

Automatic Screen Change Plan

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In one of my books, I read about why the dials of clocks turn to the right.

Indeed, if you think about it, it would not make any difference if the 3 o'clock and 9 o'clock positions on the dial were reversed and the dial turned to the left. On the other hand, all clock dials in the world are right-handed.

However, I was surprised to read that in Cape Town, South Africa, there are clocks that definitely rotate to the left. In the city of Cape Town, it is said that the sun hits the mountains from the sea side. The mountains are on the south side of the city, and the sea is on the north side of the city, so the sun hits the city from the north. This means that the port of Cape Town opens toward the north.

The map shows that the port is located at the southern tip of South Africa, so one would naturally assume that the port is open to the south. The sundial in the park is a left-handed sundial with the 3 o'clock and 9 o'clock positions swapped. The above is a very superficial common sense that we usually use to judge things. The above may suggest the danger of making judgments based on what is common knowledge on the surface only. The "White Space Exhibition" is also associated with the concrete image of "white" and "space" in terms of the content of the works. However, this is the "white space" within each artist's work, which does not necessarily mean "white" as if the positions of 3 o'clock and 9 o'clock were interchanged. For me, the "White Space" exhibition is an attempt to see what kind of existence is possible for an "object" that exists between an entity and a "shadow" or "light. How does the relationship between a work of art and the people who are facing it change when another object intervenes between the work and them? For example, if you put your hand in the beam of light in a movie theater, a large hand will be projected on the screen, and the story of the movie itself will naturally be forced to change.

Similarly, if a person stands in front of a painting in an exhibition, communication between the painting and the viewer is severed. However, this problem can be solved if the person standing in front of the painting is also a part of the painting. I would like to pursue the possibility of "my white space" in the exhibition "White Space" through such an attempt.