

# FOLLY

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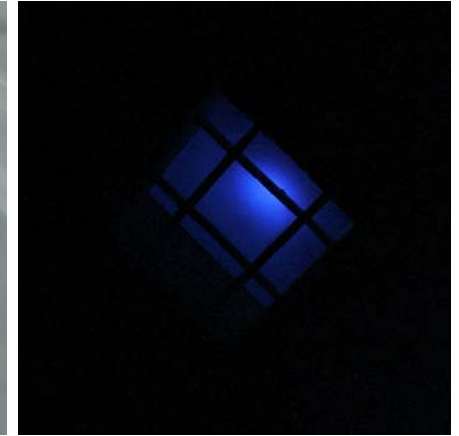
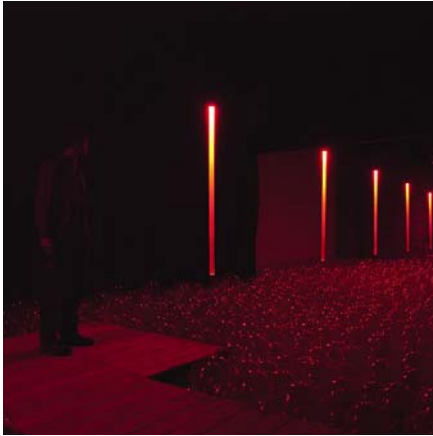
MARCH 2012

Yumi Kori  
Installations

Poetry  
henry 7. reneau, jr.

Poetry  
Brad Henderson

Poetry  
Kirk Wilson



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## Utakata

When you open the window...

Warteck, Guest atelier, Former Beer Factory  
Basel, Switzerland, 2006

Installation by Yumi Kori,

Sound installation by Bernhard Gál

Materials: mixed media (water, balloons and sound)

Dimensions: 30' x 30'

This is a requiem for my father. I put water in clear balloons and installed them with a bed frame in a room in the former beer factory. Small speakers were installed under the bed to make a breezing/gently snoring sound, large speakers were installed in the corner of the room with an ocean wave sound. The rhythm of the two sounds are interwoven and sometimes become one.

When my father was dying, I thought that he surrendered to nature. He stopped holding air and water in his body and started dissolving into light.





Utakata (c) Yumi Kori



<http://vimeo.com/yumikori/videos>



Utakata (c) Yumi Kori



## Machina Temporis

An audio-architectural exploration of time

Franziskaner-Klosterruine, Berlin-Mitte, Germany, 2002

Architectural installation by Yumi Kori

Sound installation by Bernhard Gál

Materials: mixed media (translucent fabric, stainless steel wires, speakers)

We were interested in exploring the interactions of temporal and spatial conditions and their impact on human perception and imagination. The combination of music and architecture offers an enhanced awareness for the interactions of time and space. With our installation, we attempted to revive the spatial dynamics of the original architecture, yet without reconstructing the building itself. We installed translucent textiles in order to restore the four spatial zones that originally were created by the pillars and the arches that separated the side aisles from the main nave of the basilica. When entering the installation site, a visitor discovers spatial zones ahead of him, provided by translucent screens. One has to crawl down under the screens in order to approach the apse, passing through one zone to the next. The screens\* semi-obstruct one's view towards the apse so that the altered space is gradually revealed as one approached the apse.

*\* Due to organizational requirements, we could install only three screens.*

Two loudspeakers were installed in the barrels that served as the bases at both ends of each screen, thus creating subtle



sound zones. Each time when passing under a translucent screen, one dives into a new soundscape. Each zone has its distinct sound world, consisting of digitally extracted audio samples, recorded at the ruin (Zone 1: urban sounds / the humming of an airplane, Zone 2: spiritual sounds / church bells from the surroundings, Zone 3: nature sounds / sound of rain). All three sound layers originally coexisted within the same time zone when they were recorded.

Thus, when moving one's body from one zone to the next, objectively time is passing, but it does not progress conceptually. Ultimately, the visitor experiences a modified temporal condition where the linear flow of time is suspended.

The Klosterruine, a Franciscan Monastery, was built in the 12th century and heavily destroyed during World War II. The function of the building couldn't be maintained and it was abandoned. After the fall of the Berlin wall, the site, with its proximity to the Alexanderplatz, turned into a heavily frequented tourist spot. Originally, the main nave of the three-



After the removal of Berlin wall, the site, near Alexanderplatz, turned into a popular tourist spot.



Facade of Klosterruine

nave basilica was separated from the side aisles by arcades consisting of three pillars on each side. Those pillars divided each aisle into four sections. When looking at the space from the entrance, we discovered that these sections looked like opening up four separate spaces or time zones. We believe that people perceive architectural space by physically moving their bodies and by spending time to travel through different spatial zones. Therefore a spatial zone can also be understood as a time zone. At most Catholic churches, when entering the space, one immediately feels the directional draft that points towards the spiritual center of the church, the apse (the altar space). Apart from its religious function, one can also understand the special architectural layout of such a spiritual space as a device to alter temporal perception, a 'Machina temporis'. The Gothic choir chapel with its altar niches and high rising windows can be understood as the communication center to God which was secluded from the rest of the church. However, since the right side aisle of the basilica is now missing, the attempted architectural setting is hardly recognizable and the intended flow of time can hardly be experienced.



The Kloster ruine, a Franciscan Monastery, was built in the 12th century and heavily destroyed during the World War II. The right side aisle of the basilica and the roof are now missing.

Twelve loudspeakers were installed in the apsidal niches, hidden by translucent red textiles. Ten channels transmitted the sound layers of all time zones plus the sounds from the site in real time, creating a coherent composition within the choir space. The two center channels periodically projected the sound of a Tibetan ceremonial bell towards the entrance portal. From time to time, another signal tone (a sound signal of the Berlin subway) could be heard from the opposite side.

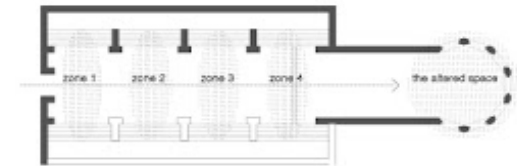
### **Transporting the Klosterruine**

When conceiving our installation, we responded to the characteristic architecture of the original site. Metaphorically, one might see the Klosterruine as the 'mould' and our installation as the resulting 'casting': "Machina temporis" was created as a conceptual inversion of its surrounding space. However, since the former Franciscan church has been turned into a ruin, 'half of the mould' is not visible anymore. By stripping a casting from an imaginary perfect mould, we ended up creating our 'time experience machine'.

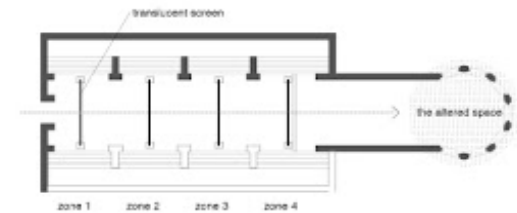
Our main interest in working with a ruin was the possibility of experiencing pure spatial dynamics that have been freed from their previous functions. After finishing our installation, we realized that the architectural dramaturgy of the Klosterruine can be transported anywhere in the world by simply installing the screens and sounds, preserving the audio-architectural characteristics of the original space, transformed into its inverted abstraction, our "Machina temporis."



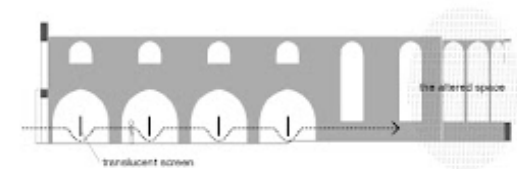
I installed four translucent textiles responding to the original spatial zones. The screens semi-obstruct one's view toward the apse or the exit gate.



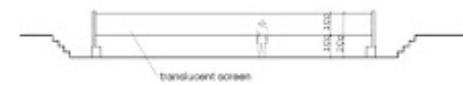
CONCEPT



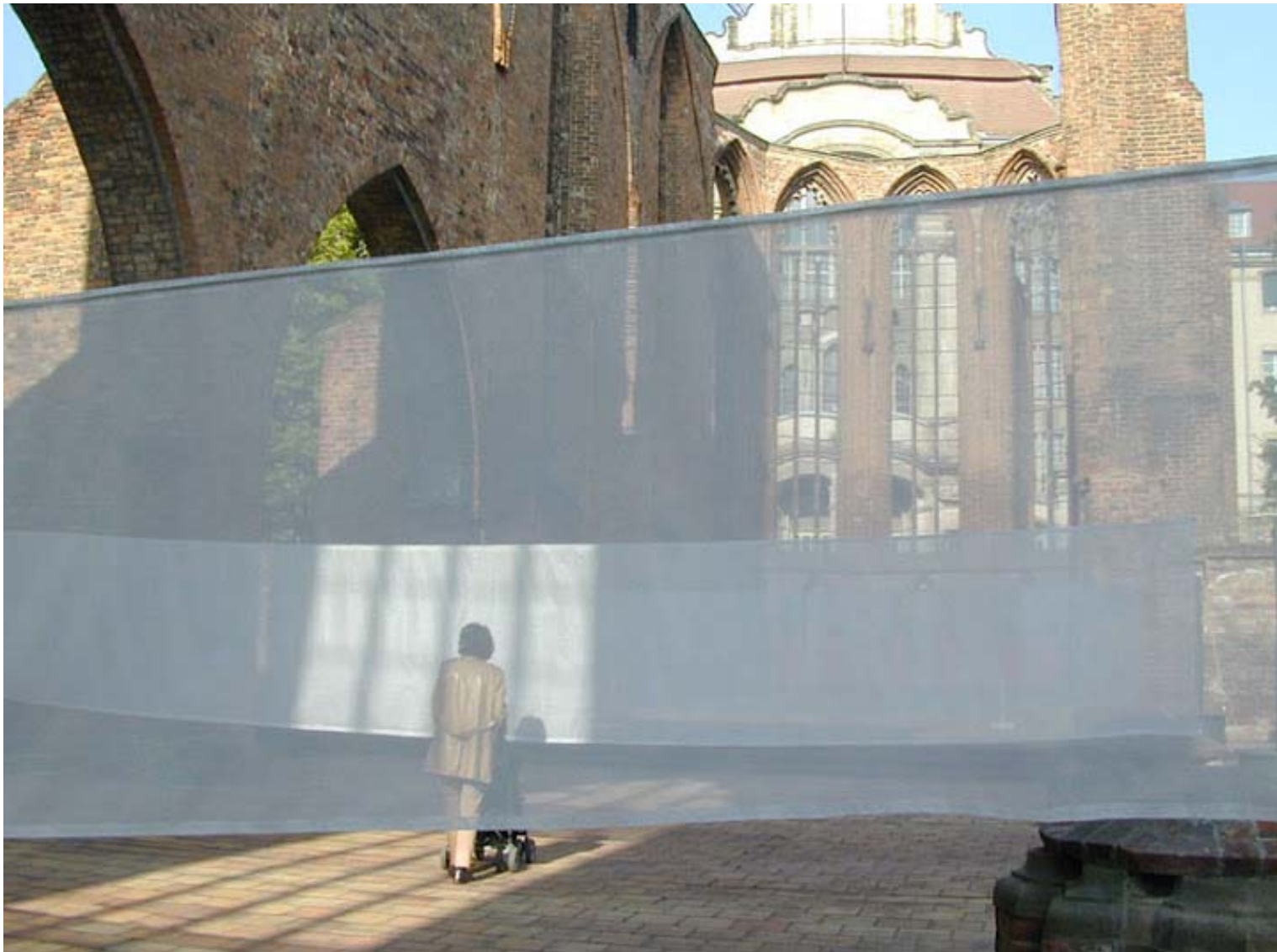
PLAN



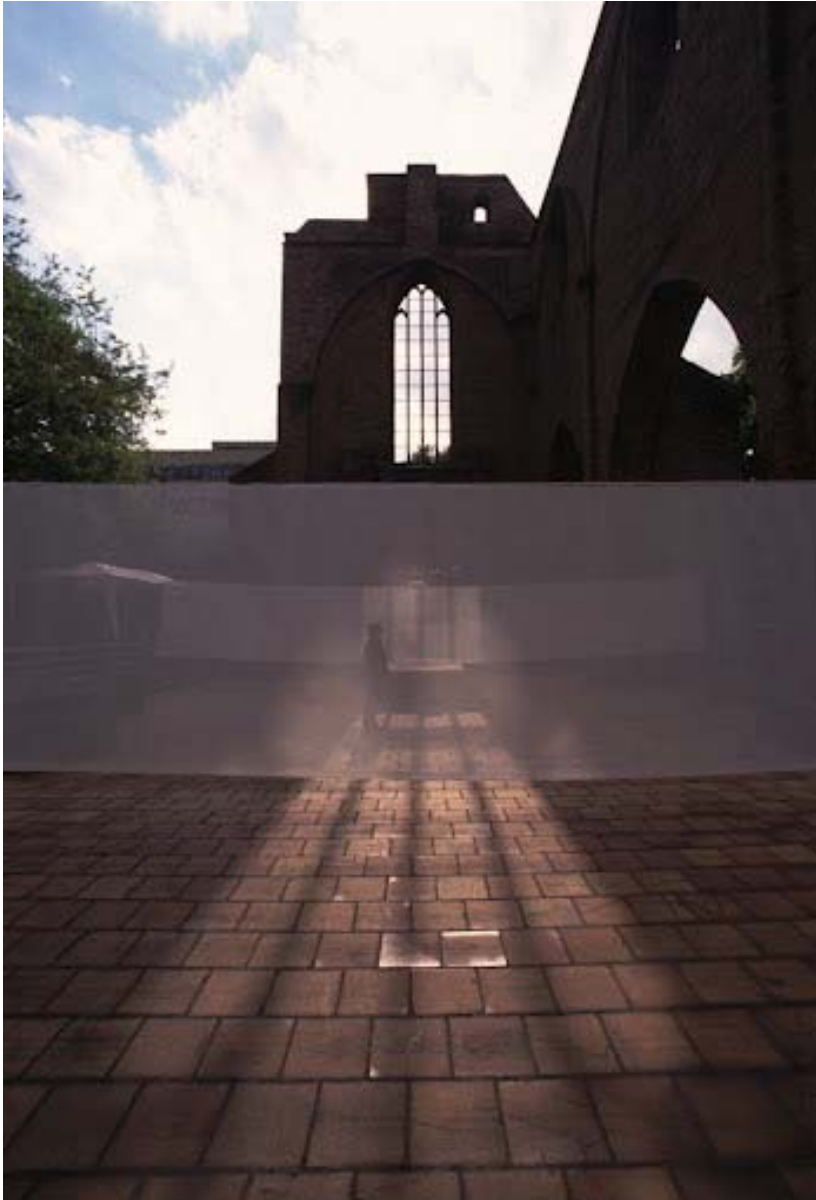
SECTION



SCREEN DETAIL



A visitor crawls down under the screens in order to approach the apse.



Installation view. The scrims projected the light coming from the high windows of the ruin, and created a passage of light. Visitors enjoyed walking into the light.

Sound file link: [http://www.bernhardgal.com/sound/machinatemporis\\_5min.mp3](http://www.bernhardgal.com/sound/machinatemporis_5min.mp3)  
<http://www.youtube.com/watch?v=TIY056G4Qek>

## Another Sky

by Yumi Kori

Iron bars blur

Landscape melts away

Crumbled memories

Dissolving into rainfalls

The sky reflected in a sea of tears

Invite me to the unseen



Projected image of real sky and the tree in the court yard on the water during the day time.



Installation View. The water is filled on the floor to reflect the sky through the window.

## Another Sky/Blue

MAM, Modern Art Museum of Bahia  
Salvador, Brazil, 2008

A former prison cell for a slave in a sugar factory

Architectural installation by Yumi Kori

Materials: mix media ( water, light, cloth, and stainless wire)

“Another sky” is a site-specific installation work created especially for the space in the basement of MAM. The MAM buildings, built in the 17th century, used to be a sugar factory. It is believed that the basement was used for keeping slaves. I visited MAM several times, and spent some time in the basement thinking about past memories of the space, imagining the inmates’ lives and feelings. The concept of another sky came to me while I was standing in the middle of the former prison.

The small dark prison was made of thick stonewall and was cold even in the middle of summer. There is one small iron-barred window. From there, I could only see a white wall across the courtyard. It was very difficult to focus on the wall, it whites out, and I could not project any of my thoughts onto it. Meanwhile, in my imagination, the rainwater over hundreds of years and the sweat and tears of the slaves accumulated on the prison floor, and formed an ocean of sorrow.

In the former prison space, I installed water on the floor to create a reflection of the window. The visitor will find the reflected sky on the water. (Sky can be seen only as a reflection. With a normal perspective, a visitor can enjoy the white landscape from the iron-bared window.) In the daytime the sky will naturally constantly change and the viewer can enjoy the view of the sky. In the night, the visitor can enjoy another sky.

<http://vimeo.com/yumikori/videos>

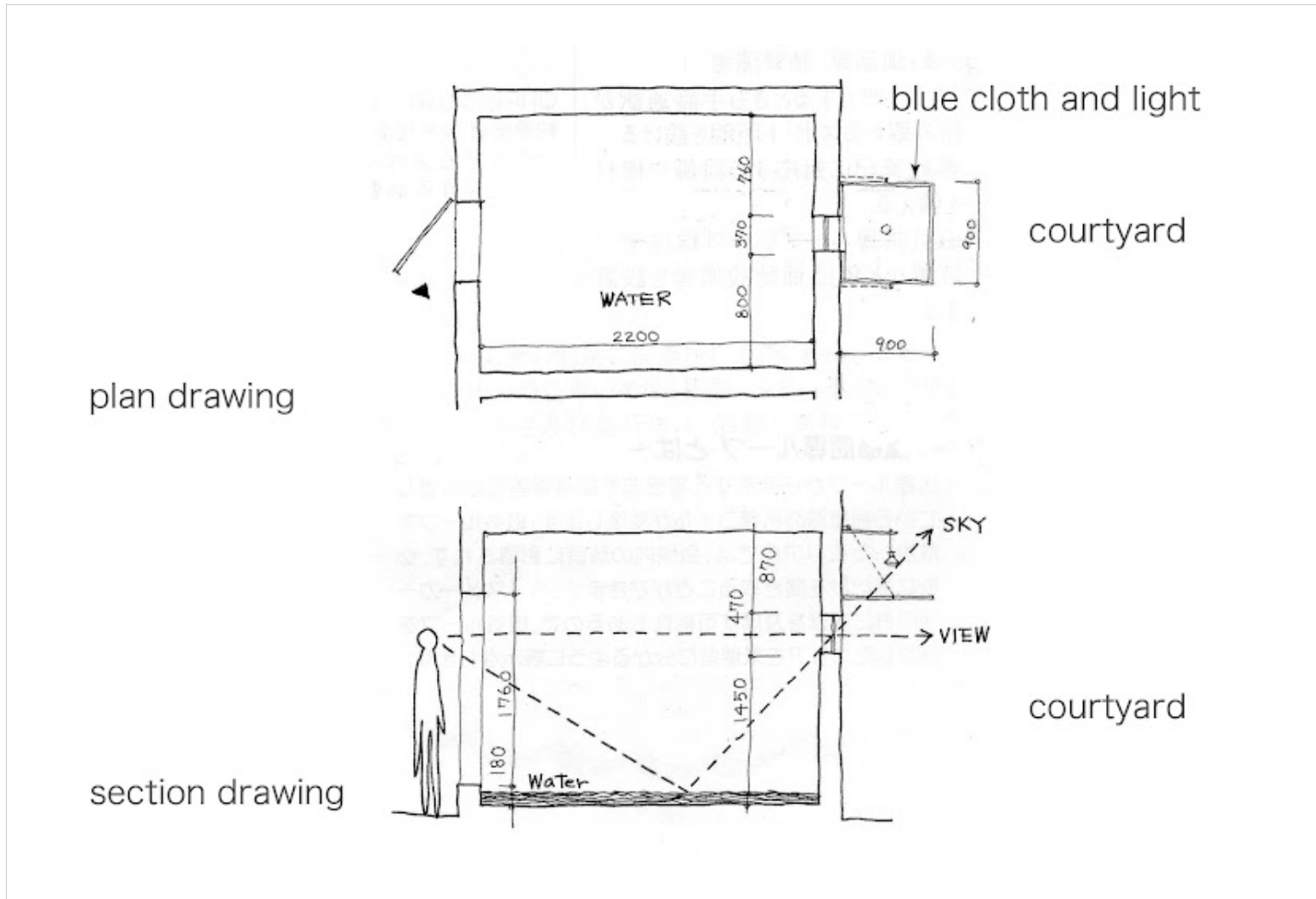




Site view of old sugar factory building.



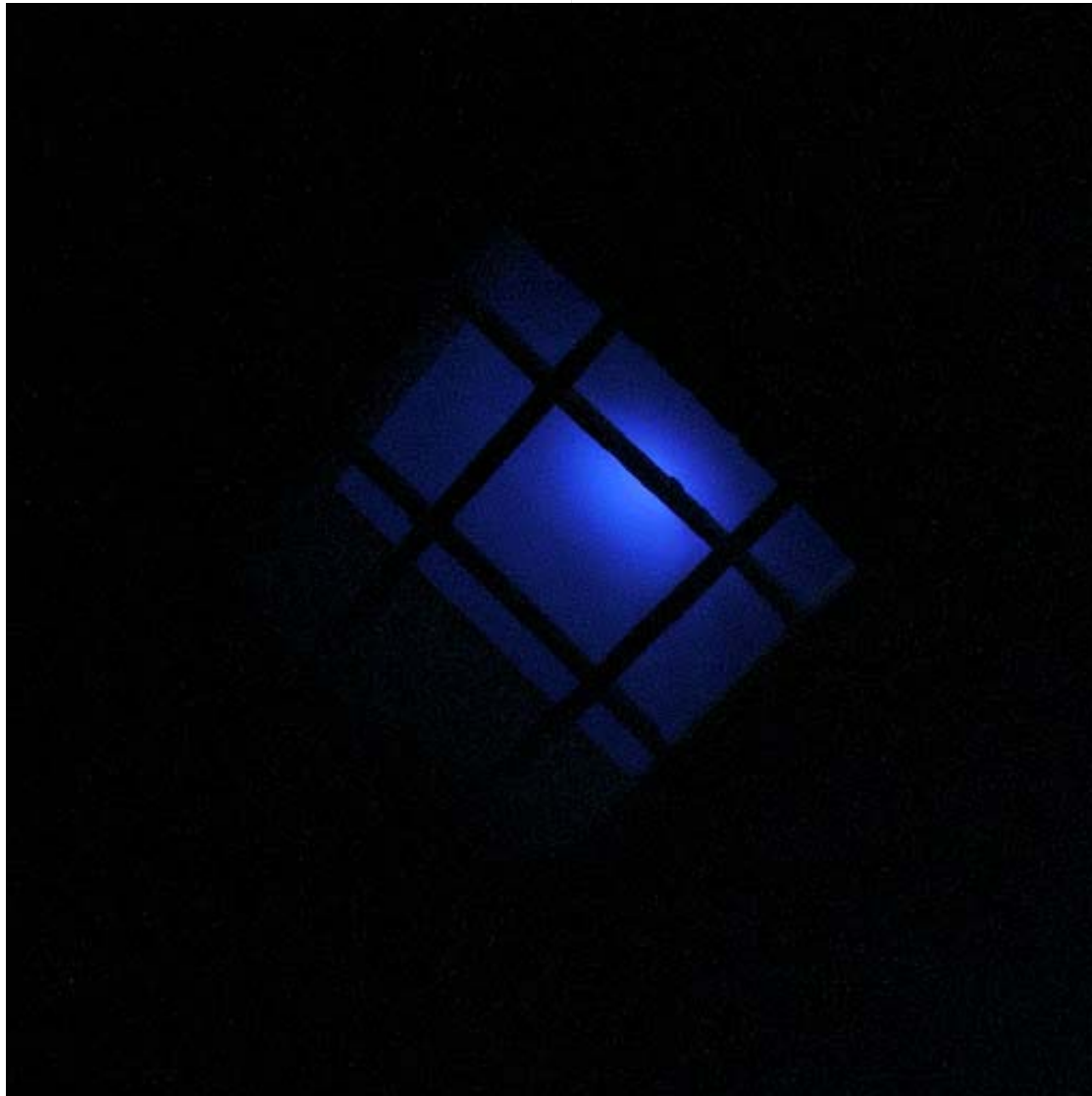
A former prison cell for a slave in a sugar factory. The small dark prison was made of thick stonewall and there is one small iron-barred window. From there, one can only see a white wall across the courtyard. It whites out and is very difficult to focus on.



Plan of the installation to create another sky in the evening time. When it gets dark, hang the blue cloth and light to project blue onto the water in the prison.



“Another sky” installation in the evening, looking from the courtyard.



“Another sky” projected on the water in the evening.

## B^B

South Street Seaport, New York, USA

LMCC, Lower Manhattan Cultural Council, 2006

Installation by Yumi Kori

Sound Installation by Bernhard Gál

Materials: mixed media (scrim, balloons, a chair and sound)

Dimensions: 10' x 10' x 12'

B^B is a site-specific installation located at the northeast corner of a swing space studio with a beautiful view of the Brooklyn Bridge. B^B works as a traveling device that offers visitors the opportunity to take a voyage to a realm beyond their physical domain. Visitors are invited to enter B^B and spend some time within. With the sound installation, the vibration of the space activates a visitor's sense of being, boundaries dissolve and become one with a visitor's conceptual territory.

The site, a part of a South Street Seaport shopping mall, was fully air conditioned. Isolated from the surroundings, one can see the view of the Brooklyn Bridge and beautiful landscape, yet visitors could not hear the sound of the real world nor smell the wind and water.

I made a little room filled with clear balloons that reflect the landscape. I installed the fade in - fade out sound of the Brooklyn Bridge in the room. The sound starts with quiet volume then gradually becomes noisy.

When a visitor enters the room, he or she dives into the reflected landscape. While sitting on the chair, as the sound of the bridge gets louder, the visitor feels the glass boundary disappear and the visitor becomes one with the environment.



B^B (a) Yumi Kori



B^B (b) Yumi Kori



B^B (c) Yumi Kori



Visitors were invited to enter the installation and look at the Brooklyn Bridge in the bubbles of landscape.  
Sound file link: [http://www.bernhardgal.com/sound/beebee\\_1\\_60s.mp3](http://www.bernhardgal.com/sound/beebee_1_60s.mp3)  
<http://www.youtube.com/watch?v=3hOuuE7y8hU>



Open the screen gently, enter the installation and sit down on the chair to gaze at the Brooklyn Bridge. Spend some time within the space, until the sense of distance to the bridge changes and the physical boundaries of the room start to disappear. Recommended time for experience is 3 minutes or longer.





B^B (c) Yumi Kori



B^B (c) Yumi Kori

## Infnitiation

CoCA, Center on Contemporary Art  
Seattle, USA, 2005

Installation by Yumi Kori

Sound Installation by Bernhard Gál

Materials: mixed media (clear balloons, acrylic rods, halogen lamps, stainless steel, wire steel, pine flooring, loud speakers)

Dimensions: 60' x 24' x 18'

Site: Gallery space of CoCA, former factory space near Space needle in Seattle.

I installed 6 light rods, 5000 clear balloons and transparent glass on the walls in order to create multiple reflections of reality. Visitors were invited to experience a sense of infinity on the floating pier.





Walk on the wood deck pier towards the red lights. Gaze at the front or back wall of the gallery until feeling the sense of infinity.

Sound file link: [http://www.bernhardgal.com/sound/inimitation\\_sp\\_excpt\\_4m38.mp3](http://www.bernhardgal.com/sound/inimitation_sp_excpt_4m38.mp3)  
<http://vimeo.com/yumikori/videos>



Infitation (c) Yumi Kori



Infiniaton (c) Yumi Kori



**Yumi Kori** is a Japanese-born artist and architect based in New York and Tokyo. Kori majored in architecture at the Kyoto Prefecture University in 1983. She was awarded Japanese First Class Architect License, February, 1990. In 1991, she established Studio MYU Architects in Tokyo. Upon her move to the United States, Kori enrolled in the Graduate School of Architecture at Columbia University and graduated in 1995. From 1996 to 2004, she was active as an Adjunct Assistant Professor at Columbia and Barnard College and has taught Japanese architecture seminars and design studios. Additionally, she has lectured at many other universities including Yale University, Parsons, The New School for Design, Nagoya Institute of Technology Japan and University of Brasilia. Along with her

architectural projects and set designs for dance companies, Kori has created numerous art projects.

Kori works with context and transforms place using light, sound and architectural settings. Her installations invite visitors to walk into the space. Audiences experience the altered space through their body and senses, thus discovering new spatial and temporal dimensions hidden in the existing space. Projects were realized in ruins, abandoned buildings, public space, and museums throughout the world. They include New York, Seattle, Washington DC, Berlin, Basel, Sao Paulo and Tokyo.

Kori is the recipient of prestigious awards such as The ar+d award by The Architectural Review, London in 2002 and 2003; the Modern Living Award in 2005; the Osaka Cityscape Award in 2002; Chiba Architectural Cultural Award in 2001 and 2007; and The Tokyo Architectural Award in 1998. Kori has also received research grants from the Agency for Cultural Affairs in Japan to study the relationship between art and architecture in Public Art in 2004-2005. She has been invited as a guest artist by numerous art organizations such as Urban Glass, NY in 2009; Mattress Factory, Pittsburgh in 2008; Sacatar Foundation in Bahia, Brazil 2008; Guest Atelier at Wartec, Basel, Switzerland 2006; Lower Manhattan Cultural Council, Swing Space in 2005; and ISCP, International Studio Curatorial Program, NY in 2004.

*Images pp 5-31 permission Yumi Kori copyright 2012*

Owed to his multifaceted and interdisciplinary artistic approach, Austrian artist, composer and musicologist **Bernhard Gál** is equally at home within the domains of contemporary music, installation art and media art. As of now, Gál has created around 70 sound installations and intermedia art projects, combining sound, light, objects, spatial concepts and video projections into multidimensional and prevalently site-specific art works. He also composes music for acoustic instruments and electro-acoustic music. As a laptop musician, Gál has been performing extensively on five continents. Another aspect of his work are collaborations with fellow artists, including the Japanese architect Yumi Kori ('audio-architectural installations') and musicians such as Tung Chao-Ming, Kai Fagaschinski, Jennifer Walshe and Belma Beslic-Gál.

Born in Vienna, Austria in 1971, Gál began to nurture his interest in music and (sound) art around 1985. After studies at Vienna's University of Music (Sound Engineering) and the University of Vienna (Musicology), and a year-long residency in New York City in 1997–98, he has focused on his compositional and artistic activities. He runs the art production hub Gromoga and serves as the artistic director of the Austrian art organization space. Since 2006, Gál has been the creative head behind shut up and listen! - Interdisciplinary Festival for Music and Sound Art, in Vienna. Between 2006 and 2007 he taught sound art at the University of Arts in Berlin. Currently, Gál holds a research position at the Paris Lodron University Salzburg, in conjunction with the interdisciplinary doctoral college 'Art and the Public Sphere'. Gál's work has been presented in concerts, sound installations, exhibitions and radio portraits around the world. He has been invited to international music and art festivals (including Wien Modern Vienna; MaerzMusik Berlin; Sonambiente Berlin; Donaueschinger

Musiktage; Nuova Consonanza Rome; MATA Festival New York; Soundfield Chicago; Mutek Montreal; Musicacoustica Beijing; FILE São Paulo) and frequently gives lectures and workshops.

For his music and art projects Gál has received several awards, including the Karl Hofer Prize Berlin 2001, an Annual Grant from SKE-Fonds Vienna 2002, a composer fellowship from the DAAD Artists in Berlin Programme 2003, the Austrian State Scholarship for Composition 2004, and the Outstanding Artist Award for Music of the City of Vienna 2010. His work has been made available on ca. 30 audio publications and documented with various catalogue books and DVDs. In 2005, the German publishing house Kehrer Verlag Heidelberg published a comprehensive catalogue book, documenting Gál's intermedia installations since 1999.

<http://www.bernhardgal.com/work.html#installations>





**the butterfly effect in increments of consequence**

a night as quiet as an accident waiting to happen, startled by  
a butterfly flapping its wings over China &

the next day you have a piano stuck in a tree—in Louisiana  
—a butterfly effect exponential of hurricane consequence & economics

like Iraqi man, woman & child, in the crowded market place,  
made aware of fundamentalist terrorism at 500 feet per second,

wafting a chemical fog high into the atmosphere, ozone layer  
shot full of holes, like the pelts of extinct animals

laid end to end to end,

to form a quilt of shame, greed & guilt in the trenches  
with the pinned-down in the mud, & howitzer-shelled, crippled

by the syphilitic burden of a multilateral, metallic force,  
long-distanced like dreams ripped to shreds & submerged

within the complacent matrix of our lives, like bidding a neurotic fear  
of anonymity—to be forgotten—like the spree-killer

cubicle-d in the office place, soon to be suicide by cop &  
the mugging to alleviate addiction become car jack,

appropriating your car for a quick spin & 15 minutes  
of televised police pursuit (the baby in the backseat: optional).

it was an easy mistake to make, offering up the good-as-dead as  
proof of life & waiting for Ed McMahon & his big cardboard check.

**henry 7. reneau, jr.** has been published in various journals and anthologies, among them, *Tryst Magazine*; *Nameless Magazine*; *The Chaffey Review*; *Blue Moon Literary & Art Review*; *Poetry Quarterly*; *BlazeVOX 2KX*; *FOLLY Magazine*; *The View From Here*; *The Ophidian*; *Suisun Valley Review*; and *hardpan: a journal of poetry*. He has also self-published a chapbook entitled *13hirteen Levels of Resistance*. He is developing a one-man show combining spoken word, comedy, and socio-political commentary.

## Brad Henderson

### arrowhead

when you see it  
in the high desert  
earth dulled & dry  
like a vein on the back  
of your hand

its shape part triangle  
blinking dark glints  
like pupils  
on a hidden snake  
you unbury the rest

when you dust it  
w/ your thumb  
it glistens & you feel  
the serrated edge  
not unlike your mother's

bread knife  
but this object  
tore flesh  
& when you know it  
as a relic of the dead

you are as spooked  
as when you see  
a casket—maybe  
brass rails shine  
in the ground

## FRIDAY NIGHT JR. HIGH DANCE (1972)

buzzing on Doug Pine's  
mother's wine—siphoned  
from a green-glass jug  
into a quart corked  
Coca-Cola bottle—

sea-blue, bus-yellow  
rainbow ooze. black light,  
strobe light, for a gym dance  
psychedelic night—

squirming over the new  
smell of slow dancing—  
shampoo, powder, &  
perfume—i press against the

stage, diggin' the band's  
instruments—red sparkle  
Ludwig drums, Fender Strat  
& Bassman bass

“Wild Horses” into “Brown Sugar”  
kick drum locked solid  
w/ four fat strings  
the “one” snare, “three-&”

snare, “&-one” in me, growing  
hair. yes, i will be the dude  
on the throne  
behind my own set of skins

**Brad Henderson** is a blues-rock drummer, ex-corporate engineer, and member of the writing faculty at UC Davis. The poems published here are from a book-length sequence entitled, *The Secret Cowboy: the Life and Times of the Rebel Poet Beau Hamel*, recently named a semi-finalist for University of Arkansas Press' 2011 Miller Williams Poetry Prize. Henderson is the author of the Phi Kappa Phi award winning, rock 'n' roll novel, *Drums*, as well as two chapbooks of poetry. His work has appeared individually in a variety of outlets including *The Journal*, *Asheville Poetry Review*, *Fourteen Hills*, *Drum! magazine*, *PedestalMagazine.com*, and *Southern California Review*. He co-directs the poetry track at the annual San Francisco Writers' Conference.

## Kirk Wilson

### NAMING ANDROMEDA

We have to believe first of all  
that there are connecting  
arcs between the stars  
and that they tell a story

Then we must understand  
the power that we have  
to bring things to life  
by giving them a name

This is complicated of course  
by our notion that the stars  
appear arbitrarily in place  
as the result of an explosion

and are in fact still moving  
(what is still?) so quickly  
none of us can think  
about a place they are

or a way they were at one time  
because everything is over  
the instant it begins  
and all we may perceive

is the apocalyptic radiance  
they shot off toward us  
at a time before time  
existed in our world

But we are here to believe  
the story and to name it  
to realize what matters is not so much  
the stars but the space between them

That darkness is the light  
we see in them and the reason  
they belong so clearly  
to one another

It is not the core of their burning  
single and doomed  
It is the brilliance  
of their connection to the whole

**Kirk Wilson's** nonfiction book *Unsolved* has gone through six editions in the US and UK. His poems have been widely published in literary markets and in a Burning Deck chapbook, *The Early Word*.

He lives in Austin, Texas, where he long ago edited the University of Texas literary journal, then called *Riata*.

**FOLLY**

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