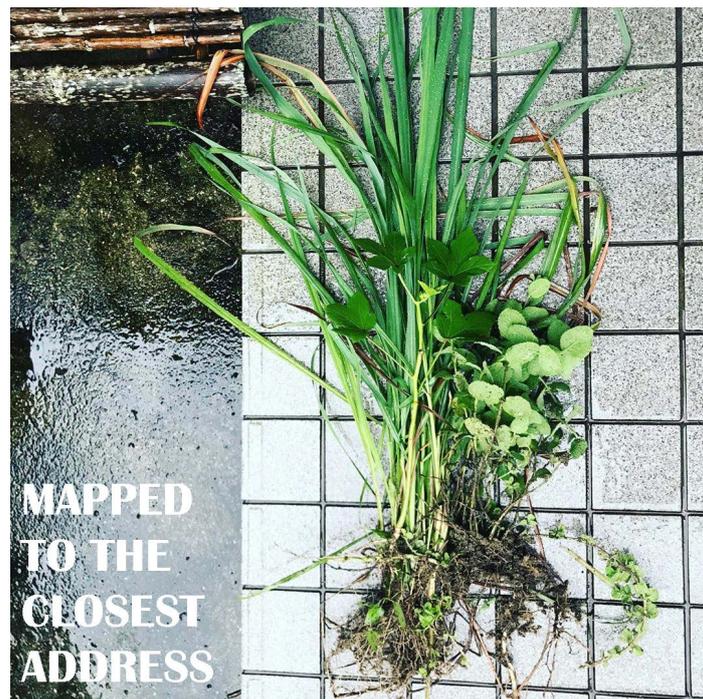


## Saison AIR Partnership: Digital Residency

### Mapped to the closest address “OPEN FOREST LAUNCH”

The Saison Foundation has started a digital residency program, “Open Forest Launch” to connect art activities between Tokyo and Berlin in collaboration with an art collective, Mapped to the closest Address.

“Open Forest Launch” aims to archive the life of a variety of creatures from bacteria to avocado trees for a quest to experience time from a non-human perspective. During this first residency, the collective, dispersed in two distant geographical locations, will wander each ecosystem and landscapes simultaneously. The residents, in Tokyo and Berlin, are communicating through an analog method by fax. The process will be shared online by a rhizome-shaped archive, also materialized and set up in each studio. Please check and give it a try.



15 October–2 November, 2020

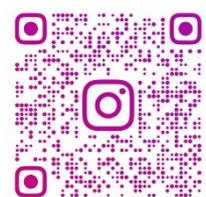
Residents: Tokyo [Morishita Studio] Maharu Maeno, Shuntaro Yoshida

Berlin [El Arenero Yumita] Alex Viteri Arturo Catalina Fernández

URL: [https://www.instagram.com/saison\\_air/](https://www.instagram.com/saison_air/)

Digital archive: <https://mappedtotheclosestaddress.neocities.org/>

Supported by The Agency for Cultural Affairs in Japan



SAISON\_AIR

## OPEN FOREST LAUNCH

@Morishita Studio // @El Arenero Yumita

with Mapped to the Closest Address, a transoceanic collaboration from a planet in the process of becoming

When the lockdown started, we were preparing an art residency in which we would investigate in various ways our relationship with non-human beings. Although the in situ residency has been postponed, we are still working. Now, Mapped to the closest address is a transoceanic collaboration invited to gather digitally, looking for methods to transcend our apparently dissonant time zones. We are part of the happily forever growing group of artists engaged in understanding the agency of the nonhuman.

We wish to interrogate our perspective as citizens of modernity. We wish to enter in contact with the microorganisms living in the cracks of the pavement, the plants that find their way through concrete, and the bacterial colonies growing within us. We use dance scores and collectively sew practices where we interrogate our historical/socio-political landscapes. Our explorations also have generated and diverged into questions of how to document our findings and how to translate these into a live performance. To share our process we've decided to create a digital archive that will follow a rhizomatic structure, something like the body of an octopus with many legs and pods. We've also gathered and will include a group of texts that make up our theoretical framework, materials that resonate in a new way in the current context.

Mapped to the closest address



### Some notes on our methodology

Our collective currently maintains two gardens in two distant geographical locations\*. Shuntaro Yoshida and Maharu Maeno currently live and work in Japan where they share a rooftop garden with Yoshida's father. Catalina Fernandez and Alex Viteri joined a Schrebergarten in Markendorf, Germany. For the last month, we've combined the reading of texts reflecting on organisms and the material conditions of non-human lifeforms with gardening practices. We've weed and prepared the soil, we've planted seeds and saw stems emerge. Inspired in bacterial lives, we've also discussed adding processes of fermentation and ingestion. These practices will be translated into the studio by Maharu and Shuntaro. While they will travel to Tokyo and settle in Morishita, Catalina and Alex will hold the base in their garden. For this next phase of our project, we will communicate only through fax, while adding media to our digital archive. We've decided to use an open source tool and experiment with a non linear narrative. These decisions respond to our interest in investigating alternative modes of collaboration and the sharing of knowledge. We also think of our residency as a time to explore the landscapes within and around our gardens, and enter in contact with their non human and human inhabitants, and so we're gathering analog and digital tools to record our surroundings. These initial explorations inform and nourish our strategies and methodologies to get in contact with the micro and translate their actions into our notions of choreography. For example, we are excited with the possibility to perceive time from a nonhuman perspective. How do we translate geological rhythm through the movement of our bodies?

Our materials will be uploaded daily and will be available to online visitors. In a constant process of transmediation, the materials will also materialize in each physical space and thus be available to in\_the\_flesh visitors. Through the digital and physical archive, we hope to create a world in between, a nowhere space where to imagine a perhaps more supportive and balanced future.

Since it expanded, we're constantly worried about feeling its presence. Sometimes, we are even irritated by the life behavior of little insects. We find comfort in the octopus. We like to watch its outwardly clumsiness. It reminds us of mountains. If it rains, you'll see its head popping out of the water. Its brain is like the top of a snowy mountain, its nerves are like mountain's rivers, its tentacles grow under the surface like roots. We know it touches and perceives some things quite fast, but we also noticed it seems to enjoy tasting others slowly. Bacteria keep unstable time too. Our garden of species is growing slowly. The digital archive should grow accordingly. In the coming days, we'll share images from our location. We hope you'd like them

Mapped to the closest address

## Artists Profile

### Alex Viteri

Alex Viteri (b. 1987 and based in Berlin and New York) is a dance scholar and performance maker. She also collaborates as a dramaturg for choreographers and visual artists. Since 2018, she's part of Commitment Experiment, a performance collective in Brooklyn. Last summer, she cofacilitated the residency THE BODY OF WATER: Experimenting with Form in Playwriting, fueled by The School of Making Thinking in Pittsburgh, USA. In parallel, she rehearsed for a new production with the choreographer Juliana Piquero and light/sound designer Catalina Fernandez. Fan de Ellas premiered in November 2019 at Sophiensaele, Berlin. Alex is doing her Ph.D. in the Department of Theatre & Performance at The Graduate Center, CUNY, & teaches at Hunter College

### Shuntaro Yoshida

Shuntaro Yoshida (b. 1989 and based in Tokyo and Hyogo) is a dancer, choreographer, and researcher of contemporary dance and performance. He has a Philosophy-Ph.D. at the Tokyo University of the Arts. He was a Visiting Scholar in the Department of East Asian Studies at New York University from 2018 to 2019 and was the recipient of a JSPS Research Fellowship for Young Scientists from 2017 to 2019. Recently, he did two particular choreographic practices: "Of Chroma (2019)" at the Panorama City of New York at Queens Museum; and the "Migration in Red Pepper (2018-2019.\*)" in collaboration with Alex Viteri and hosted by De-construct and Grace Exhibition at Performing Arts Festival in New York. These choreographies included a climate problem and a food issue in making-process and functional participation as a choreographic ecology

### Catalina Fernandez

Catalina Fernandez (b. 1977 and based in Berlin) is a light and sound designer for theater, dance and other environmental practices. She likes to compose subliminal spaces and engulfing in-site installations. She works as technical director in several productions and assists choreographers, filmmakers, and multidisciplinary artists which include Ligia Lewis, Claire Sobottke, Ixchel Mendoza, Jasmin İhraç, Simon (e) J. Paetau, Jasna L. Vinovrski, Jair Luna, Ana Laura Lozza, Annika Larsson, Max Linz, Darko Dragicevik and Martin Sonderkamp among others. Catalina is an ongoing collaborator of the choreographer Juliana Piquero, the musician Hans Unstern and the artists collective Fehras Publishing Practices. With Noam Gorbat, Catalina founded Can Doc, a collective that offers audio-visual documentation for visual artists, choreographers, projects, and institutions. Fernandez studied film photography in Bogota's university Unitec and Lighting Design in Instituto Universitario Nacional del Arte (IUNA), Buenos Aires. She has been awarded by Senatsverwaltung für Kultur und Europa with the 2018 Recherche stipendium. Recently, her work appeared at Sharjah Biennial as part of "Soapy Postmodern Bathwater," a video installation with Fehras Publishing Practices. The collective also participated in Beirut Art Biennial

### Maharu Maeno

Maharu Maeno (b. 1994 and based in Hyogo) is an artist, art manager and worked in intersectional art in Tokyo and New York. She graduated with a B.A. in art management from the Tokyo University of the Arts. She has been creating art works and performance using food material, and direct community-based art projects. Based on her own personal memory databank, Maharu's art practice explores the issues connected to body, food, politics, and ecology, extending into the humanities and social sciences. Maharu's recent exhibitions include: the Museum of Make-up Art, FIGMENT, New York (2019); Red Hook Horror Lemonade, De-Construct, New York(2019) in collaboration with Alexandra Banhazl & Hiroyuki Kojima.