



I was in search for beautiful destroyed objects in Kyoto and found this at the Enma-Do near Daitokuji. I want to make it a series, this being nr. 1 of „destroyed Kyoto “, widening to „destroyed Japan “ and other countries.

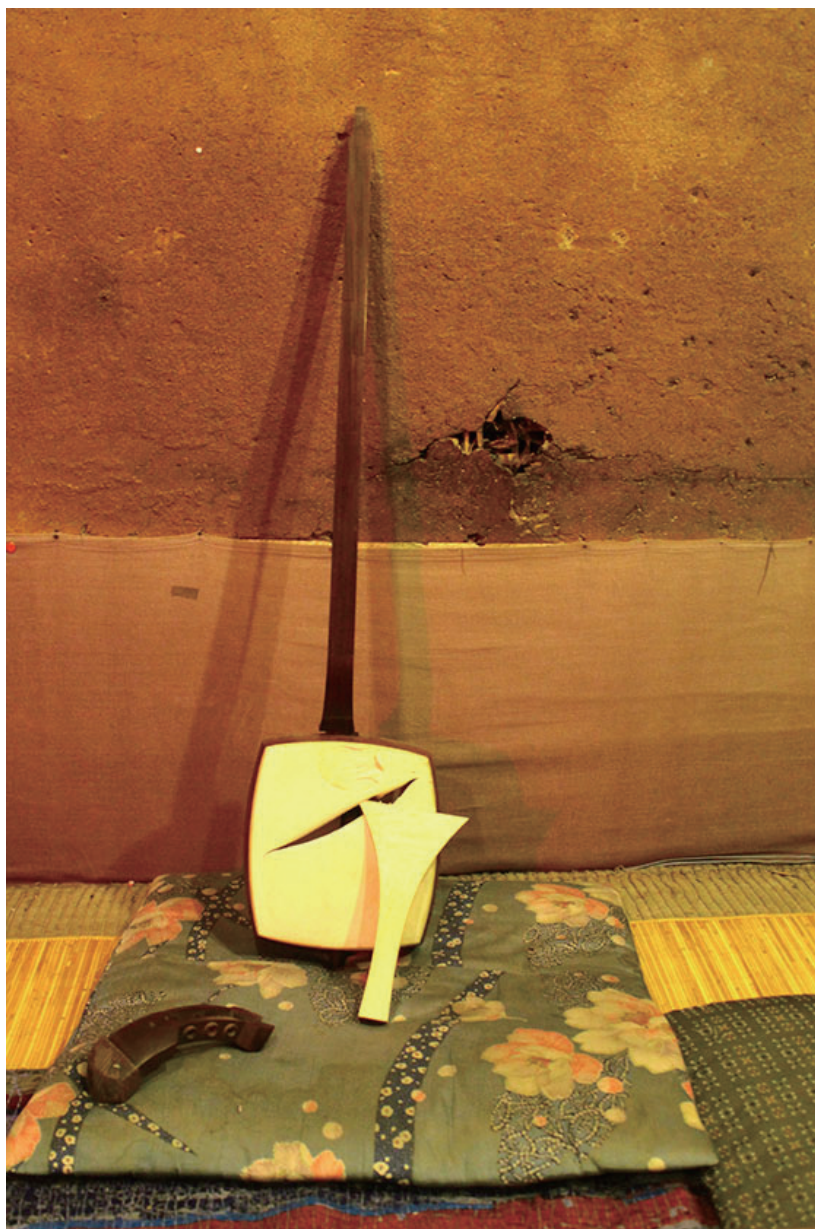
私は京都に美しい壊れた物を探しながら、大徳寺の近いにある寺に見つけた物は「壊れた京都」と言うシリーズの一番になりました。多分「壊れた日本」と「壊れたドイツ」に拡張します。



Mimizuka is a place that is unknown by most tourists and most Japanese. Despite its horrible history of being the grave of several ten thousands of Korean noses, it is also a beautiful monument in a way. As life in Japan is always a confrontation with paradoxes, Mimizuka could be a symbol for the paradoxity of Japan, and should be wider acknowledged by the people. It also marks the first step in Japanese-Korean mutual hatred, and Hiodeyoshi Toyotomis invasion in Korea was maybe the first step to the annexation of Chosen. Why is it so difficult for Japan to see, that the still ongoing praising of the war and denial of the past causes difficulties with its neighbours.

だいたい日本人と日本に行くツリストはみみずかをしりません。惨たらしい歴史ですけど、美しい所だと思います。

日本の生活は逆説的で、みみずかはその逆説的のシンボルで、もっと多く人がみみずかを知ればいいとおもいます。 それでも、みみずかの基本は韓和お互い憎さのはじめです。未来で、日本と隣の国は本当の平和をできればいいと思います。



This work depicts a shamisen with broken skin, set on a cushion and involving the bachi (the shamisens plectrum) in way it resembles to a seppuku scene. I was inspired both by the fact, that traditional instrumental music in Japan is more and more being forgotten, whereas other traditional cultural heritages are well preserved, as well as being confronted by an immense amount of broken shamisens while searching yahoo-auctions in search for an instrument. The Japanese are well-preserving their culture, but on the other hand destroying themselves, not only culturally, but also economically and politically.

I was helped by bukkakeglacier.tumblr.com with the fotoshop, the picture was taken in the art space Shimimurasaki.

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The purpose of this piece is to explore the relationship between Japanese pop culture and daily Japanese life. I wanted to do this in a way that wouldn't be entirely serious, so the product includes a giant robot, a mecha, which is popular with adults and children across the country. I wanted the comparison to be heightened by using photography and digital drawing. In part I wanted to show the differences between regular, mundane living, versus the extravagant subjects that are popular in media.



The image of Japan for many outsiders is one of nature and tranquility, with various associated icons such as temples, Zen gardens and bonsai. Although I know many of these icons are still well preserved, I have noticed a large dissonance between those traditional icons and many of the new icons of Japan. The amount of Japanese foods that are fried slathered in mayonnaise astounds me - in many situations it is hard to find vegetables that are simply fresh and natural. Frying and mayonnaise has gone rather far.



Recently, temples and shrines in Kyoto have been gone down sightseeing places. These are religious sanctuaries. When I visited Istanbul with my friends at the last year, there are a lot of people praying in the mosques. We had to be quiet and thoughtful of them. We must realize the fact again. Therefore, I would like to insist that human beings should be afraid of and respect for God by these artworks. The sculpture is a servant of God and he presides over harvest. And the fire is ignited at the Yoshida Setsubun Festival for thanking for God. The sculpture and the shrine are located in the same mountain, and surprisingly I live there! Thus, I combined them.

近年、京都の寺社は単なる観光地に成り下がってしまっている。寺社はあくまで宗教施設なのだ。去年、私は友人と共にイスタンブールにいった。イスタンブールのモスクには、沢山の信者の方々が礼拝をしていて、私達は彼らに配慮して、静かにしなければならなかった。しかし、京都の寺社を巡ればわかるだろう。人々は大きな声で会話しながら、写真を取り、配慮のかけらもない。日本人はその事実を再認識する必要がある。我々はそれらが宗教施設であることを思い出し、敬意を表さなければならない。この彫刻は、むろん稲荷で収穫を司る。背景の炎は吉田神社の節分、火炉祭の写真である。実は、この稲荷も吉田山のものである。そして、私自身も吉田山に下宿している！これが、これらの題材をつかい、作品をつくった理由だ。