Shimabuku

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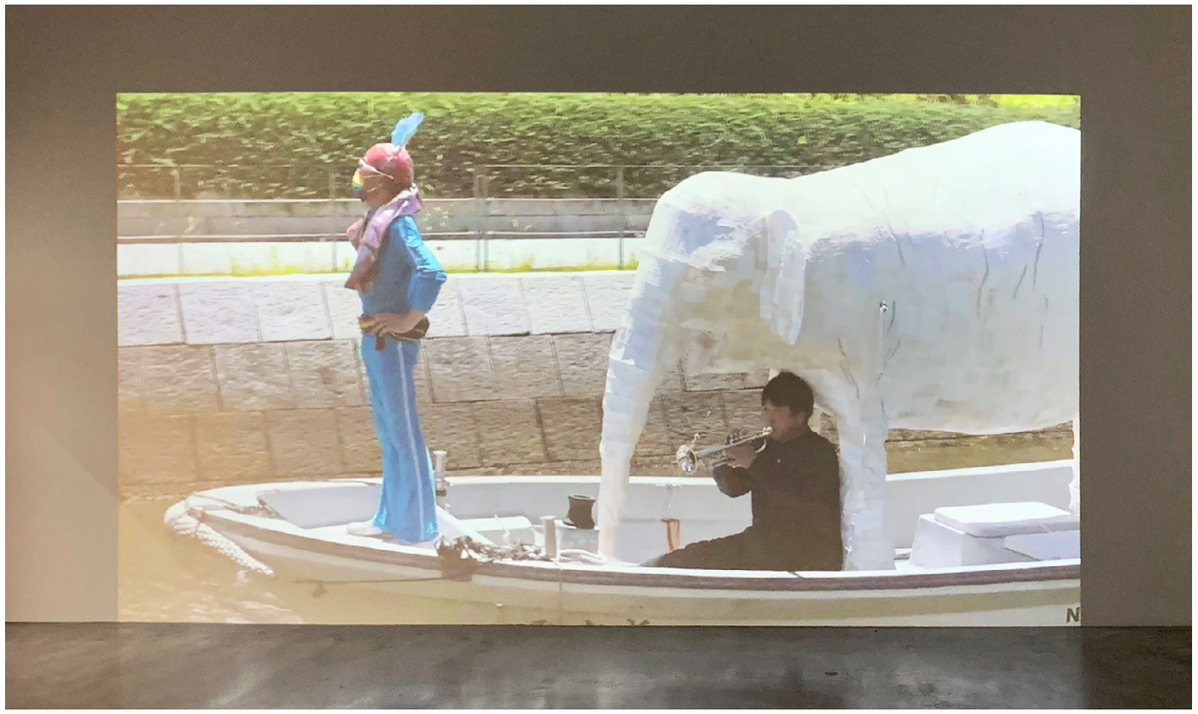
NAGASAKI



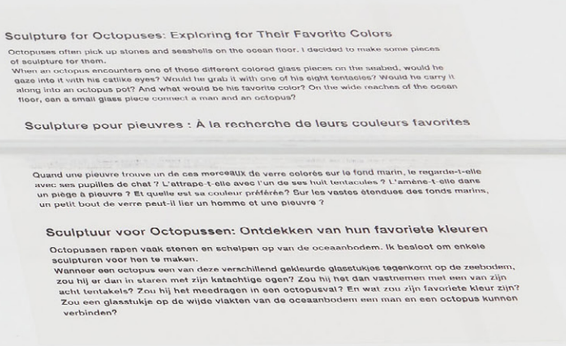
Installation *Shimabuku: Instrumental,* WIELS, Brussels, Belgium, 2022

In 1728, an elephant came to Nagasaki. It came on a ship from the Land of the South.
The shogun at the time said that he wanted to see the elephant, so the animal traveld on foot all the way from Nagasaki to Edo.* On the way, the elephant made many fans everywhere it went.
Since it was a rare white elephant, people who had never seen an elephant before thought that in addition to being big and having a long trunk, elephants were white. In 2001,
I made "the elephant that Japanese people first saw" in Kitakyushu Municipal Museum of Art.
Then I walked with the elephant along the Nagasaki Kaido, the road that the elephant actually walked all those years ago. Some things happen twice. In 2021, I used my own method to recreate the elephant's arrival by ship in Nagasaki. In English, an elephant's cry is called "trumpet".
In 1728, as the elephant approached the port, did people hear the trumpet? I decided to bring a trumpet, which I've never blown before, and ride on the ship with the elephant.

*From Nagasaki to Edo is about 1.200 km. Edo = Tokyo

Some Things Happen Twice: An Elephant Comes from the Sea
2021
HD video, colour, sound and vinyl lettering
HD-Video, Farbe, Ton und Texttafel
16:9, 7:50 min./Min.
Edition 4/5 (+ 2 A.P.)

Sculptures for Octopuses: Exploring for Their Favorite Colors - Aquarium in Kobe
2019
Digital slide show: 22 images, colour, no sound
Digitale Slideshow: 22 Bilder, Farbe, ohne Ton
16:9, 2:31 min./Min.
Edition 4/5 (+ 2 A.P.)



Sculpture for Octopuses: Exploring for Their Favorite Colors
2010
12 glass balls, drawing and photo, pedestal, acrylic cover, text on card
12 Glaskugeln, Zeichnung und Foto, Sockel, Acrylglashaube, Text auf Karte
97 × 80 × 55 cm
Series of 5: A-E (B)

Installation *Shimabuku: Instrumental,* WIELS, Brussels, Belgium, 2022

Sculpture for Octopuses: Exploring for Their Favorite Colors

Octpuses often pick up stones and seashells on the ocean floor.
I decided to make some pieces of sculpture for them.
When an octopus encounters one of these different colored glass pieces on the seabed, would he gaze into it with his catlike eyes? Would he grab it with one of his eight tentacles? Would he carry it along into an octopus pot? And what would be his favorite color? On the wide reaches of the ocean floor, can a small glass piece connect a man and an octopus?

Oktopoden lesen oft Steine und Muscheln vom Boden des Ozeans auf.
Ich habe beschlossen, ein paar Skulpturen für sie zu machen.
Wenn ein Oktopus auf dem Meeresgrund einem dieser verschiedenfarbigen Glasobjekte begegnet, würde er es mit seinen katzenhaften Augen bestaunen? Würde er es mit einer seiner acht Tentakeln greifen? Würde er es mitnehmen in eine Oktopus-Falle? Und was wäre seine Lieblingsfarbe? Kann ein kleines Glasobjekt in den Weiten des Ozeans einen Menschen und einen Oktopus verbinden?

Sculpture for Octopuses: Exploring for Their Favorite Colors
2010
Details

Bow to Bow
2016
HD video, colour, sound
HD-Video, Farbe, Ton
11:43 min./Min.
Edition: 5 (+2 A.P.)

Film excerpt / Filmausschnitt: https://vimeo.com/420337927

"One day, when the wars ended,
people began to make music by plucking the strings
of the bows they once used as weapons,
or by rubbing the bowstrings together.

On this day, weapons became instruments.
I wonder, what kind of sounds were made in that moment?"

Cuban Samba Remix (Remix by Kassin with Arto Lindsay)
2016
3 channel HD video installation, colour, sound
3 Kanal HD-Videoinstallation, Farbe, Ton
9:30 min./ Min.
Edition: 5 (+2 A.P.)

Film excerpt / Filmausschnitt: https://vimeo.com/417637217

Installation at Nogueras Blanchard, Madrid, Spain, 2016

Photograph wearing rain boots
2014
Analogue C-print, wood, clips, rain boots
Analoger C-print, Holz, Clips, Gummistiefel
175 × 100 × 47 cm
Edition 3/3 (+2 A.P.)

Leaves swim
2011/2014
Analogue C-print
Analoger C-print
Image/Bild 46,5 × 69,5 cm, frame/Rahmen 48 × 71 cm
Edition: 1/5 (+2 A.P.)

Leaves swim
2011 / 2014
Analogue C-print
Analoger C-print
Image / Bild 40 × 60 cm, frame / Rahmen 42 × 62 cm
Edition: 1 / 5 (+2 A.P.)

Leaves swim
2011 / 2014
Analogue C-print
Analoger C-print
Image / Bild 62,5 × 42 cm, frame / Rahmen 64 × 43,5 cm
Edition: 1 / 5 (+2 A.P.)

Leaves Swim

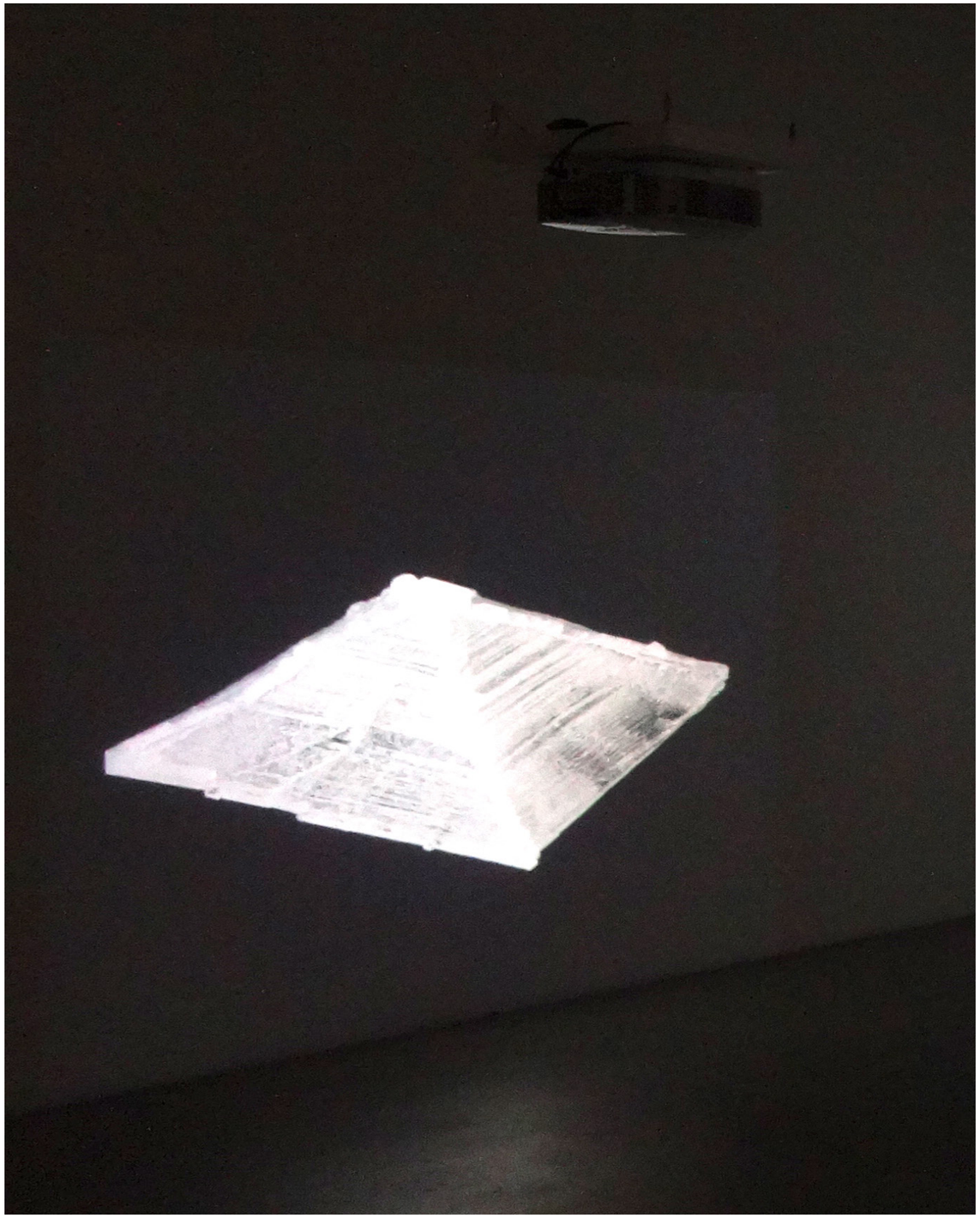
Leaves Swim
2011
Video, colour, no sound
Video, Farbe, ohne Ton
2:30 min./Min.
Edition 5/5 (+2 A.P.)

The work is offered in two versions: on one Hantarex monitor or mirrored on two Hantarex monitors.
Previous page/Vorherige Seite: Single version
Right/Rechts: Mirrored version

Film excerpt/Filmausschnitt: https://vimeo.com/420338078

City in the Sea
2013
Left / links: slide show / Slideshow
Right / rechts: framed archival pigment prints / gerahmte Archiv-Pigmentdrucke

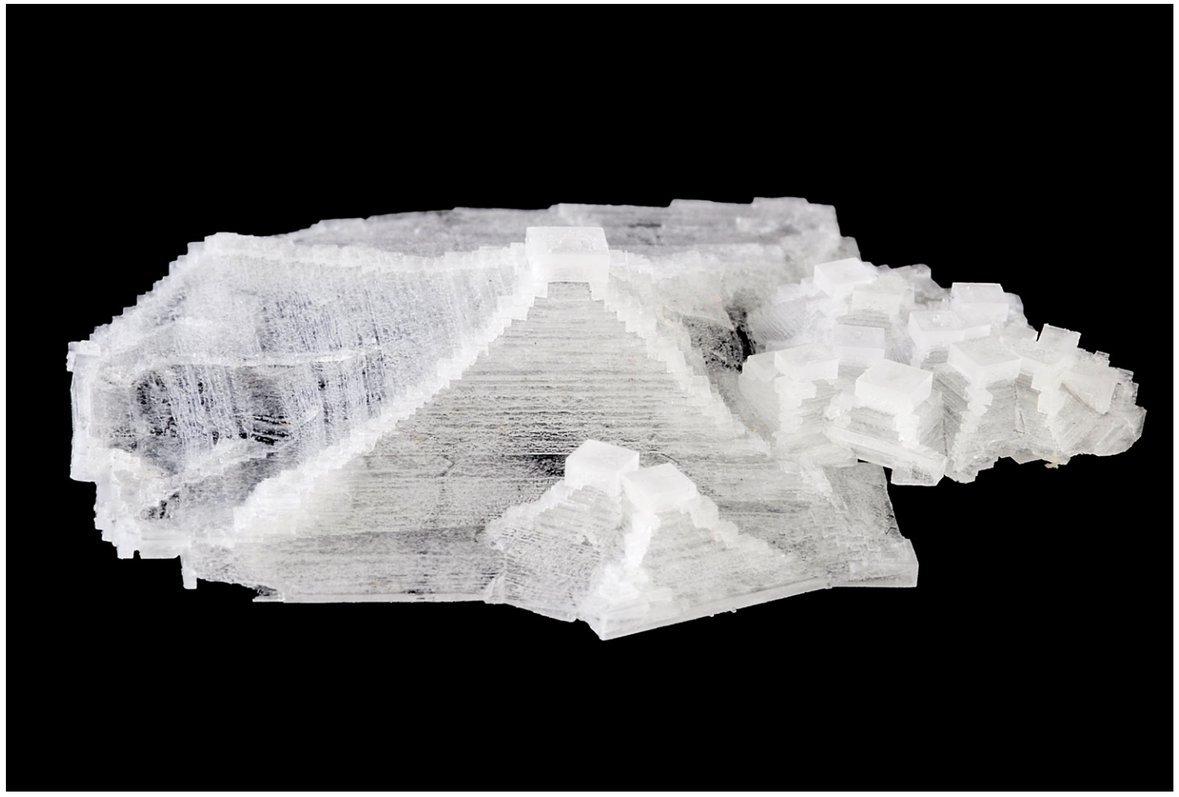
Installation *Sea and Flowers,* Galerie Barbara Wien, Berlin, 2014



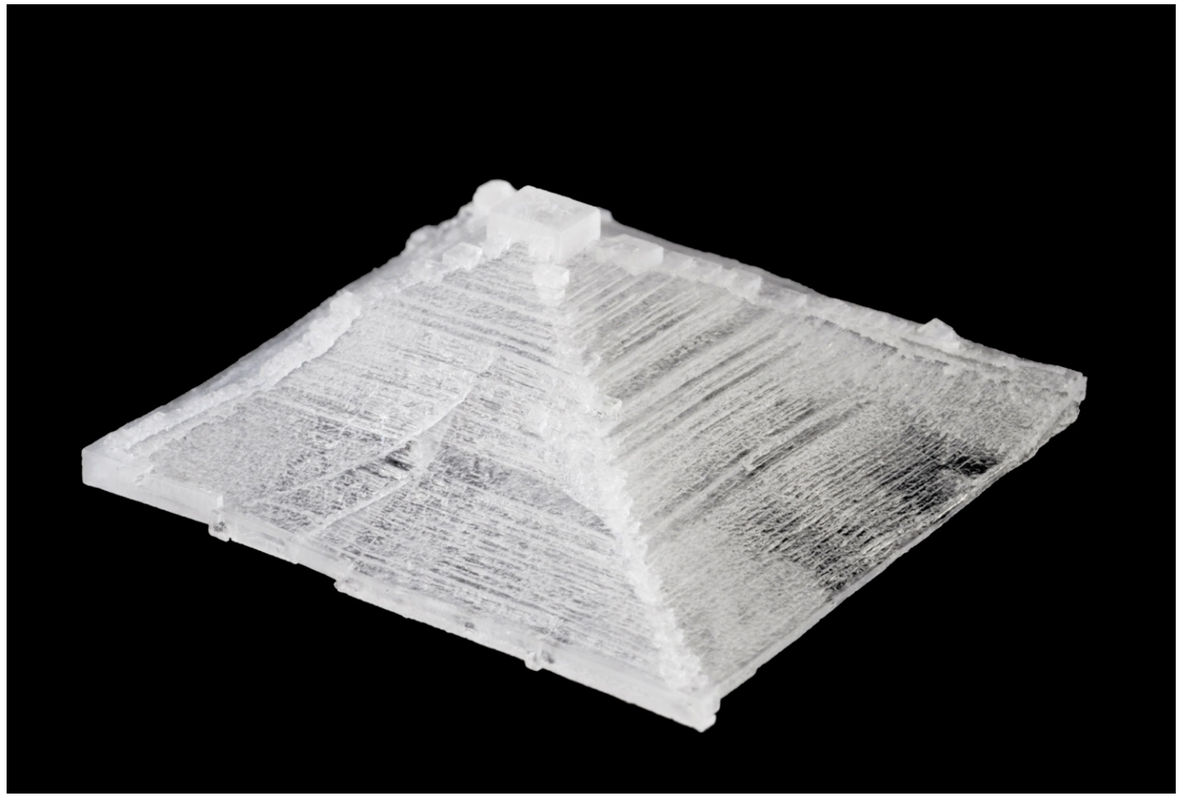
City in the Sea
2013
Slide show: 48 digital photographs, colour, no sound
Slideshow: 48 digitale Photographien, Farbe, ohne Ton
5:36 min./Min.
Edition: 5 (+2 A.P.)

"I was amazed when I first saw salt crystals. They looked just like a pyramid or ancient ruins. I wanted to photograph the crystals and make them larger so I could look at them. Then one day, it struck me. Our ancestors long ago also looked at salt crystals and felt amazement at the beauty of their forms. In those days, when there were no photographs, they wanted to make the crystals larger in three dimensions, just as they were, and then stand on top of them and make buildings like them, don't you think? Salt crystals were the blue print for pyramids and ancient ruins, I think. Salt crystals do not resemble pyramids; pyramids resemble salt crystals."

„Ich war erstaunt als ich zum ersten Mal Salzkristalle sah. Sie sahen aus wie Pyramiden oder alte Ruinen. Ich wollte die Kristalle fotografieren und vergrößern um sie betrachten zu können. Dann, eines Tages, war es mir plötzlich klar. Vor langer Zeit betrachteten unsere Vorfahren auch Salzkristalle und staunten über die Schönheit ihrer Formen. Damals, als es noch keine Fotografie gab, wollten sie die Kristalle dreidimensional vergrößern, genau wie sie waren und auf ihnen stehen und Gebäude gleicher Form errichten, glauben Sie nicht? Ich glaube, Salzkristalle waren die Vorlage für Pyramiden und alte Ruinen. Salzkristalle ähneln nicht Pyramiden; Pyramiden ähneln Salzkristallen."

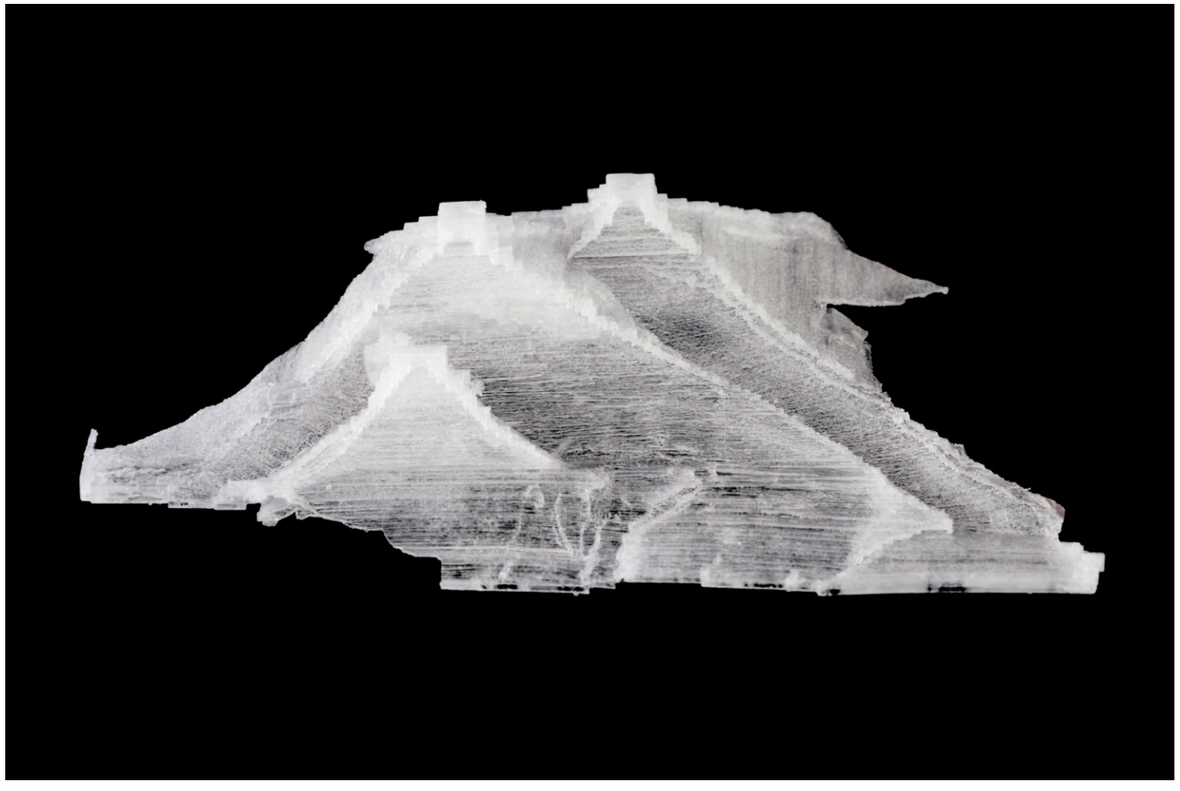


City in the Sea (No. 1)



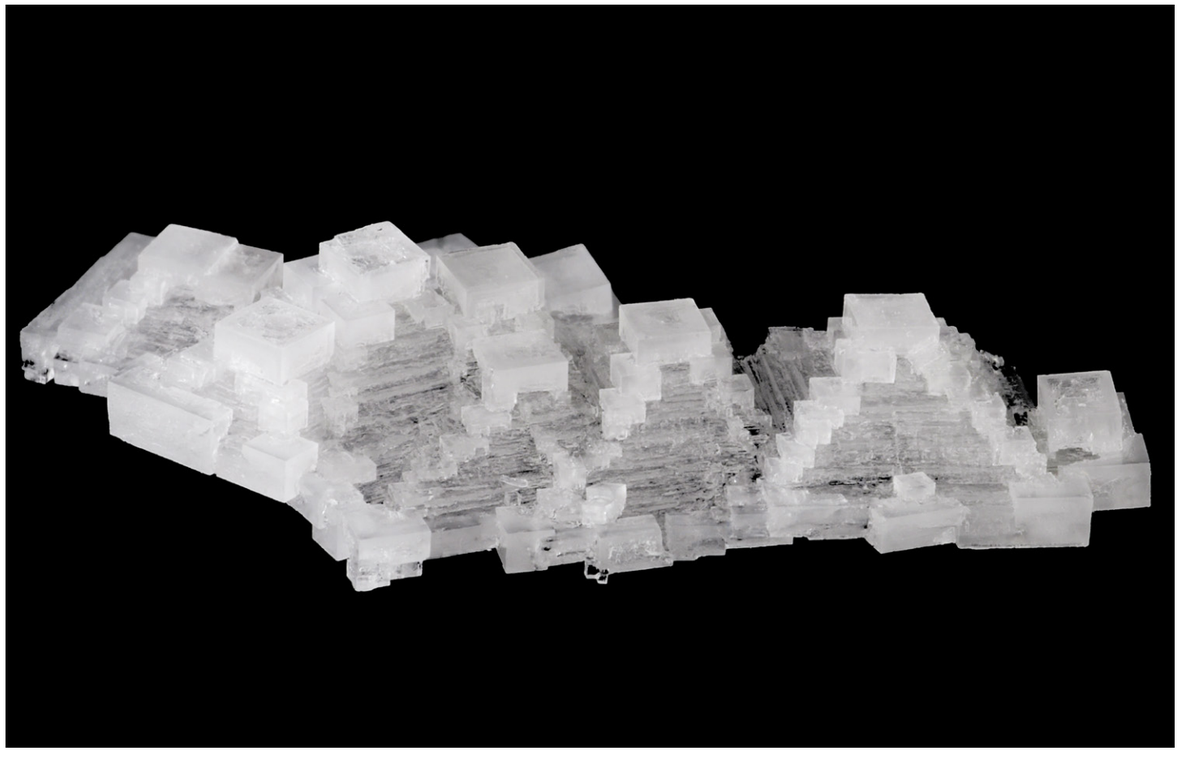
City in the Sea (No. 2)

City in the Sea
2013
6 framed archival pigment prints (image size 74 × 111 cm each, frame size 76 × 113 × 4.6 cm each)
6 gerahmte Archiv-Pigmentdrucke (Bildgröße je 74 × 111 cm, Rahmengröße je 76 × 113 × 4,6 cm)
Edition: 5 (+ 2 A.P.)



City in the Sea (No.3)

City in the Sea (No.4)



City in the Sea (No.5)

City in the Sea (No.6)

When square becomes circle
2011
Analogue C-print
Analoger C-print
Image / Bild 70 × 105 cm, frame / Rahmen 72 × 107 cm
Edition 3 / 5 (+ 2 A.P.)

A Great Day
2011
Installation with various Soviet time objects, 1 video (Mini-DV transferred to digital data, colour, sound) & 1 text
Installation mit verschiedenen Objekten aus der Sowjetzeit, 1 Video (Mini-DV digitalisiert, Farbe, Ton) & 1 Text
3 min./Min.
Unique/Unikat

Installation *Sea and Flowers*, Galerie Barbara Wien, Berlin 2014

A Great Day
2011
Details

SHIMABUKU
A Great Day
2011

Eines Tages in Moskau beobachtete ich einen Straßenverkäufer, der lange Zeit nichts verkaufte. Viele Menschen gingen an ihm vorbei, aber niemand hielt an.
Ich machte mir darüber Gedanken, wieviel er an einem Tage verkaufen kann. Ich fragte mich, ob je der Tag kommen wird, an dem er alles verkauft.
Nach einer Weile entschied ich, alles von so einem Straßenverkäufer zu kaufen.

SHIMABUKU
A Great Day
2011

One day on the street of Moscow, I had kept watching a street seller who sold nothing for long time. Many people passed by in front of him, but nobody stopped there.
I started to think how much he can sell in one day. I wondered if ever there will come the day when he sells everything.
After a while, I decided to buy everything from such seller on the street.

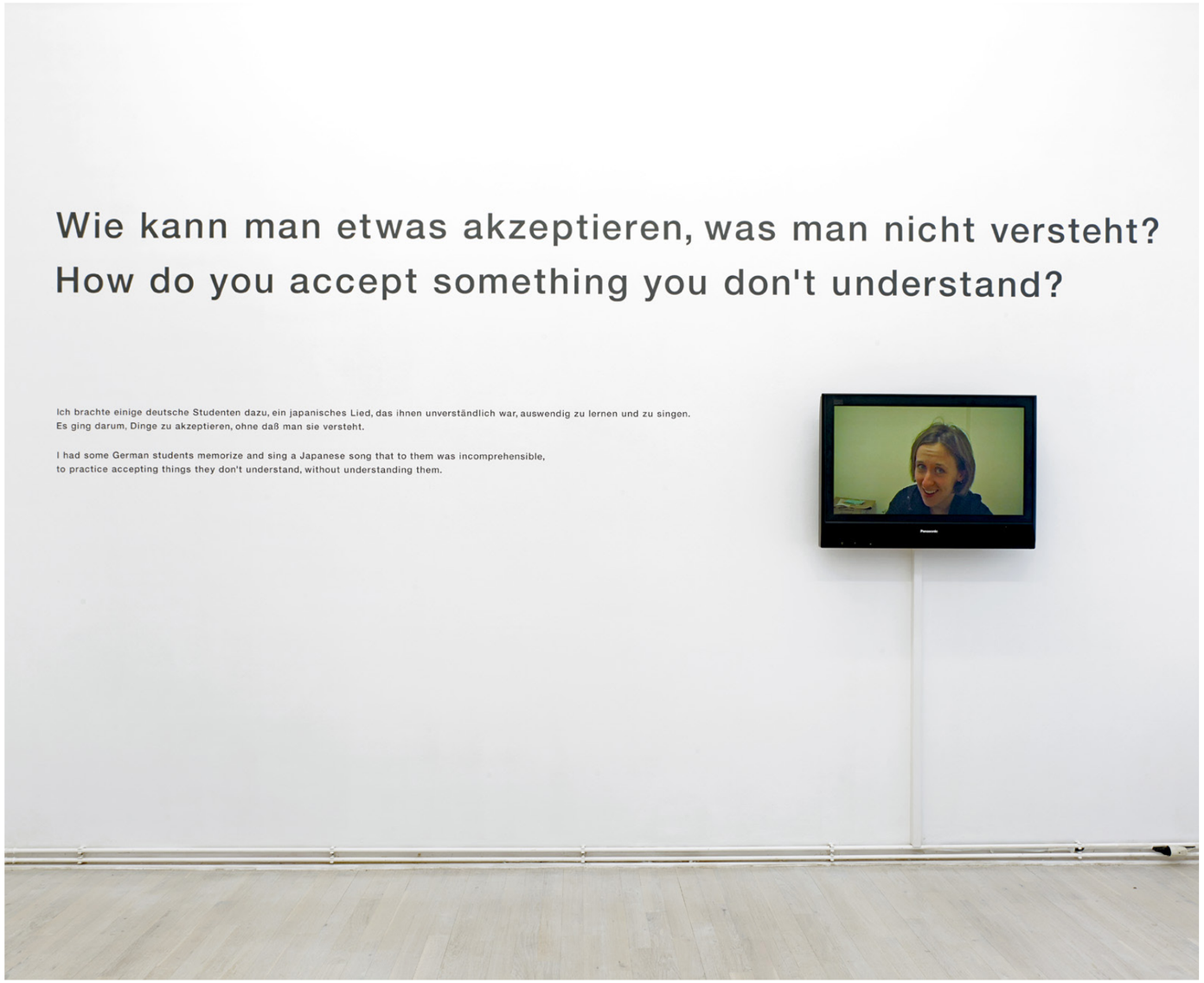
"Some tomatoes float and some sink. Some vegetables float and some sink. This is something I always noticed while cooking, and always found mysterious. So I decided to make work about something mysterious, leave it mysterious and have people experience it just as it is. (Later I discovered that besides the floating and sinking tomatoes, there was yet another kind, the swimming tomatoes."

Something that Floats / Something that Sinks
2010
2 Aluminum tubs with water on pedestals, 2 water streamers, 2 tomatoes, 2 limes
2 Aluminiumwannen mit Wasser auf Podesten, 2 Wasserpumpen, 2 Tomaten, 2 Limetten
Pedestal / Podest 30 × 78 × 78 cm, tub / Wanne ∅ 60
Edition 3 / 5 (+ 2 A.P.)

Sakepirinha

Sakepirinha
2008
Neon sign and framed Sakepirinha Recipe Poster
Neonschild und ein gerahmter Druck mit Sakepirinharezept
Sign / Schild 98 × 228 cm, poster / Druck
(ink jet print / Druck 75 × 50 cm, frame / Rahmen 82 × 57 × 4 cm)
Edition 3 / 3 (+ 2 A.P.)

Performance with / mit Damián Ortega, daadgalerie, Berlin, 2006



Installation *how to write 1*, Galerie Barbara Wien, Berlin, 2013

How do you accept something you don't understand?
2006 / 2008
Videoinstallation: Text on the wall and DVD (colour, sound)
Videoinstallation: Wandtext und DVD (Farbe, Ton)
5:08 min./Min.
Edition 1 / 5 (+ 2 A.P.)

Film excerpt / Filmausschnitt: https://vimeo.com/41763742 7

"How do you accept something you don't understand?
I had some German students memorize and sing a Japanese song that to them was incomprehensible, to practice accepting things they don't understand, without understanding them."

„Wie kann man etwas akzeptieren, was man nicht versteht?
Ich brachte einige deutsche Stundenten dazu, ein japanisches Lied, das ihnen unverständlich war, auswendig zu lernen und zu singen.
Es ging darum Dinge zu akzeptieren, ohne daß man sie versteht."

"There is an interesting story behind this photo work: When I used to live in Queens, New York in 2000, I took this photo at my neighborhood near Laguardia airport .
I just found a beautiful abstract cloud / smoke from small air plane, so I took this, but later I knew Yoko Ono made a skywriting work at same day at Manhattan New York!
So what I took can be some left over smoke of Yoko Ono! I think the airplane tried to throw away unused smoke before landing. The sky after Yoko Ono! "

Untitled (New York)
2000
Type C print (Analogue Photo Print from Film)
C-Print (analoger Photodruck)
Image / Bild 70 × 103 cm, frame / Rahmen 77 × 110 cm
Edition: 5 (+ 2 A.P.)