

## **Memory and Record (1997)**

The installation 'Memory and Record' was made in a traditional Japanese building that served as a clinic (the 'Taniguchi' clinic) in the twentieth century. The building was destroyed shortly after the exposition. The installation used the first and second floor of the building.

**Location:** The Taniguchi Clinic – a traditional Japanese building soon to be destroyed

**First Floor (Memory):** Offering 'Boundary'

(Stone, iron plate, map of Asia, toy train, chalk)

**Second Floor (Record):** Offering 'The Maid's Room'

(Pin Hole Camera, paper screen)

**Memory and Record:** When I was a child, my parents wouldn't buy me any guns. So, instead, I played with toy trains and cars.

Now I am a father myself. In the same way, I give little toy trains to my children, I tell them about the importance of nature conservation, I play with them in the mountains and fields and draw them pictures of beautiful flowers.

Probably, like my grandparents and parents, rather than trying to explain to my children the history of the wars and fights in the twentieth century, I try to keep them away from weapons which are tools that directly cause death.

The locomotive I am using in this installation is the Manchurian Railway. It is also the railway that threatened American Indians when the pioneers advanced into America's West. While being a symbol for civilization and culture, the steam locomotive was at the same time a tool for aggression.

Under the noble name of 'culture and civilization', people in possession of 'state power' forced native people of faraway lands into hard labor. The first thing they made them do was laying railway tracks, so that they could then rob them of their sacred land where they had lived in accordance with nature. Once the tracks were laid, they loaded freight trains with weapons, gunpowder and soldiers, and made the trains draw new boundaries. The second floor room where the 'Record' installation is installed was the maid's room. I used a pin hole camera to project to the inside the view that the maid saw from her window during the long time she lived there- a landscape that didn't change much while she stayed. The projected view creates a 'record' on a screen. This room, together with the whole building of the Taniguchi clinic, is soon going to be destroyed.

The installation on the first floor is located in a room where even during daytime, only dim light enters. This room used to be the kitchen. Part of the kitchen is already destroyed. The installation features an iron plate, stone, a map of Asia, chalk and a toy locomotive.

It represents those people who remained at home during the tumultuous history of the twentieth century, those who continued leading uneventful lives in their kitchens while sending off their men to a 'faraway world', and while doing so inadvertently drew new boundaries in their mind.

On April 25, 1997. The sixth birthday of my son. The anniversary of the passing away of my grandmother.

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