

Various sketches for leaving the room

ON 10/05/28 12:05,
"GERLACH EN KOOP" WROTE:

Dear Rumiko,

Just finished reading a magazine called *Stitchip*, an issue with the title "Mehrere Entwürfe zum Verlassen des Zimmers" (it's from Berlin), the English translation was on the inside: "Various sketches for leaving the room". Now that's a title we can relate to. In fact, the title was the reason we picked it up in the first place. What we expected to find inside is a different matter and not really to the point here, we bring it up because, well ... would you pick up a publication with "Various sketches for leaving the room" on the cover? We think you would, but then again, we don't know you very well. And if you do pick it up, what would you expect to find inside?

When you don't know how to answer this, don't be embarrassed. It happens to us rather often, bringing a subject into a conversation that no one seems to be interested in, resulting in uneasiness and silence. We've come to like these awkward silences, in a way. An e-mail conversation can't fall silent and that's a pity. No ... there is a way! Just send an empty e-mail, that could be useful as an equivalent.

All the best,
gerlach en koop

OP 31-05-2010 12:12,
SCHREEF "RUMIKO HAGIWARA"

Dear gerlach en koop,

.....(◦ _ ' ◦ ◦)(- -)(◦ _ ' ◦ ◦)

I was searching for some of these "face words" on the internet. These thinking faces represent my expression when I read your mail. Yes, there are many ways to show the silences! Words that speak in a roundabout way are quite popular in Japan, as I explained to you in our last meeting. Japanese people like to communicate in an abstract atmosphere.

"Various sketches for leaving the room".

To leave, you start with making various sketches, sometimes these sketches are more important than the end result itself, because they are the process and the experiences, changing all the time. But they are difficult to proof.

I always like to read something valuable during the process, but a good process exist because of the end. When you finish, the experiences of the process are preserved as memories and become objects in the end result. Do you think that only the presentations of sketches (process) are possible as art works? In my work I want to show at least that the line, the progress of the work, has been changing.

Best regards, b(◯ ◯)d

Rumiko

ON 10/06/03 0:34,
"GERLACH EN KOOP" WROTE:

Dear Rumiko,

Your face marks are nice, and funny. How could we forget! Emoticons from Japan are famous.

We understood "Various sketches for leaving the room" as 'designs', or 'proposals' for leaving the room. Most people focus their attention on entering, the leaving part is a bit neglected. Unpopular also, maybe. We (that is: us two) thought about focussing on leaving for a while. To think about how we leave rooms and buildings, and study how other people leave rooms and buildings. We also imagined that—as there are quite a few exits in your work—you could have something interesting to say about that. And then maybe we can stumble upon something.

It's not a quick e-mail after all, and your question about start-process-finish isn't even answered. We'll come to that later, because we think it is important. Can you rephrase it a bit please? Because we are not sure if we fully understand what you mean.

In haste,
gerlach en koop

Best regards,

Rumiko

OP 06-06-2010 18:47,
SCHREEF "RUMIKO HAGIWARA"

Dear gerlach en koop,

I am also moving to a different house. The packing makes me so annoyed, today I was looking for my memory stick for 3 hrs... Anyway, we don't have a deadline, so we can take it easy.

I grew up in a Buddhist country, I have an idea of Samsara in which all things are in the circuit. I cannot avoid thinking this way, it is already in my body. So, when I heard the word "leaving" I thought it is also "entering". Physically if your body leaves one room, you enter another room. The gap between the entering and leaving is quite small in my head, even "starting" and "finishing" are standing at the same position...

I understand this is a specific Asian idea, you didn't mean "leaving" in this way. And I think it is too easy to profess that all things are in the process of a circle, that nothing is divided. Of course there are some lines to divide things.

As you say, most people have attention for entering the room. I imagine because people don't know what is inside. After they get to know what is inside, they don't care to leave. Once I tried to draw the attention to the remained traces of human actions in a space ("In shadow").

I wanted to get to know the power in the things people left and ignored. But this experience can be called rediscovering. I think this work becomes interesting when you enter the room again and found what you left.

I am not sure I am answering you very well... It is interesting to notice the different thoughts that come up from one sentence. I got an idea to discuss with you along the way, but I hesitate to write it down at this point, it will make the conversation out of line again... I hope I can show it step by step.

Best regards,

Rumiko

ON 10/06/11 11:20,
"GERLACH EN KOOP" WROTE:

Dear Rumiko,

Yes, the difference between entering and leaving can be very small, unnoticeable even, but for us, the smaller the gap, the more interested we are. Does a chair with mud on its legs belong to the interior or the outside?

Anyway, don't worry about things going astray, tell us your ideas if you like. It would be very unusual to have a conversation in which all subjects are properly dealt with and every question is answered.

Indeed, we both understood "Various sketches for leaving the room" very differently and in retrospect, a question like 'would you pick up a magazine with this title' is probably a bit too general. In the next e-mail we will have a very specific question for you.

Our very best,
gerlach en koop

Best,

Rumiko

OP 24-06-2010 00:51,
SCHREEF "RUMIKO HAGIWARA"

Dear gerlach en koop,

I am sorry for my late response. I was very busy and I became sick because of busyness, I needed to take rest. But now I am ok and will try to come back the conversation.

Yes, I also like to find something interesting in the smaller gap. If the gap of entering and leaving is small, then the interesting things in the small gap must be very detailed and specific for that situation. They would be different in that situation each time...

What I hesitated to tell you in the last mail, it might be out of the content of your question, is that we could think where to make a "gate" rather than thinking about entering and leaving. If there is the gate (frame) to divide the space in two, this gate makes you realize there is a borderline, therefore you can take actions of entering and leaving. So "Various sketches for leaving the room" would be possible because there is the gate! (◡_◡) I think that "how and where to make a gate" is an interesting thing to create, gates are just a suggestion of looking a different way at the space.

I really loved your wall work in 1646. The wall you build in the middle of the space, pretending to be a general wall and door, is about " how and where to make a gate" in my impression. The wall was changing the frame of space, to make people realize where was the frame. Well, this is my perception of it, maybe you have different idea...

Best,

Rumiko

ON 10/06/27 22:59,
"GERLACH EN KOOP" WROTE:

Dear Rumiko,

What you said about 'making a gate', is nice and probably very informative to someone thinking about your work (although we are still a bit unsure if we do fully grasp what you mean). And it is also funny and interesting to see how this idea shapes the way you look at our work. Thanks for the compliment, by the way!

But we promised to ask you a specific question, to speed up the conversation a bit. Well, there is this older work called Gate, made with transparent tape. Is that what you showed in Grenoble?

Don't exhaust yourself. No, we take that back: do exhaust yourself!
gerlach en koop

Best,

Rumiko

OP 29-06-2010 01:32,
SCHREEF "RUMIKO HAGIWARA"

Dear gerlach en koop,

Yes, there was a group show with collected art works made with tapes in Grenoble. I didn't show the work "gate", I made a new installation work there. Please look at the attachment.

There is an object under the grey tapes stuck on the floor – written mandarin – but you don't know if it is real mandarin. I made the work "gate" in 2006, it is kind of an old work I made in when I was struggling to find my way. It is a gate, and I wanted to make a gate, but now if I make a title on this work, I will name just the material "tape". So this new installation work with the gray tape is named "mandarin"...

I have one request. I would like to hear your comments on my work. It doesn't need to be long, it can be about the image you have of all the works together or of one picked up work. I am curious to know how you read my work by your perception. I use my Japanese sense in my works, I am always interested in the misunderstandings in the gap of cultures and in the differences in perceptions.

Best,

Rumiko

ON 10/07/01 1:05,
"GERLACH EN KOOP" WROTE:

Dear Rumiko,

The taped lump aspiring to be a mandarin was on your studio floor, right? We remembered. Did someone step on it in Grenoble? Imagine the sound, if it were a mandarin.

You probably heard it sixty-three times before (we don't claim to be original), but your work is very graphic. The last work H from your little book Ways to Look being an obvious example, and L of course, the photograph showing an L-shaped light beam coming from behind a door. Now we're thinking about it, wouldn't it be easy to make a chronological index of ALL your work using only one letter or a letter-like shape, – for the shadow between two columns for example, and a square or a rectangle with a circle or dot inside, a lot of your works can be described with that. Only with In shadow it seems a bit forced to try and reduce it to a graphical sign.

Obviously you don't like metaphors much, judging the suggested renaming of an old piece called Gate, but is it a conscious decision to be as clear as possible? Because you do like misunderstandings, you said.

Best,

Rumiko

OP 06-07-2010 01:34,
SCHREEF "RUMIKO HAGIWARA"

Dear gerlach en koop,

Johan was in Belgium? Sounds nice! After the presentation of Heden here in Den Haag, I moved back to Amsterdam. Finally I got a house that is not so temporary!

Thank you for your comments about my works. Yes, many people said that circle and square shapes always appear in my work. I realize it myself, but I don't have a clear answer why...

About the title, I like misunderstanding. Well, actually I am not sure if I can call it "misunderstanding".. It is always easier to say what I don't like than what I like. I sometime judge my mind by cutting off the parts I hate and then the remained parts must be my taste. So I don't like so much to lead the images of my works in a metaphorical way. This is very clear.

I consider that "untitled" as a title is meaningful in that way. And I try to make titles, which explain the situation of the works in an objective way. For example it can be a simple pen, entitled "pen", which might seem as an obvious repetition. But when you repeat 2 or 3 times of pen, like pen, pen, pen, pen, pen, then this pen sounds already different. I am interested in these forms of titles, instead of the meaning of words in the titles. I hope people discover the slight distortions, so it will change the perception of the mundane object.

Bye for now, we have to pick up Johan from the railway station,
gerlach en koop

Best,

Rumiko

P.S. Nobody stepped on the mandarin!

ON 10/07/08 21:15,
"GERLACH EN KOOP" WROTE:

Dear Rumiko,

It's a little more than that, not just circles and squares – circles and squares appear in the works of nearly every artist – it's the letters, or letter-like shapes: H, L, –, X and so on. You're making an alphabet, in a way. Don't you think? And even if you don't have a clear answer why you're doing that, like you said, can you tell us what you think about it, no matter how unclear?

The imagined chair in between to real benches is nice! (we saw some images of your last exhibition in Den Haag on the web)

Good luck in your new house,
gerlach en koop

Best,

Rumiko

OP 11-09-2010 03:40,
SCHREEF "RUMIKO HAGIWARA"

Dear gerlach en koop,

Yes, I should try to explain why... I started to use graphics from the alphabet since the end of last year. And now it is becoming like a series.

I will try to explain why I started to use alphabet with a story. There is a famous Japanese comedian, who has a lot of influence on television. He wanted to say funny things about his "love making". But he couldn't talk freely, because he couldn't use the word "sex", an important key in the story. It would sound too sexual and heavy for television. So he created the word "H" as a replacement for "sex". He thought the sound of "H" and shape of "H" is funny just as it is, and fitting its meaning. After he started to say "doing H" instead of "doing sex", all people could enjoy the story better and notice the side of the story which was behind the strong object. The content of the story has not changed, but by looking in a different way, the meaning was slantingly distorted, and side parts of the main story started to lighten up.

I want to suggest the different ways of looking by using the alphabet. The alphabet is not just the starting point for words and meaning of words. There are other ways of looking: shapes like circles and squares, and sounds in the space...

Hope I explained it well!

Best regards,

Rumiko

Our very best regards,
gerlach en koop

ON 10/07/12 14:14,
"GERLACH EN KOOP" WROTE:

Dear Rumiko,

Thank you for the explanation. Funny, nothing like we expected. Yes, sometimes, in an odd way, censorship can improve on a story. You have to be inventive and use your imagination more. If the straight and regular way home is blocked, the necessary detour can lead you through streets you've never walked before and can make you realize that you actually know less about your immediate surroundings than you thought you did.

Well, we imagined we understood what you were trying to say with the H-story and thought we understood the story itself as well, but then one of us started wondering: why does she say H is a word? That could be a mistake, the other assumed. Could be, yes, but why use 'created' for something that obviously already exists? Then it dawned on us, why would a Japanese comedian use a letter from the roman alphabet? That makes no sense. He must have used a Japanese character. But which? Did it look like an H? Sound like it? Instead of explaining something your story became curiouser and curiouser.

You could of course answer these last questions (and reveal that everything is much more straightforward than our strained minds imagined), but you could also –and maybe this isn't such a bad idea – leave them where they are, in the air above our heads.

Our very best regards,
gerlach en koop

Best,

Rumiko

OP 17-07-2010 03:06,
SCHREEF "RUMIKO HAGIWARA"

Dear gerlach en koop,

I will give some additional information about "H". (Wow, I like this sentence...)

About the Japanese comedian, he picked up the "H" from the word "Hentai", which was slang used by teenagers, and its related meaning. "Hentai" has to be written in Japanese characters, but he chose the Roman alphabet instead of Japanese characters to make the appearance softer. Each Japanese letter has a different meaning; originally they were all pictures. I guess that these were too strong for his intention. So actually there were many clues to the "H" in this way! I didn't explain all the details to you.

I think it is interesting to distort existing meaning into a different direction, rather than creating new objects. If the objects are in our surroundings already, then the effect of changing the angle of our perception can resonate on a daily basis. I am still not sure if I am explaining it well, but now I will throw the rest of the mystery in the air. Enigma always creates more curiosity. It can be nice to just analyze the question while at the same time leaving some parts in mystery...

All of my best regards,

Rumiko



would you pick up a publication with 'Various sketches for leaving the room' on the cover?



- A CHAIR - 2010 FROM THE BOOK "WEIMARSTRAAT 86"

- PEN - 2009 PEN, FLASH LIGHT, SHADOW, PEN CAP

- H - 2008 TRAMSTOP SIGN H, HOLE (1CM) AND SIGN (H) ON THE BLOCKED WINDOW, METAL PIPE (30CM)

- L - 2010 145X110CM, PHOTO, INKJET PRINT

- MANDARIN - 2010 MANDARIN, TAPE, SIGN (MANDARIN)

- GATE - 2006 TRANSPARENT TAPE

- IN SHADOW - 2008 GRAPHITE, LAMP, DOOR, SHADOW, GRAPHITE (PROTTAGE DRAWING ON THE SHADOW)

FRONTSIDE - SPACE BETWEEN PILLARS - 2010 PILLARS, LAMPS, TRIPOD, SHADOW, TITLE PLATE

