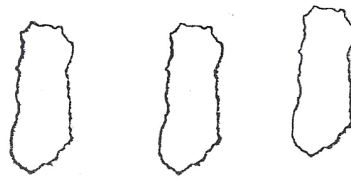
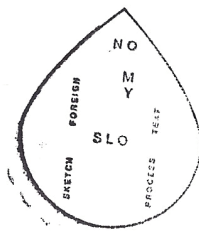


THE STUBBORN *LIFE OF OBJECTS*

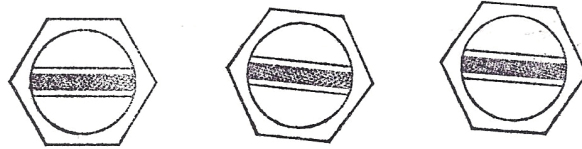
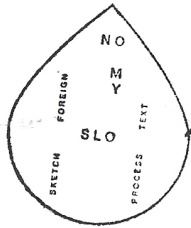
YUKA OYAMA



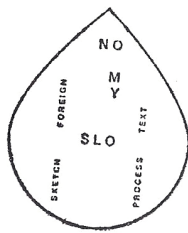
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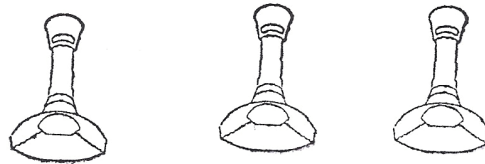
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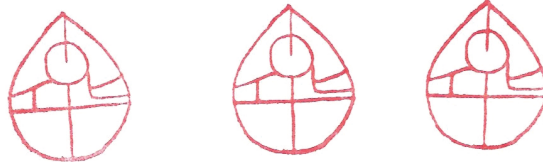
-Helmet-Ring
-modern Ballet



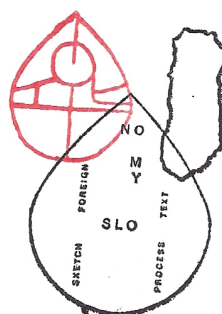
-collectors



-Cleaning
Samurai



-Yuka
Oyama



So steht aus
zusammen.

NO = Nr.
M = Monat
Y = Jahr
SLO = Stubborn
Life
of
Objects

THE STUBBORN *LIFE OF OBJECTS*

Yuka Oyama, March 2017

Reflection on an artistic research project 2012 – 2017
Oslo National Academy of Arts, Department of Art and Craft
The Norwegian Artistic Research Fellowship Programme

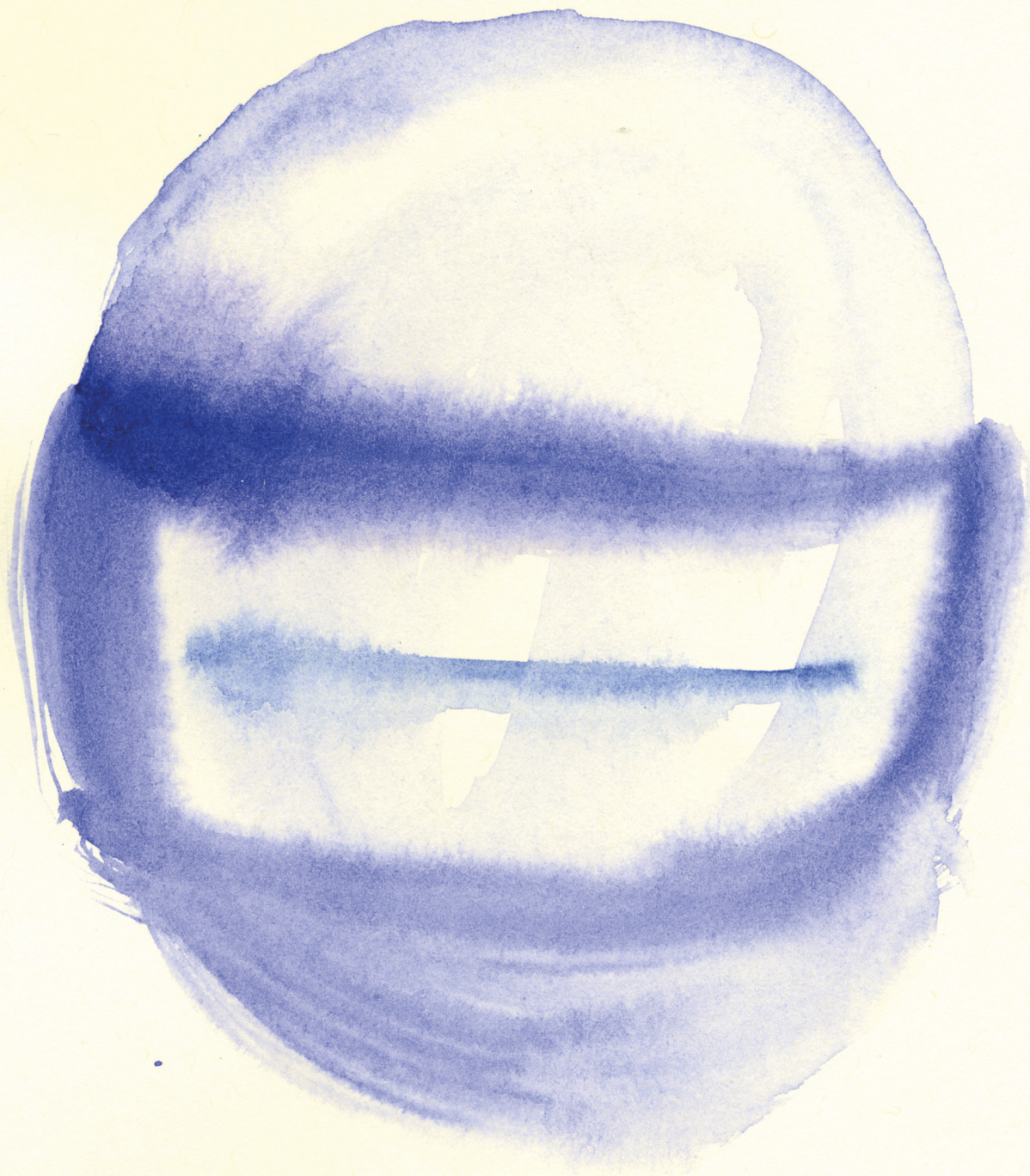


Fig. 1
Yuka Oyama
Bag of Flour, 2015

Fig. 2
Logos

Fig. 3
Yuka Oyama
Helmet, 2014

1 2 MRZ. 2014

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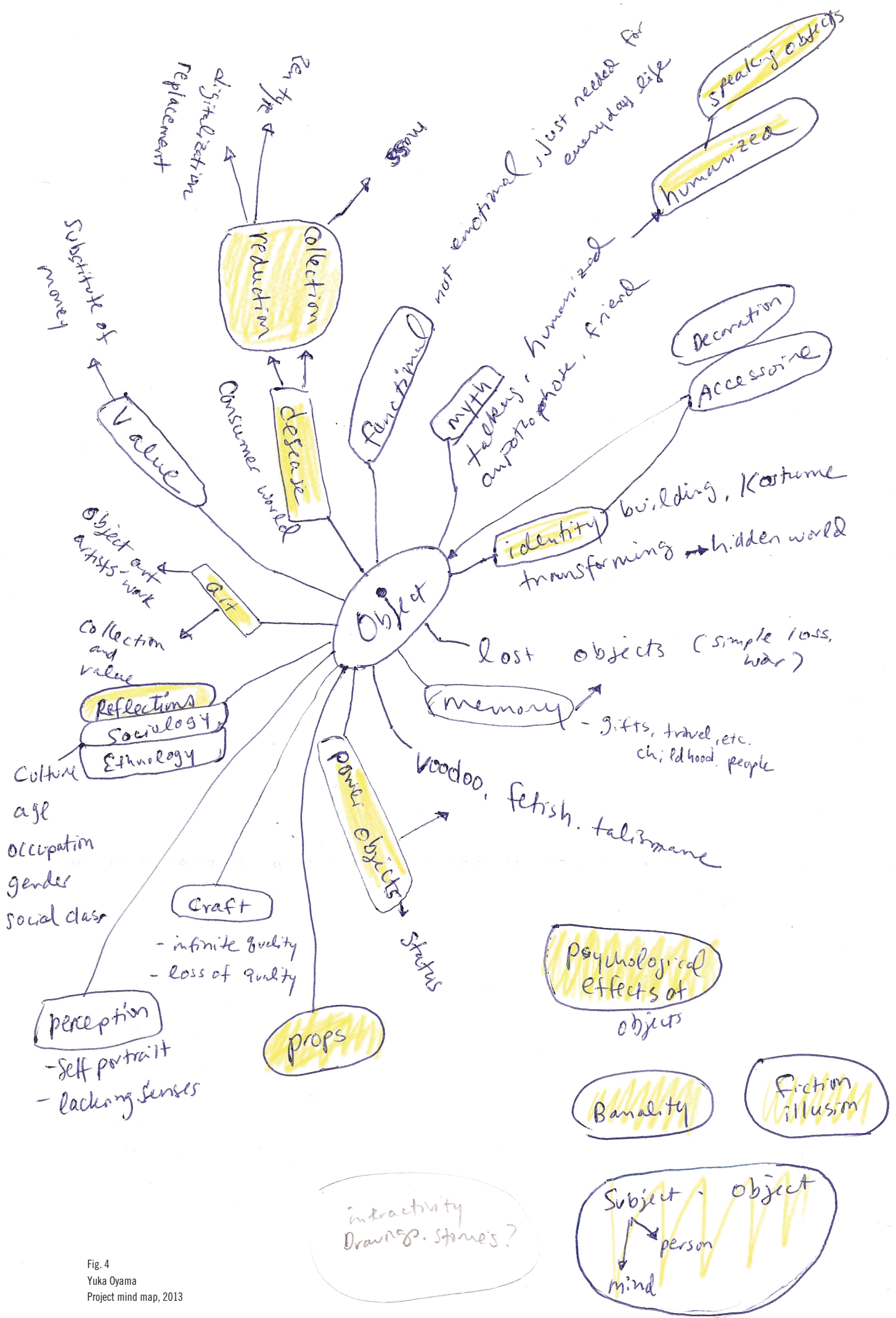


Fig. 4
Yuka Oyama
Project mind map, 2013

Introduction

In *The System of Objects*¹ Jean Baudrillard discusses two different types of objects. The first type is a commodity, such as a refrigerator, serving a practical function. The second type is an object that enters into subjective relationships with the owner, and in this sense is no longer a commodity. It gains persona and thus people wish to possess it. I became fascinated by this rather unconventional perception of objects. Some objects take on a form of life within our minds, demand changed conditions, cause inconvenience and make us behave differently. These objects are not passive players in these scenarios; they are actors that activate us to construct narratives and set immobile entities into motion.

This artistic research project, *The Stubborn Life of Objects*, aims to explore and understand the following issues:

- With which type of domestic objects do owners begin subjective relationships, and which fantasies do they project onto their objects?
- How can the physical and psychological impact of objects be transformed into wearable sculptures and how can they be set into motion?
- How can my stories and investigations about objects be communicated through photography, film, and multi-media installations?

The following aspects were also of great importance to the overall research:

- Developing an understanding for materials, as well as methods to construct wearable sculptures
- Developing choreographies that include the wearable sculptures
- Investigating the importance of participatory projects for the participants
- Interdisciplinary collaborations with artists working in the following fields: dance, choreography, film and photography

At first, I sought to find out which type of domestic objects owners begin subjective relationships, and what kind of fantasies they projected on to these objects. I conducted a mix of workshops, public interventions, as well as interviews with diverse participants in order to collect images and stories relating to domestic objects. I then developed a method to construct wearable sculptures that are enlarged versions of objects. These wearable sculptures allow people to enter the interior of the objects, where they can examine their emotional responses to the objects; they can physically and metaphorically interact with the objects, and even become them.

Later, I implemented various formats of interdisciplinary group research to investigate choreography of the sculptures. I then explored methods of documenting these movements using film. During the final process, I examined how to include multi-media components - wearable objects, drawings, photographs and films - as an installation. I focused on examining the following aspects: How to present the

¹ Jean Baudrillard, *The System of Objects* (London, New York: Verso, 1996), pp. 91 – 92.

² Karl Marx and his theories on fetishism of commodity address how commodities start generating their

sculptural objects so that the audience can interact with them, how to incorporate live performance, and how to project my video works using various formats of projection and digital devices.

This written reflection of my artistic research is structured in three parts. The first part addresses my research, my artistic position, method, approach to theory, writing, and handling of material. The second part describes each artwork that I produced during the research period. The third part explains relevant theory that I have applied, along with my reflective thoughts.

In the introductory and reflection sections, I tried to give the objects a written voice and experiment with different forms of text. Some of the texts take the form of an interview conducted by the various objects, where they ask me questions that underline relevant aspects of my research. Other chapters appear as a letter, or conventional essays.

The extensive use of footnotes served as a space in which I could not give details of my references and sources, but also unfold my thoughts. It seemed an appropriate solution, and relevant to my artistic process, to present non-linear thinking and working methods outside of, yet parallel to the main body of text.

Artworks

During the Research Fellowship I have produced the following new body of work: *Encapsulation Suits, Collectors, Cleaning Samurai, Helmet – River, Modern Ballet Duo & Trio*, and *Stubborn Objects Psychodrama*.

Encapsulation Suits is the core project that I developed over three years, and which at the final stage morphed into the piece entitled *Stubborn Objects Psychodrama*. *Collectors* was the first artwork to be completed. *Cleaning Samurai* marked a major turning point. Working ideas for *The Weaver* lead to the development of *Helmet – River* and *Modern Ballet Duo & Trio*.

During the first year (October 2012 – September 2013) I investigated construction techniques, as well as suitable scales and materials. I collected ideas about objects in general by conducting interventions in public and workshops. During the second year (October 2013 – September 2014) I began to complete the project *Collectors*. From the artwork *Cleaning Samurai*, at the end of the second year (October 2014), I finally accepted the importance of making the sculptures move and began to use video to execute my ideas. During my third year (October 2014 – September 2015) I produced the pieces *Encapsulation Suits, Helmet – River, Modern Ballet Duo & Trio*, and *Stubborn Object Psycho Drama*.

Artistic position

My artistic practice bridges contemporary art, contemporary art jewellery, sculpture, performance, film, costume, and material based art. I received my training as a jewellery artist at the Akademie der bildenden Künste in Munich. For me, art jewellery is an artistic medium that consists of two intertwined components: an object and a person, with the intrinsic proximity and direct contact of jewellery with the human body, being an essential quality. It is an artistic media that can be touched, used, and worn. Wearable sculptures could be considered as exaggerations of art jewellery. They are enlarged versions of jewellery that gain more dramatic physical and visual impacts.

In the last decade the field contemporary art jewellery has encouraged alternative, non-metal materials, unconventional work techniques, and unusual scale – ultimately they were attempting to provoke the conventional visual and aesthetic representations of jewellery, however often, in my view, without fully succeeding to break away from the traditional formal archetype.

Additionally, the rigid structure within the protective environment of a singular discipline has been reluctant to accept new approaches; consequently, the field has evolved internally. Most critically, many jewellery artists still treat jewellery as the single substance, whilst the people – the wearer (user), the viewer (receptor), and the public – are not included as a part of their medium.

In this research, I have aimed to develop the artistic language of jewellery as a wearable object by bringing the wearable object even closer to people. In particular, I sought to elaborate the integral and intermediary relations between the wearable object and the subject. Furthermore, the aspect of transforming and being activated to behave differently whilst under the influence of (worn) objects has been another of my core interests. Above all, I have examined the post studio aspect of jewellery: What happens to jewellery after its production.

I hope this research will introduce new modes of thinking about jewellery art as an artistic media that spreads out into everyday life and involves and activates people. Also, I hope to share my experiences of creating a cross-disciplinary research environment, with students of art and the general public.



Fig. 5
Yuka Oyama
Key, 2015

Before the Show Starts

Key and Yuka have just finished the rehearsal of Yuka's Viva Voce (public defence).

Key: If someone asks you tomorrow about how important objects' functionality is, how would you answer?

Yuka: Functionality mattered initially. As *Key* I researched your object biography — how you evolved, how your future looks, and so on. But I noticed a need to limit rational thinking in order to enter an imaginative dimension and experience your life force.

Key: If people would ask you about fetishism, how would you answer?

Yuka: My focus is on magic and emotionality in objects. I am not at all interested in any abnormal and perverted fixation with objects. I am searching for an imaginative and hallucinatory realm within which objects invite me to participate. Also, I did not regard *Key* or *Piano* in terms of their commodity value.²

Key: You told me that you were working on an artwork at Konstfack in Stockholm in 2009, before undertaking this artistic research.

Yuka: Yes. Around 2008, I began reading books written by Patrick Lafcadio Hearn.³ I related to his work, because I was investigating how to create work derived from someone else's stories, essentially retelling and merging them with my creative ideas.

Hearn's translations focused on traditional Japanese folktales and Buddhist tales that were old-fashioned and unattractive for many Japanese scholars at the time. He was especially interested in themes like duality of dead spirits and real life.⁴ Retelling the folklore and religious tales and placing them in a modern context, they became more like lived experiences. His creative input provided profound details and images that allowed English readers to grasp better a sense of Japanese culture.

In the process of reading, telling, understanding and translating, and despite language and cultural barriers, the final tales in English went through many transformations

² Karl Marx and his theories on fetishism of commodity address how commodities start generating their own market value in the market of goods after they leave the hands of the producer. "I call this the fetishism which attaches itself to the products of labour as soon as they are produced as commodities... production of commodities." Karl Marx, *Capital Vol.1*, (London: Penguin Books, 1990) p. 165.

³ Patrick Lafcadio Hearn, b. 1850 Greece, d. 1904 Japan, journalist/writer. Hearn lived in Japan from 1890 until his death in 1904. While teaching English at middle schools in Shimane and Kumamoto Prefectures and English Literature at Tokyo Imperial University (renamed Tokyo University after 1945) and Waseda University, Hearn collected Japanese mythology, legends, and old stories extensively and translated them in English. Lafcadio Hearn, *Japanese Ghost Stories* 日本の怪談, translated by Masayuki Ikeda. (Tokyo: Kadokawa Bunko Sofia, 2005), pp. 347- 349.

⁴ Ibid., pp. 350 - 367.

and mutations.⁵ Regardless of whether they were completely accurate or not, Hearn actually rescued a number of Japanese folktales that might have otherwise vanished.⁶ His intervention was so important, in fact, that Japanese people retold and rewrote Hearn's stories, translated back into Japanese from English.⁷

In Japan, humans, objects, animals and nature are treated as equally important elements with no hierarchy. Souls reside in everything, and they slip in and out of various entities. As being brought up in a Japanese family, I believe in reincarnating into different entity and that humans are not the ultimate supremacy.

The objects in Hearn's tales also fascinated me. Common and mundane domestic objects were employed to communicate messages rooted in the culture in the past. I was curious as to what kind of object I or other people might select for the same means, and how relevant these objects are to our current situation.

Deciding to use this as a premise for the artwork, I made *Heroes, Helpers, Enemies, and Magical Medicines at Work* (2009) (fig.6/p.13).⁸ I interviewed people of various backgrounds and vocations, asking them to select five objects that, for them, displayed various human characteristics. I asked them to make drawings of these objects, and from these drawings, I constructed sculptures.

However I was not satisfied with the results. The static sculptures that I made halted the stories' evolution and the active, fluid and dynamic nature of the objects as described by my collaborators also became sterile. Ideally, these sculptures should have had ability to move, to perform narratives – and essentially to keep on living.

Key: So, this was the point of departure of your artistic research?

Yuka: Exactly.

⁵ Hearn collaborated with his wife, Setsu Koizumi, who searched out antique books for him. Since Hearn couldn't read Japanese and Setsu couldn't speak English, she would tell him the stories from these books in simple Japanese, after which Hearn retold the tales in English. Satoshi Kida, “ラフカディオ・ハーンの再話文学西洋との葛藤の縮図として [Lafcadio Hearn's Retelling literature as a microcosm of the conflict with the West],” translated by Oyama, Yuka. (Ph.D. diss. Kobe University, 2013) pp. 93 – 95.

⁶ In the translator's epilogue, Masayuki Ikeda mentions that in Hearn's work, *Kizuki: The most Ancient Shrine of Japan* Ikeda found several misunderstanding, errors, and unclear points. Lafcadio Hearn, *Glimpses of Unfamiliar Japan* (新編日本の怪談ラフカディオ・ハーン), translated by Masayuki Ikeda (Tokyo: Kadokawa Bunko Sofia, 2006) pp. 346-347.

⁷ Ibid., 7.

⁸ During my artist-in-residence at Konstfack in Stockholm in 2009, I interviewed software developers at NOKIA, taxi drivers, artists, students, cleaning workers, and school admin staff about objects that they need at work (fig.6).

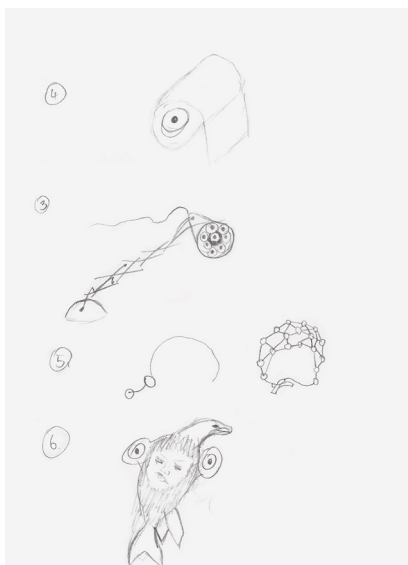


Fig. 6
Yuka Oyama
Heroes, Helpers, Enemies, Temptations, Magical Medicines at Work, 2009
COMPETITOR (lamp), 2009
TEMPTATION (cigarette), 2009
GUIDANCE (post-it), 2009
Exhibition view *SPLENDID ISOLATION*, Kunstraum, Berlin, 2009



Fig. 7
Yuka Oyama
Headdress, 2015

Gene Manipulating Contemporary Art Jewellery

Dear Headdress,

An authentic attribute of craft is the production of art objects that function, facilitate interactivity and performativity,⁹ and one that runs throughout my practice.

Already towards the end of my studies in Munich,¹⁰ I became more conscious that jewellery could foster dialogues among people and facilitate a group of individuals to engage in collective activities.¹¹ As a continuation, after many years of working as an artist, during this artistic research, I investigated the physical and psychological interrelations and mediations between jewellery (wearable object) and its wearer. I sought to transform the emotional quality of the wearers that changes through wearing jewellery. I questioned how this 'influence' could be intentionally applied in order to activate the wearers and their audience.¹²

In terms of how I approach the creation of a work of art, the topics of investigation first shifts back and forth between looking at a person and an object and questioning the conventional boundaries that separate an object and a person. Topics of investigation include:

- How does a person perceive an object?
- How does an object influence the person?
- How does a person move and/or interact with the object?
- What can a person learn from the object?
- How does an object preserve a person's memory?
- How does a person wear the object in the future?

⁹ "The unique purview of craft lies not in the performativity of process, but in the performativity of use... performative potential of the finished object." Celine Browning, "Readers of Hand + Made: The Performative Impulse in Art and Craft," *Art Jewelry Forum*, last modified November 9, 2012, accessed February 14, 2017, <https://artjewelryforum.org/hand-made-performative-impulse-art-and-craft>

¹⁰ At Munich Art Academy from 1998 – 2003 I studied MA in Jewellery Art, tutored by Otto Künzli. From 2001 – 2003 I also attended sculpture classes tutored by Asta Gröting (video / multi media / performance / sculpture).

¹¹ 1. *Schmuck Quickies* (2002 – on going) is a jewellery performance project. I worked in parks, streets, train stations, hospitals, schools, museums, private homes and fashioned jewellery made from recycled materials onto the bodies of volunteers according to their wishes. My objectives were to encounter the wearers, investigate the universal meanings of jewellery, and to discover further potential forms and dimensions of jewellery on a human body. "Schmuck Quickies," accessed March 25, 2017, <http://dearyuka.com/sq1.html>

2. *ASQ Factory* (2006) is a performance in which I built a jewellery factory at an art opening. The plant produced two models of jewellery: Laura, a snowball brooch, and Viola, a braid clip. As the factory director, I gave a presentation about the company and invited the audience to take part as labourers. "ASQ Factory," accessed March 25, 2017, <http://dearyuka.com/fact1.html>

3. *Berlin Flowers* (2007) are community collaborations among 500 participants who were residents and neighbours of the buildings to produce ornaments to beautify three architectures in Berlin with garlands. "Berlin Flowers," accessed March 25, 2017, <http://dearyuka.com/bf1.html>

¹² Jewellery wearers are inherent performers with a constant audience of beholders.

Secondly, I consider the manners in which objects and people can be interpreted subjectively and objectively.

Thirdly, I experiment with format and scale, going from life size, to larger than life and body size, and then back to miniature.

When asked about where my practice is situated in terms of genres of art, (sculpture, performance, craft art, art jewellery), I begin to experience a similar, personal dilemma to the one I have concerning my national identity.¹³ My typical answer is that my art bridges many disciplines, languages and cultures.

Jewellery is situated between many different fields: between contemporary art, contemporary art jewellery, craft art, fashion, industrial design, and costume design. Most importantly, jewellery as an object is positioned between the self and the external world.

I used jewellery and accessories as an alternative language to overcome any linguistic inadequacies and to claim individuality in any new group I entered. I became interested in exploring the magic of jewellery, its effect and results.

Jewellery comes in all different forms and acts as signifiers for a range of attributes: from stars on officer's uniforms to a major's chain, specific types of adornment demonstrate the wears' social position and power;¹⁴ Medals signify a reward and honour a person for her/his achievements;¹⁵ Friendship bands, wedding rings, Claddagh Ring¹⁶ announce and promise love and friendships privately and publicly;¹⁷ Memento-Mori jewellery is a powerful means to remind us of a deceased person and that we will also all die.¹⁸ Victorian hair jewellery expressed affection towards

¹³ I am a Japanese citizen, even though I only lived in Japan for seven years in my life. From childhood until my early 30s I moved from one country to another (Malaysia, Japan, Indonesia, USA, and Germany) in a seven-year-cycle. Many visa documents have changed, geographical locations have switched, many languages and cultures have been added, but I have been brought up in a Japanese family.

¹⁴ In the work *The World of Jewellery* (2002) I sought to present culturally varying stereotypes to demonstrate a person's social power. I made three pieces of jewellery for Japanese, American and Bavarian men. The Japanese necktie pin holds a business card in the front and I embroidered images of colourful secrets in the background. The bolo necktie with a miniature gun represented an American man, and the pin made out of deer's horn was for a Bavarian man.

¹⁵ *Memory of Youth* (2001) is a series of four medals that honour women for the experiments that they conducted in their youth.

¹⁶ A Claddagh Ring, is an Irish ring that depicts two hands holding a heart and a crown. When the heart is pointing up, it means that a person is in a relationship. When the heart is pointing down, then it is a sign that the individual is single.

¹⁷ *My Treasure* (2000) is a charm bracelet made of silver. Warm messages by people who love you were engraved on wax and cast in silver. These plates dangle from a piece of silver chain.

¹⁸ Lord Hayden Peters, "How Society Entered Mourning: c.1680-1700 Memento Mori Mourning Ring." *Art of Mourning*, last modified, September 30, 2010, accessed January 05, 2017, <http://artofmourning.com/tag/memento-mori/>

cherished persons, and sometimes mourned a deceased person.¹⁹ Even now, well into the digital revolution and virtual reality, many people still wear or carry amulets²⁰ and charm bracelets²¹ that they believe protect them and bring them good luck. Finally, the price and rarity of the material used, personal sentiments, supernatural power, and secrets add to jewellery's value.²²

I consider myself to be gene-manipulating the art jewellery field by selecting what appeals to me artistically in jewellery and magnifying these qualities by adding foreign genes. The first stage of gene-engineering jewellery involves exaggerating its scale to that of a person in order to dramatize its impact and thus began creating wearable sculptures. I wanted to break the image of jewellery as being something "small" and "cute". I felt that the charm of wearable sculptures helped bridge the diverse artistic fields I was involved in.

In the second phase, I animated these sculptures through performances and made films of them that on the one hand documented the performance and, on the other, also functioned as independent pieces.

During the third stage I added more intimacy to the works by bringing the sculptures even closer to the wearer:²³ in other words, I investigated domestic objects²⁴ and paid attention to how some of the objects could establish a more emotional relationship with their owners.

¹⁹ "Victorian Hair Jewellery," *Victoriana Magazine*, accessed January 05, 2017, <http://www.victoriana.com/Jewelry/victorian-hair-jewelry.html>

Lady Di. (2002) is a brooch that is made of hair. It illustrates the typical curl of Lady Di's hairstyle. I exhibited this piece next to her portrait among relics in Dom Frankfurt.

²⁰ Talisman and amulets are as old as human history. The talisman was believed to bring good luck, while amulets protected their wearers. In prehistoric times, necklaces made from animal teeth, bones, shells and stones were worn. They signified the person's social position and at the same time protected the wearer with their magic. Arno Watteck, *Amulette und Talisman* (Oberdorf: Verlag für Kommunikation Dominikus Guggenberger, 2004) pp. 1 – 15.

²¹ In prehistoric times, charms had religious functions and protected the wearer from evil spirits. Gods, humans and animal forms were carved out of gemstones. Later, charm bracelets became popular jewellery items. In the 1920s Tiffany introduced a heart dangling from a chain. During the Second World War, soldiers brought back souvenirs from the battlefield to their loved ones, which would be hung on a chain and worn. Even today, charm bracelets are still popular. Many miniature charms represent hobbies, good-luck, trophies or sports. It has become a tradition to keep memories by adding more charm elements. Frank Hague, "History of Charm Bracelet," accessed on January 05, 2017, http://jewelry-making.com/_history-charm-bracelets.html

²² *Real Fake* (2000) is a series of enamelled brooches made from silver. I borrowed confiscated coral necklaces from the German customs. It is forbidden to merchandise these jewellery pieces in Germany due to the near extinction of coral. Strangely enough, the original natural materials were perfectly curved so that they look utterly artificial, like candies. I then produced self-made coral jewellery brooches that look incredibly natural, as if they were real.

²³ During my experiments with choreography, I realized that the meeting of the mind of the wearer and matter of the wearable sculpture enabled the objects to come to life.

²⁴ See: *Portraiture*, pp. 95 - 97

Seeking to bring the wearable sculptures even closer to the person, to make them more intimate, and to highlight the psychological relationships the person had with the original object, I created my double in a dramatically smaller size.²⁵ I wore *Piano* sculpture, scanned myself using digital 3-D scanner, and using a 3-D printing machine made a 5 cm (height) 3-D version of us. This was an avatar of myself with my special object, and is an ultimate memento of my investigations during this research (fig.8/p.19).

I am currently planning future gene manipulation processes and presentations of the wearable sculptures to take place both on the street and in (art) institutions: this includes self-organised artistic carnivals, masquerades, processions or flash mobs in public space. I will also continue experimenting with choreography that anyone can perform, and include larger groups as audiences of events and activities involving the sculptures. I would use wearable sculptures during workshops as I regard them to be good educational tools that allow people to step out of their conventional roles as well as pre-given hierarchies, and reflect upon certain matters from a new perspective. Furthermore I plan to continue working in partnership with diverse (liberal) art fields. Currently I am in talks with partners from educational institutions, corporate business and museums about conducting workshops that incorporate the wearable sculptures.

Sincerely,

Yuka

Berlin, February 14, 2017

²⁵ "We find the miniature at the origin of private, individual history, but we find the gigantic at the origin of public and natural history." Susan Stewart, *On Longing* (Durham and London: Duke University Press, 2007) pp. 74 – 76. Susan Stewart, b. 1954 USA, is a poet and literary critic.

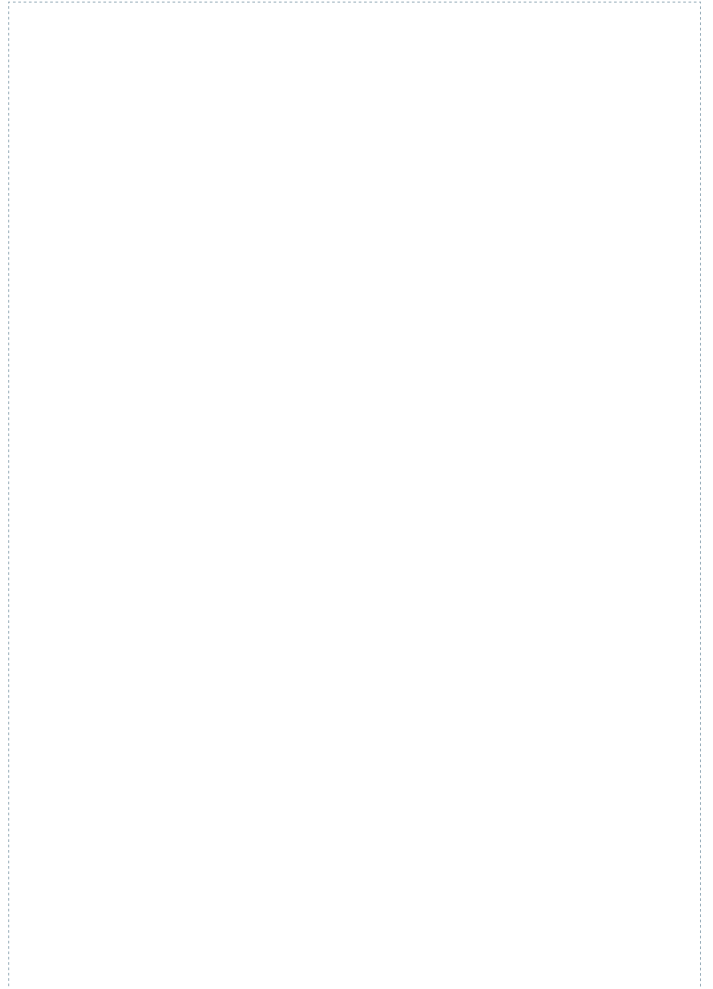


Fig. 8
Yuka Oyama
Piano-and-I, 2016
Piano-and-I, 2017
(Completion by May 2017)

Material, Colour, Form

Polyethylene (PE) sponge is a material used to isolate heat, sound and dampen shocks.²⁶

It comes in varying thicknesses of 1cm and 2cm, and is available as sheets (1m x 2m). This is the material that I used predominantly during my artistic research and from which the wearable sculptures were constructed. PE sponge comes in many colours, white, green, black, and pink.²⁷ The temperature of the material is always close to the body temperature when you touch it.²⁸ It is flexible and soft. The surface is smooth and uncoated, with pores.

Before using this material, I made wearable sculptures by constructing basic skeletons using rectangular wooden beams. Subsequently, I covered them with chicken wire, plaster bandages, kitchen towels soaked in wallpaper adhesive, and textile. The work processes were very slow and laborious. Often the sculptures were too heavy and dangerous to wear; and I had trouble finding ways to express subtle emotional properties through the bulky and stiff material.

Creating volume and form with PE sponge is simple – it can be easily cut and assembled with hot glue. Because several layers can be glued together to strengthen the form, it was no longer necessary to construct skeletal supports.

The technique is similar to working with metal sheets, so I was able to apply my knowledge gathered from goldsmith techniques and welding.

Maintaining the contrast between playful modelling processes²⁹ and reified, finalised forms is important and PE sponge turned out to be ideal for both.

As I liked the rawness conveyed by the shiny, glued seams,³⁰ I started to integrate this as a design element and used it to draw lines into the sculpted forms.³¹

I intended that my sculptures should welcome the wearers to engage in motion experiments, free from concerns such as injury or breaking the sculptures. The way in

²⁶ To work with the meanings that materials embody is an important aspect of my work. I focus on the issue of society's perception of material by choosing to work with recycled materials, for example, in *Schmuck Quickies* (2002 – ongoing) and *Berlin Flowers* (2007). By using these discarded ready-made objects as materials I understood that many messages can be communicated through their forms, history, conditions, and colours: Material brings with it its own story.

²⁷ It is used to pack computers, for Yoga mats, swimming noodles, as insulation materials in roofs and floors.

²⁸ Metal is cold when you touch it. It is a challenge to stage metal as a warm and soft material in finished jewellery pieces. During my apprenticeship under Heinz Siebauer, I studied various surface treatments and alloys to change the colour and hardness of the metal.

²⁹ Since constructing wearable sculptures is a time-consuming process, I examine forms extensively before starting to construct the final piece in human size. Thus, model making takes high priority in my production. I choose to work with inexpensive materials that allow me to work easily, so I can play around and make mistakes.

³⁰ PE sponge is matt, while the glued seams are glossy. When wearable sculptures are worn and enacted, these seams shine and reflect the light.

³¹ I was often studying lines that accentuate forms in African masks, Pre Colombian vases, and cubist paintings.

which the wearers feel about the (exterior) objects, as well as the impact of interior space and distribution of the sculpture's weight, were primary issues; therefore, I tried my best to reduce unnecessary weight³² and obstacles in wearing them. All the sculptures were made to be extremely robust.

Even though this material is absolutely not biodegradable, the sculptures have a shorter life than sculptures made from bronze. The forms start to be misshapen or even reshaped by the wearers' movements, much like shoes made from leather change their form according to differences in wearers' feet and gaits.³³

The elasticity of PE sponge is a vital component. As the skin on a human face that change constantly while being engaged in a conversation, many sensitive emotional properties could be expressed and articulated through movements using the sponge. I also observed that the changing and flexible forms added agentive quality to my sculptures.³⁴

Colour

During initial development, I prioritised form. I reduced colours to monochrome, as if I were making charcoal drawings. I chose to work with plain-coloured materials such as white plasticine, canvas and paper and black PE sponge.

During model-making, I made notes about the final colour, simultaneously collecting coloured textile and paint samples. After I completed work on the models, I photographed them and then used Photoshop to add and experiment with colour. After this, I mixed my own colours and made tests by painting a single colour on a large sheet of PE sponge (50 x 100 cm). I would also film these painted colour-test sheets with a film camera under various light setups to check how they appear on screen. Once the colour was decided, I painted it on the surface of variously shaped PE sponge pieces.³⁵ After the paint had dried, I would then glue and assemble them.

I chose black for *Encapsulation Suits* (fig.1/p.1, f.5/p.10, f.7/p.14, f.11/p.26, f.49/p.94, f.51/p.98, f.52/p.102, f.53/p.106, f.68/p.121) to represent fear and mysticism that were vital in this artwork. Black PE sponge looks like a sheet of matt granite. I liked this effect, as it resembled pieces I had done based on Mayan stone

³² PE sponge is light. Therefore, even the heaviest sculpture like *Vacuum Cleaner* used in *Cleaning Samurai* weighs less than 5 kg (fig. 71). The weight is a critical factor for wearable sculptures - if the sculptures are too heavy the wearers cannot enact them for longer durations, which is necessary when working on experimental choreography.

³³ Therefore, I was searching for the 'next step' to preserve the wearable sculptures even more permanently. Respectively, I produced photographs, films and 3-D digital prints of figures.

³⁴ Dancers always preferred to wear *Bag of Flour* (fig.1, 51, 68), as it had most potential to change its forms dramatically.

³⁵ Each sculpture is made up of many puzzle-like pieces (fig.9).

sculptures.³⁶ I was inspired by the duality of death and life, mass and airiness in these sculptures.

For a while, I deliberated over whether to paint the *Encapsulation Suits* sculptures in black gloss, as I sought to give them a similar surface as their original objects - a shiny black handbag and a piano, for instance. Later, the movement experiments demonstrated the importance of retaining the softness. Thus, I left the surface unpainted.

For the artworks *Cleaning Samurai* (fig.32-33/pp.72-73), *Helmet – River* (fig.37-40/pp.83-86), and *Modern Ballet Duo & Trio* (fig.41/p.91), the choice of colours in all the pieces refer to the emotional properties, as well as the stories the artworks should tell. I sought to enhance the robotic characteristics by covering the surface with high gloss acrylic paint.

The sculptures in *Cleaning Samurai* were yellow to make the act of cleaning visible.³⁷ I searched for a colour that is alarming, shows a sign of protest, and casts light on the act of cleaning. My first choice was flashing pink, which then changed to neon yellow, then to the final colour, yellow of the Deutsche Post.³⁸

I used black helmets in *Helmet – River*, to convey the sense of groups of people turning into mechanical ants and soldiers.

The blue acrylic paint used for the canvas in the performance³⁹ was meant to establish the association to a river, and to Yves Klein's *Anthropometrie* body painting performance series.⁴⁰

Red, used in *Modern Ballet Duo*, is the colour of the thread that is traditionally used to sew the rags that are used to wipe floors with.⁴¹ For *Trio*, I chose yellow, red, and blue because they are primary colours. Three people start out, each with their

³⁶ I frequently visited the Ethnological Museum of Berlin to study the expressions of the Mayan sculptures.

³⁷ The act of cleaning often goes unseen, both in public and private spaces.

³⁸ I associate neon pink with psychedelia and suffocation. Many magazines for teenage girls that introduced ideal behaviours for girls in Japan have neon pink covers. Most of the lessons that one learns from reading them are about how to become male objects of desire. As I coloured the puppet models in neon pink, I realized that pink was simply not the colour to express aggression. After undertaking a film test of neon yellow, I found out that this colour was washed out in the recorded footage. Coincidentally, I found a gymnastic cube at the location where I conducted the test filming. This colour suited the emotional intensity that I had aimed to express, so it became the final yellow.

³⁹ Through wiping blue paint on canvas, a group of mechanical people painted a river. At the end it looked like the people were swimming in the river.

⁴⁰ Yves Klein's *Anthropometrie* performance was first conducted at Gallery of Contemporary Art in Paris in 1960. In this performance three naked women painted their bodies in Klein's blue and pressed their bodies on white paper that were placed on the floors and walls of the gallery, while male musicians dressed in suits played Monotone Symphonie that Klein had composed. A.D.A.G.P., "Yves Klein Archives," accessed February 16, 2017, http://www.yveskleinarchives.org/documents/bio_us.html

⁴¹ The sound of sewing wiping rags on sewing machine became the soundtrack. See: *Modern Ballet Duo & Trio*, pp.89 - 91

separate primary colour. Through the intermixing of their (colour) paths/tracks they produce brown/green/purple colours. Acting like automatons, the three colours perform their task and a process of mixing the colours occurs. This was the first piece where I mixed various colours in one artwork, which is something I intend to continue in future pieces.

Form

In *Encapsulation Suits*, the first three objects *Handbag* (fig. 52/p.68), *Bag of Flour* (fig.1/p.1, fig.51/p.98), *Closet*, and *Fire Alarm* belonged to the earlier stage of enlarging simplified forms of existing objects (fig.17/p.36). Through conducting the first performance test on the street for *Encapsulation Suits* in 2013, I realised that mobile enlargements of existing artefacts had a comical and caricature-like effect. In the search to increase their mysticism and power, I sought to visually express how I feel about each commodity by focusing on their forms instead of their function. To the pieces that I developed later, *Key* (fig.5/p.10), *Piano* (fig.49/p.94), and *Headdress* (fig.7/p.14), I added more abstract formal elements.

For the artwork *Collectors* (fig.26-30/pp.61-65), I built the wishes of the collectors, the stories that they told me, and my interpretation of the persons into the forms. After roughly constructing wearable structures, I altered sizes to the wearers and fixed connections permanently.

For *Cleaning Samurai*, I integrated automatic writing to study my emotional relationships with each cleaning utensil, as well as associations that they trigger, to gather ideas about the forms. These forms reflected my experience, or feelings, or attitudes towards each piece of cleaning equipment, as well as highlighting formal characteristics of the originals.

For *Helmet – River* I began a repetitive process to produce a series of intricately fabricated helmets out of PE sponge that all look exactly the same, with the meditative manual activity actually defining the final forms.

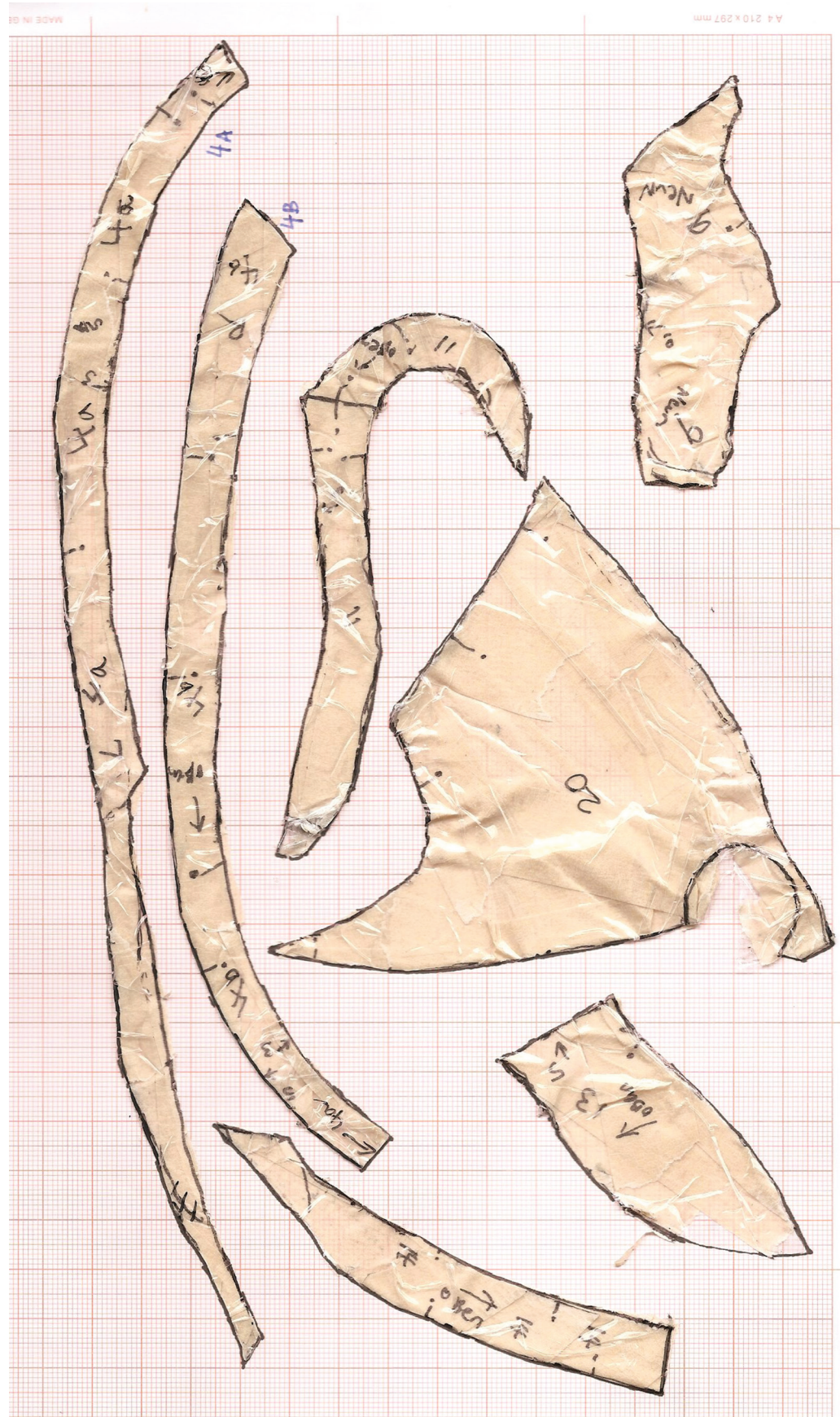
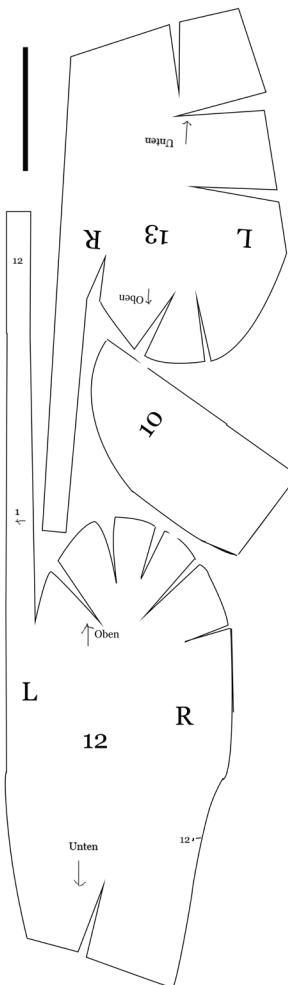
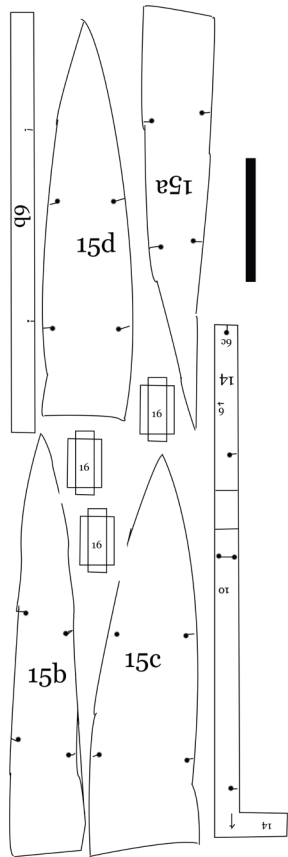


Fig. 10
Yuka Oyama
Templates used for *Piano* and *Headdress*, 2014



Fig. 11
Yuka Oyama
Headdress, 2015

Approaching Theory

Key and Yuka attended a lecture by the art critic, Jan Verwoert⁴² on a Sunday afternoon.

Yuka: I enjoy seeing how the speakers behave in real life in lectures, and hearing their voice relating their thoughts. Jan's lecture created an atmosphere that enchanted and enthralled the audience.⁴³ I had a similar experience whilst attending William Kentridge's⁴⁴ stunning lecture at Humboldt University: I was impressed by his dramaturgy and ability to orchestrate light, images and sound in the lecture room. After a lecture by Richard Sennett⁴⁵ I thought about what it means to create participatory projects that have open frameworks, so that participants are emancipated to act within them. Ulrike Ottinger's artist talk⁴⁶ explained how she manages the issue of time and work – one piece demands over 10 years of research, followed by filming that takes another 10 years, and then 10 more years of editing.

It is a challenge for me not to undervalue the tacit knowledge that I have when considering how to relate about my own work in a theoretical sense. I tend to care about the aesthetic property of artworks slightly more than I care about conceptions. Through making work, I arrive at a clear self-understanding as to why I created these artworks, the impetus behind it. The process opposes the notion of beginning production only once the concept is clear. My engagement with craft has shaped my working process.⁴⁷

Peter Dormer discusses that tacit knowledge in craft is “a body of knowledge with a complex variety of values, and this knowledge is expanded and its values demonstrated and tested, not through language but through practice.”⁴⁸ He then explains that words cannot describe the practice of craft: “The reason for calling craft a practical philosophy is that almost nothing that is important about craft can be put into words and propositions.”⁴⁹

⁴² Verwoert, Jan. "No New Kind of Duck." Lecture/book presentation Volksbühne, Berlin, October 23, 2016.

⁴³ "When you talk theory to an audience you feel it. It won't work if you don't somehow manage to seat everyone on your tongue as you speak." Jan Verwoert, *COOKIE!* (Rotterdam and Berlin: Piet Zwart Institute, Sternberg Press, 2013) pp. 243 – 244.

⁴⁴ William Kentridge, b.1955 South Africa, artist. Kentridge, William. "Image & History." Lecture, Mosse LECTURES an der Humboldt-Universität zu Berlin, Europa im Blick der >>Anderen<<, Berlin, March 02, 2014.

⁴⁵ Richard Sennett, b. 1943 UK, sociology. Sennett, Richard. "The Politics of Craft, Cooperation and the Public." Lecture, Agenda of Oslo National Academy of Arts, Oslo, January 31, 2014.

⁴⁶ Ulrike Ottinger, b. 1942 Germany, filmmaker. Ottinger, Ulrike. "Chamissos Schatten." Artist's talk with Ulrike Ottinger, Aleida Assmann, Jann Assmann, and Bernd Scherer, Haus der Kulturen der Welt, Berlin, March 04, 2016.

⁴⁷ "Each craft involves connoisseurship, and connoisseurship is a part of tacit knowledge – that is, it is learned through experience." Peter Dormer, "The Language of Practical Philosophy of Craft," in *The Culture of Craft*, ed. Peter Dormer (Manchester and New York: Manchester University Press, 1997) p. 225. Peter Dormer, b. 1949 – d. 1996 UK, writer in applied art, craft, design, architecture.

⁴⁸ Ibid., p.219

⁴⁹ Ibid., p.219.

My knowledge is derived from actual processes, from thinking or doing something, physically touching art materials and forming them using hands, from collaborating with others to produce things. The results are important, but when I look at the finished pieces, I get mixed feelings of joy of completing and sadness of witnessing that the sculptural objects have found static form. This tells me that physicality and being in processes are a high priority in my art.

Key: Let me comment that tacit knowledge is free of language barriers. When words failed you, you relied on your passion for creating artworks.⁵⁰ This is probably why you began investigating objects in the first place. You have depended on material as your communication tool. Then you must also explain your intentions through tangible assets, i.e. something that you have made or seen. Perhaps you can refer back to your work to realise a relationship between theoretical observation and reflection. By the way, how do you develop your artworks?

Yuka: My subject matter often arises from everyday issues and I begin by making models and forms.⁵¹ Simultaneously, I read problem-solving books, visit exhibitions and watch films.⁵² I talk to all sorts of people about my ideas and note their immediate reactions. Then I shut down and let my ideas cocoon a little, after which I produce the artwork, running full speed ahead and contacting collaborators who then help give shape to my ideas. This process is very exciting. Completing an artwork answers many questions and generates new sets of questions. As the artwork is completed, I discover the meanings and intentions of seemingly intuitive decisions.

⁵⁰ Throughout my childhood, I moved from one country to another. Each time our family moved, I learnt a new language and culture.

⁵¹ While my ideas are still unclear, I 'play' with material such as clay, paper, paints, cardboard, plastic, wooden sticks, and PE sponge. I cut and glue these materials without having any concrete plans, waiting to see what becomes of them. I also use objects that have concrete volume and form, such as Ping-Pong balls, yoghurt tubs, and children's plastic toys. I glue and tape them together, add clay around them to modify their forms. At this stage, I prefer working in a scale of 30 – 40 cm. It is important to be playful at this stage. Then I create patterns that support to expand these forms to human body size.

⁵² Problem solving books are artists' books and books on art theory that included descriptions of process and production of various artworks, suggesting possible solutions to problems I might encounter; but also self-help books on psychology, gender roles, etc.

At exhibitions, I study how to create spatial installations to present multi media artworks, how other artists approach similar subject matter, presentation formats for film works, and techniques of teaching. I watched many silent films made in Weimer Republic (Fritz Lang, Ernst Lubitsch, Robert Wiene, etc.) to study the impact of spoken language, stage sets, lights and camera setups.

Interested relationship bt
subject & object.

Uncanny phenomenon of person
becoming attached to objects
and objects become personified.

person becoming unexpressive like
objects and objects becoming
animated and dynamic

- person becomes objects
- objects active dynamically

1) Life of objects

made into movable sculptures.



So who's in control. you
i-phone or you?

- How do things, everyday objects
that gain power over a person?
hang

I seek to investigate how
the life of objects can be
expressed through - masquerade -
a person using objects.

become inspirations to

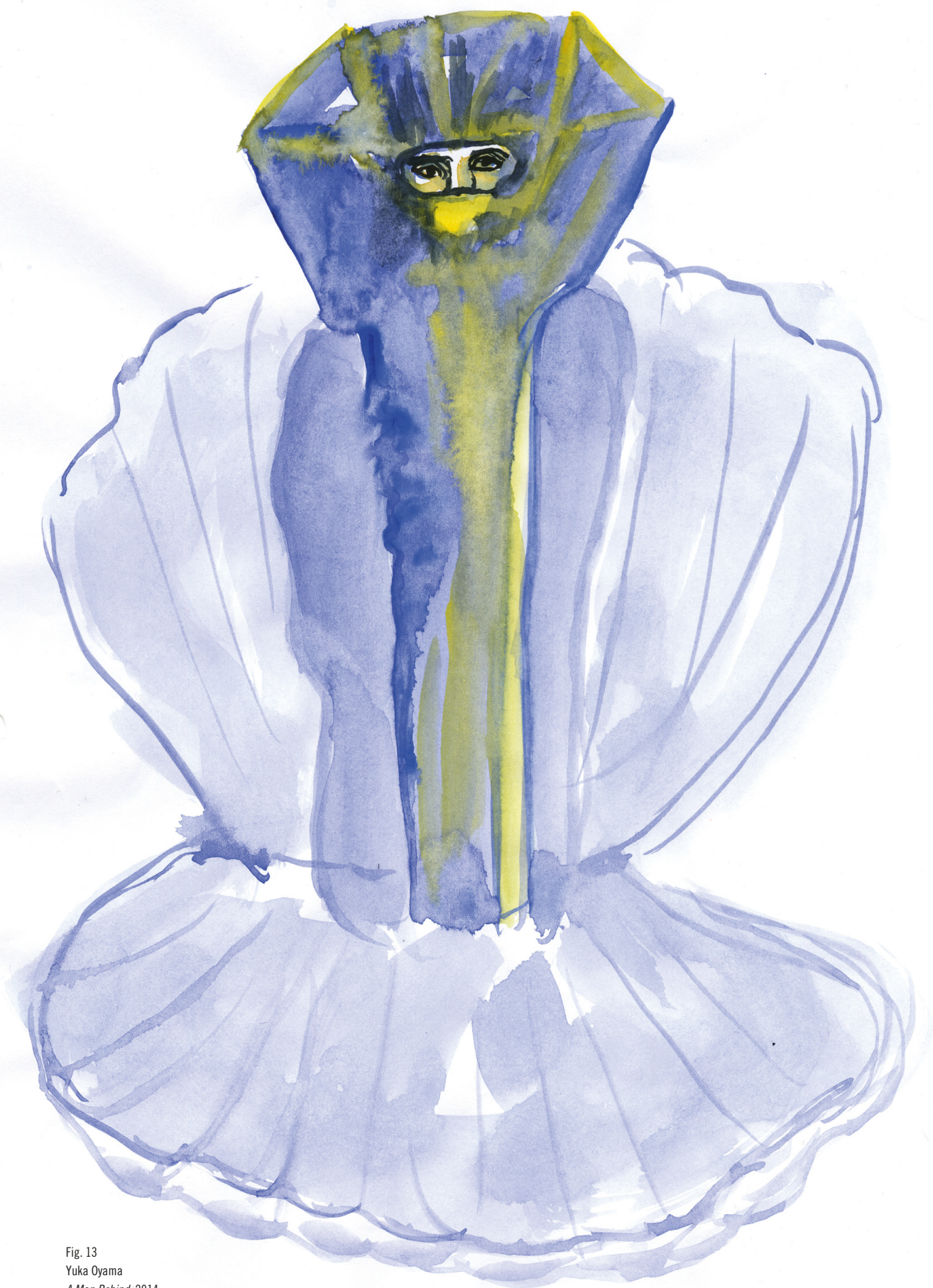


Fig. 13
Yuka Oyama
A Man Behind, 2014

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Writing as a Creative Method

Yuka: In August 2014, after attending the creative writing course tutored by Jennifer Allen⁵³ at the Salzburg Summer Academy, I decided which stationery I would always use.⁵⁴ I found these robust and ergonomic fountain pens for school children, A5 notebooks with thick paper, and the tiniest Van Gogh watercolour set in a plastic etui.

This is not the only thing that I learnt there, however. What I eventually learnt was to use writing as a method to expand creative thought. It was a turning point in terms of how I work as an artist.

Key: What did Jennifer teach you?

Yuka: She spoke as to how your unconscious knows much more than you might be aware of, and that this is where your creative resources reside. She introduced us to a book by Dorothea Brande, *Becoming a Writer*.⁵⁵ Brande argues that to become a good fiction writer, you have to separate the conscious⁵⁶ and the unconscious, training them both simultaneously.⁵⁷ The challenge here is how to control the unconscious.

Jennifer introduced us to automatic writing: set a timer, write freely, and let your conscious thoughts disappear. Do not plan. Let your ideas flow. Don't stop writing. Before starting to write this way, I was writing about what I had done in the studio, or plans I had, proposals, grant applications, and so on. But I had rarely written this freely. At that time, I planned for my sculptures to move and act, but I felt the narrative was missing.

I actively set a training program to write, as the book instructed, and stuck with this every day over a year. Writing and drawing became a habit. I wrote for ten minutes on my sensual observations about an object, any object in my vicinity. Over the next ten minutes, I would write down associations sparked by the object.

⁵³ Jennifer Allen, b. Canada, art critic, writer, editor. Allen was supervising my artistic research from October 2014 – January 2016.

⁵⁴ "Raid a stationery store. There are innumerable pencils on the market... Try them all, you may find the ideal pencil for your purposes... Try bond paper and "laid" paper—paper with a sleek, smooth finish." Dorothea Brande, *Becoming a Writer* (New York: Penguin Putnam Inc., 1981), pp. 172 – 173.

⁵⁵ Dorothea Brande, *Becoming a Writer* (New York: Penguin Putnam Inc., 1981). Dorothea Brande, b. 1893 USA – d. 1948 USA, writer, editor.

⁵⁶ "Most of the methods of training the conscious side of the writer – the craftsman and the critic in him are actually hostile to the good of the unconscious, the artist's side; ...you must teach yourself not as though you were one person, but two." Ibid., p. 44

⁵⁷ "The unconscious is shy, elusive, and unwieldy, but it is possible to learn to tap it at will, and even to direct it. The conscious mind is meddlesome, opinionated, and arrogant, but it can be made subservient to the inborn talent through training. By isolating as far as possible the functions of the two sides of the mind,...self education." Ibid., p. 48.

After some time, I found out that I am most creative at 5.30 am. I called the texts I wrote “twilight zone writing”.⁵⁸ I started to look forward to this time of day.

During the “twilight zone writings”, a plethora of random associations surfaced: a ceramic base jumped to a memory of my grandfather’s visit to Indonesia in the 1990s, to Dutch East Indies soy sauce trade, to inflating balloons and fake eyelashes. These objects had no logical or contextual relations. They were full of illogical connections, sex, an unconventional chronology in terms of time, and irrational and dynamic changes in locations. The world in which this writing was unfolding set many fragments of my very personal biography free of prejudice, control and evaluation.

Many of these thoughts were so strange and absurd that I felt immediately compelled to make sketches of them. I did not feel too confident drawing in pen, so I started to use watercolour. This way I could concentrate on the three-dimensionality of things. I could draw as I sculpt materials. I then began to draw outlines with a thin brush, similar to calligraphy, which I had practiced intensely as a teenager. The artistic quality of these sketches was unimportant. More significant was the accessing of my unconscious through these activities, which, in turn, led to developing the contexts, the stories, dramaturgy, and movements for the sculptures.

Key: Yuka, let’s take a break here.

⁵⁸ “...in the twilight zone between sleep and the full waking state, simply to write...Forget that you have any critical faculty at all; realize that no one need ever see what you are writing unless you choose to show it.” Ibid., p. 73.



Fig. 14
Yuka Oyama
Maternity Yoga, 2014



Fig. 15
Yuka Oyama
Up, 2014

Fig. 16
Yuka Oyama
A Danger, 2014



ENCAPSULATION SUITS

Encapsulation Suits

Encapsulation Suits consists of four wearable sculptures depicting objects, entitled *Piano*, *Bag of Flour*, *Key*, *Handbag*, and *Headdress*. They are slightly larger than life size, and made from black polyethylene. Five performances were made using these sculptures, and these were filmed in 4K HD, black and white, with sound.

The video pieces have the following durations:

Key (6 Min), *Bag of Flour* (2 Min), *Headdress* (3 Min), *Handbag* (9 Min), and *Piano* (3 Min).

This project represents the core of my artistic research, which I worked on during the entire research period from October 2012 until October 2016. *Encapsulation Suits* evolved into the work, *Stubborn Objects Psychodrama* (2016).

My artistic research developed as follows:

- I. Phase 01 (10.2012 - 02. 2013): Fieldwork, public interventions and workshops
Phase 02 (03.2013 - 08.2013): Constructions of wearable sculptures
Phase 03 (08.2013 - 09.2013): Two test performances
- II. Phase 04 (09.2014): *SOME THINGS NEVER CHANGE* workshop
Phase 05 (10.2014 - 012.2014): First choreography experiments with a mime dancer and filming *Encapsulation Suits 01*
- III. Phase 06 (04.2015): Second choreography investigation with a figure theatre actress
Phase 07 (04.2015 - 06.2015): Third choreography investigation on my own
Phase 08 (06.2015): Filming and photographing *Encapsulation Suits 02*
Phase 09 (08.2015): Presentation 01 at Oslo Kunstforening
- IV. Phase 10 (08.2015 - 04.2016): *Stubborn Objects Psychodrama*
Phase 11 (04.2016): Presentation 02 at the Reception Galleries, KhiO
Phase 12 (09.2016): Clothes and Choreography Workshop
Phase 13 (04. 2016 - ongoing): *Piano-and-I*

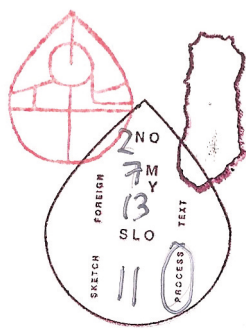


Fig. 17
Street and Studio tests, 2013

Encapsulation Suits I (October 2012 – September 2013)

Phase 01 Fieldwork, public interventions and workshops (Dec. 2012 - Feb. 2013)

Three Public Interventions and Two Workshops

I undertook interventions in three public spaces, asking passers-by to select one object from home that embodied the following characteristics – grounding; beautiful; most special; junk with sentimental value; and heavy.⁵⁹ The volunteers drew their selected object with similar expressions on paper. This way I observed the person's spontaneous choice of object, what the object represents, and could begin to imagine how they would look in an animated condition.⁶⁰

To gather stories about objects I organised two workshops, one for adults and another for children.⁶¹ An added element, compared to the public interventions, was that I asked the participants to make paper puppets with which I encouraged them to improvise stories about the objects (fig.17/p.36).

The answers garnered during public interventions were short and simple, mainly due to the short-time interactions with participants.⁶² In general, the tales of the adults were more complex and associative compared to that of the children. In most cases, associations made or memories that these objects triggered had more to do with the context of the object's use, i.e. either during an occasion or relation with another person, rather than their actual function; for example, it was the family dining around the table that made the table special. Also, there were feelings of relaxation, comfort, desire, frustration, nostalgia, security and sexual fantasy connected to these objects. One child worked alone and created a very intricate and imaginative narrative, which made me realize the benefit in the participants' working alone rather than as a group.

Soft Sculptures and small figures

In an attempt to enhance the drawings' story-telling ability, I made smaller size three-dimensional textile puppets and small figures made from Fimo (polymer clay). After several experiments, I decided that I needed human-sized objects in order to present

⁵⁹ The locations were Oslo National Academy of Art's (KHiO) campus on Jan.7, 2013, Oslo Central Station (Oslo S) on Jan. 8, 2013, and The Museum of Decorative Arts and Design Oslo (Kunstindustrimuseet) on Feb. 3, 2013.

⁶⁰ Five BA students from Metal and Jewellery Art at the Art and Craft department of KHiO supported me to carry out interventions in public space during *The Coolest Corner* (<http://www.coolestcorner.no>). It was an international symposium and an exhibition for contemporary art jewellery, which was hosted at KHiO and Kunstindustrimuseet. I presented my artwork in an artist talk.

⁶¹ The workshop for adults was carried out from 18th – 20th December 2012, during the symposium *When Conscious Listens to Unconscious* (<http://www.konstnarsnamnden.se/default.aspx?id=16030>), organised by Jelena Rundqvist and IASPIS in Dalarna, Sweden. The participants were artists, designers, psychologists, curators, and a neuroscientist. The workshop for twenty children in the 8th grade was conducted on 11th December 2012 at the Wilhelm-Hauff Grundschule in Berlin.

⁶² I became acquainted with the difficulty of site-specific setups. At Oslo S, I was more concerned with finding volunteers than collecting stories and drawings. Since KHiO is an art academy a project of this kind blends naturally into the pre-given setup. The quality of both the drawings and originality of the tales was high. Kunstindustrimuseet was an even better location, since the audience was much more diverse and this kind of a participatory action was a welcome weekend activity.

objects as having an equally important scale as a person. I then examined how incorporating a person's whole body would influence the construction of the narratives.⁶³

Phase 02 Constructions of wearable sculptures (Mar. 2013 - Aug. 2013)

I constructed wearable sculptures out of wood and textile, but they were too heavy and dangerous to wear. I visited the costume departments at KhiO and Oslo Opera House. Unfortunately the costume departments only work with garments, not with sculptures. Thus, I asked Markus Kalkbrenner⁶⁴ for a technical consulting. The tutorial led by Kalkbrenner was eye opening and expanded my artistic outlook. He introduced me to polyethylene sheets, black hot glue, and demonstrated how to create life-size sculptures from smaller models.⁶⁵ Consequently, I constructed the first three sculptures: *Hand drill*, *Fire Alarm*, and *Bag of Flour*.

Stage 03 Two test performances (Aug. 2013 – Sep. 2013)

I tested⁶⁶ the visual impact and choreography of my wearable sculptures out on the street and in my studio.⁶⁷

Street [Video: #1 REF]

Two friends and I wore *Hand Drill*, *Fire Alarm* and *Bag of Flour*, and slowly entered a courtyard where an unsuspecting audience was eating. We proceeded to shake and make loud noises, and then abruptly left.

Afterthought

No passers-by took notice of our street performance. The object sculptures seemed too quiet and small when put in the chaotic context of the street, and enlarged

⁶³ I had hoped that the similarity to soft toys would enhance creative involvement and imaginative reactions, since the act of playing with toy animals is familiar from childhood. This experiment failed, as although it was nice to touch these soft toys, they did not increase creativity. It was also extremely time-consuming to sew them. In April 2013, I visited Stiftung Kunst Palast in Düsseldorf to see their Netsuke collection. The minute detail and intimate scale of the Netsuke and depictions of humorous yet mundane scenes from everyday life fascinated me.

⁶⁴ Markus Kalkbrenner (<http://www.maskottchen-germany.de>) is a professional mascot costume builder in Karlsruhe. He worked as a wearer of mascots during his college years. Today he runs a company creating mascots and costumes for Hollywood film production, soccer games in Europe, and various businesses in Japan.

⁶⁵ Kalkbrenner's work methods shared material-based and technical approaches that were similar to mine, which meant I was able to follow his instruction quite naturally. He uses low-cost tapes and glues to cut and paste for modelling. He also works with diverse media such as sewing, metal (welding and soldering)/leather work, and basic Photoshop editing. Thus, Kalkbrenner's studio was equipped with more sophisticated machines, but was on the whole very similar to my own studio.

⁶⁶ During production, I usually conduct many tests before making final decisions.

⁶⁷ Together with my studio mate, Diane LaVoie, I organised an event called *Cook Up!* on June 14, 2013. This event was aimed at testing prototype artworks in front of the audience. We rented a community kitchen on the same street as our studio. We cooked food and invited thirty guests. On August 30, 2013, I organized a Salon in my studio where I invited seven women to wear and enact seven wearable sculptures. I examined how a group of sculptures would look when they are worn and in motion.

domestic objects were unrelated to the location, and thus making them look more like a fashion show of cute and comical object costumes. While marching down the street, I'd added a drumming sound and exaggerated motions to increase our presence. However, these elements evoked their association to carnival, clown, and comical theatre. Afterwards, I re-made all three sculptures.⁶⁸ I then proceeded to create another four sculptures: *Wardrobe*, *Key*, *Handbag* and *Piano*.

Studio [Video: #2 REF]

A group of seven women walked around in a circle, went towards the centre of the circle, and walked outwards.⁶⁹ Later, they danced freely to music and also without.

Afterthought

This test was a failure, since the movements seemed disconnected to the sculptures. Later, a participant (ballet dancer) performed classical ballet movements while wearing the sculptures. It became evident to me that the inner psychological state of the wearer should be synchronised with the outer form of the sculpture. Also, the ballet movements highlighted the liveliness of the wearer and lifelessness of the sculptural objects.

⁶⁸ I constructed the three new sculptures, *Hand Drill*, *Fire Alarm* and *Bag of Flour* 120% larger than the human size used for the mascot making (178 cm). I discovered that any size larger than this became like a house, making it impossible to enact the sculptures using subtle motions. I eliminated the colour white and used the original colour of the PE material, black. I covered the faces and abstracted the forms so that the original objects were still recognizable, but visually expressed emotions.

⁶⁹ I wanted the wearers to have a similar physique so that sculptural forms, rather than physical features of the wearers, could be compared.

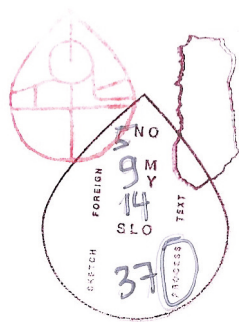


Fig. 18
SOME THINGS NEVER CHANGE Workshop, 2014

Encapsulation Suits II (September 2014 – December 2014)
Phase 04 *SOME THINGS NEVER CHANGE* workshop (Sep. 2014)

Professor Karen Kipp Hoff⁷⁰ and I conducted the workshop *SOME THINGS NEVER CHANGE* at the Norwegian Theatre Academy together with a group of BA 03 Scenography students. Over the first three days, I instructed how to construct wearable sculptures. The following two days, Kipp Hoff taught basic techniques on how to choreograph a group wearing wearable sculptures.⁷¹

I was surprised how quickly the students completed their sculptures. Some of the results looked rather simple, but when set into motion they gained enthralling expression. During the design of the choreography, Kipp Hoff repeatedly told us that we had to 'listen' to the worn object; find out how it wanted us to move it. She said, "Surrender to the worn objects, give up your ego, and listen to them."

Afterthought

It all made an attractive series of performances, yet I felt the original stories about the objects were more unique.⁷² I questioned why her choreography method neglected inclusion of the original narratives. Kipp Hoff explained that it was a fundamental rule to express the liveliness of the worn sculptures. At this time I did not agree with her argument entirely.

While I was there, I had a chance to participate in a workshop led by Phil Minton.⁷³ Minton demonstrated various improvisational methods that brought a group of students into a creative collective body. We composed a piece of music together. This experience gave me insight into important methods⁷⁴ of instilling meaningfulness into inclusive projects, on sharing knowledge, yet still maintaining the subjective position of the artist.

Phase 05 First choreography experiments with a mime dancer and filming
Encapsulation Suits 01 (Oct.2013 - Dec.2013)

⁷⁰ Kipp Hoff has advised choreography and scenography during this artistic research. Kipp Hoff is an expert puppeteer and scenographer.

⁷¹ I instructed the students to pick one object that represented the notion of their home(s) where they grew up, and asked them to make them into a wearable sculpture using white cardboard. The workshop took place September 1. – 5., 2014.

⁷² In the final presentation, an apple toy and a large bow jumped around and played like two mittens; a scarf danced like a wind; a grandmother's sewing machine marched like a powerful warrior. See: *Appendix 01: Stories of Objects Archive IV*. Pp.128-129

⁷³ Phil Minton is a British singer. "Feral Choir" consists of a three-day workshop and performance, not only for singers but also for anyone who takes a delight in the freedom to experiment. He encouraged participants to take a vocal leap and explore all vocal possibilities through exercises and improvisations, over the workshop period, leading to a concert. "Phil Minton," accessed February 06, 2017. <https://www.philminton.co.uk/feral-choir/>

⁷⁴ Work in a circle and integrate improvisation technique to challenge each person, where Minton also joined the improvisation and performed.

I gathered collections of gestures for the *Encapsulation Suits* sculptures. I collaborated with Oliver Pollack,⁷⁵ who is a mime dancer, as I found mime a relevant technique seeing as this communicates stories through the use of physical gestures and props—without words.

I observed Pollack's motions as a wearer, and saw the fundamental need to work in pairs, as the actor inside cannot see what they are doing from the outside. This way I could carry out quicker experiments with choreography than if I had worked from video footage. I then filmed the experiments, took notes and sketched movements that appealed to me. Gradually, particular characteristics and genders in the sculptures appeared. I then combined strong movements and constructed a dramaturgy for each sculpture. I felt ready to document the collaboration with Pollack on video.

Filming *Encapsulation Suits 01* [Video: #1 SLO]

While preparing to film *Encapsulation Suits 01*, I examined video works of John Wood and Paul Harrison.⁷⁶ Their sterile laboratory-like and systematized stage design had an archival quality. I felt it would be appropriate to make an archive of my motion experiments, treating the series of performances like a database of movements.

Encapsulation Suits 01 was filmed in December 2014. I worked with the same camera team as the *Cleaning Samurai*.⁷⁷ The filming took one day. During the first half, Pollack performed one object after another. During the second half, I conducted the group choreography.⁷⁸

The filming in the morning went smoothly, and the whole scene was reminiscent of Bauhaus and their stage experiments. I loved the atmosphere. The group performance went well, but the story created was purely bizarre.⁷⁹

During the first phase of editing in spring 2015, I adjusted the beginning and ending of each performance. We erased the sound of my voice instructing the choreography. During the second editing period in spring 2016, I edited each performance down to half its original length, as some sequences were too long.⁸⁰ During both editing

⁷⁵ Oliver Pollack is a mime dancer who teaches at the Mime Institute in Berlin.

⁷⁶ John Wood and Paul Harrison are a British artist duo. In the late 90s, they made a series of video clips that depicted scenes of the artists interacting with objects in a white-cube-studio. The colour tones of their video pieces ranged from white, grey and black. "TateShots John Wood and Paul Harrison," YouTube video, 3:44, posted by "Taldrori 2", August 8, 2013, <https://www.youtube.com/watch?v=LuqmKBN-vZU>

⁷⁷ Florian Lampersberger as the first camera, Gil Bartz as lighting, and Maja Tennstedt as editing.

⁷⁸ Before this filming I invited Pollack and his colleagues to my studio to test the group choreography method that I had learned from Kipphoff. I sought to conduct improvisational story-telling method, but the actors wanted more concrete plot. Spontaneously, I suggested that it should be a tragic love story.

⁷⁹ It was very violent and pornographic.

⁸⁰ Key, <https://vimeo.com/125620876>

Piano, <https://vimeo.com/187889827>

Headdress, <https://vimeo.com/125620875>

sessions, I decided not to edit the group choreography piece due to a personal conflict with the overall outcome of the piece.⁸¹

Afterthoughts

Reflecting upon the *Encapsulation Suits 01* films, the craftsmanship of the film was fantastic. However, the film itself felt inconclusive. It was not clear what kind of message the artwork sought to communicate. As an archive of motions, the narrative elements were strong; as a narrative performance, the story was ambivalent.

For the soundtrack, I had tried putting Frederic Chopin's Polonaise No 6 in A Flat Major Op.53 Heroic over the *Piano* piece.⁸² I did not like the results as the sound made the piece appear entertaining like a comical ballet.⁸³ It failed to communicate the mysterious life force in objects. Furthermore, the gestures and the sound were not synchronising.

In addition, the mime choreography techniques felt limiting. I wanted to find more 'unprofessional', natural movements that were closer to gestures from real life. Thus, I decided to work with non-professional actors and dancers.

During our tutorial, Jennifer Allen told me her interpretations of the group choreography. The genders and roles that I had in my mind were perceived as being exactly the opposite. The scale and forms of the sculptures, especially when they were put in relation to many objects, generated an identity for each object. I envisioned the *Key* to be a woman, but she interpreted it as a male gender due to the form. Also, because of its smaller scale, she perceived *Handbag* as a child.

When I reflect upon this group choreography piece today, the story held some real truths. This unexpected slipping out of some hidden truths that were made evident in the artworks reminded me of the installation at the SPACES in 2013.⁸⁴

⁸¹ In the group choreography piece, *Bag of Flour* who appeared as a woman who was repeatedly abused by two men: *Key* and *Piano*. And her child *Handbag* was observing all the violence. Neither the story, nor the gender roles had anything to do with my private life. In fact I had sought to depict the opposite: weak men and strong women.

⁸² I grew up listening to this piece of music almost every day.

⁸³ *Piano* with music (2014), <https://vimeo.com/187889616>

⁸⁴ The installation that I made at the SPACES Gallery consequently communicated the cabinet of objectified men. See: *Collectors*, pp. 57 - 65

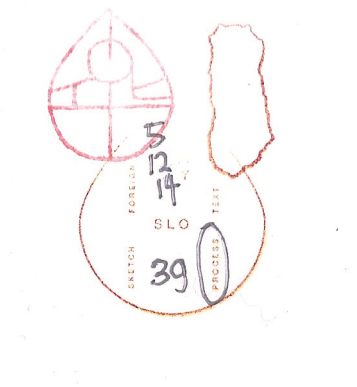


Fig. 19
Filming *Encapsulation Suits 01*, 2014

Encapsulation Suits III (April 2015 – August 2015)

Phase 06 Second choreographic investigations with a figure theatre actress (April 2015)

Having worked on *Helmet – River* and *Modern Ballet Duo & Trio*, I returned to work on *Encapsulation Suits* with more clarity.

I took part in a tutorial with Ulrike Kley who is an object theatre⁸⁵ actress. I requested that she show me how to express my feelings towards each object through movements.⁸⁶ Before meeting with her, I revised my emotional relationships with each object.⁸⁷

Kley demonstrated techniques to enact various emotional properties.⁸⁸

While reviewing the filmed footage made during the collaboration with Kley, I finally understood what Kippstoff had been saying: “Surrender to the worn objects, give up your ego, and listen to them.”⁸⁹ If a wearer controls the movement of what she/he wears, i.e. to demonstrate their psychological relationships with the objects, the worn object appears to be passive. Therefore, you have to work in collaboration with the worn pieces. This revelation let me feel ready to design my own choreography for the wearable sculptures.

Phase 07 Third choreographic investigations conducted alone (Apr.2015 - Jun.2015) [Video: #3 REF]

I carried out motion experiments by myself, creating movements that would seem to make the wearable sculpture and I merge. I set up a video camera to ‘see’ myself. It was curious and fascinating to see that the causes of fundamental psychological struggles, (fears, desires, and even external advice), were apparent in the resulting characters.

Phase 08 Filming and photographing *Encapsulation Suits 02* (Jun.2015)

⁸⁵ "Object theatre (sometimes referred to as object puppetry) uses found objects to create a story with characters. Instead of objects and/or puppets specifically designed for the narrative, object theatre deliberately uses everyday objects, either as is or transformed into other things, requiring the skill of the performer and the imagination of the audience for its success." Justin Cash, last modified December 5, 2013, "Object Theatre," accessed February 23, 2017, <http://www.thedramateacher.com/object-theatre/>

⁸⁶ We worked for two days in April 2015.

⁸⁷ See: *Appendix 01 – Stories of Objects Archive*, p. 129 - 130

⁸⁸ Kley and I started the experiment with making each object breathe. Then, we examined how these objects are in contact with body when they are used, and how to render subjective expressions in these actions. We put on music with different emotive qualities to investigate their impacts on motions. Kley also put subordinating objects in relations, to visually explicate their meanings. For example, if the *Piano* holds the essences of my mother as a pianist, then we should set up roses on the floor as props. I immediately felt the idea was kitsch.

⁸⁹ See: *Encapsulation Suits II*, pp. 41 - 43

I aimed to capture the somewhat uncanny experiences I had had with my sculptural objects during the last experiments on film. I wanted to present the new characters one after another, and also decided to perform all the pieces myself.

After filming *The Weaver*, I learned that it was more efficient to film several scenes at one location.⁹⁰ Thus, I filmed the following pieces *Helmet - River*, *Modern Ballet Duo & Trio*, *Encapsulation Suits*, and *Stubborn Objects Psychodrama* at the same location over one week.⁹¹

Seen from the contextual side, the neo classic architectural style of Studio One suited the surrealist atmosphere inherent in this performance. I aimed to make the same location look completely different through the use of lighting and by choosing various angles from which to film within the space. I visited the film location many times prior to filming.

Filming [Video: # 5 SLO]

Encapsulation Suits 02 was filmed using only one camera and with the same film team used during the previous films.⁹² Kley took on the role of observer, correcting my positions and telling me when I strayed from the camera frame.⁹³ It was a physically exhausting day for me, moving non-stop for eight hours, but I was happy with the results.

Editing was similar to *Encapsulation Suits 01*. During the colour correction phase, I decided to reduce the colours to black and white, as I felt it enhanced the ambiguous and mystical realm that bridges the physical and psychological worlds.

Afterthought

I was pleased with both the inclusion of narrative and the films. The films support to communicate my perceptions of the irrational and imaginary dimension that nevertheless holds some truths, and conveys the merging of objects and humans into one. For me, the visual impact of the films as well as the purpose was more precise and clear than in *Encapsulation Suits 01*.

Phase 09 Presentation 01 at Oslo Kunstforening (August 2015)

Encapsulation Suits was presented for the first time at Oslo Kunstforening (OK) in August 2015 (fig.43/p.92). I had planned to show the wearable sculptures as

⁹⁰ See: *The Weaver*, p. 74 - 76

⁹¹ *Modern Ballet Duo & Trio*, *Helmet-River*, *Encapsulation Suits* and *Stubborn Objects Psychodrama* were filmed at Studio One of Künstlerhaus Bethanien in Berlin.

⁹² Florian Lampersberger in charge of the camera, Gil Bartz lighting, Uli Kley choreography (eyes from outside), Maja Tennstedt editing, and myself the director. Black Magic, HD, 4K was used.

⁹³ Especially the scene with *Handbag* was exhausting and challenging to perform. I kept on crawling in the wrong direction. I wanted to avoid using a piece of thread or tapes to mark my path since they would be visible in the film.

freestanding sculptures using simple wooden constructions. I wanted to present the wearable sculptures as sculptures, not as props.

The exhibition space was big enough to present four sculptures, so I chose to exhibit *Key*, *Handbag*, *Headdress* and *Piano*.

I projected the films in smaller formats to dramatize the monumental quality of the sculptures.⁹⁴ Furthermore, the small scale, black and white moving images evoked similarities to black and white silent films from the 20s.

While moving my sculptures around in the room, I finally decided to place the sculptures on the floor to give the impression that they were resting temporarily. I deliberately used the natural light in the room to allow the viewers to observe details of the sculptures more clearly.⁹⁵ I was satisfied with the presentation, but still I felt further variations were possible.

⁹⁴ I visited many exhibitions to study the most appropriate digital equipment to present my video pieces. I found *Acer* media tablets, which were high resolution and showed no company logos on the display frame. I mounted them directly onto the walls.

⁹⁵ The exhibition was in August, during which Oslo has, on average, 16 hours of daylight.

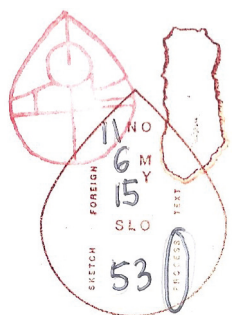


Fig. 20
Yuka Oyama
Stubborn Objects Psychodrama, 2015

Encapsulation Suits IV (August 2015 – September 2016)

Phase 10 *Stubborn Objects Psychodrama* (Aug. 2015 - Apr. 2016) [Video: #6 SLO]

Encapsulation Suits evolved into *Stubborn Objects Psychodrama*. *Stubborn Objects Psychodrama* is a 13-minute HD video in colour and with sound. The video is a documentation of a psychodrama that was conducted with five anonymous participants wearing five wearable sculptures.

The movements that appeared during the performance of *Encapsulation Suits 02* made me aware of many past and current personal issues and matters in my life that I had paid little attention to. I was curious to see how the sculptures could invite other people to explore and experience something different from their everyday.

I studied various methods that lead to collective explorative activities involving physical movement. I investigated and spoke to dance therapists, group fitness moderators, mediums and channellers, instructors who improve communication / teamwork skills to business leaders, and finally came across the concept of psychodrama.

What is psychodrama?

Psychodrama is also known as family constellation. It is a form of psychotherapy in which a group of unknown, non-professional actors called 'protagonists' engage in an improvised acting-out of specific situations. Each player receives her/his role and develops a role-play based on the story that the 'client' proposes a story about her/his concerns. A 'director' facilitates the session. Someone else acts the role of the 'client' who is called the 'stand-in'.⁹⁶ The striking element of this approach lies in the enabling of the client to see her/his life objectively and re-enacted by other people.

I especially felt the psychodrama technique was relevant to my work, because it adds another twist to the already complicated object and subject relationships in *Encapsulation Suits*. In the *Encapsulation Suits* performance, my objects revealed things about my life. By letting other people wear and interpret my special objects, I objectified my life. The protagonists/actors then told me stories that somehow related to myself and people I know.

Filming *Stubborn Objects Psychodrama*

Malwina Durkalec, a professional psychodrama leader, understood my intentions and was open enough to agree to conduct a psychodrama with me. Since I should remain anonymous, she promised to provide the participants.

Two women in their early 60s, one man at the beginning of his 50s, a young man in his late 20s and a woman in her mid-30s came to the session. There was no

⁹⁶ "What is Psychodrama," *Psychodrama Los Angeles*, accessed on January 16, 2017, <http://www.psychodramala.com/WhatIsPsychodrama.en.html>

preparation before filming this piece. I used film purely for documentary purposes. Everything was improvised and spontaneous, and I had no control over the consequences.

Conducting a *Stubborn Objects Psychodrama*

I positioned my sculptures *Headdress*, *Handbag*, *Key*, *Piano*, and *Bag of Flour* in a circle. Durkalec invited the protagonists to touch and feel the sculptures first. She then introduced me to the protagonists, also explaining that I was the artist who had created these sculptures. I introduced myself as the client and asked the following questions:

- What do they think about who they are?
- How do they relate to me [Yuka]?
- How do they relate to each other?

The protagonists walked around the sculptures once again and chose one. The oldest, most fragile looking woman became Yuka. She selected *Key* as the sculpture she would wear. Other people put on their sculptures and then the session began, lasting one hour. I sat on the floor and observed the proceeding drama.

Afterthought

In fact, this artwork marked a major turning point as I discovered how my personal object-content could lead to self-exploration, made possible through a group intercreative activity. Furthermore, I had discovered a method to bring people together and even engage them to perform for one hour. The whole experience was surprising, humorous, and confrontational.⁹⁷

Somehow the framework convinced the participants that they should not be scared to make mistakes while performing. A clear framework allowed the amateur participants to play, act, and create artworks together. This is something that I would like to achieve in my artwork. I also enjoyed the fact that this performance seemed to have been acted out according to a synopsis.

Phase 11 Presentation 02 The Stubborn Life of Objects Reception Gallery – KhiO (Apr.2016)

When I exhibited the *Encapsulation Suits* sculptures at the Reception Gallery (fig.45/p.92), I hoped to present a developed and improved version of the installation at Oslo Kunstforening.

In this show, the final work *Stubborn Objects Psychodrama* was very new and I did not yet know how to best incorporate this piece. I needed ample time and distance to work out how to present this artwork. At the time this piece was highly intimate and

⁹⁷ Confrontational, since I also discovered some reasons for private problems.

presenting it felt awkward. Therefore, it is the work that should be presented now in the final presentation in May 2017.

In the exhibition at the Reception Gallery, I sought to highlight audience participation, just the way the film piece *The Stubborn Life of Objects* invited the protagonists to explore the sculptures. I studied presentation methods in artworks of Franz West and Franz Erhard Walther.⁹⁸ Consequently, I built wooden structures around each sculpture so that viewers could slip inside the sculptures themselves.

Another new development was adding live performance. Even though the audience sees the sculptures being enacted in the video pieces, witnessing the sculptures being worn in real life is much more powerful. During rehearsals, I was alone in the room with three actors, all of whom were standing still, which had an enigmatic effect. That convinced me that if the actors were to simply wear the sculptural objects and then stand still, it would be powerful enough as a performance.

Afterthought

The live performance was conducted at the opening and once the following day. Three actors entered the exhibition room, put on the sculptures, stood still for ten minutes in silence, took off the sculptural objects and left the room again.

I wanted the audience to imagine the vitality of the objects, and where this might come from. I also wanted to prove how the life of objects could be translated into a creative activity. In addition, the past investigations were filmed so that the present viewers could view them. Furthermore, the intention of this more interactive installation was to make an exhibition that actively informs the audience about objects' effect on people. In fact, these points were already answered in the film pieces. Therefore, conducting a live performance by three people was no longer necessary.

As I witnessed the sculptural objects being photographed on body of the audience in motionless selfies, I was convinced that the sculptural objects embodied less mysterious qualities. My desire to create a 'different kind' of exhibition compared to the exhibition at Oslo Kunstforening had set me off track.

Phase 12 Clothes and Choreography Workshop (September 2016)

In September 2016 I lead a four-day-workshop during *Clothes and Choreography – an interdisciplinary research* conducted at KHiO organised by Prof Christina Lindgren (Costume Design) and Prof Anne Grete Eriksen (Choreography).

In the first day and evenings during this week I had an opportunity to work with some students from Choreography and Dance. I offered my sculptures to the dancers to

⁹⁸ See: *Wearable Sculptures in Performance*, p. 107 - 119

wear and perform in. Using them, they constructed their own stories, wore them in different ways, and made movements that I had not tried out. By observing these experiments, I could imagine future projects. For example, there could be many more *Handbags*; all the objects could be scaled to exactly the same size as their originals; or the sculptures could be much larger.

During the evening rehearsals, a choreographer who is also a composer for improvisational jazz piano joined us. He composed music and played the piano while the dancers were moving. For the purpose of expressing my ideas about *Encapsulation Suits*, a musical soundtrack took away the quietistic and mythical life of the objects. However, music, especially when it was composed to accompany the performance, might add more narrative to forms and affect the mood of the wearers.

Kaia Lund (light design technician at KHiO) joined the workshop to demonstrate the impact of lighting. Lund lit the sculptures with warm and subtle lighting from the side of the sculptures, also using various colour filters. The lights emphasised the sculptures' presence. In the shadows, the wearers and the sculptural objects appeared even more unified, thus enhancing the oddness of identifying objects and persons. Moreover, some objects seemed much larger or smaller than they actually were. Sometimes the sculptures would suddenly appear from the darkness. I could not artistically relate to different coloured lights, as this seemed to dominate the stage rather than the story. After all these experiments using motion, music and light I had more ideas about developing and presenting my wearable sculptures in the future.

Phase 13 *Piano-and-I* 3-D printout (April 2016 - ongoing)

Before the exhibition at the Reception Gallery, I wore *Piano* and Trond K. Mikkelsen (3-D Digital Lab at KHiO) used a hand-held digital scanning device to scan the surface. He then processed this data using a 3-D sculpting program and printed it out in white plaster as an object, 5 cm in height (fig.8/p.19).

I wanted to explore how to document the *Encapsulation Suits* sculptures in a medium that somehow maintains their emotional effect. This small figurine reminded me of Memento Mori and charms. The jewellery piece is a souvenir of the past that triggers memories, and these memories give me energy to instigate new actions. Thus, it made me to re-evaluate the unique quality of jewellery.

The *Piano-and-I* is currently too time-consuming to produce. I need to learn the skills to process 3-D data. I am investigating how I will be able to document performances with wearable objects using 3-D technology and produce jewellery pieces.



Fig. 21
Yuka Oyama
Stubborn Objects Psychodrama, 2015



Fig. 22
Yuka Oyama
Encapsulation Suits 02, film stills, 2015

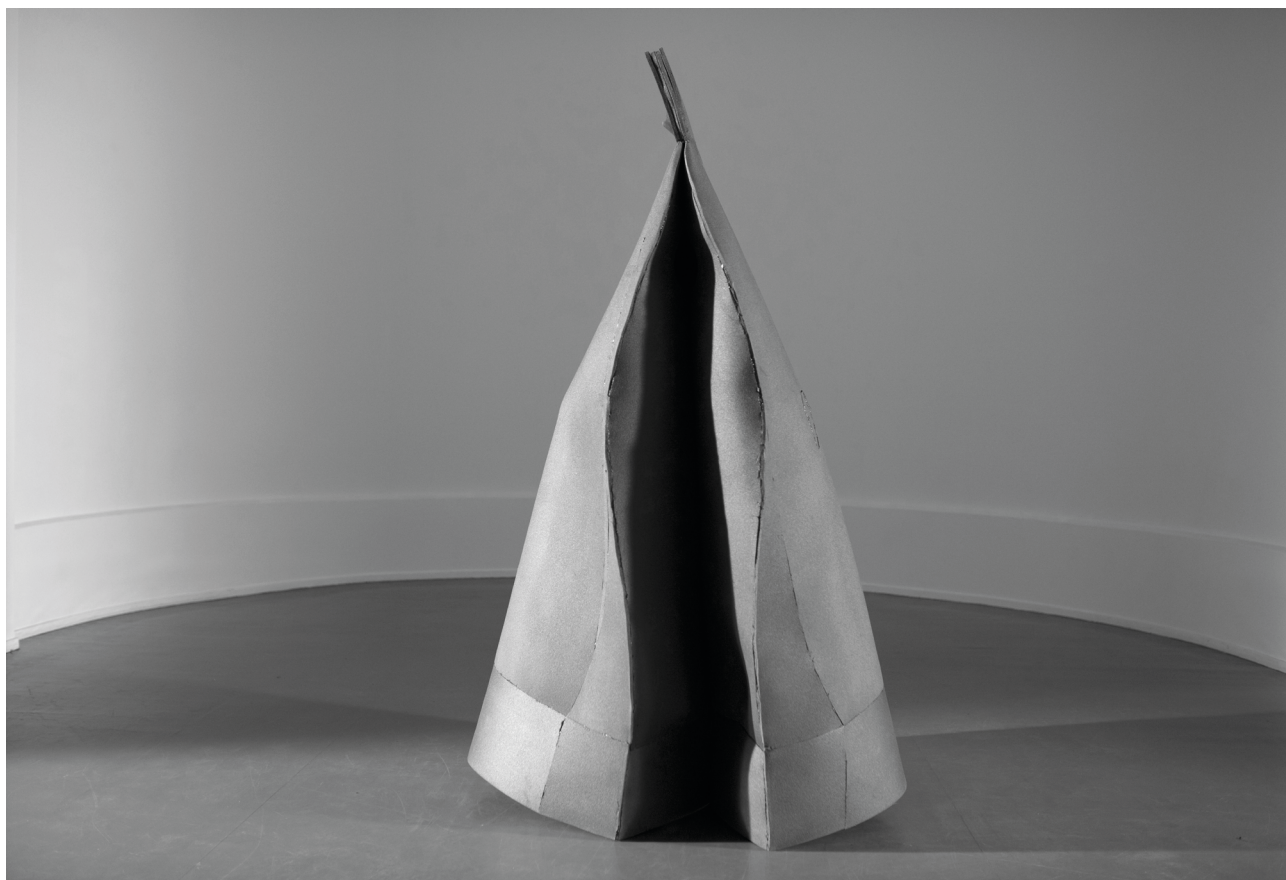


Fig. 23
Yuka Oyama
Encapsulation Suits 02, film stills, 2015



COLLECTORS

Collectors

Collectors is a series of photographic portraits created during an artist's residency in 2013.⁹⁹ I sought to articulate the compulsion to own and collect objects.

Acts of collecting and hoarding are similar in that they both involve possessing more than one object. What clearly distinguishes collecting from hoarding is discipline. Hoarding is an endless accumulation without selection, and it shows a lack of care for content, quantity and quality. Collecting, by contrast, demands the updating of knowledge, archiving, consideration of structures / systems, and maintenance of the items' condition. In some situations, a collection can consist of several sub-series, each of which has a conclusion. From there, the collector can resume acquiring other items that fit in further series.

The value of a collection is therefore not determined only by the purchase and sale price of the objects, but also by all the activities related to the collection: the time spent searching, accumulating, and maintaining it, not to mention the patience and generosity required to share one's living space with the objects. A collection may even restrict its owner's mobility, and oftentimes such a predicament appears awkward and senseless to others.

The search for collectors

My original intention was to interview collectors and to create masks. I was interested in finding a way to express their uncontrollable gravitation towards particular objects. I searched for local collectors via the residency's network, on the Internet, and by posting announcements on craigslist and observing local auctions on eBay. I also posted flyers in local thrift shops.

Through this, I met seven people who collect the following: teapots, typewriters, sewing machines, moon shelves, space age furniture, works of art from northeast Ohio from the period 1910–1920, and carrot products. If the collection had been accrued over many decades, and if the collector expressed an overwhelming emotional involvement with the collection, then I deemed it as being relevant to the project.

Interviews

I asked each collector the same set of questions:¹⁰⁰

- What are these objects?
- How did the interest in these objects begin?

⁹⁹ From 1st October - 15th November 2013, I was invited to be artist-in-residence in Cleveland, Ohio as part of The SPACES World Artist Program (www.spacesgallery.org). The SPACES is an art space that funds international artists to produce participatory-based artworks together with the local community. There is also an exhibition space in the SPACES, where I exhibited *Collectors* from October 15, 2013 to January 17, 2014, in the exhibition entitled *Faces to Hide*.

¹⁰⁰ I visited the homes of collectors who showed a general interest in taking part in my project, despite not being sure if I would feel comfortable working with them. I arranged further meetings with them. Most of the interviews lasted in average of four hours (one afternoon). Some of them I met over the course of many days. All the interviews were documented as notes.

- When did this collection start and how long has it been going on?
- What is so appealing about these objects?
- Which features/aspects/qualities are important?
- What are the rules of this collection?
- Which piece in your collection represents you most?

The doppelgänger

On the one hand, every collector had seemingly rational individual system to evaluate each object. On the other hand, there were many irrational forces, like quantity or the compulsion to have a collection.¹⁰¹ I was oftentimes curious as to whether the house or apartment was there to house the collector or rather the objects.

The objects created an environment within which the person could experience joy, pride, comfort and rejuvenation; it appeared to function as a means of escape from the conventions of the everyday.¹⁰²

I also recognised something significant about the relationship between a set of objects and a collector. The collector's assemblage of a several objects in one room begins to reveal something about the owner.¹⁰³ They act as the doubles and multiplied extensions of the person who acquires them, from which this same person can learn more about themselves. If the search for the self is related to the act of collecting, then what the assemblage of objects shows is the inner, multifarious faces of the person. In other words, the collections appear to help construct and reassure the collector's sense of self.¹⁰⁴ Most importantly, the collections continue, because they were waiting to be surprized by the self and the world through discovering a new item that they had never seen before or, challenge their rational system to evaluate it.¹⁰⁵

After seeing how the construction of identity is reinforced through and influenced by collecting, I was inspired to make individual portraits¹⁰⁶ that would somehow turn the

¹⁰¹ "Why do I feel a need to have more?...there is no end, really....I cannot say...I had to stop buying them... I am sorry to not be seeing them, but they were taking over...until I get my museum...which I don't know if it will ever happen." The collector of moon shelves, e-mail message to author, July 24, 2016.

¹⁰² The collector of space age furniture also answered that her collection represented an attempt to create another world, one that is more open and accepting. Interview with the collector of space age furniture, conducted in October 2013.

¹⁰³ "[The] tantalization of images of the self ...[is] the basis of the miracle of collecting. For what you really collect is always yourself." Jean Baudrillard, *The System of Objects* (London, New York: Verso, 2005) p. 97.

¹⁰⁴ "Its absolute singularity, on the other hand, arises from the fact of being possessed by me – and this allows me, in turn, to recognize myself in the object as an absolutely singular being." Ibid., pp. 96 – 97.

¹⁰⁵ "Moon shelves that also represent a quest! There is something about a theme that has endless variations that is so appealing, also...I love the novelty of finding a new version." The collector of moon shelf, email sent to author, July 24, 2016.

¹⁰⁶ "[A] traditional mask is a portrait 'of a man without a mask'—a soul portrait." Efrat Tseëlon, ed., *Masquerade and Identities: Essays on gender, sexuality and marginality*. (London and New York: Routledge, 2001) p. 26.

collectors into one of their special objects. By placing them amongst the objects, I sought to display similarities and affinities between the collectors and their collection.¹⁰⁷

Method

After interviewing collectors, I sketched images that I extracted and depicted the essence of the collectors' passion to the collected objects. I then transformed these drawings using white polyethylene to construct a mask for each person. During the previous artwork *Encapsulation Suits 01*, I had often thought about using white polyethylene and black glue – this was based on preliminary charcoal drawings I had made. Furthermore, in Japanese culture, spirits are depicted in white. The essence of allurements felt to me as an attempt to portray spirits; thus, I felt appropriate to use white colour. I skipped the process of making precise models this time and focused on manifesting my interpretations in raw forms. I referred to Phyllis Galembo's artworks in her book *Maske* to study raw forms that seem to portray spiritual forces. Galembo photographed masks extensively from West Africa and Haiti from mid 80s until today. After the masks were finished, I returned with Becky Yee to photograph each of them.¹⁰⁸

Documenting with a Slight Fiction

Initially I wanted to photograph the sites as they were. Yee, however, suggested removing the objects from their boxes, cabinets, shelves, and making swarms of things around the person to make the objects more visible and, in fact, these constructed stages communicated the stories behind the collections and owners more directly. Through modifying the original surroundings slightly, I aimed to visually present how something inner about the person extends to objects, and how the assembly of the objects build a seemingly sacred space around the person.

Presentation

Photographs of *Collectors* were printed out (ink jet, 43 cm x 56 cm), framed in silver frames, and mounted on the walls in one corner of the exhibition space at the SPACES.

In the centre of the exhibition space, I created a discrete space separated by white curtains. The interior of the space was dimly lit in red, and I installed seven mannequins wearing seven masks in an attempt to emphasize the hidden dimensions of people (fig.25/p.61). However, I was not happy with this final exhibition as it alluded more to sexual desire and perversion than what I had originally intended. After this, I looked for other presentation possibilities, including prints of the photographs in various sizes, sometimes shown together with the masks, and sometimes without

¹⁰⁷ From Phyllis Galembo's photographs I learned the importance of presenting the surroundings of the masks. Her subjects were posing in front of houses made of rusted tin, mud, the ocean, and a dumpster with discarded car tires where you can also see palm trees growing in the background. These surroundings added a description of the location, scale, meanings of the materials in their culture. Phyllis Galembo, b. 1952 USA, artist. Author of *Maske* (London: Christ Boot Ltd, 2010).

¹⁰⁸ Becky Yee is a photographer with whom I have worked since 2003.

Conclusion

This work exposed me to diverse social values, surroundings and lifestyles¹⁰⁹ and I intended to continue developing this artwork throughout the research period. However, I was troubled by a moral conflict – I was essentially revealing other people's secret worlds while still concealing my own. Which then led me to apply my study of a person's relationships to objects to myself. Furthermore, I read a passage on Yoruban masks: A curved mask is just an object. It gains reaches its totality along with the wearer who sings and dances.¹¹⁰ This thought provoked me to move on to the next step: perform the wearable sculptures.

¹⁰⁹ What I was doing shared similarities with Daniel Miller's research published in his book *The Comfort of Things* (Cambridge: Polity Press, 2008). Daniel Miller, b. 1954 UK, anthropologist. See: *Portraiture*, pp. 95 - 97

¹¹⁰ "[SOYINKA] uses the word 'egungun' to refer to the mask and its wearer, together, in various stages of possession. The mask by itself, when not being worn by its true wearer is simply the 'mask', a thing, a carved object. When the only man who can rightfully wears it puts it on, together they become the egungun." Gilbert Taka Fai, "Soyinka and Yoruba Sculpture: Masks of Deification and Symbolism," accessed on March 31, 2017, <http://rupkatha.com/V2/n1/SoyinkaandYorubaSculpture.pdf>, p. 46

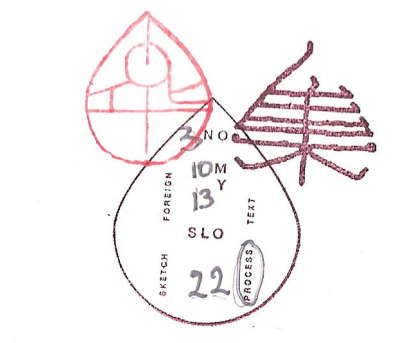
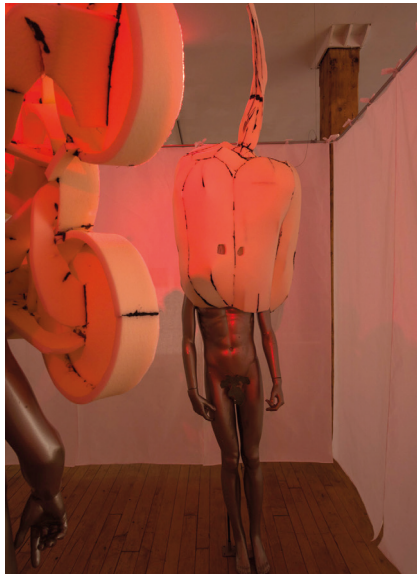


Fig. 24
Collectors, exhibition view *Faces to Hide*, SPACES, 2013

Fig. 25
Production view of *Collectors*, 2013



Fig. 26

Yuka Oyama, *Collectors – teapots*, 2013

Fig. 27

Yuka Oyama, *Collectors – moon shelves*, 2013



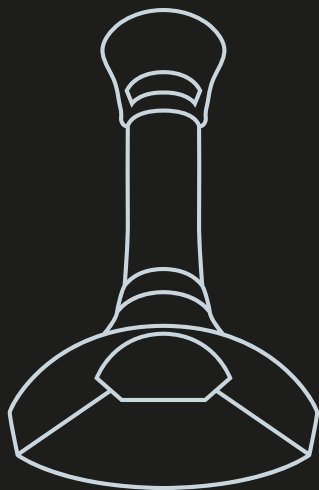
Fig. 30 (next page)
Yuka Oyama, *Collectors – sewing machines*, 2013

Fig. 28
Yuka Oyama, *Collectors – carrot products*, 2013
Fig. 29

Yuka Oyama, *Collectors – artworks from northeast Ohio from 1910-1920*, 2013







CLEANING SAMURAI

Cleaning Samurai

Cleaning Samurai marks one of the biggest turning points of my artistic research. This artwork opened up two new directions within my artwork: performance and film. The four wearable sculptures resemble the following cleaning utensils: a vacuum cleaner, a spray, a mop and a toilet brush (fig.32/p.72).¹¹¹ The three staged performance pieces were filmed, (HD Color, multiple sound), and treated as one video work that lasts for 2:04 minutes, played in loop.

I started to work on this piece in March 2014. It was performed and filmed in the Theater am Kreuzberg (TAK) on August 27, 2014, edited in February 2015, and presented at Oslo Kunstforening (OK) in August 2015.

Motivation

I was struggling to balance studio work and household duties. Cleaning the home is a somewhat invisible and a magical labour.¹¹² Thus, I thought about how to allow the act of cleaning gain more respect and visibility. I started to imagine how to demonstrate the importance of cleaning utensils.

While practicing karate with my karate group, I realized some of the most basic movements in karate training are done without even thinking about the motions, because the body knows them. It suddenly brought a new light that this is how cleaning should be.

I carried out 10-minute automatic writing sessions on a daily basis to gather my thoughts on forms/shapes, atmosphere, intensity, and colours. After I could identify the general atmosphere of my idea, I started to construct rough models. While constructing the sculptures, it made most sense to film the performance. When the sculptures were in the final production phase, I worked on choreography and preparation to film.

Choreography [Video: #4 REF]

I asked my karate team to perform the artwork.¹¹³ For the whole month of July 2014, our karate training was extended by 15 minutes every week to rehearse for this project (fig.31/p.71). I filmed all the rehearsals and developed the choreography through viewing the filmed footages after the trainings.

Meanwhile, I was watching karate world champion competition recordings and karate kata¹¹⁴ tutorial clips on YouTube to study formal aesthetics, compositions, atmosphere, lighting and the placing of the cameras.

¹¹¹ The sculptures are made from polyethylene sponge materials that were first painted with white acrylic paint as a primer, and then in yellow acrylic paint. See: *Material, Colour, Form*, pp.21 - 24

¹¹² It is normal for many people that rooms be kept clean.

¹¹³ I joined this karate group, when I moved to Berlin in 2003. The same day I proposed to work on *Cleaning Samurai*, our trainer announced that he was leaving. So this project became our farewell project.

¹¹⁴ In karate there are varieties of set-choreographies that combine offensive and defensive movements. They are called kata. In order to attain higher-ranking levels in karate, one is tested for corresponding katas for each level.

I also examined a film made of Oskar Schlemmer's *Triadisches Ballet (Triadic Ballet)* to study the stage set and compositions.¹¹⁵ Axel Ruoff, who is a film-maker shared his knowledge of working with the depth of the stage for filming. I divided the stage in four horizontally separated rectangles, positioning the smallest sculpture in the front, and instructed the actors to travel diagonally towards the front of the stage.

The following three scenes made up my final choreography: repetitive movements of *Tuski* in the Scene 1; emotionless *Heian-Shodan* to express orderly ritual in the Scene 2, and a free-style fighting that reveals the rage against cleaning in the Scene 3.¹¹⁶

Forms

I studied my emotional relationships with each cleaning utensil, as well as associations that they triggered.

For example, I added a set of thin slanting eyes to enhance the uncooperative attitude of a vacuum cleaner.¹¹⁷ *Cleaning spray* speeds up cleaning and the removing of dirt, therefore I decided to use sporty, slick and futuristic forms to highlight this feature, and then simplified the conventional forms of spray bottles and adjusted it to the form of a human body. The *Toilet Brush* (fig.33/p.73) that I created had to have strong and long bristles that would clean better.

Filming [Video: #2 SLO]

I sought to keep the camera running, as if it were capturing the scenes live instead of incorporating distortions, zooming-in and pulling-back, and exaggerated colours. One camera was set up in the centre of the stage placed on a tripod to film the full shot with a fixed view; another camera was positioned at the left corner of the stage on a tripod to film close-ups that followed the movements of the actors.

I chose to film this piece in a black box after considering two other location options; for instance, in an apartment or at the gym where we were practicing.¹¹⁸

My original plan was to light the stage evenly from the top and front, but since it casted strong shadows onto the wearable sculptures, we changed the light to be set from the back. Built-in microphones in the cameras were used to pick up the sounds.

¹¹⁵ Schlemmer employed basic geometric forms (square, circle and triangle) for the placing of the figures and for the composition of the stage. The size of his sculpture-like figures determined the positioning of the actors: most frequently, the biggest figure was placed in the middle that was accompanied by two smaller and similar sized figures. Squares were persistently used to frame the floor of Schlemmer's stages. In some scenes grids (a square divided into many squares) were drawn on the floor to enhance the depths.

¹¹⁶ *Tsuki* is a form of attack. This exercise is frequently used to 'stretch' before starting karate. *Heian Shodan* is the first and most basic kata.

¹¹⁷ I imagined that a couple would wear this piece, which I then developed as a photograph. (fig.71/p.141)

¹¹⁸ I had two ideas on locations for filming: at home environment or at the actual gymnastic hall where we were practicing karate. I considered renting an apartment to film, but disliked the added social connotation. At the gym, the background was almost too chaotic to highlight the sculptural forms and performance.

The filming went smoothly without any major technical hitches. Scene 1 was performed three times. The filming of Scene 2 had to be repeated three times. Scene 3 was shot twice, by which time everyone was exhausted.

Four months after the filming, Maja Tennstedt¹¹⁹ and I worked together on the editing. At our first meeting, Tennstedt asked fundamental questions such as: Should each performance be treated as an independent piece; should the pieces be projected on walls or in screens; one after another or next to one another; if one screen is showing one performance, what are the other screens showing; how much of the synchronicity should the three pieces share; which sound should accompany which part.

I decided that all the three films should be the same length and that they should start simultaneously on separate screens. The longest scene with *Tsuki*, Scene 1, determined the length of other videos. Scene 2 was half the length of Scene 1, so it was paused to wait until the end, while Scene 3 was looped.

During experiments for the soundtrack, I recorded the sound of a vacuum cleaner, spraying and other cleaning-related sounds. However, I didn't like the mismatch of sound and the visual rhythm of the movements. Moreover, the actual sound of cleaning no longer made sense. Finally, I used recordings of the trainer's voice instructing the next movements and counting, of materials being dragged on the floor, and of the performers punching and kicking.

Presentation

I exhibited this piece as part of the solo exhibition *Encapsulation Suits* at Oslo Kunstforening in August 2015. *Cleaning Samurai* was a dramatic first piece situated in the entrance of the exhibition (fig.44/p.92). I darkened the room to allow the three scenes/films to be projected directly on the walls using 3 separate projectors. I placed the vacuum cleaner sculpture in the middle of the room and lit it with a dimmed spotlight.

On the central wall, I projected Scene 2 (*Heian Shodan*). The composition of this piece was based on a square, and it appeared to gain a boxed-in feeling. On the right wall I projected the Scene 3 (Free fighting), and on the left wall the Scene 1 (*Tsuki*).

Afterthoughts

Through this artwork, I experienced the dynamics of being alone whilst being surrounded by many people at various stages of artistic productions. I really liked this balance.

Now, looking again at world champion video clips¹²⁰ that I had viewed to study the choreography, I am still fascinated with how karate masters can make their body move

¹¹⁹ Maja Tennstedt is a film editor and worked on all the films I produced during this artistic research.

¹²⁰ "Final Female Kata. Rika Usami of Japan. 宇佐美里香。空手," YouTube video, 4:52, posted by "World Karate Federation," May 4, 2013, <https://www.youtube.com/watch?v=iiiznDpoapQ>

almost like computer-generated, virtual figures.¹²¹ This aspect of indistinguishable digital-analogue realms is something I intend to continue researching in future pieces.

At the OK installation, I presented the vacuum cleaner sculpture so that the spectators could calibrate a sense of the physical scale of the actions in video images. However, it surprised me that the films could also be presented as independent pieces without the sculptural object.

¹²¹ Karate to me as a child was a sport that belonged to men/boys. I started doing karate in my early 20s, when I felt an urge to find answers about my national identity. I was surprised how the karate movements suited my physique. It gave me encouragements to see Japanese female karate champions in YouTube that break the image of Japanese women as fragile people.

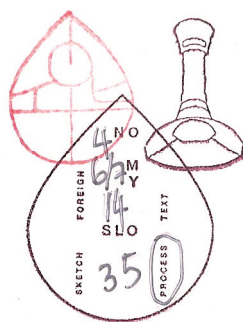
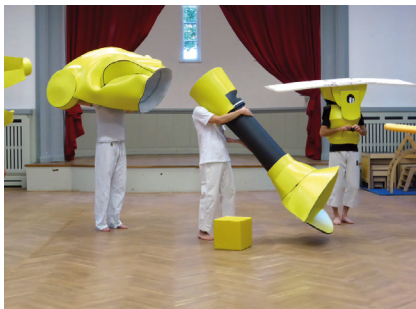
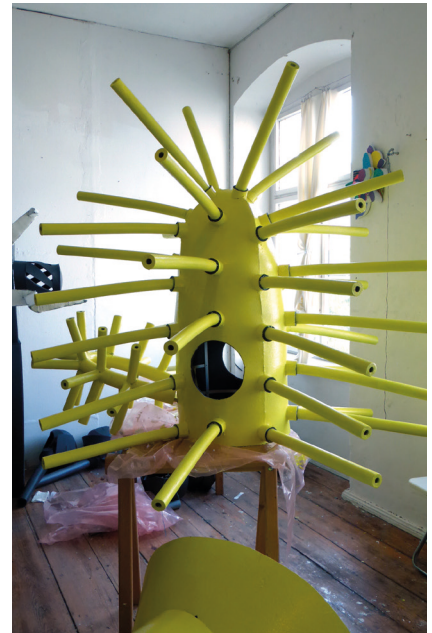


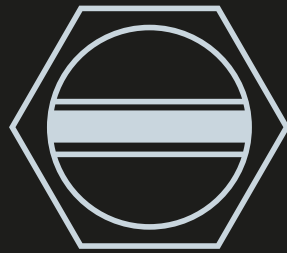
Fig. 31
Production view of *Cleaning Samurai*, 2013



Fig. 32
Yuka Oyama, *Cleaning Samurai*, film stills, 2014



Fig. 33
Yuka Oyama
Cleaning Samurai – Toilet brush, 2014



THE WEAVER

The Weaver

Motivation

I aimed to emphasize the merging of an object into a person and vice versa. For instance, musical instruments almost become a part of musicians' bodies, jewellers and their tools create jewellery pieces, and weavers and looms cooperate to weave. My idea was to show a man weaving materials that are sourced from his body, as well as the beauty of his hand manoeuvres creating a piece of textile.¹²² I hid the actor's face behind a mask, since I was only interested in the body and hand gestures.

Filming [video: #6 REF]

I made a simple wooden construction suggesting the shape of a loom (fig.34). After a two-hour-delay filming commenced.¹²³ While filming, the material ran out. I had made a test performance to calculate the material: cotton had more volume, but I'd decided to use cotton jersey. Thus, at the filming the materials did not pile up. A solution had to be found immediately. Instead of depicting the whole scene of the weaving, I decided to change the focus and only film the details. I built the loom differently and finished filming the piece.¹²⁴

Afterthought

The finished artwork *The Weaver* indicated a different and fresh area of research. It was the first video clip that needed to be supported by a number of other clips compiling object-subject partnerships seen in musicians, handcraft, athletes, and functional prosthetics, etc. From this experience, I learnt to create accurate timetables, calculate the required amount of materials, and figure out a concrete dramaturgy prior to filming. Furthermore, filming many scenes at one location for several days would reduce unnecessary stress, than if one idea were filmed over one day at one location. I reflected on these issues prior to working on *Helmet – River*, *Encapsulation Suits* and *Modern Ballet Duo & Trio*, for which I carried out more meticulous film tests, scheduling, material, scenes and film crew.

¹²² Franz Petter Schmidt and I had both planned to have our final presentations at Oslo Kunstforening in 2015. We decided it would be good to connect our exhibitions, since we had both worked on research associated with the word "suits". We had an idea about presenting one of our own artworks at each other's exhibitions to demonstrate the relevance. Franz Petter Schmidt is a research fellow and colleague, from Arts and Craft Department of Oslo National Academy of Arts. Im, "Franz Petter Schmidt: Weaving Fabrics for Suits," *Norwegian Artistic Research Programme*, last modified, March 9, 2015, accessed March 01, 2017, <http://artistic-research.no/franz-schmidt-weaving-fabrics-for-suits/?lang=en>

¹²³ I changed my idea for the background (from black to white) of the filming studio at the last minute, which delayed the start. After setting up the loom, the space looked much better in the white background compared to black. I booked a photo-studio for seven hours, so this delay caused additional time pressure.

¹²⁴ I fastened a piece of wood horizontally across the loom much like a tabletop and so that the cloth could be piled up.

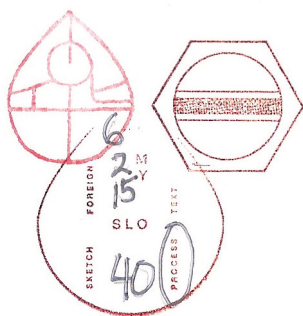


Fig. 34
Production view of *The Weaver*, 2015



EFRAAT TSEELON

through a particular style of explicating 'canonical' theoretical positions (such as Goffman's or Foucault's), to well-defined conclusions. Those reviewers' reactions touch the core of the very enterprise that this collection is about. The collection introduces issues of masquerade as identity construction and as identity critique through a range of styles and narrative forms. All contributors (some of whom are not native English speakers) mask their original voice with an English performance that is currently an integral part of an accomplished academic identity. While some others adhere more closely to the masquerade of 'proper academic style', others masquerade in unorthodox forms of presentation, offering more idiosyncratic, associative, reflective, implicit voices. Coming from ten disciplines and five cultures, some use expansive and others dense style, some expositions are skin-tight and others are more loose; finally, some narratives are open-ended, while others lead towards a clear closure.

Identity and masks: a brief history

Already its earliest sources in Western civilisation mark the mask as closely connected to the notion of the person. In the classical theatrical tradition of Greek and Rome the mask was used as identification of character, not as a deception or disguise. Indeed, mask in the ancient world should be taken at face value (Jenkins, 1994). The Roman 'person' was a legal entity: masks and names conferred individual rights to rites and privileges. The Stoics added a moral dimension (obligations) to the judicial category of the person (rights). The idea of the individual as a locus of personal accountability and moral obligation has always been of the very essence of Judaism (Johnson, 1987). But it was Protestant Christianity which made the soul, as divorced from social and bodily life, a metaphysical category (Hollis, 1985).

At the beginning of the Middle Ages Augustine (who is credited with introducing the Christian notion of the person) posed theatre and its personae as antithetical to true identity. From medieval times onwards, the mask acquired evil and sinister connotations. It has come to connote disingenuity, artifice and pretence in contrast to original identity, which connotes truth and authenticity (Napier, 1986).

Thus, the philosophy of the mask represents two approaches to identity. One assumes the existence of an authentic self. This approach views the mask – real or metaphorical – as covering, on certain occasions, and even deceiving by pretending to be the real self. The other approach maintains that every manifestation is authentic, that the mask reveals the multiplicity of our identity. The fundamental questions are: Is there an

INTRODUCTION

essence to cover? Is a mask a real or an ideal self? Does it hide or liberate the real self?

This dualistic model of personhood is evident in a long tradition of importation of dramatic vocabulary into social life. Human life as a puppet show staged by the gods was an image voiced by Plato in the *Laws*, Petronius in *Satyricon*, and later by Shakespeare and Balzac. In that theatre of life people who engage in situation-appropriate behaviour are playing 'roles' or wearing masks. For Nietzsche roles are masks expressing the duality of private agency and social control. Thus, the distinction between self and role is not between a deeper truth and a surface appearance but between two masks, two ways of speaking, two modalities (Kaplan and Weiglus, 1979). But it was Goffman's dramaturgy that ruled out a simplistic one-to-one correspondence between actors in the dramatic theatre and the theatre of life. In *The Presentation of Self in Everyday Life* (1959) Goffman proposes a detailed analysis of social life as some form of performance on stage. However, as I have argued elsewhere (Tseelon, 1992, 1995), Goffman's actor is not a manipulative 'impression manager': he or she plays on different stages, none more 'real' than the other.

The paradox of the masquerade appears to be that it presents truth in the shape of deception. Like a neurotic symptom it reveals in the process of concealing.

'Discourse of difference' and the fantasy of coherent identity

As we have seen, the view of the mask as antithesis to the authentic person is a phenomenon of the Middle Ages. However, concern with difference as a basis for personhood (or identity) is a quintessentially modern preoccupation. According to Bauman (1990, 1991, 1998) loose, anecdotal and trivial stereotyping of strangers and equanimity towards difference were features of the ancient world. During the Enlightenment typologies developed that produced categories of essence. Modernity's obsession with order and ordering, epitomised by the nation-state, created a myth of cultural homogeneity. This was achieved by suppressing all that was defined as Other. The Other is that which cannot be classified, the residue of a normative taxonomy. Its existence poses both a constant threat and a necessary corollary to the classification system itself. Thus, the nation-state became a source of identity that was intertwined with exclusion. By setting boundaries around the self one is also defining the non-self (insiders/outside, established/strangers). It is the Other (or the stranger) and not the enemy who is the real problem for the nation-state. The enemy is

Fig. 35

Yuka Oyama, *Mask collage*

Efrat Tseelon, *Masquerade and Identities: Essays on Gender, Sexuality and Marginality*, ed. Efrat Tseelon (London and New York: Routledge, 2001) pp. 24–25.



HELMET – RIVER

Helmet – River

Helmet – River was a staged performance that was filmed in HD (4K), colour, with sound, and edited as a 3-minutes-long film. During the performance a painting (4m x 8m) was produced. *Helmet – River* was exhibited at Oslo Kunstforening (OK); at Steinkjer Kunstforening; at easy!upstream Gallery; and at the Receptions Gallery (KhiO).¹²⁵

Motivation

While working on daily automatic writing, a dream from more than ten years ago reappeared. In the dream, I was witnessing the action from a distant location. I saw many samurais swimming in the blue river. Every person was swimming at their own individual pace, back and forth repeatedly. After I woke up, I thought the dream was utterly strange and that it did not make sense, but the poetic quality stayed with me for a long time.

The first day in my elementary school in Japan, my teacher handed me a bucket and a piece of rag and told me that I should go get some water and wipe the floor.¹²⁶ Other children fetched water, went on their knees and wiped the floors, as if it was an absolutely normal thing to do.

In 2014, I noticed that the fear of not belonging to a group was reoccurring in my private life. I sought to communicate the feeling of observing a ritual conducted by a group of people from the standpoint as a foreigner. The activity should be absurd, almost banal, in which mechanical humans were solemnly working in a group.

I completed the construction of twenty identical helmets. Almost one year later, I finally started to work with the performative element of this artwork and filmed the results. I combined the story of the swimming samurais and the experience in my school.

Preparation

I developed construction techniques for the helmets and stretching canvases that allowed many people to wipe the floor and simultaneously paint a large painting. I conducted a test performance two months prior to the filming with four actors.¹²⁷ In

¹²⁵ The solo exhibition at Oslo Kunstforening was entitled *Encapsulation Suits*, August 13 – September 13, 2015. The group exhibition at Stenkjer Kunstforening was entitled *Dansen gjennom skuggeheimen*, October 31 – November 22, 2015. The group exhibition at easy!upstream Gallery in Munich was entitled *(IM)PRINT*, Feb. 25. – 28., 2016. The solo exhibition at Receptions Gallery in Oslo was entitled *The Stubborn Life of Objects*, April 15 – 23, 2016.

¹²⁶ My family returned to Japan from Malaysia, when I was seven years old. Even though it was the country of my origin, it was a new foreign country to me. I did not like anything about the new school. There were forty classmates, everything took place indoors, and it was loud. In the previous school in Malaysia, there were only a handful of students.

¹²⁷ I undertook a test filming at *Theaterhaus Mitte*.

this experiment, I investigated the type of the canvas materials,¹²⁸ amount of the paint needed, choreography,¹²⁹ duration of the performance,¹³⁰ and filming angles.¹³¹

I then started to look for a film location. When the location was clear, I calculated the size of the canvas needed to allow eight people to wipe the floor/canvas.

Then I searched for nine athletic actors¹³² of a similar physique and about 170 – 175 cm tall.

To study group choreography, I watched films by Bugsby Berkeley [Video: #5 REF], the Petshop Boys, and mass dances that take place in public spaces in Asia such as Taichi and Michael Jackson's *Moon-Walk*, as well as a number of opening / closing ceremonies of the Olympic games [Video: #5 REF]. To gather ideas about apparently foreign rituals, I investigated Japanese sports such as Sumo wrestling, Kyudo [Video: Ref#], Kendo, calligraphy [Video: #5 REF], and floor-wiping competitions, and dances at temples for ceremonies. It fascinated me to see how Japanese people could control their faces to show almost no emotions.

I sketched a number of storyboards in watercolours, used coins to think of the directions where people should move, and filmed myself enacting the planned ritual.

To study the set design, I viewed the video documentation of Wassily Kandinsky's visual theatre, *Pictures at an Exhibition (Bilder einer Ausstellung)*.¹³³ The footage is a digital reconstruction, which looks like *Tetris*.¹³⁴ The original performance was installed on a stage that employed cranes.¹³⁵ I was inspired by the disorientation of the scales in this piece, which lead me to film my performance from two different heights: from above and from the ground level.

¹²⁸ The canvas placed on the floor is made from polyester, primed with a gesso surface, and attached to a thin carpet using staples in order to keep the wrinkle-less stretched surface. The carpet layer helped to prevent the canvas from curling upwards, once the paints are applied. The canvas and carpet were taped on a black plastic sheet using duct tape. Ultramarine acrylic paint was applied for the painting.

¹²⁹ The actors should perform a ritual before they start wiping. The act of wiping as well as finish wiping should be coordinated. Furthermore, they should look up once in a while to show their helmets better to the camera that would be suspended from the top.

¹³⁰ After eight times of wiping back and forth the painting started to lose footprint markings. So, the duration became eight times of wiping.

¹³¹ It should be filmed from above.

¹³² After the choreography was clear I looked for someone to act as lead performer, the 9th person.

¹³³ This piece was performed on April 4, 1928 at the Friedrich Theater in Dessau using the music of Modest Mussorgsky. "Mussorgsky Kandinsky," YouTube video, 36:03, posted by "spirkart," January 24, 2014, https://www.youtube.com/watch?v=H9dJJ7_3nrk.

¹³⁴ *Tetris* is a computer game that was developed in 1984 by Alexey Pajitnov (formerly the USSR). It is a game where puzzle pieces fall from the top of the screen. The user then arranges the forms so that they pile up as a block. "Tetris," accessed on March 14, 2017, <http://tetris.com/about-tetris/>

¹³⁵ "The production was rather cumbersome as the sets were supposed to move and the hall lighting was to change constantly in keeping with Kandinsky's scrupulous instructions." "Wassily Kandinsky. Synthesis of Arts. Pictures at an Exhibition by Modest Mussorgsky," *Modern Art Consulting*, accessed February 19, 2017, <http://modernartconsulting.ru/en/2011/11/wassily-kandinsky-synthesis-of-arts-pictures-at-an-exhibition-by-modest-moussorgsky/>

Filming [Video: #4 SLO]

Helmet – River was filmed in the Studio One of Bethanien.¹³⁶ The space had the sacred, over-hygienic, and post apocalyptic quietness that I was looking for. This neoclassical building used to be a hospital's chapel. The colour tones of the space were black and white, just like my white uniforms and black helmets. The room is 10 m (length) x 7 m (width) x 8 m (height). It was equipped with a lift from which a camera could be hung, and I was allowed to use water and duct tape on the floor.

After finishing the storyboard, Florian Lampersberger¹³⁷ and I discussed the most efficient order and manner to film, set up lights, cameras and trolleys.

A few days prior to filming, I asked nine actors to come to my studio individually and try on the helmets. I explained what would happen, the time schedule and the condition of their participation. The day before filming, we undertook rehearsals in Studio One. The actors came for 4 hours to learn the choreography. We started with actions listed in my storyboard. The choreography was more difficult to teach than I had thought mainly because the actors' could not see and hear well due to the helmets. It was impossible to guide the actors to line up, walk straight, and synchronize. Additionally, there were too many scenes to remember. I then reduced many of the scenes and actions. One person was a professional actress, whom I asked to take a directive role and instruct the next actions in English.¹³⁸

In the morning we filmed all the ritual scenes. After lunch, the main wiping scene was filmed. Everything went perfectly and I was pleased with the captured images, showing the exaggerated foreign ritual, and a hygienic, crisp and airy atmosphere.

The first editing phase was scheduled for the following week. I made rough selections before meeting the editor, Tennstedt. The first draft was 10 minutes long. This was the version that I exhibited at OK in August 2015. Whilst making a 1:30 minute trailer, I saw that the piece gained more energy if I drastically reduced the entire duration. After the second editing phase in February 2016, the final piece ended up being 4 minutes long.

¹³⁶ Künstlerhaus Bethanien at Mariannenplatz is located in Kreuzberg in Berlin. The building was built as a hospital in the mid 19th century, which was renovated into a contemporary art space since 1974 until 2010. Today the building houses music and performance schools, studios for artists, and an exhibition space. "History," *Künstlerhaus Bethanien gGmbH*, Accessed March 14, 2017, <http://www.bethanien.de/en/kunstlerhaus-bethanien/history/>

¹³⁷ The filming team consisted of Lampersberger as the first camera man, Gil Bartz as the second camera man and set photographer, Christoph Schwantuschke as a camera assistant and a lighting tech, Maja Tennstedt as an editor, Roberta Di Martino as a project manager, and myself as a director.

¹³⁸ I asked her to speak English with Japanese inflection to reflect personal associations with languages.

Since the wiping scene felt very long, I looked for a suitable sound or music to accompany this scene. I used Torben Snekkested's¹³⁹ work, *Plateaux 3* as a soundtrack. This piece reminds me of the water buffalos I heard in rice fields during my childhood, and an imagined sound of radioactive waves.¹⁴⁰

Presentation

At the exhibition at OK, I presented the original canvas (4m x 8m), five helmets and the video piece on a flat screen (fig.42/p.92). To transmit sound, I installed a set of speakers behind the canvas.

In the exhibition at KhiO, I presented nine helmets as a totem in front of the canvas. I showed only the half-sized painting 4 x 2 m (hanging from the ceiling). The video piece was shown on a DINA5 size pad that was mounted by a wooden construction imitating a stone-setting technique in jewellery. A pair of speakers was installed behind the canvas, and the soundtrack filled the space.

At the exhibitions at Steinkjer Kunstforening and easy!upstream Gallery,¹⁴¹ the video piece was presented on a flat screen without helmets and painting.

Afterthought

Helmet - River was well produced, and I am happy with the results. The strength of this work is the associations of unrelated activities such as samurais, wiping floor, painting, strange rituals, awkward combinations of the spoken language and the visual images. I also discovered my ability to direct a group of many people.

Much more time could have been spent on the rehearsal and actual filming of this piece to get certain scenes, like the lining up of buckets, to be more perfect.

For the presentation of this work, I will in the future project the video at a height of around 2.5 m. The painting is an accompanying object that reveals and documents the scale of the actions, as well as the original colour. Furthermore, I now understand that the film can exist as an independent piece, without the canvas.

¹³⁹ Snekkested is a fellow in The Norwegian Artistic Research Fellowship Programme. He composes and builds sound archive of multi-phonics saxophone. Multi-phonics on Saxophone sound like the Japanese wind instrument Shakuhachi with additional metallic echoes. <http://torbensnekkestad.com>

¹⁴⁰ Cleaning up contaminated water in Fukushima after a nuclear power plant disaster is a perfect example of purely pointless and absurd group labour.

¹⁴¹ Stephen Knott, "MONEY, NUMBER, MATTER," *Art Jewelry Forum*, March 25, 2016, accessed October 26, 2016, <https://artjewelryforum.org/money-number-matter>.

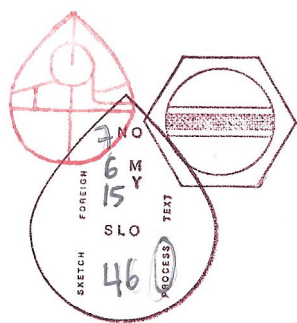
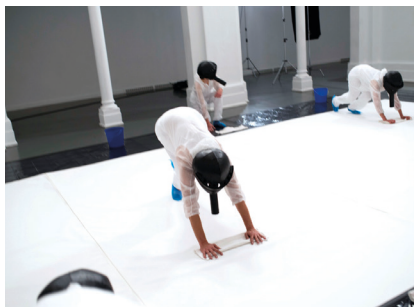


Fig. 36
Production view of *Helmet – River*, 2015



Fig. 37
Yuka Oyama
Helmet – River, film stills, 2015



Fig. 38
Yuka Oyama
Helmet – River, film still, 2015

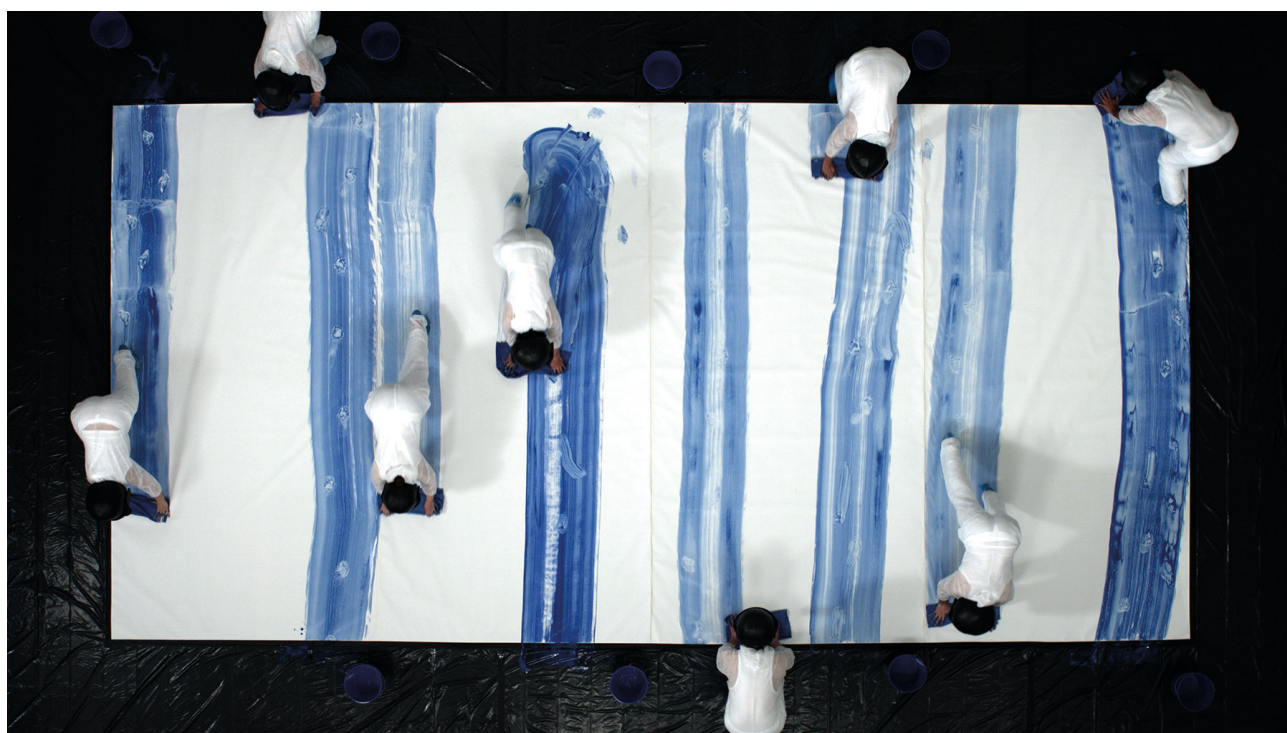


Fig. 39
Yuka Oyama
Helmet – River, film still, 2015

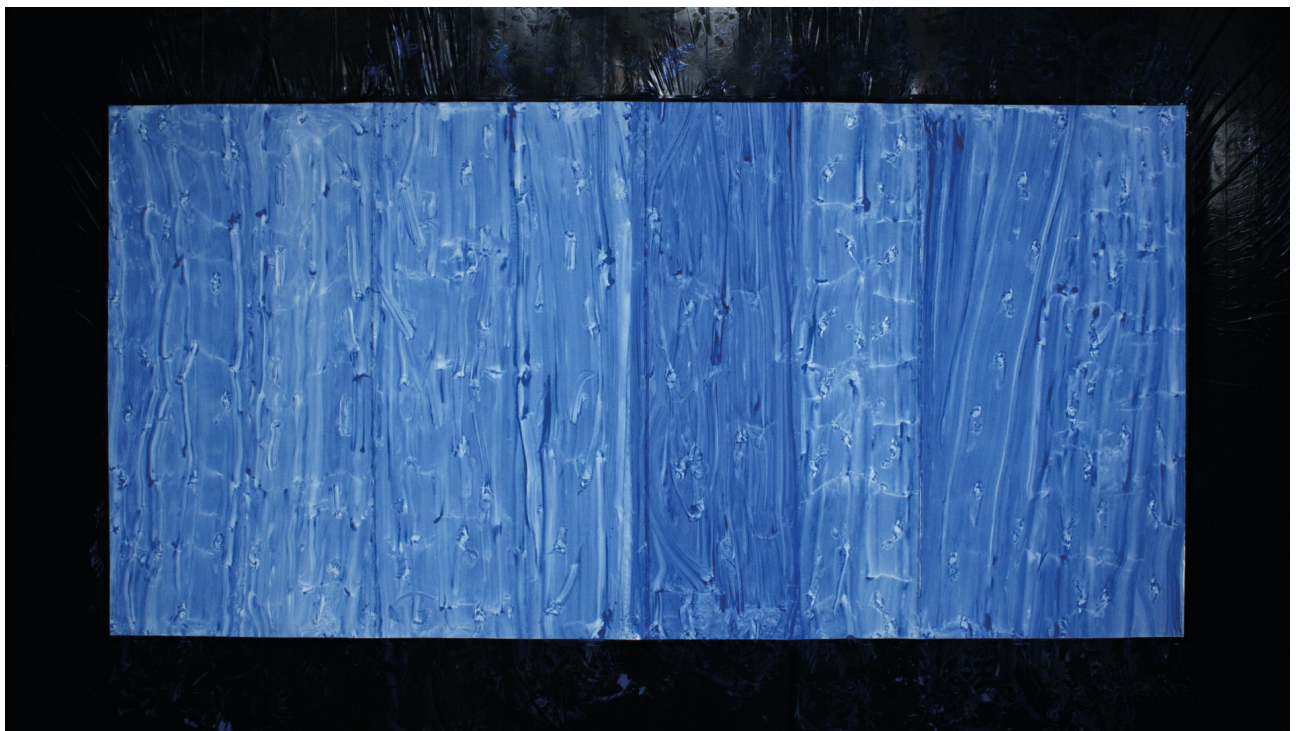
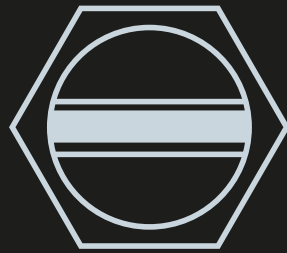


Fig. 40
Yuka Oyama
Helmet – River, film still, 2015



MODERN BALLET
DUO & TRIO

Modern Ballet Duo & Trio

Modern Ballet Duo & Trio is made up of two staged performances that were filmed in HD (4K), colour, with sound, and edited as a two-split-screen video (2:30 Min), and played in loop. *Modern Ballet Duo & Trio* was exhibited at Oslo Kunstforening (OK), easy!upstream Gallery; and at the Receptions Gallery (KHIO).

Motivation

I sought to depict how humans in various scales of teamworks were mechanizing. One is single, two makes a couple, three is a group, and more than three is a larger group. In the previous work, *Helmet – River*, I depicted the team of more than three people. In *Modern Ballet Duo & Trio*, *Duo* is a metaphor for partnership and the *Trio* is family.

My grandmother taught me how to use a sewing machine by sewing a particular cross pattern on rags. This was the first sewing machine I learnt to use. I combined the act of wiping/painting the floor and the pattern she used to teach in this artwork. I was looking to convey the comically hectic atmosphere often seen in silent films.

Preparation [Video: #7 REF]

To plan the choreography, I first drew a diagram, using coins and small figures to consider the paths the *Duo/Trio* should travel. I then carefully considered how the actors should enter and leave the stage, as well as how to start and end the performance. I also studied dramaturge of Oscar Schlemmer's *Kunstfigur (Figure in Spaces)*.¹⁴² I conducted a test shoot, two months prior to the final film shoot.

Filming [Video: #4 SLO]

The canvas was 4m x 7m, sized as such to fit to the 16:9 proportion of a screen. It was important to have a black frame surrounding the white canvas in order to add contrast and highlight the vivid colours of the pieces. *Duo* featured white and red and *Trio* featured white, red, blue, and yellow.

We rehearsed the choreography two days prior to filming. The actors' hearing was impaired due to the helmets.

The actual performance of *Duo* and *Trio* each lasted thirty minutes. Several issues arose whilst filming this piece. The most critical one was that the colour yellow during the filming *Trio* wasn't showing up in the monitor.¹⁴³ After considering the budget, technical capabilities and the following schedules, I decided not to re-film. Instead, I prioritized filming *Stubborn Objects Psychodrama* in the afternoon, as it involved a larger crew, in particular five volunteers I was yet to meet. During the post-production

¹⁴² "Chamber Dance Company: Selection from Oscar Schlemmer's 'Bauhaus Dances'," YouTube video, 00:34, posted by uwmediacenter, November 26, 2012, <https://www.youtube.com/watch?v=eF56WQsy-rw>.

¹⁴³ I changed the choreography the night before, but forgot to reflect this change to the amount of the paint needed. Thus, the paint/pigment, especially the yellow was almost invisible.

process I was relieved to discover that the *Trio* material could be rescued by increasing the colour saturation.¹⁴⁴

Similar to other film pieces like *Helmet – River* and *Encapsulation Suits*, I edited this piece at two different stages after examining the viewers' reactions.

At the OK, the film's duration was 10 minutes. I presented *Duo & Trio* on one screen and in loop. The order was: *Duo*, *Trio*, *Duo*. At easy!upstream Gallery the length of *Duo & Trio* was also 10 minutes, but here I presented them on two separate screens¹⁴⁵. Having observed the audience's concentration span I re-edited the final piece down to 2.5 minutes and I combined both *Duo* and *Trio* to fit in one screen. Some viewers also mentioned the immediate association of this artwork to a gmail logo.¹⁴⁶ Thus, in order to make the connection with my grandmother's sewing lesson stronger, I operated a sewing machine whilst watching the *Duo* footage, and recorded the sound to use as a soundtrack. The music scores, pieces of wiping rags, also became additional artworks (fig.46/p.93).

Afterthought

With this artwork, I sought to address the critical issue of balancing work, partnership and family life – however, it was not perceptible as such and only became apparent to spectators after I explained it. Regardless, since the story is extremely personal and has a challenging theme, I felt it was acceptable to keep the underlying motive open to various interpretations. Two pieces of rags that I produced while recording the soundtrack have narrative values. I am considering how to integrate these pieces of sewn rags as part of *Modern Ballet Duo & Trio*.

¹⁴⁴ I'd taken a risk by not repeating the *Trio* filming, but in the end it turned out to be the right decision.

¹⁴⁵ They were screened on two identical screens in 11 inches widescreen.

¹⁴⁶ Gmail is a free email service provided by Google.

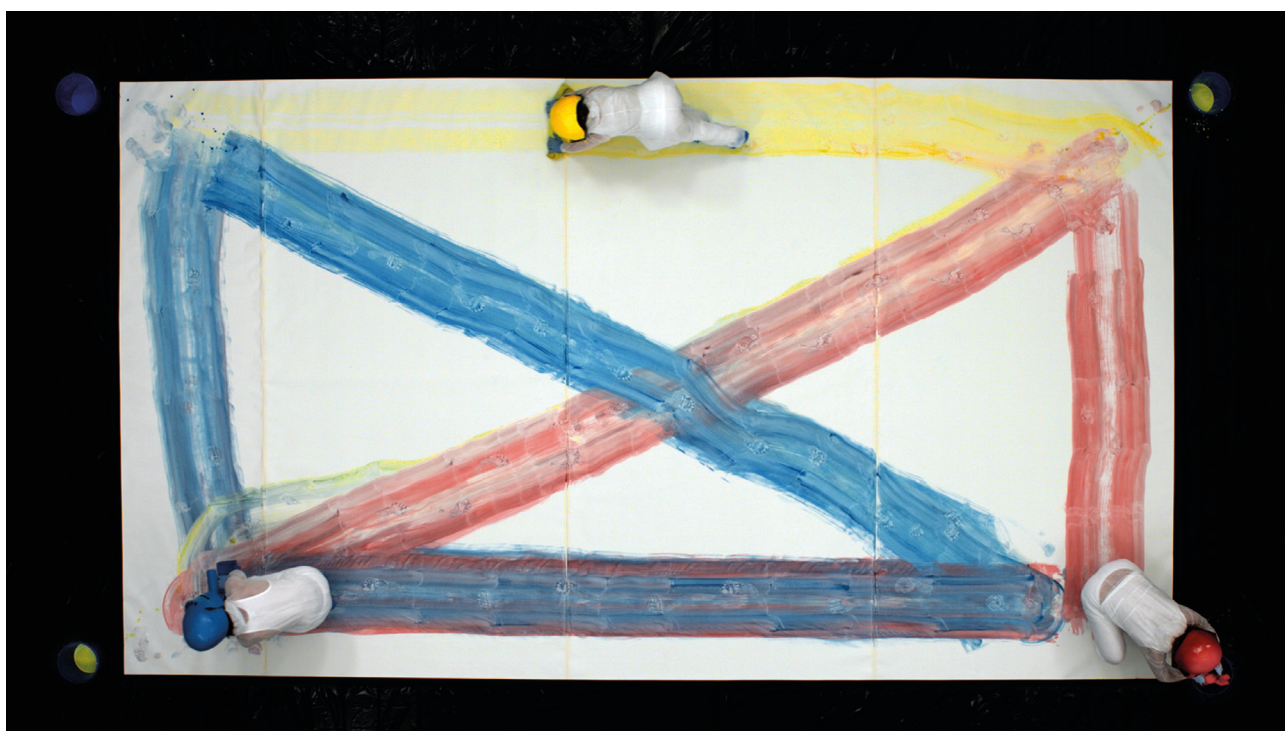
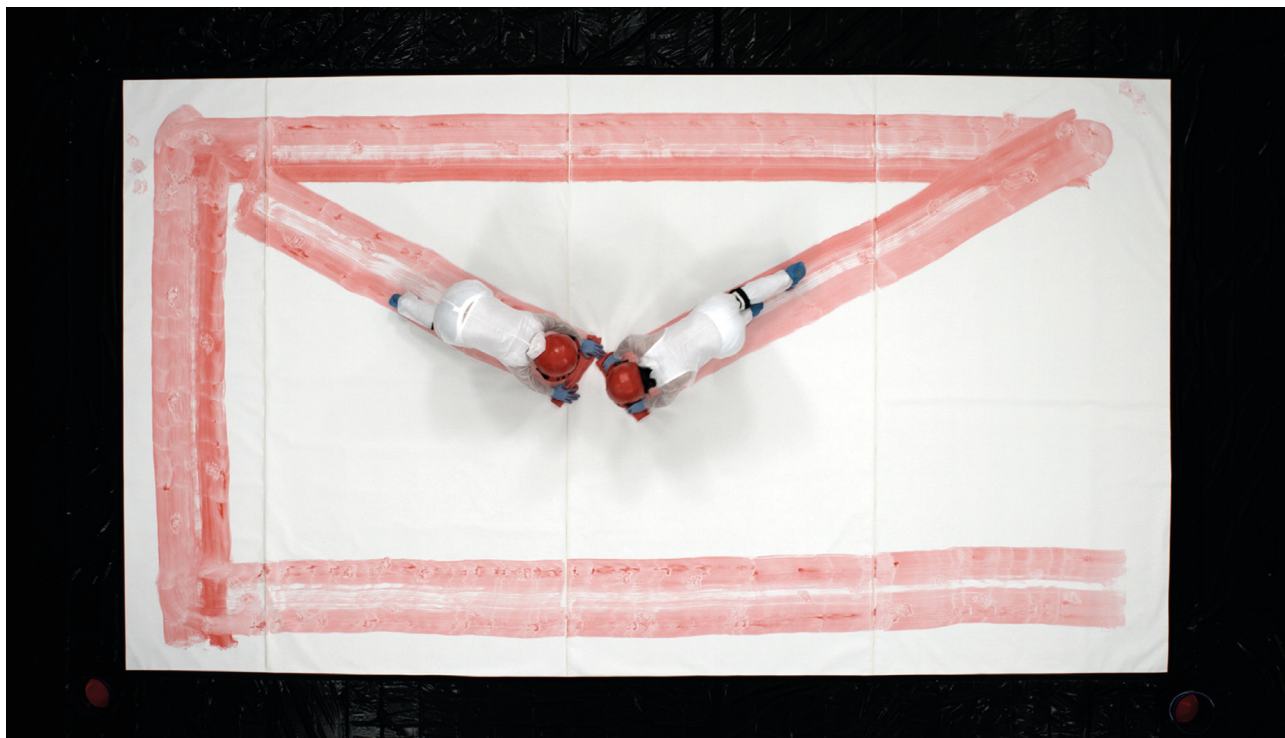


Fig. 41
Yuka Oyama, *Modern Ballet Duo & Trio*, film stills, 2015

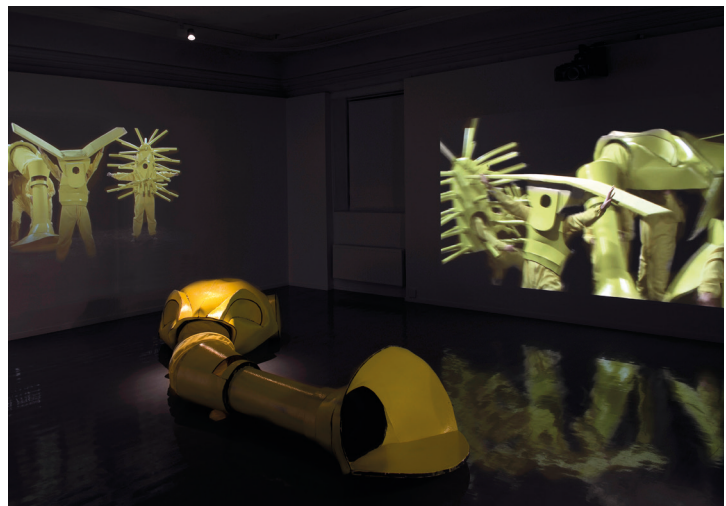


Fig. 42
Helmet – River,
exhibition view *Encapsulation Suits*,
Oslo Kunstforening, 2015

Fig. 43
Encapsulation Suits,
exhibition view *Encapsulation Suits*,
Oslo Kunstforening, 2015

Fig. 44
Cleaning Samurai,
exhibition view *Encapsulation Suits*,
Oslo Kunstforening, 2015

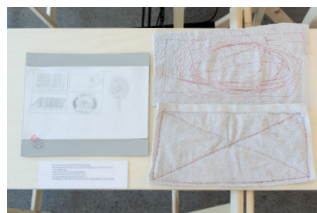


Fig. 45
Archive room,
exhibition view *The Stubborn Life of Objects*,
Reception Gallery, 2015

Fig. 46
Wiping rags from *Modern Ballet Duo & Trio*,
exhibition view *The Stubborn Life of Objects*,
Reception Gallery, 2015

Fig. 47
Encapsulation Suits, exhibition view *The Stubborn Life of Objects*,
Reception Gallery, 2015

Fig. 48
Collectors, exhibition view *The Stubborn Life of Objects*, Reception
Gallery, 2015



Fig. 49
Yuka Oyama
Piano, 2015

Portraiture

Yuka: The anthropologist Daniel Miller visited and observed people's households, carrying out interviews with them in their homes.¹⁴⁷ From this, he compiled thirty essays that were named after the first names of his interviewees, which he then called 'portraits'.¹⁴⁸ Each story underpins the general notion of the apartment, specific object that the person has unique relationships with, the person's biography and her/his personal philosophy towards life, dreams and so on.¹⁴⁹ And by assembling many of them¹⁵⁰ he claims that we can see, "a bigger portrait that starts to emerge as an image of the modern world."¹⁵¹

In *Collectors*, I applied a similar process: I visited collectors' homes, conducted interviews, created masks and made portraits. Susan Stewart's words explain my activities precisely: "fantastic—an enlargement in the exterior of an "interior" emotion."¹⁵² I am looking to identify and recreate at least one of a person's many faces: The face of the self, that bares neither control to act in given roles, nor is put on for other people.¹⁵³

The interior can indicate the private realm of a person and, also inside where a person lives i.e. the domestic realm; or home.¹⁵⁴ This is the reason why I wanted to work with objects found in a person's house—objects from the inside.

Key: When talking to collectors you didn't know, did you find that people felt awkward speaking about their objects?

Yuka: No, in fact it was a relief to have a clear topic of conversation, precisely because we didn't know each other. Interestingly, the 'talk about objects' often

¹⁴⁷ "Each is designed around two aims: an experiment in learning how to read people through their possessions, and to help us appreciate the diversity and creativity of contemporary Londoners." Daniel Miller, *The Comfort of Things* (Cambridge: Polity Press, 2008) p.7.

¹⁴⁸ "But this is what is special about London, and what this book is about: thirty portraits which pay respect to whoever these people happen to be and which, between them, paint a bigger portrait that starts to emerge as an image of the modern world." Ibid., p.5.

¹⁴⁹ "Instead I focus on what seems to matter most to the people themselves: their ability to form relationships, and the nature of those relationships. Relationships that flow constantly between persons and things." Ibid., p.6.

¹⁵⁰ "In the conclusion I return to my more familiar academic style and consider the wider picture that emerges when you take the array of portraits as an entry into understanding modern life...Anthropology is the discipline which tries to engage with the minutiae of everyday life while retaining a commitment to understanding humanity as a whole." Ibid, p.6.

¹⁵¹ Ibid., p.5.

¹⁵² Susan Stewart, *On Longing* (Durham and London: Duke University Press, 1993) p. 82. Susan Stewart, b. 1954 USA, is a poet and literary critic.

¹⁵³ "In that theatre of life of people who engage in situation-appropriate behaviour are playing 'roles' or wearing masks." Ibid., p.5.

¹⁵⁴ "But, increasingly, people's lives take place behind the closed doors of private houses. How can we gain an insight into what those lives are like today: people's feelings, frustrations, aspirations, tragedies and delights?...We could try and knock on doors and ask to talk with them, to hear their stories." Miller, pp.1 - 2.

became a camouflage used to speak about something very serious and personal. Sometimes, issues that I couldn't imagine sharing with a stranger just slipped out during these sessions.¹⁵⁵ The objects established situations where the participants and I could meet and gain proximity.

Key: Are you interested in people's relationships with objects, or rather about finding out their secrets?

Yuka: I am more interested in people, the side that is kept within oneself. At first, I was fascinated by the kind of issues that these meetings generated. Later, the kind of information I was looking for became clearer and I could focus on extracting that during the sessions. I realised that I wanted to make 'a bigger portrait', as Miller had done.

Parallel to this discovery, I examined another approach to portraiture and objects taken by the painter Utagawa Kuniyoshi (fig.55/p.118).¹⁵⁶ He made portraits of people as objects and animals, simply because the portrayal of human faces was forbidden during his time.¹⁵⁷ Thus, objects were sublime and acted as metaphors for people and social critique.

One of my future projects will highlight the aspect of speaking about sensitive topics through objects. I will investigate issues surrounding the home more directly, e.g. how a person constructs a sense of home. From this I plan to create emotionalized sculptural objects that embody the answers.

Key: What about your previous statement, where you mentioned the moral conflict in revealing other people's secrets?

Yuka: I am, in fact, revealing my own secrets. The issues surrounding home and constructing identity matter to me, as do issues like family, gender roles, time, and life/work balance.

¹⁵⁵ Miller points out about artificiality of languages. "Language is often defensive, restricted and carefully constructed as narrative. You can ask people about themselves, but the results are often much less informative than one would like." Ibid., p.2.

¹⁵⁶ Utagawa Kuniyoshi, b. 1797 d. 1861 in Japan. Kuniyoshi was popular in Japan for his woodprints that belonged to the genre of Kyōga (狂画), translated as mad pictures.

¹⁵⁷ Towards the end of Edo Era (1603 – 1868) many laws were passed to ban many forms and expressions in art such as Ukiyo-e (浮世絵 beauty portraits of actors and actresses of Kabuki Theater), pornographic imagery, and contents with criticisms against the Shogunate. Kuniyoshi depicted animals and objects with human facial expressions that resembled faces of popular actors and actresses. Kuniyoshi also added socially critical commentaries through projecting politically significant figures over animals. Inagaki, Shinichi and Isao Toshihiko, eds., 国芳の狂画 [*Kuniyoshi's Kyōga*] (Tokyo: Tokyo Shoseki Co.Ltd., 1991) pp. 195 – 203.



“Forget that commodities are good for eating, clothing and shelter; forget their usefulness and try instead the idea that commodities are good for thinking; treat them as nonverbal medium for the human creative faculty.”

Mary Douglas and Baron Isherwood, The World of Goods: Towards an Anthropology of Consumption (London and New York: Routledge, 1996) pp. 40 – 41.

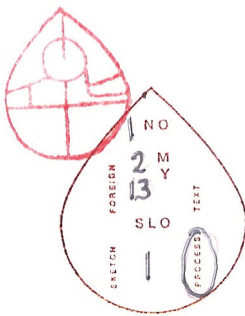


Fig. 50
Yuka Oyama
Untitled, 2014



Fig. 51
Yuka Oyama
Bag of Flour, 2015

Work, Life, Love, Family, Time, Female Artist

Bag of Flour: You often asked me my ideas about living as a female, gender roles, and family life. I am *Bag of Flour*, I am almost one hundred years old. I was born in 1920 after the WW1 and gave birth to my first child just a few months before the end of the WW2. I was a housewife and raised three children. So, Yuka, now it's your turn to speak about your view on the theme of work, life, love, family, time, and working as a female artist.

Yuka: Carl Jung says that there is an ideal female living within a man called anima, and an ideal male residing within a woman called animus.¹⁵⁸ Anima has the potential to tempt men to destroy their imagined masculinity. For instance, anima hinders their ability to make decisions and makes them do things that are in contradiction to the male way of doing things. Thus, many men ignore their anima. However, women can't ignore their animus the way men ignore their anima because our society is constructed by systems and values defined by men. Women must act out their animus in order to get anywhere in this society.¹⁵⁹

Many couples consist of a man who lives his anima to the full, and a woman who also lives her animus to the full: Take the example of the "new fathers" and the "new mothers."¹⁶⁰ This was a necessary development as women are participating in the paid workforce just like men. But still some working mothers feel that they have many more tasks to fulfil.¹⁶¹ The challenge here is how to share domestic labour and childrearing tasks exactly fifty-fifty. The "new fathers" and the "new mothers" struggle to negotiate their own private/working/family time management, and whilst maintaining and nurturing their emotional ties.¹⁶²

¹ "Every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definite feminine image. This image is fundamentally unconscious, an hereditary factor of primordial ... The same is true of the woman: she too has her inborn image of man."

Carl Jung, "Marriage as a Psychological Relationship," in *Collective Works 17: Development of the Personality* (New York: Princeton University, 1980) pp. 187 – 204.

¹⁵⁹ "In our contemporary society, masculine qualities are valued more than feminine qualities. Thus, the animus has much more meaning to women. Many men live disconnected to their anima, but for women, it is impossible to ignore their animus. They strive to be 'equally competent as men'." Hayao Kawai, 働きざかりの心理学 [*Psychology of Working People*] (Tokyo: Shincho Bunko, 1981) pp. 112 – 119.

¹⁶⁰ Andrew Singleton, "Fathers: More than breadwinners?" in *FAMILY*, ed. Marilyn Poole. (Crows Nest: ALLEN&UNWIN, 2005), pp. 135 – 154.

¹⁶¹ Women in paid workforce are set under higher pressure since the inner family workload is shared unfairly to women. Parent couples expect to have harmonized and subjective relationships but these frustrations in delegation of work emerge internal conflicts. Rosemarie Nave-Herz, *Familie heute 6. Auflage*, trans. Yuka Oyama (Darmstadt: Wissenschaftliche Buchgesellschaft, 2015) pp. 142 – 144. Rosemarie Nave-Herz, b. 1935 in Germany, family sociologist.

¹⁶² "An exploratory study shows that only the fewest couples have explicitly and prospectively decided on the expected new everyday time and work organization, thereby pre-programming future conflicts or the retraditionalisation of the family division of labor." Ibid., p. 74.

There is a new trend in families that young children becoming exaggeratingly centralized and treated as mature decision-makers.¹⁶³ Perhaps we, adults, are out of practice when it comes to behaving emotionally,¹⁶⁴ while trying to navigate life in limited time to 'function'.

Bag of Flour: Explain.

Yuka: Jan Verwoert showed a YouTube clip of Tom Cruise running,¹⁶⁵ spanning all the phases of his acting career.¹⁶⁶ He ran from the moment he woke up. "This is expected in our modern life," Verwoert concluded. We are running around in a circle, in the orbit of something Verwoert calls The System, because we want to be the part of it.¹⁶⁷ Our paranoia of failure, of no longer being a part of The System is the "drug that boosts the performance of all players in the game alike."¹⁶⁸ He then explains that the centre of The System is empty.¹⁶⁹ This idea made me think of the origin of work in my life.

In my case it can be explained because I am Japanese, and Japanese people put work first. In Japanese culture, the act of "working and being busy" is praised. Working hard relates to receiving more affection. Yet, this work-centric mentality leads to a negative spiral of hiding true desires and emotionality: The danger is that by suppressing the primary desire, many other wishes die.

The image of running around the empty circle of The System made sense to me. We are not trained to speak out and express our desires, but rather operate like

¹⁶³ "Today... children are already expected to make many decisions at early age...given greater freedom of action and right to have more decision-making power about their own living conditions." Nave-Herz, p. 143.

¹⁶⁴ Moreover, lacking or problematic emotional expression means so-called romantic love between couples becomes challenged, as the emotional relationship is influenced by measuring whether the partner is supportive. Ibid., p.57.

¹⁶⁵ Jan Verwoert, No new kind of duck — would I know how to say what I do?, Lecture, Grüner Salon/Volksbühne, Berlin, October 23, 2016.

¹⁶⁶ "Every Tom Cruise Run. Ever," YouTube video, 18:50, posted by "Burger Fiction," October 14, 2016, <https://www.youtube.com/watch?v=U8Q2MgdMskQ>

¹⁶⁷ "When it reaches a certain level of social and institutional complexity, power appears to be more than merely the sum of its parts—it acquires the presence of a meta-subject: as such, it has been called 'The Leviathan,' 'The Machine,' 'The System,' or simply 'The Man.'" "It works like a mystical proof of God: you need a force that is bigger than you—i.e., The System—to validate the life you are living. Without it, you would be lost." Jan Verwoert, *Cookie!* (Berlin: Piet Zwart Institute & Sternberg Press, 2013) pp. 49 – 50.

¹⁶⁸ Ibid., p. 60.

¹⁶⁹ Verwoert refers to the film of Michelangelo Antoninoni, *L'Eclisse* (1962) to describe The System. The character Piero (Alain Delon) who is a successful broker on the stock exchange and is a metaphor of The System of money. Vittoria's, the female main character's mother is addicted to stock exchange. Vittoria tries to seduce Piero, who then eventually betrays her mother and intentionally causes her to loose money. Vittoria recognizes emptiness in Piero who gets "unaffected by the ebb and flow of money, commodities, and lives within it" because his centre is empty. "But since nothing is all there is, there's not very much to hold on to. And, as the circulation of stocks is what he is about, she acts like proper stocks do and goes on to further circulate." Ibid., pp. 58 – 63.

mechanical robots.¹⁷⁰ And because our desires are given no space, we stop thinking about them. We run. We work. But we don't know what we want.

Pronouncing the desires clearly and experiencing fulfilment encourages a person to become better at articulating what she/he wants. Once they become aware of this, it generates a different motive to run and fills the empty centre with joy and satisfaction.

I'll go back to where I started before I drifted off: The issue of emotionality. Our child screamed, cried, moved his legs and arms, and essentially used all of his energy to address what he wanted. This always came at inconvenient times and we had to stop what we were doing, interrupt our plans to deal with him. These direct interruptions and emotional challenges were new to us. This woke us up and we realized that, perhaps functionality had masked many human emotions and relations.

It is true that humans are easily overwhelmed these days. There are too many things to do and too many tasks to fulfil.¹⁷¹ Our expectations of excellent performance, tips the balance of work-family-love-time.

Bag of Flour: In your case another challenge is added. You are an artist. Your occupation is not typically seen as being family-friendly.¹⁷²

Yuka: Delegation and gender roles, anima, animus, hiding emotions behind functionality and fixed roles, time pressure, mechanical humans, The System, group identity, work... these very personal and everyday issues became the impulse to create *Cleaning Samurai* (2014), *Helmet – River* (2015), and *Modern Ballet Duo & Trio* (2015).

There are many contradictions when it comes to sustaining nuclear families, a family structure that was constructed at the time of the industrial revolution.¹⁷³ However, why can't we find solutions to sustain them? Conflicts are not only private problems, as often perceived in public. They are social problems and need restructuring.¹⁷⁴

¹⁷⁰ In the lecture, "Androids, Robots, and our Future Life," March 21, 2017, Keynote Cebit Global Conferences, Hannover. Lecture. Hiroshi Ishiguro addressed that one critical competence that gemnoids lack is to express unprogrammed desires. Hiroshi Ishiguro, b. 1963 in Japan is a robotics, Professor of Osaka University, and author of ロボットとは何か人の心を映す鏡 [*What is Robot?—A Mirror to Project Human Souls*] trans. Yuka Oyama (Tokyo: Kōdansha gendai shinsho, 2009).

¹⁷¹ "40% of fathers and 42% of mothers of children under 18 years old have answered that they are under time pressure. This increases to 51% of single mothers and 61% to single mothers with occupation. (BMFSFJ 2012:41)" Nave-Herz, p. 75.

¹⁷² "The necessity which the artist feels to indulge himself in solitude, in rambling leisure, in long speechless periods, is behind most of the charges of eccentricity and boorishness..." Dorothea Brande, *Becoming a Writer* (New York: Penguin Putnam Inc., 1981) p. 153.

¹⁷³ Nuclear family was constructed at the time of industrial revolution. It was believed to be the most efficient social structure to operate industrial society. Kerreen Reiger, "History: The rise of a modern institution," in *Family*, ed. Marilyn Poole (Crows Nest: Allen & Unwin, 2005) pp. 43 – 65.

¹⁷⁴ Nave-Herz claim, often the public treats family conflicts as problems within private life. They are highly social and political subject matters. Better solutions for them will bring enormous financial prosperity to our society. Nave-Herz, p. 144.



Fig. 52
Yuka Oyama
Handbag, 2015

Object Theory

Key: Last time we met, you told me that you wanted to find out more about the lively side of objects.

Yuka: Statistically a person in the USA owns approximately 300,000¹⁷⁵ things, and 10,000¹⁷⁶ in Europe. In his theory, *The obstinacy of objects*, Hans Peter Hahn¹⁷⁷ outlines objects as being stubborn (*Eigensinn*). At first he introduces how artefacts make humans commit to almost auto-suggestive gestures. For example, we see a chair and we sit down. These repeated experiences with artefacts establish habits, so people act almost automatically.¹⁷⁸ Vilém Flusser adds that objects are also capable of triggering information rather than just gestures. Flusser discusses that some objects become 'special' and appear to have a strong effect on their human owners,¹⁷⁹ because they evoke familiar memories.

People remember what happened when they paired up with you (object), because objects are the co-actors of our everyday life.¹⁸⁰ Hahn explains that objects do more than just reminding people of something or someone. They absorb feelings and awareness that we do not consciously recognize.¹⁸¹ They show us the side effects of past events and "surplus of perceptions."¹⁸² Therefore, objects may appear to allow or restrict people to conduct intended actions in daily life, communicate desires and feelings.¹⁸³ Because objects evoke such unconscious, surprising perspectives of personal experience, relate surprising messages, and make the owners look at daily life differently; it could be said that they have a life of their own.¹⁸⁴ This makes

¹⁷⁵ Mary MacVean, "For many people, gathering possession is just the stuff of life," *LA Times*, March 21, 2014, accessed September 20, 2016, <http://articles.latimes.com/2014/mar/21/health/la-he-keeping-stuff-20140322>

¹⁷⁶ "10.000 Gegenstände häuft ein Durchschnittseuropäer an." Silke Bigalke, "Wenn Besitz zur Last wird," *Sueddeutsche Zeitung*, April 26, 2011, accessed on March 25, 2017, <http://www.sueddeutsche.de/leben/moderne-sammelwut-wenn-besitz-zur-last-wird-1.1089089>

¹⁷⁷ Hans-Peter Hahn, b. Germany, professor of Social Anthropology at Johan Wolfgang von Goethe University in Frankfurt. Author of *Vom Eigensinn der Dinge* (Berlin: Neofelis Verlag, 2015)

¹⁷⁸ "IASH Winter School 2014 – Hans Peter Hahn on the agency of things," YouTube video, 1:55, posted by "Walter Benjamin Kolleg," March 25, 2014, <https://www.youtube.com/watch?v=9FVAzsvwlrw>

¹⁷⁹ "Dinge, die jeder schon etliche Male gesehen hat, und führt den Leser...überraschende Perspektiven auf das Materielle auf." Hans Peter Hahn, ed., *Vom Eigensinn der Dinge* (Berlin: Neofelis Verlag, 2015) p.9.

¹⁸⁰ „Im Namen der Dinge“ lässt sich vieles an das Alltägliche anknüpfen, das in den hochfrequenten, aber oft nur wenig reflektierten Interaktionen mit so unterschiedlichen Dingen wie der Seife, einer Plastiktüte oder einer Rolltreppe scheinbar verborgen ist.“ Ibid., p. 10.

¹⁸¹ „Im Gegenteil, der Effekt der emotionalen Einbindung stellt sich gerade dadurch, ein, dass längst erfahrene Geschichten und Nebenbedeutungen evoziert werden.“ Ibid., p.11.

¹⁸² „Es geht um eine Phänomenologie, die den Dingen ein eigentümliches Leben zuweist und damit der ‚normalen‘, unreflektierten Wahrnehmung widerspricht.“ Ibid., p.11.

¹⁸³ „Es geht um eine neue Bewertung der Dinge auf der Grundlage einer Reflexion über ihre Wahrnehmung. Objekte sind mit Assoziationen verknüpft, und das Nachdenken darüber, wie ein Gegenstand wahrgenommen wird, ...Aspekte der materiellen Umwelt.“ Ibid., pp. 12 – 13.

¹⁸⁴ „...die Unmittelbarkeit und den Überschuss der Wahrnehmung als 'Anschubenergie.' Diese Energie löst eine Bewegung aus, die wenigstens gedanklich weit weg von den Dingen als solchen führt.“ Ibid., p.13.

objects appear as if they were stubborn: they have agency and act on people.¹⁸⁵ Interestingly, these objects are not always frequently used in everyday life. Rather, they are good for crystallising stories and meanings.¹⁸⁶

This line of thought is similar to Baudrillard's. He states that people 'possess' certain objects, and that when objects are possessed they are decommodified.¹⁸⁷ Objects mirror the owners' ideal and desired self-representations.¹⁸⁸ Objects give people self-assurance.¹⁸⁹ Objects act as a 'solace', because they can be easily multiplied and categorised.¹⁹⁰ We invest emotions in objects¹⁹¹ and they regulate our neuroses.¹⁹² This, in turn, makes the objects enter into subjective relationships with their owners.¹⁹³

Key: Do you think that objects can make their own decisions - or have intentions?

Yuka: I believe that objects cannot actively generate actions and thoughts as dramatically as humans can. Yet, at the same time, I do not think that it is only the feelings that people project onto objects that engender agentive quality in the objects.¹⁹⁴ Making artwork is a good example.

Jean Randolph¹⁹⁵ elaborates the relationship between transitional objects¹⁹⁶ that are known as 'smelly blankets'¹⁹⁷ and the production of artwork, stating, "The capacity to

¹⁸⁵ "IASH Winter School 2014 – Hans Peter Hahn on the agency of things," YouTube video, 1:55, posted by "Walter Benjamin Kolleg," March 25, 2014, <https://www.youtube.com/watch?v=9FVAzsvwlrw>

¹⁸⁶ Edward Shils was a sociologist. He claims the importance of material culture as carrier of memory. One example he raises is public monuments that crystalize cultural memory in history. Hahn, p. 12.

¹⁸⁷ "A utensil is never possessed, because a utensil refers one to the world; what is possessed is always an object abstracted from its function and thus brought into relationship with the subject... a private totality." Jean Baudrillard, *The System of Objects* (London, New York: VERSO, 1996) pp. 91 - 92.

¹⁸⁸ "The object is thus in the strict sense of the word a mirror, for the images it reflects can only follow upon one another without ever contradicting one another...but desired ones." Ibid., p. 96.

¹⁸⁹ "Its absolute singularity, on the other hand, arises from the fact of being possessed by me—and this allows me, in turn, to recognize myself in the object as an absolutely singular being." Ibid., p.97.

¹⁹⁰ "Nothing can be both 'personalized' and quantified so easily as objects... classified and assigned to a place." Ibid., p. 95.

¹⁹¹ "That is why everything that cannot be invested in human relationships is invested in objects." Ibid., p.96.

¹⁹² "This is what makes them 'ours'...equilibrium that is itself neurotic." Ibid., p. 95.

¹⁹³ "[The] pure object, devoid of any function or completely abstracted from its use, takes on a strictly subjective status". Ibid., p. 92.

¹⁹⁴ "After all it is the people who have chosen the objects. And thereby given the agency. Mobile phones are made to disturb us. We feel obliged to touch and interact with the mobile phone. You can however switch it off. This means that you have an option to mute out." "IASH Winter School 2014, Hans Peter Hahn on the agency of things," YouTube video, 1:55, posted by "Walter Benjamin Kolleg." March 25, 2014, <https://www.youtube.com/watch?v=9FVAzsvwlrw>

¹⁹⁵ Jean Randolph, b.1943 Canada, cultural critic, author, performance artist, psychiatrist.

¹⁹⁶ "The transitional object is neither inner nor outer, but rather partakes of both, is that it is necessary "for the initiation of a relationship between the child and the world." The child has chosen some thing that can accompany him or her in the external world. Winnicott considered this to be the first use of a symbol the first instance of using an illusion to aid in experiencing what is real." Jean Randolph, "The Amenable Object," in *SlightLines: reading contemporary Canadian art*, eds. Jessica Bradley and Lesley Johnstone (Quebec: Artexes Information Centre, 1994) pp. 325 – 326.

use objects as a temporary, illusory definition of the boundary between the subjective and objective is dependent on the creative impulse.”¹⁹⁸ She goes on to argue that, “Winnicott¹⁹⁹ would see the creation of artworks, in this context, like play, where subjectivity and objectivity overlap, not as regression to the toddler’s level but instead as an adaptive relationship with the mysterious world. It is not that the adult artist reverts to a baby-like state when he or she is artistically inventive; it is as though to play were one of the first adult modes that the child acquires.”²⁰⁰

My artworks concretise my ambiguous and hidden feelings. My wearable sculptures are soft and do not take their functions into account: “The transitional object, which is physically malleable and whose shape responds to manipulation, does not have a utilitarian function dominating its form.”²⁰¹ My art objects intermediate my unknown inner and outer discourses, if I work and play with them. Through these activities, I understand more about myself.²⁰² Another agentive quality objects have is that they bring people together.

Key: In the Middle Ages in Germany, Holland, Iceland and Nordic countries, the place where people met and discussed important rules in their community was called ‘thing’.²⁰³ Clearly, it’s a well-known fact that objects enable people to think and talk in collective surroundings.

¹⁹⁷ “The smelly blanket is that particular, usually soiled, object from which the child hates to part. Winnicott observed that such ‘transitional objects’ were important, precisely because they may appear to the infant as not fully part of the external world, and therefore not entirely separate from the child’s own body.” Daniel Miller, *Material Culture and Mass Consumption* (Oxford: Basil Blackwell Ltd, 1987) p. 95.

¹⁹⁸ Randolph, p. 326.

¹⁹⁹ Donald Wood Winnicott, b. 1896 – 1971 England, paediatrician, psychoanalyst. Author of *Playing and Reality* (London: Tavistock, 1971).

²⁰⁰ Randolph, p.326.

²⁰¹ Ibid., p. 325.

²⁰² Randolph questions the motive and roles of art making for an artist. At first she mentions about Freud’s idea that art making is reactionary: “primary process is intrinsically reactionary; that resorting to symbol for wish fulfilment is the antithesis of taking action; and that, regardless of what the work looks like, the psychic impulse from what it arises is the need to conserve the intrapsychic status quo.” She then discusses her idea about art making in relation to Winnicott’s transitional objects, in which the artist restructures and thinks through making art instead of only releasing his libido: “the model of art object is of an object amenable to an interaction with the viewer, reflecting the hypothesis that in some way the materials and methods with which it was made have been rendered by the artist into something amenable to his or her subjective interventions - a subjective very like primary process yet exploratory, not reactionary.” Ibid., p. 342.

²⁰³ “Thing, in medieval Scandinavia, the local, provincial, and, in [Iceland](#), national assemblies of freemen that formed the fundamental unit of government and law. Meeting at fixed intervals, the things, in which democratic...settled all legal questions.” “Thing Scandinavian political assembly,” in *Encyclopaedia Britannica*, last modified February 7, 2007, accessed on March 25, 2015, <https://www.britannica.com/topic/thing-Scandinavian-political-assembly>



Fig. 53
Yuka Oyama
Piano, film still, 2015

**The following features extracts from a lecture entitled
Wearable Sculptures in Performance that I gave on August 29, 2016
to MA students in the interdisciplinary research department of Clothes and
Choreography, Oslo National Academy of Arts**

During this lecture, I will present examples of other artists who have used wearable sculptures in performance. This research into other artists aided and developed my own artistic practice whilst constructing wearable sculptures, struggling to choreograph them, and investigating to improve participatory activities. I paid particular attention to how the artists made their sculptures; what their intentions were; why the attribute 'wearable' was vital; how they found their participants; when and where they performed; how they worked with their collaborators.

At first, I was researching wearable sculptures with exceptional sculptural qualities in the categories "Self-Propelled Mannequins" and "Theatrical Costumes / Props". As my studio practice developed, I started to notice discrepancies between the feelings of the wearers and the external, formal expressions of the objects. Consequently, I focused on strengthening the inner and outer connections between the wearers and the sculptures. I studied how to integrate private life into art, much like the artists in the category, "Art and Life". Concurrently, I became inspired to investigate the impacts of transforming. I then examined the artworks that I mention in the category, "Explorations". Towards the end of my artistic research, I searched for artists whose intention to work with wearable sculptures is to activate people and strengthen community ties in the category, "Social Events". While researching this aspect, I discovered the artists of the last category, "Political Actions".

Primarily, it is the aspect of humour in wearable pieces that fascinates me: In many respects, the unfamiliar and silly aesthetics and/or movements allow a loosening of conventions, rules and logic. Throughout human history there is a tradition of covering faces and bodies with masks and costumes. However, the performances that I have mentioned are not bound to any traditional rituals, religions and cultures. Thus, the audience is unprepared when they encounter these actions.

I. Self-Propelled Mannequins

The first artist is **Franz West** (b. 1947 in Vienna, d.2012 in Vienna). Franz West created *Adaptives*,²⁰⁴ (*Passstück* in Austrian)(fig.56/p.118) from the mid. 1970 until the 80s.

Franz West's statement is that sculptural objects should be touched and experienced.²⁰⁵ The audience is invited to wear, carry and move his *Adaptives* sculptural objects.²⁰⁶

²⁰⁴ "If viewers take up the invitation to handle the sculptures, they soon find themselves adopting unusual, almost absurd bodily poses." Robert Fleck, "Sex and the Modern Sculptor," in *Franz West*, Robert Fleck, Bice Curiger, Neal Benezra, Franz West (London: Phaidon, 1999), p.27

West's interactive and performative element is subtle compared to his colleagues from Viennese Actionists.²⁰⁷ In the exhibition, *Where is my Eight* (2014) at the Hepworth Museum in Wakefield, the *Adaptives* objects were waiting on pedestals. Next to them there was a black and white video that displayed how these pieces had been worn.²⁰⁸ The viewers could decide to participate, and the exhibited sculptural objects and the video footage were supposed to trigger their interests. Separate cabins containing a mirror were also installed, to protect their privacy.²⁰⁹

This non-moderated audience participatory setup is similar to that of Franz Erhard Walther who had experimented with art objects to be reshaped by human interaction in the early 70s.²¹⁰

Franz Erhard Walther (b.1939 in Fulda) is a German artist who lives and works in Fulda. Between 1963 and 1969 Walther made *1.Werksatz* (First Work Set)(fig.58/p.118) that consists of 58 objects made from textile.²¹¹ Through presenting variously formed sculptural objects, black and white photographs, texts and watercolour sketches, Walther suggests to his audience possibilities to activate these objects.

Compared to Franz West's *Adaptives*, Walther's *1.Werksatz* instructs specific actions to be carried out in order to interact with each art object, even though Walther disagrees with this argument.²¹² Walther's drawing-like diagrams that accompany

²⁰⁵ "Die Paßstücke sind entstanden aus dem Bedürfnis heraus, Skulpturen zum Angreifen zu produzieren, nicht nur zum Betrachten oder zur Kontemplation. Es war aber auch der Wunsch damit verbunden, mit den Skulpturen selbst zu hantieren." Valentin Mertes et al, "INTER-HYBRID-VIEW," in *Franz West Autotheater*, ed. Kasper König et al (Cologne: Verlag Walter König, 2009) p.81.

²⁰⁶ "But West's work was not – as in Happenings – ...instead he wanted viewers to use his sculptures, although the viewer was only invited (not required) to do this, ...the 'performance' often existed only as a possibility." Robert Fleck, "Sex and the Modern Sculptor," in *Franz West*, Robert Fleck et al (London: Phaidon, 1999) p. 39.

²⁰⁷ "This 1960s movement was known for being iconoclastic, provocative and self-destructive." Ibid., p.36.

²⁰⁸ "Auf den Videos sieht man dann, was andere mit den Paßstücken gemacht haben, damit man nicht glaubt, man steht einzeln da." "INTER-HYBRID-VIEW," Collagiert von Valentin Mertes und Michaela Obermaier, in *Franz West Autotheater*, ed. Kasper König (Cologne: DuMont, 2009) p. 83.

²⁰⁹ "Man fühlt sich gestört, auch gehemmt, wenn einen jemand betrachtet...Deshalb wurden Zellen aufgestellt, damit man sich allein zurückziehen konnte." Ibid., p.82.

²¹⁰ "The inclusion of the viewer in the structure of the artwork as a necessary condition for its creation is evident in Walther's work from 1963 onwards." Luisa Pauline Fink, "Franz Erhard Walther in der Collection of the Hamburger Kunsthalle," in *Franz Erhard Walther*, eds. Luisa Pauline Fink et al., (Hamburg: Hamburger Kunsthalle and Hatje Cantz) p. 119.

²¹¹ "Its fifty-eight objects are made of cotton fabric, wood, metal, leather, and other materials and were meant to be used in performative manner.." Klaus Görner, „Production and Participation,“ in *Franz West Where is My Eight?*, eds. Eva Badura-Triska and Karola Kraus (Cologne: Verlag der Buchhandlung Walther König, 2013) p. 61.

²¹² "...a specification of the Werkhandlung this instruction does not of course remain removed of subject and independent of the author. Rather, like any game rule, it has simply released itself from the direct specifications of the object's producer and become objectified as a rule within the object's

every sculptural piece resemble manuals. In comparison, Franz West presents the performative aspects in loosely styled black and white film images and photographs, where actors pose with the *Adaptives* sculptural objects. The visual aesthetic of the documentation is surreal; thus, they appear less didactic.

Meschac Gaba (b.1961 in Contou) is a Beninese artist who lives and works in Rotterdam and Contou. Gaba is known for his Museum of Contemporary Africa, which is a nomadic museum.²¹³

Gaba's work *Tresses Series* incorporates artificial hair extensions.²¹⁴ As a part of Bibliothèque Résidence of his Musée d' Art de la Vie Active (MAVA) in Contou, Gaba constructed sculptural object that depict icons like hummers of communism, books, a Dollar sign, and a cross to represent significant persons in history such as Martin Luther King, Kwame Nkrunda, Jean d'Arc, and Fela Kuti (fig.59/p.118). These sculptural objects were presented as a procession on the street.²¹⁵ Gaba's sculptural objects look fantastic, but the wearers appear to me to be disconnected from what they were wearing. Gaba intentionally avoided incorporating the aspect of transformation by having people wear his sculptures; instead, he aimed to present his sculptures in a way they can be seen by a greater public.²¹⁶ From this work, I learnt to avoid staging a catwalk.

Nick Cave (b. 1959 in Missouri, USA) is an African-American artist. Cave's background as a painter/sculptor and a trained dancer merged to develop wearable sculptures called Soundsuits.²¹⁷

Cave's reactions to the Rodney King Incidence and the subsequent LA riots implored him to create his Soundsuits (fig.60/p.118).²¹⁸ Cave's full-body masks protect the wearers from being judged by their gender, race and class.²¹⁹

structure... the composer of a concert piece remains in the back ground." Hubertus Gaßner, Ibid., p.115.

²¹³ Julia Grosse, "There is No Originality in my Work Other Than my Own: Meeting Meschac Gaba at home," in *ArtMag* by Deutsche Bank 05/July (2014): pp. 17 – 33.

²¹⁴ "Meschac Gaba. Musée de l'Art de la Vie Active, 2010/2011," The Global Contemporary Kunstwelten nach 1989 ZKM (2010), accessed December 6, 2016, <http://www.global-contemporary.de/de/kuenstlerinnen-und-kuenstler/70-meschac-gaba>

²¹⁵ "Cotonou, Musée de l'Art de la vie active (Mava)," YouTube video, 9:22, posted by "artistik africa," December 14, 2010, <https://www.youtube.com/watch?v=yAiixUaNH04>

²¹⁶ "The artist (b. 1961 in Cotonou) contends that they have nothing to do with masks nor, ...the motivation behind exhibiting the work outdoors was spurred by the artist's desire to make the project accessible to a wider audience, while the inspiration behind using the processional mode stemmed from the ambulation of the market women of Cotonou selling goods transported on their heads." Claire Tancons, "Masks Also Move: Masquerade and Performance in the Works of Artists Edwidge Aplogan, Meschac Gaba, Tchif and Zimkpe in Benin," accessed on April 04, 2017, <http://www.clairetancons.com/masks-also-move/>

²¹⁷ "FreePort [No. 006]: Nick Cave," YouTube video, 2:18, posted by "peabodyessexmuseum," April 8, 2013, https://www.youtube.com/watch?v=Mx1_zBkqcUM

²¹⁸ Chloe Courtney, "Nick Cave on Practice, Performance, and Violence," *Adobeairstream*, accessed Jan 07, 2017, <http://adobeairstream.com/art/nick-cave-on-practice-performance-and-violence/>

²¹⁹ "Art Talk: An Interview with Nick Cave at the Institute of Contemporary Art/Boston," YouTube video, 13:17, posted by "ICA Boston," May 21, 2015, https://www.youtube.com/watch?v=ndvI8L_a72A

Unlike other artists that I have introduced in this group, Nick Cave investigates spiritual transformations through wearing masks.²²⁰ In my view, Cave's sculptures are still borrowed elements for his wearers. The forms tell Cave's stories and the wearers come to meet and collaborate. I questioned whether the proximity to the sculptures would increase if the form would rather reveal the wearers' stories than the artist's.

II. Theatrical Costumes / Props

The second category is called "Theatrical Costumes / Props". In these works, the artists constructed the stage, sound, light, and directed the pieces. Oskar Schlemmer's visual theatre was performed in theatres,²²¹ while Claes Oldenburg's performance was carried out as *Happening* where his sculptural objects were exhibited.²²² The artists are the sole authors of these hybrid artworks (Gesamtkunstwerke), where the actors are a means to generate gestures.

Oskar Schlemmer (b.1888 in Stuttgart, d. 1943 in Baden-Baden) is known for his multidisciplinary artwork, *Triadic Ballet* (*Triadisches Ballet*) (1916 – 1922)(fig.57/p.118).

During my production, I often examined Schlemmer's stage composition, materials, colours, forms, and use of soundtrack documented as video.²²³ However, after viewing the re-make of *Triadic Ballet* on stage in Berlin in 2016²²⁴ I felt disappointed. The vivid colours and gestures removed the mysticism transmitted by the black and white documentation from the Bauhaus period. I wished there had been different ways used to express artificial human forms,²²⁵ by adding more psychological components, for instance, expressions of emptiness, hysterical speed and eeriness.

²²⁰ "It (Suit) allows the wearers to work outside of the norm, the comfort zone. You have to have the willingness to go through the transition to becoming the other. You have to step into the unfamiliar." Art Talk: An Interview with Nick Cave at the Institute of Contemporary Art/Boston," YouTube video, 13:17, posted by "ICA Boston," May 21, 2015, https://www.youtube.com/watch?v=ndvl8L_a72A

²²¹ *Triadic Ballet* was presented at following locations: September 30, 1922 at Württembergischen Landestheater in Stuttgart; August 16., 1923 in Weimarer Nationaltheater; >>Jahresschau Deutscher Arbeit<< in Dresden on August 25 and 26., 1923; Theatre des Champs-Elysee July 2. – 4., 1932. Ina Conzen, *Oskar Schlemmer Visionen einer neuen Welt* (Stuttgart and Munich: Staatsgalerie Stuttgart and Hirmer Verlag GmbH, 2014) pp.192 – 200.

²²² "[The] first of Claes Oldenburg's *Ray Gun Theater* performances staged at *The Store* on New York's Lower East Side [rented storefront at 107 East Second Street]... nearly every weekend from late February through late May 1962." Branden W. Joseph, "Psychological Expressionism: Claes Oldenburg's Theater of Objects," in *Claes Oldenburg: The Sixties*, eds. Achim Hochdörfer and Barbara Schröder (Vienna: Museum moderner Kunst Stiftung Ludwig Wien, 2012) p.75.

²²³ "Triadische Ballet von Oskar Schlemmer – Bauhaus (Best Quality)," YouTube video, 30:23, posted by "Aitor Merino Martinez," March 7, 2013, <https://www.youtube.com/watch?v=mHQMnumnNgo>

²²⁴ "Das Triadische Ballet" Akademie der Künste, Berlin, performance on January 16, 2016.

²²⁵ "[Marionettenvision] hoffe Oskar Schlemmer auf nichts Geringeres als ein neues Geistesleben, eine neue Metaphysik...>>Maschine, die keine Ermüdung kennt, ihre Impassibilität [Unerschütterlichkeit], ihr mit beängstigender Unerbitterlichkeit ausgeführtes Schaffen, Stoßen, Hämmern, Schwingen, Schlagen, auch die Anorganik ihrer Mechanik<<" Torsten Blume, *Das Bauhaus Tanzt* (Leipzig: E.A. Seemann, 2015) p.13.

Claes Oldenburg (b.1929 in Stockholm) is a famous Pop Art artist who created sculptural objects in textile and metal depicting giant-sized commodities, constructed as monuments in public spaces and also worked on performances to animate objects. *The Ray Gun Theater* (fig.61/p.119) is a narrative theatre that non-professional actors, including himself and his friends²²⁶, performed.²²⁷ The first act Room I in his *Ray Gun Theater* performance was inspired by a theory written by Wilhelm Stekel regarding subjects' exaggerated fixation with commodity and an etching by Max Klinger called *The Glove* (1881).²²⁸ Oldenburg prioritizes sculptural objects, and the performance/performers 'subordinate' the sculptures.²²⁹

On the one hand, Oldenburg's works inspired me to give the final works a certain rawness and maintain creative flow. On the other hand, I recognized stereotypical divisions between objects/persons as well as props/actors.

III. Art and Life

The next group is called "Art and Life". These artists produce artworks and present their artwork in their real life environments.

Gilbert and George are two artists, Gilbert Prousch (b.1943 in Bolzano) and George Passmore (b.1942 in Plymouth), who have been working as an artist-duo since 1967. "Art and life became one, and we were the messengers of a new vision. At that moment that we decided we are art and life, every conversation with people became art, and still is."²³⁰

"The day we realized we were living sculptures, that was it. We gave ourselves to the viewer, instead of keeping ourselves as artists separated from the people. The moment we were on that table, singing, then, we were making a life gift."²³¹

Gilbert & George present themselves as living 'sculptures' (fig.63/p.119).²³² They become artworks themselves, to be viewed by the audience. In this sense, they do not

²²⁶ "Oldenburg, Mucha, and Samaras formed the basic cast, joined by numerous volunteers." Maartje Oldenburg, "Chronology," in *Claes Oldenburg: The Sixties* (Vienna: Museum moderner Kunst Stiftung Ludwig, 2012) p. 286.

²²⁷ "But dancers actors not necessary. In fact not wanted What was wanted: the suggestiveness of raw action." *Claes Oldenburg Raw Notes* (Nova Scotia: The Press of the Nova Scotia College of Art and Design, first printed in 1973, 2005) p.84.

²²⁸ Hochdörfer, pp. 81 – 82.

²²⁹ "–Theory 1. the main interest is form. 2. Everything is merely a pretext for form – there is no relationship or meaning except form. My use of form 3. the properties of the objects + persons + situations are removed for my purposes." Oldenburg, p. 8.

²³⁰ "Gilbert & George: The Early Years," *The Museum of Modern Art*, accessed on March 31, 2017, <https://www.moma.org/calendar/exhibitions/1518?locale=en>

²³¹ Wolf, Jahn and Deichtorhallen Hamburg, "GILBERT & GEORGE. Jack Freak Pictures," *Lenos Kunstmuseum Linz*, accessed on March 31, 2017, http://www.lentos.at/images/Media/PK_Gilbert_and_George_Presseunterlage_en.pdf

²³² "Gilbert & George have, probably more than any other artist, defined what it means to be a living work of art." Jens Hoffmann and Joan Jonas, *Perform* (London: Thames & Hudson, 2005) p. 62.

wear sculptures, but their bodies are the sculptures that wear them. Thus, the inner (wearer) and the outer (wearable sculptures) are synchronized.

Tatsumi Orimoto (b. 1945 in Kawasaki) is a Japanese artist who intentionally demonstrates the disconnections between the worn sculptures and the wearers (fig.64/p.119).

Orimoto's photograph, *Art Mama*²³³ appears as absurd as the images from One-Minute-Sculpture of Erwin Wurm.²³⁴ Orimoto neglects individual wills of his model²³⁵ in his quest to create his artworks, since the subject is not entirely aware of her intentions. However, if anyone questions the ethical aspect of this work, we should also consider the fact that while many younger generations abandon the seniors, Orimoto takes care of them.²³⁶

From these artworks I learnt that the inclusion of wearers' personal stories and lives might transform the wearable sculptures from borrowed 'costumes' into pieces that have an expressive voice. Furthermore, when it comes to enacting the worn sculptural pieces, the individual content helped develop movements, on contrast to performing in wearable sculptures that are made for someone else. This was a valuable discovery, especially when working with amateur actors and dancers on choreography.

IV. Explorations

The next category is called "Explorations". What I mean by this is that wearable sculptures extend the senses and emotionality of the wearers; therefore, they explore something 'different'.

Lygia Clark (b. 1920 in Belo, Brazil. d. 1988 in Rio de Janeiro) is one of the most well-known artists of Brazil's Neo-Concrete Movement from the 1950s. Clark's radical approach declared art as process and deployed sculptural (worn) objects as tools to conduct therapeutic activities.

²³³ "Art Mama is a work in which I combine daily life with art. My art is everyday life, my daily life is art," "Tatsumi Orimoto," Universe in Universe, accessed January 05, 2017, <http://universes-in-universe.de/car/venezia/bien49/plat1/e-orimoto-int.htm>

²³⁴ *One Minute Sculpture* (1980) made by Erwin Wurm (b.1954 in Vienna). In this work, Wurm treats human bodies and everyday objects as sculptural elements separated from their individuality and functionality. Wurm draws instructions for gestures, how a person should place ready-made objects on their body for a moment. For instance, people stick their legs out of a window, sleep over oranges placed on the floor, stick pencils and pens in the ears, mouth, and nostrils, and do a headstand in a bucket. These meaningless gestures are photographed and recorded in video.

²³⁵ Orimoto focuses on old age, illness, and dementia - the ageing and unattractive generation who have been neglected by their children. Orimoto takes care of his 86-year-old mother, who has dementia. Mattias Harder, "Tatsumi Orimoto," *DNA Galerie*, accessed on December, 2016, <http://www.dna-galerie.de/en/artists/tatsumi-orimoto/tatsumi-orimoto--text.php>.

²³⁶ "They are a symbol of garbage. The young generation forgets about garbage, and also about my mother's generation — both are the same: People are not interested now." Jennifer Purvis, "Bread man not quite off his loaf," *The Japan Times Culture*, June 25, 2000, accessed February 21, 2017, <http://www.japantimes.co.jp/culture/2000/06/25/arts/bread-man-not-quite-off-his-loaf/#.WKxw8mUfVBs>,

Clark's artistic practice transformed from creating art objects, generating participatory creative events, and to conduct therapeutic practices.²³⁷

In the 1960s she worked intensively with Objects Sensarias, translated as “*Objeto relacional* (Relational objects)” and “*Objetos sensoriais* (Sensory objects)”.²³⁸ They were masks, overalls, spectacles, gloves and everyday domestic objects²³⁹ that enhanced specific senses. In the 1970s Clark conducted activities to examine how to fuse many people to create a collective body called “*Arquiteturas biológicas* (biological architectures), the fancy of a collective body.”²⁴⁰ Clark constructed an enclosed space using sewn plastic, into which two or more people could enter. Through activities Clark aimed to connect divisions between the self and the other.²⁴¹ Through teaching a class entitled “The Gesture of Communication” at Centre Saint Charles of the Sorbonne in Paris, Clark realized therapeutic impact of her artistic activities, which she then intensified in the 80s (fig.62/p.119).²⁴² After she returned to Rio de Janeiro, she used her art objects as relational objects²⁴³ and used them with clients during therapeutic treatment.

At first I was particularly interested in exploring how Clark demanded subjective involvements of the volunteers, since I had a conflict why I couldn't challenge my participants more. I had a tendency to be overly careful and set up participation-friendly frameworks. Later, when my *Encapsulation Suits* sculptures revealed many forgotten memories and surprising views and aspects of my life, I went back to investigate Clark's work again, to study how I could share the experience of exploration by wearing the sculptures with more people.

IV. Social Events

²³⁷ “[LED] her to redefine the very idea of art as a *gift*, a possibility of offering others a way of living differently, in a way that would be creative and free. Considering art a “field of being and events,” Clark inventively explored the body and conscious...as neuropsychanalysis.” Christine Macel, “Lygia Clark: At the border of art,” in *Lygia Clark: The Abandonment of Art, 1948 – 1988*, eds. Cornelia Butler and Luis Pérez-Oramas (New York: The Museum of Modern Art, 2014) pp. 252-253.

²³⁸ “[TO] the “living” *Objeto relacional*, which related to the participant's body, the body becoming a full-fledged part of the artwork...*Objetos sensoriais* (Sensory objects), intended to be manipulated by the viewer-participant, ... that would allow wearers to experience scents, noises, or tactile sensations, and clothing that would influence motion, as well as breathing experiments and sensory books.” Ibid., pp. 254 - 255.

²³⁹ Domestic objects such as a plastic bag that is filled with water, an egg that is trapped in a plastic bag that contains air, fabrics, stones, shells. These rather unspectacular everyday objects supported to study and extend the sensory. Clark also made masks, spectacles, gloves and overalls.

²⁴⁰ Ibid., p.255.

²⁴¹ “Clark's work sketched out a path to moving beyond the idea of an autonomous object in an attempt to surpass the subject-object relationship, with the aim of putting the body back at the center of an art experiment...” Ibid., p.258.

²⁴² Ibid., p.256.

²⁴³ “Relational objects” as well as the idea of playing which help “move the child from the inside to the outside, from fusion with the mother to the “capacity to be alone,” were direct references to Donald Winnicott. Ibid., 257.

The next group is called “Social Events”. Lucy Orta and Marvin Gaye Chetwynd’s wearable sculptures connect many people. They use wearable sculptures as a means to fight against isolation in contemporary urban life.

Lucy Orta (b. 1966, Sutton Coldfield, England) lives and works in Paris. Orta includes participations of a community at various stages of her artistic productions and creates artworks that “question art’s social usefulness in new terms”.²⁴⁴

*Nexus Architectures*²⁴⁵ (fig.65/p.119) are whole-body-suits that are connected with hoses resembling umbilical cords. Orta taught her female participants²⁴⁶ how to sew Nexus suits, and they also wore them. They sang *Nkosi Sikelel’ iAfrica* (God Bless Africa)²⁴⁷ and marched on the street before entering the exhibition venue of the Johannesburg Biennale. The wearers were more lively than the people taking part in the procession of Meschac Gaba, as they had spent much more time with the wearable sculptures, having even produced them.²⁴⁸ This level of involvement was the key factor to connecting the inner (wearers) and the outer (wearable sculptures).

Marvin Gaye Chetwynd (b. 1973 in London) is a British artist. Her costumes, props and stage backdrops are handmade and have a deliberately amateurish aesthetic.²⁴⁹

Chetwynd’s performances are performed by her troupe.²⁵⁰ The rest of the actors are participants who have volunteered to participate or, sometimes brought from the audience to join the action.²⁵¹ Chetwynd gives a rehearsal-workshop²⁵² to volunteers

²⁴⁴ Nicolas Bourriaud, “Nicolas Bourriaud in correspondence with Lucy Orta,” eds. Nicolas Bourriaud and Maia Damainovic, in *Lucy Orta* (London: Phaidon Press Inc., 2003) p. 8.

²⁴⁵ *Nexus Architecture* for the 2nd Johannesburg Biennale (1997), *Ibid.*, pp. 18 – 20.

²⁴⁶ Orta visited Usindiso women’s hostel, located on the other side of the city to the exhibition site. It is the area where no white person should be walking around. Orta sought to connect these two opposite poles of cultures by inviting the women who lived in the hostel to physically walk into the exhibition venue with the *Nexus Architecture*. *Ibid.*, p.18.

²⁴⁷ This song was prohibited during apartheid. *Ibid.*, pp.18 – 20.

²⁴⁸ “Each woman was able to cut, sew and assemble an entire suit, rather than being a segment in a production line, dependent on the non-existent factories and rampant all-male unions.” *Ibid.*, p. 18.

²⁴⁹ “I make things happen very quickly – this is through a drive that is basically excitement...amateurism’ but actually I would explain it as a preservation of the original sense of fun that is natural to me and easy to maintain.” “Interview with Marvin Gaye Chetwynd,” *The White Review*, accessed March 01, 2017, <http://www.thewhitereview.org/interviews/interview-with-spartacus-chetwynd/>

²⁵⁰ “Chetwynd works with a troupe that developed organically from her own environment.” Raphael Gygax, “The Rituals of Spartacus Chetwynd – A (n) (After) Word,” in *Spartakus Chetwynd*. eds. Raphael and Heike Munder, *Spartakus Chetwynd* (Zurich: Migros Museum für Gegenwartkunst, 2007) footnote no. 6

²⁵¹ “What is always guaranteed is a vital injection of audience participation. As Chetwynd has said (quoting Homer Simpson), ‘The one thing I can offer you is complete and utter dependence.’” Jessica Lack, “Artist of the Week 19: Spartacus Chetwynd,” *the guardian*, accessed on March 03, 2017, <https://www.theguardian.com/artanddesign/2008/dec/10/spartacus-chetwynd-art>

²⁵² “I also train the group within the one rehearsal to be able to work as a bonded force, through simple games and easy to follow movement patterns.” Sarah McLean, “Part two: Performance Management, an interview with Marvin Gaye Chetwynd,” in *The Wimbledon College of Arts Blog*, last modified on January 25, 2016, accessed on March 3, 2017, <http://blogs.arts.ac.uk/wimbledon/2016/01/25/part-two->

and teaches some basic theatrical movements called ‘hitches’.²⁵³ These basic tools minimize the participants’ fear to perform. I investigated to create my own ‘hitches’, which led me to examine performance techniques in teamwork training sessions, group fitness moderators, mediums and channellers, before undertaking *Stubborn Objects Psychodrama*.²⁵⁴

Chetwynd’s performances generate a carnival-like atmosphere (fig.66/p.119),²⁵⁵ where people feel more confident acting outside of their norm.²⁵⁶ The visual language and staging of the situations allow something difficult or awkward to take place — that is they create a sense of community among people who do not know each other. I found the aspect of setting up masquerade situations²⁵⁷ inspiring.

IV. Political Actions

This last category refers to wearable objects used during “Political Actions”. Continuing from the last two chapters, I am fascinated by how wearable sculptures can empower the wearers to act with heightened self-awareness in order to improve some conditions in our life. I’d therefore like to introduce ‘The Yes Men’.

The Yes Men are a group of activists and culture-jammers that are led by two members who go under the pseudonyms Andy Bichlbaum (b. unknown in USA) and Mike Bonnano (b. 1968 in USA).

The Yes Men disguise as spokespeople of prominent companies and organizations that have included Halliburton, Exxon, and the World Trade Organization (WTO). Their activities and reveal the unethical and corrupt conduct of these and other companies.²⁵⁸

performance-management-an-interview-with-marvin-gaye-chetwynd/

²⁵³ “I work with aids that are apparently called ‘hooks’ in the theatre word, ... The hook / instructed action can also be extremely simple. It can be to ‘stand still’ or to ‘wander about laughing’.” Sarah McLean, “Part two: Performance Management, an interview with Marvin Gaye Chetwynd,” in The Wimbledon College of Arts Blog, last modified on January 25, 2016, accessed on March 3, 2017, <http://blogs.arts.ac.uk/wimbledon/2016/01/25/part-two-performance-management-an-interview-with-marvin-gaye-chetwynd/>

²⁵⁴ See: *Encapsulation Suits IV*, pp. 49 – 55.

²⁵⁵ “In the aesthetic construct of the carnivalesque (here in the sense of Michail M. Bakhtin) the question of socio-political relevance always surfaces.” Gyga, footnote no. 14.

²⁵⁶ “What fascinates Chetwynd is how she can amass groups of people into acts of rational absurdity.” Lack, <https://www.theguardian.com/artanddesign/2008/dec/10/spartacus-chetwynd-art>

²⁵⁷ “In European history the masquerade was a space where people could enjoy fleeting liberty from social, sexual and psychological constraints. Here they could discard their private, sexual, hierarchical identities and choose whichever identity they desired.” Efrat Tseëlon, ed., *Masquerade and Identities* (London and New York: Routledge, 2001) p. 28.

²⁵⁸ Mark Engler, “When they are invited, the Yes Men pose as spokespeople for companies such as Halliburton and Exxon, ... highlight the logic of corporate greed,” Yes! Magazine, accessed on March 03, 2017, “<http://www.yesmagazine.org/people-power/pranksters-fixing-the-world/>

Most of the costumes that the Yes Men use are garments, while *Management Leisure Suit* (2001) and *Survivaball* (2006)(fig.67/p.119) are sculptural. Bichlbaum gave a keynote presentation, and towards the end of the presentation a golden *Management Leisure Suit* appeared under his business suit, and Employee visualization *Appendage*²⁵⁹ inflated. *Survivaball*²⁶⁰ should protect corporate managers to survive under any kind of natural disasters claimed Bichlbaum, who represented Halliburton.²⁶¹ *SurvivaBall* involved thousands of volunteers to spread a spoof version of New York Post in New York.²⁶² The following day, a group of volunteers conducted a protest action in the water facing the UN building where the UN climate change congress was being held.²⁶³

The Yes Men use costumes as props for their hoax events to get their message across.²⁶⁴ This is reminiscent of the tradition of masking as a means of social satire²⁶⁵ that is staged both in public space - real life - outside of the theatrical and artistic architectures as well as inside.

It is inspiring to see the potential my wearable sculptures might have for empowering larger groups and instigating political thought for future works.²⁶⁶

In conclusion, the specific questions that I have investigated pertaining to how artists use wearable sculptures in performance have changed over the period of this research.

²⁵⁹ Bichlbaum disguised as Hank Hardy Unruh at "Textile of the Future" conference. "Bichlbaum's business suit (Breakaway Business Suit) was ripped open to reveal a gold, stretch-nylon bodysuit (Management Leisure Suit)...to enable managers to watch their workers in remote locations and give them electric shocks if necessary." Courtney Smith and Sean Topham, eds., *Xtreme Fashion* (Munich: Prestel, 2005) chapter 2-82.

²⁶⁰ "SurvivaBall is nothing less than a self-contained living system—truly, a gated community for one. If you have a SurvivaBall, even if everyone else is dying, at least you can weather all storms." Alex Leo, "SurvivaBall: New Yes Men Prank Focuses on Global Warming (Video)," The Huffington Post, accessed on March 03, 2017, http://www.huffingtonpost.com/2009/09/16/survivaball-new-yes-men-p_n_288550.html

²⁶¹ "On Tuesday, a man claiming to be a representative of Halliburton gave a presentation at the "Catastrophic Loss" conference at the Ritz-Carlton in Amelia Island, Florida... began by warning conference-goers of the dangers of climate change." "The Yes Men Strike Again: Group Poses As Halliburton Reps At "Catastrophic Loss" Conference," in Democracy Now, accessed on March 3, 2017, https://www.democracynow.org/2006/5/12/the_yes_men_strike_again_group

²⁶² Jason Linkins, "Fake New York Post: The Yes Men's Latest Takes On The Environment," in The Huffington Post, accessed on March 3, 2017, http://www.huffingtonpost.com/2009/09/21/the-yes-mens-latest-fake_n_293242.html

²⁶³ "The Yes Men Are Revolting '2014 Comedy/Documentary Full Movie Must See," YouTube video, 1:31:24, posted by "Everybody Gotta BeSomewhere," May 20, 2016, <https://www.youtube.com/watch?v=DBM6Q5Rj9e8&t=329s>

²⁶⁴ "We go in, we pull a con job, we make people look ridiculous, and we leave. Hopefully, we make the system look ridiculous," Mark Engler, "Prankers Fixing the World," Yes! Magazine, accessed March 01, 2017, <http://www.yesmagazine.org/people->

²⁶⁵ "Eighteenth-century masquerade provided a model for the civilising process. It was sometimes an occasion for playing out diplomatic and court intrigue; later it became a natural stage for political satire." Tseëlon, p. 29.

²⁶⁶ "The pranks are about drumming up interest in an issue and giving journalists an excuse to write about important things...they are energized and want to do something." Mark Engler, "Prankers Fixing the World," Yes! Magazine, accessed March 01, 2017, <http://www.yesmagazine.org/people->

At first, I was examining visual qualities such as treatment of material/colour/form to create extraordinarily shaped wearable sculptures. Later, my investigation moved towards examining how the wearable sculptures and their wearers could become more closely related.

In addition, I discovered wearable sculptures could emancipate the wearers: "The disguise has the advantage of allowing us to leave aside whatever we perceive as irrelevant and emphasising that which seems most relevant to the endeavour we engage in...help the wearer in the process of coming into being, in appearing as him/herself and in projecting him/herself...from the given into the possible."²⁶⁷

Finally, I came across wearable sculptures that improve our society with wit, provocation, humour, and through this playfulness, powerful political messages can be skilfully conveyed.

²⁶⁷ Mikkel Tin, "A phenomenological look at the dancer's disguise MA course Clothes and Choreography – an interdisciplinary research." Oslo National Academy of Arts, Oslo. August 30, 2016. Lecture.



Fig. 54
Phyllis Galemba, *Bwa Plank Masks*, Yenov Village,
Burkina Faso, photograph, 2006

Fig. 55
Utagawa Kuniyosi, 当儿奉納願お賀久面,
woodcut print, 1847 – 1852

Fig. 56
Franz West, *Passtücke*,
in front of the Wittgenstein House, Vienna, photograph,
late 1970s

Fig. 57
Oskar Schlemmer, *Das Triadische Ballet*, Producer's booklet
for Hermann Scherchen, 1927

Fig. 58
Franz Erhard Walther, *Politisch*, Kaiser-Wilhelm-Museum,
Krefeld, 1974

Fig. 59
Meschac Gaba, *Musée de l'Art et de la Vie Active: Biblio-
thèque Roulante*, November, 2012.
Processional performance at the Biennale Bénin, Cotonou,
Republic of Benin

Fig. 60
Nick Cave, *Soundsuits*



61



63



66



64



67



62



65

Fig. 63

Gilbert & George, *The Singing Sculpture*, at the Gallery of New South Wales with their 'Charcoal-on-paper Sculpture' displayed across the gallery wall behind, 1992

Fig. 61

Claes Oldenburg, *Store Days II, Ray Gun Theatre* performance at The Store, New York, March 2-3, 1962

Fig. 62

Lygia Clark, *Estruturação do self (Structuring of the self)* therapy session, Rio de Janeiro after 1976

Fig. 64

Tatsumi Orimoto, *TIRE TUBE Communication: Mama and Neighbours*, 1996 / 2007, colour photograph, 69,9 x 75 cm

Fig. 65

Lucy Orta, *Nexus Architecture – Johannesburg Biennale*, 1997

Fig. 66

Marvin Gaye Chetwynd, *Hermitos Children 2*, installation view at Studio Voltaire, London, 2014

Fig. 67

The Yes Men, *SurvivaBall*, 2009



Fig. 68
Yuka Oyama
Handbag, 2015

Conclusion: Ending now to continue into the future

During my research it was important for me to find a balance between intuitive and investigative creative processes; henceforth, I prioritized my studio practice to articulate my research objectives and arrive at solutions. Today, on review of my research proposal from October 2012, my research core has remained the same: To investigate the artistic potential that lies in everyday objects and worn objects, which mediate our psychological and physical realms. Meanwhile, the project title has changed four times: *Field Tales* (October 2012), *DING Show* (March 2013), *Stubborn Object* (October 2013), and *Stubborn Life of Objects* (October 2013). I am pleased that my artistic research has constantly been in development and on the move in my individual way, that it has supplied answers and unexpected but necessary surprises.

I have succeeded to visualize the tales of objects through wearable sculptures that are worn and in motion. I discovered new construction techniques as well as new material such as polyethylene sponge, which allowed me to create human-sized, wearable sculptures. I increased the emphasis on the choreography of the wearable sculptures. Incorporating physical gestures gave me the possibility to present the physical and psychological impact of “wearing”. Additionally, my experiments with gestures, motion and movement allowed me to explore a new artistic medium, film, which enabled me to communicate the transactions that took place in front of an audience, which was not present to witness the live events.

Instead of constructing narrative elements together with collaborators through workshops as I had proposed in March 2013, I turned to examine my own object relations in depth. This change in method allowed me to analyse the selection of emotionally attached objects and the owner’s relationships to the chosen objects more precisely. Through physically interacting with wearable sculptures (depicting enlarged objects), I recognized my relationships to specific people, memories and issues that, at the time, mattered to me in terms of my personal life.

Shifting my focus to examine myself did not mean discontinuing interdisciplinary work. In fact this turn gave me an opportunity to work with fewer people repeatedly and intensively such as photographers, a film team, choreographers, and discursive partners.

Sometimes the teamwork was conducted to search for unforeseeable solutions, such as in the case of the workshop at Norwegian Theatre Academy and *Stubborn Object Psychodrama*. While in other situations, such as the filming of *Modern Ballet Duo & Trio*, the expected result was defined together with the film team prior to the actual filming.

In my research proposal from March 2013, I also addressed the following questions: how could I establish situations that encourage collaborators to release their creative potential individually and collectively; how could I maintain a clear divide between the creative authorship of participants and myself; and how could I secure time to concentrate better on sculpture-making.

First and foremost, in all forms of interdisciplinary work, I have learnt to be direct, clear and transparent with my collaborators and audience. For example, each person's role needs to be communicated clearly from the beginning. It is also legitimate that I have clear knowledge of my intentions. I have garnered various methods²⁶⁸ to improve my skills in concretizing my plans.

In order to study techniques in organising participatory setups where the participants and the artist could express their creativity, and where the participants would feel that they had gained something, I studied many cases of artistic collaborations in performance that used wearable sculptures. Some of the artists that I studied treat the participants' bodies solely as material for the art, whereas other artists manage to empower the subjects to open up and to act beyond their conventional boundaries. I realised that it was important to link matters in the life of the wearer to the sculpture. Furthermore, I learnt to provide techniques that would make non-actors/non-dancers able to perform without being scared to make mistakes. Thus, I established associations between my emotional reality to movements that are found in everyday situations: for example, in cleaning, wiping floors, karate, various forms of sports, alternative therapeutic methods including psychodrama, and teamwork training methods.

The aspect of creative authorship also became clear, as I decided to design and construct sculptures on my own. If I involve someone else in the design process, it would then have a different purpose: to gain diverse (visual) answers to the specific questions that I had posed.

Towards the end of 2014/2015 I decided to take a risk and undertake artworks that felt more like a detour from my research subject. Instead of focusing on the 'life of objects', I investigated the objectification and mechanization of people. However, through these diversions, my artistic research gained socially critical elements that allowed me to reflect upon the precarious balance between life/work/family, as well as people's limited time that leads to the priority of functionality and neglect of emotionality, and to the searching for individual opinions and ideas concerning gender roles.

Future

In the future, I would like to continue investigating the question of transience, identity and material culture, particularly as to how a person constitutes her/his identity when faced with extremely transient life/work situations and multiple home-locations; research that would connect diverse disciplines and partners such as municipalities, ministries, education (dance, choreography, art jewellery and ethnology), art institutions, to share and generate new knowledge.

²⁶⁸ Such as: automatic writing, working alone in the studio, speaking with people, and allowing time for things.

The huge political changes²⁶⁹ in the last half-year have shown that many personal rights and powers we in the West had taken for granted can be drastically and unethically removed and revised, and that we seemingly have little power to prevent these repressive changes.

The current closures of national borders regardless of our hope not to judge humans according to race, gender and religious belief have influenced me to reconsider one (core) point to which I can return. This does not mean reducing things to a single discipline or nation; however, having a better awareness of one's origin once again in order to expand much further.

In terms of my own nationality, I have decided to change my citizenship and become a German national, which will allow me to live and work more flexibly in the West. Nonetheless, Japanese will remain the culture of my origin. For the future research projects, I am much more open and prepared to appreciate my heritage and knowledge of Japanese culture and language.

Furthermore, in this state of global political insecurity, I have repeatedly turned to my art, asking myself which element of my research would help me best move forward: film, drawings, photographs, or sculptures? I then thought about designing a piece of jewellery that I could wear on my body and carry around with me that doesn't bind me to a certain location. I am pleased and surprised that, in conclusion to this artistic research, I have produced a piece of jewellery, *Piano-and-I* (completed by May 2017), an outcome that I had initially not expected. Jewellery piece *Piano-and-I* has become a piece that relates my original emotional ties to a piano and to my memory of the adventure of this research project. Finally, it has given me an idea for future artwork, in that I could document life-size sculptures that are worn and set in motion as wearable jewellery pieces.

²⁶⁹ This includes the impact of Brexit in the UK and the election of Donald Trump as the 45th American president in 2016, two specific political incidents that, despite being democratic, nonetheless generate fear and uncertainty through their threatened far-reaching restrictions on immigration. It is as though we are repeating the single-race / single-nation policy from the 1930s. Also for me, the owner of a passport of a country where I have hardly lived, the closure of national borders and the sudden sentiment to racism are devastating.

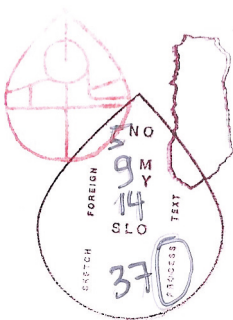
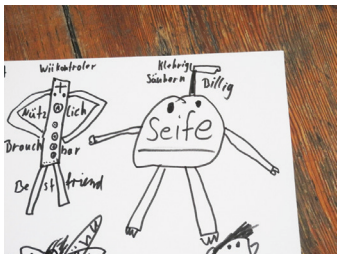
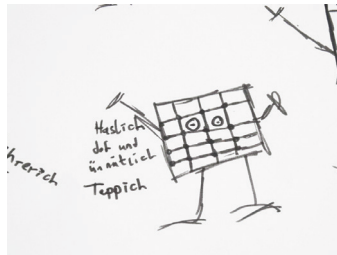


Fig. 69
Public interventions and workshops to collect stories about objects, 2013

APPENDIX 01: STORIES OF OBJECTS ARCHIVE

I. Object descriptions and stories collected during three public interventions²⁷⁰

Select one object from home that embodied the following characteristics – grounding; beautiful; most special; junk with sentimental value; and heavy.

Oslo S (Central Train Station)

A countryside cottage, a surfboard, a window, beach, a pregnant wife, a thermos, a dumb, useless and ugly Minnie Mouse doll, chocolate, a house, candles, an eye, a bed, a beautiful never ending pattern, an inherited red vase, a cross, a plant.

KHiO Campus

An elegant antique piano, a table where the family dined above and children played underneath, seductive beds and sofas, a bouquet of roses received at a concert, a vacuum cleaner that always breaks down, a stylistic toaster from the 60s that spits out burned bread, a roll of toilet paper that stares at you in toilet, a radio that reports news, a ridiculously horrifying look of a doll bought during holidays, a spider, a boyfriend lying on a sofa, a crappy blender, a plant given by his mom that survives without any care, a Coco Chanel perfume bottle, a heavy washing machine, a Teddy bear that is as old as the owner.

II. Stories of objects, collected during two workshops²⁷¹

I instructed participants to make paper puppets based on their drawings of objects (the questions were the same as above), and then, using the puppets, improvise stories about the objects.

Adults:

1. A plate and a rag talk to each other. The plate asks, "Do you have stories? Can you make any stories?" The rag replies, "No. Do you have any?" The plate answers, "Neither do I. Let's go talk to Mr Duvet." Mr Duvet responds, "Of course I have many stories to tell. I can give you many stories. I have stories of heat, sweat and more. I also collect dreams of the whole family. Just lie down, and put me on you." After the plate and the rag wake up, they were terrified, as they only dreamt nightmares.²⁷²
2. The drain of a bathtub does not work. It is clogged up with hair. What shall we do? A surfer comes by and suggests that it would be good to use a knife. The knife is sleeping, so another option is to use a toothbrush. Then the hair in the drain and the toothbrush got along very well, and the problem was solved. Afterwards, all of them became friends and took a bath together.²⁷³
3. At Jelena's home, the fire alarm beeps. It is beeping because it is out of battery. What can you do? Jelena goes to see a psychologist of objects to get advice. She participates in a group therapy. And many more group therapies, but they do not help her. Then, she comes home. A tape appears and tells her that he could help her. She tapes the fire alarm, so the noise disappears.²⁷⁴

Children:

1. A dirty man always sleeps on a sofa on a dirty carpet. A rug and a laptop discuss if someone can tell him to vacuum the carpet. The laptop said he could not write to the man to tell him about

²⁷⁰ See: *Encapsulation Suits I*, pp. 37 - 39

²⁷¹ See: *Encapsulation Suits I*, pp. 37 - 39

²⁷² The rag is the most beautiful piece in this man A's house. It is in magenta (vivid pink). And when the sun shines on it, the entire room becomes magenta. The plate was precious to another man B, since it was a gift from his mother. The duvet that B bought at IKEA is appallingly synthetic. It overheats, and you feel unhealthy sleeping in it.

²⁷³ At the participant's house, the drain often has trouble. She believes that a toothbrush is a very useful thing to have.

²⁷⁴ In Sweden, there is a law that you have to have a fire alarm in the kitchen and the room next to the kitchen. You tend not to have these alarms inspected, so they never work. They beep and make strange sounds all the time. But without these alarms, you also feel unsafe. A tape is an excellent tool. It solves problems quickly and easily, but it never solves the real problems.

it. Finally, the sofa throws the man onto the floor. The man sees how dirty his carpet is and vacuums it.²⁷⁵

2. A remote control boy asks a magician to turn him into a dwarf. Then the magician tries. The remote control turns into a board game. In the next try, he turns into a bar of soap. In the third attempt, he turns into a dwarf and becomes happy.
3. Two soaps try to compete to take over the world from Palm Olive soap dispenser. The Palm Olive Soap dispenser wins at the end.²⁷⁶

III. Interviews with Collectors²⁷⁷

Collector of teapots

The collector of teapots (T) has been collecting for twenty years. Most of her teapots were found locally, except for a few bought on holidays abroad. She is interested in the playful ways in which ceramic artists exaggerate elements of teapots, such as the body, handle, spout and lid.

She asks: 'What is beyond something that is simply good?'

Collector of typewriters

The collector of typewriters (TW) is a writer who produces all his manuscripts on typewriters. He carries one around in the same way others carry laptops, taking them to cafés, even though people complain that his typing is loud.

When evaluating typewriters, the two most important criteria for are the shape of the keys – perfectly round – and whether they feature large letters, preferably in fonts like Palatino or Bookman Antiqua.

Typing on typewriters is also part of TW's creative practice. His daily goal is to write ten pages, and his rule is always to write first and reflect later. This enables him to write from the heart rather than the mind.

Collector of sewing machines

The collector of sewing machines (S) is an engineer who repairs analogue and highly digitalised electric sewing machines. He was trained in the USA and Europe and has repaired hundreds of sewing machines.

In the 1970s and 80s in Cleveland, Ohio, there were twelve sweater factories, two suit factories and two automobile-seat manufacturers. These companies employed over 10,000 people who could sew. Then the USA opened up free trade with Mexico and China, which resulted in the collapse of the textile industry in the Midwest. S could not bear to see the abandoned sewing machines from these liquidated factories left to stand outdoors and so he gathered them together and took them home. This resulted in a loft full of sewing machines. Some of his sewing machines are so rare that they are on regular loan to the Smithsonian Museum.

He told me an inspiring story about the dual phenomena of old, experienced needle workers who can embroider perfect fonts by hand, as if done by a high-end digital sewing machine. Meanwhile, there are highly sophisticated automated sewing machines that can produce irregular stitches meant to imitate hand stitching.

Collector of moon shelves

Moon shelves have steps on which small figurines, like angels, can be placed. They are also known as 'Stairways to Heaven'. They were popular between the 1930s and 50s and were made in woodwork classes, as exercises for learning how to cut zigzags and curves.

²⁷⁵ Half of the students in this class are born in Berlin, but their parents have migrated to Germany from Turkey, Lebanon, Syria and other countries. In their homes, carpets play important roles. Carpets symbolise the power structure in a family, where a child normally does not get to make decisions about which carpet to buy.

²⁷⁶ Two of the groups mentioned soap. The children did not understand the word 'sleazy' listed in the list of characters, so I answered that it meant something slimy. Therefore, many children started to think of liquid soap.

²⁷⁷ See: *Collectors*, pp. 57 - 65

The collector of moon shelves (M) owns about 200 such objects, and approximately 100 of these hang in her living room. The mother of M's college roommate used to collect moon shelves: they were made of wood and showed a moon with steps leading up to it. Many years after college, M saw a moon shelf in a shop near where she lived. It had many mirrors and was made by the shop owner. M did not buy it, and has regretted it ever since. About 30 years ago, while she was on vacation in Pennsylvania, she bought her first moon shelf. That was the start of her collection.

To M, moon shelves are more meaningful as symbols than as objects. They are metaphors of things such as spiritual journeys and longing, or of hope that something might be different to what it appears to be. The steps are elevations; they move upwards and reach beyond the moon. The stairs remind M that there are different stages and chapters in life.

She has no idea why she collects them. There is simply no end, she replies. Moon shelves represent a quest! There is something appealing about a theme that has endless variations. They are unique handmade objects, and each one has a different interpretation. There is always novelty in finding a new version.

Collector of space-age furniture

The collector of space-age furniture (SA) had always fancied surrounding herself with futuristic objects. She discovered space-age furnishings when her parents took her to a furniture store, where she fell in love with a curious chair that was ball-shaped and had a built-in stereo sound system. This and other objects with organic shapes, bright colours and alien-like appearance made her feel like she was living on another planet. Her collection represents an attempt to create another world, one that is more open and accepting.

Collector of artworks from northeast Ohio from 1910–1920

The collector of artworks from northeast Ohio from 1910–1920 (A) describes his practice as collecting 'art from the teens'. This period, he explains, was the heyday of Ohio and its art, when John D. Rockefeller, the founder of the Standard Oil Company, and other industrial giants were patrons of local artists.

A describes his collection as having value, but not necessarily as an investment. Activities like eating, drinking, travelling or going on holiday are of no value to him. His art collection gives him pleasure and can enjoy the items every day.

He mentions that looking for art on eBay is like an obsession: the automatic alert rings all the time, and he knows the people he is bidding against. He enjoys the idea of collecting extremely rare pieces that cannot be reproduced, and thus focuses on works by deceased artists. He will continue collecting as long as he can continue to pay the bills.

Carrot products

The collector of carrot products (C) is known as 'the carrot man' in his local community. He has dedicated an entire room in his apartment to his collection.

This ranges from packaging, magazines, cooking recipes, toys, ceramic figures, textiles, clothing, electronic gadgets and handcrafted gifts from his friends. His rule for collecting is that carrots should be the dominant aspect, and not other things such as bunnies. The most precious pieces in his collection, he says, are the hand-made gifts from friends, because they are absolutely one-of-a-kind.

C wants to build a museum of carrot products: going public with his collection would gain him the freedom to collect something else. This is another interesting notion of collecting. Most of the collectors I have interviewed mention that their next step is to build their own museum or to find someone who will offer them a space in which to create a museum.

IV. SOME THINGS NEVER CHANGE Workshop

Stories told during the workshop at Norwegian Theatre Academy.²⁷⁸

I instructed the students to pick one object that represented the notion of their home(s) where they grew up, and asked them to make them into a wearable sculpture using white cardboard.

1. A male student went fishing with his father almost every weekend. The space he constructed with cardboard sheets represents a space between a pair of sails. He told me the memories of

²⁷⁸ See: *Encapsulation Suits II*, pp. 41 - 43

waking up in darkness an early morning, packing, going on the sailboat, listening to the sound of the wind, sitting together with his father between two sails was home for him.

2. A male student told me the story of a big red apple made from plastic. His parents picked this toy from the hospital where he was staying because he loved it very much. He still keeps this toy in his current apartment.
3. A female student had to wear an embarrassingly large ribbon bow on her head as a child. It is a Russian tradition for girls to wear ribbons in their hair. Her mother's hobby was to make ridiculously large balls out of ribbons to wear on her head. The student showed me a photograph of herself as a young girl dressed in a large bow as big as her head—a testimony of embarrassment.
4. A female student explained the story of a poster showing a blue woman, one of Matisse's cut-outs that hung above the family dining table. While staring at this poster, she wondered why the legs and hands of this woman were so long.
5. A male student told the story of his mother buying him a cashmere scarf in a market in India where he grew up. His mother wanted him to stay warm in Norway.
6. A female student from Estonia told me the story of her grandmother's sewing machine that created the 'sound of home'.

V. Encapsulation Suits

Encapsulation Suits 01; notes made in August 2014:

I finally accepted that some of the *Encapsulation Suits* sculptures, *Piano*, *Handbag*, *Headdress*, *Bundle of Key*, and *Bag of Flour* were my objects, while *Hand Drill*, *Fire Alarm*, and *Wardrobe* were the stories of other people.

Encapsulation Suits 01; notes made before filming in December 2014:

Notes 01: "*Handbag* – male, slick, funny stuck up, temperamental
 Piano – strong, powerful
 Headdress – Female, emotionless, sad, heavy
 Bag of Flour – male
 Key – appearing."

Notes 02: "*Handbag* is male, coquettish round chicken, dandy and funny; *Piano* is frantic like Klaus Kinski (German actor); the *Headdress* is a female stretching and shrinking face; the *Bag of Flour* is a male, a threatening giant skirt; *Key* is a dynamic figure."

Storyboard to film each object in motions:

Handbag - clown, boasting, jump, die
Piano - side, front, loud, Kinski, loss, lost, shaking
Headdress - profile, go out, pull in, go out, pendulum, profile
Bag of Flour - drop down x 3, roll towards front
Key - enter, twist, stretch elegantly, slow, hammering, psycho.

Group choreography improvisation in December 2014:

Bag of Flour gets repeatedly harassed and abused by *Key*. *Handbag*, the child cheers her up. *Piano* appears who protects her from the *Key*. Yet, as soon as the *Key* disappears, *Piano* starts abusing *Bag of Flour*.

Before meeting Kley in April 2016, I revised my emotionality and relationships to each object:

The forms that I had constructed were simplified and abstracted symbols of the objects, but they are not bound to the exact models. For example, *Handbag* does not look like the handbag that I always carry. Many more keys are hanging from the bundle of keys that I use. *Bag of Flour* resembles the paper package that contains flour, but it does not indicate one specific bag of flour. It actually stands for food products made of flour such as bread, noodles, and cakes. *Headdress* combines a hat that a woman wears who works on a rice field, as well as a helmet, and a scarf.

- *Key and Handbag* – either one of them disappearing is an indication to me that something in my mental health is not right. I fear moments when they disappear, not only because of the inconveniences that occur.
- *Piano* – My mother practiced piano and engaged with social events, while other adults took care of her children. The memory of my early infant period rotates around many people and special events that the piano brought us.
- *Headdress* – hiding softness that hardens, a troubled head.
- *Bag of Flour* – a mean voice that questions my confidence as a woman.

The storyboard for filming made in May 2015:

- *Handbag* – A snail that proceeds graciously and slowly.²⁷⁹ The shell of the snail slides over her back, the woman carries her home, goes back into her shell, and leaps out again.
- *Piano* – An energetic creature that lives by an ocean, a mix of a shell and an animal, probably belonging to the family of lobsters and crabs.
- *Headdress* – A head that nods politely, agrees to all directions and collapses.
- *Bag of Flour* – A tent that tempts a woman and sucks her inside. She hibernates and becomes a strong house.
- *Key* – A battering ram that knocks down a gate at the start of a revolution.

Just before filming, I forgot my handbag on a train. A man contacted me through email and wrote that he had found my bag. I met him on the platform of the station I lost the bag, where he handed me my bag. I learnt that handbags could return.

VI. Stubborn Objects Psychodrama

Key became Yuka, which was worn by a woman who is in her 60s and who somehow looked like me. A young male decided to become *Bag of Flour*. Another man in his late 50s wore *Handbag*. A young female became *Headdress*. A woman in her 60s chose to become *Piano*.

At first *Key* claimed that she wanted to be free. She ran away from the group and stretched her keys in all directions. Then she started talking about her desire to become closer to *Piano*. For *Key*, *Piano* was someone who she needed to approach. She played with *Piano*. *Bag of Flour* stood near *Key* and *Piano* and responded that he did not know his relations to *Key*. He gravitated towards her, but did not know what to do. He would prefer hiding in the *Bag of Flour*. He said that he was a boy and a matured man. Next to the *Bag of Flour*, *Handbag* was struggling to move around, since the *Handbag* was too small for the wearer. He explained that he felt as though he had been forgotten on a curb, and no one wanted to pick him up. *Piano* offered to become friends with him.

Everyone started to act defensively against *Headdress*. Apparently, she was making everyone's life difficult.

All of a sudden, *Key* suggested taking off the sculpture. *Piano* also got rid of her sculpture. *Bag of Flour* followed. *Headdress* was almost forced by the other members to take off her sculpture. At the end, five people stood in a circle without wearing the sculptures, and embraced each other. *Key* thanked everyone for being there.

²⁷⁹ In German, the word 'Schnecke' can have two meanings: first, a snail and secondly it is used as an endearing term for a woman.



3



5



2



1



4

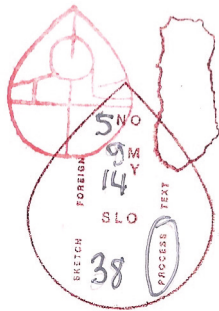


Fig. 70
SOME THINGS NEVER CHANGE workshop, 2014
 See: pp.128 - 129

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APPENDIX 03: LIST OF ILLUSTRATIONS

Fig. 1 / front cover
Yuka Oyama, *Bag of Flour*, 2014
Polyethylene (PE) sponge, wood
100 x 70 cm x 110 cm
Photo: Attila Hartwig

Fig. 2 / p.2
Logos

Fig. 3 / p.4
Yuka Oyama, *Helmet*, 2014
Watercolour on paper
21cm x 29,7cm

Fig. 4 / p.6
Yuka Oyama, *Project mind map*, 2013
Ink on paper
21cm x 29,7cm

Fig. 5 / p.10
Yuka Oyama, *Key*, 2014
PE sponge, aluminium
230 cm x 100 cm x 60 cm
Photo: Attila Hartwig

Fig. 6 / p.13
Yuka Oyama, *Heroes, Helpers, Enemies, Temptations, Magical Medicines at Work*, 2009
Industrial plasticine, steel, textile
Multimedia installation, dimensions variable
Photo/sculptures: Maren Boermer and Attila Hartwig
Photo/installation: Carsten Eisfeld

Fig. 7 / p.14
Yuka Oyama, *Headdress*, 2015
180 cm x 170 cm x 110 cm
PE sponge
Photo: Attila Hartwig

Fig. 8 / p.19
Yuka Oyama, *Piano-and-I*, 2016
plastic
5 cm x 5 cm x 5 cm
Photo: Christina Hansen

Piano-and-I, 2017

Fig. 11 / p.26
Yuka Oyama, *Headdress*, 2015
180 cm x 170 cm x 110 cm
PE sponge
Photo: Attila Hartwig

Fig. 12 / p.29
Yuka Oyama, *Notes*
Ink on *Air Berlin* bag
13 cm x 23,5 cm
Ink on paper
11cm x 15 cm

Fig. 13 / p.30
Yuka Oyama, *A Man Behind*, 2014
Watercolour on paper
29,7 cm x 21 cm

Fig. 14 / p.33
Yuka Oyama, *Maternity Yoga*, 2014
Watercolour on paper
29,7 cm x 21 cm

Fig. 15 / p.33
Yuka Oyama, *Up*, 2014
Watercolour on paper
21 cm x 29,7 cm

Fig. 16 / p.33
A Danger, 2014
Watercolour on paper
29,7 cm x 21 cm

Fig. 17 / p.36
Street and Studio tests, 2013
Photo: Jane Saks

Fig. 18 / p.40
SOME THINGS NEVER CHANGE Workshop, 2014
Photo: Jane Saks

Fig. 19 / p.44
Filming Encapsulation Suits 01, 2014
Photo: Öncü Egemen Gültekin

Fig. 20 – 21 / p.48, p.53
Yuka Oyama, *Stubborn Objects Psychodrama*, 2015
Photo: Gil Bartz

Fig. 22 – 23 / p.54, p.55
Filming Encapsulation Suits 02, 2015
Photo: Gil Bartz

Fig. 24 / p.61
Collectors, exhibition view
Faces to Hide, SPACES, Cleveland, Ohio, 2013
Photograph: Jerry Mann

Fig. 25 / p.61
Production view of *Collectors*, 2013
Photograph: Becky Yee

Fig. 26 / p.62
Yuka Oyama, *Collectors* – teapots, 2013

Inkjet
66 cm x 70 cm
Photo: Becky Yee

Fig. 27 / p.62
Yuka Oyama, *Collectors* – moon shelves, 2013
Inkjet
66 cm x 70 cm
Photo: Becky Yee

Fig. 28 / p.63
Yuka Oyama, *Collectors* – carrot products, 2013
Inkjet
66 cm x 70 cm
Photo: Becky Yee

Fig. 29 / p.63
Yuka Oyama, *Collectors* – artworks from northeast Ohio from 1910-1920, 2013
Inkjet
66 cm x 70 cm
Photo: Becky Yee

Fig. 30 / p.64, p.65
Yuka Oyama, *Collectors* – sewing machines, 2013
117 cm x 139,5 cm
Photo: Becky Yee

Fig. 31
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Photo: Öncü Egemen Gültekin
Efrat Tseëlon, *Masquerade and Identities: Essays on Gender, Sexuality and Marginality*, ed. Efrat Tseëlon (London and New York: Routledge, 2001) pp. 24 – 25.

- Fig. 36 / p.83
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Photo: Yuka Oyama
Mary Douglas and Baron Isherwood, *The World of Goods: Towards an Anthropology of Consumption* (London and New York: Routledge, 1996) pp. 40 – 41.
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Phyllis Galembo, *Maske* (London: Chris Boot Ltd, 2010) p.37.
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Photograph: Courtesy Associação Cultural "O Mundo de Lygia Clark," Rio de Janeiro
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The Yes Men, *SurvivaBall*, 2009, TimeOut, Photo: Jim Kierman, accessed on April 02, 2017, <<https://www.timeout.com/newyork/own-this-city-blog/recap-survivaball-press-conference>>

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PE sponge, wood
100 cm x 110 cm x 70 cm
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Photo: Jane Saks

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Poster of the exhibition *THE STUBBORN LIFE OF OBJECTS*, 2015
Photo: Attila Hartwig
Design: Brigitte Speich

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Yuka Oyama, *Filming Encapsulation Suits 02 – Handbag*, 2015
Photo: Gil Bartz

APPENDIX 04: LIST OF FILMS

SLO VIDEO

The Stubborn Life of Objects

#1 SLO

Encapsulation Suits part 01

Movement experiments with a mime dancer –
Headdress and Key
December 2014

The Stubborn Life of Objects

#2 SLO

Cleaning Samurai

August 2014

The Stubborn Life of Objects

#3 SLO

Helmet - River

July 2015

The Stubborn Life of Objects

#4 SLO

Modern Ballet Duo & Trio

July 2015

The Stubborn Life of Objects

#5 SLO

Encapsulation Suits 02

July 2015

The Stubborn Life of Objects

#6 SLO

Stubborn Objects Psychodrama

March 2016

REFLECTION VIDEO

The Stubborn Life of Objects

#1 REF

Cook Up! Prototype artwork evening

July 2013

The Stubborn Life of Objects

#2 REF

Movement experiments with seven women

July 2013

The Stubborn Life of Objects

#3 REF

Movement experiments in studio

2013 - 2015

The Stubborn Life of Objects

#4 REF

Choreography rehearsal with my Karate team

July 2014

The Stubborn Life of Objects

#5 REF

Study materials for filming

2013 - 2015

The Stubborn Life of Objects

#6 REF

The Weaver

February 2015

The Stubborn Life of Objects

#7 REF

Planning choreography for *Modern Ballet Duo & Trio*

May 2015

FILM CREDITS

Encapsulation Suits part 01

Dancers

Oliver Pollak
Karla Knie
Roberta Di Martino

Camera/Post production

Florian Lampersberger

Still photographer

Öncü Egemen Gültekin

Editor

Maja Tennstedt

Lights

Gil Bartz

Assistants

Jane Saks, Yuri Tetsura,
David Adoga, Sabrina
Bergamini

Cleaning Samurai

Dancers

Andrea Jaschinski
Stefan Langfeld
Christoph Leitner
Henning Rust
Sebastian Szapek

Camera

Florian Lampersberger,
Andreas Teuchert

Editor

Maja Tennstedt

Still photographer

Diego Castellano Cano

Assistants

Jane Saks, Yota Okuyama

Helmet – River

Actors

Beatrice del Bo
Serena Gregorio
Laurent Lasselín
Tania Patrìtti
Roberto Petazzi
Filippo Toccihio
Hannah Valentin
Igor Verdozzi
Markus Zimmerman

Camera

Florian Lampersberger

Lights/Still photographer

Gil Bartz

Lights/Post production

Christoph Schwantuschke

Editor

Maja Tennstedt

Project Coordinator

Roberta Di Martino

Assistants

Julie Beugin
Nam Nguyen
Jane Saks
Deacon
Marko Banaia

Music

Plateau #3

composed and played by

Torben Snekkestad

Tenor Saxophone

Modern Ballet Duo and Trio

Actors

Ulrike Kley
Oliver Pollak
Jane Saks

Camera

Florian Lampersberger

Lights/Still photographer

Gil Bartz

Editor

Maja Tennstedt

Project coordinator

Roberta Di Martino

Assistant

Julie Beugin

Stubborn Objects

Psychodrama

Actors

Director – Malwina
Magdalena Durkalec
Protagonist / Key – Ingrid
Spiller
Piano – Astrid Raguse
Handbag – Jürgen Kossack
Bag of Flour – Matensz
Durkalec

Camera

Florian Lampersberger

Editor

Maja Tennstedt

Lights/Still photographer

Gil Bartz

Audio Technician

Jana Irmert

Project coordinator

Robert Di Martino

Credits:

Cook Up! And Studio Test

Dancers

Jane Saks, Ute
Zimmermann, Hiromi
Hoshiko, Yukari Tanihara,
Leni Dioguardi, Hitomi, Yuka

Camera

Axel Ruoff

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Fig. 71
Brigitte Speich
Poster of the exhibition
THE STUBBORN LIFE OF OBJECTS, 2015

Fig. 72 (back cover)
Yuka Oyama
Encapsulation Suits 02 – Handbag, film still, 2015

Reflection Design: Viola Thiele
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KUNST OG HÅNDVERK
ART AND CRAFT

YUKA OYAMA

THE STUBBORN LIFE OF OBJECTS

EXHIBITION PERIOD
16 – 23 APRIL 2016

OPENING
FRIDAY 15 APRIL, 5 PM – 8 PM

OPENING HOURS
12 PM – 6 PM



PLACE

THE RECEPTION GALLERY AND AUDITORIUM AT KUNSTHØGSKOLEN I OSLO
FOSSVEIEN 24, 0551 OSLO

PERFORMANCE AT THE KHIO MAIN ENTRANCE
FRIDAY 15 APRIL AT 6.30 PM AND SATURDAY 16 APRIL AT 4 PM

VIDEO SCREENINGS

16 – 24 APRIL, 2 PM – 5 PM, AUDITORIUM

ARTIST TALK

WEDNESDAY 20 APRIL AT 5 PM, AUDITORIUM

A CONVERSATION BETWEEN YUKA OYAMA AND JØRN MORTENSEN, RECTOR OF OSLO NATIONAL ACADEMY OF THE ARTS

