



performance lab

Crystal Clear

27 - 28 August 2022
Nakacho-no-ie, Tokyo

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Crystal Clear
by Performance Lab

27 - 28 August 2022
Nakacho-no-ie, Tokyo

Still murky water
Cradles nebulous moments
Ever crystal clear

Crystal Clear explores the connection between the senses and memory. Through somatic experimentations of performances and interactive installations, Performance Lab aims to reconceive Nakacho-no-Ie as a transitory space for the playful rediscovery of this connection.

Supported by: Art Access Adachi: Downtown Senju -
Connecting through Sound Art, Nakacho-no-Ie



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Organised by Performance Lab, a group of background-diverse students and graduates of Tokyo University of the Arts that experiments with performativity in the fields of visual arts, dance, theater, music and curatorial practices.

Participants: Gamze Baktir, Dan Dagondon, Jini, Ila Jerašević, Lea Embeli, Sun Kim, Benjamin Korman, Alissa Osada-Phornsiri, Chloe Pare, Efrat Arielle Peleg, Finn Ryan, Fanny Terno+Thomas Vauthier, Yoshiya Yoshimitsu

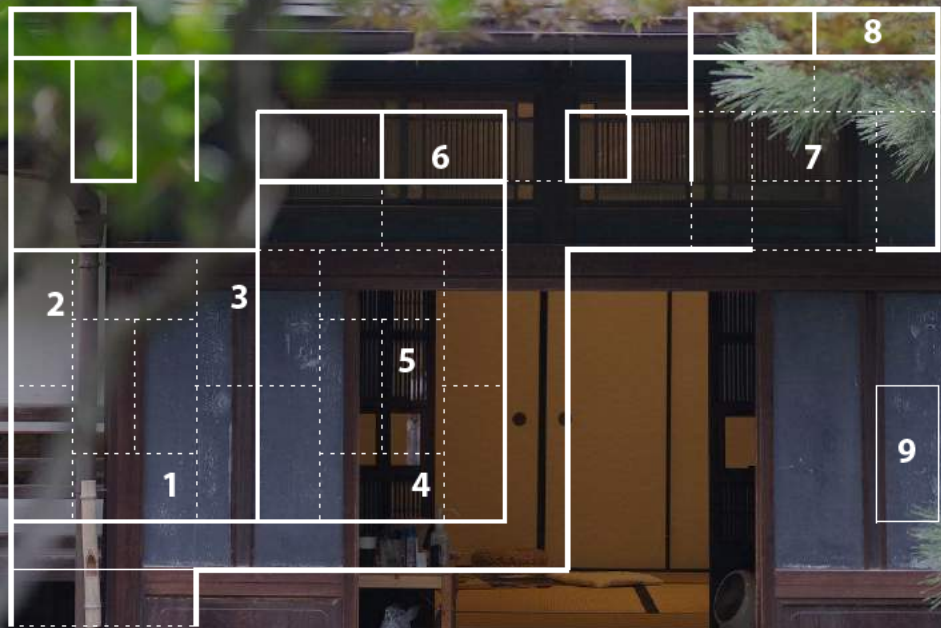
Curation: Gamze Baktir, Dan Dagondon, Sun Kim, Chloe Paré, Finn Ryan

Producer: Alissa Osada-Phornsiri

Publicity: Gamze Baktir, Lea Embeli, Jini, Benjamin Korman, Chloe Paré, Thomas Vauthier, Yoshiya Yoshimitsu

More about the participants ✨

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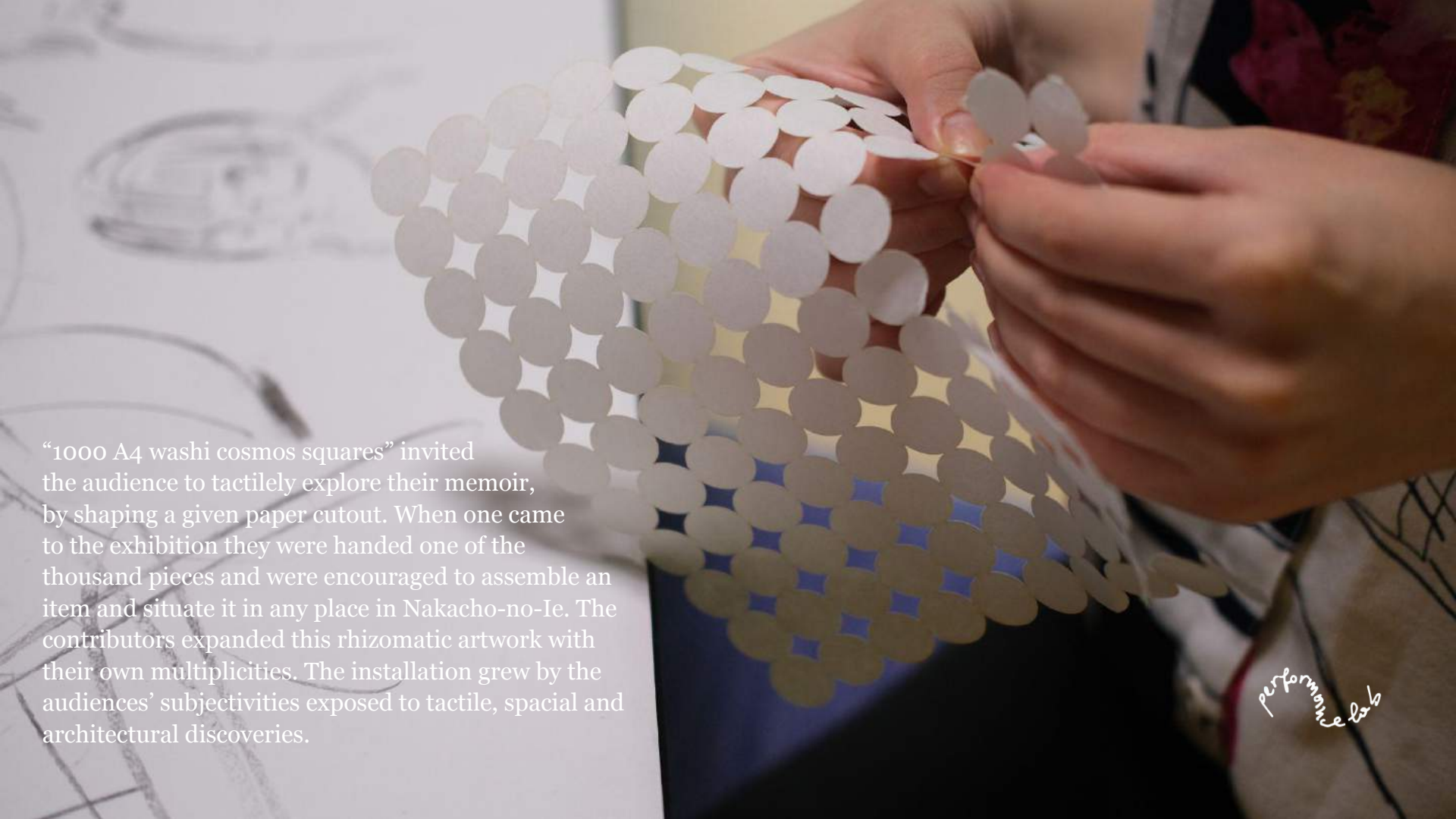
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1.

Chloe Paré
1000 A4 washi cosmos squares, 2022
Interactive installation
Laser-cut paper
Dimensions variable

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“1000 A4 washi cosmos squares” invited the audience to tactilely explore their memoir, by shaping a given paper cutout. When one came to the exhibition they were handed one of the thousand pieces and were encouraged to assemble an item and situate it in any place in Nakacho-no-Ie. The contributors expanded this rhizomatic artwork with their own multiplicities. The installation grew by the audiences’ subjectivities exposed to tactile, spacial and architectural discoveries.

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2.


Finn Ryan

Reading Space

Selection of picture books

Books by: Yu Chiao Kuo, Luna Sue,

Leah Yang, Rainbow Yang, Yiyang Zang

A photograph of a room with a light-colored wall and a dark wooden frame. In the center, a round, woven tray sits on a light-colored mat. The tray is filled with several small, colorful illustrated books. To the left of the tray is a striped pillow, and to the right is a white quilted cushion. The floor is covered with a light-colored mat. The text is overlaid on the left side of the image.

A collection of illustrated narrative books from artists who live and work in the UK. The content of the books varied, linked by the theme of memory and the artists' use of these books as ways to recount their personal experiences ranging from mental health issues to queer relationships, to a bittersweet summer vacation.

Artworks included: Luna Sue's *Boy in the Cardboard Planet* (2019), *Find.* (2021), and *金色的房子* (*The Golden House*) (2022); Leah Yang's *Yellow can be Sadness Blue can be Gentle*, and *Two Bad-Tempered Girls*; Yu Chiao Kuo's *A Little Visitor in Garden*



THE BOY IN THE CHECKERED PYJAMAS
BY PHILIP PEARCE
ILLUSTRATED BY JAMES WATSON

Yellow
Blue can be y

Little
Visitor

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3.

Yoshiya Yoshimitsu


Objectivitude, 2022

Interactive performance/workshop

Wood blocks



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A puppet-object theater workshop, allowed guests to explore how objects can be manipulated or treated using an approach inspired by the care-giving method, Humanitude.

Participants sat around the floor, where wood blocks of different shapes and sizes were spread out. After a demonstration, the participants were encouraged to play with the blocks.

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4. Efrat Arielle Peleg
Flow & Movement in Mokuhanga Prints, 2022
Woodblock prints
water-based pigments on washi paper



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5.

Jini + Lea Embeli
Converging Pathways, 2022
Performative drawing
charcoal stick, paper

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The two artists did performative drawing sessions, each lasting for thirty minutes. The artists shared one large sheet of paper, laid out on the table, and were drawing with charcoal. They exchanged positions for each session, walking around the table and sitting in the spot where the other was previously. When exchanging positions, artists were giving each other permission to change, erase and modify each other's drawing.






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6. Benjamin Korman
Senju sen, 2022
Audio-visual Installation

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千住線 was an audio-visual work projected onto the 床の間.
The work imagines a ride on a train line that transports house guests through the historical and present environment of Senju in Adachi-ku, Tokyo.

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消火器
↓
緊急力式
作動
注意

80円
73円

80円
73円

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7. Fanny Terno + Thomas Vauthier
Sorry, I have to live, 2022
Performance



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Thomas Vauthier and Fanny Terno performed a series of individual and collective micro-actions spread out through the day from 10am to 5pm. The performance aimed to inhabit - as much as possible - the space of the Nakacho-no-Ie. During this time, Fanny and Thomas were dressed in pajamas and tried to live as they would at home.



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LISTENING TO
MUSIC

DOING YOGA

Byo to hōshi
☀️
👤

DOING A
MASSAGE

DOING THE
DISHES

DOING A
MEDITATION

MAKING A
COFFEE

CALLING A
FRIEND

PLAYING CARDS

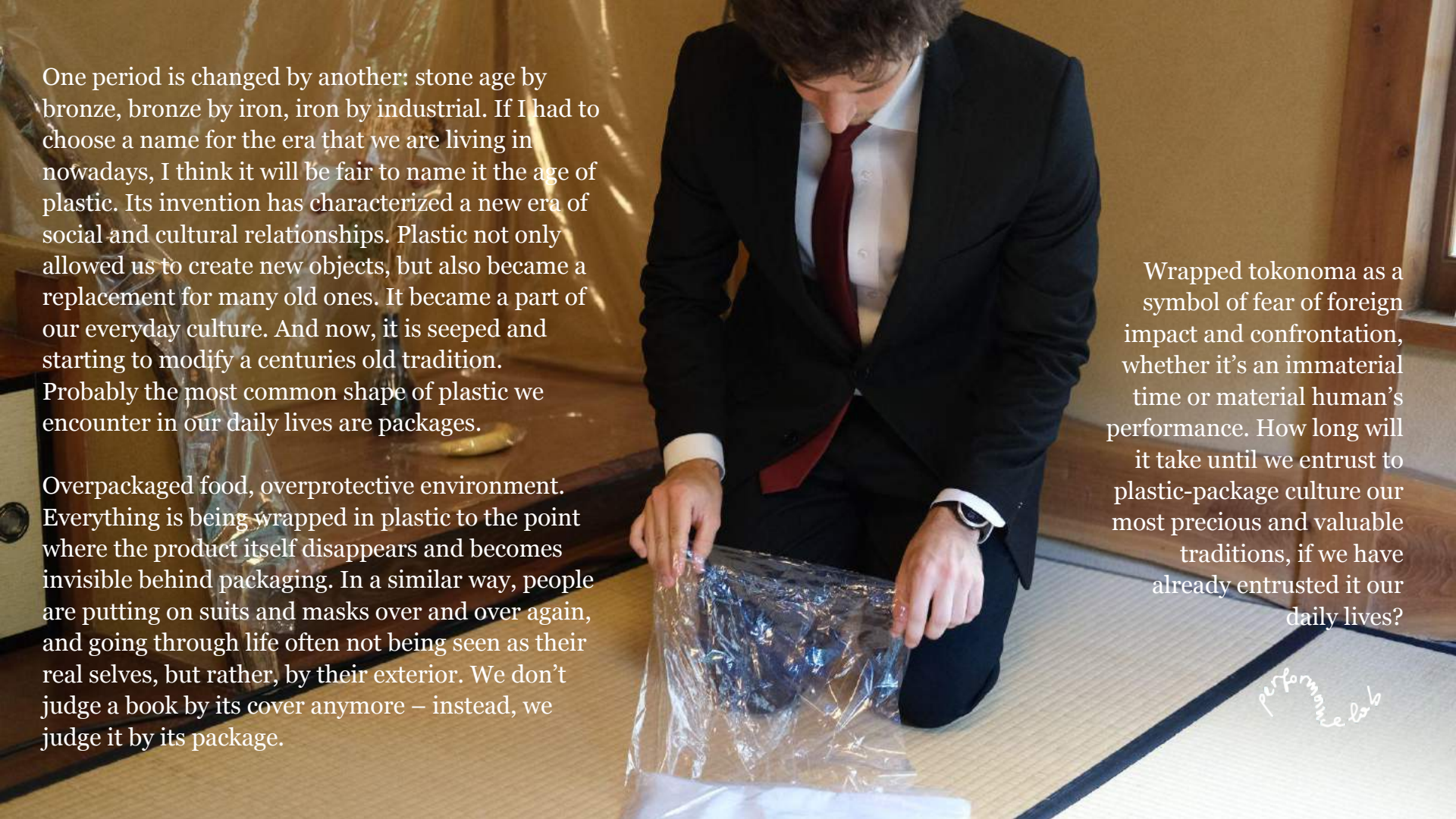
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EATING FLOWN
NOODLES

8. Ila Jerašević
Packaged culture, 2022
Installation
PacCage culture, 2022
Performance



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One period is changed by another: stone age by bronze, bronze by iron, iron by industrial. If I had to choose a name for the era that we are living in nowadays, I think it will be fair to name it the age of plastic. Its invention has characterized a new era of social and cultural relationships. Plastic not only allowed us to create new objects, but also became a replacement for many old ones. It became a part of our everyday culture. And now, it is seeped and starting to modify a centuries old tradition. Probably the most common shape of plastic we encounter in our daily lives are packages.

Overpackaged food, overprotective environment. Everything is being wrapped in plastic to the point where the product itself disappears and becomes invisible behind packaging. In a similar way, people are putting on suits and masks over and over again, and going through life often not being seen as their real selves, but rather, by their exterior. We don't judge a book by its cover anymore – instead, we judge it by its package.

Wrapped tokonoma as a symbol of fear of foreign impact and confrontation, whether it's an immaterial time or material human's performance. How long will it take until we entrust to plastic-package culture our most precious and valuable traditions, if we have already entrusted it our daily lives?

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9. Dan Dagondon + Sun Kim
Glub Glub... Voices from the Puddle, 2022
Radio ethnodrama and installation
Performance devise: Dan Dagondon
Script and narration: Performance Lab

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“Glub Glub... Voices from the Puddle” was an installation with a devised sound recording using personal histories of the artists. It is a narration of their life’s timeline from birth up to the present moment they meet, translated into a common language—the senses.

The recording served as an introduction of the Performance Lab members and was played throughout the day in the old pond in the garden.

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