

ASOLOO

ZOU-NO-HANA TERRACE
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Entrance free / Opening hours: 10:00-18:00

※ ZOU-NO-HANA TERRACE is operated by SPIRAL/Wacoal Art Center in cooperation with Culture Tourism Bureau, City of Yokohama.

新幹線/電車 ■ JR東海道新幹線「横浜駅」から
Shinkansen/Train □ JR・私鉄各線で約25分

飛行機 Airplane ■ 羽田空港・成田空港から
□ バスで「YCA」下車、みなとみらい線乗り換え
□ JR・私鉄各線で「横浜駅」からみなとみらい線乗り換え

バス Bus ■ JR桜木町駅から
□ 周遊バス「あかいくつ」で「県庁前」下車徒歩6分

船/シーバス Ship/Sea Bus ■ 「横浜駅東口」から
□ シーバスで「ピア赤レンガ」より徒歩5分
□ 次さん黒田国際客船ターミナルから
□ 徒歩10分

みなとみらい線「日本大通り駅」から
出口1より徒歩約3分、出口2より徒歩約5分。

※ 商田時間はおよその目安です。
※ シーバス等は天候等によって運行していない場合がございます。
※ 詳細は各交通機関のウェブサイト等でご確認ください。

Information icons: i, Wi-Fi, Coffee

Event Calendar

2012

MARCH 2013

EXHIBITION
11/28 WED. - 12/26 WED.
PORT JOURNEY YOKOHAMA - SAN DIEGO
パトリック・シルズ&ティム・シュワーツ展
「マリタイムクラフト 海をわたる不可思議なりのもの」
PATRICK SHIELDS & TIM SCHWARTZ EXHIBITION
"MARITIME CRAFT"

11/23 FRI - 12/15 SAT.
パトリック・シルズ 滞在期間 / Patrick Shields in ZOU-NO-HANA TERRACE
11/25 SUN - 12/1 SAT.
ティム・シュワーツ 滞在期間 / Tim Schwartz in ZOU-NO-HANA TERRACE

関連イベント / RELATED PROGRAMS
12/8 SAT. 14:00-16:00
ワークショップ / WORKSHOP
※詳細は葉の鼻アラス公式ウェブサイト

EXHIBITION
2/19 TUE - 2/28 THU
スロー・ラベル - ショウ・キョウ 2012 - 春日出夫写真展 (仮)
同時開催: 「ヨコハマ385日フォトコンテスト」受賞作品展
Smart Illumination Yokohama 2012 - Hideo Mori Photo Exhibition
Related Event: Photo Contest "My Favorite Yokohama" Award-winning Exhibition

EXHIBITION
3/14 MON. - 3/23 SAT.
SLOW LABEL "THE FACTORY 2"

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Yoshie Ota (curator, Spiral/Wacoal Art Center)
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聞き耳ワールド新ツアー追加!
New "kikimimi world" tours are released!

JAPANESE
さむひらき (映像作業) x 中野仁朗 (公益財団法人神楽川芸術文化財団 美術部門学芸員)

ENGLISH
Patrick Shields (Artist) x Tim Schwartz (Artist)
※ 12月中旬頃アップ予定

詳細はwww.kikimimi.orgをご参照ください。
Further information will be available at www.kikimimi.org

イベントの名称、日程は変更する場合がございます。
※ The names and dates of events are subject to change without prior notice.

PORT JOURNEY YOKOHAMA ↔ SAN DIEGO

James A. Finos, Curator

When initially contacted to participate as a sister-city site, affective curator, and institutional collaborator for Port Journey: YOKOHAMA ↔ SAN DIEGO, I was excited to represent North America as our work at The Periscope Project has been rooted in supporting emerging genres that draw heavily upon co-authorship and are built by way of very similar experimental and interdisciplinary traditions. What started out as a subtle network provocation, quickly became 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 envision a trade-based platform that has become fixed by way of selecting tactical and contemporary approaches to culture that embody cooperative reciprocity, and of which understand a value for being integrated within a municipality's functional directive.

When considering Port Journeys as a multinational project with hopes to achieve sustainability exceeding one's lifetime, it became paramount 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 advance 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 industry-dependent 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 nation-state linkages that have invisibly governed our perceptions of such spaces in the past.

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 metaphorical acts, which have permeability and efficiency for constructing, relating, or linking our newly formed concepts 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 cultural-trade 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 oceans.

Where it is more common for us to think of buoyancy in terms of water and air, perhaps representing shipping 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...

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ZOU-NO-HANA 家の鼻ジャーナル

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Journal

YOKOHAMA ART TOURISM
横浜アートツーリズム

港町ナイトクルージング

PORT JOURNEY NIGHT CRUISING

横浜の夜を旅する

Yoji Arimoto / Photographer // Arino Imai / Author
INTO THE ATMOSPHERE
ヨコハマ、二つの夜の旅
在来船主・写真家 // 岸井昭人作家

Chizuru Asahira / Photographer // Arino Imai / Author
TRAVELING THROUGHOUT LIGHT
港町の光を旅して - 3/23 トリニティ教会 - 3/23 横浜2012
朝比奈幸子 / 写真家 // 岸井昭人作家

James A. Finos / Curator
PORT JOURNEY
YOKOHAMA ↔ SAN DIEGO

ZOU-NO-HANA TERRACE 家の鼻アラス

