

James A Engs, Curator

When initially contacted to participate as a sister-city site, affecvecurator, and institutional collaborator for Port Journey: YOKO-HAMA⇌SAN DIEGO, I was excited to represent North America s our work at The Periscope Project has been rooted in supporting merging genres that draw heavily upon co-authorship and are built by way of very similar experimental and interdisciplinary raditions. What started out as a subtle network provocation, quickly ecame an opportunity to work towards understanding cultural production across port cities, as well as the many mutual activities and agencies which might inform a series of sincere transnational exchanges to come. Ultimately, this will serve to enliven? a tradeused platform that has becomes fixed by way of selecting tactical and contemporary approaches to culture that embody cooperative eciprocities, and of which understand a value for being integrated vithin a municipality's functional directive.

When considering Port Journeys as a multinational project with hopes to achieve sustainability exceeding one's lifetime, it became ramount to question just how varying artist-practice legacies might connect each location's understanding of self by way of the other. And further, to clearly speculate on what actions might dvance collective ideas regarding daily life, infrastructure, or parallel uses mediated by way of technology. Arising from this, we

began to consider how strengthening political wills across industrydependant cities might activate innovative social amenities and educate humanist perspectives relating to public-health outside of existing client/service or shopping/interaction paradigms alone. The thought here was to leverage Port Journey as a practical prism, which disparate audiences could use to imagine alternatives peripheral to more diagrammatic, cartography-based, or nationstate linkages that have invisibly governed our perceptions of such

The ambition of Port Journeys posed immediate contradictions requiring an earnest evaluation of solid-state form and material practices, which after critical investigation, unveiled enormous opportunities to redirect a new type of collaborative artist practitioner. With aspirations to produce performative and durational lessons for each city's civil audiences, discreet artist communities, and their respective parent institutions possessing capabilities for affecting policy – it became essential to work alongside and in full disclosure; effectively blurring the role of the artist, curator, director, or establishment into a jointly integrated global-socio-urban research team. Thus, the hybrid-artist group working here strategically came to acknowledge themselves and has certainly become acknowledged formally, as an underutilized commodity. This understanding not only furthers the duplicitous pursuit of publics, but also more appropriately within Port Journeys' larger grasp, incorporates such informal systems promoting wider knowledge distribution (i.e. value through processing aesthetics, polemics, and feedback mechanisms capable of expressing complex civic sentiments). This has become an imperative for Port Journeys; to openly engage in explorations of citizen desires within social-civic spaces, and moreover to produce metaphoric acts, which have permeability and efficiency for constructing, relating, or linking our newly formed conceptions representing shared global-urbanism across societal strata.

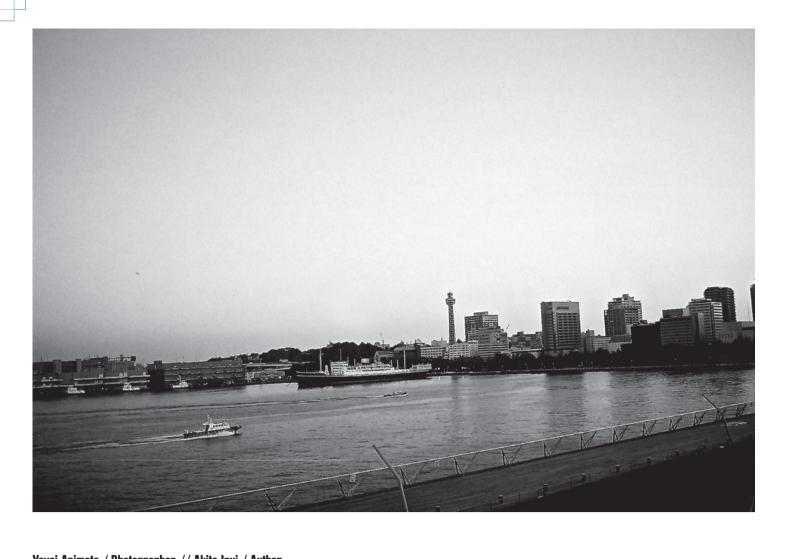
In result, «Maritime Craft» is an experimental series of behavioral forms and media visualizations devised, authored, and performed by Patrick Shields and Tim Schwartz in collaboration with, as well as directed by, The Periscope Project. The work is meant to accept the aforementioned project ambitions as well as concerns, and optimistically exists under the context of necessity for a global public exchange. The work was conceived as a series of abstract cultural interactions seeking to reexamine both cities' relationships to the sea from the perspective of a common inhabitant. The objects are care-

fully constructed instruments that create a much needed set of iconography for the purposes of worldwide culturaltrade alone, and thus draw upon self-intersecting conceptually as a form of ambiguity to mark how sister-city residents might perceive the spatial geography of their

Where it is more common for us to think of buoyancy in terms of water and air, perhaps representing ship ping routes or airports for industry, here a new mode of representation is required to place people at the center. Perhaps then, these new objects will frame systems of participation and everyday life as the connective tissues bridging meaningful our future port journeys...



Published by ZOU-NO-HANA TERRACE









ヨコハ

ふたり歩きの夜

横浜・未来





TWO OF US ON A NIGHT STROLL

Chapter 1 Yayoi's night

It's twilight at the passenger-ship terminal in the port. A big moon has risen in the sky, attracting a long line of amateur photographers who are frantically clicking away in an attempt to capture the crimson sky, the white orb, and the port. Maybe it's because of the moon, but when I gaze at one large streamlined building, it looks as if the structure is about to take to the air like a spaceship. Over there Isee a group of warehouses and recall that I went on one of a very innocent date in this town many years ago. The spaceship wasn't here back then. Tonight I have plans to go drinking in the area with my amusing friend Inui. A cargo ship, with its red lights on, glides across the sea. Cloaked in darkness, Yokohama is unleashed like a wild dog born into a chaotic world. Though it might resemble other port cities in other countries, Yokohama has a distinctive atmosphere that is a product of time and people. I love it in an asexual way and even though I've never lived here, I want to come and meet the city again.

Chapter 2 Akito's night

I don't know anyone who can go back and forth between the past and the future, but novels, photographs, and art can make you feel like you can. Cities also have this effect sometimes and Yokohama in particular is a place that allows you to do this.

When I was in university, a friend of mine moved to Yokohama, so I used to come here a lot. That was more than 20 years ago and since it was during the bubble era, Japanese society and people in general acted like they were punch-drunk. I wasn't any different. I was always wandering around in my zori, but one day I went to the newly-completed Bay Bridge, stopped my car in the middle of it, and gazed around excitedly at the scenery. A patrol car pulled up and the officer angrily said, "You can't park here!" Thinking back on it, it seems obvious that he would have been angry, but everybody was floating on a cloud back then.

This time when I went back to gaze at the Bay Bridge, lit up at twilight, I had the sense that things are much calmer now. I'm not sure whether it's the society or me personally who has calmed down, but I had a very pleasant feeling. In a sense, discovering that the bridge, a symbol of the bubble era, looks like this now made me think that it was probably a good thing that the bubble burst.

With the sun setting and my back to the ocean, I set out toward Yamada Home Restaurant from Zou-no-hana Terrace. This charming dining hall with a whiff of the Showa era gives you the sense that you've suddenly traveled back in time, leaving behind the futuristic landscape of the Osanbashi International Passenger Terminal. I ordered some beer and croquettes. An old man watching a TV news program at a table across the room began howling at a cabinet minister on the screen, "Give it up! Quit you fool!" I stuffed the pipinghot croquette into my mouth.

restaurant called Toraya in a back alley. The shiny, clean interior of the old wooden building was teeming with diners. As I ate the fragrant, crispy tempura and sipped some sake, I slipped away from my everyday cares for a little while. After staggering out of the $restaurant, I\ realized\ I\ was\ standing\ in\ front\ of\ some\ large\ speak$ ers on the second floor of a mixed-use building listening to jazz. I affected a stylish air and imagined I was drinking a glass of bourbon. Somehow it seemed fitting that I had worn my leather jacket. The photographer Yayoi Arimoto, who was walking around with me, wore a trench coat. Looking at each other's getup, it all made perfect sense - we were in Yokohama! Leaving the shop and the $Noge\ area, we saw\ a\ cluster\ of\ buildings\ sparkling\ in\ the\ distance\ in$ Minato Mirai. In this city, you can move back and forth between the past and future just as you please.

Next, I walked down to Isezaki-cho and popped into a tempura





TRAVELING THROUGH LIGHT IN A PORT CITY

In 1872, the Bashamichi district of Yokohama became the first place in Japan to use gaslights. Their dim, orange light undoubtedly functioned as a mark of a civilized and enlightened society, and created deeply atmospheric night scenery. Today, in the brilliantly-colored Minato Mirai area of the city, a complete change has taken place with the advent of state-of-the-art LED lighting technology. This landscape, with lights turning on here and there as the sun sets, is the perfect prelude to a night cruise as I set out for Smart Illumination Yokohama 2012 from the Osanbashi Bridge.

After going up to the roof of Zou-no-hana Terrace to take part in $Night Picnic \ (one \ part \ of \ event), I \ watched \ people \ with \ LED \ lighting$ devices attached to their bodies run in a regulated way around Zouno-hana Park. The participants in this Speed of Light performance, which was like a scene from a futuristic movie, were ordinary citizens who had applied for the event. Thinking it would fun to take part,

they easily ran a distance of some ten kilometers. If the same kind of event is held next year, I'd love to take part as a regular visitor. One of the most enjoyable events this year was a one-night-only night cruise, with occasional stops around the city. The guide, the art director Tsutomu Okada, conducted this extravagant bus tour with explanations of the works and behind-the-scenes tales of how they were made. As I listened to Okada's soft voice, the bus entered the neon realm of the Yokohama Cosmo World amusement park as if it had been swallowed up in a vortex of light. The countless colored and slowly swaying lights in the Floating Shadow Project were scattered along the steam locomotive track, and their soft appearance seemed to dissolve into the glittering surroundings. After that we went to a desolate warehouse area and were guided to a small boat that was floating in an unpopular pier. The seductive rhythm of the fair-skinned woman, lit by small lights, created a stark contrast

to what we'd seen only a few minutes earlier. This is when I sensed the organizers intention of turning the entire tour into a work of contemporary art. After the curtain dropped on the woman's performance, with the lights, darkness, and her white limbs melting into one, the tour concluded at Zou-no-hana Terrace.

Enchanted by the lights of the city, I walked with a spring in my step to the pier in the middle of the night. In the numerous port cities I have visited, there are still extremely dangerous places for women to walk alone at night, but places like Barcelona with LED illumination, create a sense of safety and inspire people to go outside. If the streets are filled with lights, you can keep walking around until just before they go out. And as long as there is tantalizing lighting, people will continue to journey through a port city at night.

Smart Illumination Yokohama 2012

Smart Illumination Yokohama 2012 was held in Zou-no-hana Park, Nihon-odori, Yamashita Park and other sites from Wed., October 31 to Sun., November 4.A new night view of the city was created by participating artists and universities from both Japan and abroad. Making use of things like LED bulbs, which cut down on electricpower consumption, and candles, this year marked the second installment of the event, which fuses energy-saving techniques with art. Smart Illumination Yokohama 2012 provided families and couples with an opportunity to experience contemporary art through the medium of light and discover a new way to enjoy nighttime in Yokohama through contemporary art.

