

Takehito Shiina Portfolio

2006-2009



photo: Masaru Yanagiba

Matter is Equal to What We Call an Image.

For instance, in a case you try to tell the truth to children, to say “A friend next to you hand in hand consists of images in fact.” is more correct expression than to say “Stars glittering far away also consist of matter in fact” to describe the reality.



photo: Masaru Yanagiba

The production process of this work is below.

About a year after I broke up with girlfriend, one night, I suddenly had a nightmare about her. Then I remember over 700 pieces of photographs of her portraits. I scanned all of them into computer, and made an abstractive motion graphics film with them. In the exhibition, the film was being projected behind a plastic sphere which has a diameter of 160 centimeters, a same length as ex-girlfriend's height. As the film was projected face to face from both sides of the globe with two projectors, you can see the image without interruption from any angle of 360 degrees. This sphere is entitled Black Opal Portrait, compared itself with a glittering star. The exhibition also has drawings of her portrait drawn while we were in a relationship with, displayed around the room.

In order to overcome the nightmare, I decided to make the woman to be a star.

Starring You

2006

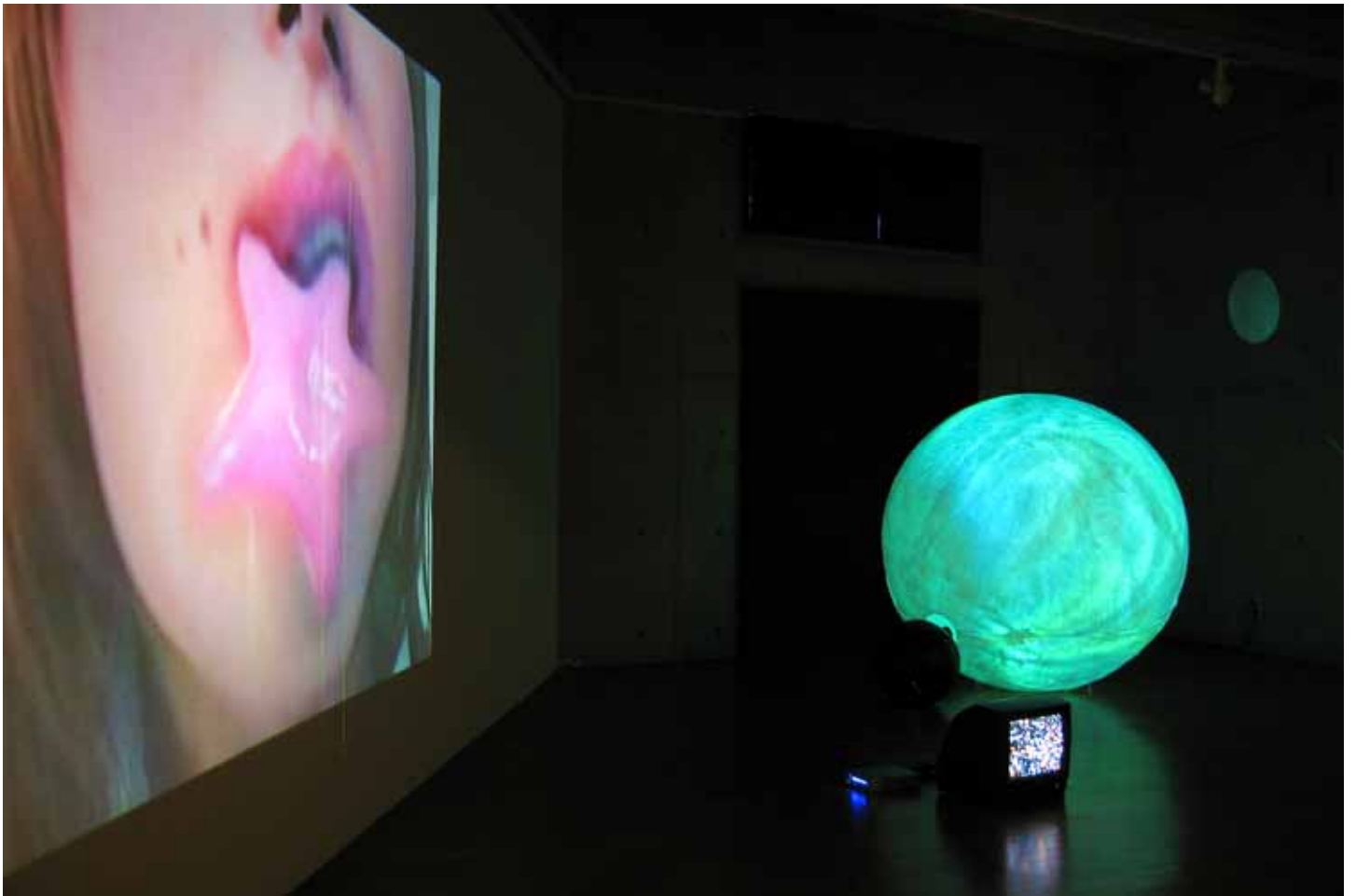
w341xd668xh230cm

solo exhibition

switch point (Kokubunji, Tokyo)

Curator: Souichirou Fukai (sculptor)

Support: Kirin Brewery Company, Ltd.



Summer Weeds

Solo exhibition at What's Art Gallery, Sendai, Japan in 2006, a development of solo exhibition "*Starring You*", which was held in the same year at the gallery Switch Point in Tokyo. The exhibition is an installation of several motion graphics works and other stuffs which are about the personal dreams, nightmare and obsession. The subject of this installation conforms to the exhibition *Starring You* : "Matter is equal to what we call an image". The title of the exhibition is a quotation of well-known haiku poem written by Basho Matsuo in Japan.

Summer weeds,
Ancient warriors leave
The traces of their dreams.

(Translated into English by Takehito Shiina)



Motion graphics are projected to the inside of the plastic sphere which is 1.6m in diameter.

Black Opal Portrait

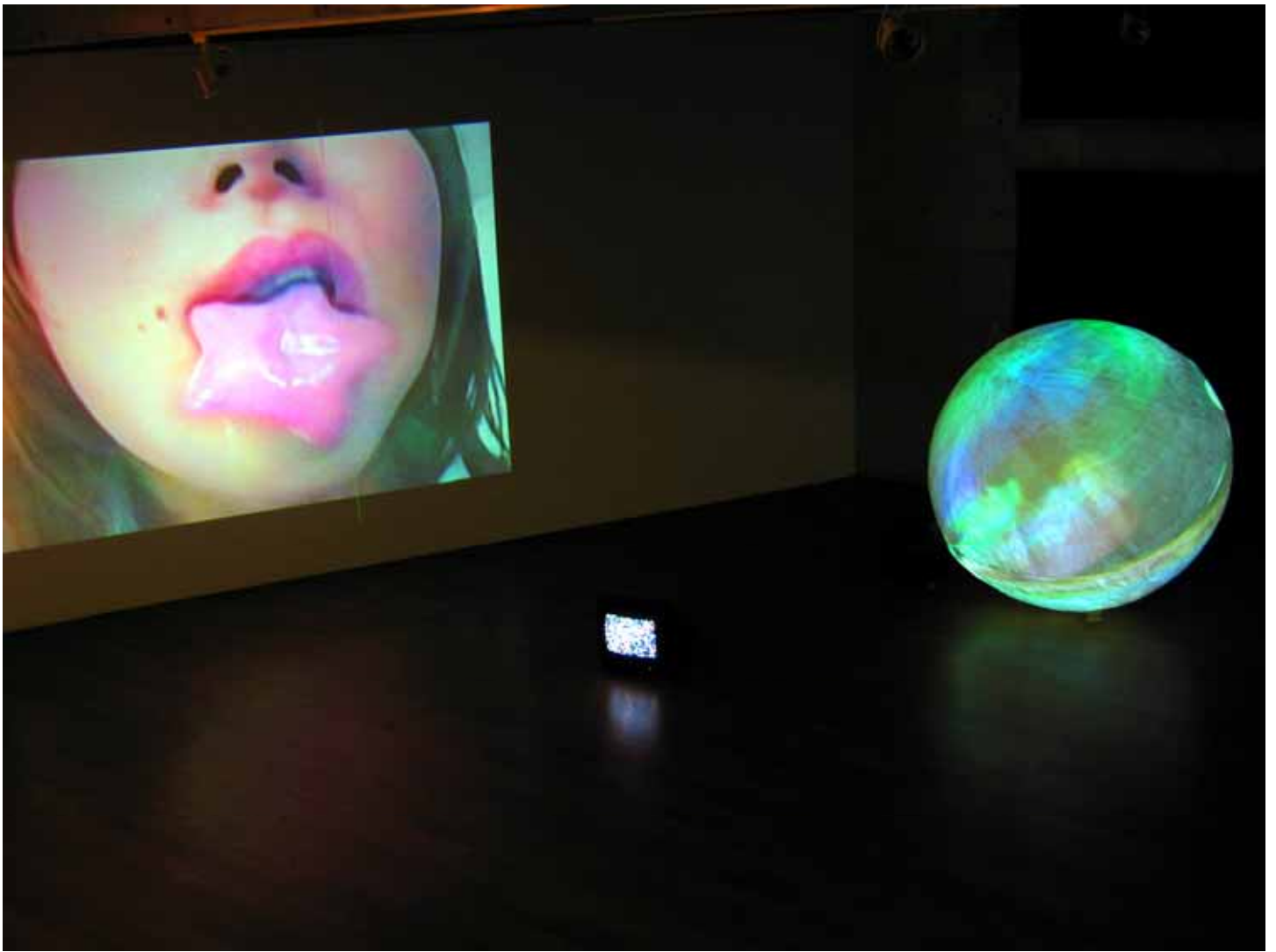
2006

w2210×h2265×d1620mm

FRP, video projector, DVD player, mpeg2 (12 minutes)

solo exhibition "Summer Weeds"

what's art gallery (Sendai)



Summer Weeds

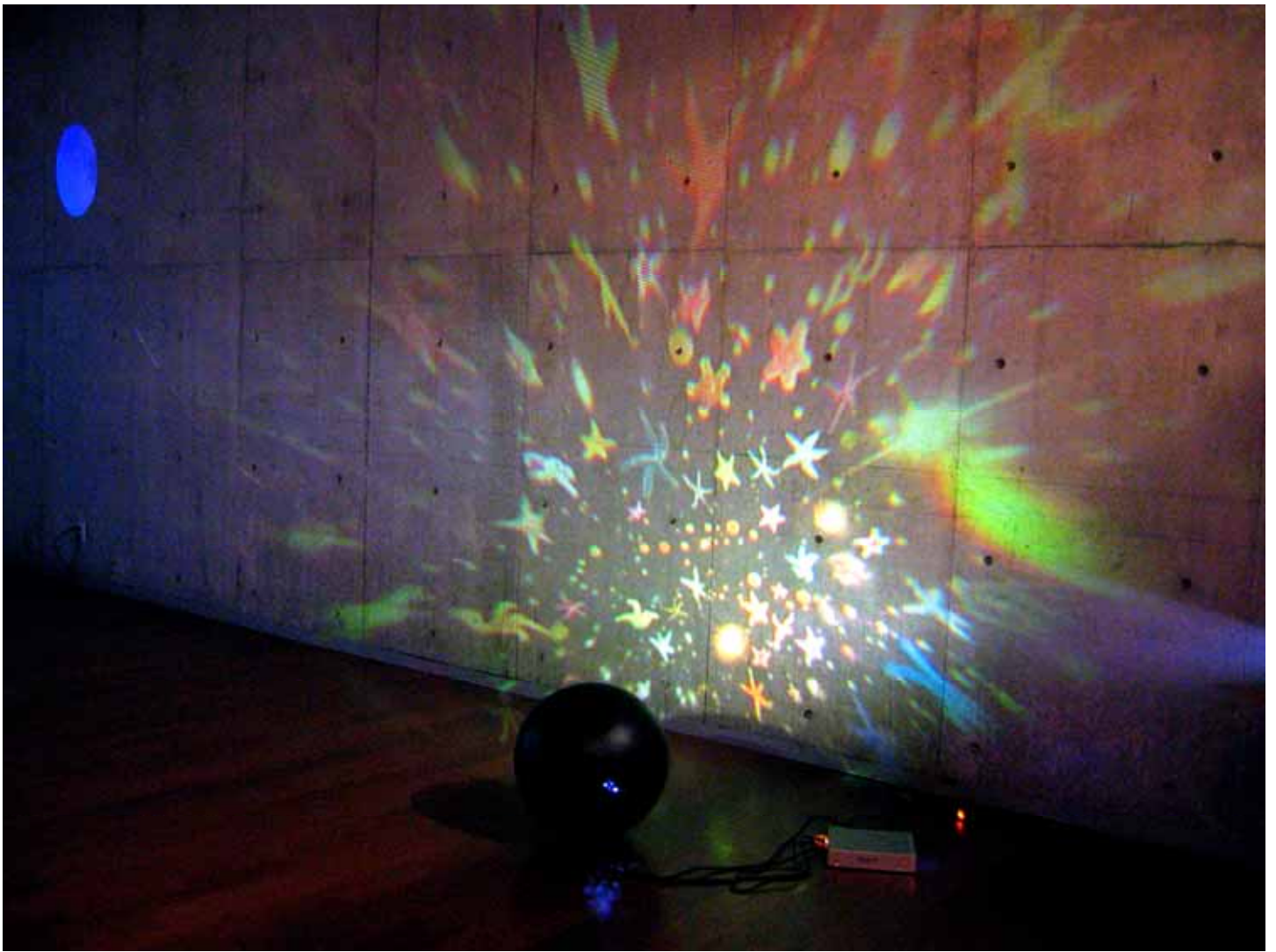
2006

w800xd890xh400cm

solo exhibition

what's art gallery (Sendai)

opening act: Shinya Takatori (DJ / sound performance)



The image projected is widened by a fish-eye lens.

Zekka Y (an unfortunate slip of the tongue)

2006

FRP, video projector, DVD player, mpeg2 (4"21')

solo exhibition "Summer Weeds"

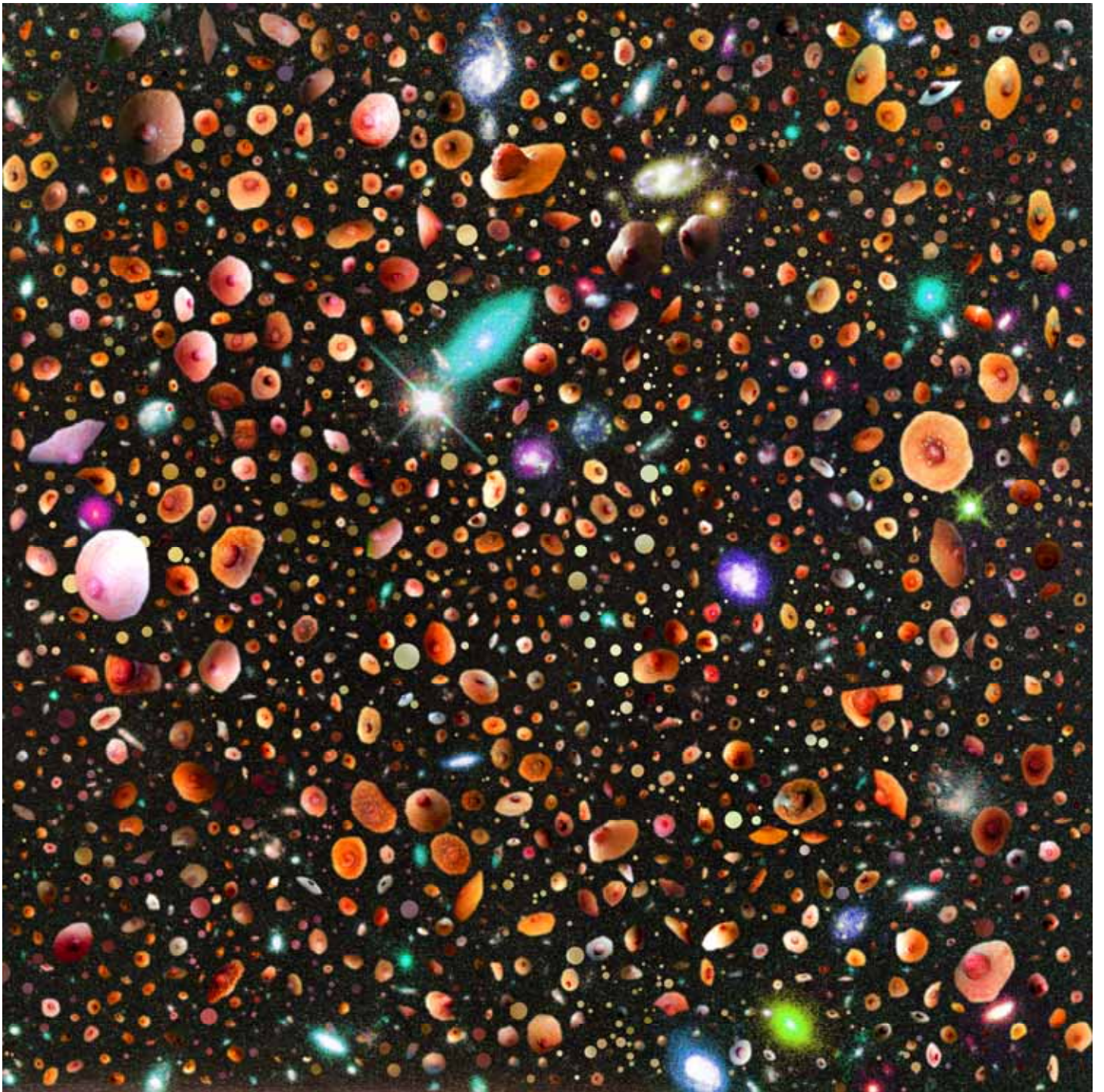
what's art gallery (Sendai)



The film work used in the exhibition "Summer Weeds" on the previous pages. Swarms of starfishes are wriggling among the stars rotating slowly.

Zekka Y (an unfortunate slip of the tongue)

2006
4"21', DVD



A development of the work "Zekka Y" on the previous page. Countless nipples are floating elegantly against the background of the deep space that rotates slowly. Thus it may show us that the universe is full of energy.

Milky Universe

2007
4'21", DVD



A film in which a girl's tongue morphs into stellar shape.

Zekka X (an unfortunate slip of the tongue)

2006
mpeg2 (1'00')
solo exhibition "Summer Weeds"
what's art gallery (Sendai)

(Right page)

Throwing Knives

2006
w158×h228×d100mm
wood, marine products, adhesive sheet
solo exhibition "Summer Weeds"
what's art gallery (Sendai)





I always awake from dream just as if I suspect that I am dreaming in progress. But in that dream, I didn't awake from the dream though I suspected I am dreaming. Then I tried to make sure that I am currently dreaming or not. I don't know why but at that time I thought it is possible to judge whether it is a dream or reality by checking grain of some wooden stuff. I found a wooden table or some furniture nearby, and stared upon its grain. As far as I saw, that was a real wooden grain. Then I tried touching and stroking the surface of the grain. The grain felt same as a real wood. Also I heard a sound of wood when I tapped it. It looked not to be coated with varnish, had a bit rough surface, I'd got a splinter in my finger while stroking. I felt a slight stimulation at my fingertip, and saw it was bleeding. It tasted of blood when I licked it. From all these observation, I reached to a conclusion that I am not dreaming now. But then I woke from sleep and recognized that I was dreaming at that time! It really shocked me that it was a dream against all my careful examination. I learned a lot from this dream. One of them is that intuition is more correct than the five senses. I wouldn't have to err in my judgment if I belonged to what I actually knew by intuition that this is a dream, in the beginning of the dream. Another is that seeing, touching, and other senses are equivalent in the point of to perceive. Since I was studying sculpture, I vaguely considered that the sense of touch is more reliable than the sense of sight which sometimes causes an illusion. But there was no such fact at all. I couldn't know the true reality by using perception. I actually felt that perception is a limited ability. (October 30, 2006)

Grain in Dream

2007

46×37×2.5cm, 37×46×2.5cm (right page)

adhesive sheet, wood frame







Grain in Dream

2007

adhesive sheet, wood frame

37×46×2.5cm

(width×height×depth)





I was making small work series of clay modeling in this period.

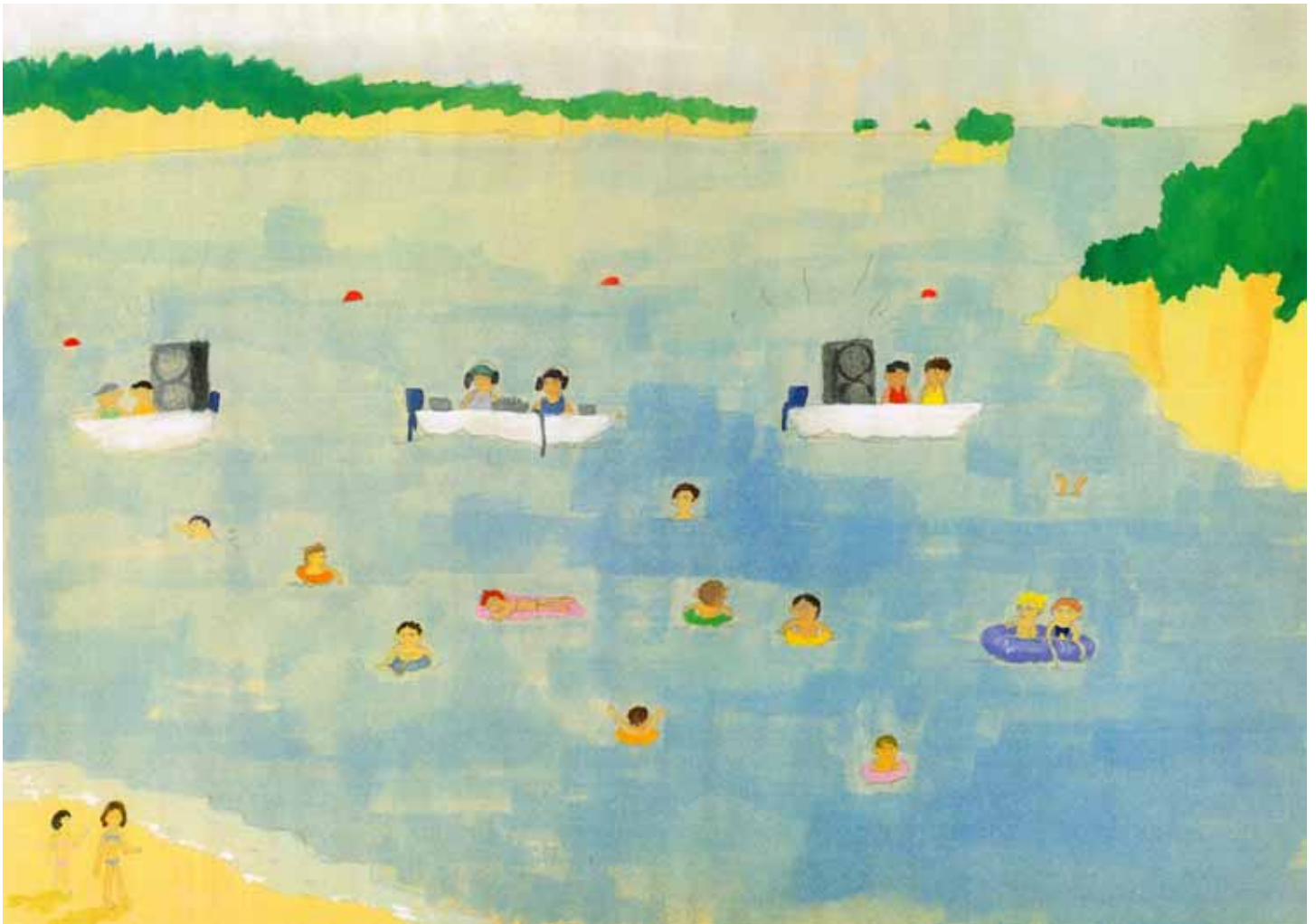
Etude for Red Milk

2007
clay
palm sized each
Sendai, Japan



Urato Drift (2007-)

Holding a beach party centered on dead drifting sailors, Tsudayu and his companions, to celebrate them through electronic music. The sailors are the first Japanese people who traveled around the world 200 years ago. They were shipwrecked by a storm which leads to their world-round drifting trip. The site of the beach event, a quiet island, one of the Urato Islands, is the sailors' native place. Over 15 local DJs, musicians and bands approved this project to take part in this celebration. Shiina, as the director of the event, intended to show how people empathize with others who died by this time, or whom we have never met. The event is going to be held every summer for 13 years which is the same number of years the sailors drifted around the world during Japan's period of isolation.



A Day / Plan drawing for Urato Drift 2007, pencil and watercolor on paper, 351×241mm

The main content of this event was live performance of electronic music on cargo boat, which size is about 9m x 7m. Audience could be also floating on the sea to listen to the sounds. But the typhoon had come on the weekend, so that the performance on boat was cancelled. It was synchronization to the history. Our party has started drifting too. About 10 DJs/electronic sound artists, 3 acoustic instruments groups, and 3 visual artists took part in this celebration in 2007. The number of audience was over 200. It was all free party.



A Night

Plan drawing for Urato Drift 2007
pencil and watercolor on paper
351×241mm





Beach houses and DJ booth in the evening.



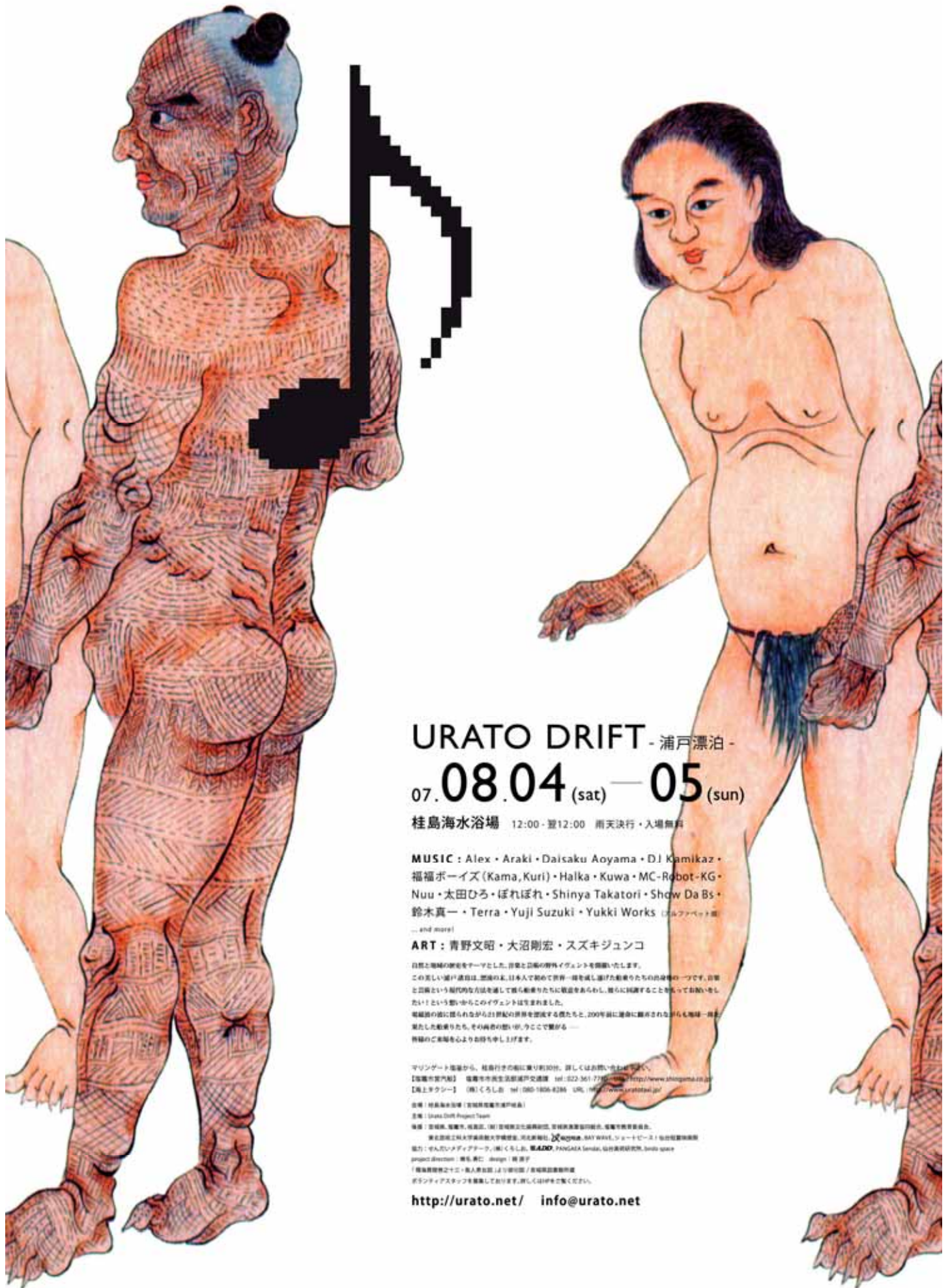
Listening to the sounds of waves and electronic music at the same time on the shore.



Flyer of Urato Drift 2007 / A4, designed by Tomoko Kon, directed by Takehito Shiina

These images are flyer and poster of Urato Drift 2007. The figure who has tattooed on his whole body is people in the Marquesas Islands in the southern Pacific Ocean. We can see the native customs at the time when the drifters, Tsudayu and his companions, dropped by the islands on their way back to Japan. The original picture using on the flyer and the poster is included in “Kankai-ibun” (means in Japanese, “strange news from global ocean”, published in 1807) which is an official record of drifting trip around the world, written by Gentaku Otsuki, he was asked by the Sendai clan to question the drifters about their experiences in overseas. The questioning must have been quite strict as Japan was isolated and the shogunate government banned people from traveling overseas at that time. “Kankai-ibun” is in the collection of Miyagi Prefectural Library at present. The flyer and the poster are designed by Tomoko Kon.

Poster of Urato Drift 2007 / A2, designed by Tomoko Kon, directed by Takehito Shiina



URATO DRIFT - 浦戸漂泊 -
07.08.04 (sat) — 05 (sun)

桂島海水浴場 12:00 - 翌12:00 雨天決行・入場無料

MUSIC : Alex・Araki・Daisaku Aoyama・DJ Kamikaz・
福福ボーイズ (Kama, Kuri)・Halka・Kuwa・MC-Robot-KG・
Nuu・太田ひろ・ほれぼれ・Shinya Takatori・Show Da Bs・
鈴木真一・Terra・Yuji Suzuki・Yukki Works (アルバムペーパー面
... and more)

ART : 青野文昭・大沼剛宏・スズキジュンコ

自然と動物の歴史をテーマとした、音楽と芸術の野外イベントを開催いたします。
この美しい瀬戸内海は、悠遠の昔、日本人が初めて世界一程を減らした船乗りたちの居場所の一つです。音楽
と芸術という創作的な方法を通して、船乗りたちと敬意をあらわし、彼らに感謝することをもってお祝いし
たい！という想いからこのイベントは生まれました。
電線網の波に揺られるから21世紀の世界を想像する僕たちと、200年前に運命に翻弄されるがらも海峡一帯を
旅した船乗りたち。その両者の想いが、ここで繋がる——
皆様のご参加を心よりお待ちしております。

マリンゲート会場から、桂島行きのおりに乗り約10分。詳しくはお問い合わせください。
【会場受付時間】 桂島海水浴場 桂島海水浴場 tel: 022-361-7700 http://www.shiogama.co.jp
【海上タクシー】 (朝) くりしお tel: 080-1806-8288 URL: http://www.uratodrift.jp

主催：桂島海水浴場(宮城県宮城県宮城県)
企画：Urato Drift Project Team
後援：宮城県、福島県、福島県、(株)宮城県立文化振興財団、宮城県教育委員会、
東北芸術工科大学芸術文化学部、東北学院大学、(株)Regina、RAY WAVE、フットボール1(社会福祉財団)
協力：オムニメディアグループ、(株)くりしお、(株)AZDO、PANGATA Studio、仙台美術研究所、birds space
product direction: 藤島 勇二 design: 藤島 勇二
「桂島海水浴場」は、宮城県宮城県宮城県 / 宮城県宮城県
ボランティアスタッフを募集しております。詳しくはHPをご覧ください。

<http://uratodrift.net/> info@uratodrift.net



Magic Pitch (the ball that never disappear)

2007

clay, 1000g

Morai, Ishikari, Hokkaido, Japan

"Mourai Phenomenon -Contemporary Art School on the Beach- PRA camp07"

PRAHA Project

Ishikari, Hokkaido, Japan



About a person who I couldn't meet again and the things which I never met with. These are certain existence which is changing to grow up and extinguish, but this time I never met with them. I've heard that Morai still produce crude oil, but I never even looked for the fountain of it.

I came here Morai with a lump of clay. It's a lump of memory. I washed the clod on the shore in Morai. Fragments of shell, gravel and seaweeds on the shore were stuck on the clod and washed away over and over. A seabird was peeping into what I was working on. When I left the shore, the seabird got closer to the clod and stared at it.

Diving into the sea in my bare skin.

August 25, 2007





Kappa Complex (2007)

Kappa is a one of traditional imaginary creature in Japanese folklore. The aim of this project is to create the image of contemporary Kappa based on the collected information of Kappa experiences. Those information includes the report of Kappa witnesses, the drawings of the witnesses, relic of Kappa, or even the person who is called "Kappa". They are morphed and visualized into one image of Kappa. The project mainly consists of the video and sculpture. It refers to the methodology of the studies such as "Hearing about Kappa" (ca 1805) "Suiko-Koryaku" (1820) and applies them in the current context. This project is related to an artist-in-residence program, ARCUS project in Moriya city, Ibaraki, Japan in 2007. Ibaraki has a rich environment of rivers, ponds and lakes. Such environments must be a one of the origin of Kappa folklore as Kappa is a type of water sprite, has to live in water. See p. 44 to know about the details of traditional Kappa.



There happens a persistence of vision, when you move your fingers quickly.
It might be seen like a web of Kappa.

(Left page)

Work for Water People

2007

cucumber, string, polyurethane form
23×7.5×10cm (length×height×width)

(Above)

Unseen Web

2007

45 seconds movie

河童がいない。

利根川・渡良瀬川・鬼怒川・小貝川・置ヶ浦・牛久沼ほか、利根川水系に居住するといわれる河童の目撃情報を集めております。



- 「河童を見た!」
- 「河童らしきものを見た」
- 「河童に似ている人を見た」
- 「河童かと思ったが人間だった」
- 「以前、河童らしきものを見たことがある」
- 「河童の住処を知っている」
- 「紹介できる河童の友人がいる」
- 「河童を見たという人を知っている」
- 「昔はよく見かけたが、最近はさっぱり見かけなくなった」
- 「河童らしきものを見たことがあるが、場所が利根川水系ではない」
- 「自分は河童を見たと思うが、一緒にいた友人は違うと言っている」
- 「実は自分は河童だ(だった)」
- 「河童かと思ったが、違う生物だった」
- 「河童ではないと思うが、水辺に住む人(または人型動物)を知っている」

・・・など、あらゆるレベルの情報を大募集いたします。
収集された情報に基づき、河童族の肖像彫刻を制作する予定です。
お心当たりのある方は、Eメール・FAX・電話・手紙などでお知らせください。
写真・ビデオ・イラストなどございましたら大歓迎です。
当方が重要と判断するケースでは、取材にお伺いいたします。
搜索へのご協力どうかよろしくお願いいたします。

宛先・・・

〒302-0101 茨城県守谷市板戸井 2418 アーカススタジオ

Tel: ☎ ☎ ☎ ☎ ☎ ☎ (担当: 椎名) Fax: 0297-46-2600

Email: info@shinatakehito.com

<http://www.arcus-project.com/> <http://shinatakehito.com/>



ARCUS
Artist in Residence — IBARAKI

Distributed flyers like above to collect information of Kappa experience.

Kappa ga Inai.

2007

A5, flyer, 3000 sheets



In the film "Sketches for Kappa Complex", collected visual images of Kappa are being synthesized sequentially by morphing technology. In picture above, time progresses from left to right. The synthesis is divided to 10 stages as 10 pieces of Kappa information was gathered. The lower right image eventually became a final image of Kappa.

Sketches for Kappa Complex

2007
Morphing Video
3minutes 53 seconds, DVD



Here, you see?



I was a child, so I thought some KAPPAs become a human.



Then, she found its head on the surface of the water. About this size.



You're not scared of KAPPA, Hayato?
No I'm not.



No, I think I told everything.
I think cat's eyes are the most similar to those of KAPPA.



Nobody believes that kind of story and nobody tells it any more.

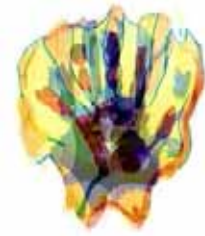


Hearing about Kappa

2007

Documentary Film

105 minutes, DVD



A film "Hearing about Kappa" is a document, a record of interviews with people who had a Kappa experience. The contents are not only just a collection of witnesses but also including such as, two boys who found Kappa's footprints, adults talking seriously about their witnessing in childhood, mummy of right hand of Kappa, man who has been branded as a Kappa, workshop for children to make a picture of your hands get webbed, question to governor about Kappa, Kappa legend talking by a old woman, and children playing Kappa's pond, etc. The collected information of Kappa is not verified, not analyzed, but shown as a plain fact.

ちよっとおかしなワークショップ
ARCUS
 ARTIST-IN-RESIDENCE PROJECT

見えない水かき

みずべにくらすどうぶつには、手足のゆびのあいだに「水かき」をもつものがいます。カエルやカッパなどですね。水かきがあると、およぐのがらくになります。もしみなさんが水の中をおよぐときに、どんな手のかたちをしていたらいいとおもいますか？カッパになったつもりで、水かきのある手をそうぞうしてえがいてみよう！

★つくりかた

1. 手にとりょうをぬり、がように手のあと(てがた)をとる。
2. ゆびのあいだに「水かき」をてきとうにイメージしてかいてみる。
えのぐやクレヨンをつかったり、いろがみをきりはりしたりできます。
3. えのぐがかわいたらかんせい！
4. みぎ手とひだり手、2まいつくってみてね！

☆わからないことは、かかりの人にきいてね。

※保護者の皆様へ
1枚はお持ち帰りいただき、1枚はこちらでお預かりさせていただきたいと思います。

www.arcus-project.com

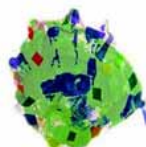
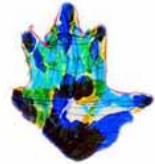
Workshop for children, "Unseen Web"

Related program for the artist-in-residence in ARCUS project

Imagine your hands get web and draw it.

October 21, 2007

Moriya, Ibaraki, Japan





Kappa far beyond the sea

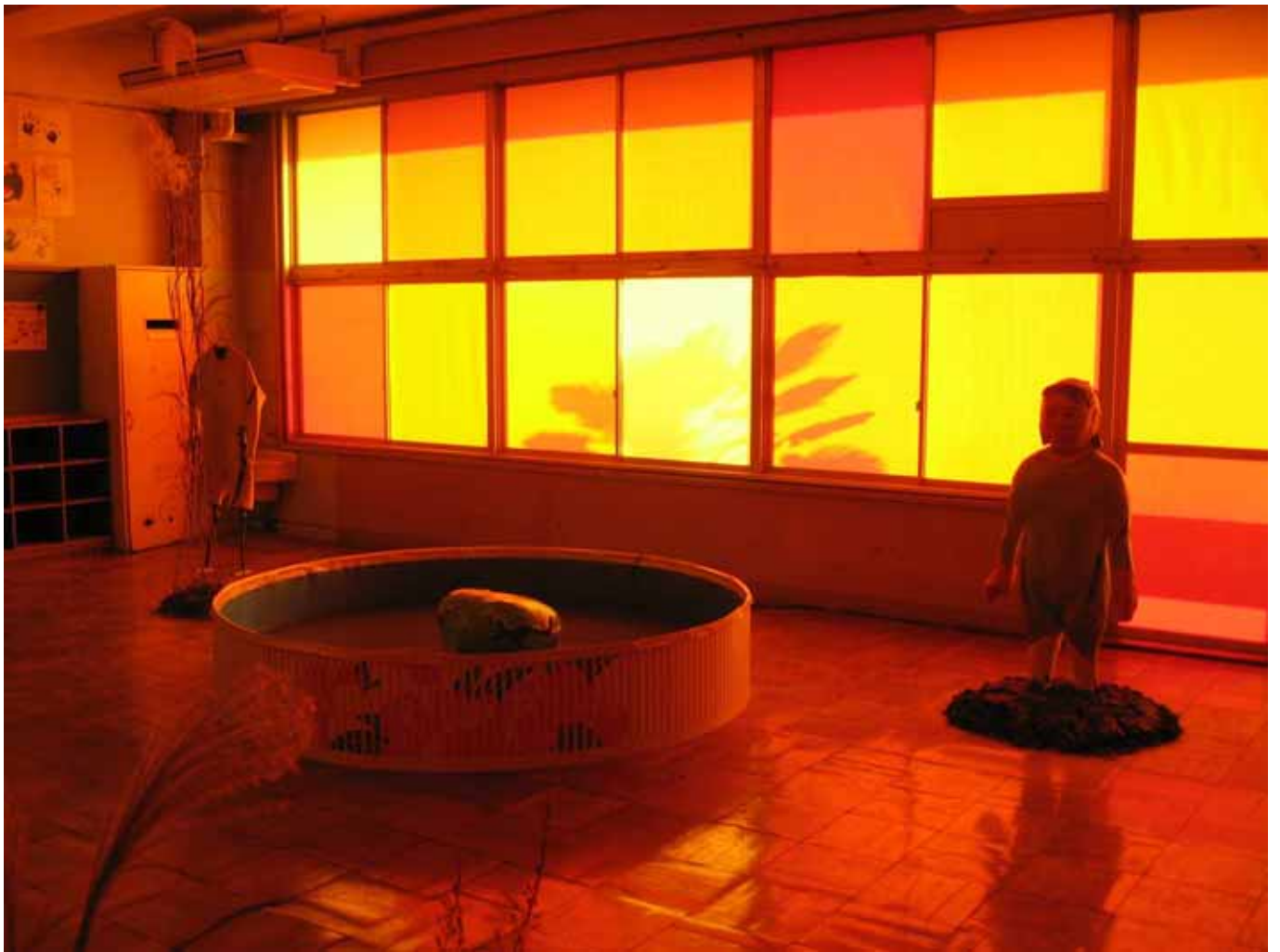
2007

Installation

The sculpture work series, pictures, sketches and drawings, fabrics, cardboard, projector, plastic pool mud, water, carp, Japanese silver grass

“Open Studio” Arcus studio

Moriya, Ibaraki, Japan



Installation at ARCUS studio includes sculptures of Kappa generated by morphing, and films show the morphing process. Orange cloths covering the windows of the room create a unique light environment. This represent such as the light at dusk based on the legends of Kappa in Ibaraki, "Kappa can often be seen at dusk".

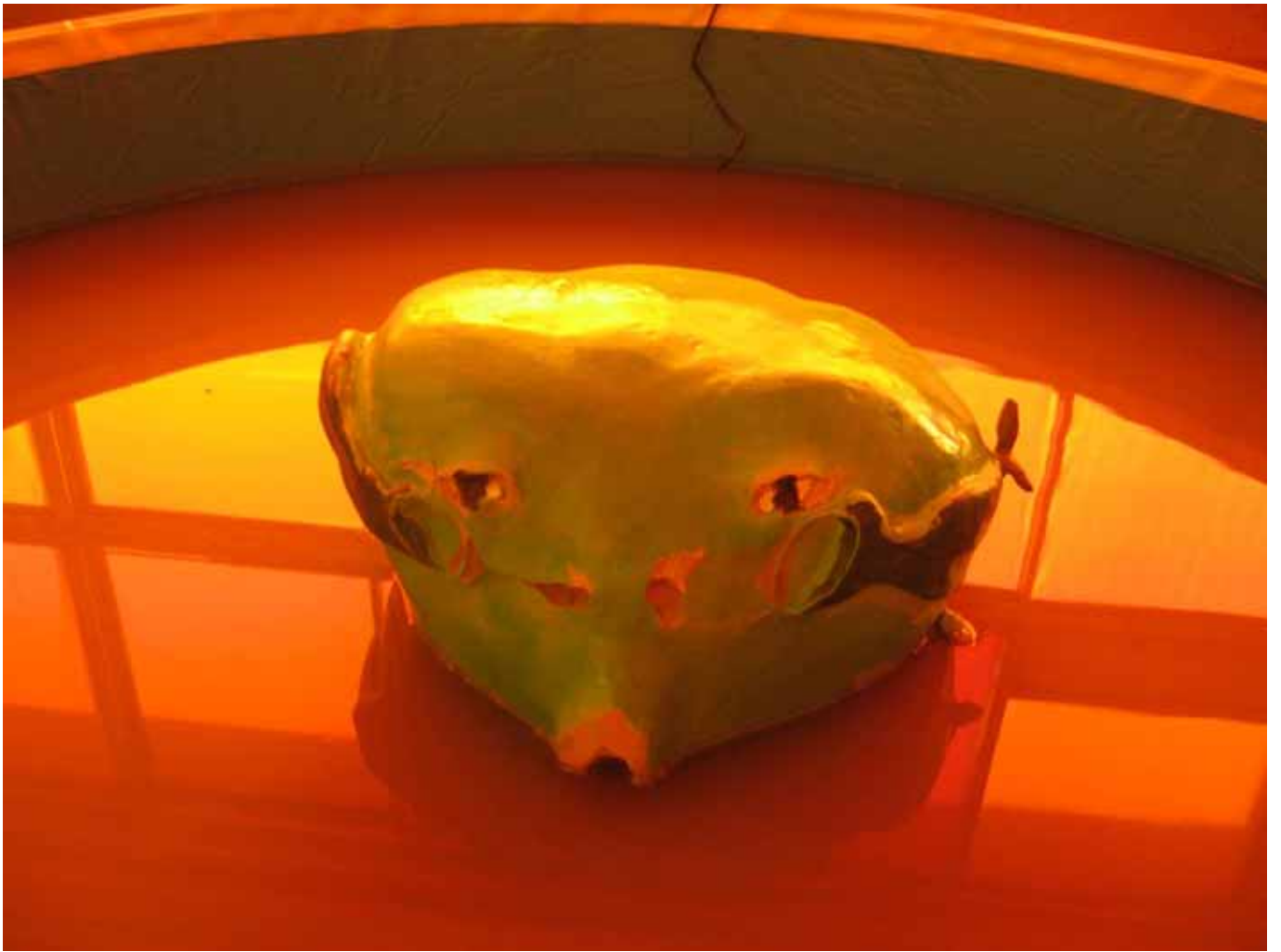


Kappa Complex A (Head)

2007

Color on plaster, plastic pool, water and mud

58×55×41cm (head), 220×220×40cm (pool)



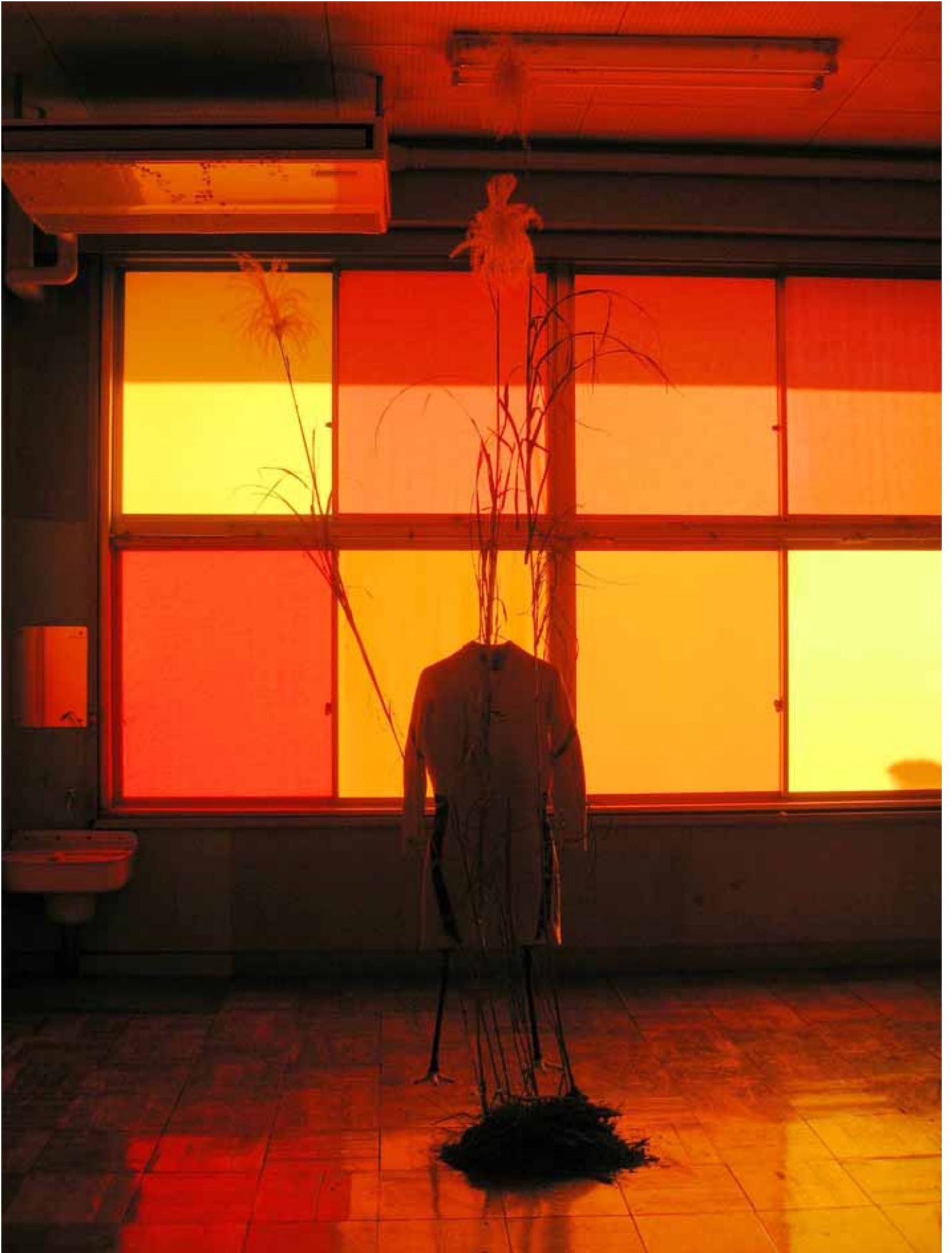
The sculpture is based on the image above which is combined with two images drawn by two boys who found footprints of Kappa. The image was converted into three-dimensional sculpture.

Kappa Complex B

2007

Wet Suit, color on clay, Japanese silver grass, weeds, and soil
130×80×306cm





Kappa Complex C (1x1)

2007

Color on plaster, mud

90×80×130cm

A combined Kappa of 21st century





Kappas also live in the sea

2007

Installation

Sculpture: **Kappa Complex A, B, C**

(color on plaster, plastic pool, water and mud, wet Suit, color on clay, Japanese silver grass, weeds, and soil,)

Documentary Video: **"Gendai Kappa Kiki-Awase; Hearing about Kappa"**

(105 minutes, DVD, DVD player, monitors)

pictures, sketches and drawings, fabrics, cardboard

"Playroom Opening Exhibition" Playroom, Mito





The face of combined Kappa of 21st century



What is KAPPA?

“KAPPA is Ourselves, Human Being.” Tetsuo Sekiguchi (Sightseeing Advisor, City of Ushiku)

KAPPA is a small specter living in the water such as rivers and ponds, which has been distributed all over Japan from old times. Its shape, characters, and nicknames are varied place to place, however KAPPA's typical feature is defined; its shape is of a human child, its body is slimy, its head has a dent called dish, its hair is radiated, its mouth is beak shaped, its back has a shell, and hands and feet are webbed.

KAPPA is; good at swimming, loving cucumbers, stealing vegetables from farm yard, pulling children and horses into a river to drown to death, groping and raping women, challenging sumo wrestling with men. In many folktales, in the end a KAPPA is caught by people, and begs for its life. In return for forgiveness, the KAPPA gives secret elixir or fresh fishes to people.

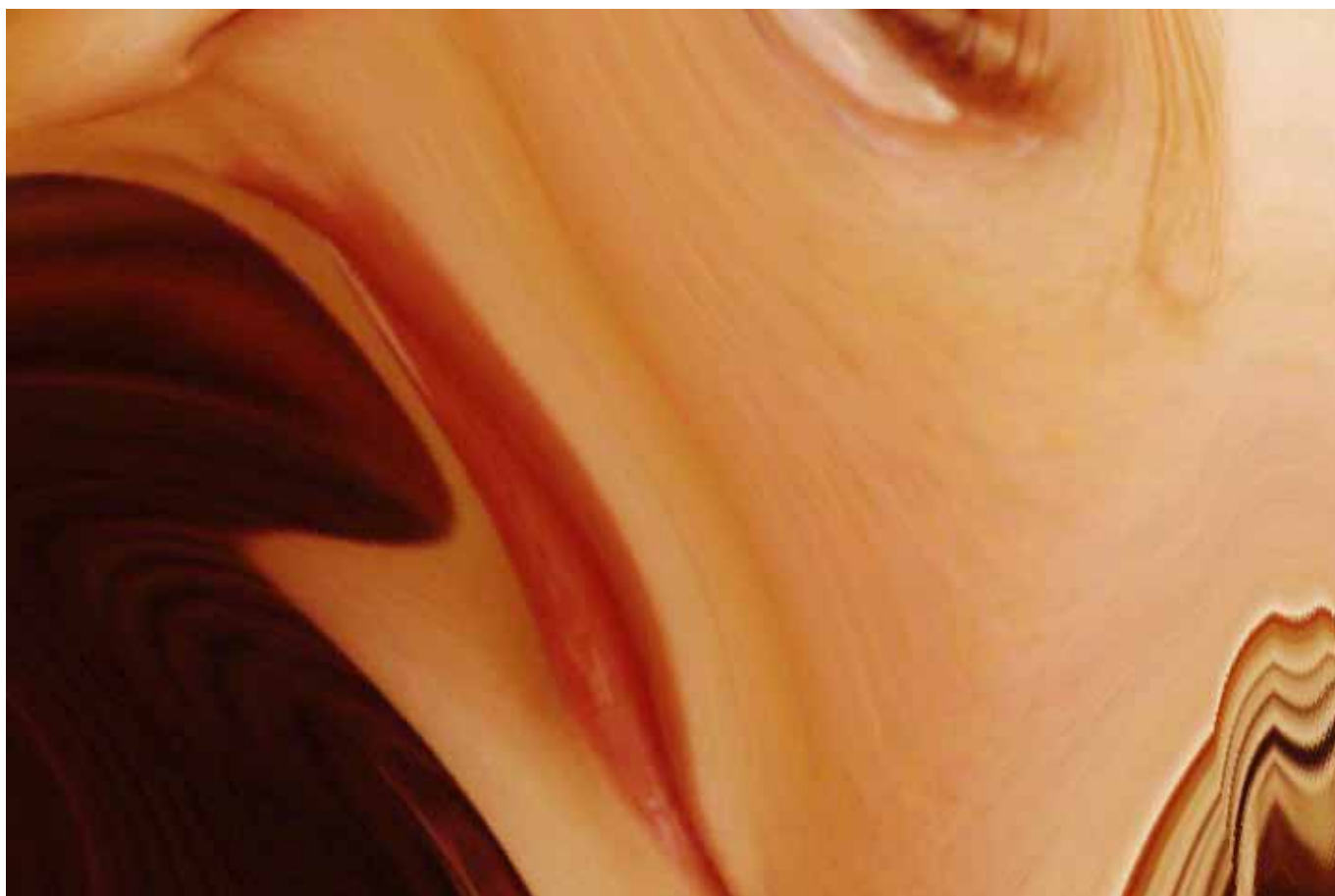
According to the studies, the typical KAPPA image which is known today was established in 18th century during the period of national isolation, which herbalists (then naturalists) combined different sources such as legends, sightings and narratives.

Some examples of origins of the KAPPA image follow.

Mythical elements: snake/dragon/crocodile (river monster) etc/Asian god of water

Animal elements: monkey/otter/snapping turtle/tortoise/Japanese raccoon/fox/frog/dog/cat

Human elements: drowned child/deformed child/discriminated person/straggler/hidden Christian Missionary/recluse/hidden defeated warrior/straw figure



A portrait based on memory, oblivion, record and redemption.
This film is another version for the work "Black Opal Portrait", which was published in 2006.

Z=0.00

2007

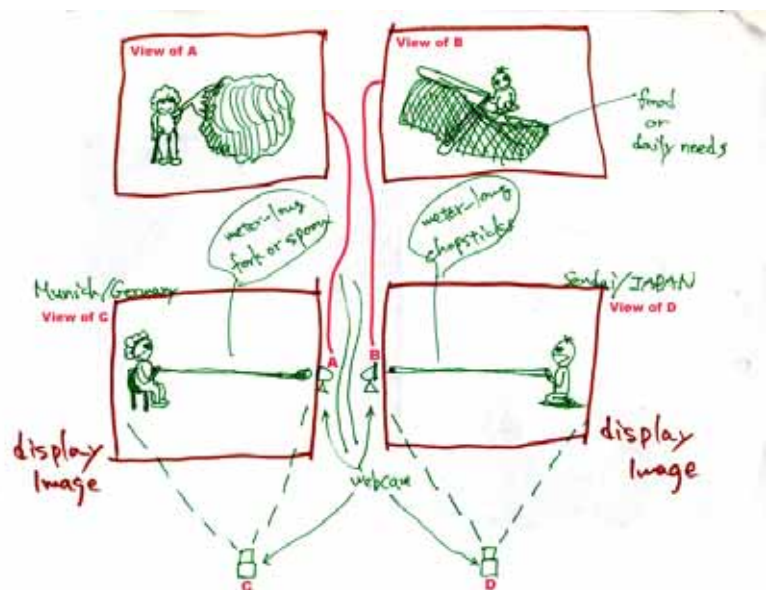
DVD, 5 minutes

"The Vision of Contemporary Art 2008"

The Ueno Royal Museum, Tokyo



Performance with Judith Egger, an artist in Munich. This collaboration uses the Internet to spend 24 hours together in cyberspace. Egger connected to the Internet from ZKMax, media complex in Munich, and Shiina connected from his home in Sendai. During the performance in cyberspace, they should spend as usual, conversation, playing a musical instrument together, or just lying about etc. But during the meal, feed mutually each other over the monitor by using one meter long chopsticks. This is connected with an anecdote of Buddhism that people in heaven and hell use chopsticks to have a meal. The person at the center of the photo above is Judith Egger. The both are wearing Yukata, a Japanese garment for after-bath wear at traditional Japanese inns, to associate with travel and relaxation.



Long Chopsticks

(Performance with Judith Egger)
2008

"A day in a life"

ZKMax, Munich / Teraoka, Sendai

Esquisse for Long Chopstick / 2008, colour pen on paper



Judith Egger in Munich (left) and Takehito Shiina in Sendai (right) are feeding each other by using long chopsticks in cyberspace.



This installation was produced and exhibited for an electronic music festival in hot spring village. This is a development of the work which motif is grain of wood. The light box with wood grain pattern represents a wooden robot that emitting light was installed in the old hall. If the robot was made of metal, it would be corroded by acid of hot spring water.

GW5505 - Robot with a hot spring

2008

wood, Japanese paper, adhesive sheet, fluorescent light

East-Naruko Hall

at Naruko Hot Spring Music Festival "NARUKYO"

Naruko hot spring village, Miyagi, Japan





Kazan-yaki / Magma-firings (2000-)

This project is a kind of developing technique of plastic art, to fire clay modeling into terra-cotta sculpture by magma heat which comes out of active volcanoes. Devised in 1998, started at Kilauea volcano in Hawaii from 2000. Executed at various active volcanoes in Hawaii U.S., Hokkaido Japan, and Stromboli Italy. The principal objective of the project is not only to make a finished sculpture but also its process.

An Egg of Snow Monster

2008
clay covered with wax
Mt. Zao, Japan



The work on these two pages is the latest stuff of Magma-firings at Okama, a crater lake of Mt. Zao in Japan in 2008. I buried oval clay sculpture beside the caldera lake. The egg will be warmed by magmatic heat, and finally hatch someday.



The Photosynthesizers (2008-)

“Photosynthesizers” is a coined word, means those who photosynthesize, a series of projects to approach a hybrid of plant and human being. What will happen if human have an ability to photosynthesize like plant? The project gives a form to the question which includes such subjects as energy, ecology, and transformation of body. The project has various ways to output such as performance, photograph, film, prose, sculpture and blog. It can be said that it is expected to create an altruistic human existence mentally by being in physical symbiosis with plant which is assumed to be in a much higher level than humans in the spiritual aspect.



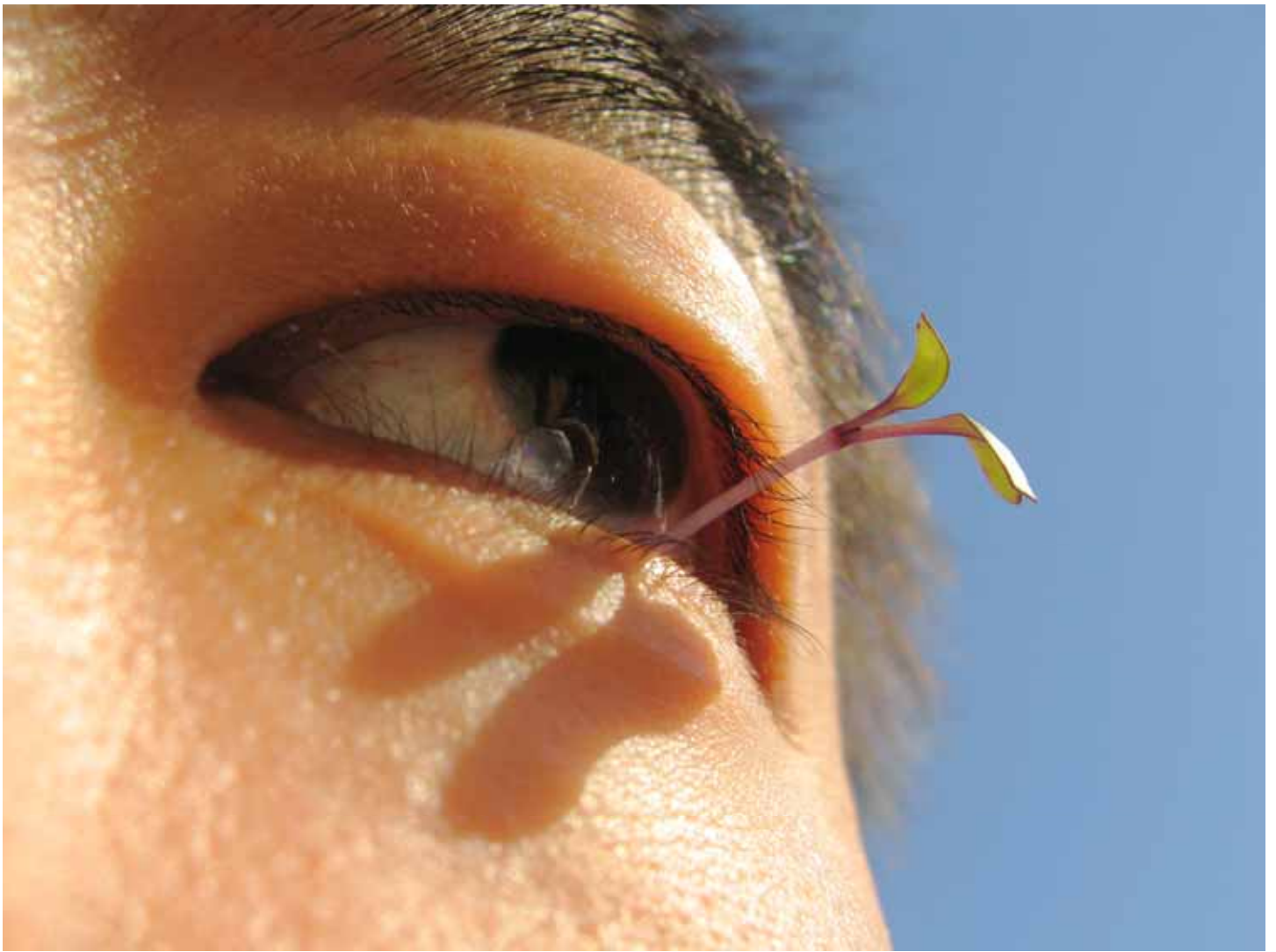
Photos above are about planting a broccoli sprout on left arm. The first step for the Photosynthesizer Hypothesis project which investigate the methods for creating a hybrid of plant and human being. The skin around the sprout is peeling off because of sunburn.

Practice i

August 23, 2008

Planting broccoli sprout on left arm

Sendai, Japan

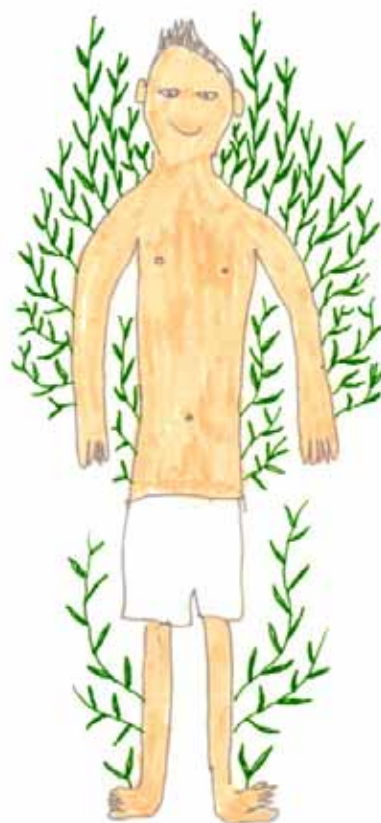
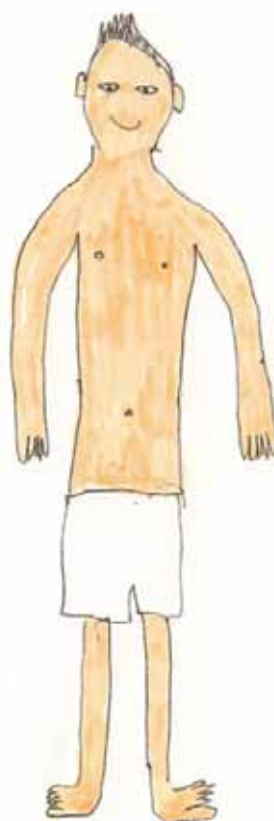
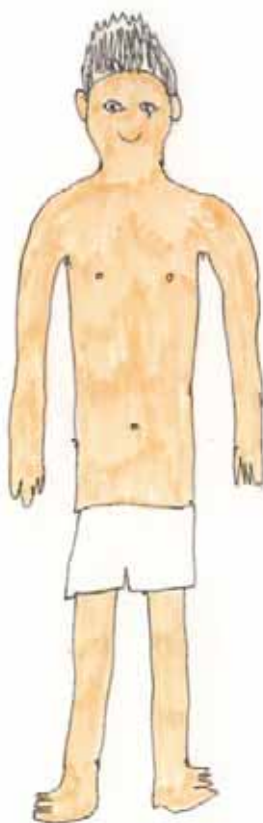
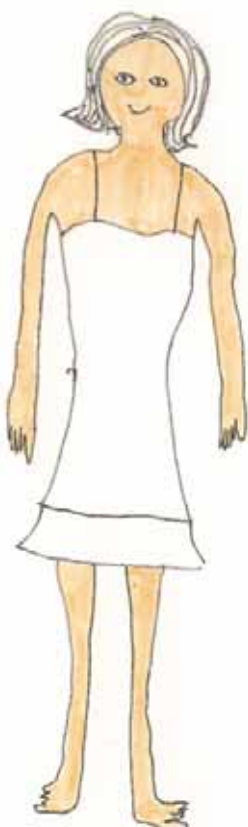


A friend told me the story. When he was child, one day, his elder brother came back home with his eye red after playing in the field. None of his family cared about his red eye seriously because they thought he had simply got a speck of dust or something in it. But his eye was still bloodshot after a week, moreover, the pain was getting worse. His parents worried about it and took him an eye doctor. According to the doctor's consultation, a seed of weeds got into the brother's eye and it had managed to plant roots. The condition of an eye is a good environment for plant's growth which needs enough water, air and light. The temperature of an eye would seem to be suited for rooting too. This story inspired me to make the next practice "Vegetable Growing in Tears". (October 13, 2008)

Vegetable Growing in Tears

October 13, 2008
broccoli sprout in the left eye
Sendai, Japan

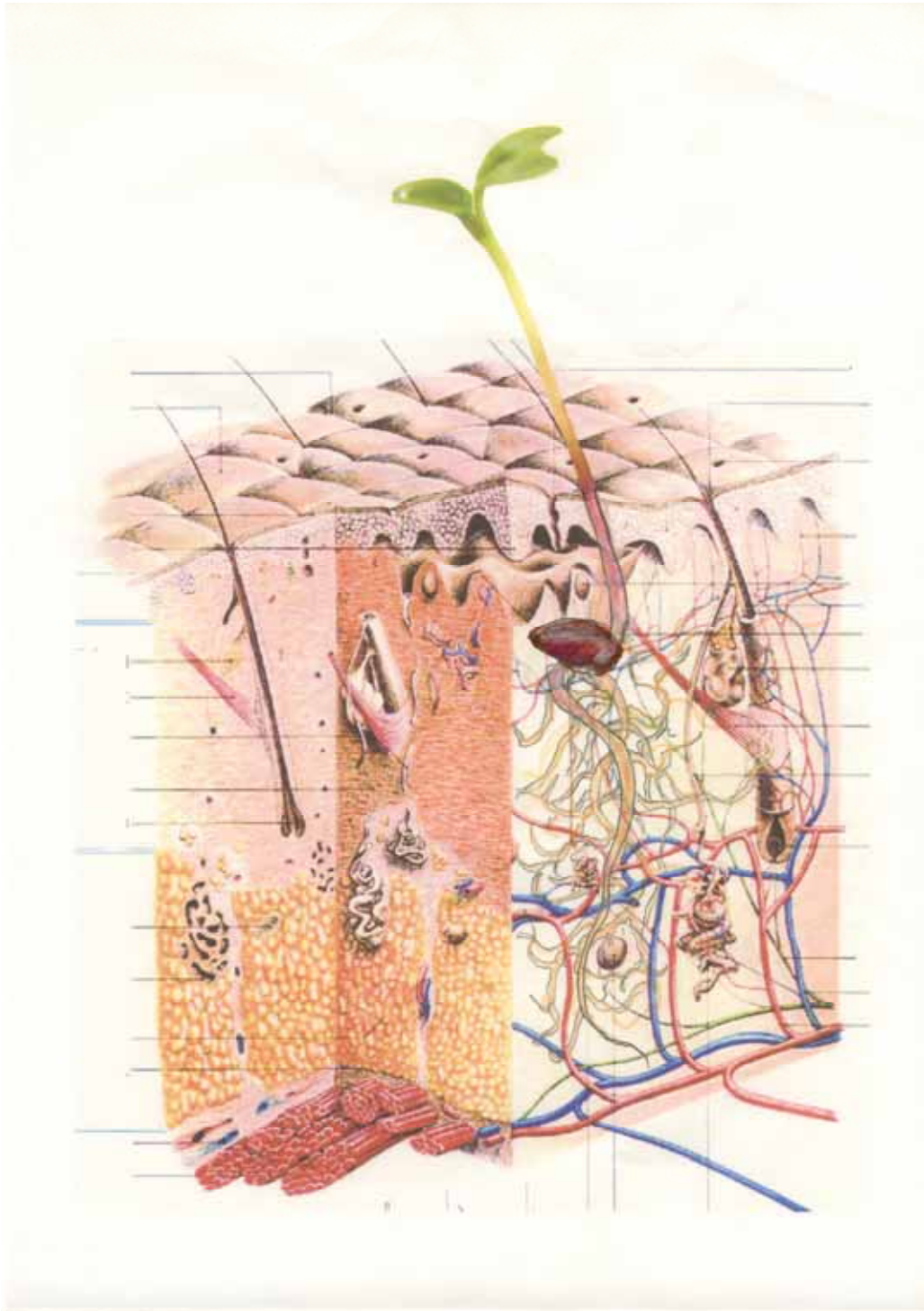




Photosynthesizers | Settings | (2008)

The steps of the project:

1. Creating the symbiotic condition with plant, algae, chloroplast or photosynthetic bacteria in the body or skin of human being.
2. Acquiring the ability to photosynthesize as a natural human being.
3. Investigating a change of the conscious of transformed mankind.



Section

2009

digital image, any size available

Aim of the project:

1. By paying attention to the ontology between nature and human being, especially its plasticity, give a form to unseen image of human being.
2. Presenting a point of view on solution to the problems of energy, food, and economy.
3. Through the process of mentioned above, search and visualize the way people live more freely.

Advantages of growing plant on human body:

1. The subject of this program will be able to take in nourishment directly from plant photosynthesis. That will make wastage rate of energy less.
2. Feeling the environmental balance between consumption and production in the body.
3. By avoiding the land ownership system which is the basis of existing economic structure, this new photosynthetic ability will ease the social gap in economy, food and energy.
4. Producing by photosynthesis will cause the reduction in ordinary working hours. People can spend their own time much more than before.

Technical problems:

1. Growth condition of plant in human body
2. What kind of plant can be promoted in the environment of human body?
3. Immunity (rejection) reaction of human body to transplanted plant.
4. Actual productivity – the balance between the energy consumed in human life, and the energy produced by photosynthesis.

References:

*Our species belongs to the Mammals. It has the ability to produce mother's milk. If the chemical energy obtained by photosynthesis can be converted into mother's milk, the energy can be shared with other individuals. Not only woman but also man has the nipple. Therefore, it seems that man also has the potential ability to produce mother's milk.

*A lot of organisms with both of an animal character and a botanical character exist in the natural world. For instance, coral reefs have a symbiotic relationship themselves between unicellular algae called zooxanthellae which are autotrophs, and a polyp, a form of cnidarians, which is heterotroph. Studies of this kind of organism will be very helpful for our project.

*If it is possible that plants, which are primary producer live on the ground, and Homo sapiens, a vertebrate animal which is inborn consumer, become a symbiont together, it will become as beautiful as the coral reef.

The following is a part of Japanese mythology, "The Kojiki", translated by Basil Hall Chamberlain [1919] Volume I: Section XVII.--The August Expulsion of His-Impetuous-Male-Augustness Thereupon the eight hundred myriad Deities took counsel together, and imposed on High-Swift-Impetuous-Male-Augustness a fine of a thousand tables, and likewise cut his beard, and even caused the nails of his fingers and toes to be pulled out, and expelled him with a divine expulsion. Again he begged food of the Deity Princess-of-Great-Food. Then the Princess-of-Great-Food took out all sorts of dainty things from her nose, her mouth, and her fundament, and made them up into all sorts [of dishes], which she offered to him. But His-Swift-Impetuous-Male-Augustness watched her proceedings, considered that she was offering up to him filth, and at once killed the Deity Princess-of-Great-Food. So the things that were born in the body of the Deity who had been killed were [as follows]: in her head were born silkworms, in her two eyes were born rice-seeds, in her two ears was born millet, in her nose were born small beans, in her private parts was born barley, in her fundament were born large beans. So His Augustness the Deity-Producing-Wondrous-Anccestor caused them to be taken and used as seeds.

Ope / 2008, colored pencil on paper





photo: Shinya Takatori

I planted a few seeds of wild strawberry in my left arm.
It took me about 20 minutes to do the things from disinfection and incision to suture.
The place of the performance was a secluded room in a night club in Sendai city.
A film work "Sky is Fruity" (on next page) was projected to the performance place, played a part in stage lightning. (photo on left page below)
The passage of the affected area is being reported through the blog "Photosynthesizers Journal".

Seeds of wild strawberry



Wild strawberry in left arm

January 23, 2009
solo performance
"Mt. Izumigatake / UFO"
ADD, Sendai



A film for the performance to plant a seed of fruits into human body.
The fruits are rotating slowly in the sky.



Sky is Fruity

2009
DVD, 8'42"



Mt. Izumigatake is a name of mountain located nearby Sendai city, popular among the people. 1172m altitude. In the novel "A Beautiful Star" written by Yukio Mishima, three men witnessed an UFO there, the happening awoke them to they are from outer space, then they will plan extinction of mankind. The photo above is taken from same point of view as they space aliens witnessed the UFO.

Mt. Izumigatake is visible in the bottom center of the photo below. Though the mountain seems featureless at first glance, it occupies an important position in the story over the Photosynthesizers.



Mt. Izumigatake / UFO

2009
color picture
any size available



This is an exhibition includes music event and performance at Pangaea, an alternative space in Sendai. Displayed the previously cited photograph works as "Mt. Izumigatake / UFO", film, drawings, and three-dimensional works. The exhibition is the fragmentary description of Photosynthesizers story, that is, the image of the people who produce mother's milk from an electromagnetic wave, water and air.



Photosynthesizers

2009
installation/event/performance
Pangaea, Sendai



photo: Jamie Williams

I planted a seed of muskmelon in my left chest.

It was after a week from planting seeds of wild strawberry in left arm

As before, I performed myself from incision to suture.

Also as before, film work "Sky is Fruity" was projected as stage lighting, and passage of the affected area is being reported through the blog "Photosynthesizers Journal".

I really hope that the muskmelon will bear fruit heavily in my chest.

Melon in left chest

January 30, 2009

solo performance

"Photosynthesizers"

Pangaea, Sendai





Planting seeds of dandelion in right foot.

This performance is dedicated to Kanji Itoi a.k.a. Dadakan (left in photo above), who is a legendary Japanese in the 1960s to the 70s, one of the most radical artist in Japanese Neo-Dada, happening and performance art.

The performance is based on his anecdote. Once he was younger, he fired given money and sent it to his friend as a mailing art, while his life was poor eating dandelions growing in his garden.

The place is the same as Dadakan's "Sendai Street Affair" performed in 1970.



photo: Koichi Koike

Dandelion in right foot

Sendai Street Affair "*Korosu-na*"

March 16, 2009

Performance dedicated to Kanji Itoi a.k.a. Dadakan.

Sendai, Japan

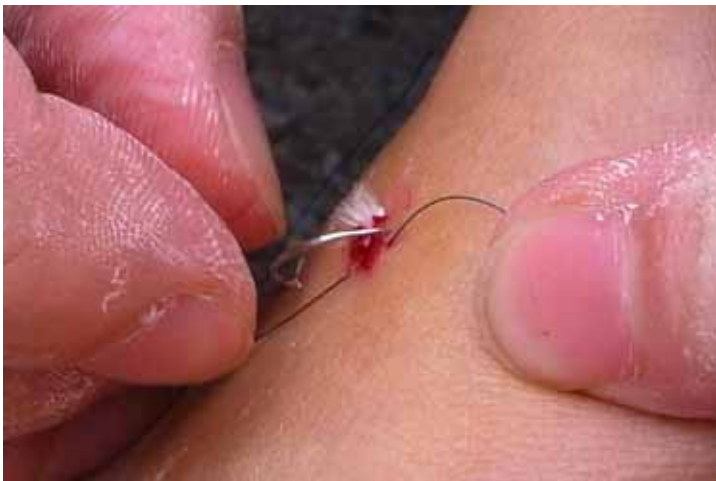


photo: Kuni



Dandelion in foot
2009
colored pencil on paper



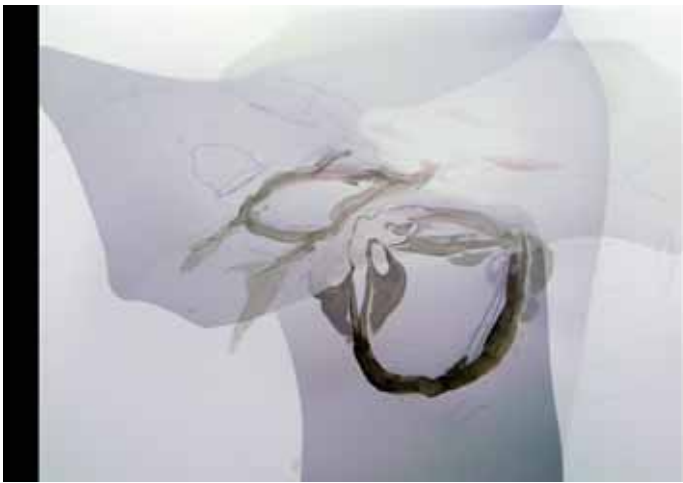
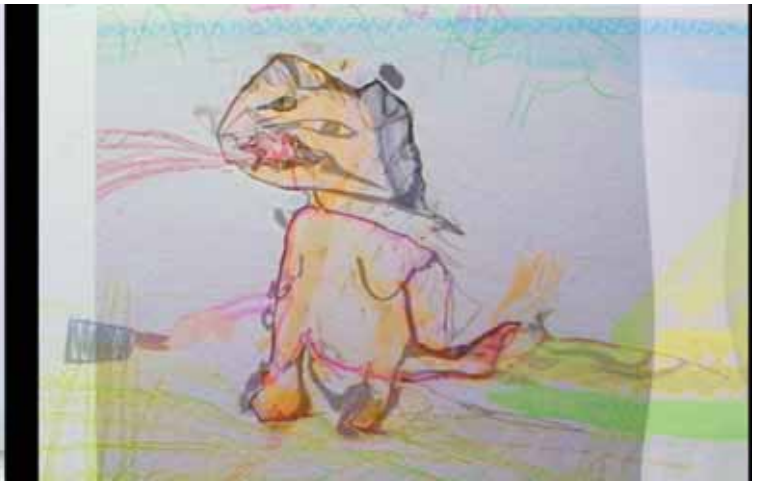
People in Shodoshima who drew picture of their own dream for the project. Collaboration with 16 people.

The work series of this project are based on the process as follows. Gathering pictures of dreams, each picture should be dreamed and drawn by people in the island. Combining the images of pictures into one figure by morphing technology. Finally, I made a film and a statue "Kessin of Dreams", as well as an installation with bedding. Morphing is a special effect in computer graphics that changes (or morphs) one image into another through a seamless transition. The word "morphing" comes from Morpheus, the Greek god of dreams. Morpheus means "he who forms, shapes, moulds". Morpheus has the ability to take any human's form, appear in dreams, and tell the truth to sleeping human softly. The project is an attempt to explore the way to share a dream as well as very personal experience, by combining people's dreams which have no relation each other into one dream. That will be also the process to give a form to a dream which is never experienced by anyone. In dream, I get you and you get me.

Dreaming the same dream

March to July, 2009
 Shodoshima AIR 2009 spring
 Project in Shodoshima, Kagawa





Chasing a dream of chase, being pursued by a dream of being pursued

2009

15'55", DVD

A film work in which recorded the process of morphing combination of 16 pictures of dreams while sleeping, dreamed and drawn by people in Shodoshima.

(Page left)

Dreams and the sun

2009

quilt, mattress

"Dreaming the same dream"

Shodoshima, Kagawa

Installation at a park for children in front of residence.

Dozens of beddings were gathering from around the village, and airing in the sun.



The picture above is an image from film “Chasing a dream of chase, being pursued by a dream of being pursued”.

This is a last figure generated by morphing combination with characters on pictures dreamed and drawn by people in Shodoshima island.

20 human characters and 2 animal characters on pictures were combined into an image of figure above.

The statue on the right page is a faithful translation from combined image above to three-dimensional statue.

Kesin of dreams (the incarnation of dreams)

2009

reinforced mortar

85 centimeters in height

“Dream a same dream”

Shodoshima, Kagawa, Japan



photo: Noriaki Hayashi



Exhibition at Olive Navi, a Roadside Station in Shodoshima Island.

Displayed 16 pictures drawn by people in the island, film work "Chasing a dream of...", and statue "Kessin of dreams", as well as installation entitled "Feather" which hanging 11 beddings.

Through the project, Shiina intended to embody a romantic question, "What is that people who has different background each other, dream a same dream?"

The faint voices which people talking about their dreams while sleeping, is flowing from the pillows put on hanging beddings. The voices were recorded while collecting pictures of dreams.

The image of bedding is also a result of being inspired with Futon-daiko, a traditional festival in Shodoshima. In the festival, imitated bedding is put on a portable shrine on boat.



Feather

2009

bedding, audio player, drawing on paper

“Dreaming a same dream”

Olive Navi

Shodoshima, Kagawa



“Naraku” is an installation at Nakayama farming village Kabuki Playhouse, which is selected to national tangible cultural properties.

The photo above is an installation at the trap cellar of the playhouse, during a period of exhibition. Composed of the works following, “Notes from dreams”, “The primate”, “Chasing a dream of...”, “Feather”, and also displayed theatrical costumes which is actually used in Kabuki play.

Below is a mysterious message generated by morphing and combining letters on the pictures dreamed and drawn by people in the island. This message was printed on cloth, and made it cylindrical form into the illumination. (right side of the photo above)

Note from dreams

2009
print on cloth





At the last day of the exhibition, film work "Chasing a dream of..." was projected to the stage of playhouse.



The playhouse viewed from the grand tier.

Naraku

2009

Nakayama Farming Village Kabuki Playhouse
Shodoshima, Kagawa



The primate

Under the project plan following, “making a pilgrimage of 88 temples on the island of Shodoshima, meeting a psychic by accident during the process of the pilgrimage, and making a statue which based on the psychic’s spiritual vision.”, oddly enough, I met a psychic by accident just as planned, produced the works based on a dialogue with the psychic, which are personal and also have a multiple meaning. This project contrasts with “Dreaming a same dream”, another project in the same period in Shodoshima, I intended to oppose psychic vision which is peculiar perceptual phenomenon, against dream which is common and anyone has experience. However I started this project from intellectual curiosity, the experience I obtained is indescribable.

The psychic I met in Shodoshima was a monk of Esoteric Buddhism. He and I lived under the same roof for a week, maintained a dialogue, some time while exploring the island, and other time till daybreak. The dialogue between us was called “session”. The works on this page and the following are the part of which I interpreted his vision and word, and gave shape to them in my own way.

The primate

March to July, 2009

Shodoshima AIR 2009 spring

Project in Shodoshima Island, Kagawa

(Page left)

Tuning fork

2009, mortar, magnet, iron sand, amplifier, speaker, audio player, wardrobe
w48×h57×d28cm

The monk said that he sensed two figures behind Shiina. This work gives shape to the two figures. According to the monk with clairvoyant, the thought that people once hold never disappear but stick to the person like iron sand attracted by a magnet. He also said that to pray is an act to remove the iron sand one by one, and ask the gods and Buddha to take charge of them. The vibration sound that heard faintly from the inside of the work was made by synthesizing the sound of the guitar played by the monk and the sound of sine wave.



Fresh Vegetable

2009, mortar with paint

In the dialogue with the monk, Shiina was pronounced that he is fated to spend the unfortunate life because in the past he picked up a stone which is not allowed to pick up for spiritual reason. However, Shiina was born to be an artist, apply yourself to making your art work more than before, and send out your art from your fingers to the world, the monk encouraged Shiina sadly and painfully. Shiina listening to the monk's words while getting dead drunk, determined to create a new sculpture as fresh and crisp as a lettuce which he was eating by chance at that time, but afterward he made a sculpture of lettuce that does not resemble a lettuce at all.

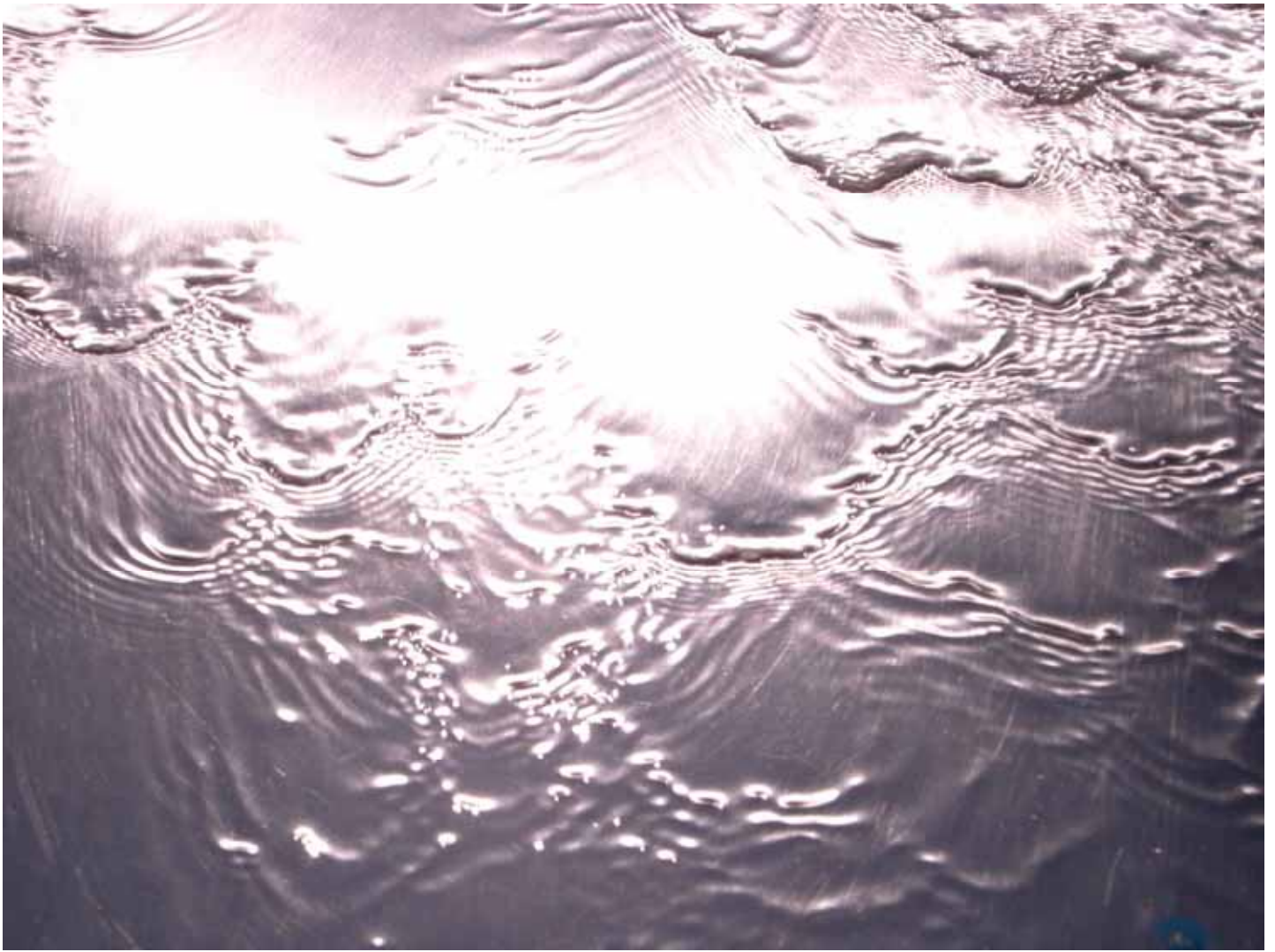


A melting drum

2009, silicone rubber, magnet, iron sand, polyvinyl chloride, concrete stand

The work gives shape to the woman who is always behind Shiina. The monk said that Shiina has an aspect of troubles with women for this person. The concrete stand of this type is generally used for setting clothes pole in Japan.





Rising dragon / scene from “The primate”

2009

6 min 59 sec, DVD

One day, Shiina and the monk were playing with water pouring into slide near their residence. According to him, this slide is an aisle for the Lord of Dragon coming down to our place and he find the face of the Lord of Dragon among the shape of the water flowing. He says the Lord of Dragon swims to avoid wicked thoughts and evil conscience, and can fulfill someone’s urgent wishes.



Mountain

Making symbolic signs with his wet fingers.

(Page left)

A tree on the ocean

2009

mortar with paint

The monk says there is no contingency, and everything is predetermined. It was all prepared that Shiina meeting up with the monk, picking up a stone which is not allowed to pick up, and to be sculptor who handles clay. It is fear to know yourself who have deep darkness of mind but light is not advanced ahead if there is no darkness. It is very possible that the self which considered as a light turn to be a shadow, and the other self which considered as a shadow turn to be a light. “Never talk to people about what I am going to talk to you hereafter”.



24 pupils (6 pupils)

2009

joined sunglasses, silken gut

When Shiina met up with the monk for the first time, Shiina asked him, "Do you see something behind me?" The monk reproved Shiina, "Seeing can only reveal one of a surface of thing. It's only fragment of the whole." The work is based on this experience and his phrase. The title of the work is associated with the title of the film "24 eyes" which was set in Shodoshima Island.

(Page right)

Psy

2009

tin, gravel

The psychic who Shiina met in Shodoshima Island was a person of religion, a Buddhist. The conversation moved naturally to Gautama Buddha's word "Walk alone like the horn of a rhinoceros." Shiina asked the monk, "Why rhinoceros?" He answered, "Rhino is an herbivorous, gentle animal but it has a splendid horn so carnivorous animals can't close to it easily. Moreover, if a fierce animal come to close to rhino, rhino doesn't fear and never run away. This is what rhino is quietly strong enough in peace."



Here we have seen the works from 2006 to 2009. As I didn't do any production activity at all for the year of 2005, the works on this portfolio are the progression from "Kazan-yaki: *magma-firings*" which occupies a major position of my activity after 2000. "Kazan-yaki" was an investigation of "the plasticity of time" which through transformation of material, to challenge to fire plastic figure which is formed out of clay, which is a kind of mineral, at active volcano where the place of most minerals on the earth coming from. Then two dreams I had triggered an awareness of that past time remain itself in the memory of all matter, and if we pursue its actual condition, matter verges on what we call an "image". I think that this finding was growing into the installation "Starring You" on the opening page, then until now, I have been chasing a phantom of the human spirit and have attempted to embody it. I had felt the risk from the beginning that the consequence of this discovery may fall into so-called solipsism, "Urato Drift" and "Kappa Complex" at the head of the list, the projects through communications with others has increased in this period. "Kappa Complex" started on the assumption that Kappa, a Japanese legendary water imp, is an aquatic human race, the project intended to form the very core of human existence through synthesizing the images of Kappa that people who experienced Kappa has and making a statue of Kappa based on that image. But in this 2009, I coincidentally returned to the starting point that is in the motif of dreams, and also at the same time I was to step into uncharted territory of psychic vision. I need to study the matter further to put my experience there into words but it is also true that I feel like I have a hunch now. For instance, the monk who is gifted with clairvoyance says that the thought once people have doesn't disappear, and stick to the person like iron sand attracted to a magnet. His idea closely resembles mine that I knew by intuition in 2006 that "past times remain itself in the memory of all matter..." The monk's words led me to make the work series using iron sand (e.g. "Tuning fork") but I still feel that I have not finished it yet. Moreover, having begun to crystallize the idea of "Photosynthesizers" project in the same period of Kazan-yaki which was started in 2000 was another big departure in a current activity. "Photosynthesizers" has a bit science fictional motif which explores a hybrid of plants and humans but a concrete performance to plant seeds to human body was highly influenced by researching on self-mummified Buddhist that remains a lot in Yamagata in 2007. How "spirit" of the human and natural world involved with body and matter? Now I am going to quest and give shape to them through the way to make sculpture. (Takehito Shiina, Sep. 2009)

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Works are in order of production year. is name of project or concept. Number in parentheses is production year.

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Milky Universe (2007)
Zekka X (2006)
Throwing Knives (2006)
Grain in Dream (2007)
Etude for Red Milk (2007)

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A day, a night
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The primate (2009)

Tuning fork
A melting drum
A tree on the ocean
Fresh Vegetable
24 pupils (6 pupils)
Rising dragon / scene from "The primate"
Mountain
Psy

Takehito SHIINA

b.1973 / Hanamaki, Iwate, Japan. Known by Kazan-Yaki (Magma Firings), which is the sculptural work series created at the active volcano in all over the world where he visits and explore. With a central focus on sculpture, his projects are based on his singular methodology that through such as video, sound and body.

<http://shiinatakehito.com/>

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