

CINDY MOCHIZUKI / from *Port of Dream* and *Paper*: new works from Koganecho and Yonago, Japan

In the summer and fall of 2014, I was invited to two artist residencies in Japan where I created two new works: *Port of Dream* (a mixed media installation) for the Koganecho Art Bazaar 2014 in Koganecho, Yokohama; and *Paper*, the first chapter of a trilogy of audio works titled *Rock, Paper, Scissor* for AIR 475 Yonago, Tottori-ken. Both works speak to the close and distant proximities of the geographic and psychic spaces between two cities across the Pacific.

Often my practice involves time in the archives or looking through family albums and home videos. *Us Two* (archival family photographs) are ephemera that stayed close to me while in production for *Port of Dream*, though never were included in the final work. The photographs were taken by my great aunt in Japan at the port of Yokohama when my grandparents returned back to Canada in the 1950s. *Woodcutter's Dream* and *Untitled* (ink drawings) were drawn in the archives while waiting for the “story” of *Paper* to appear.

Port of Dream

Port of Dream is an installation consisting of a series of works housed within a two-floor artist studio/gallery space at Koganecho Art Bazaar in Koganecho, Yokohama. The work is comprised of audio recordings, video projection, digital photography, and a peek hole that leads into a room of mirror, light and sculpture.

My mother's childhood house in Shin-Sugita Yokohama is not far from the site of the residency and still remains on the property next to the home in which my mother's youngest sister currently resides. The old house, originally built in 1946 for American occupation, is now locked because of heavy rainfall, earthquakes, and other natural causes that have sealed the door shut. My initial research was to explore the interior of this home and its contents, but arriving to a locked house forced me see its contents from the outside.

The installation takes these fragmented and poetic forms of documentation of the childhood “home” and places them into the studio corners, stairwells, and rooms. Audio recordings placed under the narrow stairwell of the studio document present time between the two sisters as they meet again by playing classical music on the piano together. The video uses found Super 8mm home video

footage and new material shot at the current tourist site of the Japanese ocean liner Hikawa Maru, which historically was a regular liner route from Japan to Yokohama, Vancouver, and Seattle. The found Super 8 mm footage was taken in 1975 on my mother's first visit back to Japan since her immigration to Canada three years earlier. The same vessel also sent my paternal family "back" to Japan after their release from the Japanese Canadian internment camps in 1946 and brought the family back to Canada in late 1950s. These intimate works attempt to restore memory but prove only to be a fiction: a story I've created temporarily to trace our way back to a time that is hidden and now can only be imagined.

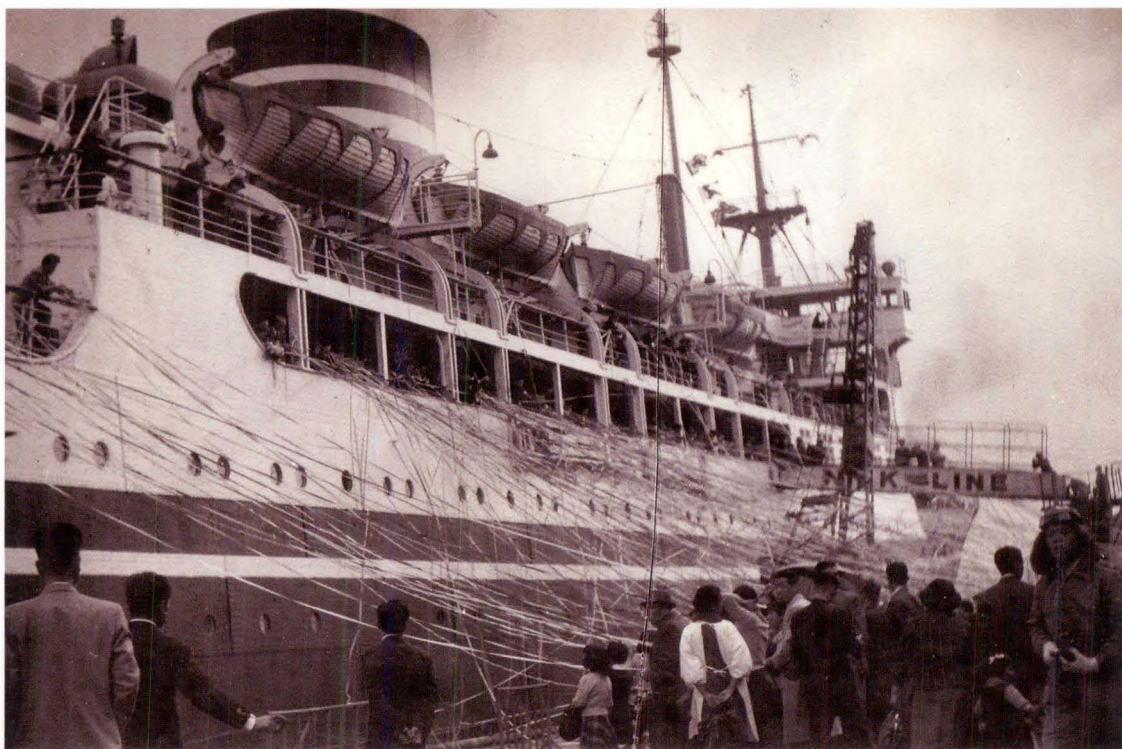
Rock, Paper, Scissor

Rock, Paper, Scissor is a trilogy of shorts that co-exist within a multi-media installation that connect stories between Tottori and Vancouver by way of natural resources—coal, lumber, and iron. The first chapter of the series is *Paper*/紙, made as a site-specific 20 minute audio work to be heard on headsets while taking a small boat tour led by a local tour guide through the canals, waterways, and finally into the sea around the island of Yonago. The fictional audio work is set in 1960s postwar Japan and connects a mysterious café on an unnamed forest island off the shores of Yonago to the forest islands of BC, Canada. The narrator is a woman named K who has the capacity to see into the future and past through a portal that appears in her handmade, paper menu. One afternoon, just before the infamous ruby pink, magic hour of sunset, one of her menus accidentally falls off the table and is stuck to the wall. K tugs on the menu, creating a tiny coin-sized hole that will connect her to a lush green forest on Pender Island, BC.

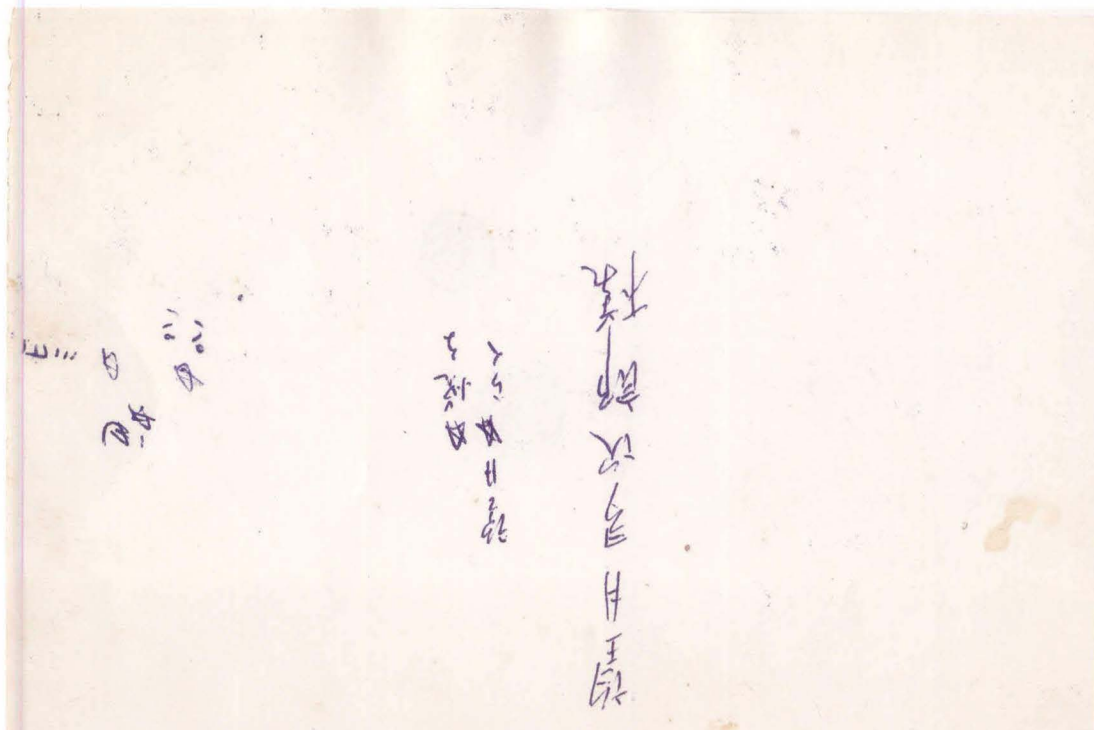
The fictional stories in the trilogy are based on historical research and memoirs of those Japanese pioneers who migrated to Canada in the migration of the early-1900s from Yonago to start new lives on the islands of BC, including Pender Island and Mayne Island¹. Several of these early pioneers wrote "yobiyose" (literal translation "to call over") letters to try to entice other family members to join them overseas.

The Japanese version of *Paper* can be heard at www.soundcloud.com/c-mochizuki/paper. Narration: Cindy Mochizuki. Sound design: Antoine Bédard.

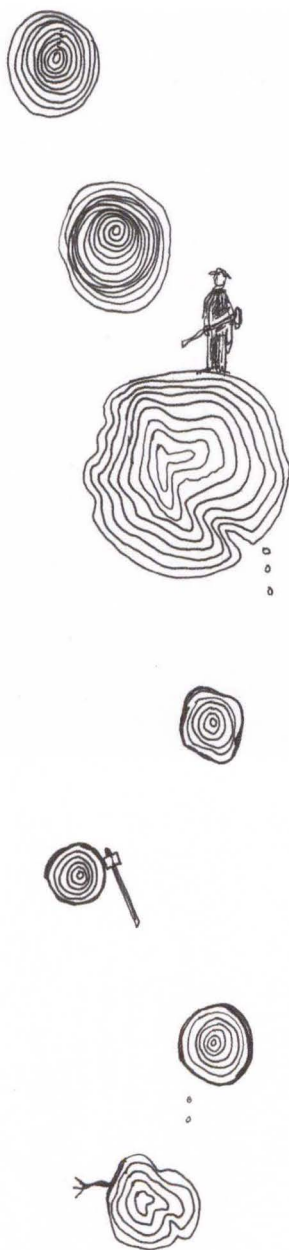
1 Ken Jin Kai. *Tracing Our Heritage to Tottori Ken Japan*. Ontario Tottori. Trans. Pat Adachi. Mississauga: 4Print, 2010.



Us Two, 2014, digital reproduction of family photograph, 4" × 6"



Us Two, 2014, digital reproduction of family photograph, 4" × 6"



Untitled, 2014, ink on paper, 3.5" × 8"