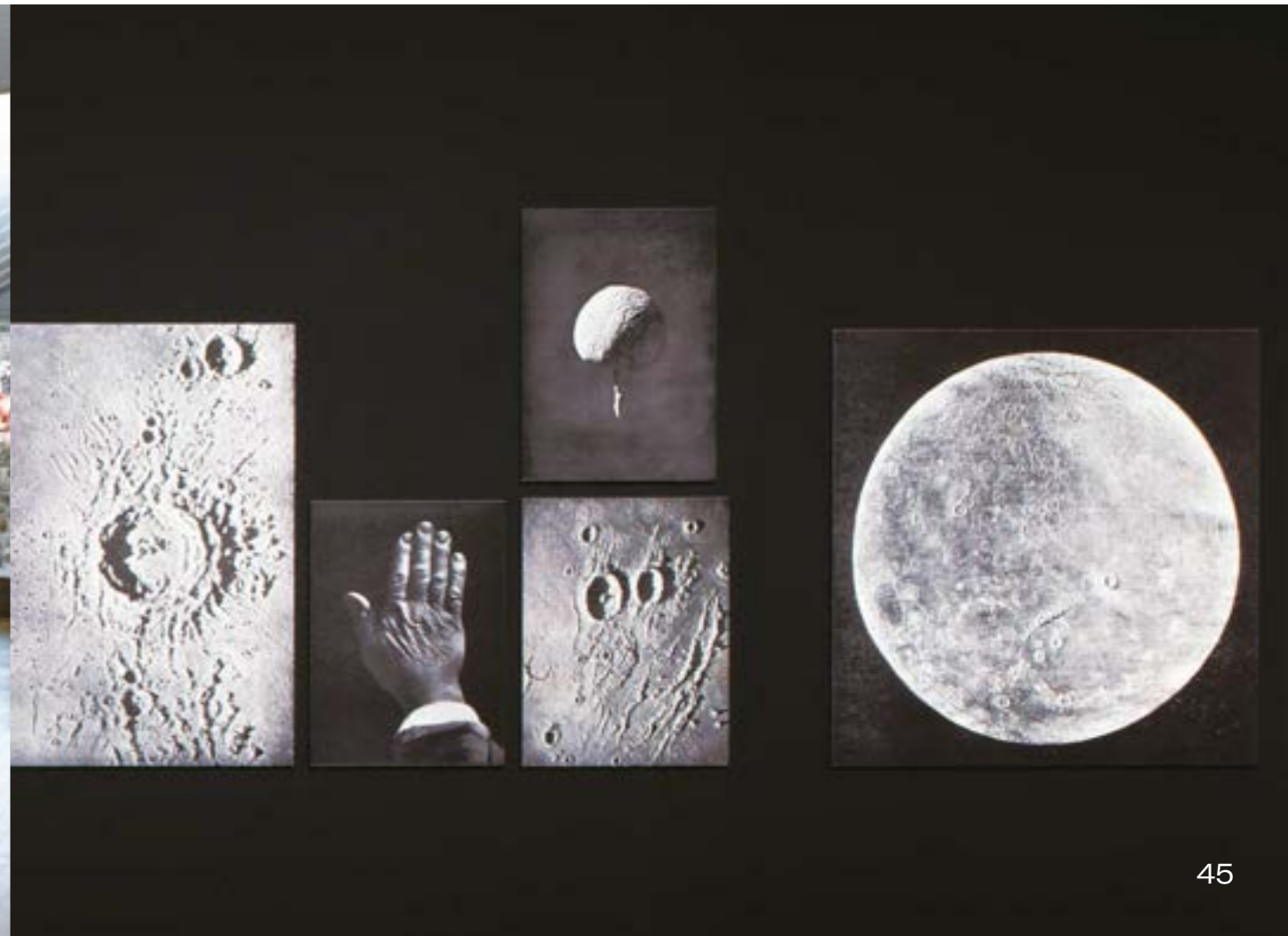
KE We are now upstairs, with a work by James Nasmyth, a self-taught engineer from the 19th century.

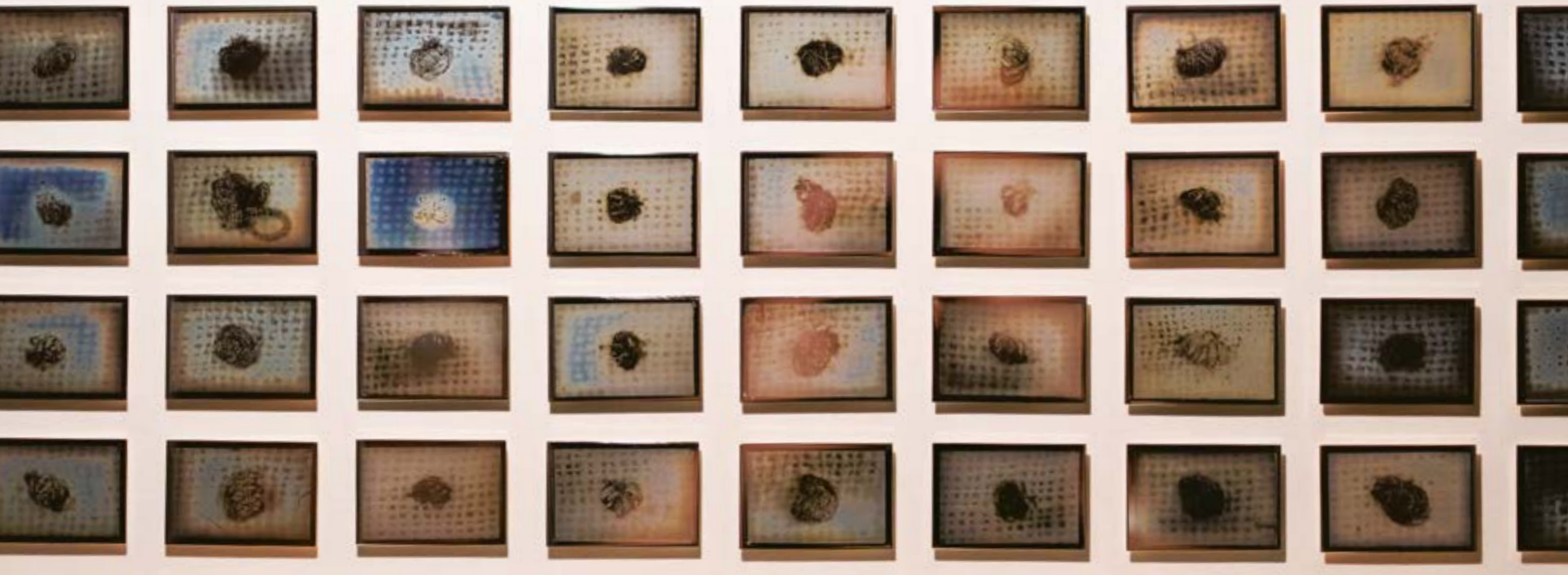
Raqs With Nasmyth there is a gap between seeing something and making a record of it. This is in the late 19th century—the 1870s—and he's seeing the moon but there is no recording of it. He has to produce a record imaginatively. He looks at his hand, and he sees a wrinkle from which he produces the surface of the moon. Imagination is actually visceral. And it's incredible how close what he then made is to the moon. It is tactile.

In the entire exhibition, an attempt has been to think through tactility that artists continuously explore in their minds—the tactility of imagination.

KE We go from here into Arai Takashi's space. And here he is himself!

Raqs Hello, do take us through your work, Takashi.





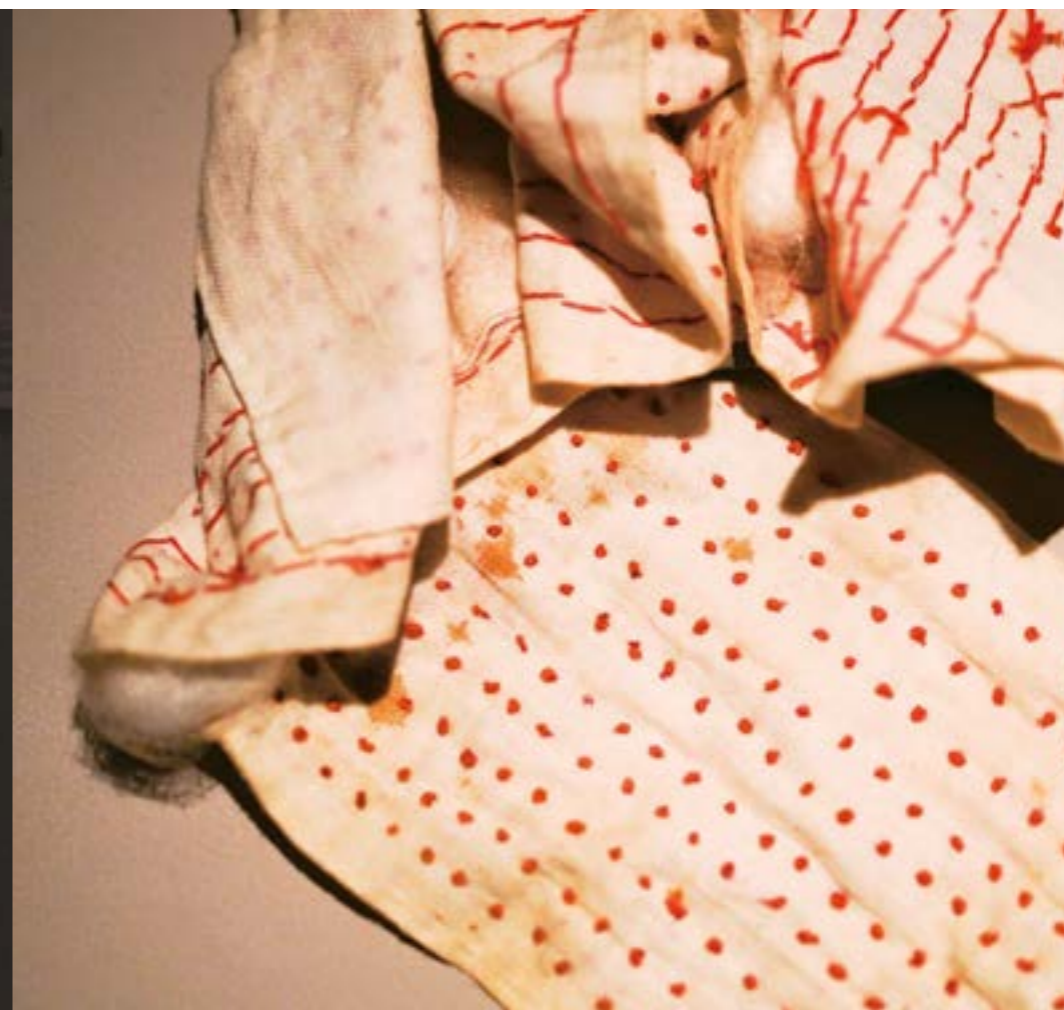
[Arai Takashi and Kimura Eriko converse in Japanese].

KE These are daguerreotypes, the oldest technique of photography since the 19th century, of *senninbari*, one-thousand knots, that he shot. Each knot is a charm, a wish that soldiers will come back safe from war. Also showing here is a new video with a grandmother, daughter, and granddaughter; they are chatting, and making *senninbari*, and also deconstructing the knots at the end.

Raqs For anyone who may not know this, these were belly-bands made for young men going to war, and women, not only of the house but also of the neighbourhood, were invited to make knots with red thread. The idea was that soldiers would wear these bands under their uniform so that the thousand knots safeguard their life. It is a blessing and benediction. It also acknowledges the violence that war makes on life, and how to negotiate that, and deal with that. It is important in the video that women make the knots, but also unmake them.

The daguerreotypes themselves have to be seen as the unmaking of these knots, an imploding of the historical narrative that is locked in, and so produce possibilities for a completely different entry point—one in which militarism is unpacked and is revealed in a different way.

Eriko-san, could you show one knot on the wall up close?





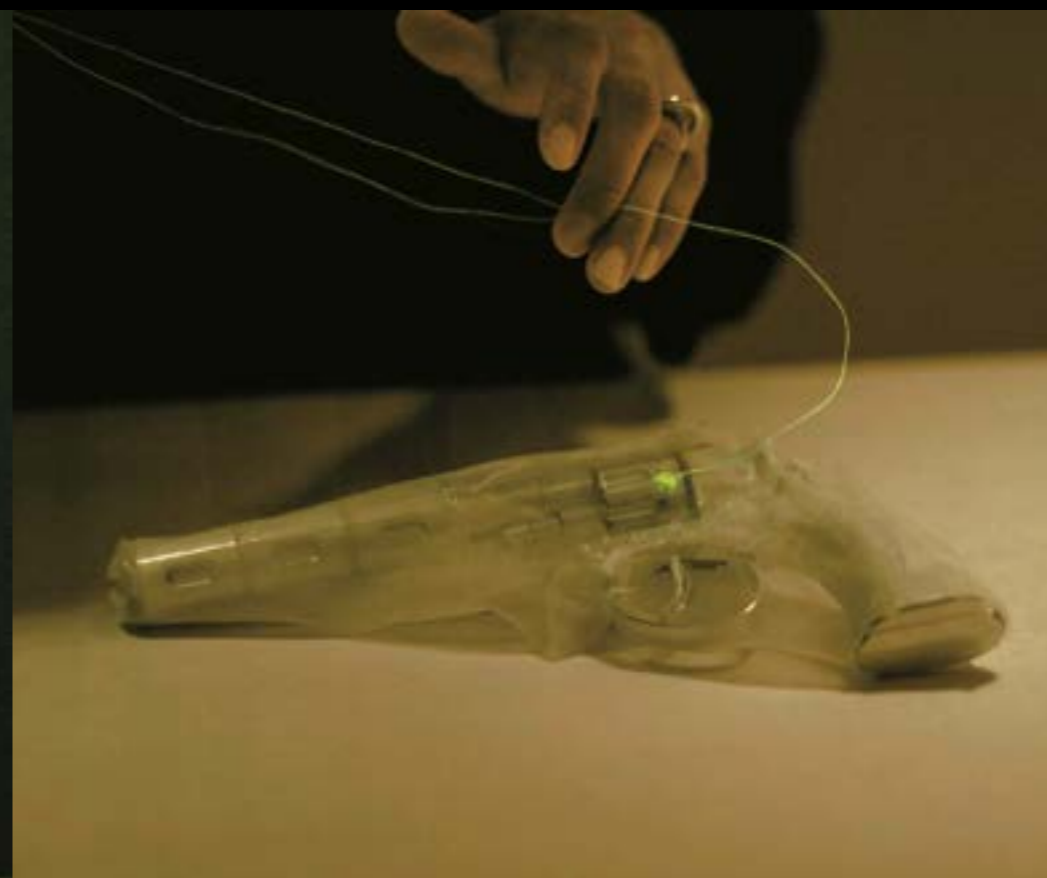
When we went to Takashi's studio, he showed us knots like these. If you look carefully, each knot is different. We say we are all knots inside, but we are each different. The deconstruction that he does is incredible; a different idea of the world opens.



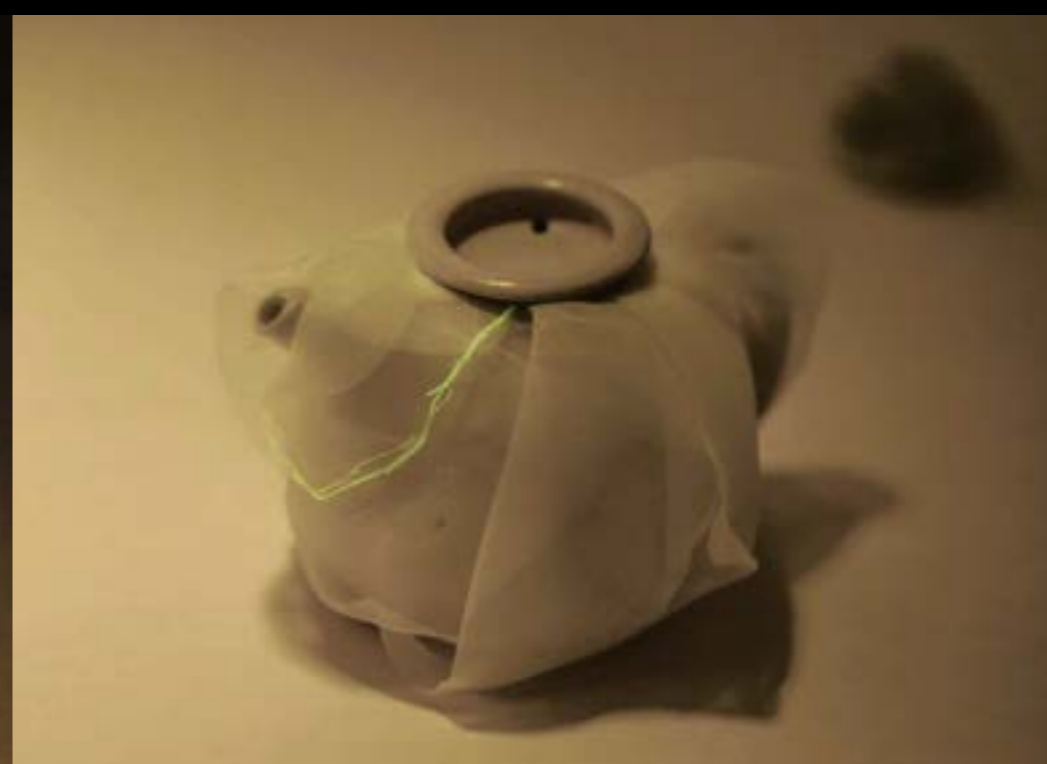
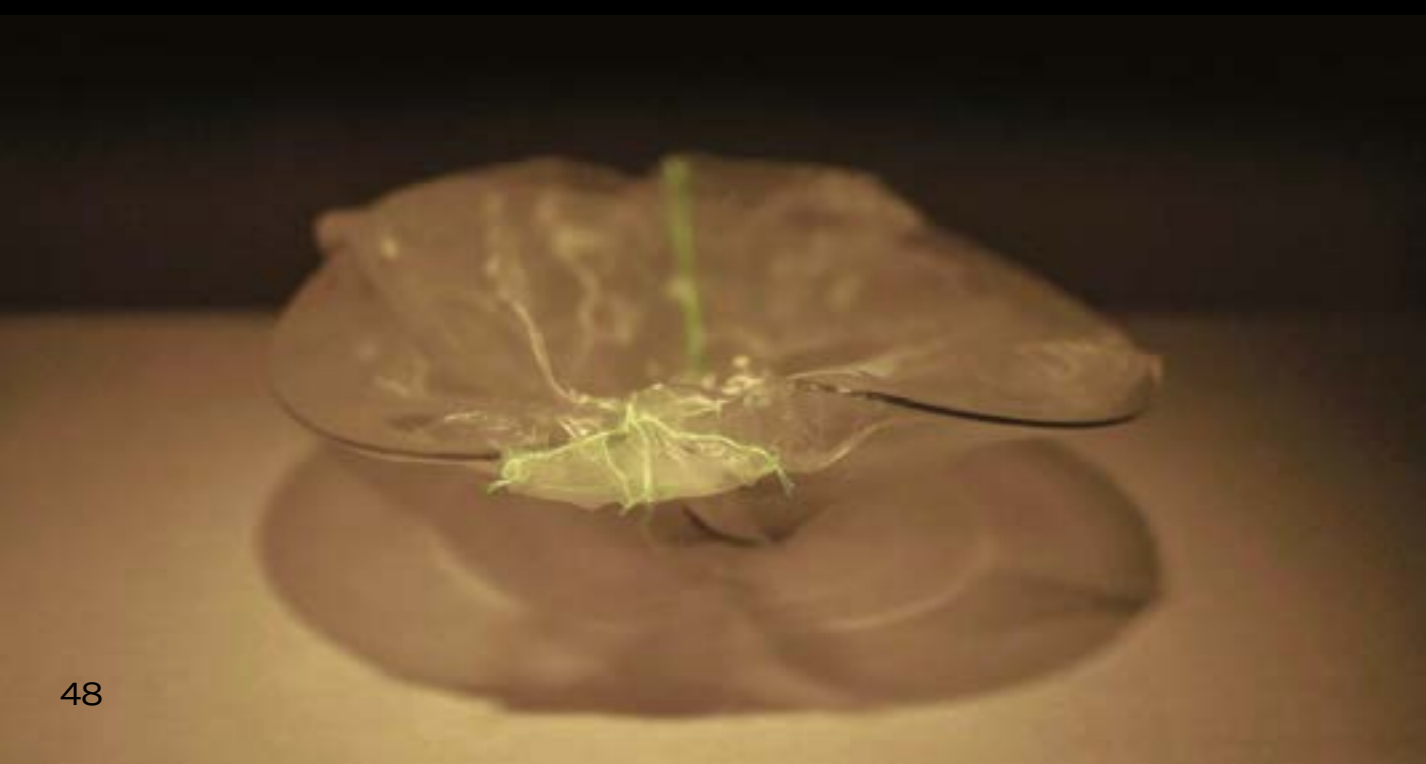
KE Next to this is another work made with thread. And here is the artist Takemura Kei herself, in the dark! She's using fluorescent silk. Can you see it shining?

Raqs Hello Kei. Yes, we can see it. It is bioluminescent thread right, not just fluorescent?

KE Yes, that's right. She takes something that is discarded or broken, and repairs it, but it is a repairing that makes scars more visible than before. She will also make performances, in which she will go inside the space and make stitches. She made her first performance today for several hours.



Raqs Like luminous scars, scars that join. Scars not as a wound that is going to produce resentment but a luminous site to produce new thought, a new way to see the objects themselves.



KE Now we are moving into the next gallery, to the work of Lebohang Kganye. It's a magnificent photography piece with her family photos, since probably the 1970s, or even the '60s, and she's made them into a stage set. There's a light tower at the centre, and the light is rotating, slowly lighting up each image in the gallery.



Raqs Through the gentle movement of light, Lebohang creates the possibility of seeing a new foreground and background. New joints are produced just by a roving light. There is a nice articulation about photography: that it binds together with light. Different people, different worlds, are brought together by photography's act of light. Lebohang is continuously choreographing this.

KE The video work too is animated using photos of her family.

Raqs It would be so good to be there right now!



The moon beams down and settles back / Kicking her legs up on a chair / Her quiet life does nothing lack / Even though it is simple and bare. (AJD, 11 years, Delhi, 2018)

The moon is a world with—fragilities, like wrinkles on the back of an old man’s hand; darkness, like it gathers in the long shadow cast even by a pea pod; boldness, like a small volcanic mountain at the end of a street; silences, like of lips moving soundlessly; perfection, as of craters that are like a row of coins having fallen in a heap. A man from a hundred and fifty years ago, who couldn’t make a record of the moon in the ways we can today, looked out, made models, and the photographs he took of those models look so like how we know the moon.

Celestial events, apparatus of seeing, and tracing a record come together in 1874. Nasmyth publishes a book of pictures of the moon with James Carpenter. Elsewhere, hundreds follow Venus transiting the sun with cameras.

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#139
Tight entanglement
Hypnotic orb Distracted knot
Made in haste Hiding a tear Plump pear
Like a half moon A ghostly dome
Giant whorl Resembling a pearl
A star possessed Rolled up spider’s web
Spell of silence
A prayer

A tiger prowls in the forest, and even on dark, moonless nights it can venture far and still know how to find its way back. Sometimes shapes are pre-given, their meaning certain and clear, like a tiger on a soldier’s good luck charm as he is sent into war. Others, like knots, come into their uniqueness every time a needle meets thread meets hand meets cloth. Refusing the monumentalisation of life’s gestures, rejecting the persistence of historical narratives that further wrongs, given shapes are detonated. This anti-monument transmits an imperative—the ready legibility of known forms can be unravelled, and everyone can release the lines that hold the dots.

Senninbari, 1000 knots for bringing luck to soldiers going into battle, caution that even a prayer can be seized by the sovereign as its weapon.

“We are part of the universe,” the Sourcebook quotes Nishikawa Kimitsu, 67-year-old itinerant casual worker, a ‘day labourer’ who lived in cheap bedsits in Yokohama’s Kotobuki neighbourhood, earning a living mainly as a longshoreman in the Yokohama docks. He looked up at the clouded sky and laughed a big laugh, it continues, “but at the same time we are creating the universe”.*

Teacup, glass bowl, toy pistol, ceramic knife. Every moment of living is also a dense consideration: In accidents, objects break. *Light bulb, smoke-pipe, clothespin, flower vase.* This happens every day—what we create and dwell with splits, fractures, cracks, and the ease of our co-existence with it unravels. *Photograph of a pachinko, pinball machine.* Everyday, we veil and shelter a latent renewal. In a way like the cosmic egg from which Nishikawa says we are born.

Collected broken objects close to her and to her friends, and a picture that relates to her home, are mended by the artist with remembrances—and a lot of stitching, much time, and some bioluminescence.

*Excerpted and modified from the Sourcebook, which quotes from Yokohama *Street Life: The Precarious Career of a Japanese Day Laborer*, Tom Gill [Asia World Series of Publications] (Lexington Books, 2015), p. 87.

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One way of dwelling with light is by being in the rhythm of its presence and absence—of light & dark, in night & day. But it is absorbed in bodies and things; sunlight stays. We emit it as light and heat, a luminescence. Things can be dated thus with the light they emit, and in that sense we meet again in sunlight’s long arc, its everywhere-ness. A photograph too is an event of light—a spark and flash—that joins two lives.

At its root it means *light*. And the more she follows it—*Kganye, Khanye, Kganya, Khanya, Ukukhanya*—like moths do flames, as her grandfather did to the city, as many of the family followed grandfather then, and as she now follows them back to there from where they moved, the more it fragments. Between documents, and languages, photo albums, and stories, like routes, like inlets, a lane-scape, it keeps extending. Drawn in, she draws herself in: *Ke sale teng, I’m still here.* Who is the *mohlokamedi*, the keeper, of this light? Light burns with shaping shadows. In SeSotho, the word for *shadow* also holds in itself the word *dignity*.

Led by personas and scenes, narratives and gaps from photo albums of her family, the artist stages scenarios, enlarging imaginaries and creating intersections of histories, memories, and intimately experienced time.

KE Here, in the next gallery, we are seeing Robert Andrew's work. This is after eight hours—the first eight hours.

Raqs Eight hours of work, one could say.

KE It's going to be eight hours a day for eighty days.

Raqs It will be interesting to see what this work reveals over eighty days, the entire duration of this Triennale.

Robert selects a word, takes permission to use it from the elders of the indigenous Australian community that is part of his own history, brings the word into the light, but in this process of "scoring", or creating a trace on the wall, the word appears as a moving performance. Language becomes real through machinic intervention. It is a way of caring for words that are becoming lost.

At the same time, it also gives shape to the idea that there's a word inside every wall.





KE Here is a series of photographs by Max de Esteban.

Raqs [Reading from the wall] *And the preacher said, "You know you always have the Lord by your side" / And I was so pleased to be informed of this that I ran / Twenty red lights in his honor / Thank you Jesus, Thank you lord.*
 ~ Rolling Stones (*Far Away Eyes*, lyrics by Mick Jagger / Keith Richards)

This work comes from someone who has understood financial markets from within—their simultaneous opacity and transparency, and how the market gambles on life through many kinds of words. This corridor has a beautiful series of reworking of concepts by which the financial market produces these words, and imagines and reimagines words.

A red wrecking ball moves through everything; a cautionary ball, wrecking, through the world.

The work is also analytically unpacking its world and letting everyone in on something that is around us continuously, but which we lose sight of due to its opaqueness.



(1) **A dig:** An unearthing, an uncovering, a scraping away at that which conceals.

(2) **A mark:** Made by runoff water on a surface, as also by tides & rivulets, and creeks & eddies emptying into the ocean.

(3) **A palimpsest:** Preserves the distinctness of individual texts, even as it exposes contamination of one by the other.

(4) **An un-forgetting:** Recalling and re-presenting something deliberately forgotten, something intentionally put away.

(A) Geological

(B) Personal

(C) Historical

(D) Civilisational

(E) Familial

Robert Andrew's interviews and texts outline the difficult excavation of time that moving out of muteness undertakes.

This word in the Yawuru Language of Broome area, Western Australia, chosen by Andrew specifically for this exhibition, is brought here by him with permission from the Elders. How it is revealed over the days—it was only at the end of the three months that it became entirely visible—has a relation with the intent held within the word.

Hacked printing processes corrupt the machine's additive purpose; it squirts water, ochre, and earth pigment onto a wall, eroding and washing away surfaces to reveal a word. It means saltwater, and encompasses ideas of culture, people, and time.

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21st century is home to life with booms and crashes, work & austerity for most, and wealth for a few. This is tangible and palpable. Opaque architectures and mutable algorithms benefit some and bewilder many. It's sleepless nights for many on an impoverished planet for all.

In twenty landscapes of our century, a red light looms large. Each sighting has a name; it reads the dialect that runs the trading machine, and how this machine bets on futures, transforms landscapes, and gobbles up reserves. How to be aware and beware as the future hurtles through? This drive must be side-stepped or overcome.

Cast on them a sideways glance, and they will also reveal themselves as wrecking balls.



KE In this gallery, the entrance is covered with half-mirror sheets. This is part of Iwama Asako's beautiful installation that is with the memory of her father.

Raqs Eriko, you remember Asako was the very first artist we met when we started our work in Yokohama? She is based in Berlin but was in Yokohama at the time. She showed us a diary of her father, and shared a remarkable story of trying to make sense of the world. It's a rich inner world, and also a story of him going to Sri Lanka in the late 1960s and early '70s. The diary is filled with stories, each trying to think on food and hunger, and there is...

KE ...and these sculptures are also her work, cast from real branches from her father's garden.

Raqs Like creatures! The way she has placed them, and the way they are hanging, they are also like insects, these...

Creatures.

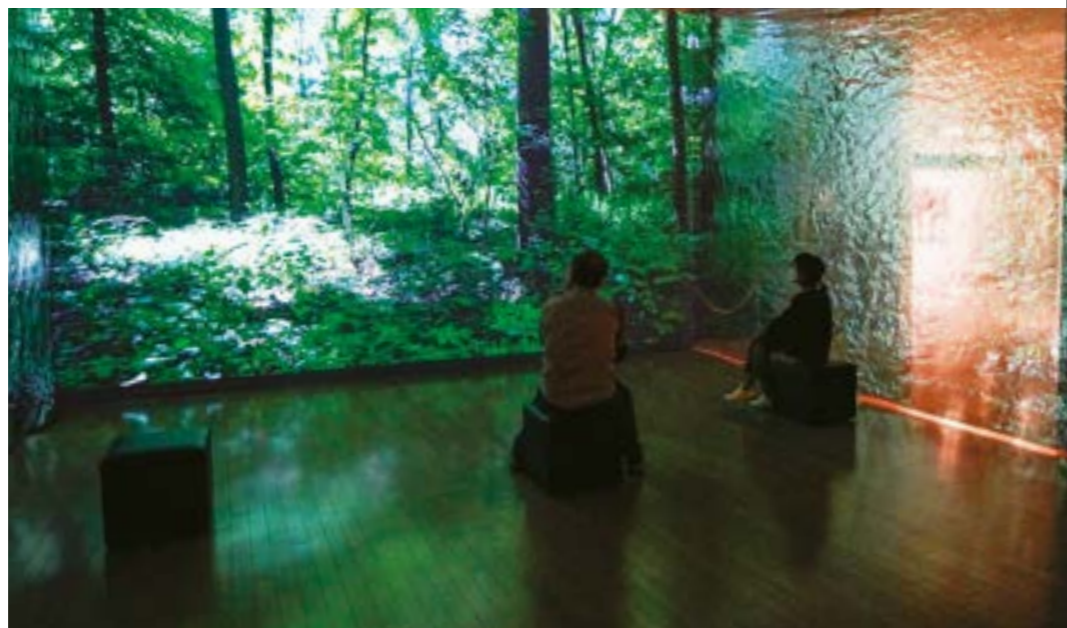
They are such creatures.

Creatures hopping across.

And it transforms this landscape. There is a strange porosity that she has managed. What existential condition is it—is it metal, is it insect, is it inside, is it outside, is it personal, is it public?

KE Next here is Iiyama Yuki; she is also working on a relationship—with her younger sister.

Raqs The perimeter of the personal is a very wide space. Yuki had to investigate the whole history



of mental institutions of Japan in order to understand her sister; it is a long history, just like Asako goes through a very large perimeter to try to understand her father.

Here we are thinking through the idea of perimeters, which we are constructed by and have to keep moving out of to make sense of our lives, of this world.

And yet, it is also a personal that is talked about by these artists, and in a way that allows you to be with them in their journey of figuring it out. The personal is not kept secretive; it is a shared journey.

The liminal question becomes an open one between the self and the non-self.





KE Rayyane Tabet, here. He found that his great-grandfather, in 1929, was looking into the person who was working at the archaeological site between Turkey and Syria.

Raqs This work points to a part of the world that is also in great turmoil right now; Northern Syria, where archaeological excavations themselves become turbulent political processes. This artist weaves in a personal family history, a story of espionage and archaeology, and does a speculative recasting of history as myth, finding not just a different past, but ways to a different future through world history and family processes.

KE Next here, Chen Zhe.

Raqs Twilight.

KE Beautiful.

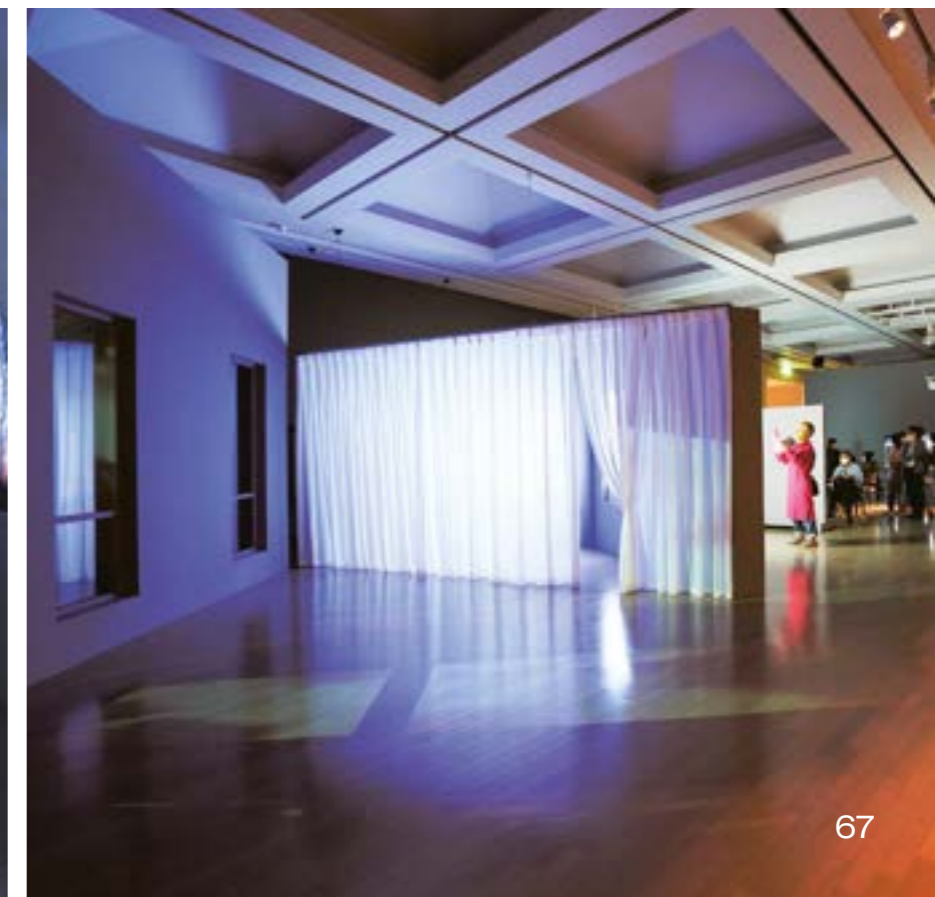
Raqs It's like a series of walls and rooms with views looking in or out. Again, it's a shifting of assumptions about borders, about whether you are inside or outside, so you move and it re-spatialises completely, neither a space within a domestic area, nor outside. You don't know if it's a room or a wall.

And it's twilight.

Lambent.

She's been exploring the idea of twilight for some time because dusk is a time of existential crisis almost, in a way, and this is part of her long-term investigation and experiential forays in exploring that dread that comes with twilight.

And, yet, also incredibly beautiful.



KE And outside of her installation is a large film projector, a 35mm film looping. This is Rosa Barba's work, *Bending to Earth*.

Raqs We saw the archaeological dig with Rayyane and, here, it's kind of an impossibility of archaeology of the future. Rosa takes on toxic and radioactive sites and produces for us an incredibly poised image of that which cannot yield archaeological results, and if it does it will be threatening to us. It's also a kind of reading and critical unpacking of the language by which modernity produces and talks about its own toxicity.

Can you stand here for a minute more please, Eriko-san? This moment is important in the way we have spatialised this room. This moment which is luminescent light, is not about lighting up anything, but simply seeing things from the glow of their capacity, which is of course the artwork, but not only the work, the artist too.



– Diaries –
 – Distant travels – Photographs – An island –
 – Its people – Withdrawal – A mountain –
 – Agriculture – Wild garden – Civil war – Encounters –
 – Leftovers – Disrepair – Sea winds – A father –
 – Places – Weeds – A daughter –
 –The—immense—complex—porous—perimeter—of—the—personal—
 threads—through—geopolitics—inseparable—from—it—and—as—unfinished—

Starting from the late 1960s, a man travels between Japan and Sri Lanka, cultivating in his mind questions about food production and crops, kinship and friendship. Between islands, his diaries fill with notes; the tides of his self ebb and flow to a faraway gravity—the civil war in Sri Lanka. The garden he tended grew a thicket of wilderness.

A daughter unravels connections between the story of her father and the unresolved intensity of the world.

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*The sister leads - The family repeats
 Here Odawara Hakone Moominvalley - Here Odawara Hakone Moominvalley
 Forever project - Forever project
 Peace and happiness of all - Peace and happiness of all
 Please I ask of you this - Please I ask of you this
 All, bow.*

Her sister, unhappiest of fairies—for there is something in her heart, she says, that she does not like—does a dance, plays the harmonica, says a prayer when they co-inhabit the world that she loves, and in which she otherwise lives inside her head. Travelling outward with this luminous frame—an experience of co-dependency that both de-authors and rescripts ideas of self and of loving in the everyday—Yuki finds it as well in the long-time horizon of Japan's history of mental illness. In the records of asylums, doctors tell her, people of a different time too were creating—and disrupting—their own transcripts.

To understand her sister, an artist decides she will try to understand everything about mental illness in all of Japan.

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Unease in the world is observable by all; it is a shared sense, a feeling in common. What is the threshold of something being considered acceptable? How can one understand a mind that cannot be grasped? How do we make sense of that which cannot be made sense of, which is so hard to capture, impossible to describe? Everyday evening falls and, once more, incommensurables hold together: Lit-Dark; Divided-Eternal; Ground-Sky; End-Infinite.

A wall with windows: Scenarios of dusk, fog of light. Can you make out about that which approaches—she read a poet and peered out into the disfigured formations of twilight—if it is threat or friend, a wolf or a dog, blocked in or reaching out?

Artist's long-held fascination of dusk is materialised through experiments with literature and images evocative of its intricate and transient experiences.

This is one way in which the story has been received: Early one morning when members of a Bedouin tribe in Syria dug the ground to bury an elder and uncovered instead a sculpture of an animal with a human head, and even as they returned it immediately to the shelter of the earth, they knew—the swarms of locusts that descended in the days that followed were so thick, the spread of cholera so deep, the famine so unprecedented—that Earth has released a curse. Like a knot of foretelling it unfurled alongside world-shaping events over an entire century, hindering, confusing, decelerating some best-laid plans.

This is another: These are charcoal rubbings off the orthostates with the bird of prey and winged bull, griffin and deer by tree, and famed king Gilgamesh, his loyal comrade Enkidu, and the maligned guardian of the Cedar forest, Humbaba, drawn out from the civilisational mound of Tell Halaf in 1911. Though much that emerged from the Tell is now held in many museums, it refused for over a century to yield to the acquisitiveness of interlopers. Around it, empires fell, the world tumbled into wars, ships were seized at sea, stock markets crashed, museums went up in flames. The “finds” themselves cracked and dissolved, disintegrated into rubble, and found myriad other ways to let themselves become *mafqood*—missing, lost. We might still be in the midst of their persistent disquiet.

Upon discovering a most unlikely connection to the 20th century—his great-grandfather was appointed, in 1929, to spy on the man leading the excavation—the artist follows artefacts to their current locations and traces them on paper.

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A tell is a civilisational mound, hill of mud, site of refuse and sediments of generations, a sign of rebuilding of a place over thousands of years, an account of its vitality of living and time.

X

Uranium disposal cells—low geometric mounds, often constructed near ghost towns and abandoned sites, engineered to keep what they hold away from the future, toxic tombs, sites of non-, un-, not-life—are contra-tells.

They take the shape or contour of the landform they sit on, say an alluvial fan, or make grass that is of that place their cover. They are closed and they are woken—full to capacity with radioactive waste, or absorbing still the far and the near. Some of what they contain is a residue of mills, some is contamination being brought back out of schools and houses, patios, sidewalks, and parking lots. These are engineered odes to our indefinite future, caches of half-lives, immuring the body of the Earth.

Radioactive residue disposal sites exude beautiful brown, grey, green, white, turquoise, and azure across North America.

Episōdo **06** Broom stars
IWAI Masaru

Keep wearing your mask.
Even if it gets difficult to breathe in it. In the summers, sweat will pour from your face and head. Inspectors may patrol your area. Whatever you do, don't take off your mask.

Moss holds more contamination than other plants.
When you clean graves, remove the moss. Tombstones over 200 years old should be scrubbed with a brush. It's fine to use scrubbing brushes from 100-yen shops. Use only a small amount of water: Polish the stone, wipe it with kitchen paper, and put the dirty paper in a bag. Remove the topsoil from around the grave. Remove moss and dirt from drains and ditches on sides of roads, and then remove that from the road with a broom. If this proves difficult, use a street-cleaning truck.

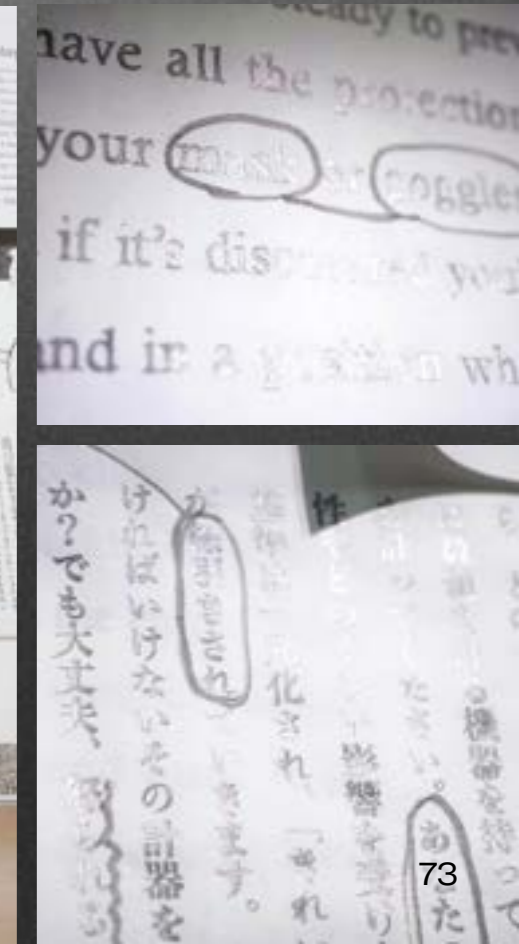
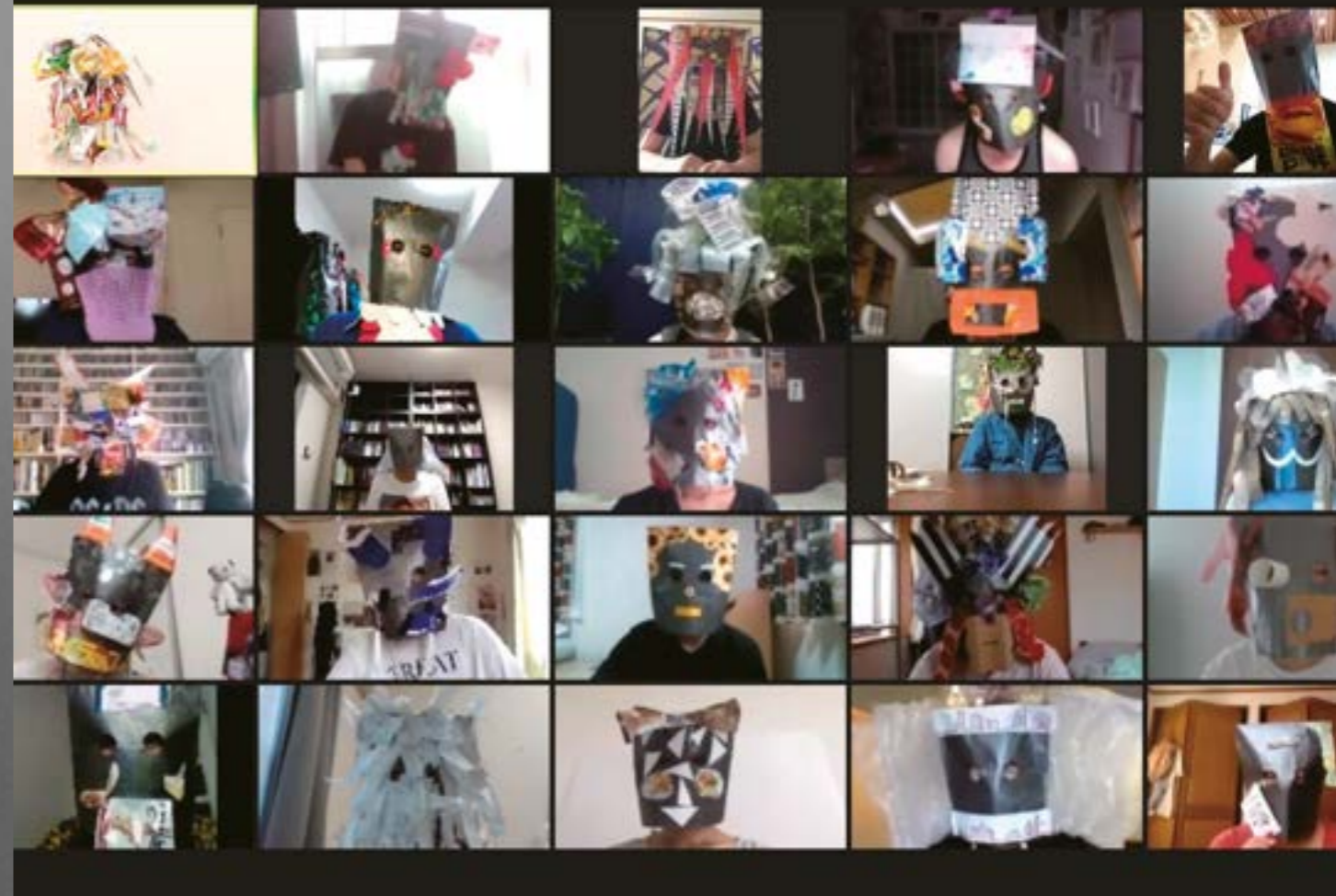
Contamination can't be seen.
It's never clear where it is, or how much. Once you start getting rid of it, you'll want to know. It's useful to have a device that measures contamination. Measure everyday. This way you'll know how much of it may have adhered to your body, how it could affect you. You'll recognise the line between clean and messy, dangerous and safe.

People talk about workers behind their backs.
Keep your mask on. The fact that the danger money promised to you by the national and local governments diminishes by the time it reaches your pocket means nothing to most people.

Make evidence of your work.
First check that you have all the protection gear on. Stand in a position where your entire body is visible, and take a photo of yourself working.

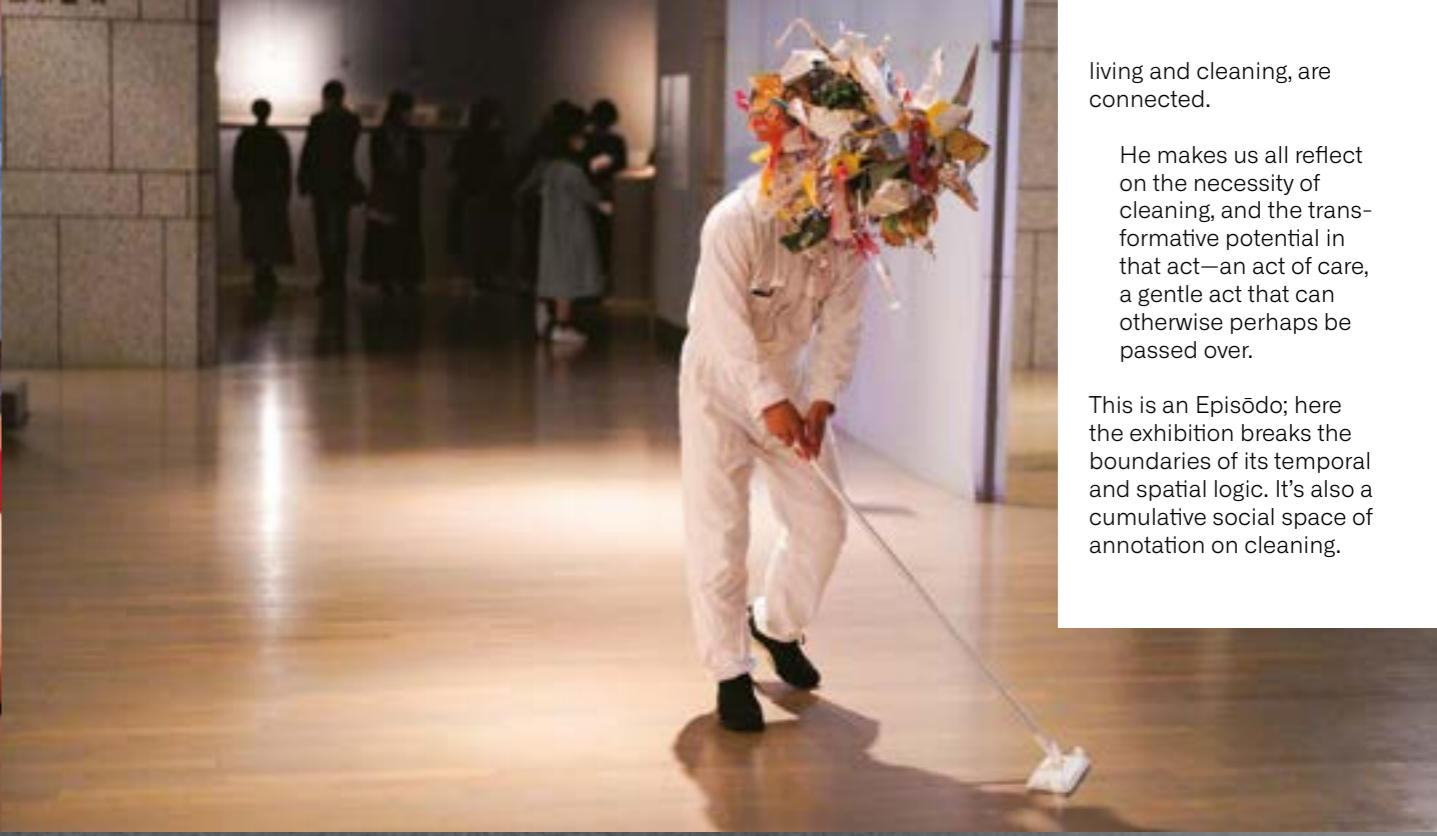
Contamination has boundaries.
It's a little odd that there should be divisions between here and there even along roads that are continuous, but let's be sure to clean only designated areas. Use a small sickle or plastic broom to remove weeds growing in the cracks in the asphalt and the gaps between concrete blocks, and carefully collect pebbles and dust. If the curb is black with moss, brush it diligently. Polish up the surface of the road using a street-cleaning truck. Clean until the boundary is visible. The boundary will remain for a brief time, till the weeds grow back again.

Initiated June 2020 | Online, in the city, and at Yokohama Museum of Art



KE We are in the central area, and we can see Nick Cave's entire work from a different vantage point. And back here is a wall for Iwai Masaru.

Raq This project is all around, in the space of the museum, and in the city. It's a public participation project. Masaru sends paper masks that you can modify, and take pictures of yourself, and become a 'Broom star'. After the Fukushima accident, Masaru-san joined the cleaning teams going there, and participated in the cleaning of roads and the landscape. In conversation with him we realised that for him this question of artistic practice, and

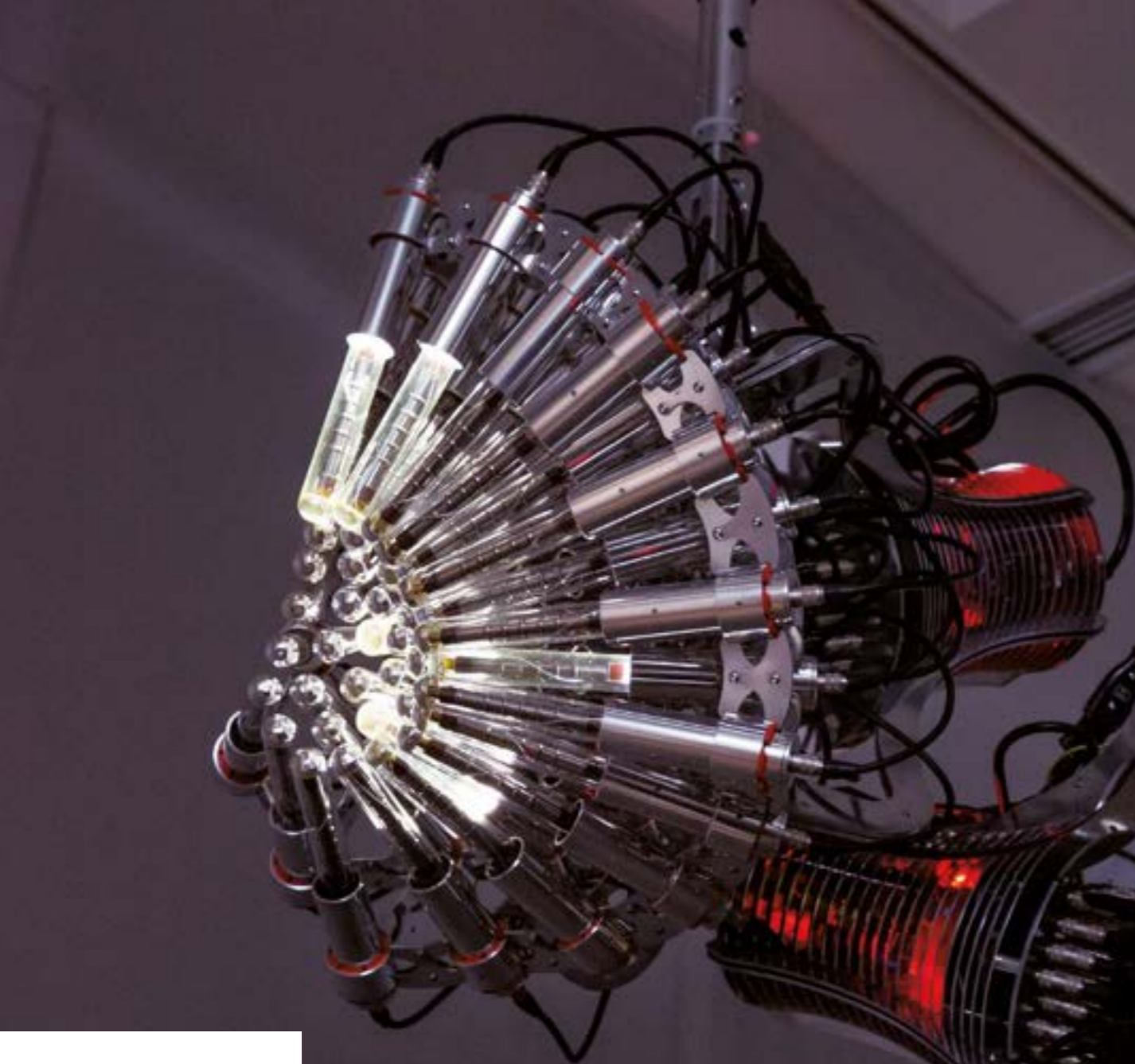


living and cleaning, are connected.

He makes us all reflect on the necessity of cleaning, and the transformative potential in that act—an act of care, a gentle act that can otherwise perhaps be passed over.

This is an Episōdo; here the exhibition breaks the boundaries of its temporal and spatial logic. It's also a cumulative social space of annotation on cleaning.



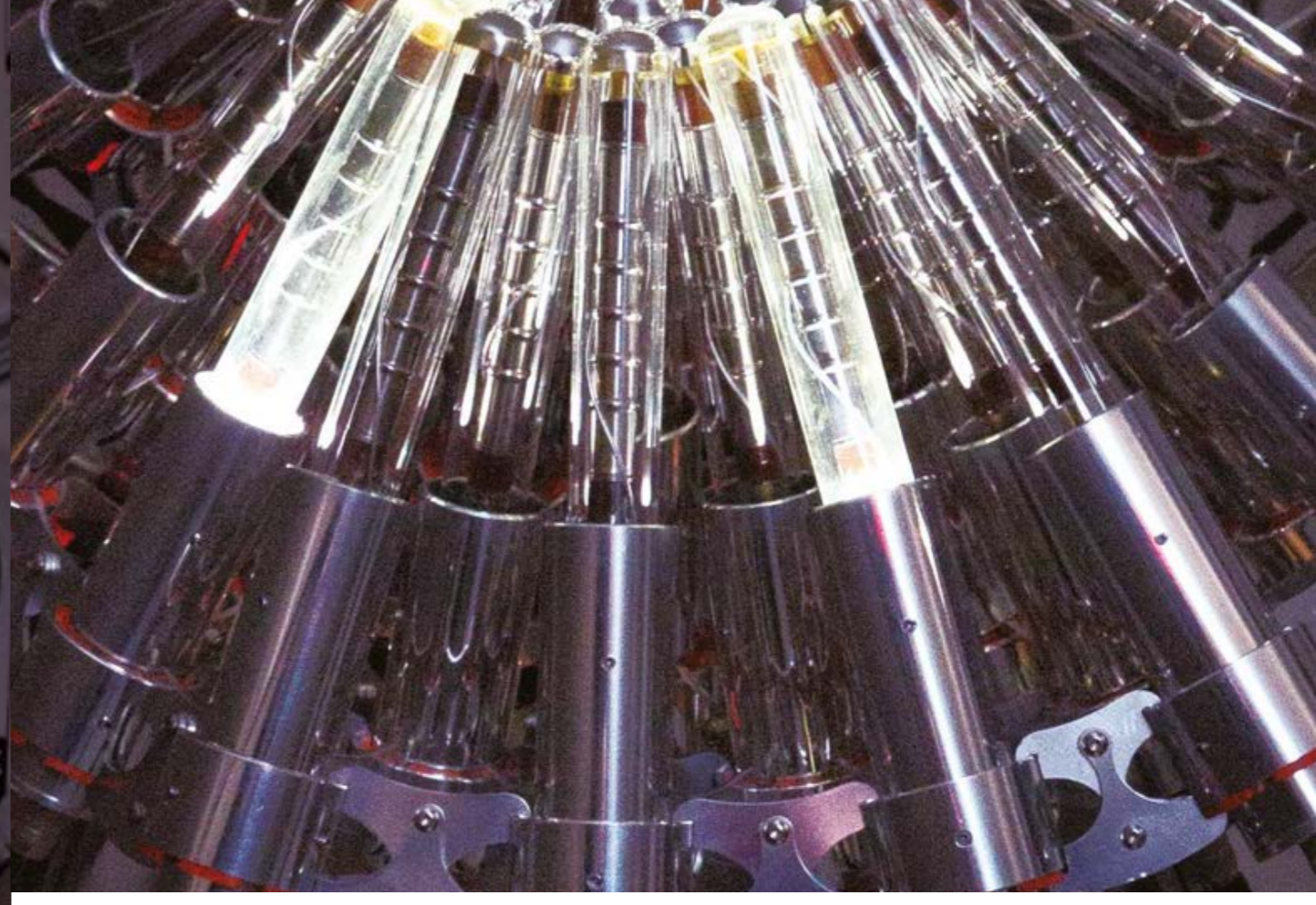


KE Here we see Kim Yunchul's work, *Argos*.

Raqs It's trapping cosmic rays.

We have travelled from radioactive digs, to here, a trapping of cosmic rays—physically, whatever is coming into the museum.

KE And then here is Kaneuji Teppei. He does transfiguration of the human figure, drawing from animation, or manga.



Raqs These figures are part of Teppei's practice of taking something that looks very playful, and doing an act on them, melting, moulding creatures that are both old and new at the same time. There is also an explosion on the wall behind these little figures—it's a wallpaper that is site-specific. It connects to Nick Cave's work downstairs, pertinent always, but more so in these days where news is dealing with implications of what the Black Lives Matter movement has highlighted again; it connects with this sense of what is old and what's new, in another tone.



1. How muons are formed, or, when cosmic rays enter Earth's atmosphere
2. Muons in the everyday:
 - 2.1 Discovery of hidden chambers in pyramids
 - 2.2 Uses in assessing damage to nuclear reactors
 - 2.3 Do they cause volcanoes to erupt?
 - 2.4 Role in the search for Martian caverns (& life)
3. Time, cosmic rays, and the human body:
 - 3.1 Every second: One muon passes through an area the size of a human hand
 - 3.2 All the time: Muons pass through our heads

A machinic creature and invisible, indivisible muon particles encounter one another and become Argos. It lights up with flashes: a transitional, many-eyed organism somewhere between living and non-living, cosmic and mythic, systemic and symptomatic. An observer has noted that, at two-millionth of a second, the life of the cosmic-ray muon is too brief for ordinariness.

A tube filled with an inert gas, say Argon, and sealed with a mica window allows certain particles to pass through it, dancing like fireflies.

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Enclosures of the everyday, fully sheathed, re-surfaced, their contours both solid and blurring. Is this a primal scream, or will new life rush into this washed and crumbling scene? Behold, the world is in a moment of transience, between phases.

Immaterial apparitions generated in living—phantasms, horrors, agonies, anxieties, repugnances—ooze. Things that populate life—things of fantasy, of utility, of fetish, of play, of secrets, of fear, of longing, things that make things—drench and drown in this liquid. It hardens. What it reveals and conceals is without design.

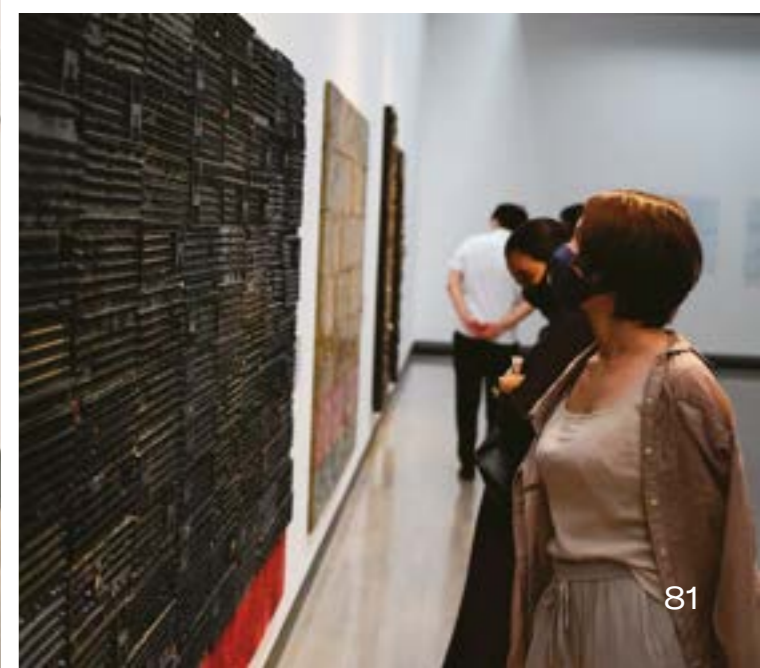
Objects freeze in the leak of living, rendered both grotesque and mesmerising.

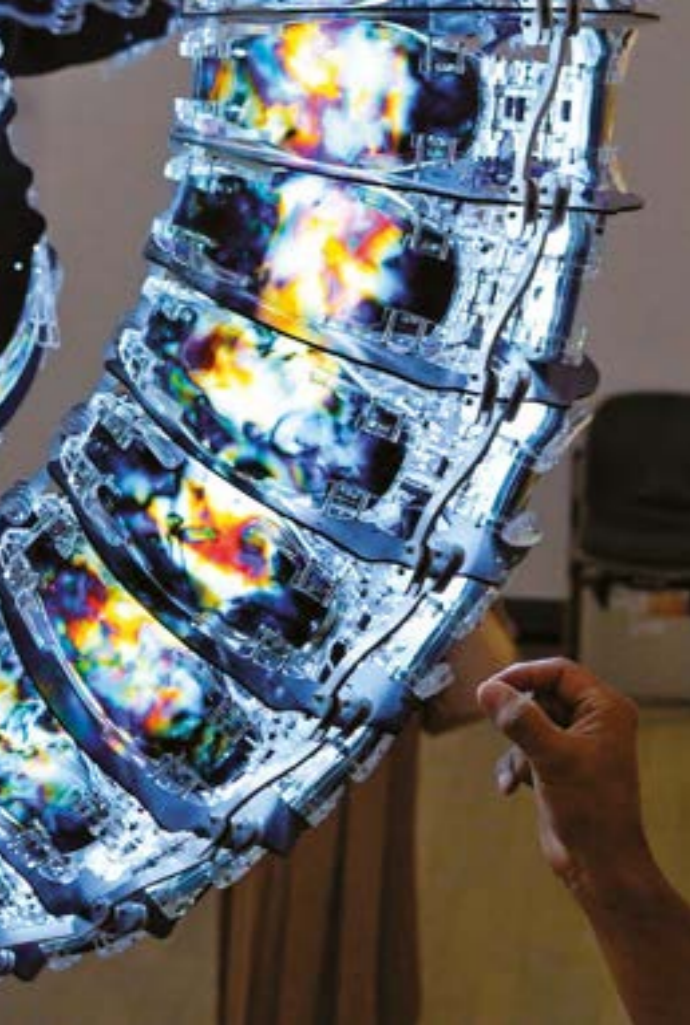
KE In this room we have Kim Yunchul again, with a different work, *Chroma*.

Raqs It's important here to talk about the quality of illumination, the glow. One of the things we've been thinking about is bioluminescence, worked on by Shimomura; it's in the *Sourcebook*. He talks about it being a form of signalling.

Sometimes when you see life, you won't know it is life because the notion of organic life is what we understand of life; but life can come in other ways. This piece is transmitting a luminescent glowing, and the transmission is of the same order as by a life form. It is moving slowly, and pulsating. When you turn, from one angle outside the door, and look on the other side, you'll see a glowing wall. We worked with the exhibition architect, Momoko-san, to create a few aspects in the exhibition, such as this glowing wall, which glows because of the nature of material. A kind of a transmission is happening between this creature and the building.

When you turn, as Eriko-san did earlier, you see the paintings by Elias Sime, with residues of computer technology—another kind of materiality. A lot of the times these are materials extracted in Africa. A fascinating aspect is that, from afar, these look like abstract paintings but also architectural drawings, and also drone photography—but they are actually made of contemporary technology, which becomes so quickly obsolescent. There are, for instance, keyboard fragments.





These were made over time—the first is ten years old, the oldest, and as you walk along they grow in size, almost like creatures, and the final work is a vast landscape made of wires. Like a knotting. Knots keep reappearing. Come to think of it, in the Navios Yokohama Hotel, where we have stayed many times when we travelled to Yokohama, there were some forty kinds of knots on display. It's a contribution of Yokohama to our heads!



KE And in the centre of this room is Zuzana Golińska's *Run-up*. And here are my colleagues... running up!

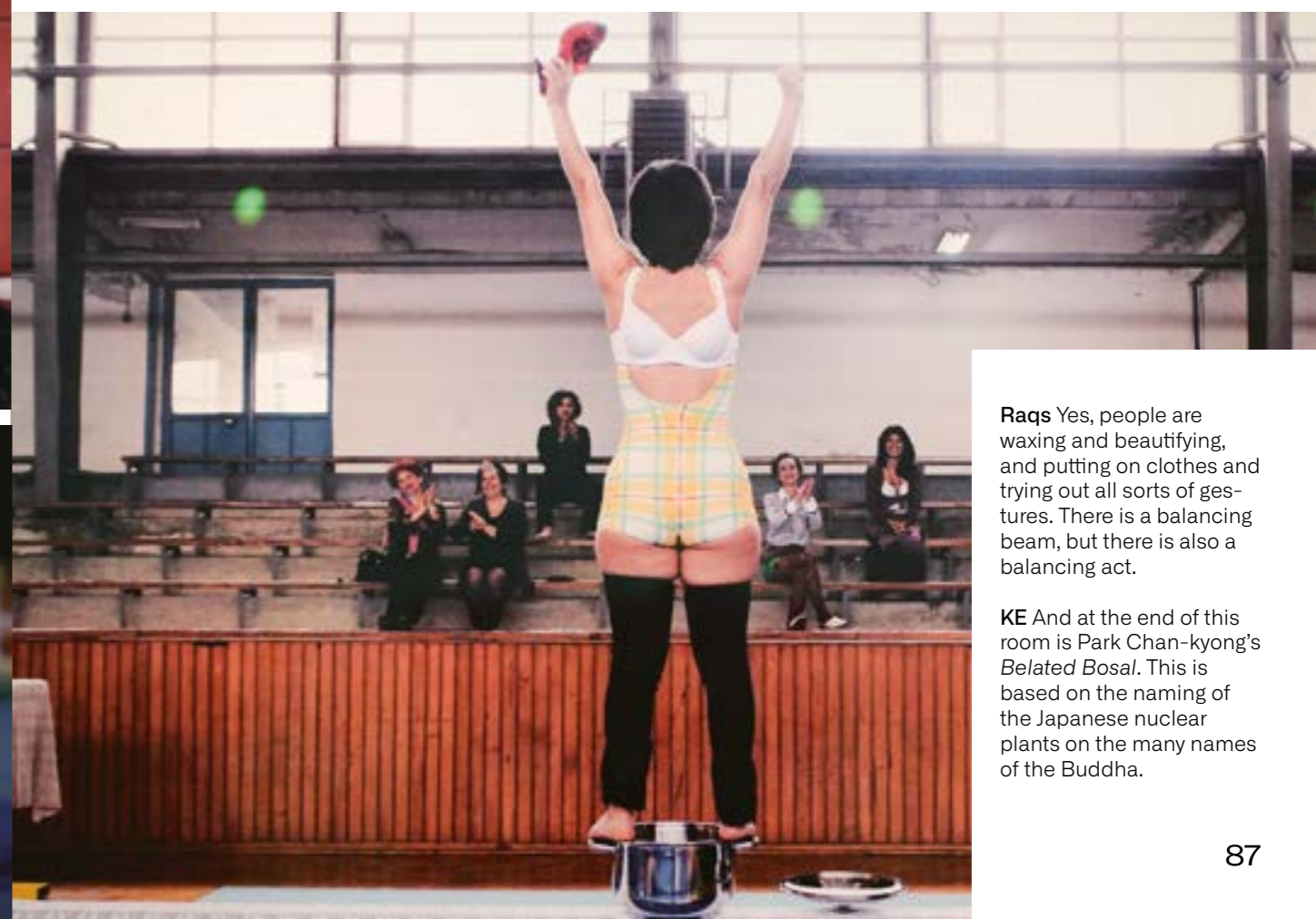
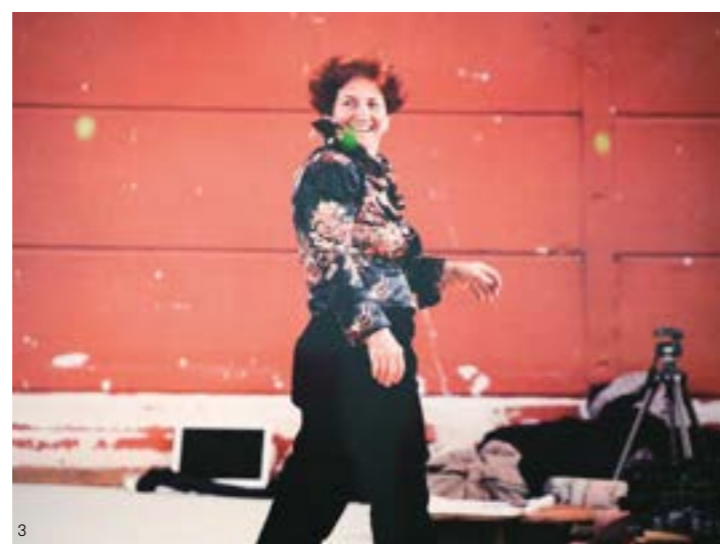
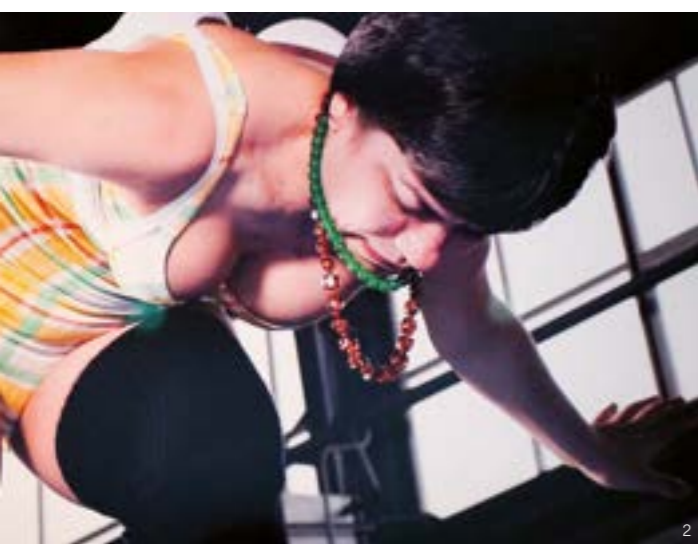
[Laughter]

Raqs The Triennale was supposed to open with the Olympics. A run-up is something on which one accelerates to move into somewhere. But with

Zuza's work it is a mental state that one has to engage in. It is a run-up on which one doesn't accelerate, and it, rather, decelerates you. And what you may find is that that is more pleasurable than the run-up towards something is. This work does away with the idea of 'towards', and makes the run-up a site of pleasure. Also of obstacle.

KE And next to her is Nilbar Güreş with a series of women in *Unknown Sports*.

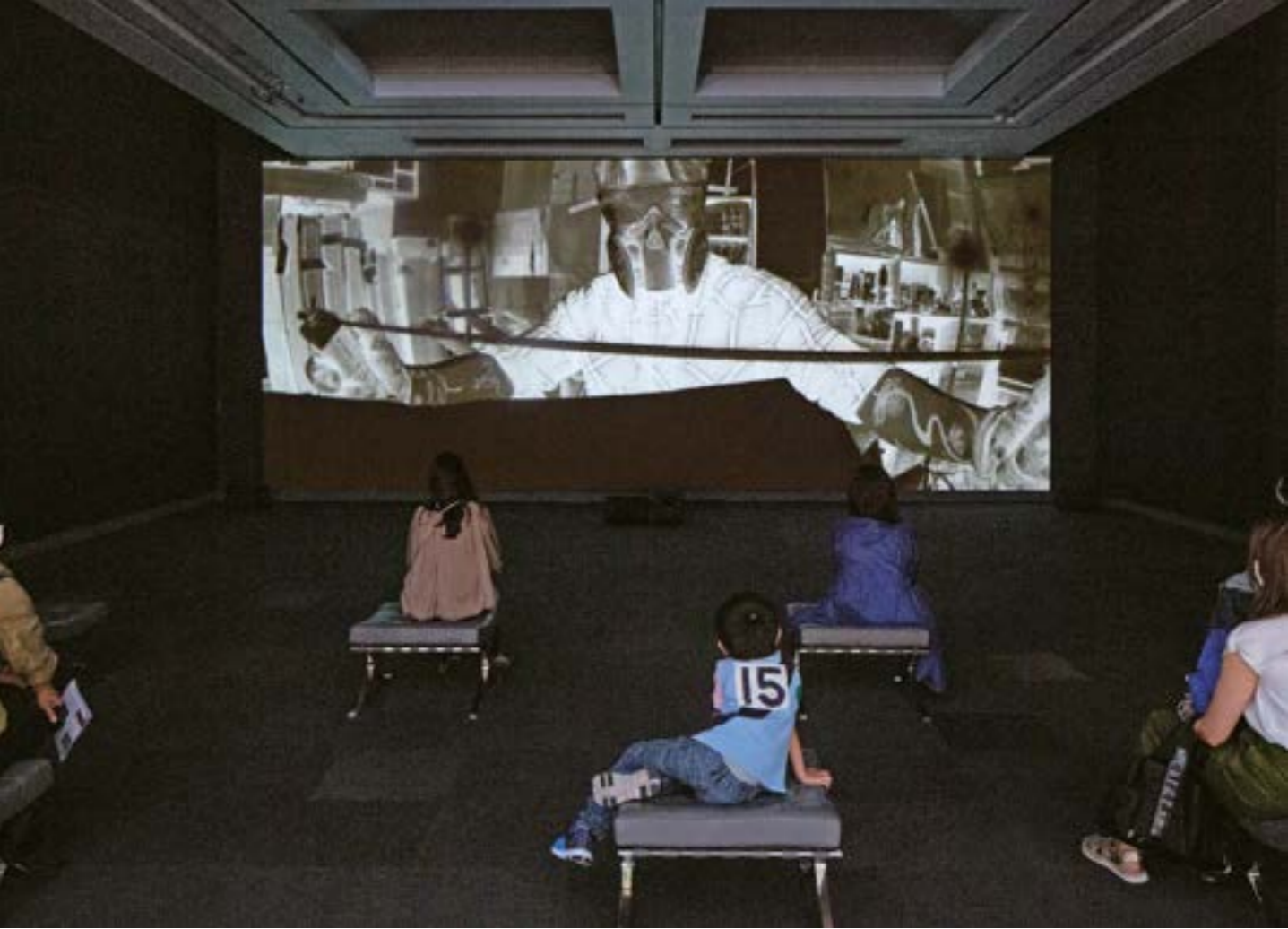




Raqs Yes, people are waxing and beautifying, and putting on clothes and trying out all sorts of gestures. There is a balancing beam, but there is also a balancing act.

KE And at the end of this room is Park Chan-kyong's *Belated Bosal*. This is based on the naming of the Japanese nuclear plants on the many names of the Buddha.

Raqs It is an important moment. From that luminous object-knot, we come to a negative image that produces another image [parts of the film are in high contrast negative]. It starts with a parable, remains a parable, and this is the specific thing about it—the attention to why all nuclear-related things bear the names of, or have to do with, the Buddha. In India, too, the nuclear test in 1974 was code-named ‘Smiling Buddha’. Park Chan-kyong is looking to provide a counter-history to the Buddha becoming nuclear.



-§- In the English language, to unknot is 'to undo, unwind, unsnarl', but in mathematics an unknot is 'the least knotted of all knots', 'a closed loop with no knot', and also known as a trivial knot -§- Knots are wild and tame, smooth and framed, and a pretzel is an edible knot -§- Gordian knot is a name for that which is intractable, and strings are reminders that all knots were once not-tangled -§-

Endless things act on us, intertwine with one another. Some of them we know, and others we don't. A murmur of dreams, a shoal of stories, rings of unconscious and matter, dimensions of nature. We inhabit vortices, and we are a state of states—specificities and environments, intensity of hues, saturation of colours.

264 cells of infinitesimal difference, and linked, give presence to imperceptible events of earth and sky. Light refracts, the torus knot changes.

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*Through a summoning that can move distinctions—
clean vs. tarnished*

*useful : corrupted
discarded or enchanting long-lasting = unmendable
obsolete || timeworn
scarce > common (repaired) x (neglected)*

*—and with materials that have a deep recall.
That is how we reminisce an utterly new world into being.*

Motherboards and daughter cards, interface and persistent storage units, systems and their components, once retired to recycling zones are sought, gathered, and composed, and new connections are invented, in these landscapes that are not landscapes, paintings that aren't paintings.

Repurposed waste formulates images reminiscent of earth.

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A bowler races to the crease; a high jumper approaches a bar. A short spell of clarity and speed precedes events. A gymnast banks on the surety and consistency of the ground. It is through the subsuming of degrees of restraints and obstructions that another difficulty is assumed. A sprinter tunes rhythm and balance in her body. The morphology of a beach shapes the run-up of waves.

Camouflaged and unseen, pavements, barriers, curbs, steps, and drives are meant to silently and efficiently carry us from point A to point B. Here, rather than supporting and guiding our bodies through transition between stable places, they are folded out and joined together into a new, lush red field. The hard conceits of their materials softened, our affections that relate to them change. We wobble.

A run-up that's also an obstacle course.

*To cause to exist or happen, bring about, create: It makes us sense something.
To form in the mind, or by assembling: Make a great team.
To compel, assume, consider as being: Make the rules of the game.
To compose: That thing which makes you forget.
To prepare: Makes me stronger; makes me think more; makes me want to.
To make is an active force which erases ideas that barricade.*

Domestic as intention appears, and with warmth, laughter, and humour, unsettles the stability of an arena. Not fitting themselves into sport, its discipline or order, women emerge from households and make a new sense through an assertion: it is *this* body's performance that will create a new endeavour, a new becoming-able.

Through costume and by staging situations, women contest the purpose of gymnasium equipment, teaming up to make it absurd.

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*Then, as all gathered, like birds, clouds, pebbles, and crops do, was heard—
across seas, lakes, dams, and rivers, over forests, hills, mines, plantations,
and mountains, by day and through the night—an incantation:*

*In the time of—uncertain dwelling. As far as—our feet can wander.
For then—a threshold crossing. In the course of—its sentient telling.
All along—a deep compassion. Not until—all hells are empty.*

After his death, Buddha ascends, but waits until all his disciples are able to gather and be together, and only then does his coffin catch fire, performing his cremation. The narrative of this film is bracketed by this parable of Buddha's nirvana. The film is set in a time when radioactivity pervades life; we can see it as silver specks on the image. In this world, when it is said 'The Buddha Smiles', it means we are further in a time of half-lives: At billions of years, that is eternity. It asks: Where will we find shelter in this eternity? And offers an answer: In one another.

Characters on a quest in a radioactive world find one another.



KE This is Eva Fàbregas. It's a soft sculpture. People can even touch it and sit down on it. But it also looks like an organ inside the human.

Raqs The gut is called the second brain; it has the highest concentration of neurons after the human brain. Eriko-san, could you possibly sit on it so we can sit with you?

KE It's soft and bouncy.

Raqs It's a visceral overflow, isn't it?

KE Yes, very. And in the next room there is a round gallery, and here we are showing Taus Makhacheva's work. It looks like gymnastics equipment, but something is strange with each piece.





Raqs Kind of an impossible gymnastics.

KE We will soon have a performance on site, and it will then show as a video here, where right now it says 'Coming Soon'. And here is a video from last year in Venice.

Raqs Earlier Taus worked with dancers and performers, but this time we are working with gymnasts. If you go online, to Episodo X, you will see a beautiful little film of them exploring these structures. In this work Taus manages to dislodge the structure that expert gymnasts work with, with the idea of obstacle. Awkwardness is what is being sought, not accomplished grace. The obstacle creates its own grammar of movement.



There is recognition today that our rumbling and growling gut has answers. In our gut we learn to host and think with other life. In our gut we know that to host life IS life: billions of bacteria live in the human gut, and it contains millions of neurons, second only to the brain. To think with our gut has a new urgency.

Intestinal and colonic forms are bulbous and intertwining, with an impossibility to work through a division of part and whole. Follow a spill of guts, its courage with the indeterminacy of liquids and parametric geometry of solids. Its inside is now an outside: a passageway to imagine and be with other sounds, other voices, other memories.

With sensuousness and abundance, an indweller appears.

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From one bar to the other bar. Fling the body into an arch. Let go. Rise up fast. Make a 180 degree turn. Go into a handstand. Face away. Release. Re-grasp. Flip backward. Re-catch. Soar. Rise high. Swing back a giant swing. Carry on. Fly away, or dismount. Proprioception is our brain's ability to know where our body is in space.

These non-parallel bars, this sloping beam, the pommel horse with one handle missing—are their bends, skews, and parts for the training of a body still? Into what? Honed junctions between body, person, apparatus, and perfection are broken, the potential for a different fiction of the world comes closer. In a tableau of disorientation, we take a few un-rehearsed steps.

The grid and drill of words to tailor bodies dents with the force of yet-to-be journeys, bends when it tries to hold wills.

Episōdo **04** *Institute for Tropical and Galactical Studies*
Inti GUERRERO

The cosmic interconnectivity of Tanaka Atsuko's painting is an invitation to navigate the intertwined narratives amongst the works of art and artifacts in this institute. Every colorful circle in the canvas is a planetary-body wired to the life of others; umbilically attached to a sensorial network where one's existence depends on the connection to those forming a collective, and to those who once existed before us. The pulse running through the connecting cords of the institute are the vestiges of colonial patriarchal violence, and in particular, the embodied memory of the militarized American colonial history that took different forms and nuances across diverse tropical contexts in the Asia Pacific region. From the possession of the Philippine archipelago in the late 19th century to the post-1945 U.S. military domination in the region, including years of nuclear testing in Micronesia, both a crime against humanity, culture and an ecocide that epitomizes an accelerated version of our climate emergency.

The images behind the glass reveal and rebel against systems of control and dominance and processes of racialization that characterize the colonial enterprise, including the anthropological gaze inflicted upon Indigenous people in Micronesian territories ruled for nearly thirty years by the Japanese empire, turned into battlefields during World War II, and still entangled in American hegemony today. The institute hopes to ignite a conversation on how colonialism's dehumanization of bodies is ingrained in hierarchical and unjust economic systems of the present. The majority of these images have been made by living women artists. Most importantly, they bring the female body, gaze, and voice as the guiding vehicle to unpack the complex layers of historical trauma, through a celebration of desire, humor and resilience.

*From the Yokohama Museum of Art collection: Ishiuchi Miyako, Paul Jacoulet, Tanaka Atsuko, and Wilhelm Von Gloeden
Invited artists: Ishikawa Mao, Kathy Jetnīl-Kijiner (with Dan Lin), Eisa Jocson, Cristina Lucas, and Anting-Anting artifacts from the Philippines
Research and editorial support: Greg Dvorak, Professor, Waseda University*

July 17–October 11, 2020 | Yokohama Museum of Art





KE Inside these vitrines are materials curated from the YMA's own collection.

Raqs This is also an Episōdo. YMA has an incredible collection, and we had seen Inti's work in Philippines. He's a curator who displaces assumptions about a collection, and connects it with other histories. Here he takes the YMA collections relating to the Pacific Region, and draws them in, into a relation with the contemporary, and with Japanese modernism, stitching a beautiful story of the colonial gaze. What you are actually seeing is an act of a dismantling of that gaze rather than the gaze itself, and he does this by stitching multiple histories together. It is through a self-consciousness about these histories, which is there in the works themselves too.



Eriko-san, if you could step back once so we can see the entire thing. All the other Episōdos are durational, but we wanted one Episōdo to fold spatially into the exhibitionary. We invited Inti to make this Episōdo *in space*. We asked him to work with this vitrine space, to make a kind of dilation of a different order. The durational Episōdos are an intensification of experience through time, but this one does that work in spatial terms.



Inti has brought together works from the YMA's collection, and works that he has invited from the region, and layered them. He is working with the idea of layering because of the specific spatial form of the vitrine. It starts with the cosmic *Big Bang* by Cristina Lucas.



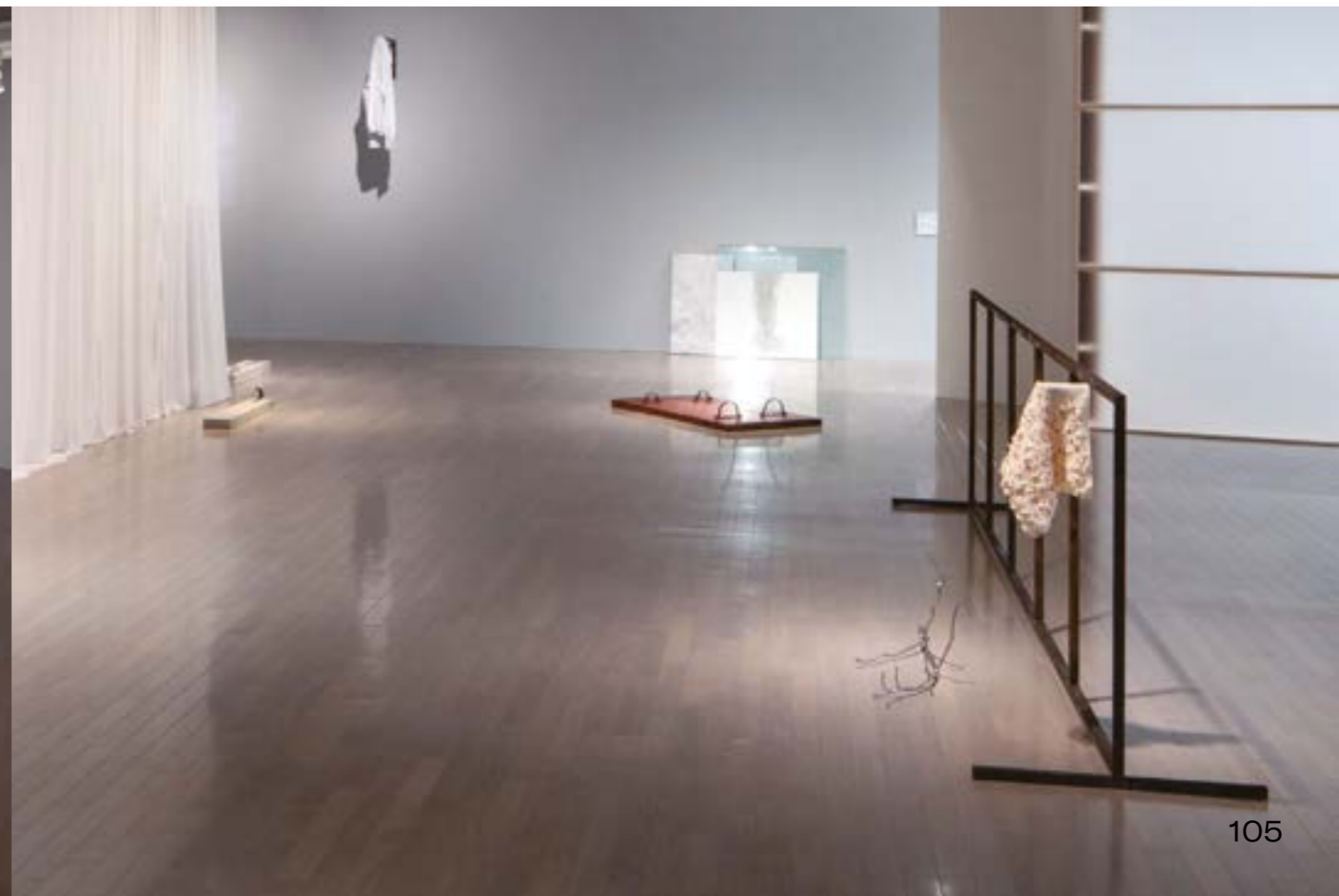
KE Here, the *Giant Hogweed* by Ingela Ihrman.

Raqs The hogweed is a plant that is now considered a vicious thing that takes over. When it originally came to Europe it was considered a thing of beauty, but then it became comfortable and it took over. And now no one likes it any more. But it's so beautiful, and also a really beautiful piece. It's an allegorical story of many things.

KE And here, the installation by Omer Wasim and Saira Sheikh.

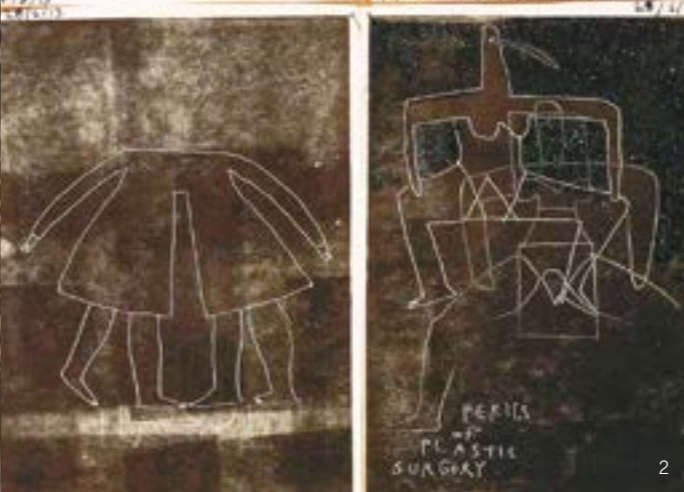
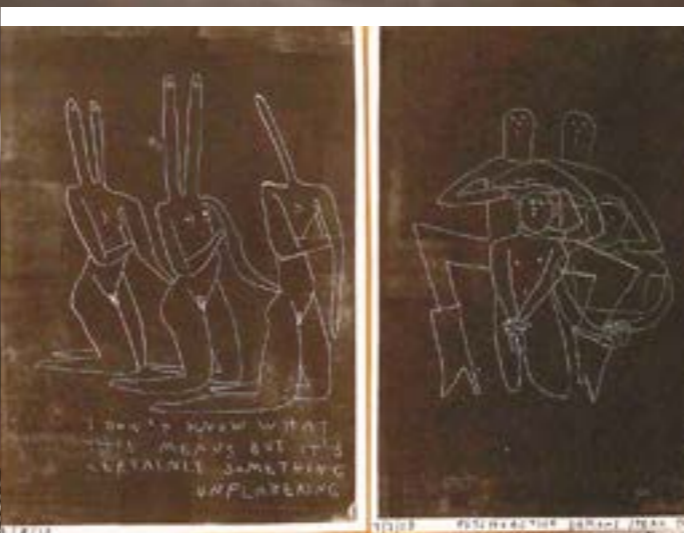
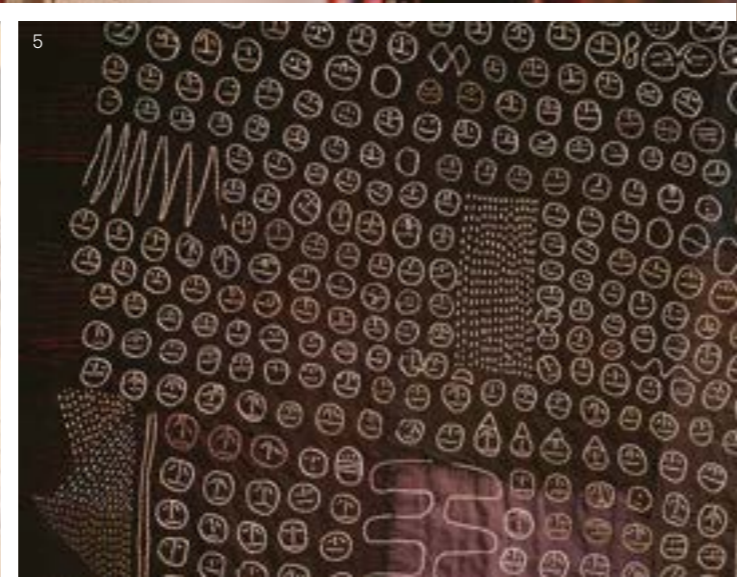
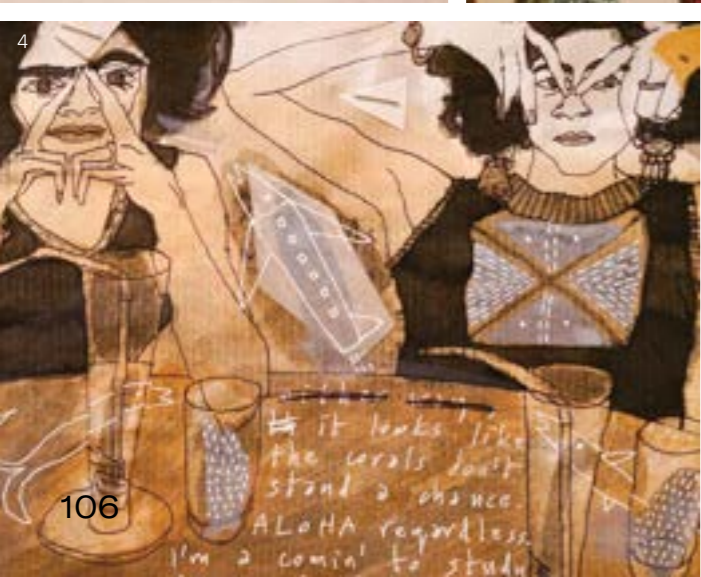
Raqs When we first came to know of Omer and Saira's work, we got to know about them together, and only got to know about Saira's passing later. The way Omer writes about their practice, it began years ago, and in a sense continues because of the way of making art itself. Here we have more recent work by Omer, but there is also a work by Saira on the right. They were interested in looking at what constitutes art practice in Pakistan, and how to interrupt certain assumptions about it. It is about queering the gaze.

As you turn right, there is a work by Renuka Rajiv. They are interested in using multiple forms. The diaristic form is a starting point,



but is not the only one. And as they wrote to us, at some point during these Covid months the intensification of time spent in a room or house, as it were, has led to an explosion of creatures, and they are all here, and, look, Covid god is one of them.

KE And at the end of this room is a gigantic painting, a reconstructed figure of Buddhist god, by Tsherin Sherpa.



Raqs The god of compassion re-puzzled, asking us to look at the question of compassion anew. Like a Rubik's Cube of compassion; you have to put it back together again. Tsherin takes the tropes of what would have been traditional Tankha painting and Mahayana imagery, and asks us to reimagine it. In our thinking there has been the presence of that movement, that act which takes place within and between consciousnesses. This work is one of those instances where what is being evoked is not just within you, but is happening between you, the artist, the memory of a certain image, and how you reprocess it.



Beguiling in its beauty, it travelled far through space over time, and one even feels that something about it makes it quite like being in that story about a woman in a land far away who took the form of her lover when they was away—oh yes she knew!—this most desirable undesirable invader.

When ornamental curiosity *Heracleum mantegazzianum* reached Europe almost two hundred years ago, just about everyone who had a garden wanted it. Soon, it grew everywhere—by rivers and lakes, along railroads and in wastelands. It's called the Giant Hogweed, and now feared and despised—in contact with sunlight, its sap turns toxic, burns and scars the skin, eyes become blinded; even a brush of its leaves, a graze of its fronds, a caress of its stem can scorch. Its hunger—patient, insatiable, ablaze—seizes landscapes.

Standing by the bewitching hogweed, remember the sear of desire on your skin. Wisdom and compassion look out from across the room.

p. 102

p. 104

Life is lived in, and outside, nearness. When a thing is with a thing—salt in sea, sea on skin, saltwater on axe—they bind, soak, mingle, corrode. Metal rusts in crevices, axe shreds wood, cloth burns with fire; insurgent friendship blurs boundaries.

To move between worlds is a decision and a practice. You traverse, shift, transition, translate. A landscape of trans-positions is created: a curtain-draped canvas, darkness settling into forest, matches knitted into fabric. Worlds do not contain; you draw close, render, wander. Precepts that created this landscape were in formation between Wasim and Sheikh, but the installation itself was realised after Sheikh's passing. The drawing of the leg is by Sheikh. When you have lived and grown as a collective, amongst the rest is also the queerness of being alone.

Embracing contradictions, fictional and factual readings of collected and constructed images and objects are undertaken.

Lines join, lines cut lines, run parallel, thicken, and disappear. They jostle and, sometimes, they stay aloof. Let's call this quality compresence, the state of existing concurrently, being together, being in a togetherness. Like the woodness of wood and the headiness of scent in concert, in sandalwood.

In portraits of intimacy, of friendship, of bonds, of co-presence, the togetherness of a world asserts, builds, resigns, caresses. It dis-joins and then, again, resumes making its connections. Like embroidery on a quilt that wears down while giving warmth, and is then repaired, once again.

A transient structure, a gathering, a bringing together, a zigzag—of colour, texture, tonality, vibrancy—makes our living.

p. 106

p. 108

Wisdom and compassion ensconced like a riddle in a Rubik's Cube: to be worked towards, to be arrived at. Bring them to the body, dear contemporary, companion, intimate, attendant, consort, friend. This embrace between two who are not separate, this spark of living, relying, entrusting, cherishing must be unriddled. Like a blessing, may it spread.

Chakrasamvara—blue body, four faces, twelve arms—a form of Heruka, embodiment of indivisible bliss and emptiness in Tibetan Buddhism, and Vajravarahi, wrathful form of Vajrayogini, the one with a deep red form and the third eye of insight, are in yab-yum, the union of wisdom and compassion. The gaps, for what is yet bridgeable, become part of the image.

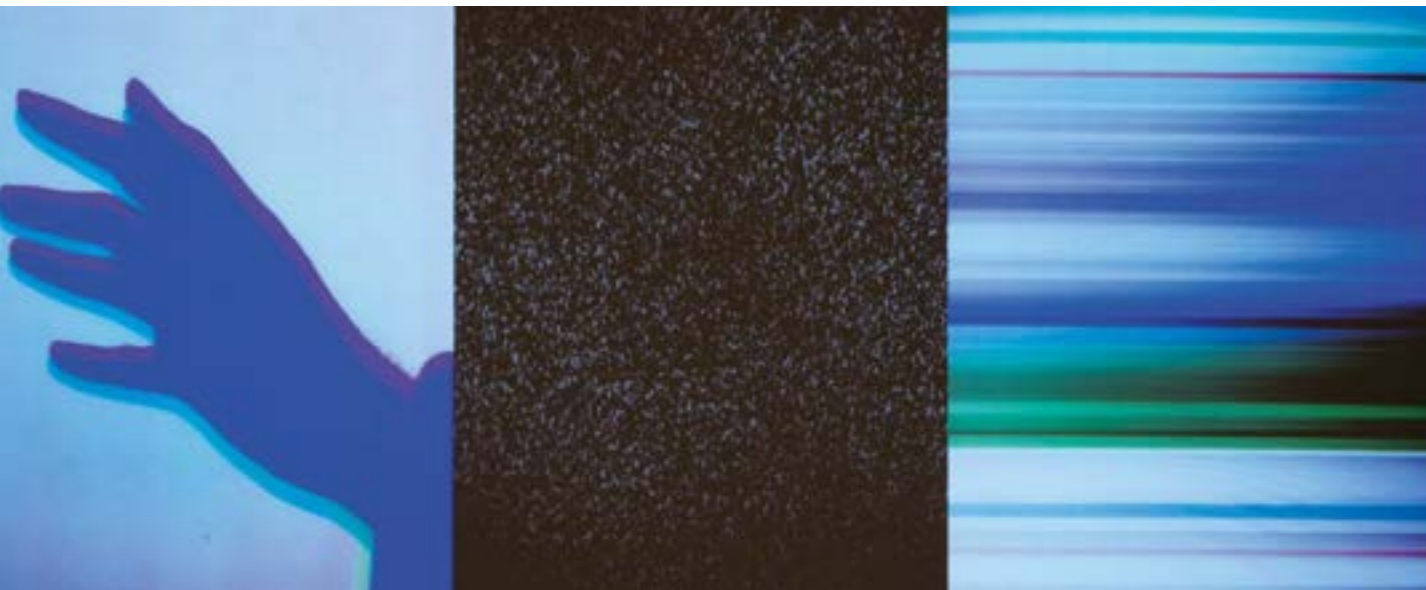
Our settlement with detachment as the singular attribute of wisdom and compassion is rearranged.



In the Urdu language, the shorthand for neighbour is humsaya, which translates as those with whom you share a shadow. "You share your shadow," we read in the Sourcebook, "creating an outline of light in the narrow space where your shadow just shies away from meeting theirs. A form of knowledge grows out of the jostling of untranslatable experiences." All the world can thus be staged in chiaroscuro, between light and shadow.

Raśmi is ray, chord, eyelash, and gleam. It is the weak light from a distant planet, the spark caught in the silk of a spider's web, and the conspiring quiet of an orchid. In the flicker of a tube light, the density of a fossil, and the luminous opacity of a night sky, lies a vivid pulsation of life, and a promise.

The glow of life is attended to and praised.



p. 112 (above)

p. 112 (below)

Which dew and tear and droplet share.

If a punctuation, it might begin a quote; if by a sea, a mound of sand from the cup of a hand; like a seed, in peaceful slumber it lays; speech in a dream, pearl in an oyster, bubble, cushion, memory of a hug.

A gentle form awaiting embrace.

Raqs This is a new work by [Sarker] Protick. Usually he has worked with the still image, and we will see that in his work at PLOT 48. Here it is moving images, as it were, from his stills.

KE And now to the last gallery of this floor. Before entering it, here is Sato Risa's organic figure. Sato is also showing another huge sculpture outside PLOT 48. This one is like a cocoon.

Raqs Like a presence, sitting and watching and ruminating.





KE And we walk on, into this gallery with Oscar Santillan's *Space Craft*. It is of ceramic, from soil with the same composition as *Venus*. He too is showing another work at PLOT 48.

And here are Sato Masaharu's paintings.

Raqs [*To one another*] Were you saying something about Oscar?

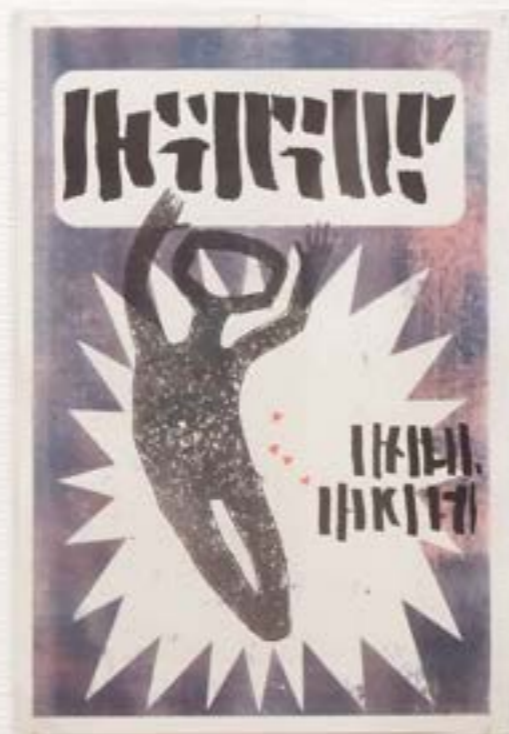
Your mic was off.

No, maybe later.

KE Sato Masaharu passed away recently, last year around March, and these are his last paintings. He finished them a few months before he passed. The title is *Dr. Reaper*.

Raqs We saw Sato Masaharu's work, a video piece, and we really liked it, and we realised he was not well and was working on these paintings.





KE And, lastly in this gallery are, Jesse Darling's prints and Alia Farid's video, *At the Time of the Ebb*.

Raqs We are back to the shoreline. Here it is a space of magic, myth, thresholds, culture being formed and renewing itself. In this renewal, beast, human, and shoreline join with one another.

This room has a work from the future, from Venus, a luminosity as someone leaves this world physically, and this shoreline, this threshold where beast and human dance together in anticipation of a new way of living, which comes from a deep sensibility of the ways of life already lived.





Venus—planet, brighter than the brightest star in Earth’s sky, worshipped, studied by telescopes, flybys, and visiting spacecrafts, closest in size and distance to our planet, but with a temperature that melts lead, and blanket of air so dense it obscures the surface—crosses the space between Earth and the sun twice every 100 years. Through these transits—in 1874, recording the transit simultaneously, astronomers had travelled to Vietnam, Hawaii, Egypt, China, Russia, Romania, India, Iran, New Zealand, and Japan, two teams from Mexico docking at Yokohama—we have learned our distance from the sun, found a measure for the solar system.

In this century, as we looked up once again at Venus transiting, the Hubble Telescope turned towards the moon, and captured the small difference in sunlight reaching it—a difference caused by Venus coming between it and the sun, an imprint of the atmosphere of Venus. Detecting such differences is one way in which exoplanets could be found outside the solar system, closely orbiting their own suns and with atmospheres that have a thickness which can secure life. At all points of time it remains unknown how the as-yet-unexpressed will express itself. And now this outer-planetary sculpture has appeared and is in our midst.

These are sculptures made of Venusian soil and with no care instructions forthcoming.

p. 115

p. 114

*Existences vanishing
Not minding anyone’s eyes**

To be very, very, very sick, and note the sameness in the appearance of skeletons, have a clarity of feeling about the doorbell, find in a dormant plug point the flash of a face from childhood, be awake at night and moved by light glowing in the switch of a turned-off light bulb, count time in a staircase, thicken presences in the room by painting more of them—all this to actively saturate the glow of vanishing.

Sato Masaharu was sick with cancer and its treatment for several years. He made these paintings when he couldn’t see properly, catching from their fading their radiance. They gather here on this wall, an intensity.

*An ode to the original quote by Sato Masaharu: “I wish to paint the existences vanishing along with the house, without having to mind anyone’s eyes.” From the artist’s statement for the solo exhibition “Dr. Reaper” at KEN NAKAHASHI in 2019.

That which does not have a known meaning, what does it address?

What seem like words, what appear as slogans, are imaginary, in a dialect not yet invented, not yet settled. These images do not draw on known cultures and their meaningful forms. They carry the rebellion of a poster, the ease of a child’s hand.

As the wall turns, messages re-gather, gaining momentum to travel in made-up tongues.

p. 116

p. 118

And then sea and moon made tides whisper to the fisherfolk: Reserve some time to be with and rejoice in the rhythms and liveliness of your own unearthliness, grow hours in which things move towards otherworldliness. The fish too heard this rustling at the shore and rejoiced, for in that time they swam outside the fear of ensnaring nets.

Inside a house women, white sheets shielding them, go into a trance; they embrace and hold hands as if setting out on a journey. A performance unfolds before the sea—a herder and his son, a bird, a camel, a horse, a lion, and dancers wearing long palm leaf hats move to interlace one another. A man dances by himself to a love-song. Such is our capacity to be with another—an abundance like that of the sea, and it could be someone else we long for, or then, our own ungovernable and undecipherable self.

Day and night have become the same length, spring is here, it is a new year for the fisherfolk at the mouth of the Persian Gulf, in the Iranian island of Qeshm, and they praise the sea and all that it holds.

KE As we turn, we will see two small vitrines mounted on the wall. Inside, are works by Taysir Batniji.

Raqs Two works, both fragile. One, a moment of frozen time, and the other, a set of keys made of glass. They are keys to the artist's house in a city he can no longer go back to. He is originally from Palestine. To see keys of glass makes something shift.

It also gestures to *Nakba*, when a lot of people from Palestine had to move. They thought that they would come back very soon, so they took their keys with them. The keys remain as these ghostly, spectral reminders of houses that you cannot return to. This happens in many parts of the world.

And yet, it also connects to the work that is right across from it, Nick Cave's. These are all experiential sightlines as much as conceptual positions or framings.



*since which time
in the hope of return
keys**

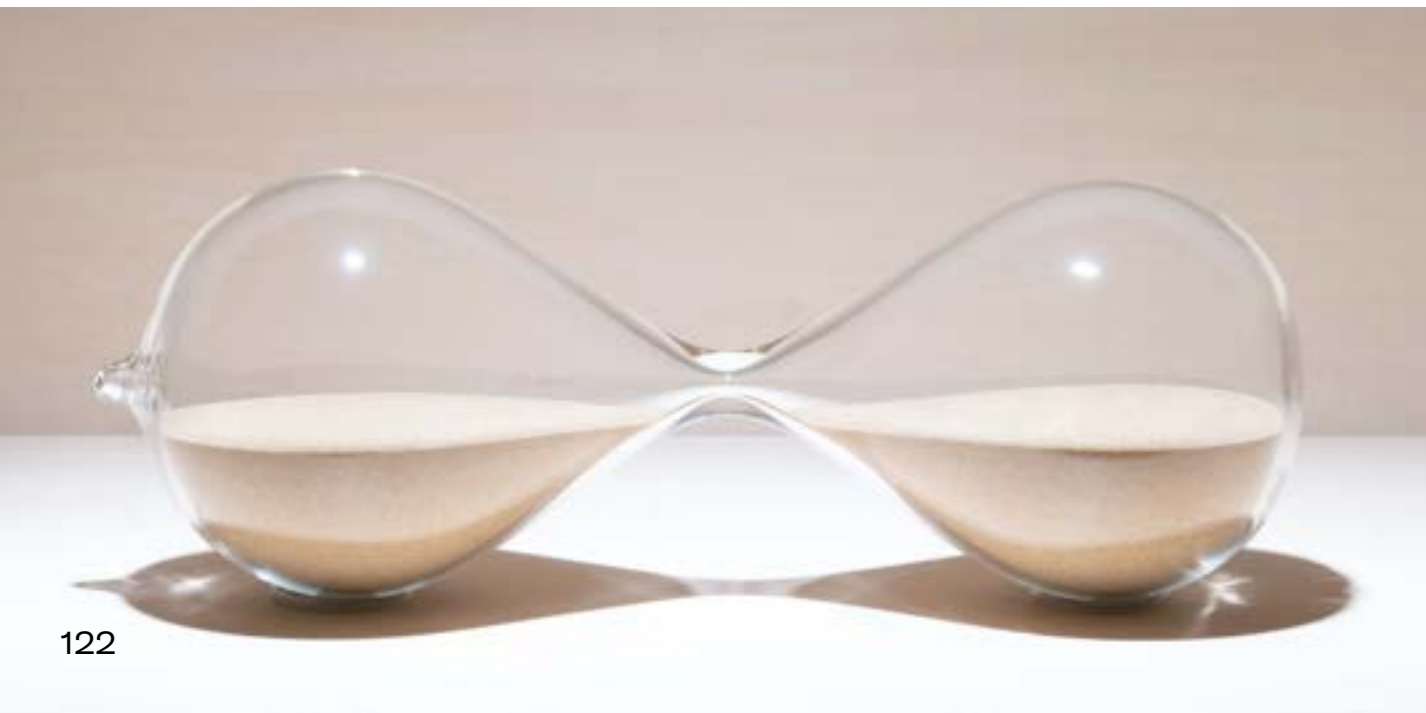
Sand spills across charged lines stretched between lands. We cross barricades, go past checkpoints, use keys to pass through walls. This set of eleven keys is a replica of the eleven Batniji reached Paris with, unable to return home to Gaza from Amman. Time stands still when you have keys but can't shape space and your movement through it with them. Look, even the desert has grown quiet in the hourglass.

Two vitrines are embedded in the wall, like windows. Inside one, a set of glass keys, and the other, an hourglass. We look in, locked out: this sense of home and the land it is in, is both beautiful and fragile.

*Original statement by the artist, on his website: "[The] personal dispossession of the home echoes the collective dispossession of the land in 1948, since which time Palestinians, in the hope of a return, have kept the keys to their homes."

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KE We are hearing sounds from the FM transmitter for the 'DJ' project.

Raqs It is a work by Merv Espina, and is part of DJ, short for *Deliberations on Discursive Justice*, by Kabelo, Michelle, and Lantian. This work by Merv is a complex, six-track soundtrack with many collaborators. It grazes the entire landscape, and appears and disappears. This appearance is synchronised with docent movement. And so, suddenly, something which is invisible in an institutional space of a museum becomes the site of production of a new landscape of sound, and sound that is coming from radio, from the sky as well as street, of battles and debates within us.

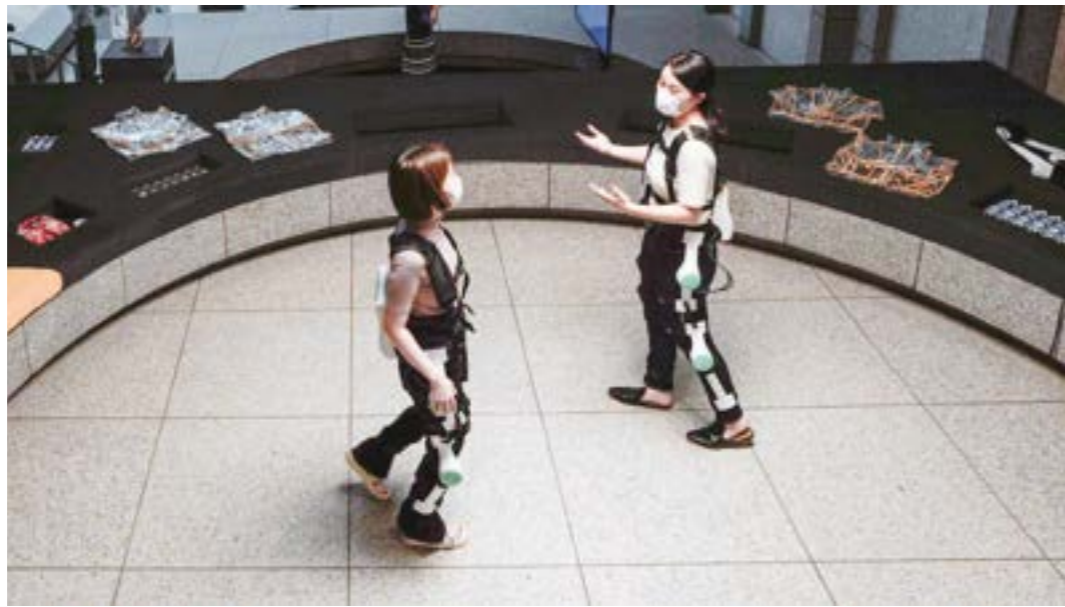
KE And here, on the stairs, is the station for Lantian Xie's *when I move, you move*.

Raqs Lantian grew up in Dubai with a slogan from Nissan, that "We change the desert", and in Yokohama he realised that Nissan is a local company! He went to a Nissan factory to research on exoskeletons, and realised they are invented from looking at rural life and the uphill climb when visiting a shrine. As you come to the end of the exhibition at YMA, you are invited to wear this exoskeleton and move again through the exhibition. The exoskeleton is meant to make your life easier, take your weight down by 50-60 percent.

The exoskeleton is an industrial prosthesis.

No it is not. This is a debate we are continuously in.

It's meant to mediate between the human



working body and an automated process in an automobile factory.

What Lantian is doing is that, at the end of your round of the museum, he is inviting you to take another round and promising that it will be done with much more ease and love, and that you will feel less burdened by it.

KE It takes certain time to wear it. And this here is the tablet to control the assist motion.

Raqs There is a long history of ergonomics—regulated movement in industrial processes. A car seat is also an ergonomic process, but the making of the car and the factory through the intervention of ergonomics to increase productivity is another way of thinking the boundary between care and its opposite, the grip of industrial time.

KE And this short video is also part of Lantian's work.

We hear the video say: Monica Narula's consciousness.

KE We are at Morehshin Allahyari's work.

Raqs We end this walk through YMA with the many-headed goddesses, Yajooj and Majooj. It's a call to a different form—energy—back to life from its banishment. It's a new imaginary, one yet to come up and take us to a new conceptual, cosmological space.

Ya'jooj Ma'jooj is a call to a different idea of matter, and how we imagine it and think with it.



KE Before going to PLOT 48, we will make a small detour through the restaurant.

Raqs And also go to the bridges of Make or Break.

KE Make or Break stayed in Yokohama just before the lockdown in February, and did research on the bridges of Yokohama...

Raqs ... of which there are many! They discovered a new Yokohama, constructed of bridges. It is amazing how dense Yokohama is with them. You realise too that a lot of its land is 'taken from the sea'.

Bridges here become a site for meeting and musicality, and Make or Break posit that caring is dissolving, diluting, rusting, but that, also, using is caring. This double-ness of care is worked on. You put sea water and rub it into the bridge balustrades, and slowly...

It rusts.

It rusts.
It will rust away.

So in eighty days of caring for them, they will rust and dissolve too. There are instructions for people to work with, and also to take into the city.

KE People can take these sheets with instructions home and work on their own project.



Raqs The museum is extended right into the city.

Comes from the city,
goes back into the city.

KE The front door is closed now, so I am going from the back.

Raqs Yes, it's quite late isn't it! Everyone is getting to see the inside of the museum that no one otherwise gets to see!

[Laughter]

KE We are in the restaurant. It is very dark. Here's a video by Zhang Xu Zhan, a stop-motion animation made with paper.

Raqs So this is a stop-motion animation, as Erikosan said. It was planned that this room, which was once a restaurant, is where all the school children will have their lunch when they come to see the exhibition. So, in that sense a perfect place, we thought, for this work and its utter childlike joyousness. In his studio, which we went to, Zhang Xu Zhan sits and literally makes each form, each frame, from paper and plastic. And yet, when you watch the video, you forget that and are lost in this world of creatures having a musical dance.

KE Back in the kitchen...

Raqs As you leave YMA, it is with bridges and the city, and with insects and animals inside you.

KE And back in the kitchen are the real animals.

Raqs Oh, here we are!

The kitchen is entirely transformed!

KE Now we will move to PLOT 48.



Raqs Wearing an exoskeleton, with a goddess, thinking of bridges, with new beasts and animals inside us.

It's a 5-minute walk.

There are two more spaces to go to; NYK MARITIME MUSEUM and PLOT 48.

*A range of motions, a melody of joints, tentacular
We are unconsolidated creatures, with a will to extensibility ~
Obliquely, Edgeways, Sidelong, Side-by-side*

Exo-skeletons bridge small gaps, lend humble help. Rotary motors positioned laterally, displaced between hip and knee joint, and pulley motors positioned to contract along thigh and glute: After fifteen minutes, you forget you have put something on; after thirty, when you take them off, it leaves you with the unexpected sensation of a phantom exo-limb having gone missing. Gravity, that fabric of space-time, feels thicker, gains in heaviness.

Shrine to extension, ode to aging, injury, exhaustion, and uphill inclines, re-fuelling portal with uninterrupted white light, exo-station offers mobility-assistive wearables, timeless food, and energy drink.

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Allah gives Zulqarnain the power to build a wall to detain mischief-makers, the representation of chaos called Ya'jooj & Ma'jooj. Their threat looms, till eventually they break down the wall, and cause bedlam. They become one with the world.

A wall is built up to keep out disorder. Disorder descends into the world through a crack in the wall, becomes one with the world.

The entropic energy of the world is sought to be contained by a wall.

Emergent realities—forbidden, unequal, rejected, banished, untold—dent, question, fight the injustice of walls. Re-absorbing the Quranic story of the unwelcome Ya'jooj and Ma'jooj, a many-headed, monstrous goddess with dark powers from the 13th century rises and breaks into the world. A harbinger of the new, she shapes the world. It folds into her and she becomes of the world. Now she will tell the story.

Through new technologies, the old is “re-figured”, not as tradition nor heresy, but to divine the future, argue, caution, and provoke a possibility.

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Walking bridges, bridges over rivers, bridges that have survived floods, bridges that draw a link over the sea, sister bridges, bridges that are versions of their own older selves, bridges of wood that need no nails, bridges that light up at night, bridges with lanes, a bridge and a tunnel, a bridge and its reflection, a local bridge. A bridge and a love story, a scene of a crime, a wait. Bridges bridge and refashion microcosms of singular lives into a macrocosm of the planetary.

Bridge balustrades, scaled to the human body, an amalgam of elements of bridges in Yokohama—their end pieces, pillars, piers, and girders—stand at angles to one another. Alongside are—stories, a bottle containing seawater to spray mist onto the surface of steel, and actionable prompts. The balustrades slowly oxidise over the course of the Triennale. And in the city, as in the world, acts attending to bridges bring to awareness the joints, links, and connections that form and forge our living.

Through six actions for bridges in Yokohama, a land itself taken from the salt and the sea, care and decay are brought in active opposition, two sides of a bridge to be crossed.

-What we have here-

-Is a story made with paper-

-It is both animation and a mise-en-scène-

-It isn't raw—of course not—what has gone into the kitchen-

-But it's different in- & outside; both are chewed on by you-

At rest and in movement, potential and kinetic, dormant and animated—the forest is always in both states. Enchanted, dreamlike, mysterious, unknowable, marvelous, dense, and frightening, it is full of creatures, many of which have probably not yet been named. This forest—and all that it withholds—has taken over.

Two technologies separated by a century—ancestral paper-crafting and animation—come together, side-by-side.

Episōdo 01 02 03 *Deliberations on Discursive Justice*

Kabelo MALATSIE
Michelle WONG
Lantian XIE

Deliberations on Discursive Justice is a transcontinental tributary between Yokohama, Hong Kong, Dubai, and Johannesburg, working in various dialects, forms, and sites to mobilise a polyphonic and plural world of creating, listening, and conversing. They call in the carnivalesque and the masquerade, draw in the middle earth of healers and shamans, play with technologies of renewal and admittance, work with appeal, apology, gratitude, and indebtedness, practice the art of counter-monuments, and pose the discursive as a site of stakes & wagers, codes & limits.

There is anticipation, and there is crosstalk. Invitations call more invitations.

This is an investigation, and a performance.

A storm of pathways spins, amplifies.

We propose a party, a scenography, and a chase, as ways to enter the ferment of now, and further the deliberation.

Episōdo 01: Afterparty

*Online, Johannesburg, Hong Kong, World
October 17, 2020*

The Afterparty will take place in March. The Afterparty will take place in June. The Afterparty will take place in October. The Afterparty of Yokohama Triennale 2020 happens in the wrong place at the wrong time. After the party, a banner drops somewhere in Hong Kong.

When we say ‘party’, we might speak of being party to, privy to, having access to, having insight to, being part of, being in association with.

When we say ‘party’, we might speak of gatherings of voices, ears, tongues, words, accents, conversations, disputations, counterarguments, and stories.

When we say ‘party’, we might speak of solidarity, friends, crews, groups, shared affinities, shared experiences, social imagination, and inventiveness.

When we say ‘party’, we might speak of subterranean things; of evasions, hidings, sneakings, and friends’ houses when their parents are away on holiday.

When we say ‘party’, we might speak of pizza parties, pyjama parties, sleepover parties, Netflix parties, YouTube parties, potluck parties, monopoly parties, dance parties.

A Score for Episōdo Daikoku The Stenographer’s Dilemma

And the stenographer asks, “How should we record this?” <Court transcripts>

Protagonists

Remember the half-fish, half-person species, she said, who can no longer recall when they started losing their gills? She said, I heard that the archaeologists who found the dig were not just “archaeologists”, but also makers of objects that were being “excavated”. Experts and other visitors alike, some imagined, some real, contributed, creating a charge around discussions on the fish-person’s truthfulness, and what kinds of justices ought to be brought about to their believed extinction. <Legend>

Today there are people who continue to consult the archives of a staged archaeological site, created by a dead artist who took photographs of things he saw. And till today, we tell stories about the fish-person.

The fish-person had silver fins, so they shimmer when they swim in the sea, and refract light when they emerge and walk on land. Fish with silver fins, silver fish. Silverfish might be an archivist’s nightmare. Think about it. What a silverfish eats and how it all turns into dust: documents, paper, stories, time. A sweet revolt led by a hungry protagonist against a hegemonic stomach. <Conversation in the archives>

Digestion is, after all, an operative logic of the contemporary. <Margin notes of an art historian>

And then a friend reminded me, the undead is that which neither gets digested nor turns to dust. <Messages at midnight>

When we say ‘party’, we might speak of meetings—places where people meet again, or meet for the first time, or meet for the last time, or meet to discuss a particular thing, or meet so as to not be alone, or meet to avoid boredom, or meet to plan something, or meet in a way that meetings become rehearsals for something else.

When we say ‘party’, we might also speak of leaving parties, closing parties, farewell parties—parties as a celebration of times that have passed, and efforts that have been made, and things that have happened or have not yet happened.

Wear your best clothes, BYOB, and get ready for a digital boogie. Old and new friends welcome.

Episōdo 03: Chasing the Scent / Part 2

*Online, Mexico, Dubai, Cape Town, Delhi,
Hong Kong, Jogja, Yokohama
October 09-10, 2020*

A cascading rain of wardrobes, protagonists, calls, songs, letters, images, and interruptions that meet ideas of evidence and archive like a story we once overheard on a bus: Some elephants wandered to a small island and swam so far that they forgot the shape of their origin; they made new paths.

Deliberation

At the edges is where it changes.

Turns, like seasons do.

There is a hearing, a proceeding.

Evidence can be presented; evidence will be heard.

We examine our capacities to hear.

It takes both—speech and time.

Who hears? Who can hear? Who overhears?

Sonic Bodies

Can a sonic sphere have justice?

Gather in the sonic sphere.

It is an envelope.

It moves, it rises, it is chaos.

It is a joining.

There will be disorder.

Words become hungry, speech needs bodies.

There is a measure for each thing.

Angular bodies push through openings.

Slice off their parts.

Dust gets picked up by air and moves as a cloud; it pokes holes into hurricanes. <A fact: 150m tons of dust rises from the Chadian desert alone every year. The total human biomass is 300m tons.>

Saharan dust particles made from a fossilised ancient lake take flight, moving in different directions. They quell hurricanes in the Atlantic Ocean, produce toxic algae in the Gulf of Mexico, provide nutrients to the deep sea while containing CO2 emissions. <To architect Sumayya Vally facts travel like dust; she lets them surround her, and constructs worlds from them.>

The cloud of dust falls on the Amazon forest, providing sustenance.

That which of dust is

When a city accessible only through a labyrinth of staircases or the sea gets abandoned, moss, creepers, climbers, mosquitos, and snakes set in, making it inhospitable for re-entering.

A python cools down in a concrete pool in a distant hilly land, bearing witness to plans that culminate in atrocities. At dawn it abandons the city of Rodrigue Karemera, a city where he had sung his love song. <Rumour from the night of April 6, 1994, when missiles hit the then-Rwandan president Juvénal Habyarimana’s jet on approach to Kigali airport, causing it to crash near his mansion’s pool where he kept his amulet of power, a 300-pound pet python: Debris is strewn across the grounds; the python is nowhere to be found.>

Gorée Island, off the coast of Dakar. Pink bougainvillea is in full bloom. Doors of no return. Decommissioned military bunkers and canons. In the Sunday morning air, church songs mingle with toubou coffee. A chance meeting between Dineo Seshee Bopape and a music producer leads to a spontaneous recording of a song.

“Sa koša ke lerole.”

<A song of echoes floating through relays.>

Resistance is throwing your weight towards an insistence. An insistence to laugh, touch, see, smell, taste, feel, dance, swirl.

<At 3am JST, Radio Tropiezo insists on a co-existence between different forms of speech and ways of life that may appear as dreams and visions.>

Christian Nyampeta once shared a story that Rwandans used song as gravestones before there was a need for memorialisation sites. That came after the genocide. He wondered about the impact of this on the collective body. For South Africans, their ancestral lines are a way of introduction, a generational biography. Sonically nodding to what is out of sight but embodied, the body becomes a hard drive. A stain/mark has been left.

<That which is out of sight persists in different forms, gathering momentum to resurface.>

Become liquid.
A sonic body, fully formed yet formless.
It soaks through infrastructure, and its rules.

Episōdo 03: Chasing the Scent / Part 1

Yokohama Museum of Art
July 17–October 11, 2020

Radio transmitter in hand/clipped to the fabrics of appearances, sounds enter and exit choreographed routes. An invitation to the world to redress the stenographer's dilemma, a grazing of the exhibitionary.

Sartorial Protagonists

How to become a protagonist?
A fugitive, a runaway.
Make a new playing field.
Wander, swim far, forget.
New bodies appear.
New bodies need new attires.
To thaw hierarchies.
Of space, position, role, by night and by day.

Follow Me

Do you hear it?
Follow the docents.
Do you hear the radio?
An overlap occurs when they move.
The intimate overlays with the astronomic.
Sounds bleed into other channels.
Other terrestrials appear.
Mischief, readings, chatter, laughter, music.
A pause.
A jumble of anachronisms.
Events cross eras and places.
As if lighthouses made out of air.

Episōdo 02: Scenography for Suspended Time

Johannesburg
July 3–August 14, 2020

A contemplation on the possibility of a paradigm outside relationships of reward and retribution, and to include other procedural forms to settle disputes.

Venus, at its most visible in the Yokohama sky this November morning, has set in Mexico City, where it is becoming evening.
<*Observations of an amateur astronomer*>

Gratitude is said as Venus rises.
“*Sa koša ke lerole.*”

Samson Mudzunga is a South African artist whose performative practice had, for a short while, gained international visibility. He used to make burial drums that would be used in performances. These drums were then collected. Later, he wrote to one of the collectors saying that he had dreamt of his late mother who was a sangoma—people who have access to multiple timelines—and she wanted one of the drums back. The demand for the drum to be returned by his late mother upset the laws of ownership in art.

<*As elders recount: What is time to sangoma, who see futures and pasts and spaces occupied by the dead, the undead, and the living, but an unfolding.*>

A bird, dizzied, enters a frame Enters, dizzying a frame

July 1st, 2020

<*A pastiche of news stories*>

Hong Kong police briefly detained a man in a Liverpool Football Club t-shirt who shouted “Long Live Liverpool” during anti-government protests on Wednesday... Mr. Wat said he had been a fan of the English football team for 30 years and felt an irrepressible urge to voice his feelings over their recent Premier League championship, before exclaiming yet again: “Long Live Liverpool!”

Wait, another story: of the three of us getting stuck in a place called Daikoku, a mere ten minutes out of Yokohama. There is this circular storm of highways in the middle of Daikoku, where you just seem to go on and around for aeons, and then you reach a rest stop. Sounds of traffic echoing from all sides.

<*Dai means big and koku means black. Daikoku is a Japanese god and is a mutation of a god from India, an equivalent of Shiva.*>

This is the place where bike tuners gather every weekend to play their symphonies.

<*A parking area on a reclaimed island, a rest stop for travellers on an expressway.*>

Hashimoto Shino is one of the bike tuners in the Daikoku scene and she plays her instrument, her bike, like it’s an extension of herself, another register of her voice.

<*What we did not know was Daikoku is a place where you can go in easily, but it is not so easy to get out of. We started trying to get out before sunset. Two rainstorms later it was all dark.*>

The cab driver pulls up to where we are, only that there was a fence between us, and the traffic has to keep going. He drives off to the horizon so he can come back again to get us.

<*An illegal sound*>

Shino’s bike calls, too, roll off towards the legal horizon to come back, to get us.

In the backyard pond of a house in Lorentzville, Johannesburg, a heron comes to fish by drawing its wings together into the shape an umbrella and create shade, so it can see the fish.

Then it waits.

In this moment of suspended time, neither is perpetrator or victim.

A close friend writes this text on a porch on a sunny Joburg morning:

I share this story, which is not really about copper or the tablet, as a pretext, a scenography for the Joburg Episōdo 02. The story follows conversations about Kinoshita, who replicates the clay tablet, foregrounding copper. What stood out was the way this encounter with a picture of a small, portable, 3000-year-old clay tablet that had entered a conversation in Joburg—and led to someone going into the British Museum to photograph the wrong tablet—would lead to dedicated research and study just to recreate a tablet that could have easily been 3D-printed. This dedication and the time spent made me think of the nature of deliberation as going down rabbit holes, which is what a quest for something magical involves. When I first thought of King Solomon, it was because I wanted to revisit some abandoned stories of his copper mines, one of which is rumoured to be in Phalaborwa, just 500-odd km from Joburg. So in that process I was led down a rabbit hole of Jewish texts, freemason podcasts, YouTube videos, Babylonian legends, mining journal articles, and a much welcomed encounter with the figure of Velikovsky (which saved me when I sought the help of astrophysics to make my staff). I even thought at some point that I had conjured up Asmodeus and I had to keep a jar of water by my bed just so I could sleep.

As such I tell this story not so much to give you a context for the Episōdo, but to point to the ruse that governs this occasion—for, indeed, this Episōdo can be seen as an elaborate ruse. But to go into that I will have to tell you another story that has circulated in Joburg, about the luring of a heron to avenge a school of fish in a pond in Berea that suffers a senseless death by the heron, killed without being eaten or the heron taking them away.

Revolutionary acts are about becoming imperceptible

<*Jotting from a memo of philosopher Santhosh S., who writes the ineffable*>

A youth movement against idol worship was gaining momentum. The community was divided, tense. Mystic-poet-philosopher Sri Narayana Guru arrived to install the deity in the local temple. The situation was turning explosive. The leader of the older generation threatened to self-immolate if the Guru did not install the idol of Ardhanareeswaran—half Shiva, half Parvathy.

The comparative politics of incomparable moments/events can produce unforeseen possibilities of intersection between aesthetic and politics. Some acts gain universal afterlives. The Duchampian consecration of an industrially produced commode as art had an everlasting impact on the way we think of art and aesthetics.

Both groups presented their points of view and waited for the Guru’s response; he asked one of his devotees to bring a mirror, and one was bought from a shop in Kochi. The Guru consecrated this mirror as the idol. Above the middle part of the mirror, he asked someone to write, ‘Ohm Shanthi’. But due to a carelessness of the people, it was written with a spelling mistake.

But we hardly look at the gesture of Guru in 1927 as an aesthetic-political moment (or anti-aesthetic) which has ruptured the course of history.

Boomerang

They said:

There is something about pop songs, especially love songs—their tunes, beats, silkiness;

Magnetic strips turn into bits.

—the multiple lives on analogue and digital media;

Rewind, replay, rewind, replay.

—a flowing, lyrical, insistent refusal of what was crashing down, exploding upwards, convulsing around.

Weddings, funerals, baptisms, birthday parties.

Replay, rewind.

<*Monuments, resting sites, playing ground, graveyards*>

Aisha

I need your assistance for investment project in your country, my name is Mrs Aisha Al Qaddafi the only biological Daughter of Late Colonel Mohammad Muammar Al Qaddafi, Libyan formal President. I’m a Widow with three Children, presently living in Oman as a refugee with my three children, I have been under political asylum protection by the Government of Oman however, I have an investment funds in tune of \$50 million united state dollars, deposited in the bank by my late father using my name as next of kin which I want to entrust on you as I have been commissioned by the Bank to present an interested investment manager/partner to represent me in the bank with an authorisation letter to receive the fund



from the bank for investment project in your country or your company due to my refugee status here in Oman.

<Spam received 09h49SAST 26/09/20>

Ellipsis

In Hong Kong, a slice of sea drops from the top of a building. Shino gets on the bike that is missing its left rear view mirror, fire mountain on her right. Sea gathers inside a meeting room in Jogja. Power rewrites history, inserts a figure in a tableau painting. An impressive interventionist.

<To curator Grace Samboh, as much as simple paintings hide long histories, a scooter ride and lighting of a cigarette unravel seventy years of a nation's iconography.>

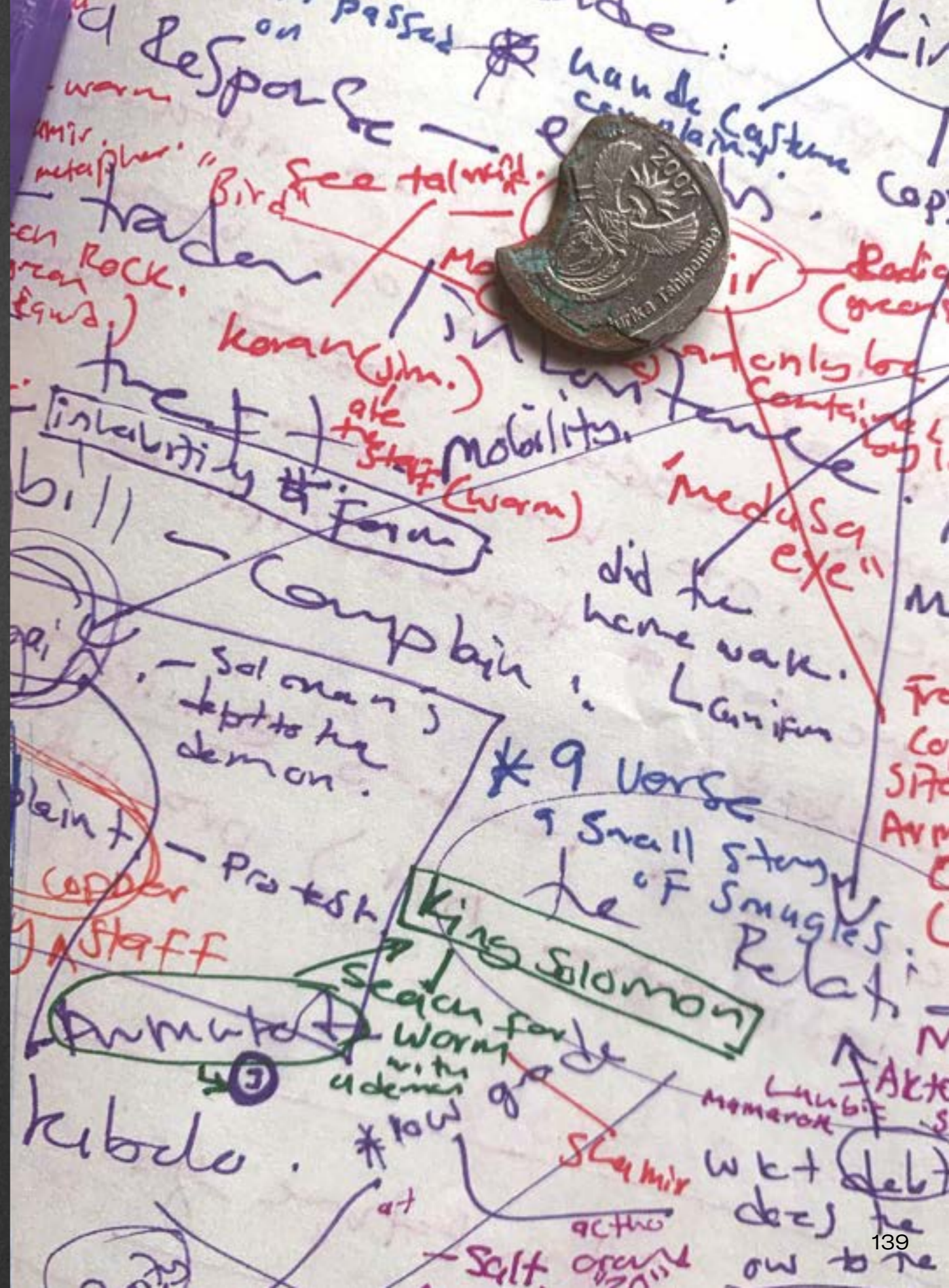
及時雨 Rain that comes just in time

<A metaphor in Cantonese referring to ideas, acts, food, friendship>

Things that are needed to shift a certain situation, coming just in time. Rain that comes just in time can shift a situation completely—dampen the soil just enough so seedlings sprout, break a dam, tip a scale, open up a sea of umbrellas.

She said the lights were like Mondrian, but soaked in a mist from which and into which lines appear out of emptiness and disappear, back into that emptiness, and it produces the feel of many poems blurring together as the mind follows its obsessions through their repeating variations. Rain that comes just in time shifts a situation. Breaks a dam, tips a scale, opens up a sea of umbrellas. For days a pair, a pack, few friends carried a backpack hosting an open, portable, community-run local area WiFi network to, and between, public protests in Delhi. A grammar of movement is movement for bandwidth. Yallah, we gotta go see this place where there are scenes that remind us of what we ought to remember, we thought, and there we were, being taken through Jogja. Scales are toppled, distorted. Clouds rumble and tumble. Wormholes of infrastructure somewhat, somehow, pierce through and weave together what we know as life—sticky starches, song playlists, bloody socks, jazz. The neighbour's cat from Joburg walks through an unaccounted-for stock of copper from the Gulf. This is a miscegenated multitude. They are together, but togetherness is otherness, the sixth memo quotes Jean-Luc Nancy. Human, non-human, thermodynamic, weather-pattern, phenomenal. Dress up. Gqom goes beyond holding things in place. Be ready for a kick drum to pull you in.

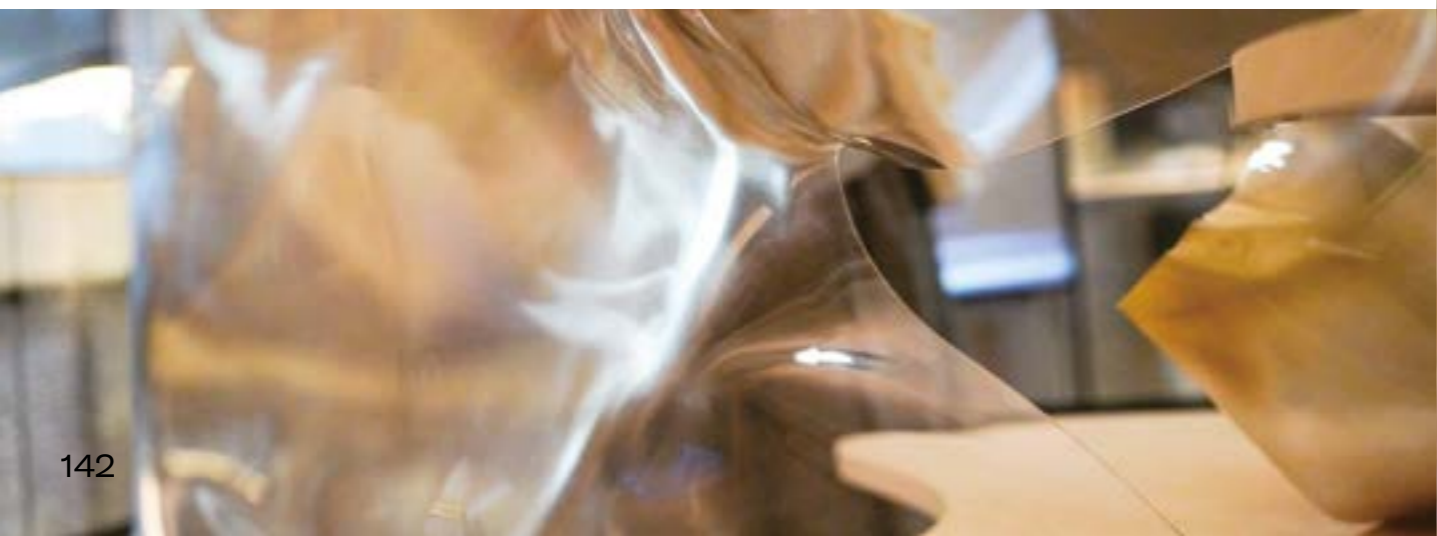
<It's a charge, an intake, an energy, a sound, a dance, a weave, a pierce, radiations, and deliberations.>





Water is everywhere.
The world is in wetness.
It's an ever-changing landscape.
Of surfaces and contours.
It creates new intangible maps.
And also escapes maps.

In the early 16th century, in a certain part of the world, as merchant ships set out more and more to sea, mapmakers set about drafting newer maps. They were called cosmographers—mappers of all of the universe. *But what then was cosmos, and what were they called, who catalogued thousands of stars? Maps filled with unknown creatures—some real, many monsters.*



Raqs When we get to PLOT 48, you'll see it's a very specific building. It was built by developers as a kind of 'show building'. And because Yokohama is a port city, it looks like a ship. It's a very '80s aesthetic: glass and steel and odd curves. The YMA is a museum where, for instance, you can't bring anything living and change the humidity level, because it has a huge collection. PLOT 48 is the opposite because it doesn't have any future at all in its present form, and so we could do many things in it. We are moving, then, from a place with a certain kind of history into another place with another kind of history, and where the organic can live differently than it can in the museum. It was interesting to have these two very different buildings to work in.

We must have done this walk many times, but buildings come up so fast in Japan, and also go away fast. This route used to look very different just a year back. The building next to PLOT 48 was growing at the rate of one floor every fifteen days.

All of this land that we are walking on, it is reclaimed land. It used to be sea, underwater, submarine. This too is a way of thinking about space.

In a way like after Episodo 00, when Tamura Yuichiro said, "I'll take you into deep Yokohama". And he took us into a labyrinth of the city that was unimaginable.



Yokohama is not a very old port city, but unique in that it was among the first places foreigners could enter Japan from, in the 19th century. It has obviously grown a lot; it is a companion city to Tokyo. You can take a metro from here into Shibuya, so it's very close to the hubbub that Tokyo has, but it has a rhythm, a texture that is all its own, and a lot of younger people are, for that reason, shifting here—which is why the landscape is changing so quickly. A lot of buildings are coming up. There was another set of developer homes right behind YMA that was coming down, just as the one next to PLOT 48 was growing, so to speak.

There has to be something said about this extremely cinematic experience of time. This is a durational piece indeed.

A piece in the making! This walk at this hour is fascinating because you realise illumination is so central to the experience of urban life in Yokohama.

Episōdo **09** *The case of the ringing bell*
Dennis TAN

A man—frowning, hurrying, parting a sea of pedestrians—
rings a bicycle bell attached to a stick.

*When you ring a bell, it's to get people to move away
from you, but the irony is that you have to first draw
them—their attention—towards you.*

In this time of social distancing, the irony of a bell—
of drawing-close-to-keep-apart—might strike you.

*Ringling a bicycle bell is unusual in Japan; no one does it,
the norm is to wait till one can slip past.*

This man didn't care; he was okay with disrupting the norm.

Bells aren't unusual—they're everywhere. In poetry and at shrines.

There was something lyrical in his disturbing the peace of
an unspoken norm with a ring.

*A bicycle bell is different from a bell at a shrine. Metal
discs rotate, they rattle and they strike.*

When one doesn't ring a bell, it speaks directly to how
perturbed they must feel when one is rung.

A bell once rung cannot be un-rung.

Look at this tree; it has a will of its own, its own path to the sun.

A tree has a presence; you cannot overlook it.

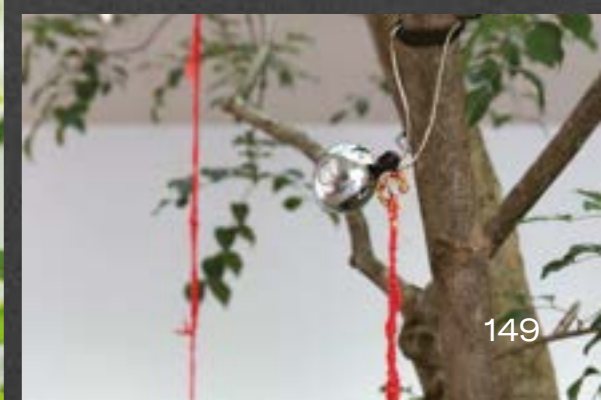
Bicycle bells are attached to it with strings, and there is
more string knotted to the bells to pull and ring them—
from a distance, and its certainty.

*One perturbed by a bell may now have an upper hand,
some kind of control, ringing a bell in exasperation,
expectation, or in synchronicity.*

Almost as if at a shrine, offering prayers.

Almost as if to part a crowd—perhaps of leaves.

*Inaugurated at PLOT 48 on July 17,
2020, & ongoing; archived at
yokohamatriennale.jp/english/2020/
concept/episodo/09/*



KE We are at PLOT 48...

Raqs ...which, until last year, was a commercial facility for children.

KE It is already dark. We are inside a structure made by Farming Architects. In the daytime, it is a very beautiful space; you sit down and relax.

Raqs You can see the specificity of PLOT 48 above the structure of Farming Architects. We asked Farming Architects to think of a place where people who've come walking from the museum might want to take a pause, a rest. It's also to shift away from the expected relationship with architecture—the actual building—to something temporary, and which creates a completely different zone of hospitality right at the beginning.

There are also fish and plants here that are growing.

So this is one part of the structure, and we are going to go inside. You can sit here; it is a non-ticketed zone. You can sit here, read, spend as much time. We will come back here as we exit.

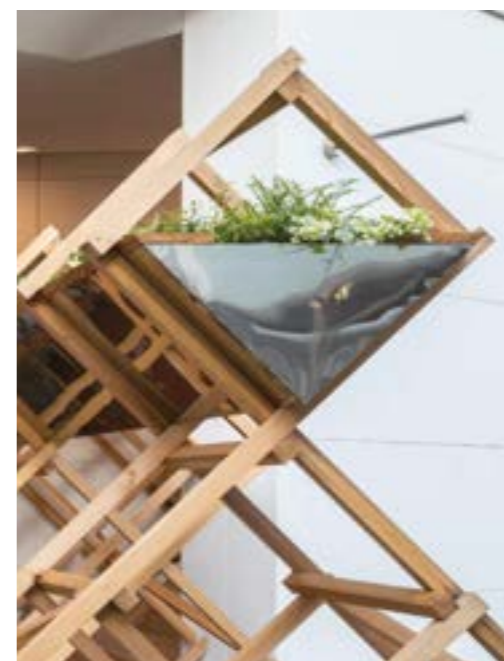
KE Here's a sign of PLOT 48, and the gate.

Raqs We should say that PLOT 48 is a name we've given; it's not what this place was called.

KE But now it is on the Google map! Oh look, here's Dennis Tan. Hello! We are online; Raqs is here.

Dennis Tan Oh, hi everyone!

Raqs Hi Dennis, lovely to see you again.



Dennis Tan Well I don't know if you can hear me.

KE, Raqs Yes, yes we can!

Dennis Tan It's a melancholic moment for me.

Raqs Why?

Dennis Tan I was just about to leave. I was taking this artificial flower with me. I wish I could hear you.

KE Can you ring the bell?

Dennis Tan [*Rings the bell*] I'm not religious. But you know how, if you go to the shrine, you pull a string? I'm sure you know the ritual. I've never got the ritual right. Do you have to clap your hands two times, or one time? You have to bow... one time?

Raqs Dennis is riffing off the gesture at the shrine but, also, he is continuing this work as an open-ended tail of the Triennale in the streets of Tokyo, where he lives, and where the bicycle bell is never rung because it is considered rude. He walks on the streets ringing a bell and creates an unexpected disturbance in the normalcy of the streets.

And the protocols of the streets.

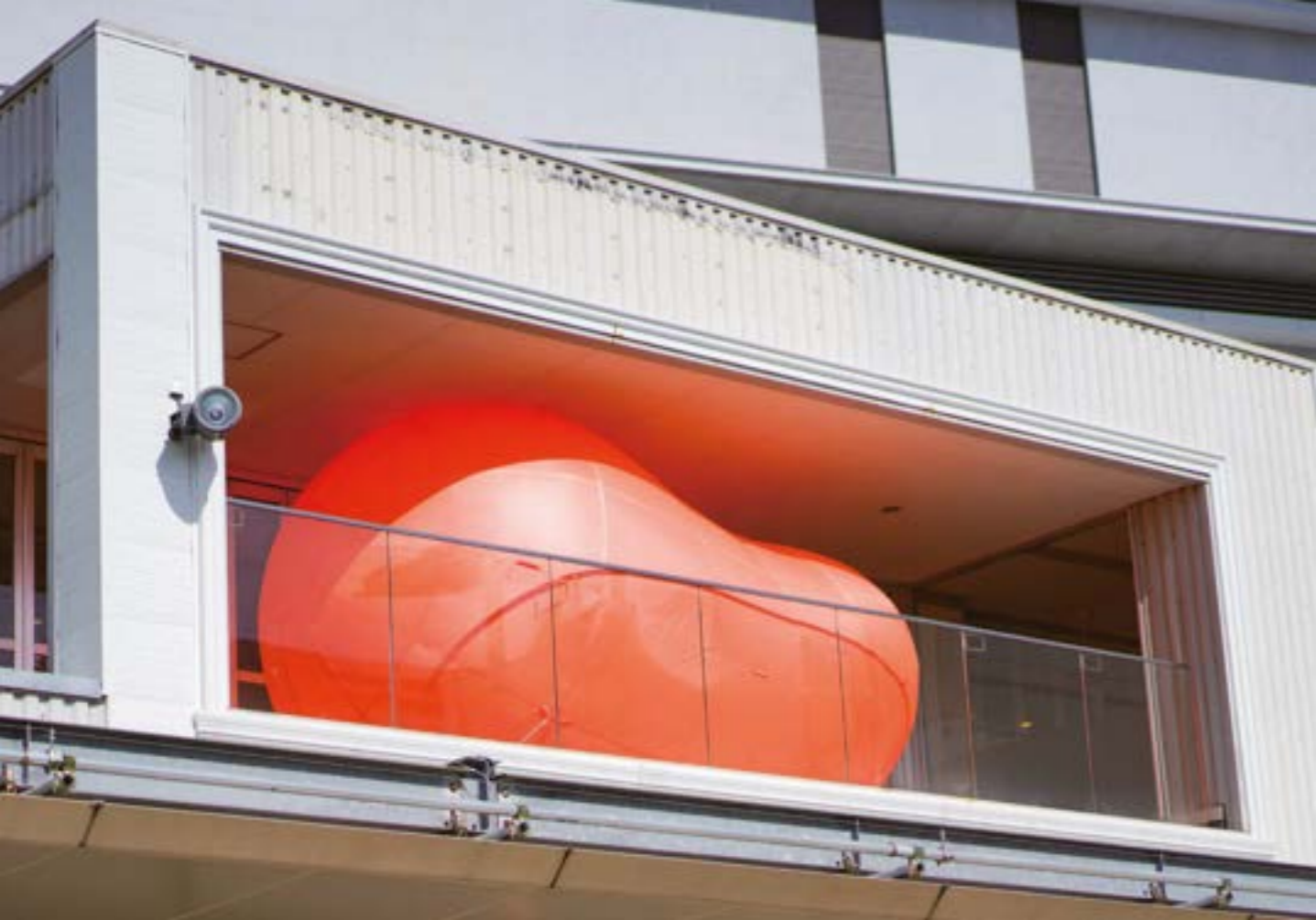
He changes the protocols. And, similarly, here you ring the bell thinking it reminds you of temple bells but you will be ringing a bicycle bell.

One reason this is an Episodo is that it will continue as a reminder of a disruption, and it is a disruption itself. It will continue until the next edition of the Triennale. Maybe even longer. There's a video online, of him walking in the street and ringing the bell, in Episodo X on the website.

KE And here up on the terrace there is another piece of Sato Risa.

Raqs Hmm, another creature, watching.





A room to linger in, a gate to walk through—

A time interval, an interruption, not a settling. This boundary is an environment between two environments—hospitable, porous, attentive to living. An in-between space thickening with green tones, replenishing shades. Linger here, dally, make time swell. In its manifold, and in its stillness, it fosters friendships. Pause a while, or stroll through it into another place.

Wooden frames befriend air, water, sun, plants, and fish. Water circulates, fish excrete, and bacteria turn it into nutrients, plants grow and their processes clean the water that returns to the fish.

—contemplate this portal.

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Buoyancy rises—

It's difficult to know with certainty what this bulbous entity is up to—if it is an intruder trying to find a firmer foothold, or if it is trying to break away. Maybe it's lost. It looks friendly enough though; perhaps it is looking for something, or maybe it has decided to go on and ride its own discordant waves.

Like a feeling, it swells, and could take over buildings.

—incongruent with surroundings.

KE Then people will go via another building, from this entrance, and again we will see the title, *Afterglow*. Kawakubo Yoi and his father's paintings are here.

Raqs In this building we have arrived at an artistic exploration of cosmologies and histories and lives; they are constructed and continuously unravelled, investigated. This here is octopus intelligence. Yoi's father made El Greco's paintings, and he is there in one of the paintings. Yoi is talking through his father, and through octopus intelligence, and creating an understanding, making sense of history and of the world, financial markets, Olympic Games, making of cities, urban life.

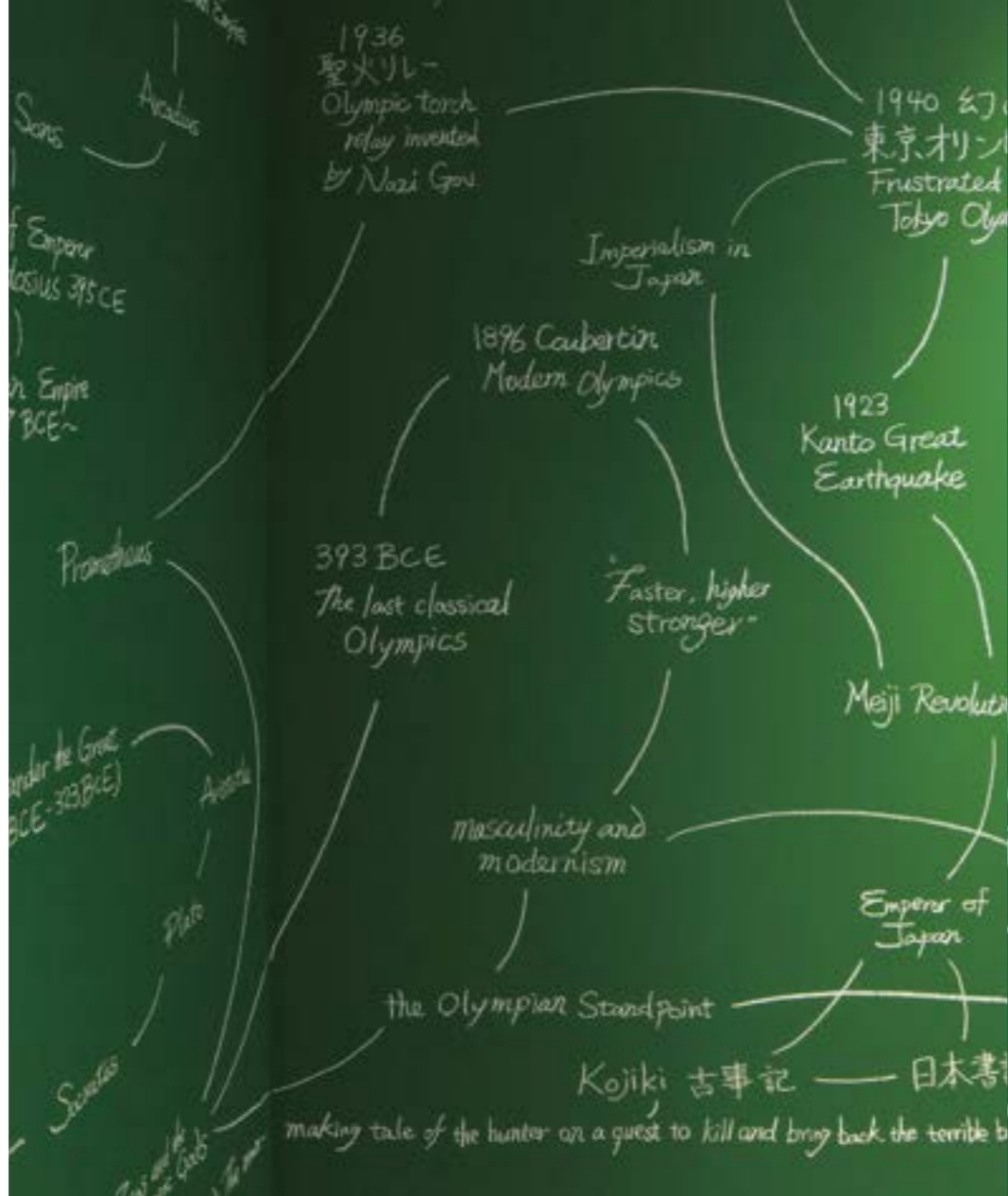
The present is a networked intelligence in which the past and the future are imbricated. His father is an amazing copier. He lived in Spain, and spent a lot of time, you could say copying, and you could say immersed in the work of El Greco. Reincarnating El Greco.

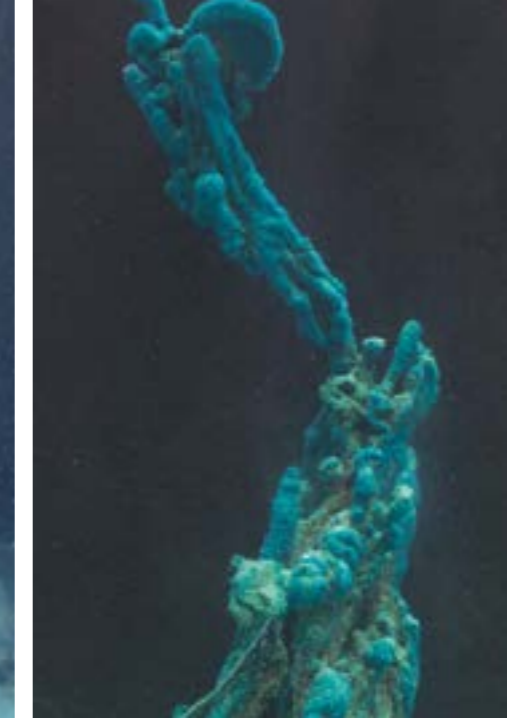
Yes, wonderful.

This film we are yet to see; Yoi just finished making it.

KE Next to Yoi is Hicham Berrada, with sculpture and video.

Raqs Hicham is interested in how life is formed. In *Episodo 00* we invited him to do a performance, and he made as if creatures grow in water. He makes them right there, in front of you, using chemicals. It was like watching a forest of life grow before your very eyes. Here too he is extending the question of what constitutes life. The first piece, in the foreground—in the water



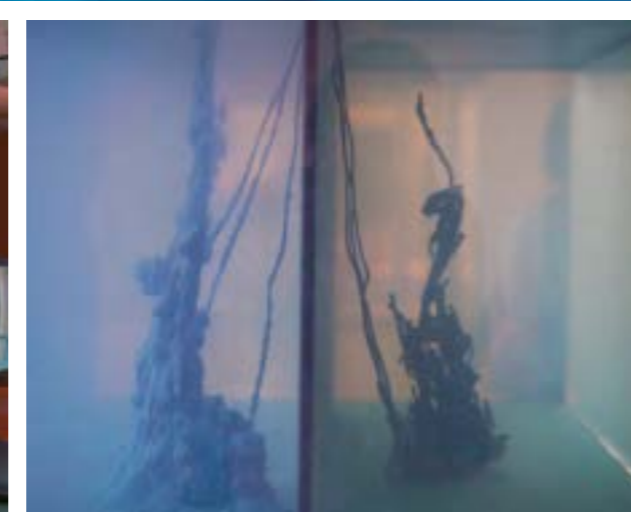


tank—is of sculptures that will grow over the three months of the Triennale. The relationship between chemicals and electricity, and the quality of the water, will create a 'growing'. Are crystals a form of life, because they keep growing? If one of the characteristics of life is growth, this sculpture is, in a sense, alive. Now these creatures, or forms, in this video are made using huge amounts of energy. As Hicham points out, the amount of energy it takes to render these videos is, in a sense, the same as it takes for a couple in Europe to live for two months. So it is really about consumption of energy to transform, just like life uses energy to sustain itself.



KE Next to Hicham is Amol K. Patil's work.

Raqs Eriko-san, could you hold the camera here? Yes, thank you. There are three sounds. A mosquito is in conversation with a machine. The sound of the machine is recorded by Amol's father. Amol's is a kind of a dialogue between streams of life, and work, and things



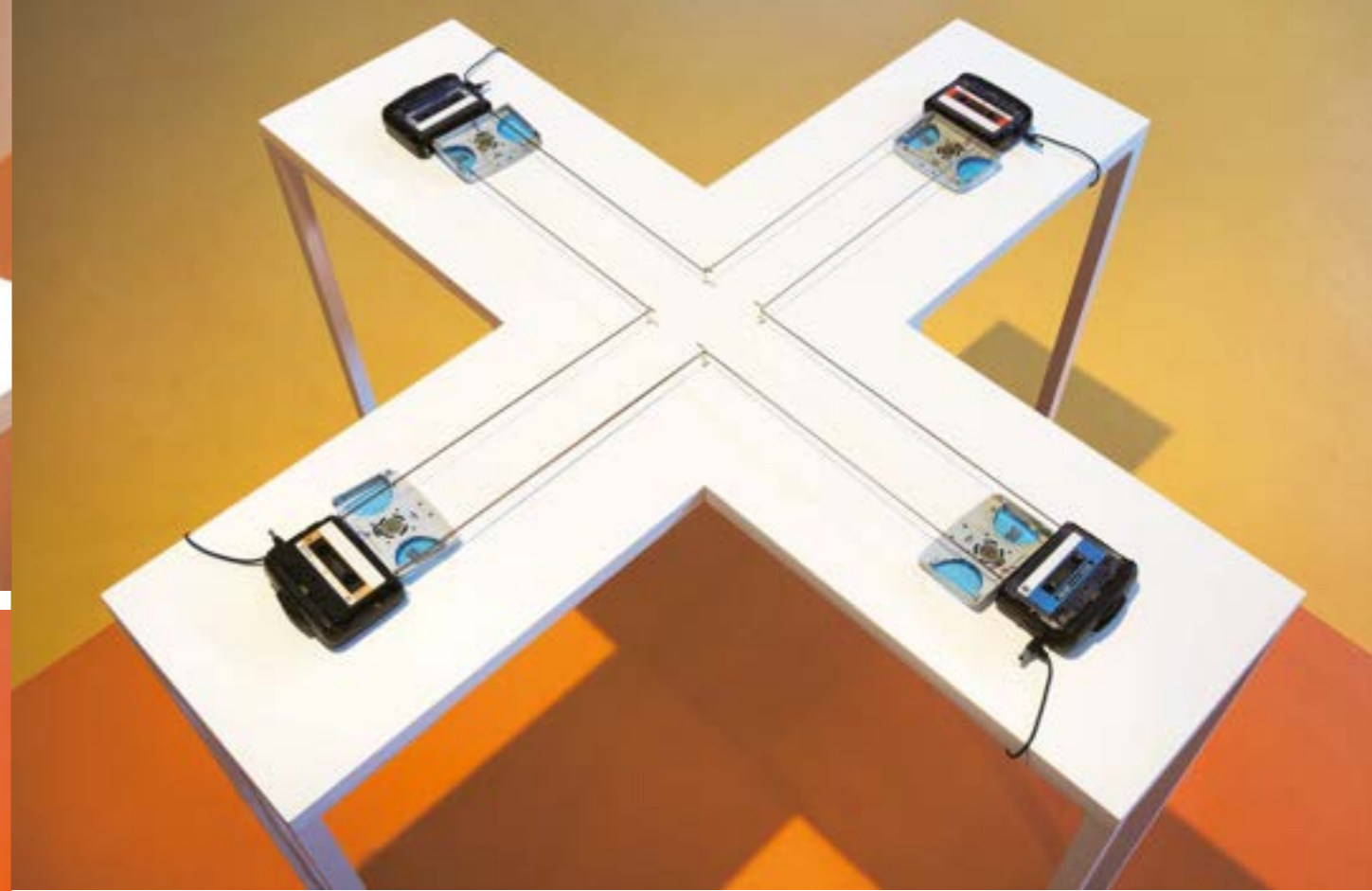
that are produced and lived with, intensely. Amol crafts an incredibly poetic landscape of upheaval. It is breathing, to overturn the world. Here is a series of sculptural sketches of a hand and a shirt and feet that have worked for ages, and eyes that are in a rebellious spirit, watching, and moving towards an upheaval.

Everything moves. Much of the work is kinetic. On the face of it, it looks still and stable, but on close attention, all is moving. It is an unexpected nuance, and you realise there is always a churning underneath what one takes as still, as stable.

There is a meditation on all the senses, touch and eyes and sound, mediated through the experience of work—toxic work, work with grave danger and prohibitions. And there is a registration and preparation of upheaval, and a conversation that is very specific and is happening right now.

Eriko-san, please could you turn around before entering? Just to say, on the left you see the structure of Farming Architects, which you will finally see when you walk out, but from here, when you see from inside to outside, you can see a co-presence of plants.

Now we are going to walk into the space with the work of Andreas Greiner. It's a very interesting relationship—again—with life. Here is a self-playing piano that performs every few hours. If you look to the right, you'll see seated viewers. These viewers will



grow over time, for they are bottles with algae in them. When these bottles are placed on the piano, the vibration caused by the playing activates the algae and they start to glow. Machine and life speak to each other again, and in a completely different way. At this point the algae are resting, and in these bottles they'll keep growing, because that is how algae grow: You decant half and they grow and grow. This room will fill with their presence.

And it is algae-time that you have to obey, not that algae have to follow your time. People get frustrated that art induces its own time. And here human-time is being made to suit algae time.

KE We are trying something here... Oh!

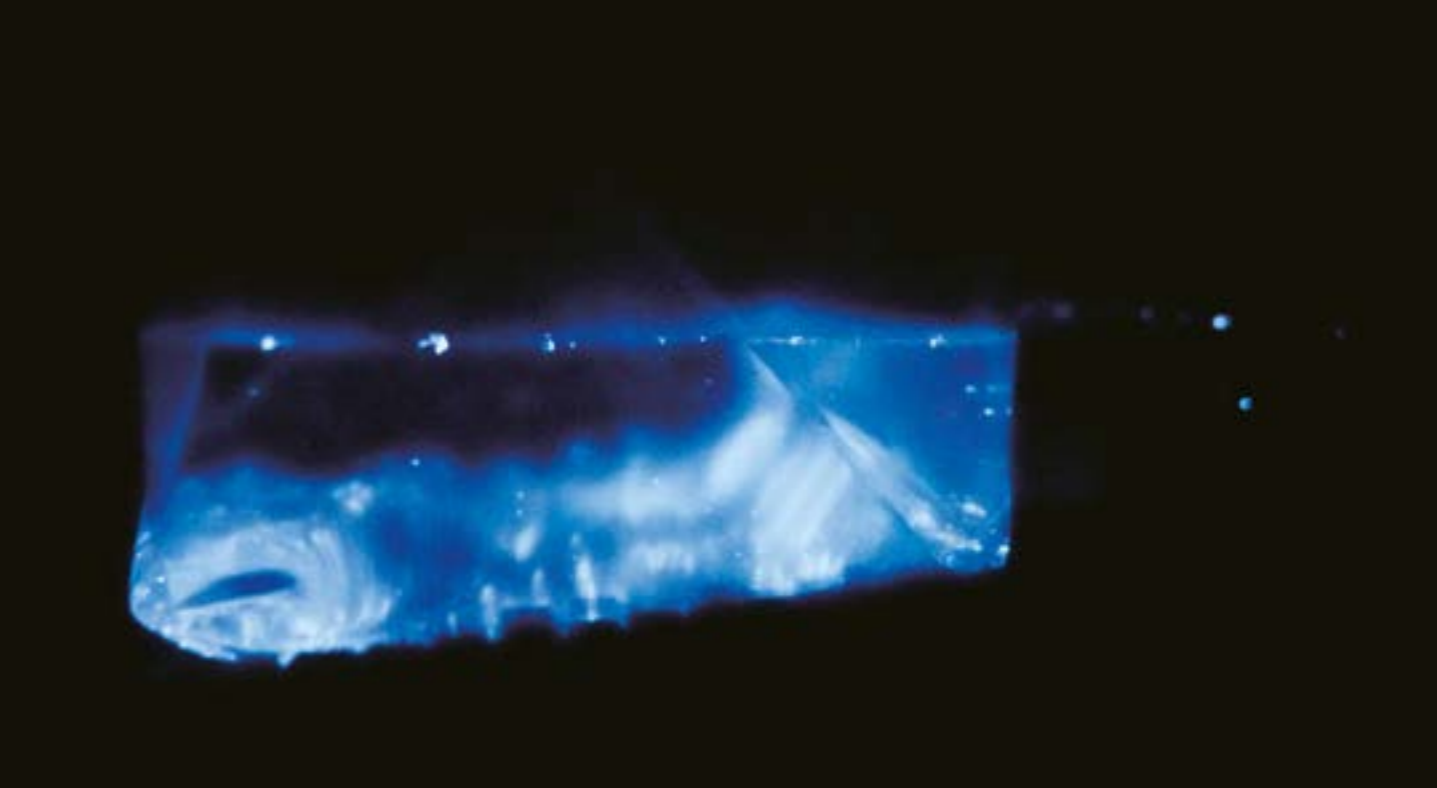
Raqs Can you see it?
It's hard.
But everybody can see it!

KE It's very hard to see.

Raqs Yes yes, you can see it!
It's a glow. Green.

KE It's very subtle light, hard for the camera to catch.

Raqs It's a room full of bioluminescence.



Entanglements on wall—

Between two forms of intelligence—an octopus, and his own father who loved and copied paintings of El Greco—a pull is activated, a thought-hammock stretched. Between two consciousnesses—one non-human, the other European—multiple histories trace the paths and terrains of Capital.

A dense crisscross of pathways through the history of Olympics and a remaking of Tokyo creates a conceptual tapestry—events, transformations, institutional linkages, and older histories are reframed for renewed consideration.

—familiar like imitations, perceptive like retractiles.

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They have the form of things that could grow on earth—

Inert or mobile, static or growing? Clear separations between matter and life dissolved, matter starts appearing with a force and movement such that you feel it has filled itself with life—its corrosions and its compositions. A world is encountered, exquisite and explosive.

An aquarium hosts sculptures wired with electricity; two get corroded, even as two are preserved by the same electric current. The shapes in the videos are not works of imagination but made by application of physical laws as they play out in nature. This eats up enormous energy—the artist estimates, about what two people could consume in two months in a house in Europe.

—but nothing known as life grows here.

You breathe in air, and toxins enter—

Soil, dust, wind, metal, salt, skin, sulphur, mercury, breath, and toxin reorder the world. Toxin, the pollutant, becomes part of life, but remains un-digestible. People who work on this edge of living know its physicality, encounter its violence, grasp its difficulty—and confront the deep, hardened cruelty of the Indic civilisation that has no thought on the threshold between life and toxicity other than banishment. Mutinous eyes assert this cannot last. The ground shifts.

Alongside, a tape runs a conversation between a machine, a siren, and a mosquito. The machine and siren came to the artist via recordings made by his father, an inheritance from someone long gone. The mosquito is of his time.

—the body knows.

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In the dark, when gently shaken, they release a delicate, blue glow—

Algae glow, grow, and rest here. They grow significantly. The temperature of the room is always steady, water is changed in the containers, careful eyes check for contamination. *Dinoflagella Pyrocystis Fusiformis*, single-celled algae, follow a circadian rhythm, undergoing photosynthesis by day. In total darkness it is bioluminescent time, and they glow a while.

Before each performance, the algae move—from the stairs to the piano. If humans are in the room at the time of the performance, overseers may guide them through the darkness. Please, do stay for the entire performance so as not to disturb the algae. Afterward, the algae are exchanged for new containers because they become tired. Each night, they rest under UV lights.

—the lumen of life isn't a stark light.

KE Again, we are going upstairs.

Raqs Should we take the lift?

KE I want to show you something.

Raqs Oh, what! This!

KE Yes, it is a strange bag. We have to call security-y-y [laughs]. The bag, it is very heavy.

Raqs [Laughing] It is part of the mystery that will only be resolved, possibly, when you go and see Iikawa-san's work. Later. For now it will remain a mysterious object.

KE Here, upstairs, we have several small rooms with different artists. In the room at the very end is a long video by Renu Savant, with these luxurious chairs.

Raqs Today, Eriko-san, we were discussing how many hours will be needed to see this exhibition. If you come for a series of four hours, one of those times, a whole four hours, will have to be committed to seeing this work. It's a kind of video diary, not a 'film' in a sense. It's a tale of multiple protagonists making a space, and defining it, and being run over by that space, and reconstituting and re-defining it.

It's a four-hour long work, and there will be two screenings every day. The seating you are seeing is an innovation. We have the best seating in exhibition in the world now; this is a business class lounge!

[Laughter]

Because of Covid you have to sit with social distance, and we have tried to find





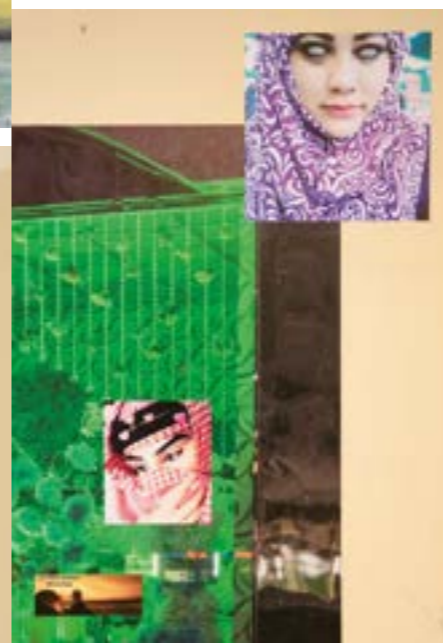
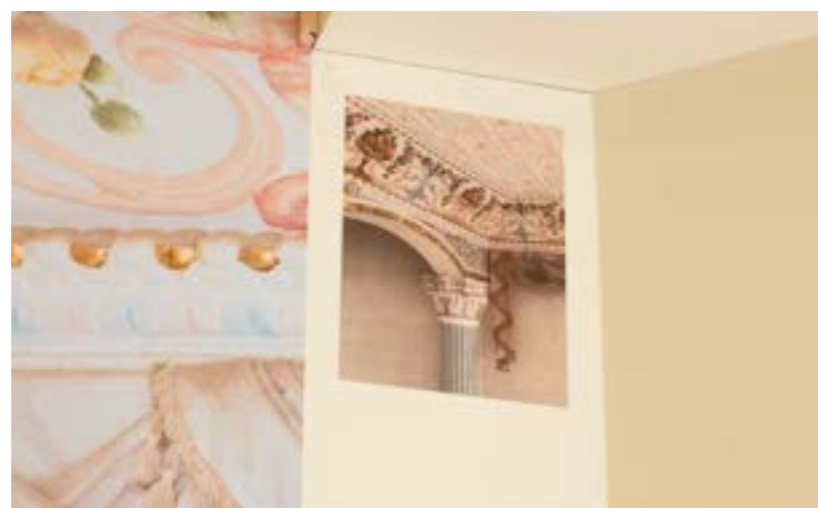
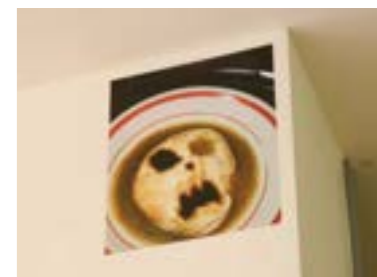
ways of hosting specific to the work of every artist.

KE Next is Farah Al Qasimi's photographic installation. There are many layers of images: On the wall, on the floor, and even on the ceiling.

Raqs Farah Al Qasimi works with the magical element in the everyday.

Jinns; presences that are there in all Islamic cultures, who can possess you and who can move you, and interact with you in unexpected ways, and they will often be found in relation to very simple objects, like the lamp you rub for Aladdin.

She is also interested in this idea of the shoreline and the sea: Pearl divers bring stories from the sea.



KE This is Lau Wai's work. The shape itself is a manga character, jumping. Two monitors are mounted within, and playing. They're short films.

Raqs About touch, it's effervescence and beauty.

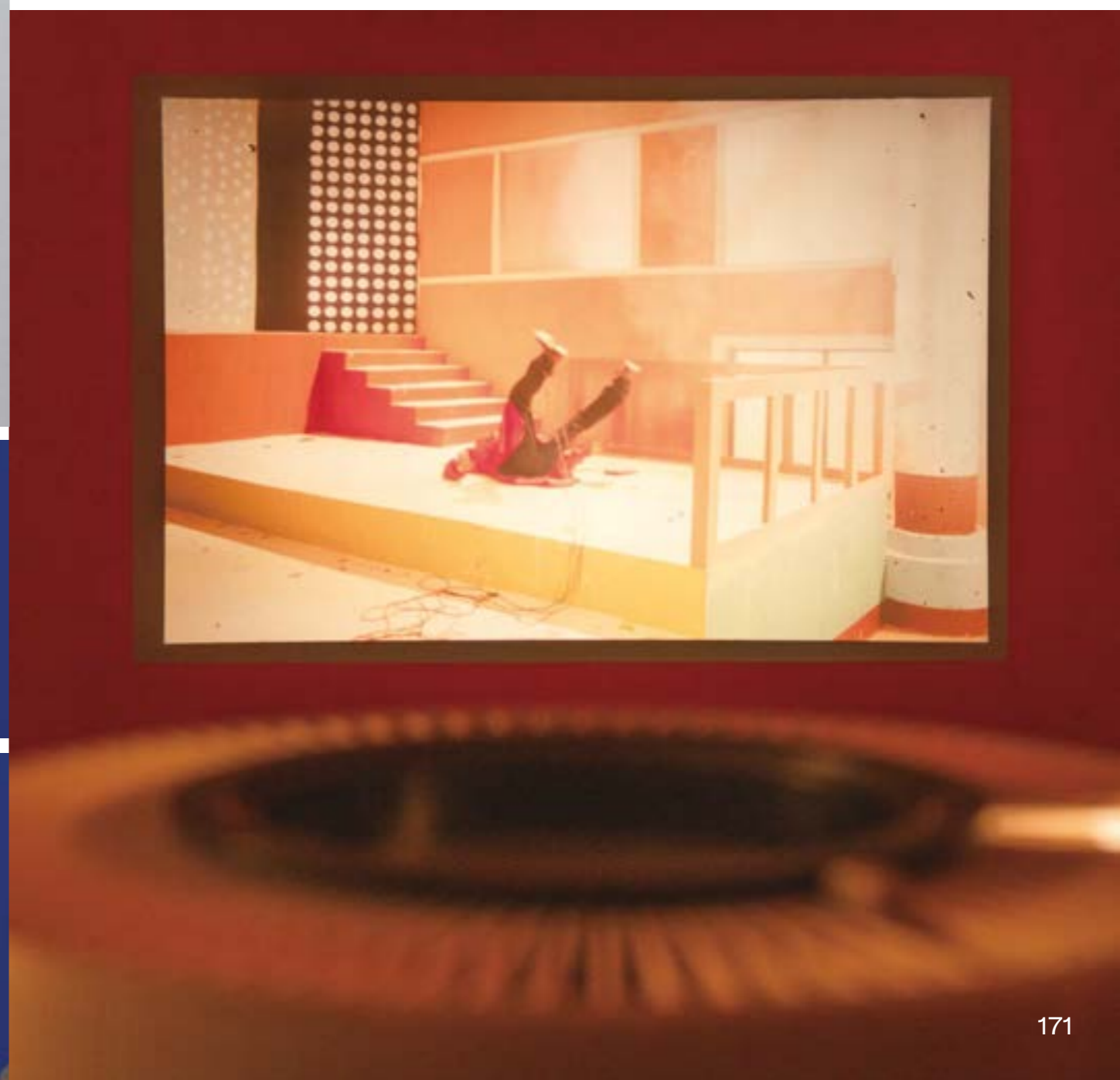
About the hand and the mouth.

Which are in such a peculiar relationship at this time, when we have to be careful about hand going to mouth.

The hand and the mouth are here constructed through repurposed and found material from various sources. The hands and the mouth keep looping, repositioned and enacting.

KE Beside this work are Sarker Protick's photographs, projected through a 35mm slide projector.

Raqs These are photographs on the sets of a TV series being made in Dhaka. Each has an excessive dramaturgy of the aes-





thetic. In and of itself that is not unusual; for South Asians that is something familiar from our own history of TV and cinema. This work looks at images of action and violence, and they look both impossibly exaggerated and yet very, very real because of the histories that we know from this part of the world.

Said the runaway who returned, about life in a village by the Arabian Sea:
You have to take the cup of poison—

In a land lived in since long, long ago, where little red bugs fall from the sky with the rain and dwellers leave fruits for a stranger on the hill, selves confront the minute and the vast in the same breath. They produce, care for the old, divide, join, separate, and mend. The question of where whose dead will be tended to stays unsettled, redraws fault-lines. Bonds are tested before the infinite; sea, storms, wetness keep the twine of life taut between insistence and surrender.

A filmmaker returns to the village she was born in to make a document of its time—mythical, delirious, poetic, historical, pedestrian, waking, dream-filled, cracked, lush, possessed, settled, unresolved, passing, annotatory, wandering.

—what you like with what you don't.

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Unsettled, vibrating energy divorced from bodies—

What becomes of that which can neither be grasped nor gripped, released nor retained, or brought close, made known, rendered familiar? A frame is readied, and it is left unsaid if it is to glimpse at concealed senses, confine wandering misfortunes, receive rebellious energies, beckon evading auras—or even whether this is to call them and constrain them, or make a welcoming place so that they stay.

A search for images of misplaced energies—unabsorbed, and in excess—divines pulsations and presences, creates layered landscapes. Welcome ashore, pearl divers and fishermen, back home to the Emirate of Ras Al Khaimah, with stories of jinns; it has been long journeys at sea.

—under the sea, and over land.

Cut, the universal vernacular—

The reflection is punctuated. Mouths breach, disrupt, shatter, shed, scatter its silences. Hands grip, clasp, wonder, cherish, and release shapes. The body leaps. Every passing shadow is absorbed into its image. Worlds drawn in, the body is in a crowd, and is a crowd.

Cinema from Hollywood and Hong Kong, as well as anime and news is intercut. The intensities of worlds—familiar, unknown, varied, disturbing, defining, distant, proximal, approximate—gather. The body is cut, relayed, remixed, remade. It teems.

—is interruption and staple and stitch.

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In extreme sentiments we reveal—

These photographs are not fiction, but that step which comes before. The exaggerated knife merely performs the slash and pierce that a knife makes. This keeps its effect at a distance from our skin, makes it easier to go close to that which is right around the corner, and is lived. There is poetry in this banal and lurid world, and laughter.

Political murders and disappearances saturate conversations in all parts of the world. Every generation encounters their spiral, and seeks to make sense of it. The unrest of 2013 was, in Bangladesh, such a moment. Its mundane everywhere provoked this image-making—of the violence of crime bosses and their captives encountered on film sets.

—life in startling colours.

KE Here is Elena again. Oh, I'm thirsty too.

[Laughter]

Elena Knox Cheers!

Raqs So Elena is working with... thirty artists?

KE Can you make a brief introduction?

Elena Knox It's something we did last year and are continuing this year. We are making porn for shrimp. The reason is a science experiment where it turned out shrimp will not have sex, partly because of a closed ecology. What is sexy in a closed ecology? They refuse to reproduce, so we are trying to make the shrimp feel sexier, with as many people joining in as possible.

KE She's used tiny rooms hidden at the back.

Elena Knox It's a labyrinth. And this is like an Internet café. You can sit and watch many videos that may or may not stimulate you, as shrimp or human. Behind you is a VR work where you can sit as a shrimp.

KE It's a VR goggle with a shrimp head.

Elena Knox Japan has this phrase, #nofuture, because Japan has very low population growth. So we are doing 'OnFuture'. These are love hotels, which is a very Japanese concept. But they are for shrimp, with water and different ingredients so you can decide which room you want to feel sexy in.

Behind this curtain we have a person performing, who then jumps out naked and does a little dance. And this is a collection by a really crazy artist.



Raqs That video was a Persian love poem for shrimps, wasn't it? Yes it was.

[Eriko] Another room, the sex cave. **[Elena]** [Opens a room] **[Eriko]** It's a night club. **[Elena]** A shrimp burger. **[Eriko]** A shrimp bed. **[Elena]** We have a magazine. **[Eriko]** A pornographic magazine, all with shrimp. **[Elena]** O-oh does this have a rating, this zoom tour? **[Eriko]** There are a few VR sets. **[Elena]** Two. **[Eriko]** School uniform for shrimp. **[Elena]** This is a diary of someone who tried to keep shrimp but they died very horribly. It's a like a very sad funeral story.

Raqs How many artists now?

Elena Knox We added one yesterday. Thirty-six now, I think... And this here is a shrimp festival within a festival.

KE She made a performance on site.

[Elena] This artist covered himself in red paint and threw himself at the wall because that is an ancient Japanese technique of measuring the size of your fish, and he decided he is a shrimp. And that's me DJ-ing at the back. And this is Gyotaku, a fish frottage on the wall. **[Eriko]** We can see the performance on Episōdo X. **[Elena]** This is a resident scientist. Hello. She's a little tired right now; it has been a big day. **[Eriko]** We should go. **[Elena]** But we haven't even been inside the toilet! **[Everyone laughs]** We have some live shrimp living in these uranium glasses. **[Raqs]** Wow! **[Elena]** We will perform an operation on one of them, where you take off one of their eyeballs. Which is like a horror

film. It's a fish farming technique; it stimulates breeding. We are conducting an experiment within a uranium vase inside the toilet. This is all our scientific research accumulating on the wall and people are contributing to it.



Worlds in balance, self-sustaining—

Story, song, simulation, or style—what will instigate where shrimps refuse sex? Search for erotica for shrimp, 'porn for prawn', has artists traverse auras of disasters, design love vessels, conjure the moon, make myths. Tales of love, deceit, power, and lust, or prayers of conception, it is hoped, will offer encouragement, be reminders to them of sex.

Evoking Halocaridina rubra, shrimp from Hawaii, more than forty artists come together to think through the question of arousal, propagation, and survival. Even as it remains prudent to think beyond being human, thinking with—and about—these small, red, volcano shrimp also makes for the wondering of the thought: what senses of sexiness might humans offer another species?

—and yet life in need of convincing to perpetuate itself.

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KE Continuing, we take the lift up, to the third floor.

Raqs Nice afterglow theme-experience in the lift.

KE Yes, we can see the glowing wall inside the elevator.

Raqs [As elevator door opens] Oh, beautiful!

KE This is Aluaiy Pulidan's sculpture made of cloth and thread.

Raqs We are at the top of this building of PLOT 48, and there are three cosmologies that you will encounter on this floor. The first is this sculptural, re-embodied idea of presence, which is Aluaiy's work. When you go left, you will see the work of Anton Vidokle, who is thinking through Russian Cosmism. When you go right, you will go into the inter-species erotic encounters that Zheng Bo is ruminating on, kind of queering the pitch between human and flora. Three different ways.

Aluaiy is based in Taiwan. Pulling from her heritage cosmology that predates mainlanders' presence on the island, she works with people in her village (and other communities) to make these sculptures.

There's also a collective 'we' here; a 'we' that becomes very large. What the artists are channeling is a very broad, very large 'we'. With Aluaiy, it is mother, earth. With Zheng Bo, different histories of eroticism, insects, plants. With Anton, all generations, since the beginning of time, are being called on to be together.



Here, in Zheng Bo's work, of the many videos, one—you will see it on the other projection—is inter-species sex that all are comfortable with, between birds and flowers. And this, here, is another inter-species encounter. One which we know, and the other we perhaps could discover.



KE Here is a small print.

Raqs It's Hokusai.

KE A replica from the British Museum.

Raqs For those who know our last curation, in MACBA, Barcelona, this has actually been a 'Source' for us in that exhibition, this wonderful encounter between octopus and human.



And it's called *The Dream of the Fisherman's Wife*.

KE And on this side is Anton Vidokle.



Raqs It's a diptych: One film comes on and the other one follows after. They flip sides.

If we did have the immortality Anton wants us to have, people might need to stop reproducing. It's in some tension with the shrimp ecology, where we are trying to get shrimp to reproduce. Anton's Cosmism would be a logical end of reproduction; there would no longer be any necessity for it. These are different ways of thinking about life and life processes.



Red of heart, source of life, which women are—

Hands interact with land, its sound is heartbeat, its knots are the sweet fruit borne. To the indigenous sensibility and cosmology, what incites and maintains life is earth, river, and women. They entwine; knots hold, and also let life flow. They connect one with many, and remain extensible, drawing in imperfections, bends, and curves, begetting and bringing together countless appearances.

The creative moment is through the 'I', and the 'I' draws from 'I am', which is everything—land and work on the land, air and breath drawn from air, water and the rivers that carry it, fertility and the fruits it bears. The new blooms. It is of this earth, and of woman.

—and from whom are sustained tribes, land, rivers, vivid and beautiful.

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A different end than extinction—

Queering the body to query borders: Culture/Nature, Integrated/Alien, Human/Non-human. Turning more porous, more succulent, more continuous; amplifying geographies lush with presences, luxuriant; intensifying a being generous of affect, abundant. Raising organs that seek—not power, but new connections.

Ferns are delicacies. They have neither seed-bearing fruit nor reproductive blooms with which to enter paeans and tributes; they escape being essential to the parlance of history. Locating videos of intimacies between men and ferns in Taiwan with an 1814 print by Hokusai in Japan and recordings of bees and wasps in Italy and Australia having sex with orchids—something first observed in 1917—a genealogy is traced for a different intercourse, homologous and erotic, between species.

—through acts of inter-species pleasure.

Energy of the cosmos is indestructible—

Death is a mistake; we must resurrect our ancestors—from cosmic particles, as minerals, as plants. Solar, self-feeding, collectively conscious. Immortal, transsexual. On earth, in spaceships, on space stations, on other planets.

Cosmo-Immortalism, a surge of thinking that emerged in Russia in the late 19th and early 20th century, linked the Enlightenment with Russian Orthodox and Eastern philosophical traditions to create an idiosyncratically concrete metaphysics of its own. Cosmists aimed to build cosmos on earth—a new reality free of hunger, disease, violence, death, need, inequity. Their ideas permeated everything—art, cinema, space exploration.

—true social equality means immortality for all.

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A Picnic

Eating together is universally appreciated, so choosing it as the thing in common, artists in Japan, China, and Korea gathered online with their bento boxes on August 2, 2020.

In Folds

The physical histories of Japan, China, and Korea reside in the folds of the earth; geological marks in the Japanese archipelago trace how the islands of East Asia were once part of a single continent. Balancing her body on her head, the artist takes a photograph of such a mark on a rock in Kii Peninsula. A photograph of a fish tank reflects on the brevity of human life compared to the life of this planet. Among close-ups of the artist's body, we see wrinkles on a silicon breast; the body is itself geological.

With Figurines

Beings of clay, like dogū figurines of the Jomon period (10,000 BC to 300 BC), have become animated and are in travel. We hear voices of students in a Korean school in Osaka. The artist-teacher makes a visual and aural record.

Force of the Cutouts

While the music festival can no longer take place due to restrictions on gathering following the COVID-19 pandemic, artists in Japan and China overcome physical distance through WeChat, to create a promotional video featuring human gatherings and dancing cutouts. Efforts to resume communication with musicians in Korea continue.

In Translation

An online exchange of sounds and images between Kyoto and Shanghai, including translation of lyrics between Japanese and Chinese, yields music, the video for which is created through a togetherness of instruments and screens.

Border Crossing in the Time of a Pandemic

A time-lapse camera was set up inside a box in Japan and sent to South Korea. The camera took one photograph every five minutes inside the box even while in transit. On reaching Korea, after a brief stay with artists, it was being sent on to the next location, but a ban on the sending of electronic goods from Korea to China was discovered. How was it overcome?

Thinking Historical Tragedy

Photographs of Printing Sound's activities in Nanjing in 2019 appear as a slideshow, a quiet and solemn reference to the historical tragedy of the city of Nanjing. A puppet artist, who is also a horn player, contributes a video with Nanjing's soundscape.

Resisting the Singularity of an Image

Exchanges between participants of the Tokyo Rainbow Pride and Seoul Queer Parade brought about the *Flag Project*. A flag designed by an artist gathers images from all members of Printing Sound. The cloth napkin designed by two artists to cover the bento boxes for Printing Sound's online picnic is also in this flag.

Dancing through Hostility

Moves and counter-moves marked the Japan-South Korea economic and political conflict in recent years, as seen in the order of the Supreme Court of South Korea in 2018 regarding Japanese companies' compensation to Korean workers for work during WWII, and the strain on the intelligence-sharing pact between South Korea and Japan, known as the General Security of Military Information Agreement (GSOMIA) in 2019. The group AMIGOS (conceived from the same letters as GSOMIA) performs to demonstrate an amicable approach to this long-standing bilateral relationship.

August 21–October 11, 2020 | PLOT 48,
with streaming on August 22, 20:00–22:00
(JST); archived at [yokohamatriennale.jp/
english/2020/concept/episodo/05/](http://yokohamatriennale.jp/english/2020/concept/episodo/05/)



Raqs Here is the work by Joyce Ho, which you can either walk through or activate. Each of these is a barricade, as it were, and you can transform their existential condition. They do not fall. It is open for participation.

Barriers will always start wobbling if you push them, though they may look like they stand very strong.

KE And there we again see something strange on the floor: Another bag inside this empty space. But we cannot enter here; it is locked. But here we enter another space, and here



again a bag. Someone left a bag on the floor? We see a wall. I have to ask my colleagues to find their way. How can we get out of here? There's an empty space, and people might feel blocked or lost, and they have to find their way. This is Iikawa Takehiro's work.

Raqs Let's find the way.

KE She's Mariko, my colleague, and this is her first time here, so she really does not know the way.

[Laughter]

Raqs This can be somebody's nightmare. Or dream.

KE Try pushing from this side.

[Pushing. Laughter.]

KE Finally the wall moves.

[Gasps. Laughter.]

And there's the way!

Raqs "Finally the wall moves". Great line! But in Japan it should be easy to think that walls move. Yes this work could only emerge here.

[Pushing. Door creaking.]

This is also a work that makes us see a building in another way; it makes the structure of the building open up.

And there are many, many similar doors.

[Footsteps. Doors opening. Narrow corridor.]

Right now I think every visitor is given fifteen minutes. There was apparently a very long queue. But it takes longer to get around, I think.



KE Yes, there was almost an hour's wait to get your turn today. Here we come into that empty room that I was looking into earlier.

Raqs So we just came back here, though we can also go another way.

This work does, very interestingly, play with the experiences of anxiety and relief which we often feel in public spaces where we don't know the way in and out, and these bags are a punctuation because you don't know even the fact of random objects...

[Collective gasps. Pushing. Chatting. Green wall gives way. Exclamations.]

KE We have to go back.

Door opens. Narrow corridor again, the back of spaces. Sound of feet through narrow spaces. Pushing. Laughter. Effort. Gasps. Long o-o-o-. Laughter.

Raqs It's incredible how the space changes.

Completely lost. Now you see why the bag—it stops the wall.

[Silent pushing. Exclamations.]

KE Now we are totally trapped. And it's also good to see a different side of this space. The yellow wall comes out here when people push it from that side. And here's the heavy bag again.



This barrier is not invincible—

One truth is that, that which is powerful is also fearful; at the edges it appears with its tallest, mightiest safeguards. It is also a truth that its foundations can roll and its protections careen at the slightest charge.

Our furious worlds storm fortresses; we re-assemble, regroup, regather, turn barriers surmountable.

—push it, and pass through.

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This wall—

To be a stable separator and hold up the weight of structures against the push of the earth is the destiny of walls. But some walls do not portend this, nor conform, or concede. The parts and portions of this wall have not reconciled to rules and roles directed to it; they play truant.

They slide, move aside. It's a wall working out its formation, figuring out its arrangement, revising its compacts; it can be persuaded, influenced, swayed.

—it moves.

KE This is the last room of PLOT 48. There are many works in this huge space. These are the last minutes of Tina Havelock Stevens' work.

Raqs The drumming piece. This work is almost an act of meditation. It's endurance drumming with abandoned aeroplanes. It feels like the end of time, and also the beginning of time.

KE And at the back of the room is Korakrit Arun-anondchai's beautiful installation. At the far end of his room is a mural with dried—pressed—flowers.



Raqs That's his grandmother.

KE And candles on the floor.

And outside is Russ Ligtas' installation and live online performance, for which the handle is planet_blue.

Raqs He will be performing live almost every day. There's an online platform called —

KE Blued.

Raqs Yes, Blued. It's a space for, not only, but for queer watching, where he performs in any case every day, and he extended that performance into the space of PLOT 48 over here.

This entire area is a liminal state of visibility, of invisibility, of passing. A threshold zone of re-schooling life, thinking life, prohibition, transgression—these lines draw this space.

In Korakrit's work, he is thinking about growing





old, about his grandparents, about death. And here Russ is thinking on what it means to perform where the gaze expects something and the body provides something else. The two have no manifest connection. But there is thinking on the question of the body and its limits and potentials, its transgressions and exhaustions.



KE And next to Russ is Haig Aivazian.

Raqs This is a work by Haig in which he is thinking on how illumination controls. He has worked with lamps like this before, where the ones that are used in stadium lighting are used in streets so that peoples' movement can be tracked. Here he is using lamps—the same model—that were used in the last Tokyo Olympics. These are all marks made by chalk balls.



In Russ you saw a self-declared hyper-visibility, and an understanding of it. Here you are ticketed into hyper-visibility. When you ticket yourself into a sports arena, you kind of go into a state of exception.

Eriko-san, can you give a long view of Haig's work? Yes, thank you. This world that you ticket yourself into, is a world of intensive surveillance, an extra-judicial space. Between Russ and Haig's spaces, there is a tension between the ways in which we live visibility in the present, where 'playing with visibility' and 'consenting to visibility' is something we negotiate continuously, and these are the terms of our technologies.

The question of light and visibility turns quite sharply. Not a glow, but a glare.



KE Another work here by Oscar Santillan, with three projections and a chewing gum.

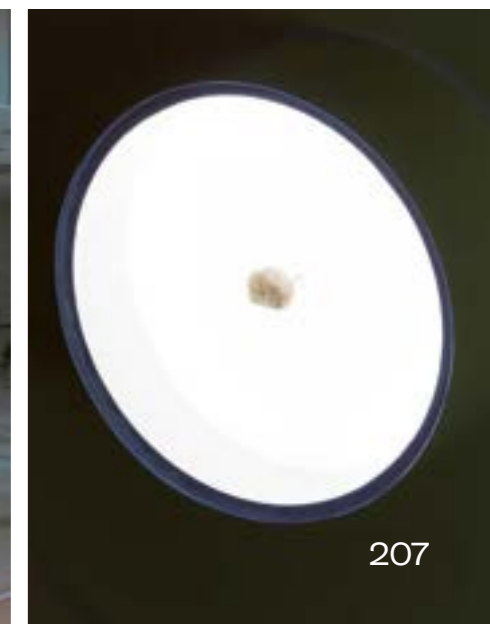
Raqs Cosmic-historic chewing gum.

An important thing Oscar does is that he takes a minor note of history and makes almost unheard of place- and time-links through it—Neil Armstrong's chewing gum here is made part of genetic material for the production of a future subjectivity and species, because it has got mixed-in with soil in a cave in Ecuador, and it is picked up by someone who was also there, present along with Armstrong. And this form that you see here in which plants are growing, is a bit like a space capsule. So what Oscar is able to do is bring together futures and pasts. Now this cave they were all in, in Ecuador, itself has a long history of speculation around alien life. This multiple speculation—about ancient life and indigenous life and outer-space life and Armstrong—produces an entanglement of histories.



If you think of saliva as the beginning of the digestive process, then this is the saliva that went to the moon that began digesting this chewing gum that then came to Yokohama.

It is growing in Yokohama.

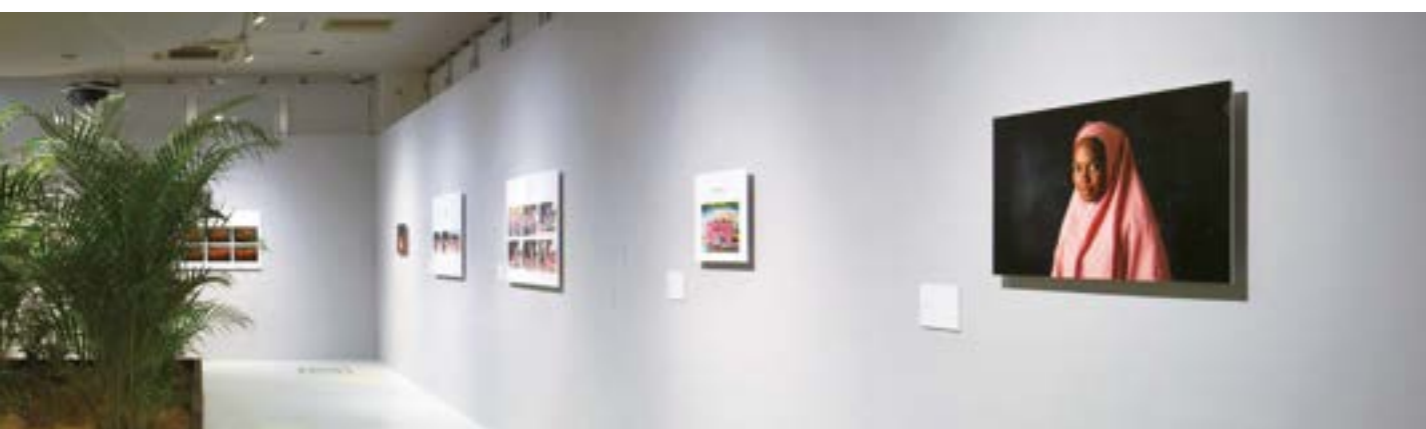




KE This is Rahima Gambo's series of photographs and video, in a school with girls, about their school life after a Boko Haram event. Here's her video. The visitor has to go from between these palm trees.

Raqs Rahima is working very beautifully with school exercises, which are both as texts above the photographs, as you can see, and also what the young girls are saying—spoken voice. Various sets of exercises in school, but it's their banality that makes them joyous. It's a question of how one lives after an event—what does one do in the time after, how does one make that experience into something that you can live with?

In this school, the Boko Haram had attacked. It was a very violent incident. This work is set in the time after that incident. A lot of us live in the after-time of trauma, in different gradations.



KE The last now, is Naeem Mohaiemen's projection.

Raqs This work by Naeem has been commissioned for the Triennale. It's a fiction film set in an abandoned hospital, between two figures, but who conjure many figures—between cultures, cities, time—and create a kind of crowd as they share an intimacy, hesitancy, and as they drift away.

He pays attention to carers.

It's something he talked about before, so it was something we knew was with him, a certain sense of thinking about care and the problem of life in which you are between hospital and home, between different countries, between multiple steps with which one weaves cultures, illness, and life. And also, somewhere, this sense that you are caring for something that you may not be able to care back to life. Life itself is in the living duration of this act of caring.

We are hoping that we will be able to share some of these video works on the YT website for a short viewing time, so many more people can watch these amazing works made recently, for the exhibition.



A light, a saturation, a scent—

Overcoming that—violence or mishap—which impacts and defines life is an act of care between friends. It is self-learned and self-willed, it is exercised everyday. This care is also a struggle over questions: Will one concede to questions that explain away the habitat, its life and memory, or will there be questions that interlace, with which we co-think and dwell?

Candles, mirrors, songs, river, tales, rainbows, mischief, classmates, alphabets, holidays: In Maiduguri, economic hub in north-eastern Nigeria, in a school attacked by Boko Haram, which in Hausa means 'western education is forbidden', the poetics of collective living kindles and gathers affections from many sources.

—a spell of incandescence.

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Life is—

Illness arrives as a dilation. We shed all metaphors—of ships and shipwreck, of soldiers and battles—and come to the question of life's attendant details. Stories and negotiations, borders and travels, plant life and fingertips, prayers and departure—we gather all this to fathom the disjoints, the dislocation of distances. We assemble new climates.

A derelict landscape is a constructed backdrop—not a siege or commentary, gesturing neither resignation nor an abandonment of care. It's a negative, a dullness, a masking, a reversal: against it two protagonists amplify the glow of living, deepening its hue, strengthening its concentration.

—not in the cure.



KE Shall we go now to Farming Architects?

Raqs Yes, this is sort of the end, and we are exiting. The way you come in is not how you exit. You turn right over here.

KE This is a nice path at the back of the building, and these are Cherry Blossom trees. And here some flowers bloom; they were also used in Korakrit's pressed flowers.

It was exciting making this exhibition. Almost no artist was on site, and we had to think about and feel how artists were thinking, and become part of their hands, part of their eyes.

Here's Farming Architects. They came to Yokohama before Covid-19, when they made a primary design. After that we worked remotely with them and with Japanese architects, and now finally the work is here.

Raqs This is, again, in the threshold space of the building. Anyone is welcome to sit and rest over here.

Enjoy the fish, the plants.

The plants are also hydroponics.

And on this note you can then go home.

This is where books and magazines will come.

KE In the daytime, there are books in these shelves, and people can sit down. There's a very nice breeze here right now. It's a nice moment of rest, after which people can go back to their lives from this exit.

Raqs It's a beautiful evening. Thank you, Eriko-san, so much.

KE Thank you everyone, and Monica, Jeebesh, Shuddha. Hope you can all come and see it once.

Raqs Yes, we do hope so.

KE Good night, everyone.

Raqs Goodnight.
Everyone, thank you.
What a nice view of Yokohama.

Episōdo **07** *Sound Reasons*
Ish SHEHRAWAT (Ish S) + Venzha Christ

The world is heard; its sonic space and time are generated in the complexity and convergence of listening and perception. Listening creates foci for strategies of engagement, for an exploration of creative and curatorial landscapes. Being able to see, hear, inhabit, and experience through the dynamism of sound is to apprehend the present as sonic entanglements.

Sounds grow in a listener over time. Their vitality produces its own sensible, brings it out of concealment and into the present. This engenders, via experiences, creations, preservations, explorations, abstractions, and perceptions, a 'multiplicity of appearances' of the world.

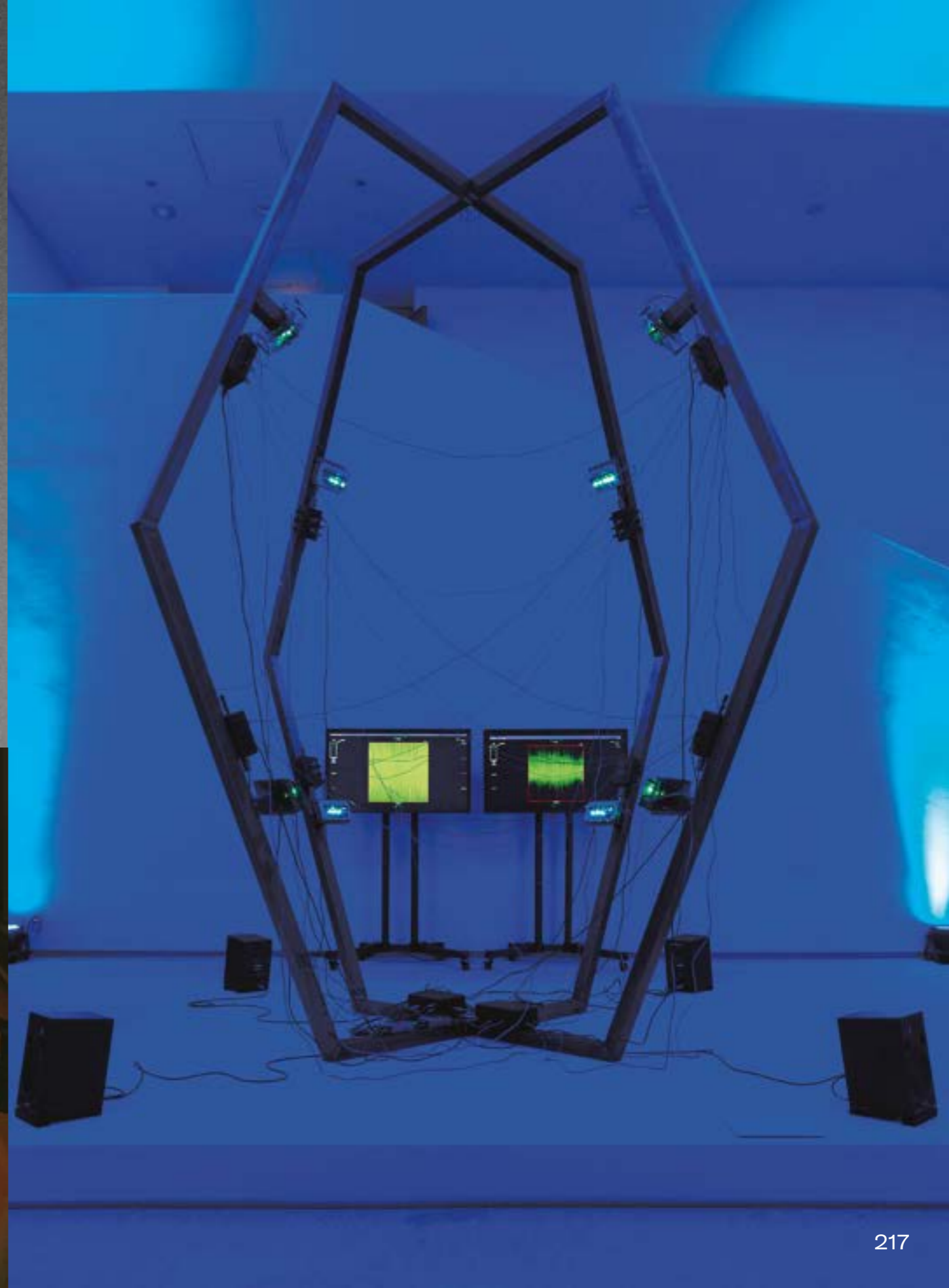
Evolution of the Unknown VII

Radio waves, space, sonification, synthesis, and the essence of the Universe appear at the intersections of being and listening. In his sound sculpture (right), Venzha Christ uses DIY receivers to convert and articulate radio waves from space into an audible spectrum. Like a sonic bloom, it opens to reveal intricate relationships of astronomical radio waves.

An Octagon and a Square II

Heterogeneous sound fields, like sonic horizons, can be inhabited and experienced from inside as well as outside the installation by Ish S. Via a contemporary format of a 12-channel sound art installation the observer travels through a spatialisation of *melodic intervals*—the distance between two pitches when two notes are played in sequence—of Indian Classical music. Sonic phenomena fold and unfold in this 'sonic sculpting in space'. The movement of a listener through the layered sounds and her positioning as sonic observer creates listening experiences—as 'clearings', or regions to be experienced.

September 16–27, 2020 | Yokohama Museum of Art



Episodo 10 *Interstitium*

October 5–11, 2020 | Online
yokohamatriennale.jp/english/2020/episodo10/interstitium/

An exhibition condenses, but the making of art dilates. How to reconcile these two vectors and gather what overflows from the making of a work? Episodo 10 dilates the artistic process, making room for all kinds of interstitial flows from inside a work to the outside world, via the artist's presence.



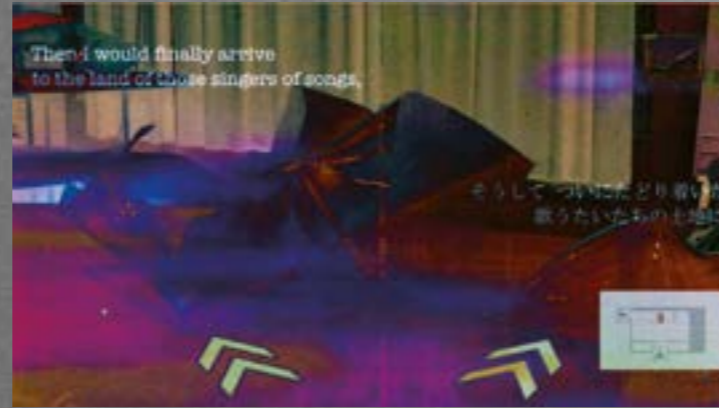
Anton VIDOKLE
The God-Building Theory



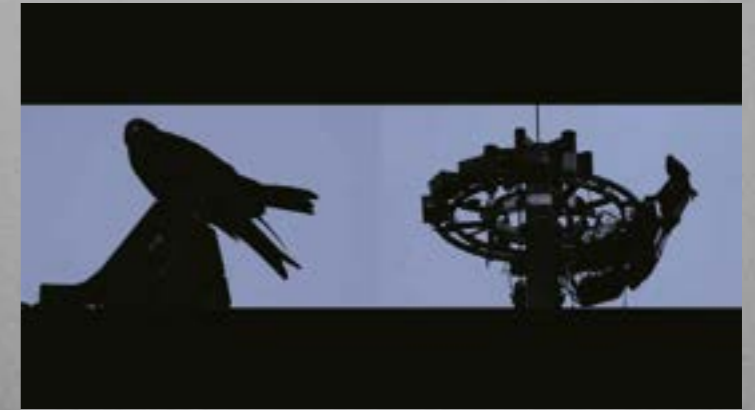
Ivana FRANKE
Resonance of the Unforeseen



Make or Break
 Some actions with people on bridges



Marianne FAHMY
Fragments of myth, fabulation and what may come



SARKER Protick
O great life! / হে মহাজীবন



Renu SAVANT
My Ecosystem



Nilbar GÜREŞ
Unknown Sports



KAWAKUBO Yoi
The Epilogue



Max DE ESTEBAN
Max de Esteban on Contemporary Infrastructures



Russ LIGTAS
planet blue: epilogue

C for Corona

The Diamond Princess left Yokohama Port on January 20, 2020. Passengers who disembarked in Hong Kong on January 25 were discovered to be infected with the new coronavirus a month later. By the time Diamond Princess returned to Yokohama Port, there was a large-scale outbreak of the infection among passengers. The situation became the focus of news reports around the world. Eventually, out of 3,711 passengers, 712 became infected and 13 of those died. Approximately three months later, in May, the Diamond Princess departed from Yokohama Port, where it had been moored.

The ship is believed to be headed south.

C for Carbon

The vessels of Sapphire Princess and Diamond Princess were exchanged after a fire broke out at their shipyard on October 1, 2002.

Diamond Princess caught fire, so a vessel of the same model, named Sapphire, was renamed Diamond. Meanwhile, the original Diamond that caught fire was repaired and it now sails under the name Sapphire Princess.

C for Chroma

Our encounter with the new coronavirus is still fresh. It seems we have started becoming estranged from our lower bodies.

In Japan most ghosts are thought to be legless, but fortunately we are all still alive.

While our lower bodies have been freed from the labour of moving us around, our upper bodies continue to be engaged: We now present our upper bodies to the world directly from our living rooms, as opposed to from our offices.

Our lower bodies are gradually beginning to lose their chroma.

So, where are the remaining upper halves of our bodies headed?

C for Cicada

Over the course of a night, a cicada bends its upper body back in order to shed its skin, unfurl its wings, and fly away. The remaining exoskeleton retains the original shape of its former occupant along with its smell.

Imagine for a moment that all the "people" we encounter online every day are in fact vacated exoskeletons. You'd wonder where the actual people went.

Is it possible to harmonise the online and real worlds, which complement each other so imperfectly?

October 1–11, 2020 | At Yokohama Museum of Art, with two days of live-streamed performance; archived at yokohamatriennale.jp/english/2020/concept/episodo/08/



Since July 3, 2020
yokohamatriennale.jp/english/2020/episodox/

Turning the digital ignition on takes a triennale outside the hierarchies of inside and outside. When a pandemic imposes restrictions on travel, entry, and access, then *Digital Ignition*, the online Episōdo, kick-starts an online tributary—notes, gatherings, hang-outs, conversations, and beyond.

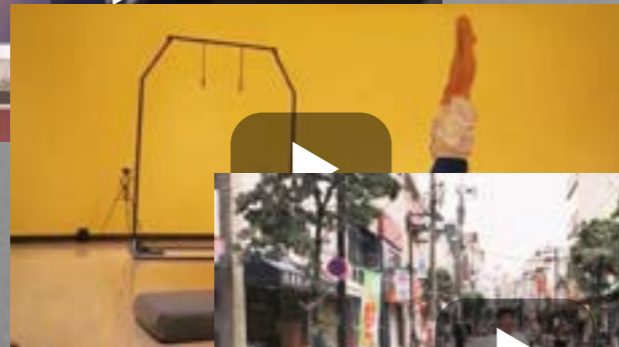
If you can't come to Yokohama, then *Afterglow* will come to you.



Building 'Kinetic Spinner Forest' of Nick CAVE



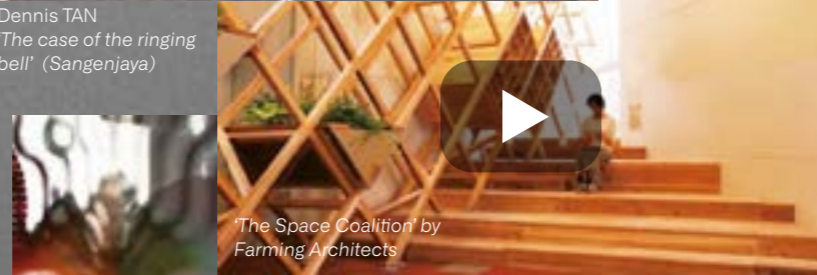
IWAI Masaru
 Play with graphite in Yokohama



Taus MAKHACHEVA:
 Quantitative Infinity of the Objective



Dennis TAN
 'The case of the ringing bell' (Sangenjaya)



'The Space Coalition' by Farming Architects



Yokohama Triennale 2020:
 Let the Movements Commence



Make or Break
 Speaking to the Street (Koganecho/Parramatta)



'Time Counter' Performance of TAKEMURA Kei



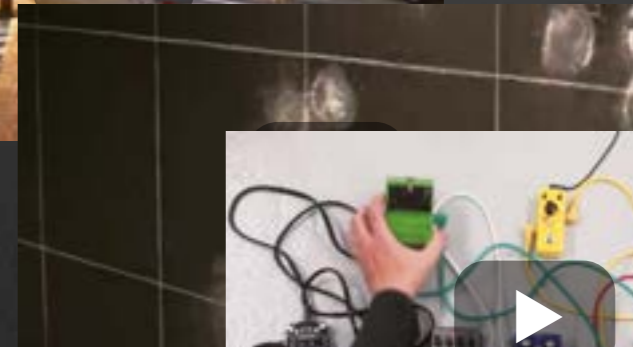
Amol K. PATIL
 Study oneself



Elena KNOX
 Volcana Brainstorm



IWAI Masaru
 Stacking Actions



1,2,3 Soleil!! (2020) of Haig AIVAZIAN



KAWAKUBO Yōi
 LOOP A LIVE, EVIL A POOL



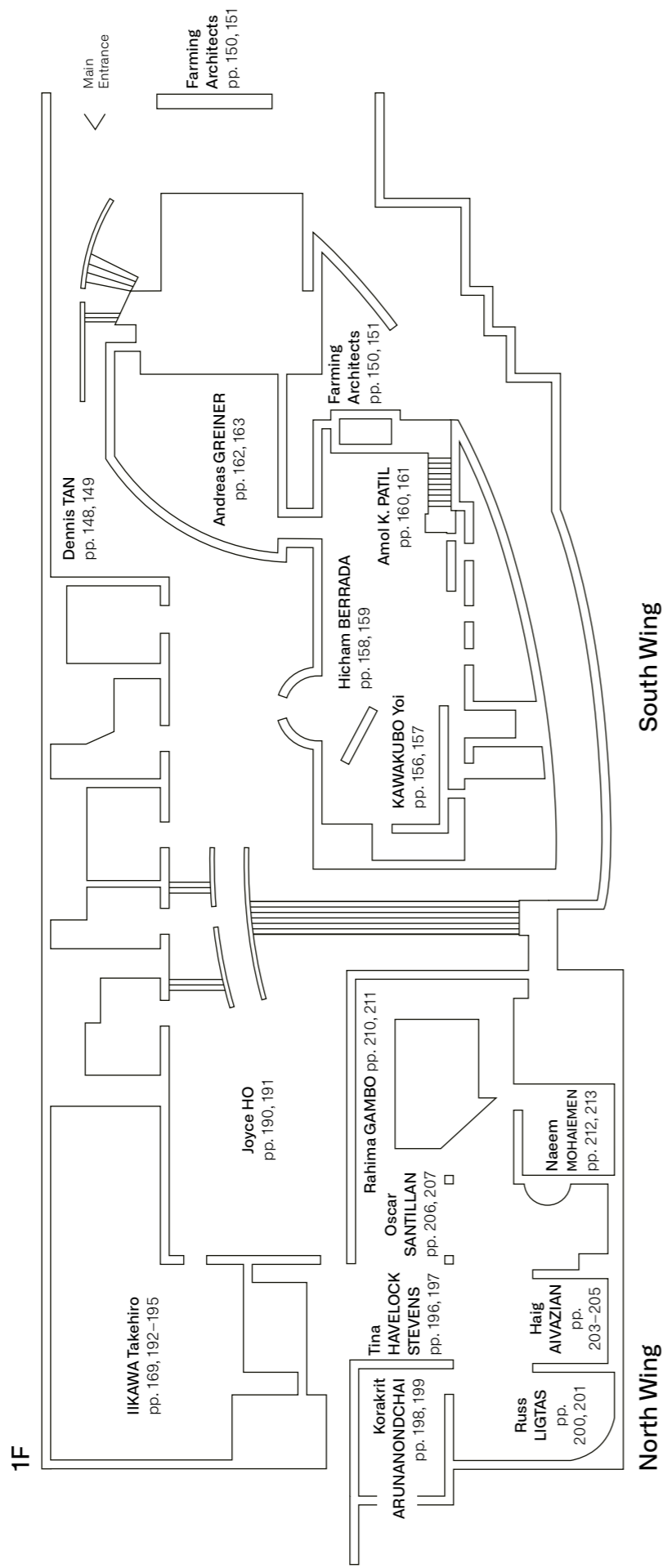
Amol K. PATIL
 Rest



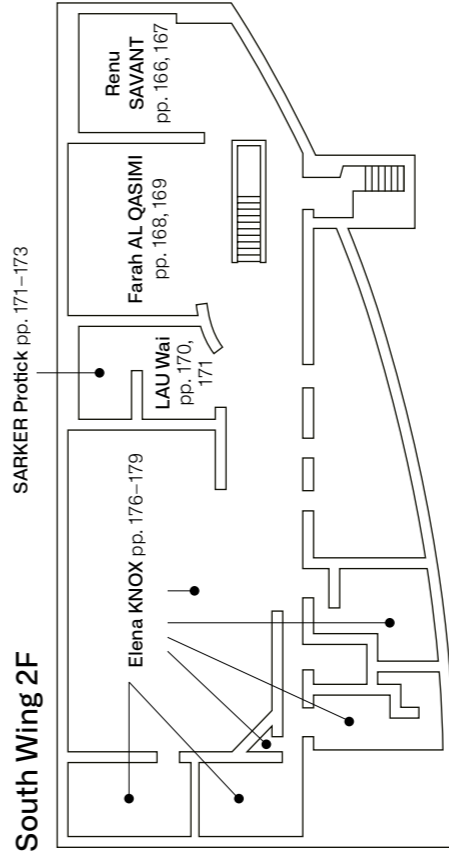
IWAI Masaru
 Magic hour

'I'm still alive'
 Performance of SHINTAKU Kanako

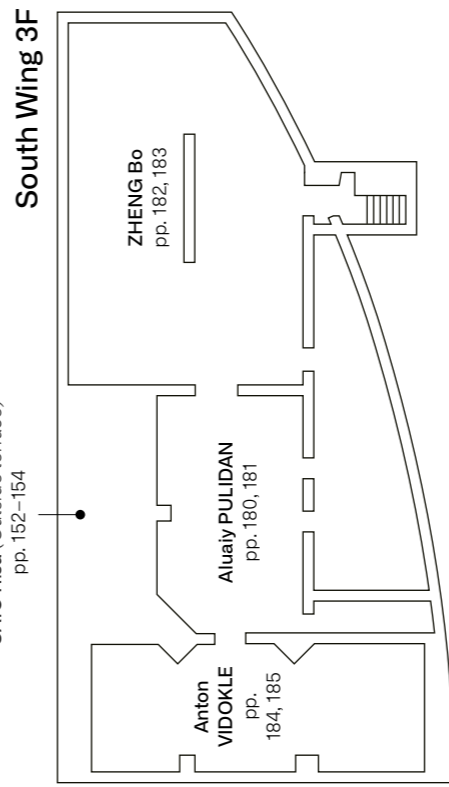
PLOT 48



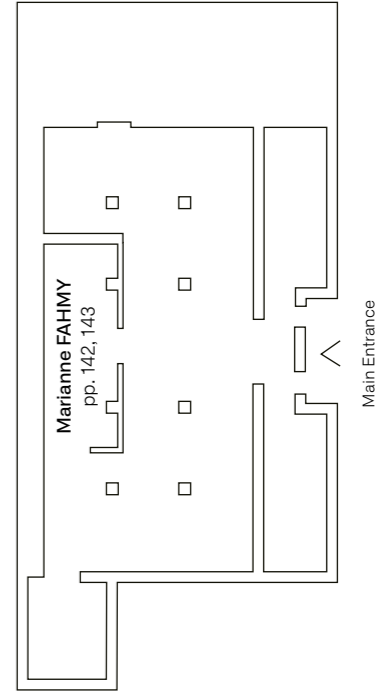
South Wing 2F



South Wing 3F



NYK MARITIME MUSEUM



LIST OF WORKS

**The order in this list corresponds to the colour plates in this book and the exhibition.*

**The works are itemised in the order of artists' name, page and plates numbers, title, year of production, material(s) and technique(s), dimensions (height x width x depth), collection and credits. Unless otherwise indicated, all works belong to the collection of the artist.*

SOURCEBOOK

p. 26

Book, PDF data, 2019

[Sourcebook] Organizing Committee for Yokohama Triennale
Introduction to the Sourcebook for Yokohama Triennale 2020

[Sourcebook] Raqs Media Collective
Sharing Our Sources

[Sourcebook] Tom GILL

Excerpt from *Yokohama Street Life: The Precarious Career of a Japanese Day Laborer* [Asia World Series of Publications], London: Lexington Books, 2015

[Sourcebook] Hariprabha TAKEDA
Excerpt from *Bongomohilar Japan Jatra* (A Bengali Woman's Voyage to Japan), first published in Dhaka, 1915. Reprinted by Sahitya Prakash Publishers, Dhaka, 1999. English translation from Bengali by Debjani Sengupta, commissioned for Yokohama Triennale 2020

[Sourcebook] Svetlana BOYM
Excerpt from "Scenography of Friendship", *Cabinet*, Issue 36 "Friendship" (Winter 2009–2010)

[Sourcebook] Emma FLATT
Excerpt from "The Authorship and Significance of the Nujūm al-'ulūm: A Sixteenth-Century Astrological Encyclopedia from Bijapur", *Journal of the American Oriental Society*, Vol. 131, No. 2 (April–June 2011), pp. 223–244

[Sourcebook] Artist Unknown
Illustrations excerpted from *Nujūm al-'ulūm* (Stars of the Science), Chester Beatty Collection

[Sourcebook] Osamu SHIMOMURA, Sachi SHIMOMURA, John H BRINEGAR
Excerpt from *Luminous Pursuit: Jellyfish, GFP, and the Unforeseen Path to the Nobel Prize* (Singapore: World Scientific Publishing, 2017)

[Sourcebook] Raqs Media Collective
Yokohama Triennale 2020 to Start with the Episōdos

Episōdo 00 SHARING OUR SOURCES
Lecture and performance (November 29, 30, 2019 / Venue: PLOT 48)

[Episōdo 00] SHINTAKU Kanako
p. 27 (*top*)
I'm still alive
2019
Performance

[Episōdo 00] TAMURA Yuichiro
pp. 26, 27 (*bottom*)
Awe / If
2019
Performance

Performers: SHINTAKU Ippei (DODODO-MORI), SHOJI Yasushi, IKEGAMI TAKKUN (OrganWorks) **Video:** YAMAUCHI Shota **Sound:** ARAKI Masamitsu **Costume styling:** PUGMENT **Translation:** OKUMURA Yuki **Technical Supervision:** WADA Shintaro **Support:** Graduate School of Film and New Media, Tokyo University of the Arts

[Episōdo 00] Ivana FRANKE
pp. 28, 29 (*Ⓜ*, *Ⓡ*)
Chairs Outside of Human Consciousness
2019
Lecture

[Episōdo 00] NISHIOKA Ai (Reporter, Japan Broadcasting Corporation [NHK] Yokohama Station)
pp. 28, 29 (*Ⓜ*)
Reading of Tom GILL's *Mainichi Ahōdansu: Kotobuki-chō no Hiyatoi Tetsugakusha Nishikawa Kimitsu no Sekai* (*Yokohama Street Life: The Precarious Career of a Japanese Day Laborer*) [Asia World Series of Publications], London: Lexington Books, 2015
2019
Reading
Reading Material Tom GILL, *Mainichi Ahōdansu: Kotobuki-chō no Hiyatoi Tetsugakusha Nishikawa Kimitsu no Sekai* (Everyday Affordance: The World of Kimitsu Nishikawa, the Day Labouring Philosopher of Kotobuki-cho) (Kyōtoto Press, 2013). English text extracted from: Tom GILL, *Yokohama Street Life: The Precarious Career of a Japanese Day Laborer* [Asia World Series of Publications] (Lexington Books, 2015).

[Episōdo 00] Lantian XIE, Monica NARULA (Raqs Media Collective)
pp. 28, 29 (*Ⓜ*, *Ⓡ*, *Ⓢ*)
Speech act for a screening
2019
Lecture-performance

[Episōdo 00] Hicham BERRADA
pp. 28, 29 (*Ⓢ*)
Présage
2019
Performance
Music: KOMATSU Kazumichi
Music support: ARAI Yusaku

YOKOHAMA MUSEUM OF ART

Ivana FRANKE
pp. 34, 35, 36, 37 (*top*)
Resonance of the Unforeseen
2020
Printed mesh
1,300 x 11,100 cm
Supported by ifa (Institut für Auslandsbeziehungen)

Nick CAVE
pp. 36, 37 (*bottom*), 38, 39
Kinetic Spinner Forest
2016 (recreated in 2020)
Steel, aluminum, wire, motors
Dimensions variable
Courtesy of the artist and Jack Shainman Gallery

AONO Fumiaki

pp. 40, 41 (*Ⓜ* *top*, *Ⓡ* *bottom*)
Mending, Substitution, Consolidation, Incursion, Serial Arrangement, "Restoration of a Scrapped Vessel Salvaged from Ishinomaki after the Great East Japan Earthquake and Tsunami –2," 2016
2016
Salvaged objects, furniture, plywood, acrylic paint and others
70 x 100 x 500cm

pp. 40, 41 (*Ⓜ* *bottom*, *Ⓡ* *middle*)
Repairing, Substitution, Consolidation, Incursion, Serial Arrangement, "Restoration of a Scrapped Vessel Collected in Okinawa," 2020
2020
Salvaged objects, furniture, plywood, acrylic paint and others
75 x 75 x 550cm

pp. 40, 41 (*Ⓢ* *top*)
Remnant of the House, Living Place inside Drawers,—Reclamation of Collected Door
2020
Salvaged objects, furniture, plywood, acrylic paint and others
360 x 370 x 100cm

pp. 40, 41 (*Ⓢ*)
Repairing, Consolidation, Substitution, Amalgamation, Serial Arrangement, "Billboard / Three Tables Collected in Ishinomaki"
2014
Salvaged objects, galvanised iron, furniture, wood, plywood, acrylic paint and others
150 x 100 x 300cm

pp. 40, 41 (*Ⓡ* *left*)
Repairing, Restoration "Restoration—A Pylon"
2010–2011
Salvaged objects, plastic, plywood, acrylic paint and others (13 pieces)
260 x 450 x 400cm (installation size)

pp. 40, 41 (*Ⓡ* *bottom*)
From the series, "Repairing Small Objects Found on the Beach of Tohoku"
2017–2020
Salvaged objects, plastic, plywood, acrylic paint and others (116 pieces)
30 x 100 x 300cm (installation size)

James NASMYTH
pp. 44, 45
Illustrations in: *The Moon: Considered as a Planet, a World, and a Satellite* (published in 1903)
Inkjet print (enlarged facsimile/exhibition copy, 20 pieces)
"Astrocurio Collection" by TSUNODA Tamao

ARAI Takashi

pp. 46, 47
Multiple Monuments for 1000 Women No.1–10
2020
Daguerreotype (set of 1.000), lighting with human detecting sensor, sound
2.7 x 3.9cm each
Technical producer: KIKUTA Tetsuo

A Multiple Monument for a 5 Senn Coin, Maquette
2020
Daguerreotype
33 x 33cm

Anti–Monument for 1000 Women and the Former Imperial Japanese Army Clothing Factory, Hiroshima
2020
Video, sound, 16"15"

p. 47 (*bottom*)
Silkworms' Umwelt
(A Further Construction)
2020
Cloth, thread, silkworm
30 x 50 x 40cm

TAKEMURA Kei

Renovated: H.T.'s Coffee Cup
2019
H.T.'s coffee cup which had been used in Sapporo, synthetic cloth, fluorescent silk thread from Gunma
8.5 x 10.5 x 10cm

Renovated: K.T.'s Ceramic Knife
2015–2019
K.T.'s ceramic knife, synthetic cloth, fluorescent silk thread from Gunma
2.4 x 30 x 5.3cm

Renovated: K.K.'s Soy Sauce Dish
2018
K.K.'s soy sauce dish, synthetic cloth, fluorescent silk thread from Gunma
2 x 10.5 x 10.5cm

Renovated: K.K.'s Rice Bowl
2015–2020
K.K.'s rice bowl which artist's grand mother gave her, synthetic cloth, fluorescent silk thread from Gunma
6.8 x 12.5 x 12cm

Renovated: K.T.'s Chopsticks
2019
K.T.'s chopsticks, synthetic cloth, fluorescent silk thread from Gunma
0.7 x 12.5 x 1.2cm

Renovated: A.O.'s Tube Wringer
2019
A.O.'s tube wringer, synthetic cloth, fluorescent silk thread from Gunma
13 x 22 x 5cm

Renovated: K.N.'s Bandana
2019
K.N.'s bandana which artist's child has used as a mark, synthetic cloth, fluorescent silk thread from Gunma
1.4 x 16 x 16.5cm

Renovated: Y.N.'s Grandmother's Hello Kitty Piggy Bank
2018
Y.N.'s grandmother's Hello Kitty piggy bank, glue, synthetic cloth, fluorescent silk thread from Gunma
13.5 x 9.5 x 7cm

Renovated: Y.N.'s Coffee Cup
2018
Y.N.'s coffee cup, synthetic cloth, fluorescent silk thread from Gunma
7.5 x 10.5 x 9cm

Renovated: K.T.'s Clothespin
2019
K.T.'s clothespin, synthetic cloth, fluorescent silk thread from Gunma
3.5 x 17.5 x 8.5cm

Renovated: Old Baccarat Glass from Kobe, 3
2020
Old Baccarat glass from Kobe, synthetic cloth, fluorescent silk thread from Gunma
7 x 6.7 x 7.5cm

Renovated: Y.K.'s Plastic Fork
2018
Y.K.'s plastic fork, synthetic cloth, fluorescent silk thread from Gunma
2.3 x 18.5 x 3.3cm

Renovated: K.K.'s Wine Glass
2018
K.K.'s wine glass from Australia, synthetic cloth, fluorescent silk thread from Gunma
12 x 9 x 9cm

Renovated: M.O.'s Electric Fan
2019
M.O.'s electric fan, synthetic cloth, fluorescent silk thread from Gunma
20 x 33 x 23cm

Renovated: Magic Markers from G. Museum
2019
Magic markers from G. Museum, synthetic cloth, fluorescent silk thread from Gunma (11 pieces)
1.3 x 14.4 x 1.7 cm each (5 pieces) / 1 x 15.5 x 1.2cm each (6 pieces)

Renovated: K.O. & K.O.'s Robot Chest
2020
K.O. & K.O.'s robot chest, synthetic cloth, fluorescent silk thread from Gunma
44 x 79 x 30.2cm

Renovated Image of AKKB 7
2019
Print on fabric, synthetic cloth, fluorescent silk thread from Gunma
190 x 147cm

Renovated: H.T.'s Sake Cup
2020
H.T.'s sake cup, which was given from artist's neighbor, synthetic cloth, fluorescent silk thread from Gunma
3.3 x 6.6 x 6cm

p. 49 (*bottom*)
Renovated: H.T.'s Tea Pot
2019
H.T.'s tea pot, synthetic cloth, fluorescent silk thread from Gunma
9 x 16.5 x 13cm

p. 48 (*bottom*)
Renovated: K.K.'s Big Glass Bowl
2019
K.K.'s glass bowl, synthetic cloth, fluorescent silk thread from Gunma
10.5 x 18 x 26cm

Renovated: Y.K.'s Foro
2020
Y.K.'s Foro, synthetic cloth, fluorescent silk thread from Gunma
15.5 x 16 x 13.5cm

Renovated: K.U.'s Small Flower Vase for Marriage Ceremony
2019
K.U.'s flower vase, synthetic cloth, fluorescent silk thread from Gunma
10 x 5.2 x 4.2cm

Renovated: K.K.'s Green Saucer
2019
K.K.'s green saucer, synthetic cloth, fluorescent silk thread from Gunma
4.3 x 14.5 x 15.2cm

Renovated: K.T.'s Green Glass Bowl
2019
K.T.'s green glass bowl, synthetic cloth, fluorescent silk thread from Gunma
6.1 x 10.8 x 10.3cm

Renovated: K. Family's Fluorescent Light
2019
K. Family's fluorescent light, synthetic cloth, fluorescent silk thread from Gunma
3.2 x 57.5 x 4.5cm

Renovated: K.T.'s Salad Bowl
2019

K.T.'s Swedish salad bowl, synthetic cloth, fluorescent silk thread from Gunma
6 x 16.5 x 15.8cm

Renovated: K.O.'s Pencil Cap
2019

K.O.'s pencil cap, synthetic cloth, fluorescent silk thread from Gunma
1.1 x 5 x 1.2cm

Renovated: K.K.'s Wine Glass 3
2020

K.K.'s Swedish wine glass, synthetic cloth, fluorescent silk thread from Gunma
8 x 7.4 x 9.2cm

Renovated: T. Family's Light Bulbs
2019

T. Family's light bulb, synthetic cloth, fluorescent silk thread from Gunma (2 pieces)
5.2 x 10.5 x 5.5cm, 5.5 x 11.5 x 6cm

Renovated: Hole Puncher from G. Museum
2019

Hole puncher from G. Museum, synthetic cloth, fluorescent silk thread from Gunma
2.5 x 24 x 7cm

Renovated: T.N.'s Buddyfight Card and Card Case
2019

T.N.'s Buddyfight card and card case, synthetic cloth, fluorescent silk thread from Gunma
10.2 x 8 x 5.5cm

Renovated: K.K.'s Wine Glass 2
2019

K.K.'s Australian wine glass, synthetic cloth, fluorescent silk thread from Gunma
9 x 12 x 14cm

Renovated: K.K.'s Studio's Key
2020

K.K.'s studio's key, synthetic cloth, fluorescent silk thread from Gunma
1 x 6.4 x 3.2cm

Renovated: H.T.'s Mustard Cup
2019

H.T.'s mustard cup, synthetic cloth, fluorescent silk thread from Gunma
4.5 x 9.2 x 9cm

Renovated: K.O.'s Calculator
2019

K.O.'s calculator, synthetic cloth, fluorescent silk thread from Gunma
2.4 x 11.6 x 15cm

Renovated: T.N.'s Hoodie
2019

T.N.'s hoodie with holes by “Dondo-Yaki”,

synthetic cloth, fluorescent silk thread from Gunma
6 x 62 x 77cm

Renovated: H.T.'s Tea Cup for Guest
2019

H.T.'s tea cup for guest, synthetic cloth, fluorescent silk thread from Gunma
8 x 7.7 x 8cm

Renovated: Light Bulb from G. Museum
2019

Light bulb from G. Museum, synthetic cloth, fluorescent silk thread from Gunma
25 x 35 x 21.5cm

Renovated: N. Family's Alarm Clock
2019

N. Family's alarm clock that their mother kicked and broke, synthetic cloth, fluorescent silk thread from Gunma
9.6 x 14 x 5cm

Renovated: K.O.'s Toy Pistol
2019

K.O.'s toy pistol, synthetic cloth, fluorescent silk thread from Gunma
3 x 24.8 x 10.5cm

Renovated: German Button
2020

German button, synthetic cloth, fluorescent silk thread from Gunma
0.7 x 2.5 x 2.5cm

Renovated: Old Baccarat Glass from Kobe, 2
2020

Old Baccarat glass from Kobe, synthetic cloth, fluorescent silk thread from Gunma
16 x 7.2 x 7cm

Renovated: Old Baccarat Glass from Kobe, 1
2020

Old Baccarat glass from Kobe, synthetic cloth, fluorescent silk thread from Gunma
12 x 6 x 5.5cm

Renovated: K.O.'s Umbrella
2019

K.O.'s umbrella, synthetic cloth, fluorescent silk thread from Gunma
82 x 8.5 x 6.5cm

Time Counter

2019 – ongoing

Wooden frame, cotton cloth, Japanese silk thread, fluorescent silk thread from Gunma
162 x 130.3cm

Renovated: K.K.'s Paintbrushes
2019

K.K.'s paintbrushes with acrylic, synthetic cloth, fluorescent silk thread from Gunma (26 pieces)
32.4 x 4.5 x 1.4cm, 24 x 9 x 3cm, 23 x 5.7 x 2cm, 22 x 6 x 2.6cm, 22.8 x 6.3 x 3cm, 23.5 x 7 x 3.8cm, 23.4 x 6.8 x 3.4cm, 22.6 x 5.5 x 2.9cm, 23.5 x 7.8 x 2.5cm, 24.6 x 9.2 x 2.5cm, 23.3 x 6 x 3.2cm, 22 x 4.5 x 2.3cm,

23 x 6.6 x 2.3cm, 23 x 7.5 x 2.5cm, 23.5 x 7 x 2.5cm, 23 x 6.5 x 3.5cm, 24 x 8.3 x 2.6cm, 23.5 x 7 x 2.3cm, 23.5 x 7 x 3.4cm, 23 x 7 x 2.2cm, 24 x 8.1 x 3cm, 22.5 x 5.4 x 2.5cm, 23.3 x 7.5 x 2.7cm, 24.9 x 9.4 x 3.4cm, 23.4 x 7.5 x 3.5cm, 26.5 x 10.7 x 3.4cm

Renovated: K.T.'s Paintbrushes (Purple, Green, and pink)
2019

K.T.'s paintbrushes, synthetic cloth, fluorescent silk thread from Gunma (3 pieces)
20 x 2.7 x 1cm, 24 x 7.4 x 2.3cm, 22.5 x 5.9 x 2.1cm

Renovated: K.K.'s 8 Paintbrushes
2019

K.K.'s paintbrushes, synthetic cloth, fluorescent silk thread from Gunma (8 pieces)
23.2 x 7 x 2.6cm, 24 x 7.4 x 3cm, 23.1 x 6.5 x 2.4cm, 23.2 x 7 x 2.3cm, 23.2 x 7.1 x 2.3cm, 23.5 x 8.5 x 2.6cm, 23 x 7 x 3cm, 22.8 x 6.5 x 2.4cm

Renovated: K.K.'s 7 Paintbrushes
2019

K.K.'s paintbrushes, synthetic cloth, fluorescent silk thread from Gunma (7 pieces)
23.7 x 6.4 x 3cm, 23.7 x 9.2 x 2.6cm, 27.7 x 6.6 x 1.5cm, 22.6 x 7 x 2.6cm, 23.3 x 9.2 x 3.1cm, 23.5 x 8.5 x 2.6cm, 23.5 x 7.4 x 2.5cm

Renovated: K.K.'s 4 Paintbrushes
2019

K.K.'s paintbrushes, synthetic cloth, fluorescent silk thread from Gunma (4 pieces)
23 x 5.9 x 2.7cm, 19.9 x 3.5 x 1cm, 14.6 x 12.8 x 2.8cm, 20 x 4.2 x 2.1cm,

Renovated: K.K.'s Paintbrushes
2019

K.K.'s paintbrushes, synthetic cloth, fluorescent silk thread from Gunma (18 pieces)
31 x 1.5 x 1.5cm, 35.1 x 2.7 x 1.7cm, 31.9 x 2.2 x 2cm, 31 x 1 x 0.9cm, 24.5 x 1.5 x 1.3cm, 30 x 0.7 x 0.9cm, 30.5 x 1.9 x 1.3cm, 30.8 x 0.7 x 0.9cm, 34.3 x 2.1 x 1.7cm, 31.3 x 1 x 1.2cm, 31.8 x 2.1 x 1cm, 32.3 x 1.5 x 0.8cm, 33 x 1.6 x 1.3cm, 32.9 x 1.6 x 1.1cm, 31.5 x 1 x 1.2cm, 33.8 x 3.1 x 2cm, 20.5 x 2.2 x 1.1cm, 20.2 x 1.5 x 1.1cm

Renovated: M.K.'s Paintbrush
2019

M.K.'s paintbrush, synthetic cloth, fluorescent silk thread from Gunma
27.8 x 1.2 x 1cm

Production supported by Gunma Sericultural Technology Center, Agriculture, Sericulture, Horticulture Promotion Division, Gunma Prefectural Government, Supported by Kyoto Bisho

Lebohang KGANYE

pp. 50, 51

Mohlokamedi wa Tora (Lighthouse Keeper)
2017
Photographs on xanita board, wood, lights
180 x 700 x 650cm
Courtesy of AFRONOVA GALLERY

Ke Sale Teng (I am still here)

2017
Video, sound, 3'22"
Courtesy of AFRONOVA GALLERY

Robert ANDREW

pp. 54, 55
A Connective Reveal–Nagula
2020

Ochres, oxides, chalk, aluminum, water, electromechanical components
300 x 500 x 60cm
Courtesy of the artist and Milani Gallery, Brisbane
This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Max DE ESTEBAN

pp. 56, 57
Red-Dot Prints, from “Twenty Red Lights”
2017
Color print (set of 20)
50 x 45cm each

CGAC Collection, Santiago de compostela / Courtesy of the artist and CGAC Collection, Santiago de Compostela, Supported by Acción Cultural Española (AC/E)

IWAMA Asako

pp. 60, 61
A mound of shells
2020
Bronze (11 pieces), foil, video (sound, 17'38")
Bronze: 67 x 1.5cm each

IİYAMA Yuki

p. 62 (*top right*), 62 (*bottom right*)
Old Long Stay
2020
Video, sound, 170'20"

pp. 62 (*top left*), 62 (*bottom center*), 63
Moomin Family goes on a Picnic to see Kannon
2014, 2020
Video, sound, 21'19"

p. 62 (*bottem left*)
hidden names: essentials
2014, 2020
Video, sound, 25'40"

Rayyane TABET

pp. 64, 65
Orthostates, from the series “FRAGMENTS”
2017–present
Charcoal on paper rubbings (26 pieces), vinyl on wall
107 x 77cm (24 pieces), 77 x 107cm (2 pieces)
Courtesy of Sfeir-Semler Gallery Beirut/ Hamburg

CHEN Zhe

pp. 66, 67
Windows of Paradox 1, 2
2020
Double-side light box, glass, video (silent, loop), curtain
1: 150 x 150 x 16cm, 2: 150 x 90 x 16cm

Rosa BARBA

pp. 68, 69
Bending to Earth
2015
35mm film, color, optical sound, 15'00"
Supported by ifa (Institut für Auslandsbeziehungen)

KIM Yunchul

pp. 76, 77 (*top*)
Argos
2018
Gelger Müller tube, glass, aluminum, micro controller (set of 2)
48 x 40 x 40cm each
Developed as part of the Collide International Award, a partnership program between Arts at CERN and FACT, and was co-produced by ScANNER.

pp. 80, 82
Chroma
2020
Acrylic, aluminum, polymer, LED
230 x 140 x 170cm
Artist support by Incheon Foundation For Arts & Culture (IFAC)

Episōdo 06 IWAI Masaru *Broom stars*

pp. 72–75
2020
Online workshop and action, slide show, text and drawing (graphite, pencil, paper, others)

KANEUJI Teppei

pp. 77 (*bottom*), 78
White Discharge (Figure / 203)
2003-2020
Found plastic and ceramic objects, polyester resin (set of 203)
1,652cm (full length)

pp. 77 (*bottom*), 78
Abstract News #1–4
2019
Inkjet print (set of 4)
371 x 413cm each

Elias SIME

p. 81 (① *right end*)
Ants & Ceramicists, FORTHCOMING 7
2009–2010
Flattened bottle caps, motherboard, plastic ants
167.6 x 81.3cm
Courtesy of the artist and James Cohan, New York

p. 81 (④ *the second from right*, ②)
Ants & Ceramicists, FORTHCOMING 5
2009–2010
Flattened bottle caps, motherboard, plastic ants
188 x 86.4cm
Courtesy of the artist and James Cohan, New York

pp. 81 (③ *the third from right*), 83 (① *right*)
Tightrope 2.2
2009–2014
Reclaimed electronic components and fiberglass on panel
172.1 x 242.6cm
Courtesy of the artist and James Cohan, New York

pp. 81 (① *the fourth from right*), 83 (④ *left*, ③, ④)
Tightrope: Behind the Dark
2017
Reclaimed electronic components and wire on panel
161 x 320cm
Courtesy of the artist and James Cohan, New York

p. 81 (① *the fifth from right*, ③)
TIGHTROPE: (10) While Observing...
2018
Reclaimed electrical wires on panel
156.8 x 239.7cm
Courtesy of the artist and James Cohan, New York

pp. 81 (① *left end*), 83 (②, ③)
Tightrope: From The Belly of The Earth 1
2020
Reclaimed electrical wires on panel
320 x 440.7cm
Courtesy of the artist and James Cohan, New York

Zuza GOLIŃSKA

pp. 84, 85
Run-up
2015 (recreated in 2020)
Carpet, polyurethane foam
532 x 1465 x 40cm

Nilbar GÜREŞ

p. 86 (① *left*, ②), ③, ④)
Girl's Parallel Bar, from the series “Unknown Sports”
2009
Chromogenic print (set of 3)
120 x 120cm (right and left), 120 x 180cm (center)

L I S T	pp. 86 (①center, ②), 87 (<i>bottom</i>) <i>Balance Board</i> , from the series “Unknown Sports” 2009 Chromogenic print (set of 3) 120 x 120cm (right and left), 120 x 180cm (center)	Taus MAKHACHEVA pp. 95, 96 <i>Quantitative Infinity of the Objective</i> 2019–2020 Installation, sound, performance Dimensions variable
O F	pp. 86 (① <i>right</i> , ②), 87 (<i>top</i>) <i>Pommel Horse</i> , from the series “Unknown Sports” 2009 Chromogenic print (set of 3) 120 x 120cm (right and left), 120 x 180cm (center)	Text: Ilmira BOLOTYAN, Kristina CHERNIAVSKAIA, Taus MAKHACHEVA Translation: HOASHI Aki, Roberto BIGOLIN, HAYASHI Sumi, Benjamin Lee McGARR, Ulyana RAIKOVA, Yaroslava STRIKHA, SUZUKI Yuko Sound Design: Denis DRONOV, Alexandr KHOKHLOV, Night Production Studio Japanese Audio Production: HAYASHI Sumi, SHIBATA Haruka, Ulyana RAIKOVA, YAMAMOTO Shiro Japanese Sound Recording: FUJIGUCHI Ryota Voice Actors: FUNAMOTO Yuka, Emma CHARLES, IGARASHI Seiichi, Theo JEFFERIES, KITAGAWA Yusuke, Joe KRAPEK, Taus MAKHACHEVA, NISHIYAMA Yuko, Chris OBERMEYER, OGAWA Tetsu, Zoya SCHMITT, SUZUKI Yuko Choreography: Anatolii SACHIVKO Performers: NUMATA Sae, SAKUMA Karin, SUGIMOTO Kentaro, SUGINO Hirotake, HISAOKA Moeko (all from Mizutori Sports Club), FUJII Kota Costume Design: Panika DEREVYA Seamstress: Anastasiya MARKOVA Costume production: Anzhelika BARYSHNIKOVA, Panika DEREVYA Illustrator: Sarolta SZANTO Installation Production: Maksim LOHANKO, Maksim NOSOV, Igor PASTUKH Video Documentation (Kiev, Venice): Ivan EROFEEV, Angel ANGELOV Camera and Video Director (Yokohama): AOYAMA Shinya Camera (Yokohama): MORIUCHI Yasuhiro, NAKAMURA Aoi Production: Kristina CHERNIAVSKAIA, KIMURA Eriko, HIBINO Miyon, Elena TOROP, Leo TROTSENKO Research: Kristina CHERNIAVSKAIA, Andrey EFITS, HAYASHI Sumi, Medea MARGOSHVILI, SHIBATA Haruka, Ksenia SKORYTCHENKO, Leo TROTSENKO Fabrication: Super Factory, Installer (illustration): KURIHARA Gen, NOZAWA Yasuto Shipping and Installation (machines): Shinwa Shipping Co., Ltd. Shipping Supervision: UCHIYAMA Junko Production supported by Pinchuk Art Centre and Organizing Committee for Yokohama Triennale
W O R K S	Collection of Galerist, Istanbul / Courtesy of the artist and Galerist, Istanbul / Supported by Austrian Cultural Forum	[Episōdo 04] Unknown pp. 98, 99 (①) <i>Arnting-Anting Vest</i> 20th Century Pen and pencil on cotton (3 pieces) 70 x 50cm each
PARK Chan-kyong pp. 88, 89 <i>Belated Bosal</i> 2019 HD video, 5.1 channel surround sound, 55'00”	Featuring: LEE Sang Hee (Bosal), HYUN Joo Ni (Gahye), Lijin (LEE Jin Ho), BANG Seong Je, KWON Min Woo, PARK Kyung Hyun, PARK Guisoon Director: PARK Chan-Kyong Producer and Assistant Director: PARK Kyung Seo Director of Photography and Colorist: KIM Hyoung Ju Art Director: JEON Kyung Ran, KO Jaeyoung / Hair and Makeup: KWON Su Kyung (Door’s) Costume: JANG Juhee Visual Effects: KOO In Hwoe (sugarsaltpepperproduction) Film Editor: KIM Hyun Kyung Music: JANG Younggyu Sound Mixing/Foley: KIM Geunchae (Punktire Studio) Assistant Director: CHOI Seung Yeon, LEE Ja Kyung Production Manager: LEE Youn Hwa, KIM Tae Su Camera: SHIN Dong Hun, HWANG Nakwon, KWON Jong Hoon, PARK Swan (Aerial Camera)/ Lighting: WOO Kyung Jin, KANG Zooee Digital Imaging Technician: HAN Seungwan (D&M) Art and Set: KIL Hye Lim Costume: CHOI Miyeon, KIM Seonhui Hair and Makeup: CHOI Eun Hye, HAN Yeon Joo Commissioned by National Museum of Modern and Contemporary Art, Korea Sponsored by Hyundai Motor Company	[Episōdo 04] ISHIKAWA Mao pp. 98, 99 (②), 100, 101 (③) <i>Red Flower: The Women of Okinawa</i> 1976–1977 Gelatin silver print (14 pieces) 20.3 x 25.4cm, 26.3 x 38.9cm, 20.6 x 25.3cm, 20.6 x 25.4cm, 25.7 x 20.3cm, 25.4 x 20.5cm, 20.3 x 25.3cm, 25.3 x 20.3cm, 20.3 x 25.3cm, 25.3 x 20.6cm, 20.5 x 25.3cm, 20.3 x 25.4cm, 20.6 x 25.3cm, 26.2 x 38.4cm
Eva FÀBREGAS pp. 92–94 <i>Tangles</i> 2020 Sensory balls, polyurethane elastic fibers (set of 6) 3,000 x 100cm each (2 pieces), 2,000 x 50cm each (4 pieces) Supported by Acción Cultural Española(AC/E), Embassy of Spain	Ingela IHRMAN pp. 102, 103 <i>The Giant Hogweed</i> 2016 (recreated in 2020) Reed, paper, nylon string, plastic, spray paint, urethane, glue, sugar, gelatin, cosmetic pigment 300 x 900 x 300cm	[Episōdo 04] ISHIUCHI Miyako pp. 100, 101 (④) <i>Yokosuka Story #66; Inaoka-cho Yokosuka Story #71: Hon-cho Yokosuka Story #87: Nagai-cho</i> 1976–1977 Gelatin silver print 45.5 x 55.9cm (Inaoka-cho), 45.4 x 55.7cm (Hon-cho), 45.5 x 55.7cm (Nagai-cho) Collection of Yokohama Museum of Art
Episōdo 04 Inti GUERRERO <i>Institute for Tropical and Galactical Studies</i> pp. 98–101 2020 Exhibition		[Episōdo 04] Eisa JOCSON pp. 100, 101 (⑤ <i>left</i>) <i>Death of the Pole Dancer</i> 2011 Video, sound, 5’20”
		pp. 100, 101 (⑥ <i>right</i>) <i>Colouring White</i> 2018 (printed in 2020) Inkjet print (facsimile/exhibition copy, 3 pieces) 118.9 x 84.1cm each

[Episōdo 04] Document formerly owned by Paul JACOULET *Photographer unknown
pp. 98, 99 (⑥)
Que dessinez-vous?, Saipan (What are you drawing?, photographed in 1930)
Photograph (reproduction)
72.8 x 51.5cm
Courtesy of the artist’s family

[Episōdo 04] Paul JACOULET
pp. 98, 99 (⑦, ⑧)

Fantasia exotique, Saipan (Exotic fantasy, photographed in 1930)
Photograph (reproduction)
72.8 x 51.5cm
Courtesy of the artist’s family

Avant la dance, Saipan (Before the dance, photographed in 1930)
Photograph (reproduction)
72.8 x 51.5cm
Courtesy of the artist’s family

Le vetement neuf, Saipan (The new costume, photographed in 1930)
Photograph (reproduction)
72.8 x 51.5cm
Courtesy of the artist’s family

Les parures de perles Saipan (The pearl accessories, photographed in 1930)
Photograph (reproduction)
72.8 x 51.5cm
Courtesy of the artist’s family

Tattooed Woman of Falalop, West Carolines, from “Shell Series”
1935
Color woodblock print
39.4 x 30.1 cm
Printed by UCHIKAWA Matashiro / Carved by MAEDA Kentaro / Collection of Yokohama Museum of Art, Donated by the artist’s family

Portrait of A Chamorro Woman-Red, from “Rainbow Series”
1934
Color woodblock print
40.8 x 27.2cm
Printed by KATO Junji / Collection of Yokohama Museum of Art, Donated by the artist’s family

Yap Beauty and Orchids, West Carolines
1934
Color woodblock print
39.4 x 30.1cm
Printed by UCHIKAWA Matashiro / Carved by MAEDA Kentaro / Collection of Yokohama Museum of Art, Donated by the artist’s family

Lovers of Tarang, Yap, West Carolines
1935
Color woodblock print
39.3 x 30cm
Printed by UCHIKAWA Matashiro / Carved by MAEDA Kentaro / Collection of Yokohama Museum of Art, Donated by the artist’s family

A downpour at Metalanim, Ponape, East Carolines
1935
Color woodblock print
39.3 x 30cm
Printed by UCHIKAWA Matashiro / Carved by MAEDA Kentaro / Collection of Yokohama Museum of Art, Donated by the artist’s family

The Tokobei Sculptor, South Seas, Palau
1954
Color woodblock print
30.1 x 39.2cm
Printed by HONDA Tetsunosuke / Carved by MAEDA Kentaro / Collection of Yokohama Museum of Art, Donated by the artist’s family

The Song of the Waves, Ponape, East Carolines, from “Shell Series”
1936
Color woodblock print
39.4 x 30.2cm
Printed by UCHIKAWA Matashiro / Carved by MAEDA Kentaro / Collection of Yokohama Museum of Art, Donated by the artist’s family

Basilio, Young Boy of Saipan Holding Seashells, Marianas, from “Shell Series”
1934
Color woodblock print
39.4 x 30.2cm
Printed by OGAWA Fusakichi / Collection of Yokohama Museum of Art, Donated by the artist’s family

The Awakening, Saipan, Marianas
1937
Color woodblock print
39.3 x 30.1cm
Printed by UCHIKAWA Matashiro / Carved by MAEDA Kentaro / Collection of Yokohama Museum of Art, Donated by the artist’s family

Under the Banana Trees, Tomil, Yap
1948
Color woodblock print
39.3 x 30cm
Printed by UCHIKAWA Matashiro / Carved by MAEDA Kentaro / Collection of Yokohama Museum of Art, Donated by the artist’s family

Sorrows of Love, Kusaie, East Carolines
1940
Color woodblock print
39.4 x 30.2cm
Printed by HONDA Tetsunosuke / Carved by MAEDA Kentaro / Collection of Yokohama Museum of Art, Donated by the artist’s family

The Nautilus Shell, Yap
1958
Color woodblock print
39.4 x 30cm
Printed by HONDA Tetsunosuke / Carved by MAEDA Kentaro / Collection of Yokohama Museum of Art, Donated by the artist’s family

After the Rain, Tarang, Yap
1938
Color woodblock print
39.3 x 30.1cm
Printed by HONDA Tetsunosuke / Carved by MAEDA Kentaro / Collection of Yokohama Museum of Art, Donated by the artist’s family

[Episōdo 04] Wilhelm VON GLOEDEN
pp. 98, 99 (⑨)

Cain – Taormina
1900
Albumen silver print
36 x 27cm

Taormina
1910
Albumen silver print
21.6 x 15.8cm

Bathers Posed in Taormina
1910
Albumen silver print
21.2 x 16cm

Taormina
c. 1920
Gelatin silver print
22 x 16.3cm

Taormina
1920s
Gelatin silver print
22 x 15cm

Collection of Yokohama Museum of Art

[Episōdo 04] Eisa JOCSON
pp. 98, 99 (⑩ *left*)
All is Vain
2009/2020
UV inkjet print on canvas (facsimile/ exhibition copy)
112 x 145.5cm

[Episōdo 04] Kathy JETÑIL-KIJINER (with Dan LIN)
pp. 98, 99 (⑪ *right*)
Anointed
2018
Video, sound, 6’08”

Omer WASIM
pp. 104 (*bottom*), 105
Excerpts from *Props from an Unrealized Play, As the Light Turns*, and *That Which Lies Beyond*
2015–2020
Cast aluminum, metal, LED TV monitor, HD video, graphite on canvas, sheer fabric, concrete, worn shirt, marble, wood, knitting thread, matchsticks
Dimensions variable

Saira SHEIKH
p. 104 (*top*)
Fragment from *Mirror Mirror on the Wall*
2012
Graphite on paper

81 x 91cm
Collection of Omer WASIM

Renuka RAJIV

p. 106 (① *left*, ④)
Companionship and Contrast
2015–present
Ballpoint pen, black ink, tea, acrylic paint
(set of 68)
17 x 25cm each

p. 106 (① *center*, ⑥)
International Bottom-feeders Supreme Shower of Power
2016
Fabric, embroidery
208 x 126cm

p. 106 (① *right*, ②, ③)
Cyborgs are susceptible
2016–2020
Paper mache (17 pieces), fabric, thread (3 pieces), cut out paper (13 pieces)
Dimensions variable

p. 107 (① *right*, ③)
Autistic Utopia
2020
Fabric, thread
84 x 66cm

p. 107 (① *left*, ②)
Cro Mo No Lo (Mono-chrome, Mono-print, Mono-low)
2018
Mono-print (146 pieces)
22 x 16cm each

Tsherin SHERPA

pp. 108, 109
54 views of Wisdom and Compassion
2013
Acrylic paint and ink on canvas
51 x 51cm each (set of 54)
Courtesy of the artist and Rossi & Rossi

SARKER Protick

p. 112 (*top, middle*)
ꣳꣳꣳꣳ / Raśmi / Ray
2017–2020
Video, sound, 5'50"

SATO Risa

p. 112 (*bottom*)
The Twin Trees (white)
2020
Urethane, cloth
194 x 118 x 157cm

Oscar SANTILLAN

p. 115 (*top right, bottom*)
Spacecraft (do not conquer)
2018
Ceramics made from clay which chemical composition perfectly replicates the surface soil of planet Venus
25 x 30 x 150cm
La Colección Jumex, Mexico
Supported by Mondriaan Fund

p.115 (*top left*)
Spacecraft (do not objectify the land)
2018
Ceramics made from clay which chemical composition perfectly replicates the surface soil of planet Venus
24 x 43 x 130cm
Collection of LLANO
Supported by Mondriaan Fund

SATO Masaharu

p. 114 (*top left end*)
Skull, from “Dr. Reaper”
2018
Acrylic on board
72.7 x 60.6 x 2.5cm
Collection of IHARA Shinji

p. 114 (*top the second from left*)
Doorbell, from “Dr. Reaper”
2018
Acrylic on board
45.4 x 38 x 2cm
Collection of KAWAKAMI Tomoko

p. 114 (*top the third from left*)
Outlet, from “Dr. Reaper”
2018
Acrylic on board
18 x 14 x 2cm
Private Collection

p. 114 (*top the fourth from left*)
Switch, from “Dr. Reaper”
2018
Acrylic on board
33.3 x 33.3 x 2cm
Collection of Northern Ark

p. 114 (*top the fifth from left*)
Carton, from “Dr. Reaper”
2018
Acrylic on board
35.6 x 43.2 x 2cm
Private Collection

p. 114 (*top the sixth from left*)
Bathroom, from “Dr. Reaper”
2018
Acrylic on board
80 x 80 x 3cm
Collection of KOJIMA Yuki

p. 114 (*top the seventh from left, bottom*)
Night Sky, from “Dr. Reaper”
2018
Acrylic on board
84.1 x 59.4 x 3cm
Collection of NODA Yasushi

p. 114 (*top the eighth from left*)

Gecko, from “Dr. Reaper”
2018
Acrylic on board
43.2 x 35.6 x 2cm
Collection of YOSHIOKA Emiko

p. 114 (*top the nineth from left*)
Stairs, from “Dr. Reaper”
2018
Acrylic on board
91 x 65.2 x 3cm
NISHIJI COLLECTION

p. 114 (*top right end*)
now, from “Dr. Reaper”
2018
Acrylic, clock
ø 23 x 3cm
Collection of KEN NAKAHASHI

Jesse DARLING

pp. 116, 117 (*top*)
Cultural artefacts from a nonexistent archive (various)
2020
Screenprint on paper, risograph on paper (set of 9)
84.1 x 59.4 cm each (4 pieces), 42 x 29.7cm each (3 pieces), 29.7 x 42cm each (2 pieces)

Alia FARID

pp. 117 (*bottom*), 118, 119
At the time of the Ebb
2019
Master 4K video, sound, 21'00"

Taysir BATNIJI

pp. 122 (*bottom*)
Suspended Time
2007
Sand, glass
Ø 10 x 27cm

pp. 122 (*top*)
Untitled
2014
Glass
15 x 12 x 2cm

Lantian XIE

pp. 124, 127
when I move, you move
2020
Exoskeleton, daily objects, light box, urethane foam, video (sound, 5'34")
Exoskeleton provided by AssistMotion Inc / Uniform designed by PUGMENT / Station fabricated by Super Factory.

when I move, you move (WALKTHROUGH)
2020
Video (sound, 32'25")

Morehshin ALLAHYARI

pp. 125, 126
She Who Sees The Unknown: Ya'jooj Ma'jooj
2018
Acrylic on board
43.2 x 35.6 x 2cm
VR installation (approx. 10–15mins.)

pp. 125 (*middle*)
Ya'jooj, from “She Who Sees The Unknown: Ya'jooj Ma'jooj”
2018
3D printed sculpture, wax paint, hand colored
25.4 x 21.6 x 14cm

Ma'jooj, from “She Who Sees The Unknown: Ya'jooj Ma'jooj”
2018
3D printed sculpture, wax paint, hand colored
27.9 x 21.6 x 15.2cm

Make or Break (Rebecca GALLO & Connie ANTHES)
pp. 128, 129
Care for Bridges
2020
Installation with steel, Yokohama port water, spray bottles, paper, steel waste, sound, instructions, actions, rust
Dimensions variable
This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

ZHANG XU Zhan

p. 131 (*top*)
Animal Story-AT5
2019–2020
Video, sound, 4'51"

Production team

Artist: ZHANG XU Zhan, **Art Coordinator:** ZHAN Yu-Zhu, **Art Assistants:** ZHAN Yu-Zhu, ZHANG XU Zhan, LIU Jing-Yi, ZHANG Chi-Yun, GUO Ching-Yu, HUANG Chiao-Hua, **Art Puppetry:** ZHANG XU Zhan, **Lighting Designer:** ZENG Rui-Xuan, **Animators:** ZHANG XU Zhan, LIU Jing-Yi, **Soundtrack and Sound Design:** XIAO Fei, **Image Synthesis:** ZHAN Yu-Zhu, ZHANG Wan-Ying, ZHANG XU Zhan, **Production Sponsors:** RC Culture and Arts Foundation, **Production Supported by** National Culture and Arts Foundation

p. 130 (*top*)
Holy Mountain Pu Tuo Rock
2020
Newspaper, paste, gold paper, plastic sheeting, dried plants, artificial plants, wood, paint, mirrors, polystyrene
230 x 300 x 300cm

pp. 130 (*bottom*), 131 (*bottom*)
Musician (1–18)
2020
Wire, newspaper, paste, plastic beads, accessories (18 pieces)
20 x 10 x 15cm each

p. 130 (*middle*)
Crocodile
2020
Wire, newspaper, gold paper, paste, plastic beads, accessories (2 pieces)
20 x 10 x 15cm each

Crab
2020
Wire, newspaper, paste, plastic beads, accessories
20 x 10 x 15cm

Tortoise
2020
Wire, newspaper, paste, plastic beads, accessories
20 x 10 x 15cm

p. 130 (*middle*)
Ox
2020
Wire, gold paper, newspaper, paste, plastic beads, accessories
20 x 10 x 15cm

Costumed Figures
2020
Wire, newspaper, paste, plastic beads, accessories (3 pieces)
25 x 15 x 23cm each

Courtesy of the artist and Project Fulfill Art Space
Production Support by National Culture and Arts Foundation
Collection of Project Fulfill Art Space

Episōdo 01, 02, 03 *Deliberations on Discursive Justice* Kabelo MALATSIE, Michelle WONG, Lantian XIE
pp. 134–141

[**Episōdo 02**] *'Scenography for Suspended Time'*

Scenography 52 Kimberly Road, Lorentzville, Johannesburg / July 3–August 14, 2020
Protagonists PUSHIE, Mr. KING, Mr. PRINCE, MONEY PLANT, SNAKE PLANT, BUTTERFLY PALM, Hicham BERRADA, Pallavi PAUL, Cici WU, HERON, FISH, Sunday LAI Long Sang, COPPER, NANNI, A. Leo OPPENHEIM, KINOSHITA Takahiro, George MAHASHE, Refiloe NAMISE, Nicholas HLOBO, TShePO, Musa BALOYI, KHUMBU, YU Man Hon, YAMAHA, TRANSNET COPPER, CHURCH ON VILJOEN STREET, HILUX, DUMI, RASHID, CATNIP, 1989 NASA REPORT, PAHARPUR BUSINESS CENTRE, Kamal MEATTLE, FISH PUMP, WORLD OF SAMOOSA'S, MOTHER IN LAW SPICE, SECURITY CAMERA, GUAN Yu, Neo DISEKO, SIMON

[**Episōdo 03**] **Merv ESPINA / 'Light houses made out of air'**

Exhibition Yokohama Museum of Art / July 17–October 11, 2020
Radio transmitters and receivers, sound, graphical score, incidental docents choreography
Protagonists Merv ESPINA, THE RADIO ASTRONOMY ASSOCIATION SWITZERLAND (RAAS), PIXELSYNTH, Pallavi PAUL, SUNAPARANTA–GOA CENTRE FOR THE ARTS, ALPHABET SCHOOL, HAUS DER KULTUR DER

WELT, Alessandro GIROLA, Arundhati CHATTOPADHYAYA, Jeetin RANGHER, Saif AKHTAR, Vlado DZOMBETA, Shalini PASSI, Pascal MUSCH, Dayanita SINGH, Vikram DESSAI, Chrys-Ellen PETERS, Crezel COELHO, Raju BISWAS, Umesh PANT, Greg STACHOWIAK, Namisha PARTHASARTHY, Latika LOBO, Ranjit KANADALGAONKAR, Chantal OLIVEIRA, Tanya GOEL, Nerissa LAWRENCE, Nachiket BARVE, Nilima MENEZES, Delano D'SOUZA, Shivam RASTOGI, Roah FOBES, Namrata ZAKARIA, Amanda LAWRENCE, Barbara GAVEZOTTI, Zain MASUD, Dr. Munjaal KAPADAI, Kamna ANAND, Ranjani MAZUMDAR, Cedric G. ALMEIDA, Cheryl DSA, Waswo X. WASWO, Sriparna GHOSH, Syma TARIQ, John MENEZES, Amin JAFFER, KhriSha SHAH, Kiran AMBWANI, Maletta GODINHA, Edith LÁZÁR, JAYSIMHA, IpsHita MAITRA, Anita YEWALE, Rattananmol JOHAL, Raktim PARASHAR, Ada Einmo JURGENSEN, Nelinha RAVARA, Cristina Vere NICOLL, Kalyani CHAWLA, Raghunath RAJARAM, Leandre D'SOUZA, Fiona AMUNDSSEN, Isheta SALGAOCAR, Paul MATHIEU, Hajra AHMAD, Satya HINDUJA, Anandi SOANS, Dipanwita BANERJEE, Odella PINTO, Katarina RASIC, Sahej RAHAL, Jenne COUAILLIER, Sree BANERJEE, Ankita NAIK, Kabelo MALATSIE, Lantian XIE, Michelle WONG, Jeebesh BAGCHI, PHATSTOKI, SOUNDPOCKET, Shai HEREDIA, Nicholas GRUM, Amy LIEN, ALL OVER BANGALORE, JAMIA IN NEW DELHI, BOGOTA, BOTH SIDES OF VICTORIA HARBOUR IN HONG KONG, LA PAZ DURING PITITA REVOLUTION, BLM PROTESTS BROOKLYN, UP DILIMAN CAMPUS, PRIMERA LÍNEA IN SANTIAGO, ÁGORA MALL SANTO DOMINGO, Pi (π), MORSE CODE, 1990S DIAL-UP MODEMS, SILBO GOMERO, KUŞ DİLİ, and BIKES IN TOKYO

[**Episōdo 03**] **PUGMENT / 'Wardrobe Discussive'**

Exhibition Yokohama Museum of Art / July 17–October 11, 2020
Instagram, recipes for appearances, volunteer attire, T-shirts
Protagonists PUGMENT, WARDROBE WEARERS

[**Episōdo 03**] *'Chasing the Scent'*

Assembly Internet live streaming (October 9–10, 2020)
Protagonists Typhoon CHAN-HOM, Daikoku, HASHIMOTO Shino, CANDY LIFE, Honda CBX400F, Sumayya VALLY, JOHANNESBURG MINE DUMPS, VREDEFORT CRATER, DAILY SUN, Ahmed BIN SHABIB, Rashid BIN SHABIB, Kenzo TANGE, Aladdin, Hala ALI, Omar AL MUKHTAR, Christian NYAMPETA, Rodrigues KAREMERA, RADIO TROPIEZO, Dineo Seshee BOPAPE, Kanouté KÉMISSIN, HOASHI Aki, Grace SAMBOH, GUNUNG MERAPI, TUMPENG, MONUMENT YOGYA KEMBALI, Griya Seni Hj. KUSTIYAH & Edhi SUNARSO, FATMAWATI, Amiya NAGPAL, SPOTIFY HACKER, SLUG HOTLINE OPERATOR, Siv

GREYSON, Mamello MAKHETHA, LO TING, Mr. WAT, Abhishek HAZRA, Mark CHUNG, Santhosh S, Samantha KWOK

[**Episōdo 01**] **‘Afterparty’** Internet live streaming (Johannesburg & Hong Kong / October 17, 2020)
Protagonists PHATSTOKI, FOTAN LAIKI, SODA STUDIO, Michael, Malosem MAHLASELA, PIKACHU, DANCING DIGITS, SOMEONE WALKING TO GET MORNING COFFEE, SOMEONE WASHING DISHES, AFRO ASIA, AKIL WORLD TIME, MARIKO AND TOM, Jerome REYES, Amiya NAGPAL, PINK LIGHT FROM NEIGHBOUR’S HOUSE, PORTABLE GENERATOR, MONKEY, Linda CHEUNG, Özge ERSOY, Herman LAU, LIN On Yeung, ACO

NYK MARITIME MUSEUM

Marianne FAHMY <p>pp. 142, 143</p>
<i>Atlas</i> <p>2019</p> <p>HD video, sound, 4’30”</p>
<i>Atlas Series</i> <p>2020</p> <p>Thermoformed acrylic pieces, paint and neochrome film</p> <p>Dimensions variable</p>

PLOT 48

Episōdo 09 Dennis TAN <i>The case of the ringing bell</i> <p>pp. 148, 149</p> <p>2020</p> <p>Bicycle bells, tree, hemp rope, cotton rope, palm rope, steel wire</p> <p>h. 70–150 x 8 x 6 cm each</p>

Farming Architects

pp. 150, 151

The Space Coalition

2020

Wood, polycarbonate, stainless, aquaponics, plants, books

290 x 1,080 x 195cm, 290 x 1,160 x 2,250cm

Architect support: MMA inc. KUDO Momoko

Structural calculation: MOF MATSUDA Shinya

Constructor: Shin Co., Ltd.

SATO Risa

p. 152

The Twin Trees (yellow)

2020

Polyester cloth

335 x 955 x 400cm

p. 152

The Twin Trees (blue)

2020

Polyester cloth

335 x 470 x 385cm

pp. 153, 154

The Twin Trees (orange)

2020

Polyester cloth

290 x 430 x 267cm

Supported by DAIICHI ORIMONO CO., LTD.

KAWAKUBO Yoi

pp. 156, 157

Waiting for Diogenes

2020

Video (sound, 74’50”), oil paintings on canvas by the artist’s father, chalk drawing on the gallery walls, ink and pencil on paper, old postcards, printed materials

Paintings produced by OHNUMA Hiroteru / Production supported by KOBAYASHI Toshihiro, INOUE Masako, YAMADA Sanae

Dimensions variable

Hicham BERRADA

pp. 158, 159

Mass and Martyr

2020

Bronze, aquarium, steel, water, electrolysis, direct current

160 x 180 x 80cm

Supported by Ambassade de France / Institut français du Japon

Mathematical Omens #3

2020

3 channel video, silent, 4’55” loop

Supported by Embassy of France in Japan / Institut français du Japon

Amol K. PATIL

p. 161 (*top*)

Reminiscent

2019

Portable cassette players, cassettes, table

Dimensions variable

p. 160 (*middle*)

Gaze Under your skin

2020

Sand, motor, metal blade, wooden box

45.7 x 91.4 x 91.4cm

Gaze Under Your Skin

2020

Bronze

12.7 x 10.6cm

Gaze Under Your Skin

2020

Bronze

30.5 x 7 x 7cm

p. 160 (*bottom*)

Gaze Under Your Skin

2020

Bronze

21.4 x 3.8 x 3.8cm

Collection of Vibha Galhotra and Rahul Aggarwal

Peep in

2014

Video, silent, 3’00”

p. 160 (*top*)

What is Human Becomes Animal?

2016

Rubber gloves, fibercast, iron dust, fibers, magnets, motors

7.6 x 35.6 x 25.4cm

p. 161 (*bottom*)

What is Human Becomes Animal?

2020

Bronze, iron dust, magnets and motors

7.6 x 11.4 x 27.9cm each

Andreas GREINER

pp. 162, 163

Multitudes

2014 (recreated in 2020)

Monocellular algae Pyrocystis Fusiformis, clean bench, UV lights, sea water and nutritions, self-playing grand piano playing a composition by Tyler Friedman based on the growth curve of the algae’s replication cycle.

Supported by ifa (Institut für Auslandsbeziehungen)

Renu SAVANT

pp. 166, 167

Many Months in Mirya

2017

Video, sound, 231’00”

Camera & Direction: Renu SAVANT
Edit: Rikhav DESAI
Sound Recording: Hitesh CHAURASIA
Sound Post Production: Siddhardh RAMESH

Farah AL QASIMI

pp. 168, 169

Jazirat Al Hamra 2020

2020

Photographs on adhesive vinyl and paper

Dimensions variable

LAU Wai

pp. 170, 171 (*top*)

There is a voice missing

2019 (recreated in 2020)

Aluminum mirror sheet, digital photo frame

132 x 90.8cm

SARKER Protick

pp. 171 (*bottom*), 172, 173

Love Kill

2014–2015

Color slides (set of 40)

Elena KNOX

pp. 176–179

Volcana Brainstorm (hot lava version)

2019, 2020

Participatory installation and performance

Participants: AKIYAMA Naoko, Tim BYRNES, Calvin BURCHFIEL, Chibiguts!, CHIJIWA Yuki, EBATA Kyoko, Ebi, Logan FULCHER, Izumi Gunji, HAMASAKI Fumina, KAJITANI Osamu, Jun Kanno, KINOKOCURRY, KISAKA Shoji, Travis

KLOSE, Garth Knight, Marina Komiya, KURIMOTO Hajime, KURIMOTO Yukie, Dee Lee, Atlas Leech, Lian LOKE, MATSUOKA Naofumi, Mistress MAYA, Ralo MAYER, MIAUCHI Yuri, MIYAKE Yuri, MURAKAMI Hiroshi, NNNI (Dee Lee + Maki Yui), PrawnHubOfficial, Tiare RIBEAUX, Pooya SAREH, SpacesSound, SONODA Yu, studio wo. T3 KiZ, Yoma Takatori, TSUJI Takafumi, UNEMI Tatsuo, Joanna WANG, Prawn Waters, James WELKER, D Whom, Yaloo

Aluaiy PULIDAN

pp. 181 (*top right end*), 180 (*bottom*)

The Axis of Life

2018

Recycle fabric, cotton thread, organic cotton

500 x 120 x 100cm

pp. 181 (*top the second from right*), 180 (*top*)

Black Stacking

2018

Recycle fabric, cotton and linen

50 x 130 x 30cm

p. 181 (*top the third from right*)

The Heart Bump of the Earth

2018

Recycle fabric, cotton and linen, color beads, seeds, leather

220 x 150 x 30cm

p. 181 (*top the fourth from right*)

Blooming

2019

Recycle fabric, cotton thread, organic cotton

80 x 40cm

p. 181 (*top left end, bottom*)

Wrap

2019

Recycle fabric, cotton and linen, color beads, leather

100 x 30cm

Artist support by Taiwan Cultural Center, Taipei Economic and Cultural Representative Office in Japan

ZHENG Bo

p. 182 (*top*)

Pteridophilia 1–4

2016–19

4K video, sound, 17’00”, 20’00”, 15’00”, 16’00”

pp. 182 (*bottom*), 183

Pseudocopulation

Footage films (videographer, object, place): Matteo Peril, Andrena bee and orchid Ophrys lojaconoi, Gargano, Italy

Colin Bower, wasps Lissopimpla excelsa and three kinds of tongue orchids; Cryptostylis subulata, Cryptostylis leptochila, and Cryptostylis erectra. New South Wales, Australia

HD video, silent, 5’17”

p. 189 (*middle right*)

KATSUSHIKA Hokusai, *Tako to ama*, from “Kinoo no komatsu” (Pine Seedlings on the First Rat Day or Old True Sophisticates of the Club of Delightful Skills), originally published in 1814

Inkjet copy (facsimile/exhibition copy)

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Anton VIDOKLE

pp. 184, 185
<i>Citizens of the Cosmos</i>
2019
HD video, sound, 30’14”
Courtesy of the artist, Asakusa and Vitamin Creative Space.
<i>This is Cosmos</i>
2014
HD video, sound, 28’10”

Episōdo 05 SURE INN Printing Sound

p. 189

2020

Internet video streaming (August 22, 2020) and exhibition (PLOT 48 / August 21 – October 11, 2020)

Participants: on Lee, YANG Jian, Nahwan JEON, PEACE MOMO, KATAMI Yo, LU Jiawei, AOTA Shinya, JONG YuGyong, TANG Dixin, SHIMODA Hikota, TANIZAWA Sawako, MURPHY Zhong, OSAWA Yudai, Works, XU Xiaorong, HASEGAWA Yui, DJ TASAKA, Tianmu, KIM Myong Hwa, LI Tingwei, KUDO Natsumi, Absolute Purity, Yang Xi, Akira the Hustler, Dongwu Yang, LEE Kyungmin, MORI Takashi, 73, BuBu de la Madeleine, 6699press, TAKEZAKI Kazuyuki, TANG Ting, MOUNTAIN/FULL EDITION, YABUUCHI Misako, Yongkwan KIM, Huangshan, TAKEKAWA Nobuaki, Gaymakimaki, Hepziba KIM, Wenjun, LEE Doyun, JUST PROJECT, USUI Yui, KOBAYASHI Noa, HIRANO Taichi, AMIGOS

[**Episōdo 05**] **KUDO Natsumi**

Sure, Flying!

2020

Internet video streaming, 3’1”

[**Episōdo 05**] **Absolute Purity & MOUNTAIN / FULL EDITION**

Fixed Point Future

2020

Internet video streaming, 28’00”

[**Episōdo 05**] **Printing Sound (JONG YuGyong, LEE Kyungmin, YABUUCHI Misako, TAKEKAWA Nobuaki)**

Moving Fixed Camera

2020

Internet video streaming, 2’57”

p. 189 (*middle left*)

[**Episōdo 05**] **Akira the Hustler & Printing Sound**

New gimbap recipe for picnic lunch box

2020

Internet video streaming, 11’16”

[**Episōdo 05**] **AMIGOS**

From GSOMIA to AMIGOS

2020

Internet video streaming, 6’55”

[**Episōdo 05**] **JONG YuGyong**

Letter of a private (mistake)

2020

Internet video streaming, 7’13”

[**Episōdo 05**] **KIM Myong Hwa**

Dogu (Clay figurines) go to meet Dogu

2020

Internet video streaming, 5’10”

[**Episōdo 05**] **Printing Sound (Music by DJ TASAKA & Tang Ting)**

Silkscreen design collection

2020

Internet video streaming, 9’43”

[**Episōdo 05**] **HASEGAWA Yui**

2019.12. *Nanjing*

2019

Internet video streaming, 3’48”

p. 189 (*top*)

2019.12. *Nanjing*

2019 (printed in 2020)

Inkjet print (set of 15)

40.6 x 50.8 cm each (5 pieces)

27.9 x 35.6 cm each (10 pieces)

[**Episōdo 05**] **TANG Dixin & TAKEKAWA Nobuaki**

Pure Voice

2018

Internet video streaming, 13’13”

[**Episōdo 05**] **LEE Kyungmin, HIRANO Taichi, Printing Sound**

SURE INN flag: Somewhere Over the Rainbow

2020

Internet video streaming, 5’16”

[**Episōdo 05**] **TANIZAWA Sawako**

Practice the party -marching, running, dancing-

2020

Internet video streaming, 0’06”

p. 189 (*bottom left*)

[**Episōdo 05**] **gaymakimaki**

lingering magma

2020

Internet video streaming, 6’27”

p. 189 (*bottom right*)

[**Episōdo 05**] **DJ TASAKA**

“Goodie Bag” *Music Video Collection*

2020

Internet video streaming, 16’10”

p. 189 (*top*)

[**Episōdo 05**] **LEE Kyungmin & Printing Sound**

SURE INN’s Flag

2020

Printed fabric

250 x 154 cm

[**Episōdo 05**] **Printing Sound**

Moving Fixed Camera, Japan - Korea - Japan 2020 Video camera, cardboard box, letter 34 x 37 x 24 cm (video camera, cardboard box) 29.7 x 21 cm (letter)

Joyce HO

pp. 190, 191 *Balancing Act III* 2020 Painted stainless steel 222 x 2055 x 60cm Artist support by Taiwan Cultural Center, Taipei Economic and Cultural Representative Office in Japan

IIKAWA Takehiro

pp. 192–194 *DECORATOR CRAB “Arrangement, Adjustment, Movement”* 2020 Wood, paint Dimensions variable

pp. 169 (*bottom right*), 192 (*bottom*), 193 *DECORATOR CRAB “Very Heavy Bag”* 2010, 2020 Video, sound 0’50”, bag (6 pieces)

Tina HAVELOCK STEVENS

pp. 196, 197 *Ghost Class* 2015 HD video, sound, 11’00”

Korakrit ARUNANONDCHAI

pp. 198, 199 *With History in a Room Filled with People with Funny Names 4* 2017 HD video, sound, 23’27”, inkjet transfer, acrylic paint, pressed flowers Mural produced by YU Sora, KURASHIKI Aya, PARK Sanghyun / Courtesy of the artist, Bangkok City City Gallery, C L E A R I N G New York/Brussels, Carlos/Ishikawa

Russ LIGTAS pp. 200–202 *Planet Blue* 2020 Installation with everyday objects, performance and projection, sound Dimensions variable

Haig AIVAZIAN pp. 203–205 *1, 2, 3 Soleil! (2020)* 2020 Chalk, fitness chalk balls, stadium lights, studio tripods 348 x 720 x 630cm

Oscar SANTILLAN pp. 206, 207 *Chewing Gum Codex*

2019–2020 Gum chewed by Neil Armstrong, plants, styrofoam, video (three channel, silent, loop), logs 250 x 400 x 250cm Supported by Mondriaan Fund

Rahima GAMBO

pp. 210 (*bottom*), 211 (*bottom*) *Tatsuniya 1* 2017 Video, sound, 7’00”

pp. 210 (*top, middle*), 211 (*top*) *Amina and Zainab playing a clapping*, from “Tatsuniya” 40.6 x 61cm

Yemi has a doll. The doll is as big as a day-old baby. It has two eyes and two legs., from “Tatsuniya” 40.6 x 35.6cm

Playing Slowly, from “Tatsuniya” 68.6 x 101.6cm

Experience, from “Tatsuniya” 68.6 x 101.6cm

Holiday is coming. No more morning bell. No more teachers in school., from “Tatsuniya” 68.6 x 101.6cm

Tatsuniya, Tatsuniya, from “Tatsuniya” 30.5 x 45.7cm

Excursion, from “Tatsuniya” 68.6 x 101.6cm

Goodbye students, Goodbye teachers. Now we are going to spend a jolly holiday., from “Tatsuniya” 68.6 x 101.6cm

Jolly Holiday, from “Tatsuniya” 40.6 x 35.6cm

Amina, from “Tatsuniya” 40.6 x 35.6cm

2017 (Printed in 2020) Inkjet print

Naeem MOHAIEMEN pp. 212, 213 *JOLE DOBE NA (Those Who Do Not Drown)* 2020 Video 64’00”

Courtesy of the artist and Experimenter **Director:** Naeem MOHAIEMEN **Cast:** Kheya CHATTOPADHYAY, Sagnik MUKHERJEE **Cinematography:** Basab MULLIK **Sound Design:** Sukanta MAJUMDAR **Editor:** Chandan BISWAS, Naeem MOHAIEMEN **Music:** Qasim NAQVI **Screenplay:** Naeem MOHAIEMEN **Dialogue Advisor:** Manosh CHOWDHURY **Assistant Director:** Moinak GUHA

Colorist: Manas BHATTACHARYYA **Line Producer:** Prateek BAGI **Art Direction:** Prithwiraj DE **Postproduction Partner:** Cherrypix, Soumya MUKHOPADHAY **Sound Postproduction:** Aural Workstation **Voice (Sufiya):** Trina Nileena BANERJEE **Pre-Production Line Producer:** Taneglla MADHAVI **Subtitles:** Jaya GHOSH, Japan Visualmedia Translation Academy **Co-commissioned by** Organizing Committee for Yokohama Triennale, Japan and University of Umea, Sweden **Curated by** Raqs Media Collective

Episōdo 07 Ish SHEHRAWAT (Ish S) & Venzha Christ *Sound Reasons*

2020 Exhibition (Lecture Hall, Yokohama Museum of Art / September 16 - 27, 2020)

[**Episōdo 07**] **Ish SHEHRAWAT (Ish S)** p. 216 *An Octagon and a Square II* 2020 12 channel sound, text

[**Episōdo 07**] **Venzha Christ** p. 217 *Evolution of the Unknown VII* 2020 Sound, video, cosmic signal receiver

Episōdo 10 INTERSTITIUM

pp. 218, 219 Internet video streaming from October 5, 2020

[**Episōdo 10**] **Anton VIDOKLE** *The God-Building Theory* 2020 Internet video streaming, 40’10”

[**Episōdo 10**] **Renu SAVANT** *My Ecosystem* 2020 Internet video streaming, 9’6”

[**Episōdo 10**] **Marianne FAHMY** *Fragments of myth, fabulation and what may come* 2020 Internet video streaming, 8’46”

[**Episōdo 10**] **Russ LIGTAS** *planet blue: epilogue* 2020 Internet video streaming, 7’50”

[**Episōdo 10**] **Max DE ESTEBAN** *Max de Esteban on Contemporary Infrastructures* 2020 Internet video streaming, 7’48”

[**Episōdo 10**] **Make or Break** *Some actions with people on bridges* 2020 Internet video streaming, 9’40”

[**Episōdo 10**] **SARKER Protick** *O great life! / হ় মহাজীবন* 2020 Internet video streaming, 20’22”

[**Episōdo 10**] **Oscar SANTILLAN** *SUNLIGHT MINUS A FIREFLY* 2020 Internet video streaming, 8’58”

[**Episōdo 10**] **Nilbar GÜREŞ** *Unknown Sports* 2020 Internet video streaming, 9’58”

[**Episōdo 10**] **Rosa BARBA** *Bending organizations* 2020 Internet video streaming, 4’42”

[**Episōdo 10**] **Ivana FRANKE** *Resonance of the Unforeseen* 2020 Internet video streaming, 24’37”

[**Episōdo 10**] **Ali VAN** *parterre* 2020 Internet video streaming, 12’41”

[**Episōdo 10**] **KAWAKUBO Yoi** *The Epilogue* 2020 Internet video streaming, 13’57”

[**Episōdo 10**] **ARAI Takashi** *Anti-Monument for 1000 Women and the Former Imperial Japanese Army Clothing Factory, Hiroshima* 2020 Internet video streaming of exhibited work (October 6 – 11, 2020)

[**Episōdo 10**] **Lebohang KGANYE** *Ke Sale Teng (I am still here)* 2017 Internet video streaming of exhibited work (October 6 – 11, 2020)

[**Episōdo 10**] **IWAMA Asako** *A mound of shells* 2020 Internet video streaming of exhibited work (October 6 – 11, 2020)

[**Episōdo 10**] **PARK Chan-kyong** *Belated Bosal* 2019 Internet video streaming of exhibited work (October 6 – 11, 2020)

[**Episōdo 10**] **SARKER Protick** *रश्मि / Raśmi / Ray* 2017–2019 Internet video streaming of exhibited work (October 6 – 11, 2020)

[**Episōdo 10**] **Alia FARID** *At the time of the Ebb* 2019 Internet video streaming of exhibited work (October 6 – 11, 2020)

[**Episōdo 10**] **ZHANG XU Zhan** *Animal Story-AT5* 2019 - 2020 Internet video streaming of exhibited work (October 11, 2020)

[**Episōdo 10**] **Tina HAVELOCK STEVENS** *Ghost Class* 2015 Internet video streaming of exhibited work (October 6 – 11, 2020)

[**Episōdo 10**] **Rahima GAMBO** *Tatsuniya 1* 2017 Internet video streaming of exhibited work (October 6 – 11, 2020)

[**Episōdo 10**] **Naeem MOHAIEMEN** *JOLE DOBE NA (Those Who Do Not Drown)* 2020 Internet video streaming of exhibited work (October 11, 2020)

[**Episōdo 10**] **KAWAKUBO Yoi** *Waiting for Diogenes* 2020 Internet video streaming of exhibited work (October 6 – 11, 2020)

[**Episōdo 10**] **Amol K. PATIL** *Peep in* 2014 Internet video streaming of exhibited work (October 6 – 11, 2020)

[**Episōdo 10**] **Renu SAVANT** *MANY, MONTHS IN MIRYA* 2017 Internet video streaming of exhibited work (October 6 – 11, 2020)

[**Episōdo 10**] **Anton VIDOKLE** *Citizens of the Cosmos* 2019 Internet video streaming of exhibited work (October 6 – 11, 2020)

This is Cosmos 2014 Internet video streaming of exhibited work (October 6 – 11, 2020)

Episōdo 08 TAMURA Yuichiro ***Chemistry / The Story of C*** pp. 220, 221 2020 Exhibition, performance, chromakey studio, internet live streaming (Lecture Hall, Yokohama Museum of Art / October 1 – 11, 2020)

Act 1, Carbonization Chromakey studio, internet video streaming, 6’07”

Act 2, Authenticity Chromakey studio, internet video streaming, 9’07”

p. 220 (*top*) *Act 3, Hemicorpus* Chromakey studio, internet video streaming, 11’57”

pp. 220 (bottom right), 221 *Act 4, Emergence* Chromakey studio, internet live streaming (21 hours, October 10–11)

Film: NISHINO Masanobu **Sound:** ARAKI Masamitsu **Video:** YAMAUCHI Shota **Translation:** OKUMURA Yuki **Technical Supervision:** WADA Shintaro **Technical Support:** ITO Yuya **Filming Cooperation for Act 1:** NISHIZONO Yuki **Magic for Act 2:** TAKAHASHI Hiroki **Rakugo (Sit down comedy) for Act 3:** SANYUUTEI Iori **Model for Act 4:** Tetsu **Makeup for Act 4:** YAMAGUCHI Eriko **Stylist for Act 4:** OHNO Kurena **Support:** Graduate School of Film and New Media, Tokyo University of the Arts, Yuka Tsuruno Gallery **Commissioned by** the Organizing Committee for Yokohama Triennale

Episōdo X Digital Ignition

pp. 222, 223 Internet video streaming (July 3–October 11, 2020)

[Episōdo X] IWAI Masaru

Play with graphite in Yokohama (for Episōdo) 2020 Internet video streaming, 3’23”

Stacking Actions (for Episōdo) 2020 Internet video streaming, 3’21”

Magic hour (for Episōdo) 2020 Internet video streaming, 3’1”

Courtesy of Takuro Someya Contemporary Art

[**Episōdo X**] **Taus MAKHACHEVA** *Quantitative Infinity of the Objective* 2019 Internet video streaming, 2’08” With written instructions by Taus Makhacheva, Anatolii Sachivko, Kristina Cherniavskaia **Performers:** NUMATA Sae, SAKUMA Karin (all from Mizutori Sports Club), FUJII Kota

[**Episōdo X**] **KAWAKUBO Yoi** *LOOP A LIVE , EVIL A POOL* 2020 Internet video streaming, 11’39” Courtesy of Yamamoto Keiko Rochaix

[**Episōdo X**] **Make or Break** *Speaking to the Street (Koganecho/ Parramatta)* 2020 Internet video streaming, 56” Video courtesy: Make or Break

[Episōdo X] Elena KNOX <i>Volcana Brainstorm</i> 2020 Internet video streaming, 1’36” Performer: Chibiguts!
[Episōdo X] Amol K. PATIL <i>Rest</i> 2020 Internet video streaming, 2’31” <i>Study oneself</i> 2020 Internet video streaming, 5’14” Camera: Yogesh
[Episōdo X] Dennis Tan <i>The case of ringing bell (Sangenjaya)</i> 2020 Internet video streaming, 1’05”
[Episōdo X] Organizing Committee for the Yokohama Triennale
<i>‘Time Counter’ Performance of TAKEMURA Kei</i> 2020 Internet video streaming, 1’20”
<i>‘The Space Coalition’ by Farming Architects</i> 2020 Internet video streaming, 1’36”
<i>‘I’m still alive’ Performance of SHINTAKU Kanako</i> 2019 Internet video streaming 6’51”
<i>1,2,3 Soleil! (2020) of Haig AIVAZIAN</i> 2020 Internet video streaming, 52”
<i>Building ‘Kinetic Spinner Forest’ of Nick CAVE</i> 2020 Internet video streaming, 47”
<i>Yokohama Triennale 2020: Let the Movements Commence</i> 2020 Internet video streaming, 1’22”
[Episōdo 09 Dennis TAN] <i>The case of the ringing bell</i> (ongoing) <i>The case of the ringing bell (A reminder of sorts), Ver.1</i> 2020 Internet video streaming, 16’18” <i>The case of the ringing bell (A reminder of sorts), Ver.2</i> 2020 Internet video streaming, 3’34”

[Episōdo 09 Dennis TAN] <i>The case of the ringing bell</i> (ongoing) <i>The case of the ringing bell (A reminder of sorts), Ver.1</i> 2020 Internet video streaming, 16’18” <i>The case of the ringing bell (A reminder of sorts), Ver.2</i> 2020 Internet video streaming, 3’34”

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Nilbar GUREŞ b. 1977, Istanbul, Turkey; lives and works in Vienna and Istanbul. pp. 86, 87

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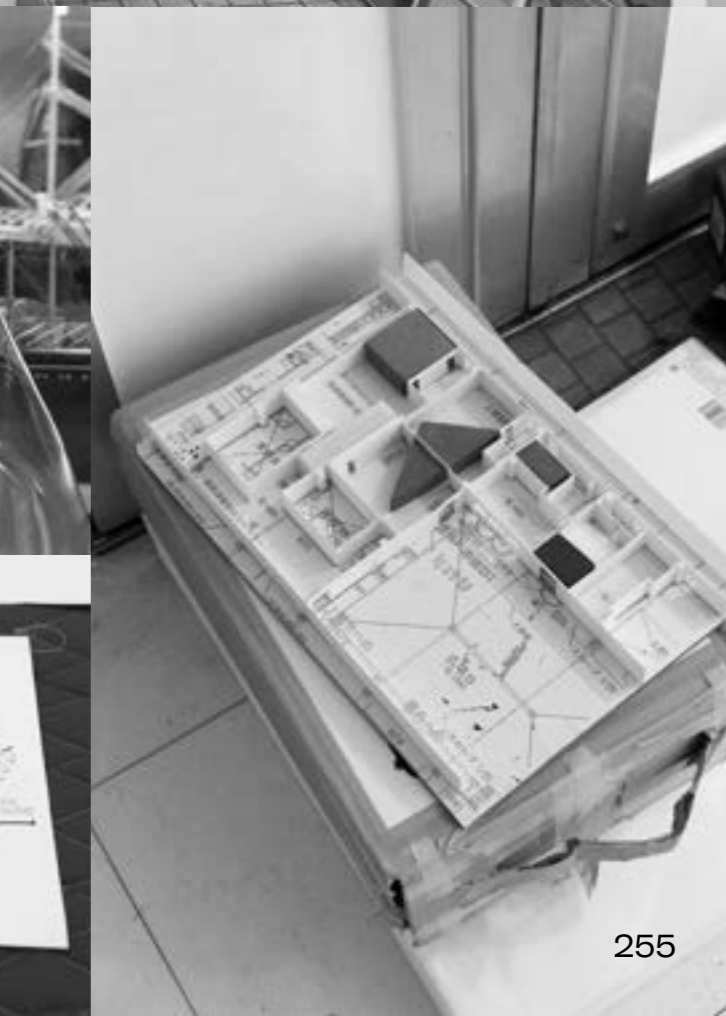
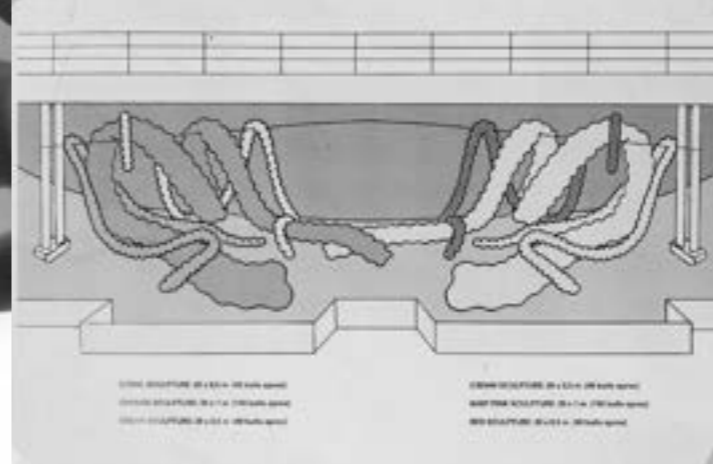
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