



Ningyo, 2009, 15 digital video stills.
35cm x 23 cm archival prints on
Hahnemühle photo rag.

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HASHI HASHI AND THE JAPANESE EXPERIENCE

In Japan, my camera was the primary tool for observation, contemplation, perception and recording of the Japanese interpretation of space and light to inform my art installation practice. We experience spaces through the relationship of our bodies to them. Nowhere was this more evident than a visit to the Tadao Ando designed Chichu Art Museum on the island of Naoshima. This was a pivotal experience in my appreciation of architectural space and a concomitant inner, psychological experience of that space. The museum is a congenial setting for a small but exquisite selection of artworks including meditative light installations by James Turrell, which are inspirational for installation practice.

While photographs slice out and preserve one instance in time¹, interpretation of photographs reside in the fact that while they depict the present, strength lies in the connotations of the invisible, the unseen, the absent, as it 'plays with time not form'.² Annually at Kiyomizu-do Temple in Ueno Park, Tokyo from 2pm to 3.30pm on September 25, the priests burn offerings of dolls, made by childless women and couples. Referencing Sontag's and Berger's notions, video stills have been used to illustrate the fragmented and staccato nature of an outsider's perception of this ceremony.

1 - Sontag, Susan 2001, *On Photography*, Picador USA, New York, p.2.

2 - Berger, John 1972, *Understanding a Photograph*, retrieved June 8, 2008 from http://www.macoba.com/essays/epdf/berger_understanding_a_photograph, p.2.