



Zoé Sélane SCHELLENBAUM シェレンバウム・ゾエ・セラヌ

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Artist, born in 1990 in Nouméa.
Lives in Tokyo. Works between Nantes, Tokyo and Nouméa.
Speaks French, English and Japanese.

EDUCATION

- **2022** Doctor of Fine Arts - Tokyo University of the Arts
- **2018** Master - Tokyo University of the Arts
- **2013** DNSEP (~Master of Arts) - Nantes Fine Arts School (ESBANM)
- **2011** DNAP (~Bachelor of Arts) - Bordeaux Fine Arts School (EBABX)

THESIS

- **2022** “Moving metaphors - Exploring genius loci through an artistic practice”
Doctor of Fine Arts - Tokyo University of the Arts
- **2013** “Genius Loci”
DNSEP Nantes Fine Arts School (ESBANM)
> with honours for the Master thesis excellency

PRIZES/ FUNDINGS

- Recipient of Resona Foundation for Asia and Oceania 2021 (project cancelled due to the Covid19 pandemic)
- **2022** [Nomura Art Prize](#)
- **2018** Ueno Friends of the Arts award (Yuga Department, Tokyo Univ. of the arts)
- Recipient of the MEXT Japanese Government Scholarship (2015-2021)

◆ RECENT ACTIVITIES

2023~

- lecturer at Waseda University (French conversation)
- lecturer at Saitama Medical University (Arts)

2022~

- works at Shimotakaido Cinema (illustration, film screening, maintenance and administrative tasks)

2020~

- works on subtitling and screening the Japanese movie “The Island Nearest to Paradise” (1984, Nobuhiko Ohbayashi, Kadokawa) in New Caledonia, specifically on Ouvéa island where it was shot.

2019~

- member of Ad Mornings, Japanese art collective based in Tokyo
- member of Research program RAM, “Research for Arts and Media projects”, at Tokyo University of the Arts (www.geidai-ram.jp).
- member of the “Studio for Ethnographic Experiments” (民族誌実戦工房) led by Prof. Ryūju Satomi at Waseda University, Department of Humanities, Cultural Anthropology, and Pacific Studies.

◆ WRITINGS

- **2023** “Chapter 5: Invisible Places, Reversed Worlds”, article, contribution to “Capturing the Sacred”, curated by Chihiro Minato and Kikuko Hirato, Yamakawa Publishing, pp. 70-87 (in “Part 1: Sacred Landscapes”) (共)港千尋・平藤喜久子=編(2023)『<聖なるもの>を撮る』、山川出版社、pp.70-87。「第1部 聖なる風景」「第5章 不可視の場所、反転する世界」
- **2022** “Three Images of places we can’t see with the eyes”, essay, contribution to the exhibition catalog of “The Virtual Concreteness”, curated by Alexandre Taalba.
・Alexandre Taalba=企画(2022)『バーチャルの具体性』展覧会カタログ、寄稿文「目で見ることの出来ない場所の3つのイメージ」(花岡美緒訳)
- **2020** “Eclipse of the Island, Transportation of Place” (translated by Ken Sumiyoshi and others), essay, contribution to “Voyage Voyage...” (Anthology of Travel Essays), curated by Kanie Naha and RAM Association.
カニエ・ナハ、RAM Association=企画(2020)『ボヤージュ・ボヤージュ・イン・ザ・ボックス、アシプミ、ハイケイ、メイビーあるいは、旅の領界』<紀行文アンソロジー> プロジェクト、エッセイ「島の蝕、場所の遷り」(住吉健ほか訳)

◆ EXHIBITIONS & ART RESIDENCIES

2022-2023

- “Ad Mornings : Place of Living Information”, (group exhibition), Jang-Chi, YAMATO Yuka, TSUCHIMOTO Ayumi, USAMI Nao, YAMASHINA Koichi, Yuni HONG CHARPE, Zoé SCHELLENBAUM, Joyce LAM. Tokyo Arts and Space Hongo, Tokyo
- “Ad Mornings : Migration” (group performance), Kinonaki International Art Center, Hyogo prefecture, Kinonaki

2021

- “The Virtual Concreteness” (group exhibition), curated by Alexandre Taalba, Supported by Arts Council Tokyo, Fondation Franco-Japonaise Sasakawa, Nomura Foundation, The Asahi Shimbun Foundation. Artists : Futoyu Masaharu, Hanaoka Mio, Ishikawa Raita, Jean-Baptiste Lenglet, Matsuzawa Yutaka, Zoé Schellenbaum, Xing Danwen. Hanazono Alley, The 5th Floor, Tokyo.
- “RAM Practice 2021” (group exhibition and online screening), Tokyo University of the Arts, Yokohama Campus, Chukagai School Building, Tokyo.

2020

- “Camp Firing” (group performance event), organised by Megu Ninja (オル太) & Marina Komiya, Tokyo.

2018

- “Orbicular Travels” (solo exhibition), Water and Land Art Festival, Citizen Project, Numata Terrace, Niigata City.
- “Mare marginis” (solo exhibition), Kanzan Curatorial Exchange “Surviving Interactions” Vol.3, in cooperation with honkbooks, Kanzan Gallery Tokyo.

2017

- “Débords du monde II” (group exhibition - curation). Guests : Reimi Nakai (artist), Gwenolé Kerdivel (archaeologist), Romaric Perrocheau (botanist and director of Nantes Botanical Garden), Carte Blanche, in cooperation with Mire x Trempolino x APO33, La Fabrique Art Center, Nantes
- “ACT ART COM” (group exhibition), Foreign Student Art Fair Program, Art Complex Center, Tokyo
- “Débords du monde” (solo exhibition), Art Mix Japan 2017, Former Ozawa Residence, Niigata
- “Obi vol.03 - About Sutematsu Heights -” (group exhibition), Yuga Gallery, Tokyo University of the Arts, Tokyo

2016

- “Art in Yujuku” (group exhibition), Minakami x Tokyo University of the Arts Project, Gunma Prefecture, Minakami
- “Mémoires vagues” (group exhibition - curation), 2015 French-Japanese Cultural Dialogue, Kuraori Gallery, Niigata
- “Obi vol.2 - unfold -” (group exhibition), Obiya Sutematsu, Nishijin-ori, Kyoto
- “Eau d’ici et eau de là” (solo exhibition), supported by Institut Français + Ville de Nantes, Ateliers de La Ville en Bois, Nantes

2014

- “De la Terre à la Lune / From Earth to the Moon” (art residency), supported by Institut Français + Ville de Nantes, Kanazawa

2013

- “Incarnés de voyages” (group exhibition), Gérard Auray + guests : Amélie Labourdette, Julien Ottavi, Sophie Jamosson, Zoé Schellenbaum (participation of Dominique Tisserandet & Gaël Darasse), Rez-de-Chaussée Gallery, Nantes
- “Genius Loci” (solo exhibition), as a part of the 2013 “Nantes-Japon” event, Nantes Metropole and Cosmopolis, Atelier sur l’Herbe, Nantes

◆ LECTURES/TALK EVENTS

- **2022** Zoé Schellenbaum, “Eclipse of the Island” | Waseda University, Graduate School of Human Sciences, Ryūju Satomi Laboratory, Studio for Ethnographic Experiments, Saitama
- **2020** Zoé Schellenbaum, “What is lost -and found- in translation” | Tokyo University of the Arts, RAM Association, in cooperation with honkbooks, Tokyo
- **2019** Zoé Schellenbaum, “Genius Loci” | Waseda University, Graduate School of Human Sciences, Ryūju Satomi Laboratory, Studio for Ethnographic Experiments, Saitama
- **2018** Zoé Schellenbaum, “Lighthouse at the End of the World” | Tama Art University, Institute of Art Anthropology (IAA), Tama
- **2018** Zoé Schellenbaum x Ryūju Satomi (Associate Professor, Waseda University, Graduate School of Human Sciences), talk event during “Mare marginis” exhibition, Kanzan Gallery, Tokyo
- **2017** Zoé Schellenbaum, talk event during “Débords du monde” exhibition. Guests : Reimi Nakai (artist), Gwenolé Kerdivel (archaeologist), Romaric Perrocheau (botanist and director of Nantes Botanical Garden), La Fabrique Art Center, Nantes
- **2017** Zoé Schellenbaum x Ikumaru Takahashi (Director of the Niigata Yokai Research Institute), “Yokai and Genius Loci” - 2015 French-Japanese Cultural Dialogue, Niigata

◆ FIELDWORKS

- [New Caledonia/Ouvéa island](#) : September 2016, August-September 2017, June-July 2019, December 2019-January 2020.
- [Amami Oshima](#) : November 2019 (RAM Association, Tokyo University of the Arts Graduate School of Film and New Media)



ZOÉ SCHELLENBAUM

- PORTFOLIO -
(selection)

目次

| | | |
|----|--|------|
| 1 | DOCTORAL EXHIBITION 博士展 | p.3 |
| 2 | THE VIRTUAL CONCRETENESS ヴァーチャルの具体性 | p.6 |
| 3 | MARE MARGINIS 縁の海 > film «mare marginis» (11'12"): https://vimeo.com/306209645 (password : zs2019) | p.8 |
| 4 | ECLIPSE OF THE ISLAND ECLIPSE D'UNE ÎLE / 島の蝕 | p.15 |
| 5 | ORBICULAR TRAVELS VOYAGES ORBICULAIRES / 遍在する旅 | p.17 |
| 6 | DEBORDS DU MONDE I | p.22 |
| 7 | DEBORDS DU MONDE II | p.25 |
| 8 | LUNATION LUNAISON / 朔望月 | p.28 |
| 9 | WATER FROM HERE AND THERE EAU D'ICI & EAU DE LÀ / こちらの水、あちらの水 | p.30 |
| 10 | WONDER KISEKI / 奇石 | p.33 |

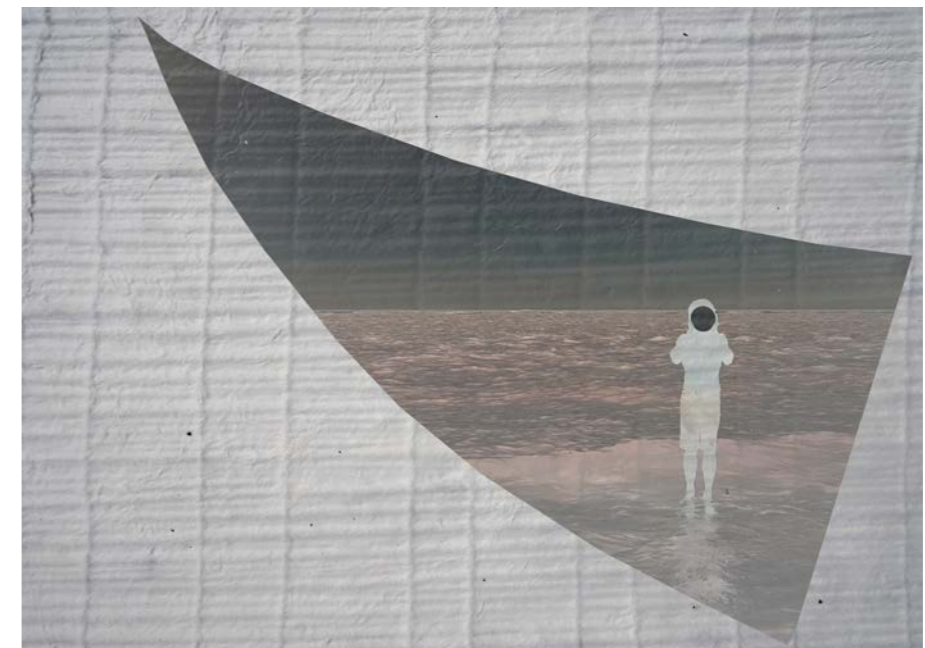


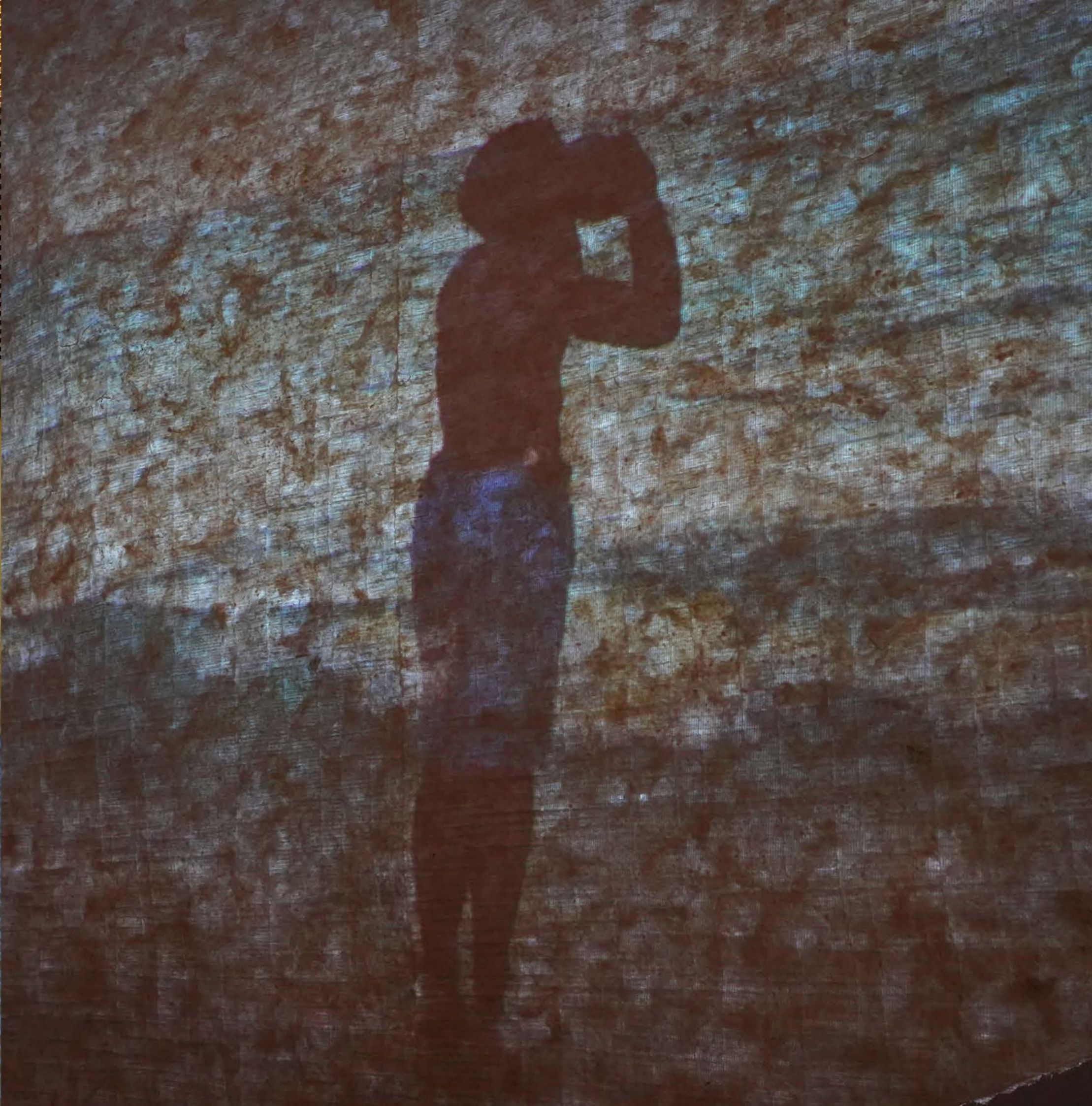
Doctoral Exhibition | 博士展

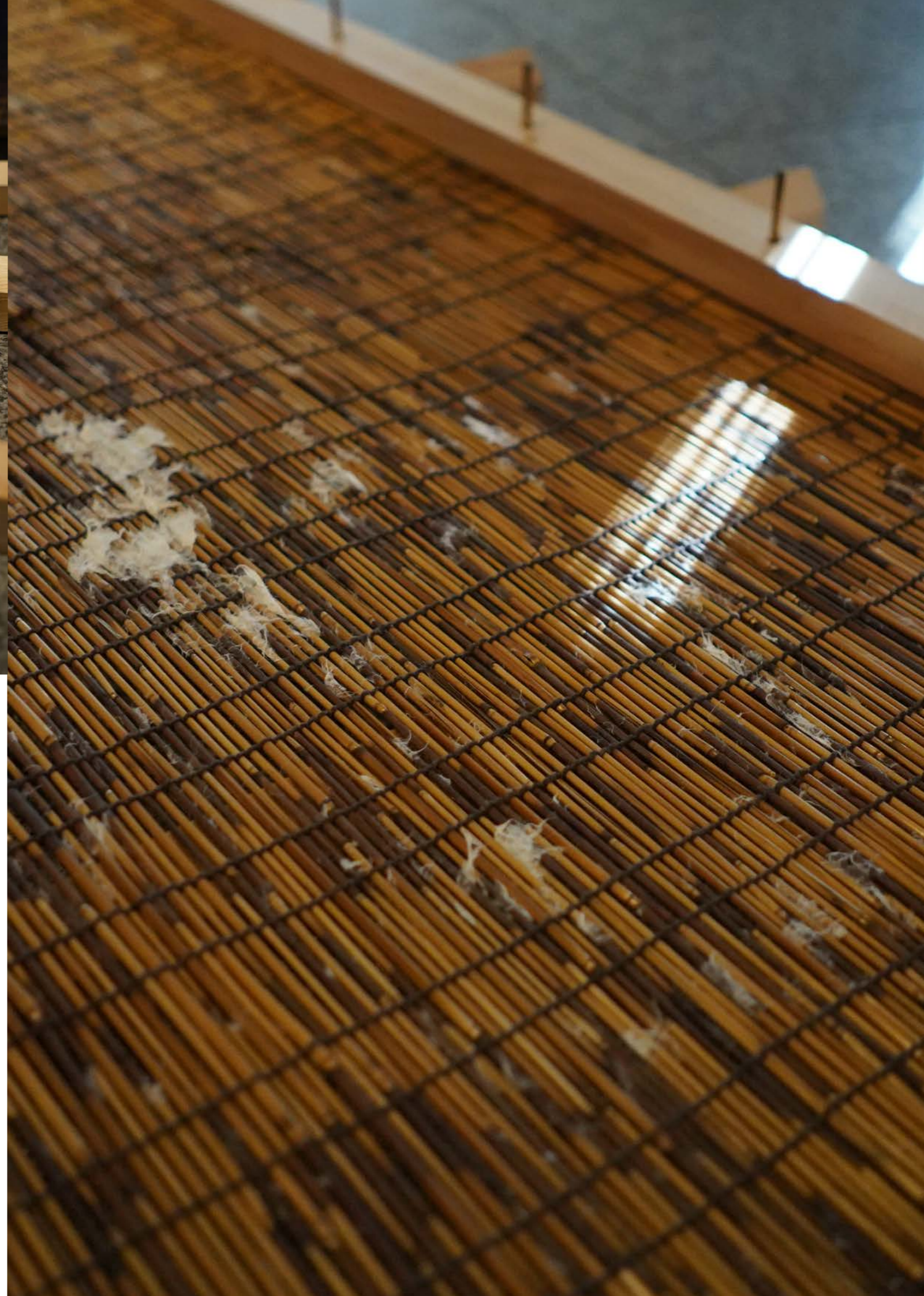
Final exhibition of Doctoral program at Tokyo University of the Arts
From December 10th to December 19th 2021, at the University Art Museum, Tokyo

《 This artwork, entitled *Eclipse of the island* is the result of the research that I have been conducting between New Caledonia where I was born - which is also « the island closest to Paradise » and a French colony in Melanesia-, and Japan. In recent years, I have learnt about the history of Japanese migrants going to New Caledonia to work in Nickel mines (this history is studied in great detail by the artist-researcher Mutsumi Tsuda). I have been very touched by this history so I have made some different artworks about it through the years. Through this artwork presented at the museum of Tokyo Geidai during the Doctoral graduation exhibition 2021, I have been aiming to re-enact even more ancient travels that our ancestors have been making with canoes from island to island between Asia and South Pacific. In Melanesia, even nowadays, when local people arrive to a new island on their canoes they offer their most valuable belongings to their hosts, i.e., the sail of their boat. At the same time, Japanese people and Melanesian people share a common material for paper making. They both use kouzo (mulberry fibers), even if in a different way. So I created a giant suketa (wooden frame), in order to create a paper sail to remind us the long travels through the Pacific.

On this sail I am projecting a video that I made in Ouvea, a little island of New Caledonia. Because of sea rising and colonization, the island is geographically and linguistically disappearing. This video present the work of translation of one of my poems that I have written there, with the support of a Kanak pastor into iaai local language. Through our discussion, while trying to replace words that have disappeared -because of the French language brought by colonization-, or the words that never existed, the island starts to move to another place, which is the virtual space of language...







The same idea can be found in the coral sphere -almost like a "planet", a "world"-that is shown on a round mirror, installed on the suketa. Both concrete and virtual side of Ouvea island are represented in the pile-up of little branches of dead coral and their reflection into the mirror. These coral remains, called "belai" by local people, wash up on the beach with the tide. This element, this "part" of the artwork is thus also meant to evoke the problematic of sea rising, threatening Ouvea island by extinction.

In the end, the several elements that are exhibited are all entangled.

For example, some paper pulp is still visible on the suketa, and some bamboo fragments are trapped in the pulp of the paper sails.

Objectively, all of these elements could be displayed separately. But that would be a mistake, because it is only once that they are installed in the exhibition space all together that we realize how much they enter in conjunction. We then realize how they were once one. All those elements together finally constitute a giant, slowly unfolding, metaphor of travels, both ancient and contemporary.»





>



Matsuzawa Yutaka,
 “ΨDead Body, ΨRemains” | 『ブサイの死体遺体』
 リトグラフ、1964

Zoé Schellenbaum,
 “Artificial horizons” | 『人工的な地平線』、2021
 loop video projection, “shellphones”,
 soil and ashes from Shimosuwa
 (Matsuzawa’s birth place), mirror

The Virtual Concreteness | バーチャルの具体性

Group exhibition curated by Alexandre Taalba
 From May 16th to June 3rd 2021, at The 5th Floor Hanazono Alley, Tokyo
 > www.thevirtualconcreteness.wordpress.com/ > www.the5thfloor.org/

Artists : Futoyu Masaharu, Hanaoka Mio, Ishikawa Raita, Jean-Baptiste Lenglet, Matsuzawa Yutaka, Zoé Schellenbaum, Xing Danwen

Supported by : Arts Council Tokyo, Fondation Franco-Japonaise Sasakawa, Nomura Foundation, The Asahi Shimbun Foundation

Cooperation : The 5th Floor, Takagi Yuu, Matsuzawa Yutaka Psi Room
 Graphic design : Okazaki Mariko

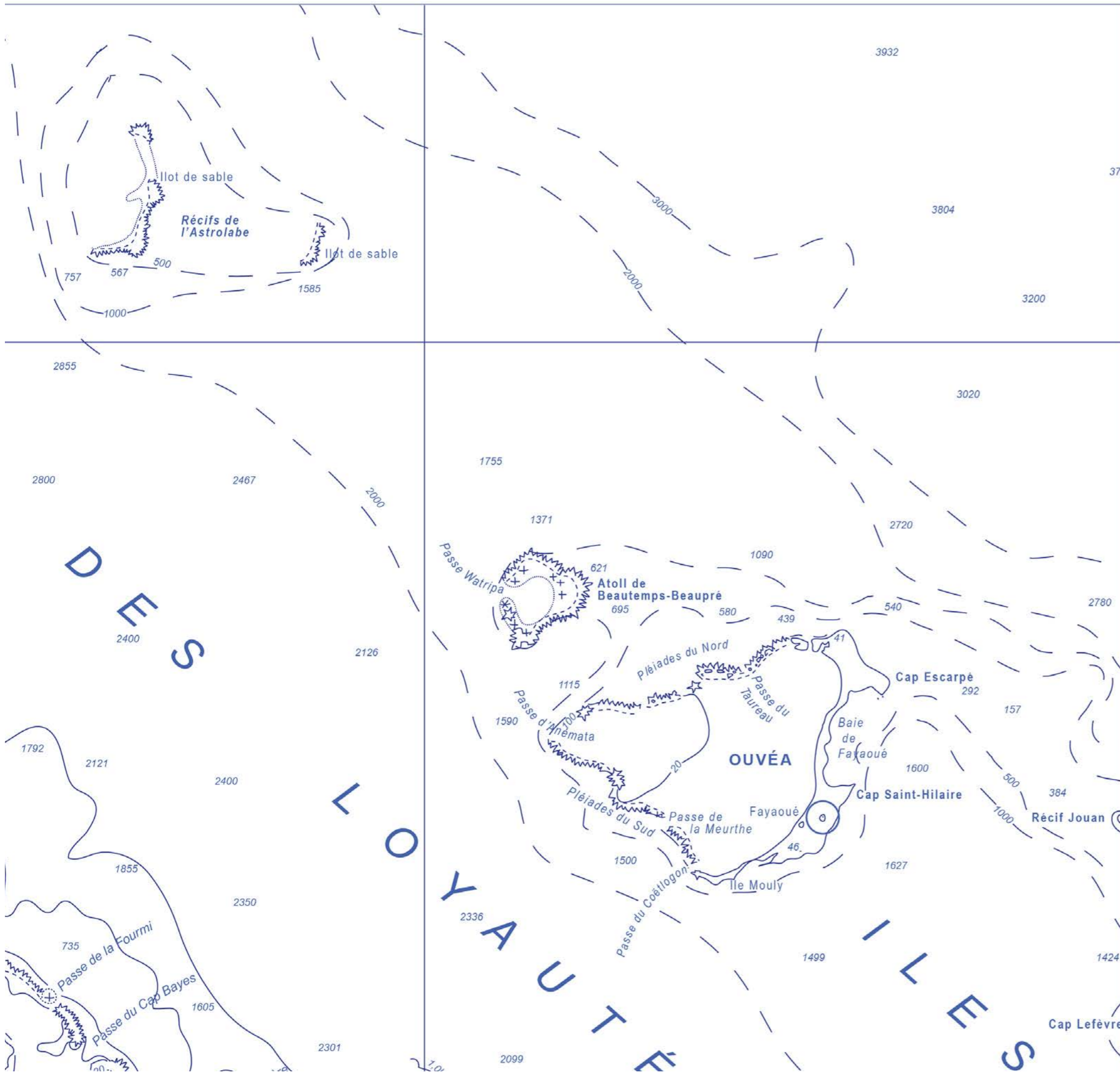
《 There are two dimensions of reality, the “virtual” and the “actual” – virtuality is a part of reality, and the access to the abstract dimension of reality is based on the enhancement of our concrete existence. In other words, while the entire world moves towards virtuality, matter proliferates correlatively. This exhibition aims to examine the juxtaposition of the social and ecological crises caused by the technological overproduction in the digital age with its increase due to the COVID-19 pandemic. Digital trashes invade the actual space to keep the virtual space running, while labours produce the entire postmodern apparatus in poor conditions. We want to highlight the ethical aspect of virtuality. Hardware acts as a medium to visualize the virtual, but beyond its function, it is a material and concrete device, that allows us to explore the immaterial and the abstract, by being anchored to the present. Data, whether stored on hardware or on the cloud, always require a material and concrete medium. In addition, organic memory will always rely on a substratum, just as digital memory does. Memory and dreams are also virtual realms that precede the digital. The works exhibited at “The Virtual Concreteness” use a visual language based on symbolic motifs of virtuality to deal with these issues. From different perspectives, each artist will present the polysemy and the complexity of virtuality. 》

I have focused my art practice on expressing the invisible phenomenon of « *genius loci* », but this exhibition was the opportunity for me to question its material dimension : the traces and artefacts that *genius loci* leaves in our surrounding generate as many windows to project ourselves into its invisible world of myths and memory. The artworks I show in the framework of this exhibition are all intended to become a medium that enables an imaginary displacement. Listening into shells you find yourself facing the ocean, facing a mirror you may catch a glimpse of the other side of the world...

This time, i’ve been given the great honor to exhibit my artworks in the same space as a reactivated archive of the Japanese conceptual artist Matsuzawa Yutaka. His quite esoteric poem reveals his interest for the suggestive power of language and quantum physics. Touched by his words that strongly call out to the reader, I hope that within the concrete space we share, my artworks can initiate a virtual conversation with his archive ; his not quite dead body that remains.

During the exhibition, the shintō priestess and artist Raju have conducted a performance based on shintō ritual dedicated to the exhibiting space, in between virtual and concrete.





Iaai/Ouvéa island, New Caledonia, September 10, 2017.

Michel and I have arranged for him to pick me up tomorrow morning at Beauvoisin's in his battered Ford to take us to the northeast of the island for a beach walk. He mentioned that there are suitable rocks there for me to perform on.

In the pitch-dark, the silhouettes of palm trees and columnar pines have dissolved into the inky black sky for about three hours now. The air feels warm, enveloping everyone in a kind of sweaty nostalgia. Just a few hundred meters from my room, the waves are slowly eroding grains of sand one by one, emitting a microscopic crackling sound. They scatter nautilus shells and porcelain fragments along the shore, such as an immense treasure hunt, which frothy edges are traces by the backwash as a sinuous line all along the beach ; the long volcanic sandspit valiantly resists the immortal inhalations and exhalations of the foamy waters of the Pacific Ocean. Waves keep rolling in, and beneath them, the current swells, carrying the tiny creatures that are born and die with the tide.

*

"The sea at night frightens me. Containing all things by day, it drifts in the dark towards a state of autonomous creature. It swells, rumbles, expands, its spine rises until it bursts. Its upturned, white lips then bite at the edge of the known world, trying to hold on, but its fringes dissolve at once and it abandons its attempt at submersion in a bothered borborygma.

And here I am on the surface of its gleaming body...

- Come on, come to your senses! Smell the wind. Which way is it driving you? Feel the wave with your hand. Behind your sails, a breakthrough, a passage that pierces the horizon which millions of vascillating lines you tread with the soles of your feet.

A few old spirits float around the mast such as ominous flags, their half-moon eyes fixed on the bottom of the hull, on the few pieces of luggage I'm carrying, and inside, a gift destined for them, to break tomorrow morning on the shore."



Mare marginis | 縁の海

Solo exhibition - installation
as part of KANZAN CURATORIAL EXCHANGE 「Surviving interactions」 vol.3

From April 19th to May 18th 2018, at Kanzan Gallery, Tokyo
> www.kanzan-g.jp

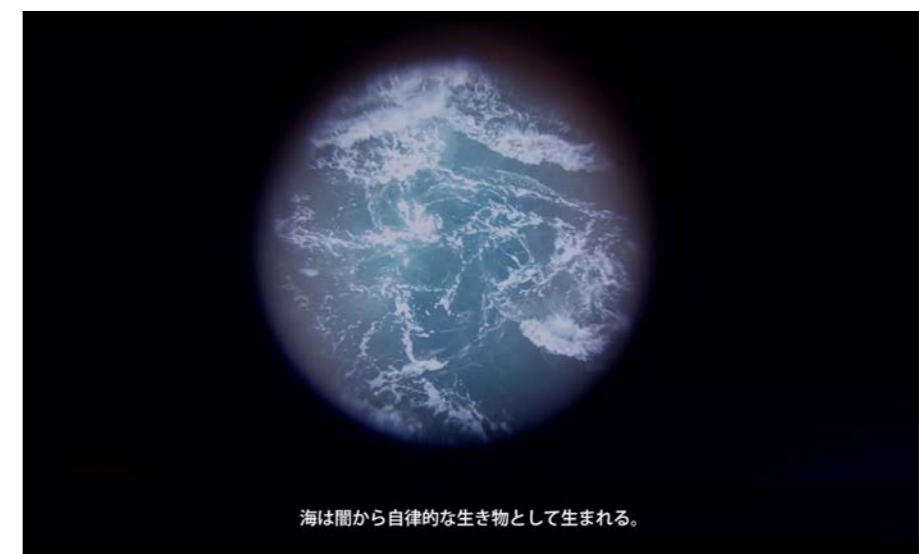
Production : Shintaro Wada Technician : Gen Shimizu
Management : Natsumi Aoyagi Press : Akiko Tamaki

Supported by : Honkbooks

> Guest talk + opening on April 28th 2018
with Ryūju Satomi, professor at Waseda University, Graduate School of Human Science,
Cultural Anthropology, Pacific Studies



the film “mare marginis” (11’12”), was projected during the exhibition :
> <https://vimeo.com/306209645> (password : zs2019)





tique.

L'importance du fuseau lunaire

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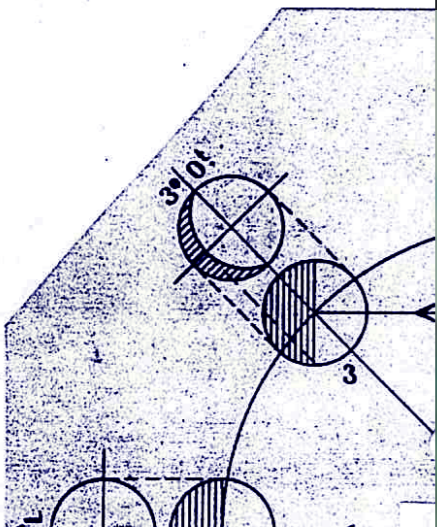
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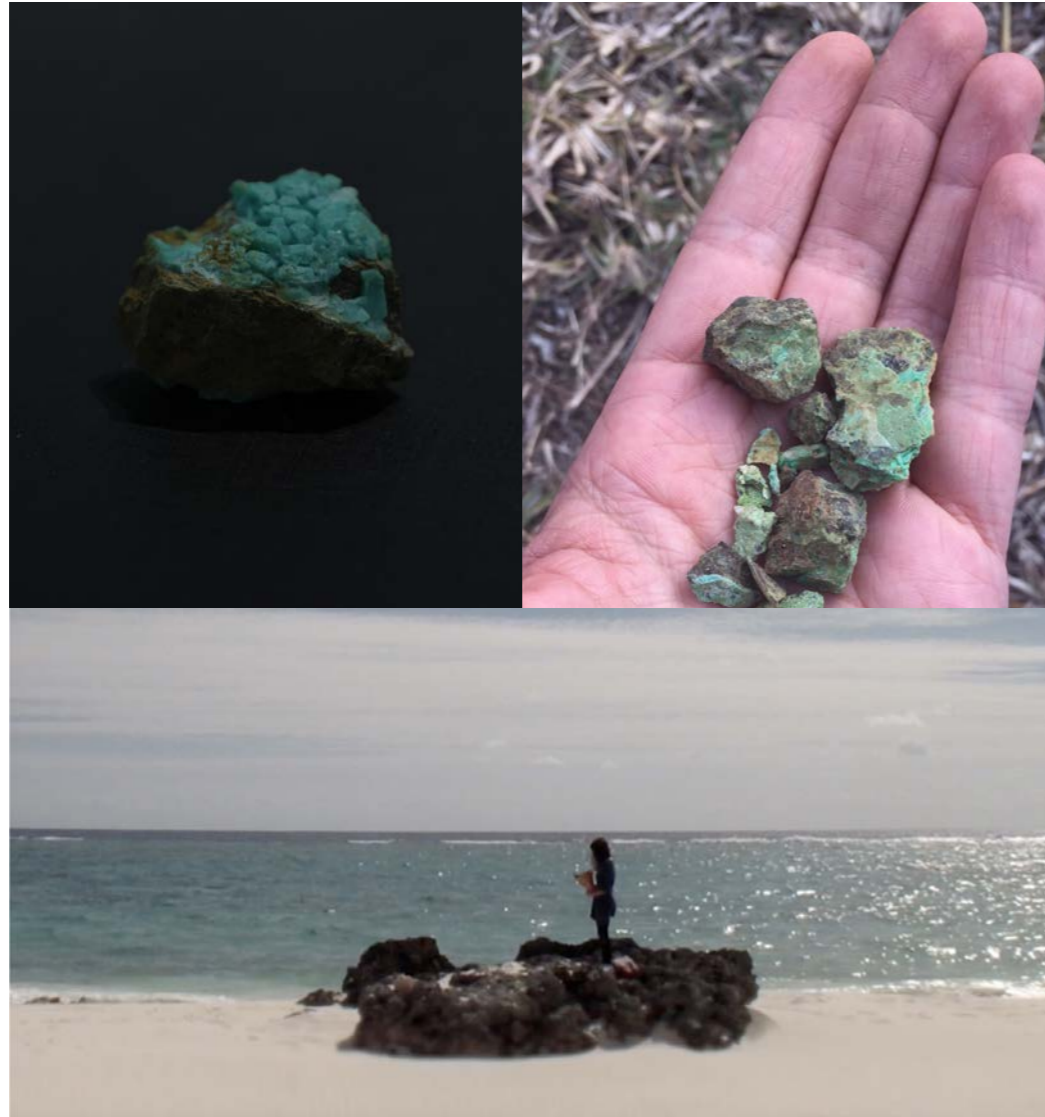
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de

ne

des phases est la rév
 Nous allons étudier l
 valeurs de l'angle de
 l'orbite lunaire sur
 fixe dans l'espace :
 plan comme plan de fi
 et représentons les d
 sur une circonférence
 nord.





>

nickel collected on the land of a former mine, on the slopes of Mont Dore, New Caledonia, 2017

Jōmon-inspired pottery (Japan) broken on the seashore of Hoony beach, Ouvea Island, New Caledonia, in September 2017, during a recorded performative ritual, projected onto a mirror (*previous page*), and reflected on a boat sail that belonged to my father, installation of fragments of the pottery as an imaginary map depicting memories of Ouvea during the exhibition *Mare marginis* in Tokyo, April-May 2018.

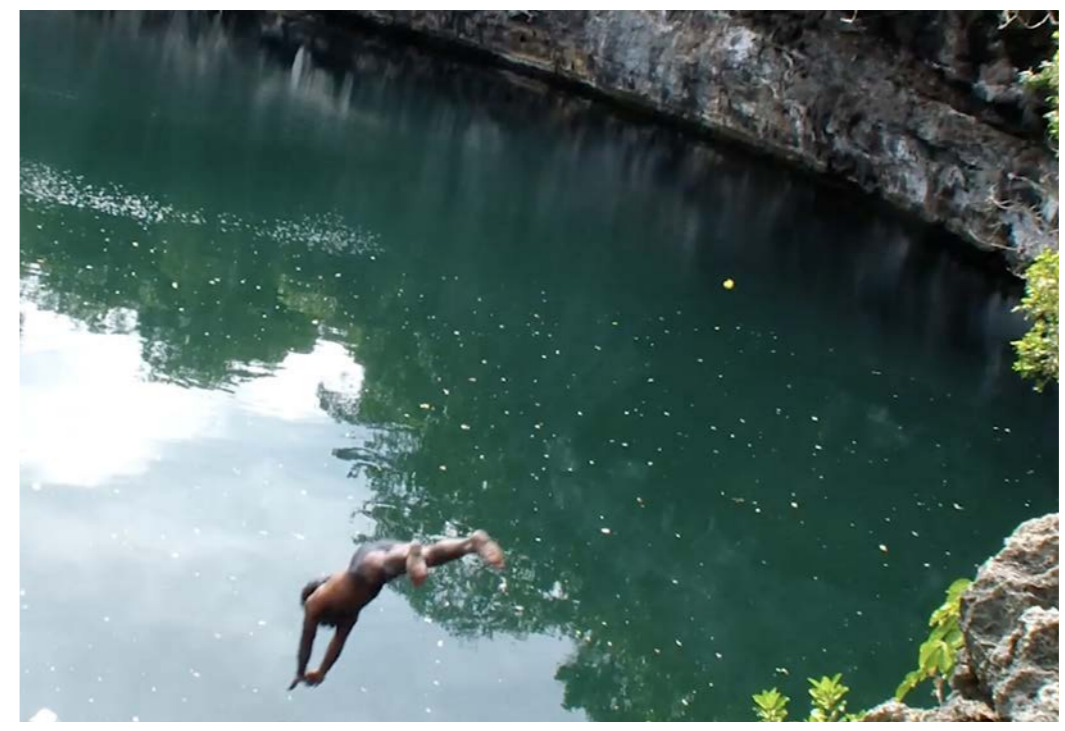
screening of the film "*mare marginis*", 11'12" (*next page*), imaginary island dwelling, black ink pen drawing (*following page*)

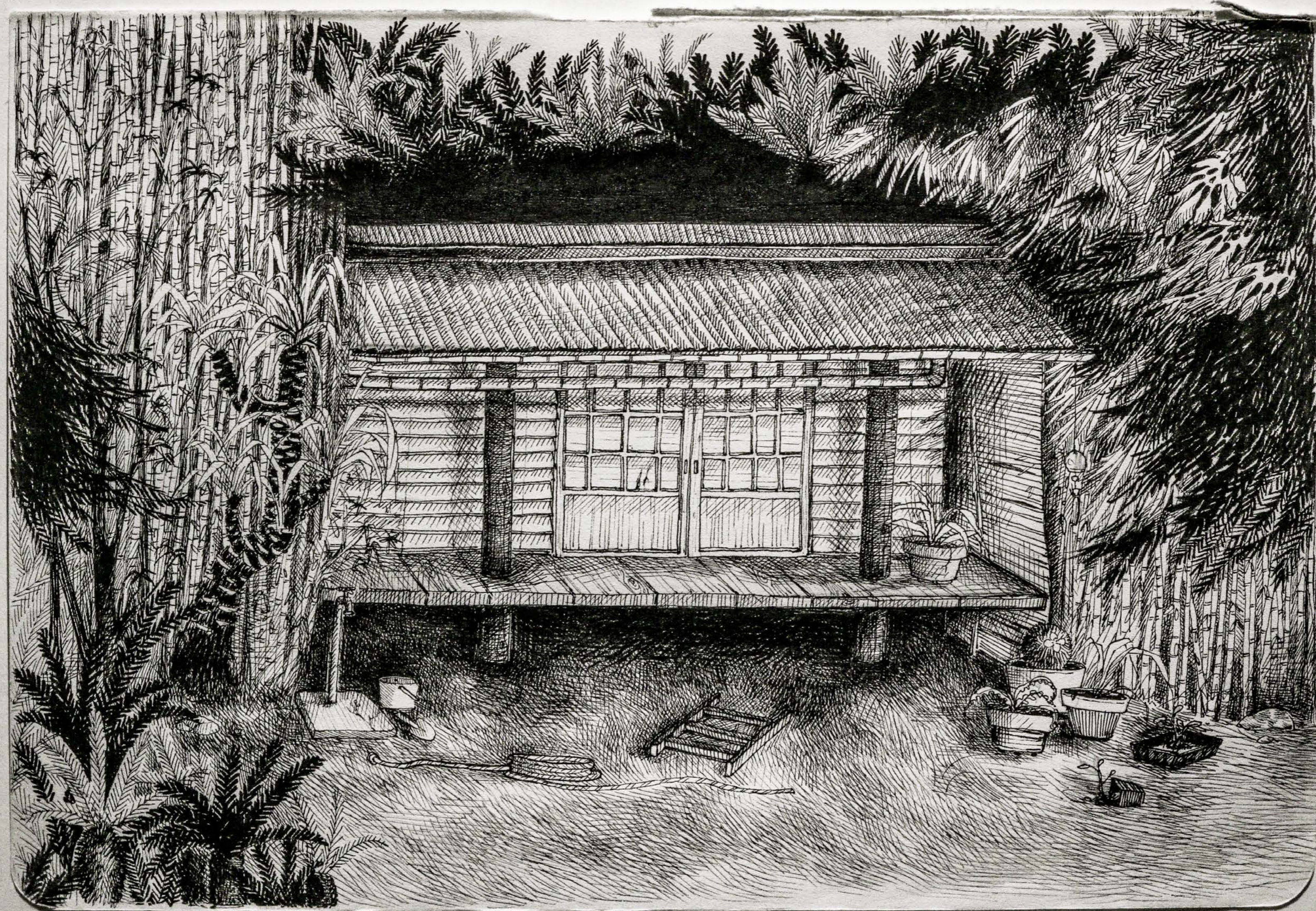




qu'il y a des endroits, à Ouvea,
 des espèces d'autels un peu à la vierge Marie
 il y a des endroits de dévotion populaires
 y a un esprit des lieux, tu
 ne jureux dire?
 tout à l'heure on est passés devant un autel
 et au pied d'un arbre comme ça et tout ce
 autel là y en a aussi au Japon tu vois.
 il y en a qui ne sont pas consacrés à Marie
 consacrés à autre chose ici à Ouvea.
 simple autels,
 les feux sacrés,
 les feux qui sont des
 simples autels
 dans les dévotions tous les jours?
 avait à (Arifa?)
 comme ça?
 tels qu'
 endroits tabou ça se présente un peu facile, non?
 avec un esprit... et en fait [inaudible]
 dans le nord aussi des lieux tabou?
 tabou [inaudible]
 tabou pour tout le monde.
 [inaudible]
 quand j'avais été sur l'île des fins ya un monsieur
 dit "tu vois cette patate de corail là? Par contre
 pas y aller. Par contre aller là c'est ok. Ya un
 [inaudible]"

Ici aussi il y en a aussi. Il y a des gens qui n'ont pas
 le droit d'aller dans certains endroits, ni
 de rentrer dans la mer... C'est des lieux où ils
 où ils sont pas les bienvenus quoi, sont pas...
 C'est ça.
 - Et du coup c'est le père qui les pose les tabous.
 - Non. C'est les vœux.
 - C'est des vœux?
 - C'est les ancêtres de la maison.
 - Il y a des marques spécifiques?
 - Hm?
 - Il y a des marques spécifiques? Et où tu peux pas rentrer?
 Les marques?
 - Oui parce que si les gens font un tabou et que tu le
 fais pas, tu risques de rentrer quand même.
 - Il y a des barrières? Ah oui il y a des barrières.
 - Il y a des pit latins?
 - Les vœux.
 - Les vœux les appellent les vœux.
 - Les vœux sont les vœux. Sacré!
 - Il y en a dans la mer aussi. Ké, les baléines, tout ça c'est des vœux.
 Alors j'y suis retournée.









Eclipse of the island, transpositions of the place

Eclipse d'une île, transports du lieu | 島の蝕、場所の遷り

Multilingual essay, experimental handmade booklet, western "uncut" binding and "watoji" Japanese binding, 80 pages.

Edited as a part of "Voyage Voyage in the Box, Asibumi, Haikay, Maybee or the Domain of Travel", travelogue anthology project produced by RAM Association and managed by the Japanese poet Kanie Naha, 2020 (120 copies - 1st edition).

> text and images : Zoé Schellenbaum

> translations : Wandawa Neudjen (Iaai),

Ken Sumiyoshi & Shusuke Sakaguchi, Shiba Tomooki (Japanese)

During my stay on Ouvéa Island in December 2019, I worked with Pastor Neujen of the Gossanah tribe on the translation of one of my poems into Iaai, as his readings of the Bible in both French and Iaai, and his love for musical composition give him the greatest ability to translate metaphors in both languages. This translation process became the subject of an essay entitled "Eclipse d'une île, transports du lieu (Eclipse of an island, transpositions of the place)", written in French and translated into Japanese. In this essay, I addressed in the same time the geological erosion of the island and the linguistic shifts in Iaai language, the oldest and most endangered Austronesian language on the island.

This work is designed halfway between the western binding method known as "uncut book" and the Japanese binding method called "watoji".

Each book is made up of 10 sheets of A3 paper. Photographs taken on the island of Ouvéa, New Caledonia, are printed on the front, and the text - in French and Japanese - is printed on the back. The sheets are folded twice, "in-quarto", so that the original French version of the text and its Japanese translation can only be revealed by progressively detaching one from the other, thanks to the cutting of the Ouvéa photographs. The reader will have to cut out the pages one by one as they read, using a paper cutter or a small cutter. The text will then appear between the images, symbolically fragmenting the place.

This work has later shifted into an essay film, also titled "Eclipse of the island, transpositions of the place". (see next page)

« J'aimerais nager tous les matins et toutes les nuits avec toi, aux heures auxquelles aucun astre encore ne roule dans le ciel, alors que l'eau lentement nous dissout.

E wek ka haai hnyi hnyo-makatu hia, me je sahaç hia, möu. Hnyi je traem eji ae bë me khaca oxû ame wading hnyi drany, ke haba bi köiö ae hiny me ame he ka ohiö-tin.

I'd like to swim with you every morning and night, at hours when no star is yet rolling across the sky, as the water slowly dissolves us.

あなたと一緒に泳ぎたい。毎朝そして毎晩、星がまだ空を転がる前に、水が私たちをゆっくりと溶かしながら。》

①



me je Pins colonnaires, me adie
"Kun ta hawa."
nyin, a ame inykumsa Ke e thegec.
ogeme mokut hnyin; haba je
hwan ae ûhnyikong "stine long."
hnyi hobbëköio helaji me iwabak
ume ip je hnyigot ae hülilû angwöe
oban volcan ame sa; me ödine ca
nyök me kutu hmetu, ke eû hnyig'
ny iny Pacifique

Haba je iwaköio" adreme kutu, ke eû hnyi hmelidhny, me ame hibi Het, ke ame matö" je
cûnyig' ae ûhnyikong a adie thib hmo"kuöcha, ke adreme mok hmetu can Uou wae Hme.
Köihiny hnyi lit ame ohlohlo inya.
Elabëngot je ta je ünyig' ae seha hnyig' lany...
Haba unyig' me ame teti dinon. Kene abut...
me köihiny ame hma hota ju be wany Wony he ka hmetu,
ke haba hwan me e ücü me hwan tangtin ame bitabulu.
Me, ogeme matö" ka hnyig' hon unyig' ame hat.



Eclipse of the island | Eclipse d'une île | 島の蝕

Multilingual essay film, single channel, 12'45", 2021-22

- > starring : Wandawa Neujen, Michel Waikata, Zoé Schellenbaum
- > languages : Japanese subtitled in Iaaï, and Iaaï/French subtitled Japanese
- > translations : Wandawa Neudjen (Iaaï), Ken Sumiyoshi & Shusuke Sakaguchi, Shiba Tomooki (Japanese)

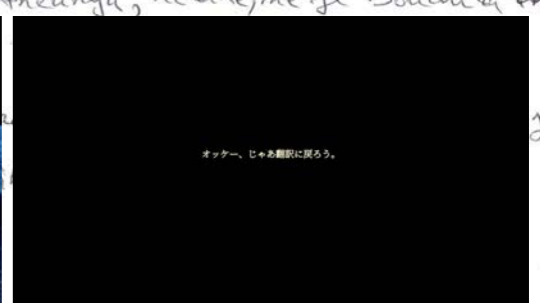
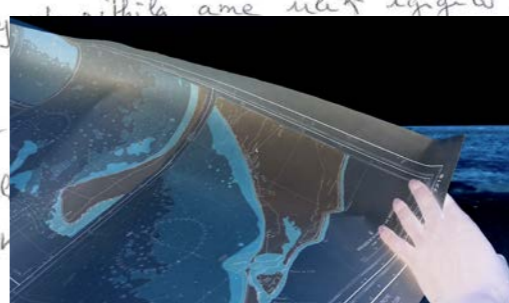
« December 2019. Back to Ouvéa island, a small crescent of sand in the South Pacific, on the northeast side of the New Caledonian archipelago. There, I meet Wandawa Neudjen, a Kanak pastor of Gossanah tribe, who was introduced to me by my friend Michel. Pastor Neudjen translates a poem I wrote into the local Iaaï language, which is spoken on the island of Ouvéa and whose speakers are becoming increasingly rare. The island and its language are slowly disappearing, but the exchange of words draws a metaphorical map, activating the invisible space of poetry. »

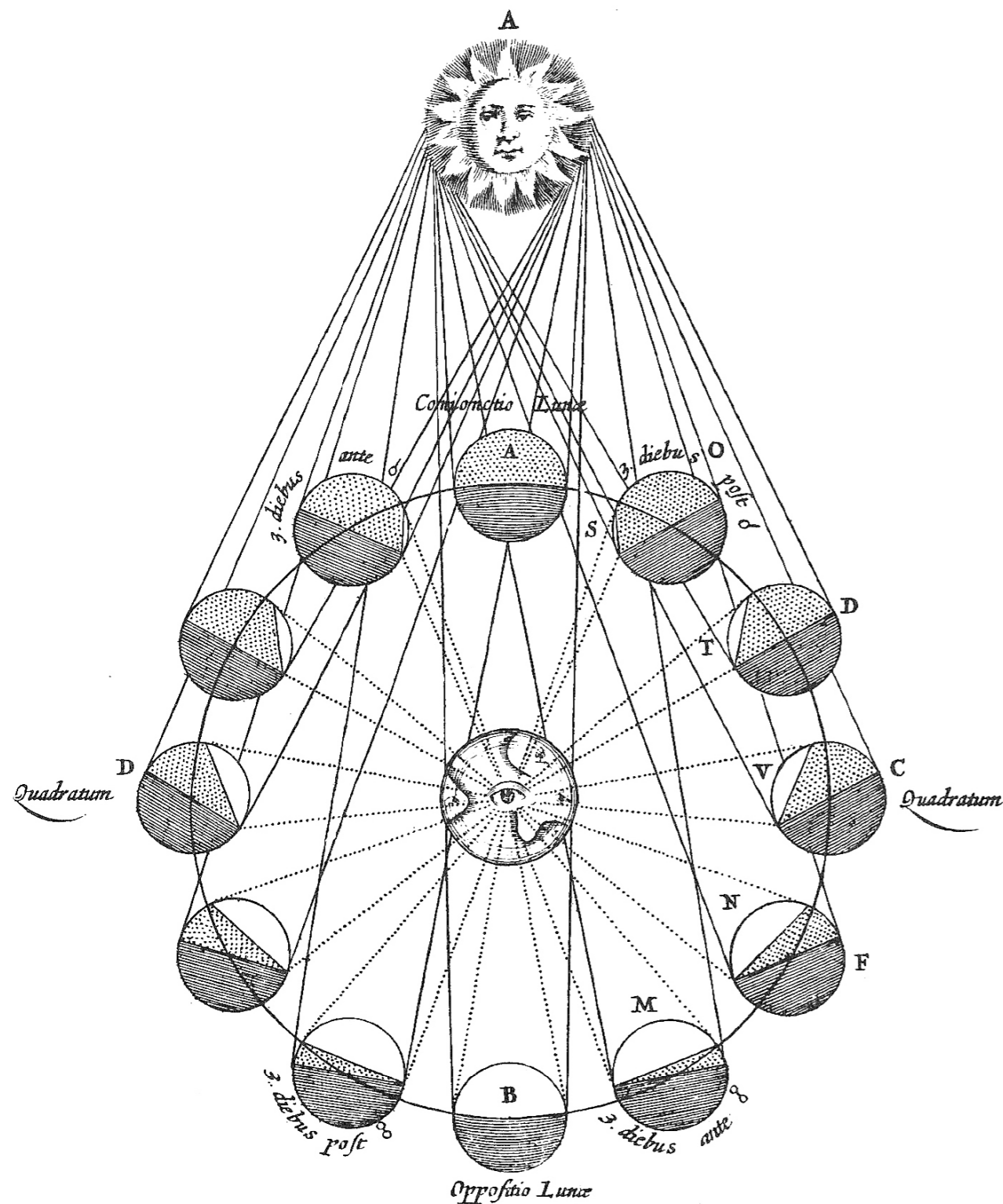
A first version of this film has been shown during "RAM Practice 2021" online screening and group exhibition at Motomachi Chukagai Campus of Tokyo University of the Arts, at Yokohama.

The last version of the film has been screened as a part of my doctoral exhibition, at Ueno Campus of Tokyo University of the Arts, Tokyo.

"eclipse of the island" (12'45") :
 > <https://vimeo.com/512311756> (password : zs2021)

② - Ke haingen Kōnya : Kōhō, hūliwa hō - Bwēbwēhō!
 - Menā thō banyin ang, ke ie dok ame oūangū ka hūyī? inā thō banyin hūyī iwakōio,
 Hotō ānyām jē hūnyū, ehū bang ame omoōko am drany, utōlōyī wōw utōlōyī
 Keeti sehia jē gōwe ame utōto hnen hmelēn lī hneūcam -
 Ke jē hanu iny hmelēchanū hūhūlō ame ulik igigilō Aneunya, helāke, me jē Bōūchūlō
 ame ham hlohlo.
 Haba jē emakōchō me ē
 thathūnyī, a oge hom tē
 ohmauca nyī, hūyī Hotōbēkō
 Hwān He :
 ē wēk ka Rai hūyī Hūyō
 khaca oxū ame Wadūnō
 ujo hia but wā wia ē
 obiny hna ngele.
 Hūyī jē ūen uōū
 ānyām ōny. Ke ame maren dō jē hūdei corail ae kwedi ē tō ē
 Hūyī jē traem eji ae bē me
 he ka chōtōp
 hūny me ame
 sūny gōubū ānyām Hotōbēkōio me
 Hūyī jē hūyī hūyī me ame kukub hūbut, ke ame ohawā me tūbe





Orbicular travels Voyages orbitales | 遍在する旅

Installation / performance, as part of the Earth & Water Triennial, Citizen Project

From July 13 to August 11, 2018, at Nuttari Terrace, Niigata
 > web: <https://tentaireki.wordpress.com/>

Special event: night of August 27 to 28, 2018
 Photographic experimentation workshop under moonlight

This exhibition is the second edition of a performance linked to the lunar cycle. The first was carried out in Nantes, on the occasion of the Japanese residency exhibition "Water from Here and There".

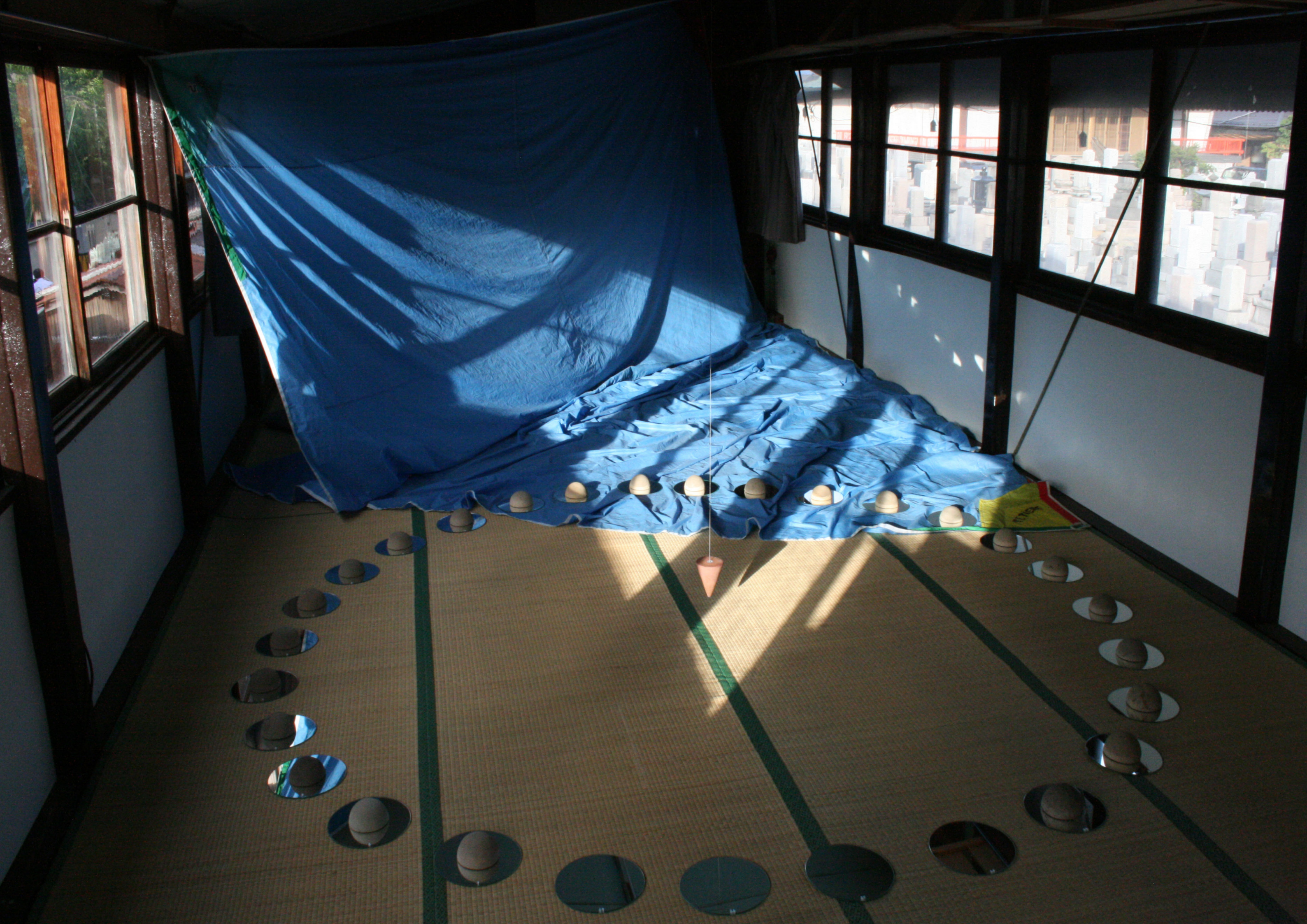
The exhibition takes place over an entire lunar cycle, which is 29 astronomical days; the opening and closing times of the exhibition correspond to the ephemerides of our satellite.

*

« During this performance, I attempt to adapt my biological cycle to the cycle of the Moon, which rising and setting times 'shift' by about an hour each day, carrying with them the lingering movements of the tide, sweeping away the animals that inhabit it and the plants that line the shores, slowing its undulations.

The Moon, in a metaphorical reflection of the traveler that I am, always suspended between two appearances at either end of the world, submits to the Earth's gravitational pull of the geniuses of the places it traverses. It accompanies orogenic folds and toponymic shifts since time immemorial.

But, such as "L'enfant penchée (The leaning child)" of Belgian writers Schuitten and Peeters, moving from Caledonian places to New-Caledonian places, from French places to Japanese places, and vice versa, I detach myself a little more with each round trip, searching for my own center of gravity. »





- new moon
- ◐ first quarter
- full moon - moon eclipse
- ◑ last quarter

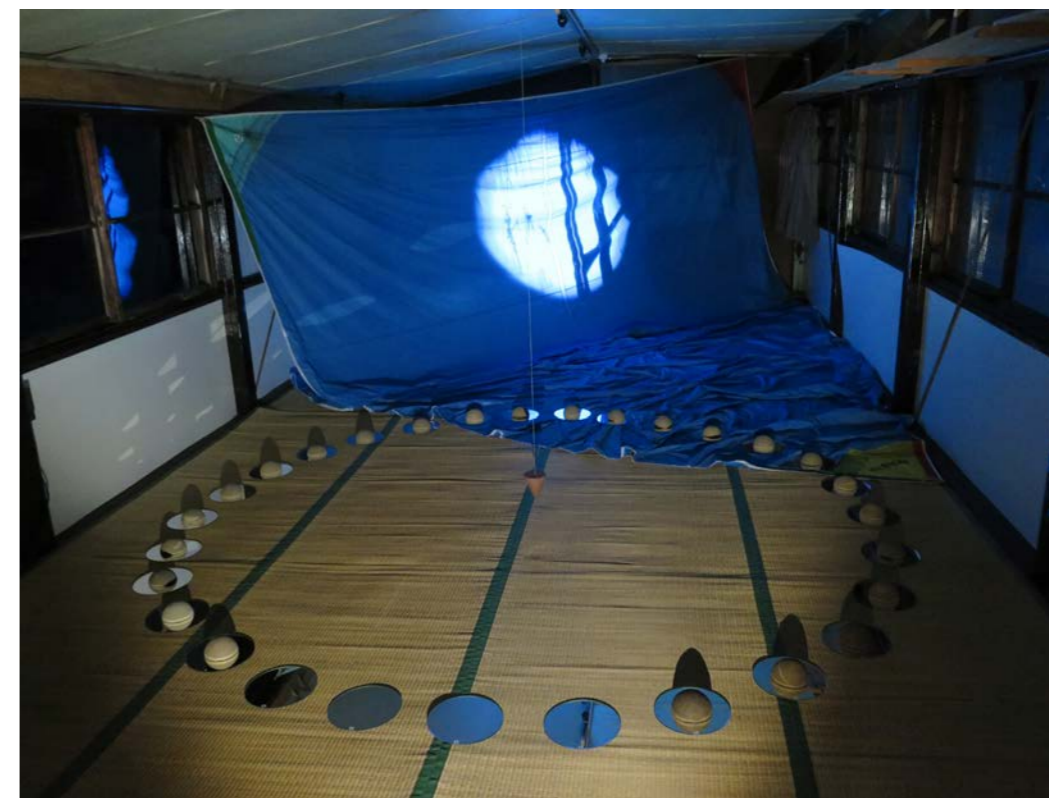
CALENDRIER LUNAIRE

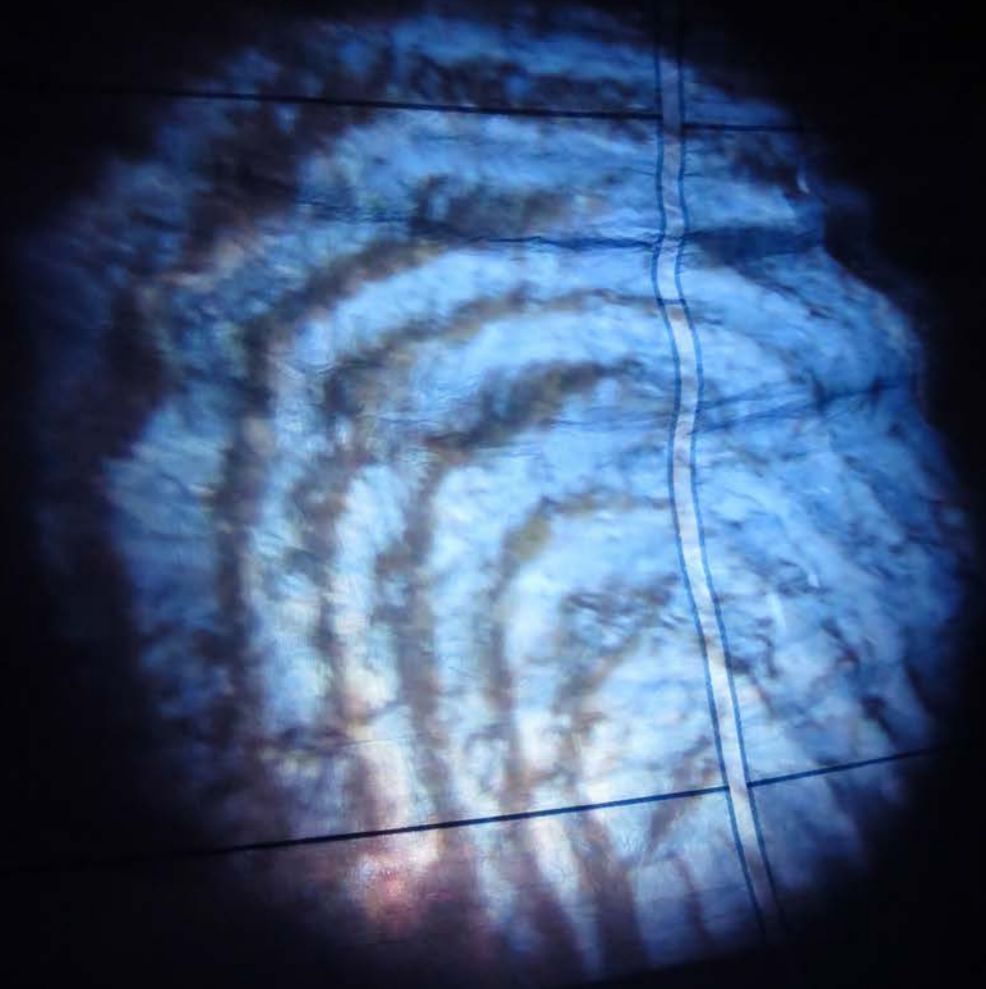
| ☾ | 月出・展示開始時間 <i>lever lunaire • ouverture d'exposition</i> | 月没・展示を閉める時間 <i>coucher lunaire • fermeture d'exposition</i> |
|---------|--|--|
| 1 ○ | 7月13日 (金) 04:24 <i>ven. 13 juillet 04:24</i> | 7月13日 (金) 19:11 <i>ven. 13 juillet 19:11</i> |
| 2 | 7月14日 (土) 05:32 <i>sam. 14 juillet 05:32</i> | 7月14日 (土) 20:05 <i>sam. 14 juillet 20:05</i> |
| 3 | 7月15日 (日) 06:44 <i>dim. 15 juillet 06:44</i> | 7月15日 (日) 20:52 <i>dim. 15 juillet 20:52</i> |
| 4 | 7月16日 (月) 07:56 <i>lun. 16 juillet 07:56</i> | 7月16日 (月) 21:33 <i>lun. 16 juillet 21:33</i> |
| 5 | 7月17日 (火) 09:06 <i>mar. 17 juillet 09:06</i> | 7月17日 (火) 22:10 <i>mar. 17 juillet 22:10</i> |
| 6 | 7月18日 (水) 10:13 <i>mer. 18 juillet 10:13</i> | 7月18日 (水) 22:43 <i>mer. 18 juillet 22:43</i> |
| 7 | 7月19日 (木) 11:17 <i>jeu. 19 juillet 11:17</i> | 7月19日 (木) 23:15 <i>jeu. 19 juillet 23:15</i> |
| 8 | 7月20日 (金) 12:19 <i>ven. 20 juillet 12:19</i> | 7月20日 (金) 23:47 <i>ven. 20 juillet 23:47</i> |
| 9 | 7月21日 (土) 13:20 <i>sam. 21 juillet 13:20</i> | 7月22日 (日) 00:21 <i>dim. 22 juillet 00:21</i> |
| 10 | 7月22日 (日) 14:19 <i>dim. 22 juillet 14:19</i> | 7月23日 (月) 00:56 <i>lun. 23 juillet 00:56</i> |
| 11 | 7月23日 (月) 15:16 <i>lun. 23 juillet 15:16</i> | 7月24日 (火) 01:34 <i>mar. 24 juillet 01:34</i> |
| 12 | 7月24日 (火) 16:11 <i>mar. 24 juillet 16:11</i> | 7月25日 (水) 02:17 <i>mer. 25 juillet 02:17</i> |
| 13 | 7月25日 (水) 17:04 <i>mer. 25 juillet 17:04</i> | 7月26日 (木) 03:03 <i>jeu. 26 juillet 03:03</i> |
| 14 | 7月26日 (木) 17:52 <i>jeu. 26 juillet 17:52</i> | 7月27日 (金) 03:52 <i>ven. 27 juillet 03:52</i> |
| 15 | 7月27日 (金) 18:36 <i>ven. 27 juillet 18:36</i> | 7月28日 (土) 04:45 <i>sam. 28 juillet 04:45</i> |
| 16 | 7月28日 (土) 19:16 <i>sam. 28 juillet 19:16</i> | 7月29日 (日) 05:40 <i>dim. 29 juillet 05:40</i> |
| 17 | 7月29日 (日) 19:53 <i>dim. 29 juillet 19:53</i> | 7月30日 (月) 06:36 <i>lun. 30 juillet 06:36</i> |
| 18 | 7月30日 (月) 20:26 <i>lun. 30 juillet 20:26</i> | 7月31日 (火) 07:33 <i>mar. 31 juillet 07:33</i> |
| 19 | 7月31日 (火) 20:57 <i>mar. 31 juillet 20:57</i> | 8月 1日 (水) 08:30 <i>mer. 1 août 08:30</i> |
| 20 | 8月 1日 (水) 21:27 <i>mer. 1 août 21:27</i> | 8月 2日 (木) 09:28 <i>jeu. 2 août 09:28</i> |
| 21 | 8月 2日 (木) 21:56 <i>jeu. 2 août 21:56</i> | 8月 3日 (金) 10:28 <i>ven. 3 août 10:28</i> |
| 22 | 8月 3日 (金) 22:27 <i>ven. 3 août 22:27</i> | 8月 4日 (土) 11:29 <i>sam. 4 août 11:29</i> |
| 23 | 8月04日 (土) 22:59 <i>sam. 4 août 22:59</i> | 8月 5日 (日) 12:32 <i>dim. 5 août 12:32</i> |
| 24 | 8月05日 (日) 23:36 <i>dim. 5 août 23:36</i> | 8月06日 (月) 13:37 <i>lun. 6 août 13:37</i> |
| 25 | 8月07日 (火) 00:18 <i>mar. 7 août 00:18</i> | 8月07日 (火) 14:43 <i>mar. 7 août 14:43</i> |
| 26 | 8月08日 (水) 01:07 <i>mer. 8 août 01:07</i> | 8月08日 (水) 15:49 <i>mer. 8 août 15:49</i> |
| 27 | 8月09日 (木) 02:03 <i>jeu. 9 août 02:03</i> | 8月09日 (木) 16:52 <i>jeu. 9 août 16:52</i> |
| 28 | 8月10日 (金) 03:08 <i>ven. 10 août 03:08</i> | 8月10日 (金) 17:50 <i>ven. 10 août 17:50</i> |
| 29 ○ | 8月11日 (土) 04:18 <i>sam. 11 août 04:18</i> | 8月11日 (土) 18:40 <i>sam. 11 août 18:40</i> |

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29 mirrors, 29 potteries, soil and water collected every day in Niigata in the district of Nuttari, sail (spinnaker) that belonged to the my father, video projection, Foucault's pendulum made of soil collected on Mount Schiehallion (Scotland) and nickel from Mont Dore (New Caledonia), map of Schiehallion, various reflections ...











Débords du monde I

Installation/performance as part of Art Mix Japan 2017

April 7 - 23, 2017 > Film screening: April 8, 2017
at Kyū Ozawake Jūtaku, Niigata

*

« As I arrived in Japan I became aware of my condition as a specter. A traveler/a witch, forever suspended between three destinations, between the New Caledonia of my birth, the France of my childhood, and the Japan I now inhabit, subject to the stretching of time, the disappearance of places and things, the transference of my body, and the evaporation/impregnation of my being "in distinct universes that exist as otherness to one another".

As in Junichirō Tanizaki's "In Praise of Shadows" (陰翳礼讃, 1933), there are shifts in being so imperceptible that they engage the crossing of thresholds, those that transport us from space-time to space-time. On the other side of the world, where waves retreat and deep-sea currents plunge, are we mirrors of each other? Ritual shattering and calcination, reflections, mirages, the quest for analogous ghosts in the overflow of our worlds. »



<
handmade pottery inspired by Jōmon (ancient Japanese civilization), New Caledonian navigation maps, photographs of the Japanese cemetery of Thio in New Caledonia, Mutsumi Tsuda's book on the history of migrants from Okinawa to Melanesia, terrestrial globe

>
video projection to be discovered by piercing the rice paper of the Japanese sliding doors "shōji".







Débords du monde II

Artworks and Curation - Artistic et trans-disciplinary event at La Fabrique
Tremolino x Jardin C x Apo 33, Nantes, 2017

LA FABRIQUE, NANTES

14 octobre 2017

◇ Bar - Tremolino

10:00~17:00 "Infusions équivalentes (Equivalent infusions)" | Experimental Tea Ceremony
by guest Reimi Nakai (Japanese artist)

19:00~ Film projection | Zoé Schellenbaum

Archeological lecture | Gwenolé Kerdivel (archeologist)

◇ Jardin C - MIRE

10:00~17:00 "Installation Invasive (Invasive installation)"

16:00~ "Contes pour renouer (Stories for reconnecting)" | guest storyteller Romaric
Perrocheau (also botanist and director of Nantes City Botanical Garden)

◇ Plateform intermedia - APO 33

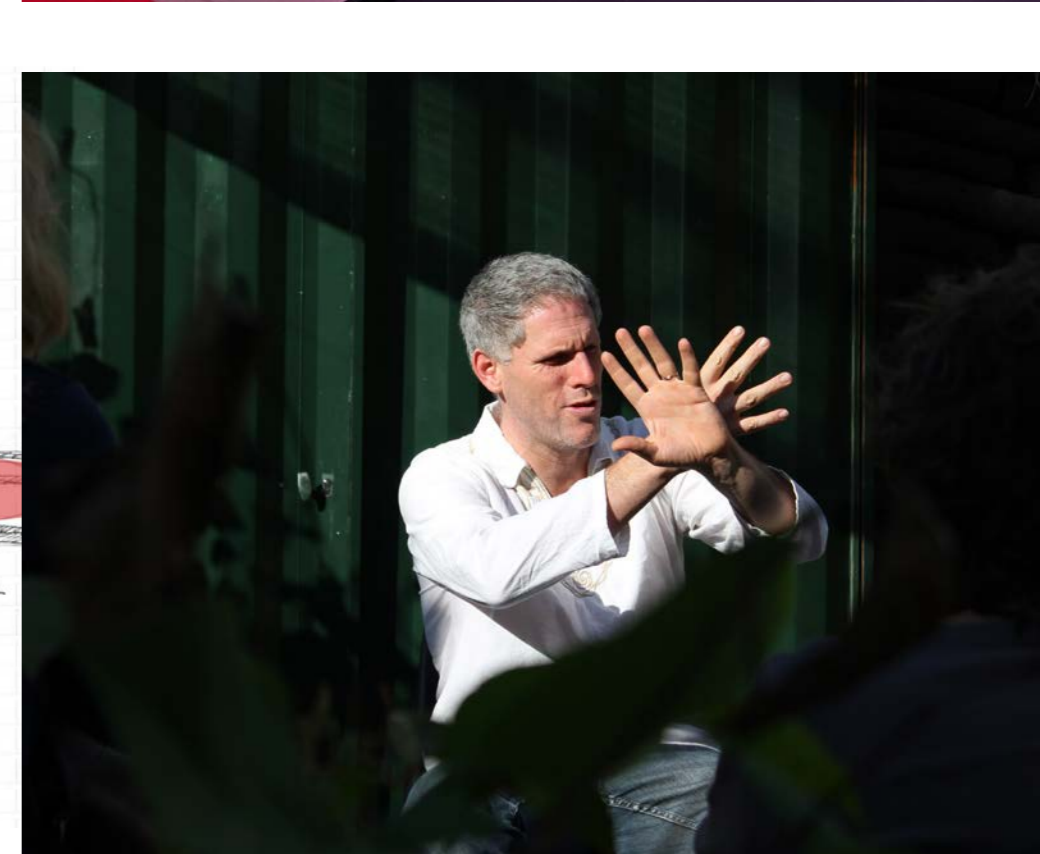
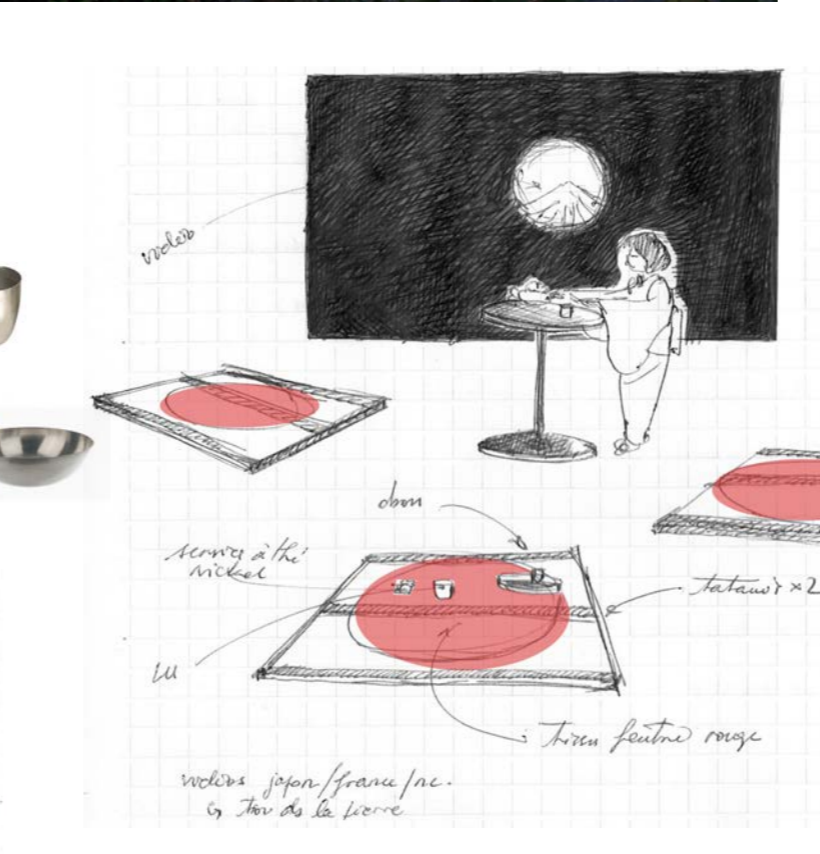
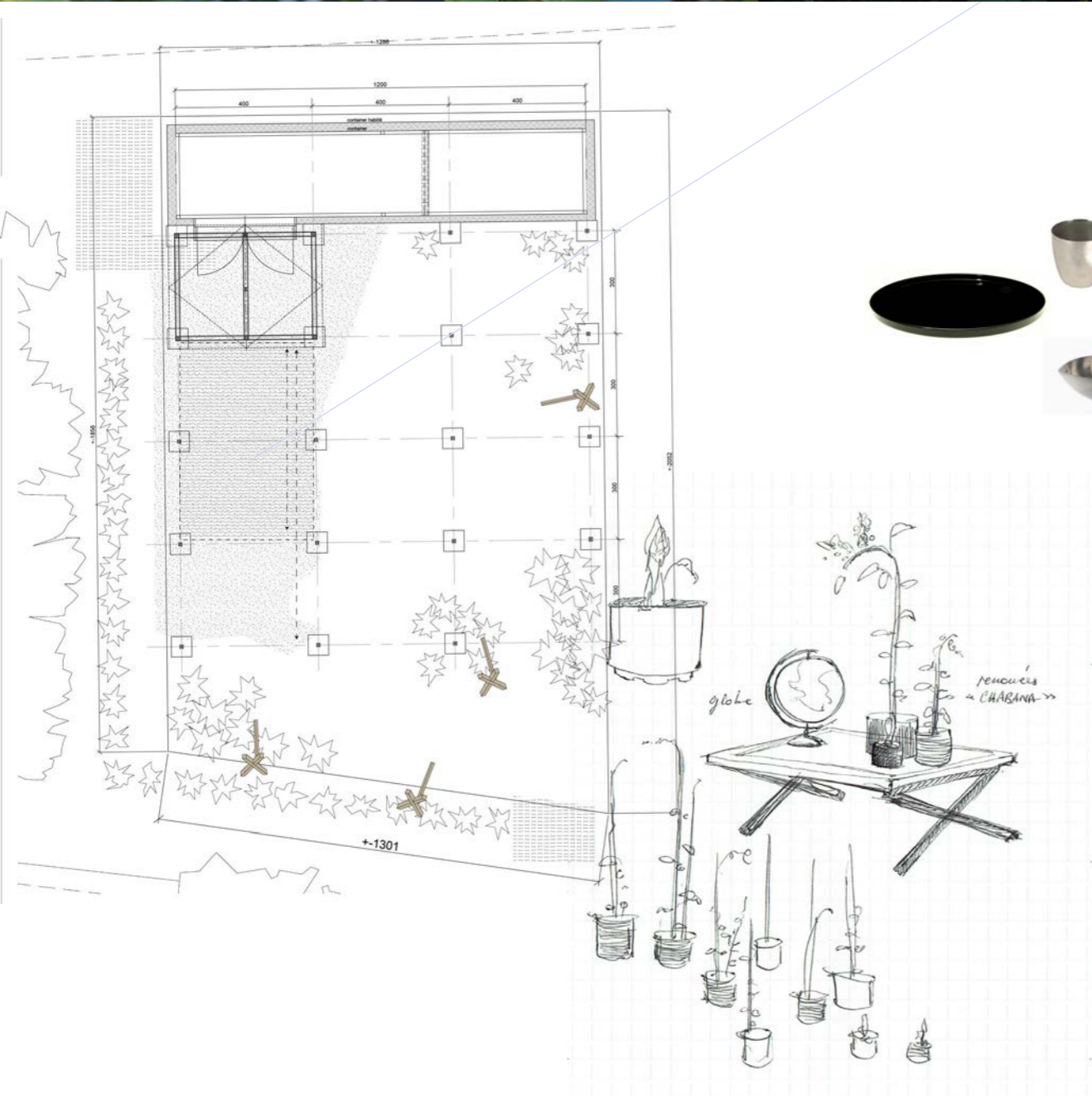
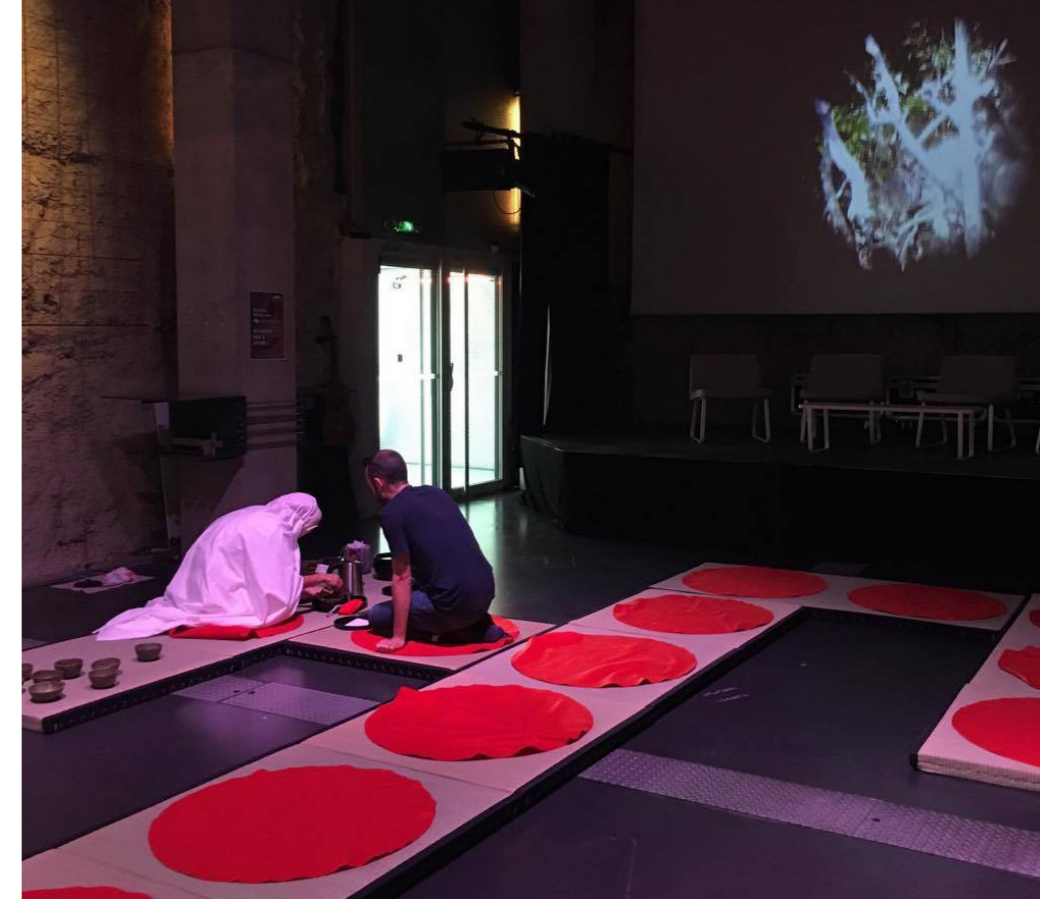
10:00~17:00 "Installation voyageuse (Travelling installation)"



Jōmon pottery broken during a performance on the
seashore of Ouvéa island, New Caledonia, sand,
navigation charts, Caledonian nickel, "shellphones",
archaeological books, archive photographs of
Japanese mines in New Caledonia...

video projection on sails that once
belonged to my father (*next page*)





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tales of Romaric Perrocheau in Garden C, surrounded by *reynoutria japonica*, "Japanese knotweed", invasive plants from asia

video projection and experimental tea ceremony in a New Caledonian nickel-enamelled tea service, performed by Japanese artist Reimi Nakai

talk event on archaeological "fakes" by Gwéno!é Kerdivel



Lunation Lunaison | 朔望月

"Selenotypes", series of experimental photography, 13 x 18 cm each, 2013 - (ongoing)

Using digital photographs taken in Japan in peculiar, in-between places (gardens, interstices, ruins), I create black and white negatives and print them on tracing paper. I attach photosensitive paper sheets to the back of the negatives and then expose them under the light of the full moon. By reversing the rays of the Sun (those of the photographic process, but also the symbolic rays of the Japanese flag) into moonbeams, I also attempt to invert the place, to uncover what lies beneath it, in order to reveal its essence.

What I obtain on my selenotypes (from the Greek "selene", meaning related to the Moon, and "typos", meaning impression, trace, image) is akin to a phantom, but one born with the humidity of the night and the passage of clouds that veil my light source, causing my negatives to ripple and creating areas of blur on my prints.

<

elliptical installation of selenotypes, during the solo exhibition "Genius Loci", in September 2013, at the Atelier sur l'herbe, Nantes, France.



>

workshop on the occasion of the exhibition Voyages Orbiculaires / 遍在する旅 during the Earth & Water Triennial, in the Nuttari district of Niigata.

The participants met at 18:36, the time of the full moonrise, before experimenting photographic exposure under the moonlight as it approached its zenith a few hours later, in an attempt to reveal together the spirit of places that is hiding Nuttari's surroundings.





Water from Here and There

Eau d'ici & eau de là | こちらの水、あちらの水

Artistic Residency in Kanazawa, Japan / Solo Exhibition & Performance, Nantes, 2014-2015

Supported by Institut Français and the City of Nantes, Nantes Fine Arts School (ESBANM), and Kanazawa College of Arts, the exhibition-performance "Eau d'ici & eau de là" is the continuation of my artistic journey from a two-month residency in Kanazawa to a solo exhibition "De la Terre à la Lune (From the Earth to the Moon)" in Nantes.

EAU D'ICI & EAU DE LÀ
Exhibition - Performance
From February 20 to March 20, 2015
at Les Ateliers de la Ville en Bois
NANTES

The exhibition's opening hours correspond to lunar ephemera. (see the following pages)

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"From the Earth to the Moon..."
everchanging research table, according to each mood, installation, exhibition.
topographical maps, books written by Jules Verne, astronomy books, photographs,
travel diaries, volcanic rocks, drawings inspired by potteries and motifs of the Lapita
people, ancient civilization of Melanesia...



CALENDRIER D'EXPOSITION

| ☾ | Lever lunaire ouverture | Coucher lunaire fermeture |
|--------|----------------------------|------------------------------|
| J 1 | ven. 20/02 - 08 : 40 | ven. 20/02 - 20 : 54 |
| J 2 | sam. 21/02 - 09 : 13 | sam. 21/02 - 22 : 10 |
| J 3 | dim. 22/02 - 09 : 47 | dim. 22/02 - 23 : 25 |
| J 4 | lun. 23/02 - 10 : 22 | mar. 24/02 - 00 : 36 |
| J 5 | mar. 24/02 - 10 : 59 | mer. 25/02 - 01 : 43 |
| J 6 ◐ | mer. 25/02 - 11 : 41 | jeu. 26/02 - 02 : 44 |
| J 7 | jeu. 26/02 - 12 : 26 | ven. 27/02 - 03 : 39 |
| J 8 | ven. 27/02 - 13 : 15 | sam. 28/02 - 04 : 28 |
| J 9 | sam. 28/02 - 14 : 08 | dim. 01/03 - 05 : 10 |
| J 10 | dim. 01/03 - 15 : 04 | lun. 02/03 - 05 : 47 |
| J 11 | lun. 02/03 - 16 : 02 | mar. 03/03 - 06 : 20 |
| J 12 | mar. 03/03 - 17 : 00 | mer. 04/03 - 06 : 50 |
| J 13 | mer. 04/03 - 17 : 59 | jeu. 05/03 - 07 : 17 |
| J 14 | jeu. 05/03 - 18 : 59 | ven. 06/03 - 07 : 43 |
| J 15 ◉ | ven. 06/03 - 19 : 58 | sam. 07/03 - 08 : 08 |
| J 16 | sam. 07/03 - 20 : 58 | dim. 08/03 - 08 : 34 |
| J 17 | dim. 08/03 - 21 : 58 | lun. 09/03 - 09 : 02 |
| J 18 | lun. 09/03 - 22 : 59 | mar. 10/03 - 09 : 32 |
| J 19 | mar. 10/03 - 23 : 59 | mer. 11/03 - 10 : 06 |
| J 20 | jeu. 12/03 - 01 : 00 | jeu. 12/03 - 10 : 46 |
| J 21 ◑ | ven. 13/03 - 01 : 59 | ven. 13/03 - 11 : 32 |
| J 22 | sam. 14/03 - 02 : 55 | sam. 14/03 - 12 : 25 |
| J 23 | dim. 15/03 - 03 : 48 | dim. 15/03 - 13 : 26 |
| J 24 | lun. 16/03 - 04 : 35 | lun. 16/03 - 14 : 34 |
| J 25 | mar. 17/03 - 05 : 18 | mar. 17/03 - 15 : 47 |
| J 26 | mer. 18/03 - 05 : 57 | mer. 18/03 - 17 : 04 |
| J 27 | jeu. 19/03 - 06 : 33 | jeu. 19/03 - 18 : 22 |
| J 28 ◒ | ven. 20/03 - 07 : 07 | ven. 20/03 - 19 : 41 |

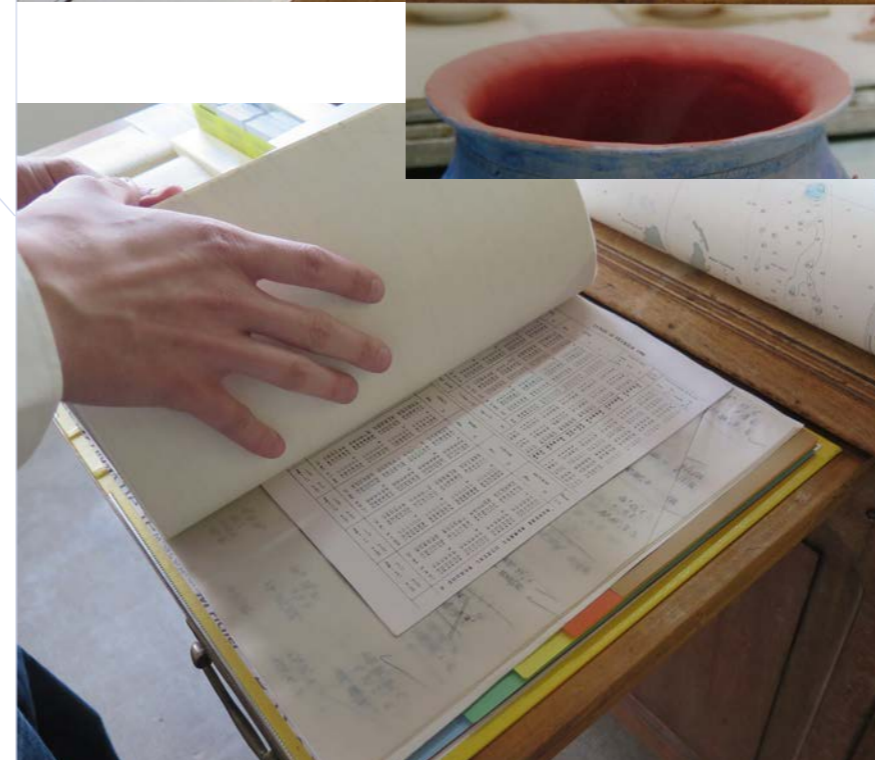
◐ Premier quartier ◉ Pleine Lune ◑ Dernier quartier ◒ Nouvelle Lune - éclipse de Soleil

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exhibition schedule according to lunar ephemerides (UTC+1)
timetables calculated according to the geographical position of Nantes on the
website of the Institut de Mécanique Céleste et de Calcul des Ephémérides
(www.imcce.fr)

projection of my film "La Marée (The Tide)", reflecting on the water in the
industrial basins of the factory La Ville en Bois, koi carps

photographic experiments on stones (*liquidlight*),
negatives and stones from Mount Ishizuchi, Shikoku, Japan



« I've traveled between France and Japan, Iceland and New Caledonia, in a cyclical movement of coming and going; from west to east, from north to south, and vice versa, always returning and departing ceaselessly, like a tide.

And what if, like the Moon and the Earth that were once one, all our destinations converged? Photographic experiments on stones, ceramics, videos, and reflections on water... bear witness to the passage between here and there.

“Eau d'ici & eau de là” unfolds over the course of a lunar revolution and ends with a solar eclipse. The rising and setting of the Moon are subject to significant daily shifts. My artistic performance involves adapting my own rhythm to this unique cycle; observing my surroundings by scrutinizing the sky and vice versa, until the disorienting feeling left by the convergence of imaginary, times and places. »



Lapita inspired ceramics (Melanesia), Japanese land and water, volcanic land of Landmannalaugar (Iceland), Caledonian navigation maps, astronomy folder, sextant...





Strange stone Kiseki | 奇石

Video Series, 2013~

"Kiseki" means "rare, special, or strange stone" in Japanese. In Japan, New Caledonia, France, and elsewhere, I attempt video captures armed with a camera and a pierced stone to focus both the lens and my own gaze. I aim to pierce into the strangeness of my surroundings, in peripheral places that house devotions, ruins, superstitions, or legends.

The origin of this pierced stone is important ; because it is the result of the appearance and disappearance of a body (organic, vegetal, mollusk, or algae) within limestone shattered by underwater currents. Through its hybridization with sediments, followed by its dissolution in the strength of the current, this tiny presence/absence hollows an abyss that I use to unveil what seems to be disrupting the peculiar places I cross.

I use this strange stone as a keystone that connects the elements of my surroundings while being a part of it. It vibrates as much as those stones found all over Brittany, from which radon, a radioactive gas, emanates. Perhaps, it can capture the spectrum of *genius loci*, the spirit of these places, and sublimate its wavelength.



