

# Portfolio

1



2



3



4



5



Images 1–6 embody the semiotics of “Speed”, an aestheticisation of the forward movement of digital video, conceptualised from the capitalist obsession with speed, known as, in Karl Marx’s words, “the annihilation of space by time”. Fukushima (1–4) and Niigata (5, 6) are sacrificed locations, along with Okinawa (7–10), an ex-colony of Imperial Japan, in the capitalist nation of modern and post-war Japan. The lack of speed in movement of those video works (1–6) symbolises the shade of growth reflecting their centre–periphery power relation. Both Fukushima and Niigata host nuclear power plants and exclusively provide electricity to the centre, remaining the hinterland and fuel for the economy, while facing precarities such as structural inequality, population decrease and an ageing community.

1–4

The artist travels in Fukushima by car to understand the trauma of the disaster. How much can a traveller understand it upon seeing Fukushima from a car window? The title, alluding to Alain Resnais’s film *Hiroshima mon amour* (1959), problematises the act of seeing and looking in understanding the pain of the other. The forward movement of video embodied by a slideshow of photographs represents the incapacitated state of acceleration, *slow-down*, that Japan and its economy have been facing for decades.

5, 6

The social precarities that the peripheral Japanese city of Niigata faces are narrated within the context of the anticipated loss of the artist’s own grandmother in hospital. The hands that feed the old woman are overlapped with the mechanical grabber that dismantles the house in which she used to live. The photographic stillness of video embodies the peripheral state of Niigata, evoking a sense of death, the aesthetic state of standstill.

6





7



8



9



The tiny island of Okinawa has been hosting 75% of the US military bases in Japan under the terms of the US–Japan Military Alliance ever since the handover of the island from US rule to the Japanese government in 1972, about 30 years after Japan’s defeat in the Second World War. The artist confronts her positionality in Okinawa as an ex-coloniser having ethnic roots in Japan. Manipulating a camera, an apparatus of objectification to undo the power relations in images 7–10, the artist attempts artistically to unmake the colonial power dynamics as well as the on-going unfair burden of having to host the bases.

7, 8

With the female body being referred to as “she,” like the pronoun for land, the body imitates the juxtaposed cliff in Okinawa. These two juxtaposed images negotiate with the politics of power(s) implied by the accompanying implicit text. The cliff was once a battlefield during the Battle of Okinawa, where children, men and women of the island were compelled to jump to their deaths.

10



9, 10

Alluding to Chris Marker’s *Level Five* (1997), itself alluding to Resnais’s *Hiroshima mon amour*, the artist in front of the camera mimics the heroines of those films (9). The second half of the video shows images collected by Okinawans and Americans who live on the island (10). In doing so, the artist relinquishes her control of a camera, the power to objectify. The title *I Told Our Story* cites a line of dialogue in *Hiroshima mon amour*. In opposition to the grand narrative of post-war Japan with the US–Japan Military Alliance, “our story” indicates *another* story to be told from its periphery.

1-4

*You Saw Nothing in Fukushima* (2012, 2014, 2018)

Digital Video, 8'46", 15'33", 17'57"

Watch on

<https://www.ayanohattori.com/you-saw-nothing-in-fukushima/>

5, 6

*Hand* (2019) from *Family Story*

Digital Video, 7'57"

Watch on

<https://www.ayanohattori.com/family-story/>

7, 8

*Hidden Tides* (2020) from *Hidden Series*

Photography with Text, 8 Diptychs

Explore the tactility of gaze with a touch panel on

<https://www.ayanohattori.com/hidden-tides/>

9, 10

*I Told Our Story* (2018)

Digital Video, 13'16"

Watch on

<https://www.ayanohattori.com/i-told-our-story/>