

Works of Ko Yamada



"Specimen of Good-byes" series 2004-2011
Gelatin Silver Print (15.5in. x 24in.)/ Pigment Ink on Canvas with Acrylic Finish (36in. x 53in.) The series is a conceptual presentation of absence of beings. Ones are laying on the ground looking slightly off from the photographer.



"Specimen of Good-bye" series Sherry - above, Kodai - bottom, 2011

Pigment Ink on Canvas with Clear Acrylic Paint(36in. x 53in.)



"Hirotaka" 2004 gelatin silver print

i met you
and i say good-bye to your face

bye
take care
see you tomorrow

someday, you will be gone
i may not be able to ascertain your disappearance
i even have to leave my absence to someone

all i know
will be your face
on the day we met

Specimen of Good-byes (Sayonara no Oshibana) series is a conceptual presentation of absences of beings. Photography usually be able to represent one' s presence but absence. An image of empty space can only represent it' s emptiness but specific being' s disappearance. In this series of portraits, the gazes of one in a photo are fixed permanently slightly off from viewers. Attentions and reactions make us be aware of our presences. With fixed ignorance, photography is able to talk about our one' s disappearance. The series represents confrontations to our disappearance.



Neburas and Clusters Series

2005 pigment ink on paper 31in. x 19 in.

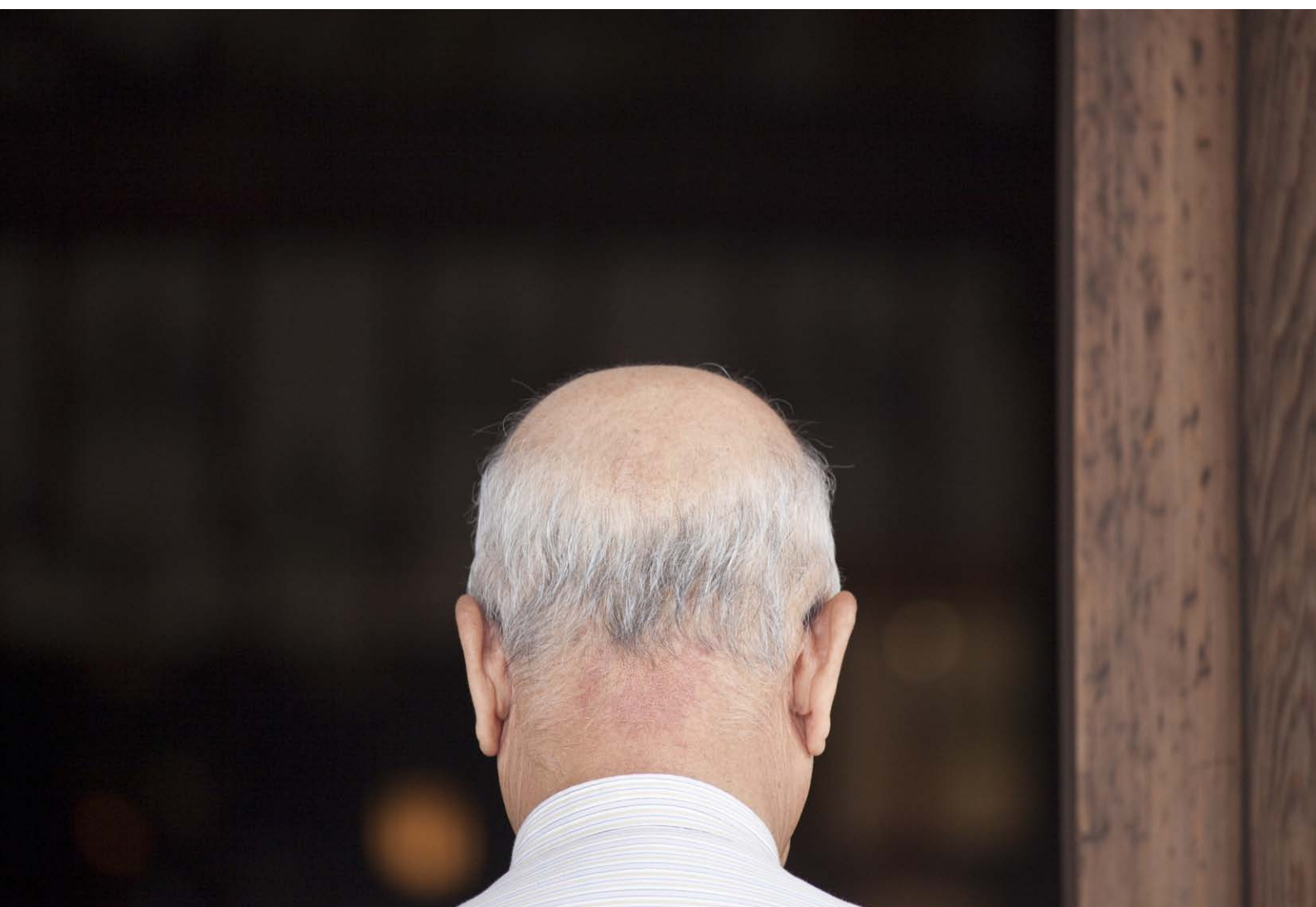
Scanned Images of my father' s bones. Bones tell you that one was here and one is not here.
They are like nebulas or clusters left after stars have been disapeared.



Sphere Shell Sky Series untitled 1 (above), untitled 5 (below)

2011 pigment ink on canvas with acrylic gloss-polymer finish 35in. x 53in.

The unfocused scene in front of the person implies and makes you wonder the whole universe for the one is in this sphere shell.



Sphere Shell Sky series untitled 2 (above), untitled 4 (below)
2011 pigment ink on canvas with acrylic gloss-polymer finish 35in. x 53in.

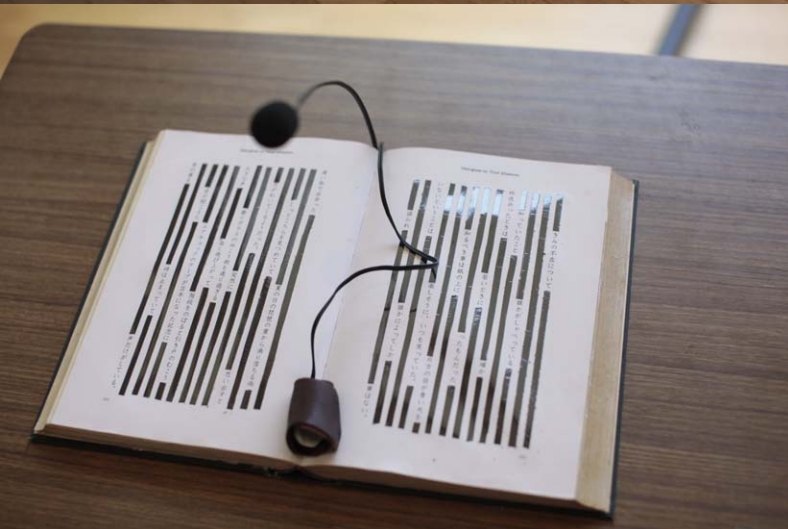


How can you physically capture a concept in a photograph?

In the "Sphere Shell Sky" series, I photographed subject's head with the background scene addressing the physical location of one's thought and concept in the photograph.

The unfocused scene in front of the person implies and makes you wonder the whole universe for the one is in this sphere shell..





Dialogues on Your Absence

2009 Sound Installation

vinyl pipes, sound system, sound effect equipment, mic, speaker, cables,
school chairs, school desk

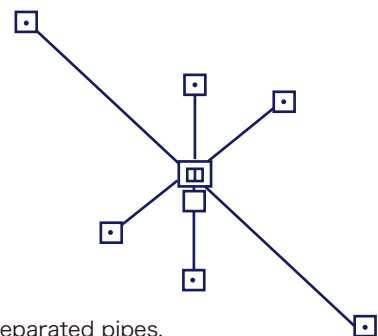
Only someone else can talk about one' s absence.

Whispers of 30 persons tell you about someone they care sinsererly through the 6 separated pipes.

Words are spoken like water drops falling slowly from those faucets. They sometimes speak eloquently, and remain silence for a long time. Only someone else can talk about one' s absence. We leave our absence to others.

School desk and chair in the center of installation simbolize "absentees". A book is on the top of the desk that shows pages with sentences lacking most of the contents. It looks like a textbook with full of asterisks. The unreadable words are covered with audio magnetic tapes. A microphone and a tape head are mounted on the desk. They suggest audience that they can express their presences. It is up to the audience if they want to affect someone' s absence or just listen to those words about someone' s absence.

I think you may want to say that a work of art is someone else which talks about "absence of the artist"





“Dialogues on Your Absence” (Multi Media Installation), Installation view (Top and Bottom left), samples of images(bottom right)
 2010 4 LCD screens, 4 sound systems, computers, a light bulb, book, audio tape installed in a section (10 x 10 feet)
 You will hear fragmented dialogues of someones are talking about someones who are not with, from the screens on the corners.
 Since you always go everywhere with your body, you never be able to be at your absence.
 Somebody or something that is not you always tells your absence. Your absence is permanently owned by somebody.



Umbilical Sites Series “Megumi” (above), “Ayumi” (below)

2008 pigment ink on canvas with acrylic gloss-polymer finish 35in. x 49in.

The empty lots which used to have man-made construction are like bellybuttons of the land. A bellybutton is a loss in the center of your new figure, however, is the tribute to the new self.



Cartography of Relations...ver.2 installation view (above), detail of turntables (below)

2001 Gelatin Silver Print, Vinyl Record, Turn Table, Audio Cable, Guitar Amplifier

134 in. x 108 in. (H x W) Each fragment (record album) is 12 in. x 12 in.

Each fragmented image was made as vinyl record jacket which holds record with our fragmented conversation about our relationship.



Collaborative Family Series

1998 Gelatin Silver Print 19in. x 19in.

What am I?

What I am would depend on the surrounding various structures. We belong to those structures without even thinking about them. Organizations, Occupations Races, Genders, The country of Japan, And the familiar and fundamental structures that support those concepts Home, Blood, Family What would be the basis to support various groups of people coming together? Are these given structures what we think they are, so undoubted and definite? I, Ko Yamada, and Robb King, living in Japan, Two of us with no “givens” feel and think and create things together with each other’ s independent purpose and position. Family as a project, A Collaborative Family Couldn't this be considered a certain state of "family”



Fundamental Fragments Series Inu (top), Yubiningyo (bottom left), Kaji (bottom Right)

1996 Gelatin Silver Print, 14in. x 14in.

Images reflected on surface of eyes were captured by close up. Those vague images resemble my vague memories of my childhood.



Reflected Identity Series

1992 Gelatin Silver Print, 14in. x 14in.

In this series, someone I know always be aware and looks at me. The person reflects how I exist in the society.

I was tring to capture the boundaries of "myself" that was floating ambiguosly between me and the person.



Memories of Records (Director of the Exhibition & Artist), Two Faces of Forum Press (Top), Room of Myself (bottom)

2010 Pigment Ink on Canvas, 35in. x 49in.(top), Bookshelf Room with about 7000 autobiography books (bottom)

The show is about re-evaluation on memories of recording media.

Fictional photography series of the existing magazine covers in a parallel world.(Top),

The room made of thousands of autobiographies invites viewers to watch their personal history on media close to extinction.(bottom).



The project was performed at DMY International Design Festival 2011 in Berlin as a workshop to make audience experience the art project.

"Berliner Naruheso Weltzeitung" is a newspaper project which is designed to make participants experience and understand structure and meaning of urban development through the process of newspaper redesign.

A layout of newspapers are often chaotic and similar to an urban layout. Cartoons might be next to an article about economical crisis which could be on the top of an automobile ad on a newspaper. It is similar to that a sausage shop could be next to a fitness gym on the top of a car dealer in a city.

No.0 issue is designed to describe the whole idea about the project and have a look of old Berlin newspapers. We consider the layout of the No.0 issue as the layout of old Berlin. Participants would redesign the look of the city. However, they have to deal with existing articles one by one as you have to deal with private houses and shops and official buildings one by one when you physically change the design of a city. As you have to tear down buildings to have empty lots for new buildings, you have to physically cut out an article one by one and make the next issue with the empty lot

before you start writing a new article for the issue after next.

You do not usually regard such temporary space as important elements of town. However, they are indispensable for a city to be reborn. To write new articles, the participants will act and work as newspaper reporters of our workshop company. They are going to interview variety of people about impressive important memories at their old houses which do not exist anymore.

We can imagine and build the future of the city by applying the salvaged memories of the people from the past.

Berliner Naruheso Weltzeitung

Ein Zeitungsprojekt als

Simulation des urbanen Wandels

Nº 0

Immer im Wandel

Do, 2. Juni
2011

Redesign the Newspaper to Redesign the City

Ko Yamada & Jin Murata (Nagoya, Japan)

Eine Zeitung ist eine Stadt

Newspaper
Project for
Reconstruction
of memories

DMY International Design Festival Berlin 2011 has introduced a news-paper project "Berliner Naruheso Weltzeitung" (The Newspaper Project as a Simulation of Urban Redesign) on Thursday the 2nd according to a spokesman of the festival. The paper's office will actually be run at the central venue during the festival. Ko Yamada(47) CEO of BNW explained BNW saying their reporters will interview visitors at the festival and people living in Berlin about memorable events that took place at their old houses which do not exist anymore, to write as news for the next issue.

Metabolizing Paper Media

The layout of newspapers is often chaotic and similar to an urban layout. Various information is condensed into sections on one big piece of paper. This issue has the look of old Berlin newspapers which we seen as the old city of Berlin between 1920s and 1960s.

The look of the urban areas keeps changing everyday. Newspapers also gradually change their look over the time. They have bigger photos with color and simpler fonts recently. The reporters will try to redesign the look of a newspaper as to create a new look of the city. They have to deal with existing articles one by one as you have to deal with every building when you physically change the city. As you have to tear down buildings

Sentimental Journey

On Monday the 30th, Keisuke (3) living on Schoenazd STR has a lot of miniature toy cars in his toy box. He is wondering how many he has and draws all of them up in one line. He places his favorite oldsmobile in the center of the line. The line is from one end of his house to the other and he is very satisfied. He also keeps his old no medium format camera in his toy box. The camera was given to him by his father who works for a camera company. He can not see the square shaped thing as a real camera and hangs his candy box which is shaped like a single lens reflex camera around his neck instead. There is a thin peach tree in the backyard of his house. His mother bought the peach tree at a farmer's

market at a buddist temple because an old lady who lives nearby said that peach leaves will cure Keisuke's rash. His home is a one-story wooden building located near the temple and a christian church. His family had a white Japanese spitz as their pet. His name was "Journey". He was named after the title of movie called sentimental Journey, one of his parents' favorite movies. When the dog passed away, they carried him in a baby carriage with a wicker basket. They made a large pit in their yard and laid the dog to rest in the center of the pit. After they buried the dog, they planted an aucuba tree in the mound of soil. Every time he see aucuba trees, Keisuke remembers the white body of the dog laying in the pit of dark colored soil.



Zeitungsreporter demolieren Gebäude

Frederic Christian Antonien Lange

Am Freitagnachmittag habe eine Gruppe Reporter historische Gebäude brutal beschädigt, berichtet der Berliner Polizeichef Georg Schmalhofer (93), der Anführer der kriminellen Gruppe "Der Frosch mit der Maske" behauptet, sie wollten eine Baulücke zwischens Nubau einer schicken Brauerei schaffen. Als zwei Polizisten die Gruppe zu stoppen versuchten, fingen Schmalhofer und zwei weitere Reporter an, schneebälle auf sie zu werfen. Die Polizisten gebrauchten Pfefferspray, um die Gruppe abzuwehren. Der Mordkriminalspezialist Dr. Mause kommentiert das Verhalten der Gruppe

als vom Motiv her nachvollziehbar, jedoch kindisch. Die Polizisten hatten Currypulver verwenden sollen, um die Aktion zu stoppen.



Baulücken erlauben Vorstellungskraft

You sometimes see empty lots in town. They suddenly appear after houses have been torn down. You don't usually regard such spaces as important elements of a town. However, they are indispensable for a town to be reborn. Our newspaper, "Berliner Naruheso (= I see, in Japanese slang) Weltzeitung" will carry out field research about such empty lots in Berlin. Newspapers have unique chaotic layout that resembles a city map. Sections for articles and pictures are similar to house and building sites. If you want to save information from paper media, you cut the article out and save it. The hole in the paper resembles an empty lot in a town. We are going to interview a variety of people to fill empty sites with new articles about memories from buildings that no longer exist. We can imagine and build a city's future from the past memories of the city.



New Born Baby Becomes the CEO of New Power Company

(Reuters)

Ray Yamada (0.00002) former executive of children's right at Uterus Corporation stated that his inauguration of President of Japanese new power company NEPCO at the press conference 10 minutes after his birth. Yamada stated that he will pursue the best way to reconstruct the Japanese energy policy with his company's effort for technological breakthrough with power generation from natural resources. He also mentioned about his company policy of abandoning nuclear power for his personal fear of thyroid cancer and said "I am very frustrated with the policy of current government."

Wendepunkt

Günter Wallraff

When you are walking by a new restaurant, it is usually hard for you to remember what was there before the restaurant opened. Well, let's say there was a bookshop. It would also have been hard for you to imagine there was going to be a restaurant after the bookshop. During the short period of time after the bookshop building was torn down, you could imagine various possibilities of the location in the future and past. The empty lot expands your imagination.

The recent Japanese Nuclear Power Plant disaster is still not settled. The plan for decommissioning of reactor is not promising and may take several more decades. The site of the plant might not be empty for a hundred years.

It is questionable if humans should build something that can not be demolished. Since there will always be the plant building, people just can not imagine the possibility of that land in the future. People in the evacuation areas are inhibited from the freedom of imagination.

The most of the northern coastal areas in Tohoku were struck severely by Tsunamis. People are displaced from their homes because most of the residential areas are literally washed out. It is of course, a horrible disaster, however I would say people in Tohoku can imagine the possibilities of their future because the huge empty lots help their imagination toward their limitless future and past.

"Nicht der Starke gewinnt, sondern der Gewinner ist stark."

Karl-Heinz Schneider



Ergebnis:

0:03 1:1 0:40
Karl-Heinz "Mr. Europakaiser"
Schneider Tsutaba
"Ballfreund" Ohzora

Datum: Freitag
Ort: RTL2-Stadion

Karl-Heinz Schneider commented "The strong doesn't deserve a win, the winner is the strong" at the post game interview.

Cheer message for "Mr. Europakaiser"
Call: 0176 / 666666

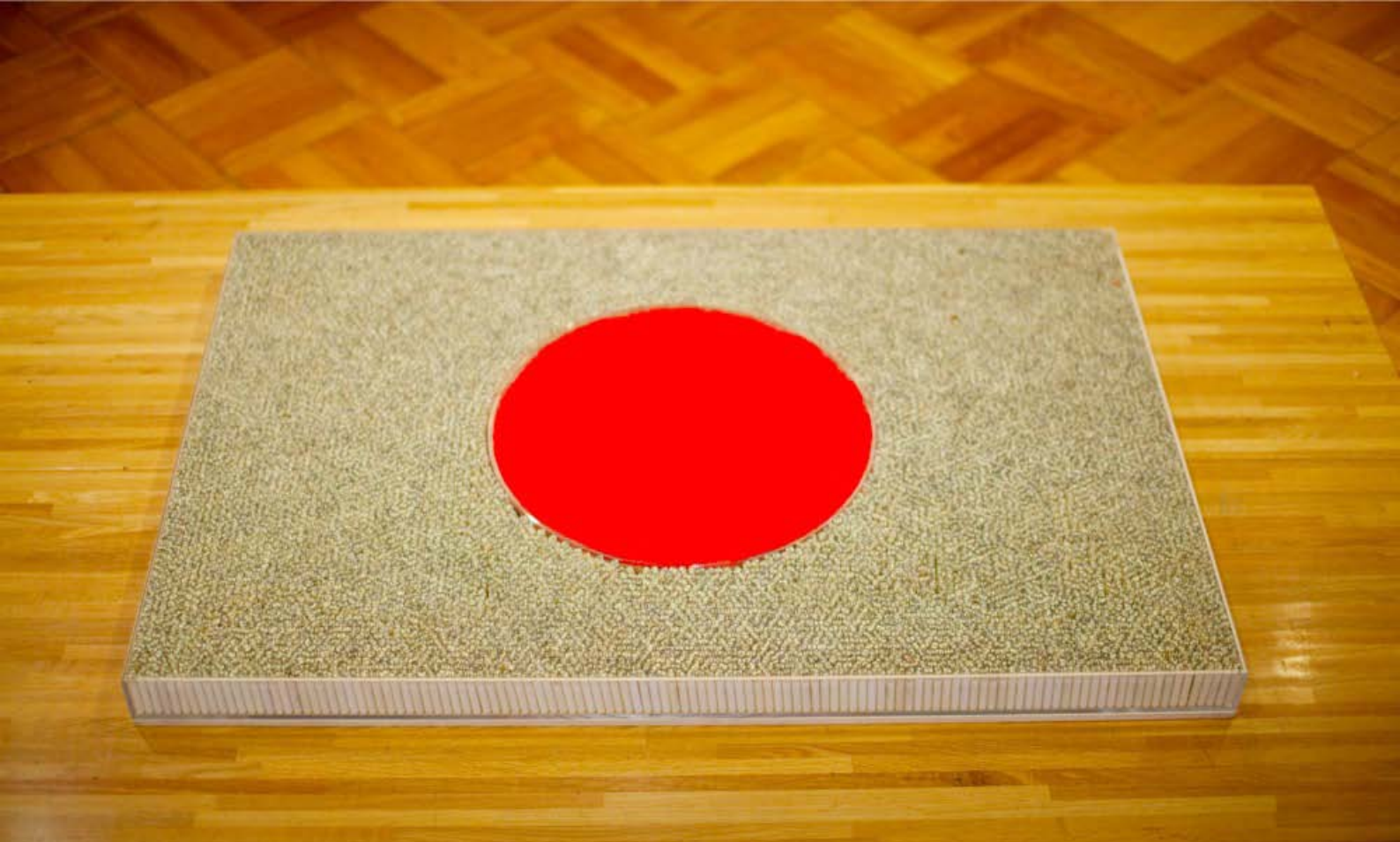
VATTEN-CHAMPION - Der Stromanschluss für den kleinen Geldbeutel

Jetzt Gleichstrom, und
Wechselstrom verfügbar!

Guter, tausendfach bewährter Strom,
modernisiert und vervollkommen
vom weltbekannten
Physiker Enrico Fermi.



VATTEN-FALLE



"Family of Family" Acrylic Case 35.5in. x 53.3in., Japanese family name stamps, stamp paste, a sound unit
 The work is a playable installation. The Japanese flag object which is made of 8000-9000 Japanese family name stamps. Family name stamps are considered as one's signatures in Japan. The red circle part is made of Japanese classic stamp ink paste. Underneath of the case, a hidden sound unit read out those family names like some teachers are taking attendance. You can play with the stamps by choosing and stamping those family names in one house. You can imagine how fun it is if all of you like live together as a family. You can also draw or stamp new houses by yourself. You create a new family consist of families. After you united families in a house, you post the house on the wall to make a big city. Family is not only blood tied. That makes us be glad.

Sound Performance Projects



Gakki Koji (Instruments Construction)



No-Go-Aria



Phono-Electus and appendix



Phono-Electus

I organized several leader units for sound performance projects. For all units, I created original sound instruments as my art works. For Phono-Electus and appendix, we created suits made of magnetic tapes that have recorded conversation. We installed tape heads on our fingers and rubbed each other to play back the broken conversation during the performance. For No-Go-Aria, I came up with a tube instrument which makes controlled howling noise in the tube. I am interested in how you can generate sounds, rather than constructing conventional instruments. Performances were done with poet, sculptor, digital artist in a manner of improvisation.

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