

Artist Statement

Traços

What does it mean to experience an interval? Is it a space, an absence, a pause, a distance, a gesture? An interval has no predetermined shape or duration. It may be measured in time—a thirty-minute interval between the first and second acts of a play, an interval between authoritarian regimes, a ceasefire. It may also extend across memories. Intervals cannot always be measured; they are shapeless, yet they may be among our most universal ways of experiencing time and space.

During this residency, the images of gates and stages became central to my work. Gates heighten our awareness of movement by concentrating attention on a specific point in space, much like a still frame within a film. A similar concentration occurs in theater, where performance extracts a moment from the continuous flow of everyday life.

In the grand studio of Artist Cafe Fukuoka, I created two gates that reverberate from the existing stage. The installation unfolds around these structures, with works placed around and between them—before them, behind them, and within their shadows. Each element functions both as a reference point and as a relation to the others.

One component of the exhibition is my ongoing series *Intervals*, begun in 2024: small, foldable paper pieces produced within a single day. The series exists between model, drawing, sculpture, and notebook. I began it while moving between places, as a practice between works. The pieces presented here were made during my time in Japan and trace a process of learning how to look, how to be seen, and how to navigate the city and its historical shadows.

The Portuguese word *traço*, referenced in the installation's title, carries several meanings. It may describe physical features inherited through family, gestures acquired over time, or simply a stroke—something drawn, something traced. In this installation, different traces converge: between my months in Fukuoka and the lives of my ancestors connected to the city; between Mishima Yukio's novel *Kinjiki*, its later adaptation in the first *butoh* performance, and my own memories; between diasporic and local experiences; between racial histories; between skin color, sexuality, and the act of looking. The work attends not only to the traces that remain, but also to the intervals between them.

Lucas Odahara

Memory, in Texture: Where the Imagined Holds the World Together

Artist Statement

Sound inscribed in the body

This project brings together two works—*The Bird Seems to Sound Like This* and *Slow Songs, Fast Love*—to explore how sound, memory, and everyday gestures carry traces of history between Fukuoka and Taiwan. Through small acts of listening and intervention, the works examine how urban environments shape the body, how cultural memories travel across time and geography, and how the past continues to resonate within the present.

The Bird Seems to Sound Like This begins with a familiar sound in Japanese cities: the bird-like melody of pedestrian traffic signals. Designed as an auditory guide for safe crossing, the sound imitates nature while functioning as a technological instruction that regulates movement in public space. In Fukuoka, I randomly approached pedestrians and asked them to recall and imitate the sound from memory. Some reproduced it closely, while others hesitated or produced uncertain murmurs. These imperfect imitations form the material of a multi-channel sound installation in which voices overlap and drift through the space. As people imitate the “bird”—which is itself a mechanical signal—the act of imitation becomes a subtle response to the structures that shape everyday behavior.

Slow Songs, Fast Love turns to another kind of sound: the 1936 enka song *Hakata Yofune*, later adapted into the Taiwanese song *Night by the Harbor* during the colonial period. While the song once expressed longing, separation, and distance across the sea, today the harbor of Hakata has become a landscape of romantic tourism. In response, I place a small hand-folded paper flower at harbor sites and leaves a short line of text: “This flower is for those who will never arrive.” The gesture introduces a quiet interruption into a space where love is often staged and consumed.

The work also includes a memory shared by a ninety-six-year-old man living in Kaohsiung, Taiwan, who was sent to Japan as a child during World War II to work in a naval aircraft factory. When he hears *Hakata Yofune*, he recognizes the melody and begins to sing along. In that moment, the song appears not merely as a historical artifact but as a memory that remains within the body.

Together, the two works trace how sound moves between cities, generations, and political histories. A mechanical bird call and a lingering song reveal how everyday listening can carry both discipline and memory. The paper flower remains in the harbor, while the song remains in the body."

Chen, Yen-Chi

Artist Statement

This kind of Documentation

For this residency, I conducted research on the transition of the Fukui district in Sapporo, where settlers from Fukuoka migrated during Hokkaido's development in the Meiji era; the transition of the Fukuoka Castle from modern to contemporary; and coal mines, which share a historical background with Hokkaido. Through my simultaneous observation of Fukui history and that of the Fukuoka Castle, I was hoping to consider the circumstances where Hokkaido was annexed to Japan, resulting from political shifts within the final years of the Edo era, through both perspectives of the settlement and the settler's homeland. Moreover, by taking a comparative approach to coal mines in Hokkaido and Fukuoka, I intended to consider the course of history as I gradually turn my focus beyond that time period.

On the other hand, I organized an open studio along the way, where visitors could make something using craft materials such as cardboard, together with resources and photographs collected during my research. As a result, my ongoing research materials, craft items, scribbles, and cardboard houses got mixed up in my studio. Initially, I assumed that people would make things freely out of what is available in my studio, where the original content of such resources, research purposes, or historical meanings may get lost, deviated, or changed, leading me to wrap up this experimentation.

However, by looking at the works made by the participants and the transformation in my studio, I eventually started drawing shapes with paint brushes, cutting cardboard, and making things with my own hands. By "drawing" or "making things" on my own, which I hadn't done very often, and was encouraged by the participants, I started to explore how I might engage with these resources, archives, or history in a different way than I used to.

Shindo Fuyuka

Artist Statement

Hazama I and II

This work maps the connections I discovered while moving through the city, crossing rivers each day and observing patterns embedded in the urban landscape. These motifs appear as quiet archives of the past. The weaving becomes a meeting point between two threads: the weft, tracing the everyday encounters, and the warp, shaped by the flows of the city's water bodies. Through their intersection, the city unfolds as a narrative surface where layers of time, memory, and place overlap.

The work reflects a dialogue between the memories I carried from my home and those formed through my encounters in and around the city. Within these movements, moments of resonance emerge, connections between places, cultures, and personal histories.

Developed through research on traditional textiles such as Hakata-ori and Kurume-kasuri, and inspired from the patterns of Hakata Bay, and tatami weaving, as well as theatrical practices and historical maps from Fukuoka, the work takes the form of paper weaving. Within the layered weave, fragments of images intersect and reappear, forming shifting surfaces that hold multiple narratives. The city and my body gradually reveals itself as a collector of memories.

Here, patterns and motifs are not treated as decorative elements but as traces of time, through which histories are archived and encountered.

Toki o Tsutsumu

In the performance *Toki o Tsutsumu*, I further explore the act of wrapping as a gesture connected to memory. Wrapping becomes a way of holding and protecting fragments of experience, extending the woven work into a performative reflection on how memories are carried, contained, and passed through time.

Arpita Akhanda