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Foreword

Thousands of slivers of charcoal hang from the ceiling at different heights, forming a dense cloud of charred objects that overwhelms, astonishes, repels and engrosses. Prior to her creation of the installation **the picture is still** in a former warehouse in Yokosuka-Taura, south of Tokyo, Ann Hamilton researched the history of the site, which had previously been used for various military purposes and today still lies between a major American and a Japanese naval base. This involved the artist in a close study of Japanese-American history, particularly its darkest chapters, and notably of texts addressing the subject from a political viewpoint. A biographical detail relevant to Hamilton's interest in this topic is the fact that from almost the time of her birth she has lived in Columbus, Ohio, the native city of the pilot who dropped the Hiroshima bomb. Furthermore the artist uses charcoal as the principal material component of her installation. This useful commodity typically burnt as entire branches, is symbolic of a traditional Japan, a Japan as yet untouched by the West.

The installation invites questions concerning the extent to which its individual elements may be interpreted in the light of such historical analogies. At the same time, it parries such questions, passing them on to history as open questions posed by the work itself. By assembling countless material elements to form a composite, "cloud-like" construct, the impact Hamilton achieves in this work is one of physical and atmospheric density, which itself conveys the very principle of materiality and in so doing reflects—at a general level—the way the past has become sedimented in the present, how history is formed and endures as an ever-more complex and only potentially articulable context. Following from such a concept of history, the past and its repercussions are not something that have been patently clarified once and for all but are interwoven in a "murky" mesh of persistent questions and problems. These questions could concern the traumatization of the Japanese consciousness and the repression thereof in the American consciousness, or the legitimacy of a "just" war that claims the lives of civilians. Yet Hamilton's work differs from a political statement by virtue of an attitude that defends historicity and leaves all else to critical analysis. Significantly, the thrust of the artist's representation of historical depth is upwards, directed above a horizon—to a visually accessible space.

A work created in Japan by an artist from the United States and presented in a book issued by a publisher in Germany—these are the same three countries in which the Akira Ikeda Gallery, which invited the artist to conceive the installation, has branches. Both Japan and Germany witnessed vast numbers of bomb-victims at the same time in history, and, just a few months after Hamilton completed her work, America, for the first time, experienced something similar. What happened to the three nations was very different in each case, as was the degree of the possible co-responsibility of the victims. Yet the experience links the three—and indeed many other countries around the globe. This makes **the picture is still** a highly topical work, which is not just relevant to Japan, but raises the issue of a global tragedy as an inescapable problem. The work is a modern form of artistic memorial, a memorial with neither message nor pathos, which remains silent but gives cause for thought by recalling, at a particular moment in history, one of the worst catastrophes caused by man in the 20th century.

The Editors

Translated by Pauline Cumbers

Standing in the building I am engulfed by the presence of the charcoal. I become accustomed to the light, which enters only from the door and window at the front of the building. In this light, what is overhead and around, the lines of charcoal and thread dissolve as individual pieces to become a shadowy presence—like an inverted sea where no wave can be isolated or touched. The material plane becomes a collective gathering. Could this be a visual metaphor of how history haunts and inheres in the present without being something you can touch?

| In the tunnels a picture is projected, a photograph doubled, a moment of time, a past. Time cannot be reclaimed or returned, but might it not be animated by touch? Might the eye of one's finger carefully tracing the surface of the picture not make present a time that is still, here in a picture that is still?

Ann Hamilton

Wenn ich in das Gebäude trete, werde ich von der Präsenz der Holzkohlen überwältigt. Ich gewöhne mich langsam an die Dunkelheit, denn das Licht dringt nur durch die Tür und ein Fenster an der Stirnseite des Raumes ins Innere. In diesem Licht, das mich umgibt, lösen sich die Konturen der einzelnen Holzkohlen und Schnüre auf. Ein Eindruck des Diffusen stellt sich ein, als sei dies alles ein umgekehrtes Meer, in dem keine Welle isoliert werden kann oder individuell zu fassen wäre. Statt dessen verschwimmen die Materialien zu einem kollektiven Gebilde. Sollte dies etwa als visuelle Metapher darüber verstehbar sein, wie die Geschichte in der Gegenwart anwesend ist, wie sie darin vorkommt, ohne doch etwas zu sein, das mit Händen zu greifen wäre?

| In den Tunnels wird ein Bild projiziert, eine duplizierte Photographie, ein Augenblick in der Zeit, etwas Vergangenes. Zeit kann nicht zurückgefordert oder zur Umkehr gezwungen werden – aber kann sie nicht dennoch zum Leben erweckt werden durch Berührung? Kann nicht das »Auge eines Fingers«, der sanft die Oberfläche eines Bildes abfährt, eine Zeit vergegenwärtigen, die noch da ist, die überlebt in einem erstarrten Bild?

Ann Hamilton

Übersetzung von Jürgen Geiger

炭の存在が建物の中に立つ私を呑み込む。正面の入り口と窓からだけ入ってくる光は、私にとって親しいものになった。上方から差し込み私を取り巻くこの光の中で、炭の輪郭と細い糸からなる個々の要素は溶解し、影の存在に似た逆さまの海になる。どの波もそこから孤立せず、また触れられることもない。マテリアルの面は集合体の堆積となる。それは、私達が触れることはできないけれども、今という時間の中を彷徨し存在し続ける歴史の視覚的なメタファーでありうるだろうか。

トンネルのような通路の中には画像が映写されている。ダブルの写真、時の一瞬、過去。時間は戻ってこないし、取り返すこともできない。それは、でも私達が手に触れることによって蘇ることはないだろうか。イメージの表面をそっとなぞっていく指先の目が、この静かな画像の中に静謐の時を存在させていくことはできないだろうか。

アン・ハミルトン

訳　鈴木七惠

Tomoaki Kitagawa

With Closed Eyes

The Akira Ikeda Gallery / Taura is located near the town's Japan Railway station, about a two-hour train ride from Tokyo. The huge concrete building housing the gallery can be seen when leaving the station and walking toward the sea. This edifice, which used to be a waterfront warehouse, overlooks Nagaura Bay and has a private street running next to it.[1] The quay is dotted with other such concrete warehouses, and a "no entry" zone lies offshore, which is administered by naval bases of the Japanese armed forces and by the United States Navy (see ill. p. 64).

| Before 1945, Taura and nearby Funakoshi, both suburbs of Yokosuka, boasted a large weapons plant of the Japanese imperial navy. The town was brimming with military personnel, factory workers, and their families, with uniformed sailors being a common sight around the Taura station. Weapons and ammunition produced at the plant were sent by train and boat to the naval shipyard in Yokosuka. The building in which the Akira Ikeda Gallery is located was originally constructed to store torpedoes. Remnants of its past are visible today: when we enter the gallery, we notice that part of the floor, which is otherwise concrete, is covered with wood. Hidden beneath this band of wooden flooring, which runs at right angles to the sea, is a two-foot-deep concrete trench extending across the entire length of the room; the second half of the trench is occupied by a shell construction in which two parallel, tunnel-like passages are formed. At the end of the tunnels is a wall, in which we find the original iron doors. The torpedoes left the building through these doors, which open onto the private road outside, and were loaded onto ships anchored along the quay.

| After World War II, the building was temporarily seized by the American occupation troops, and subsequently turned into a warehouse in which food was stored. Although many waterfront warehouses were damaged in the war, the former navy warehouses on Nagaura Bay escaped destruction and were therefore used to store emergency provisions after the war. By the late 1950s, as Japan's food situation improved, the building was rented to a private company. In the late 1980s the gallery took it over.

Ann Hamilton first visited the Akira Ikeda Gallery / Taura in July 2000 to study the space in preparation for her solo exhibition scheduled to be held there the following year. For some time the artist had been interested in buildings serving as both the substance and the subject of her work. Hamilton's use of such structures as the gallery building in Taura, so rich in history, enables her work to respond to the building's specific context and past. An on-site investigation of the edifice was central to conceiving the installation. For Hamilton, an on-site investigation means a "physical experience." "I pay attention to the felt qualities of a place. I try first to take the building in through my skin," she explains. The artist employs her primary tool, her "hand-eye," which she describes as "a kind of metaphoric eye . . . a way of seeing through the body." At the gallery, I witnessed her gently touching the walls and floors, probing the old scars with her fingertips, and identifying the materials. She sometimes tapped the surface, or sniffed the paint. She walked on the concrete floor, making noise with her shoes, and suddenly stopped to hear the faint sound of the waves outside. She repeated this process time and again.

| The way Hamilton used her hand-eye reminded me of a tree doctor running his hands over the scars of old trees. The artist knows how to examine the features of her subject through her hand-eye and other senses, as if the building were a living being, with the walls and floors forming its skin.

the lids of unknown positions 1984
Live version

Wall, mussel shells, lawn roller; lifeguard chair, figure; wooden table, wooden chair, figure, sand

Wand, Muschelschalen, Rasenwalze; Hochsitz, Mensch; Holztisch, Holzstuhl, Mensch, Sand

壁、貝殻、地ならしのローラー。見張り台の腰掛けと人物。木製のテーブル、木製の椅子、人物、砂

| Experience tells us that if we close our eyes, our other senses, which normally lie dormant, awaken and become sharper, enabling us to see what has hitherto been invisible. Hamilton's use of the hand-eye illustrates her critical attitude toward the hegemonic hold that vision keeps over everyday space.

| As her investigation progressed, she suggested making three modifications to the gallery: to strip the wood flooring; to remove the display wall erected on the wooden floor; and, in order to let in light, to reopen the window that had been covered with concrete since the building's conversion to a food warehouse.

| Hamilton's goal was to create a space replete with meaning, while respecting its past. She wished to return the building to its original state, before any modifications had been made to it, so that people could appreciate its history. While the first two proposals were carried out by the gallery, the third one was not, owing to technical difficulties. Instead, a frosted-glass window was installed in the south wall.

| Following her investigation of the building, Hamilton went back to her home in Ohio and set out to create a work based on the memories inscribed on her fingertips and body. This process, she says, "unfolds from association to association and the web that ensues is difficult to unravel at the end." She also contends that the "whole process," from the on-site investigation to the realization of the work, "is informed by a process that is physical, whereby understanding becomes an embodied act."

Ann Hamilton is at once sensitive to the material properties of her subject and conscious of her own sensuousness, as is evident in her works in which contradictory elements—the everyday and the non-everyday, the visual and the non-visual—coexist. What concerns her most is the expansion of "language" and "vision," both of which have long figured in her works as symbols of knowledge and culture.

| In **tropos**, an installation she conceived in 1993 at the Dia Center for the Arts in New York (ill. pp. 62–63), the gallery floor was covered by horse hair, in the middle of which a young woman, seated at a desk, read a book aloud. Using an electric burin, she singed the words as she read them. With a whiff of burning, smoke arose from the pages of the book, filling the space like fading words. The echo of another voice, emanating from speakers—that of a male reciting poetry—created a mysterious sense of time.

| In view of this notion of expanding language, the woman's singeing the printed text with a hot iron may be compared with a ritual act to "resurrect" the text that has become a "rigid visual fixity" into "limitless living contexts," to borrow the words of Walter J. Ong.[2] With **tropos**, letters, which are the materialization of words, were liberated into space as they were burned and transformed into something sensuous. The rising smoke permeated the animal hair covering the floor, gradually altering its smell and color. This, in turn, gradually changed the work's visual and olfactory effect. Thus the passage of time is also an important component of the work. **tropos** represents a mysterious world into which vision and the other senses were integrated.

| In Hamilton's entire oeuvre everyday life, which is governed by language and vision, is at once eclipsed and laid bare by a world of altered sensibilities. It was in this spirit, too, that the artist conceived her installation in May 2001 that took the building in which the Akira Ikeda Gallery / Taura is located as its subject.

In this installation, countless pieces of *binchō* charcoal float before our eyes.[3] These charred "branches," ranging in length from 8 inches to a foot, hang by thin threads from the gallery's 16-foot-high ceiling. With light fixtures removed, darkness looms in the rear of the gallery.

| As we step into the gallery, dimly lit by the natural light coming through the window, we see the charcoal pieces before us, one overlapping the other, obstructing our view. They are set in motion when our heads and shoulders touch them; and they occasionally collide with one another, making dry noises.

| A woman's whisper, as well as a strange whistling sound, emanate from the tunnel-like passages at the center of the gallery. When we look inside, we see a black-and-white video projected onto the white-painted iron doors. As we approach the blurred image, we make out the face of a person sleeping, which the camera scans as if probing the surface. The image is so blurry that it is impossible to determine whether it is male or female, child or adult, dead or alive. Gazing at this image for a while, we realize the woman's whisper we have just heard is describing, as if speaking to herself, the images before us: "Eye . . . it's this eye . . . it's maybe smiling a little bit . . . can't see what color it is . . . his nose is wide . . . but look how white these teeth are . . . lips . . . it's like trying to see in there . . . it's like maybe he's sleeping . . . I don't know . . ." Her whisper contains a hint of tenderness. The video concludes with the shot slowly fading out from the face. As an impression of the blurred outline of the mouth lingers on, the image continues to glow.

| What distinguishes this work most, however, are the 150,000 pieces of charcoal hanging from the ceiling of the hall above. The artist sets great store by the physical properties of and the visual effects produced by this material, which she uses here for the first time in her career. Owing to charcoal's purifying properties, the gallery space is filled with clean air.[4] The charcoal, still recognizable as branches, recalls charred bones. Hamilton explains, "By suspending an enormous number of charcoal pieces—wood without water—the work becomes oceanic. The perception of the individual pieces falls away and the accumulation becomes a field that is liquid or cloud-like." When we stand in this space, we experience the strange sensation of floating all alone on a dark sea.

| The ocean of charcoal obstructs our view, depriving us of our ability to judge depth. While occasional sounds are made by the individual pieces of charcoal, the whispering voice and a strange sound issue from the passages. Hamilton's installation realizes a space that awakens the senses dormant in gallery-goers' bodies.

| The artist created the video by taking a photograph with a mini surveillance camera. She first photographed the face of her son; then, while describing the face, she focused on the details of the image. The enigmatic sound we hear is the audio recording of her son whistling, played at a slow speed. With it Hamilton wishes to create a sound recalling that of the ocean, which is also suggested by the wall on which the video is projected, for behind it lies the sea. The sound "might lull you like the sea . . . it surrounds you and doesn't go away—history as oceanic and as immersive as the sea."

| Hamilton's new work created at the former torpedo warehouse is a magnificent installation in which the "dry" world of charcoal and the evocation of the sea gently resonate in the half-light.

Interpretations of the installation are left to the individual viewers and their imaginations, since in this work—as in others by the artist—many images float in the space she creates, without being completed or giving an overall picture. The video image reminded me of a photograph I once saw in a magazine, which showed an underwater scene with the corpses of the war dead who had perished in the Pacific Ocean. I thought the blurry image was intended to pay homage to the dead.

| At the same time, a quiet premonition of life is in her video. The sound of the ocean, a floating face of somebody sleeping, a woman's whisper—these elements evoke a human fetus floating in amniotic fluid.

| Indeed, the first sounds a fetus hears are produced by its mother—or, more precisely, are "sounds made by the mother's body . . . and her voice." According to the ethologist Nobuo Masataka, who has recently studied music in relation to the origin of language, the mother's voice, "muffled by her muscles and the amniotic fluid, changes its wave length by the time it reaches the ear of the fetus, which perceives it as a melody."[5]

| The whistling sound in Hamilton's video leads the viewer to primordial memory. Here, she is interested in the origin of human language and vision, and the bodily organs that generate them—the whistling sound, the nearly shut eyes, and the vulnerable, open mouth. The close-up of the child's mouth at the end of the video is particularly evocative.

| The title of this work, **the picture is still**, gives rise to multiple interpretations. Accompanied by the article "the," "picture" becomes situational; "still" means both "not moving" and "ongoing."

| A photographic image is still, yet a photograph can tell a story. That is because our eyes extract an image from the photograph, setting it free in a living context. Our own vision is blocked, yet this can change, just as the situations in which we find ourselves constantly fluctuate.

| By creating an expansive space that transcends the history of the former torpedo warehouse in Taura, Hamilton liberates latent potential in everyday life, which is, after all, the source of creativity.

I wish to thank Ann Hamilton for discussing **the picture is still** with me on 18 July 2000 and 20 May 2001.

All quotations of the artist cited in this essay derive from her e-mail of 4 February 2002 to the Akira Ikeda Gallery / New York.

1 For more on the history of the Port of Nagaura, see Takao Ueda's essay on Yokosuka in the present volume, pp. 55–58.

2 Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (London and New York: Methuen Publishing, 1982), p. 81.

3 There are two kinds of Japanese charcoal: "black charcoal" (*kurozumi*), which is burned and cooled slowly in earthen kilns, and the harder "white charcoal" (*shirozumi*), of which *binchōtan* is an example, which is burned in stone kilns at an extremely high temperature and cooled outside the kilns under a mixture of damp earth, charcoal, and ash. White charcoal takes its name from the thin, white layer of ash that forms on its surface when exposed to the air. Its hardness gives it a shiny surface, which can also exhibit a grayish sheen. Japanese charcoal is usually made from oak, although occasionally also from chestnut. Aside from black *chanoyu-zumi*, which is used in tea ceremonies, white *binchōtan* made from oak is the most highly valued kind of charcoal.

4 Japanese charcoal is made from capillary carbon fiber and thus makes an excellent odor and humidity absorber, insect repellant, detoxifier, and air purifier. Rich in minerals and negative ions, it is traditionally used (other than for fuel) to improve soil and well water and is sometimes buried beneath floors.

5 Nobuo Masataka, *Kodomo wa kotoba o karada de oboeru: Merodī kara imi no sekai e* (Children Memorize Language with Their Bodies: From Melody to the World of Meaning) (Tokyo: Chūō Kōron, 2001), p. 3.

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Translated from the Japanese by Reiko Tomii, adapted by Michele Schons

Bernhart Schwenk

The Theater of Silence

THE SIGNIFIED AND THE UNSPOKEN IN ANN HAMILTON'S SPACES

THE RAILWAY STATION BETWEEN TWO TUNNELS

The small railway station in the Japanese port city of Taura is a special place—not just to visitors. Unlike other stations, the length of the platform is restricted by nature, so to speak, as there are two block-like cliffs, at the northern and southern ends, which means that the trains arrive and depart through two tunnels. It may even happen that the last compartment of the train entering the station remains inside one of the two tunnels, occasionally leaving passengers unable to alight in Taura (see ill. p. 70).

An unusual atmosphere prevails between the two black tunnel openings, altering both the function and the impact of the platform. The latter is no longer solid ground for the arriving passengers. Instead, it becomes a kind of bridge, a zone of transition. This strange place between the cliffs not only seems cozy and protected, it also induces a feeling of isolation. Here a once directed and now interrupted movement seems to become transformed into a new, energized process, whose field of activity is, however, incalculable, investing the place with something of a quasi-mystical nature. Both the determinate and the indeterminate join in a mysterious alliance in this place. Similarly, different temporal planes become discernible here, forming a polymorphous unity. The past and future of the event are masked, as it were, hidden in the depths of the cliffs. By contrast, what is seen is the mere static, momentary shot of the waiting train; because of the cliffs, its onward journey is barely imaginable and thus faded out, visually at least. On the platform in Taura the halting of a process and its prospective speedy resumption are superimposed in an image of ambiguous, almost surreal beauty.

BLACK CLOUD—PALPABLE DARKNESS

From the railway station, it is not very far to the old military port of Taura. A substantial but rather unobtrusive concrete warehouse there, with heavy, steel-studded, sliding doors, gives no hint of what lies within. The two former big low-level window openings, the right one of which now serves as the entrance to the building, have been glazed with opaque glass. All the greater is the visitor's surprise on opening one of the door panels. Instead of the anticipated expanse and emptiness of a lofty hall, he is engulfed by black matter. The eye, still blind from the light, is assaulted by an array of dark objects, like a swarm of frightened bats or birds. Only gradually does the visitor make out what seems to be buzzing towards him. In order to go further inside and explore the space, he must bend down and proceed in this bowed position. A few yards further on, a wide trench in the middle of the hall allows the visitor to descend two feet and—again upright—get an impression of the whole space. Thousands, no, tens of thousands of pieces of charred wood, carefully tied in the middle with polyester thread, have been attached to a steel grid suspended from the hall's high ceiling. Consequently, the room, from the visitor's chest or neck upwards, is occupied, pervaded, taken over by these innumerable little apparently hovering scraps of charcoal, which seem to form a dark, shimmering cloud. Orientation in this room is thus impeded. Visual probing takes precedence over actual seeing.

the earth never gets flat 1987
Live version

Walls, paprika; wooden chair, figure wearing a grass-seed suit, metronome, railroad dolly; glass cases, mechanized puppet, book, motorized hamster wheel; brass horn, pitchforks, gold leaf; painted floor, autopsy table, water; tree

Wände, Paprikapulver; Holzstuhl, Mensch in einem mit Grassamen überkrusteten Anzug, Metronom, Sackkarre; Glaskästen, mechanische Puppe, Buch, motorbetriebenes Hamsterrad; Fanfare, Mistgabeln, Blattgold; bemalter Boden, Obduktionstisch, Wasser; Baum

壁、パプリカ。木製の椅子、植物の種で覆われたスーツを着た人物、メトロノーム、軌道トロッコ。ガラス箱、自動人形、本、モーター仕掛けのペット用車輪。ラッパ、熊手、金箔。色を塗った床、解剖台、水。木

TWO SHAFTS LIKE EYES, SCANNING RATHER THAN SEEING

The wide trench starts at the front of the building and divides the hall right down the middle. In the rear section—and running parallel inside the trench—is a box- or even coffin-like construction whose two openings at the front end draw our gaze into long tunnels. At the end of these tunnels we see film projections; the flickering light emerges from the two dark shafts as if from deep eye sockets. In the identical synchronized film frames, rotating, searching movements sketch hazy contours that only partly provide a meaningful context, so that what is visible evades interpretation. Only gradually does the eye fancy it perceives the face of a child in the film. Yet this process of recognition remains more intuitive than objectively grounded, while the dominant aspect is the scanning movement of the camera. At the same time, we hear the equally confused sound of a woman's voice, which appears to want to explain something, although what it articulates would seem rather to serve as an expression of self-assurance, for the voice likewise does not communicate a definite message. On the contrary, in its stammering, faltering and murmuring, it corresponds to the camera's circular probing movements around an imaginary pictorial center whose obvious connections have been lost and whose reconstruction the eye of the camera seems to be endeavoring to achieve.

| The two box-like shafts were once used for charging torpedoes. Yet this awareness of the building's original military function and its history—as well as the attendant associations—is subverted by the perception of what is apparently visible: the anticipated dynamic of the shaft running outwards, i.e., towards the sea, is stopped at the back by the two film projections. The energy is thus reversed and returned to the interior of the hall. At the point where, formerly, torpedoes were loaded onto submarines through slot vents, a whitish light now radiates backwards.

THE POETIC SURVEILLANCE OF THE FOUND

Just as on the platform of the Taura railway station, the observer in the old torpedo arsenal experiences the suggestive biomorphization of a real, coldly objective industrial site; a poetically narrative, theatrical aura is engendered. The actually outward-reaching shafts become eyes whose gaze has been directed inwards. Distance becomes proximity.

| Ann Hamilton calls her installation in Taura **the picture is still**. The artist engages with the existing site by giving it new levels, interpreting it by the most diverse means and thus covering it as if with a second skin. This procedure, however, is no mere or arbitrary filling of the room, nor an intervention formulated autonomously within a neutral spatial repository. Instead, Hamilton's work responds to what is already there in the line of visible and invisible elements—atmosphere, history, sound, dimension, smell. This form of response is so all-pervasive that it is almost difficult to reconstruct the original space and specify its original elements. Indeed, the question that arises ever more insistently is whether the artist is actually strengthening an existing, clearly defined rhetoric or whether it was she who produced this in the first place.

| In fact, a complex history of relationships and connections is being evoked in a concrete place. The space assumes its specific character and meaning through both its immaterial and material components. The aura of the artwork emerges as a result of a specific mode of appropriation. Art and place form an indissoluble, sensual unity.

| This unusual mode of energizing by physical means, this, as it were, sculptural use of language, this emotionalizing of a logically inquiring gesture are just some of the fundamental features that have characterized Ann Hamilton's creative work from the very outset more than 20 years ago.

THE ARTWORK AS "ACT OF ATTENTION"

Ann Hamilton initially trained as a weaver and designer of textiles, then took courses in sculpture, while simultaneously broadening, by self-teaching, the range of her artistic skills, in the fields of photography and video. She thus has at her disposal a wide variety of expressive means with which she sounds out her rooms three-dimensionally, in the fullest sense. Among the media she employs, along with natural materials like coal, seaweed, pigment dust, salt or branches, are actual props, like pieces of furniture or books as well as human extras and (less often) living animals. Furthermore—like a choreographer or stage-set designer—she makes crucial use of light, sound (written or spoken texts and music) and projected images. The most important materials, however, are volume and the atmosphere of the existing room.

| With her almost 60 installations to date, Ann Hamilton has not created the respective room anew, but, by the means at her disposal, makes it resonate or speak metaphorically, encourages it to communicate further. This results in a specific visual context, a symbiosis of different elements that can be experienced only synaesthetically. Hamilton's work begins with intense research work. This can often be of a literary kind, but mainly stays indebted to the visual, though it also relies on the critical yet, at the same time, emotional gaze, and on intuition. The artist has to feel her way into the respective place and discover what constitutes it and how it already "speaks," so that she can "respond to it." Hamilton respectfully calls this process by which a work is created, and which can still be read after the work is completed, an "act of attention." Accordingly, she understands herself not so much as a "form giver" but as a "form responder."

THE BODY AS A MIRROR OF PASSING TIME

The human body is always implicated in Hamilton's installations and present right from the outset, while perhaps not making a direct appearance. In many of her works, the artist has used assistants, whom she calls "servants" or "attendants," "tenders" or simply "figures." These figures are either engaged in monotonous, repetitive actions, or else they simply remain seated—bearing silent witness to the surrounding stage set. Sometimes the artist herself slips into this role, as, for example, in one of her early works, **a bird in the hand**, from 1984. For this work, one of the walls of the exhibition venue was pierced with hundreds of small twigs gathered by the artist after an ice storm. This bore ample witness to the natural catastrophe; its remains were exhibited almost like stigmata, but revived, so to speak, by being reused and precisely positioned. On a shelf attached midway up the wall, Hamilton herself was seated. In the midst of all the twigs, she looked like someone stranded, perhaps even ritually sacrificed, but also like an actual natural element; her presence there suggested the vain "longing to animate" what was dead, or "to be absorbed" into nature. Several years later, in 1987, the installation **the earth never gets flat** (ill. p. 46) presented a similar tableau-vivant in which a person (originally the artist herself) with a metronome on her lap sat on a chair attached to the wall. In this work, too, the living but motionless human being is contrasted with dead, or better, uprooted natural material: a dead tree hovers horizontally in the air, as if pulled out from its anchorage in a side wall. The visitors were confronted with a room as a still life, a life-size material image, an ambivalently attractive image. Both works represent inescapable "similar predicaments," to use a term that Hamilton chose as the title of one of her early works, from 1984. All these works clearly convey the imperfection of man and his desires, man caught up in the natural life cycle, in whose renewal he can only partly engage as a passive participant.

| **the picture is still** also deals with the confrontation of dead matter (charcoal) and living traces (video). The palpable atmosphere, though combined with a feeling of vulnerability, produces a tension that is heightened by the obscured visibility. Whereas in the earlier works, the "figure" suffered a hopeless situation in silence, in the Japanese work the visitor directly assumes this role, finding himself besieged by a suffocating cloud of charred splinters of wood. The room, however, seems like the body's extended sense apparatus, a resonance chamber for an inner mood. It reveals itself as a kind of bodyscape, whose probing "eyes" (the light shafts where the projections appear) reflect the visitor's desire for self-affirmation, which goes hand in hand with the uncertainty aroused by the darkness and the loss of orientation. Consequently, the scanning movement of the camera is to be taken as a process analogous to the exploration of the entire installation.

| Time proves to be another essential feature of all the cited works. The artist needs time for the creation of her work, just as time becomes apparent in its staged concretion as ongoing life, and time is also required of the viewers. Finally, time becomes lodged in experience as memory. For although Hamilton's installations are almost exclusively of a temporary nature, they survive as images in the minds of the viewers.

THE OSCILLATION OF MATTER BETWEEN CONSTRAINT AND FREEDOM

Alongside the human body and time, natural materials play an equally important role in Hamilton's works. These physical elements are often linked to the human senses, of seeing, hearing, smelling, tasting or feeling, but they occasionally also allude to our inability to apprehend certain situations sensually. For example, **the lids of unknown positions** (1984; ill. p. 42) involves a person sitting at a table with his or her head and outstretched arms buried in a pile of sand. This person sees nothing, hears nothing, and can feel nothing. The wall opposite the person is completely covered in mussel shells that form a dense, black layer as is sometimes seen on beaches. A lawn roller mounted on the wall conjures up an idea of action, and one can almost imagine hearing the crackling sound of crunched shells. These natural materials (sand and shells) also seem to be metaphors of the potential of visual and aural perception, the experience of which, however, depends on the physical sensitivity of the viewers, their alertness and receptivity.

Jannis Kounellis, **Untitled** 1990
Installation at the capcMusée d'art contemporain, Bordeaux

| In Europe in the late 1960s, an artistic genre emerged using natural and other materials hitherto foreign to art, and operating with them in unusual formal contexts. This laid the groundwork for a new concept of the artwork: In his installations, Jannis Kounellis, one of the protagonists of the artistic approach that is only inadequately described by the art-historical term Arte Povera, defined a reality dominated by extension and the dialectical relationship between material and space.

| When, in one of his earliest installations, Kounellis shows horses, he means horses, when he uses coal and timber beams, he means nothing other than coal and timber beams. And when he piles up his material, the resulting image means an accumulation of that very height and signifies nothing either smaller or larger. The symbolic, or model, thinking of traditional art is alien to this conception of the image. "A painter who doesn't paint," Kounellis created spatial images in which the artwork as product receded into the background, while the process character of the work advanced to the fore. His overt desire for "drama" was highlighted by the fact that he perforated reality by means of deliberately staged artistic movements, thus questioning it. The engagement of the senses—even by the denial or obstruction of perception—remains one of the fundamental principles underlying his work. Wisps of smoke visually symbolize the erasure of the past, cordoned-off sites prevent interaction (see ill. p. 49). It is this aspect of denial that promotes recollection in accordance with our own aesthetic criteria. With his theatrical rooms Kounellis, the "iconographer of iconoclasm," formulates the aspiration of art to its own reality, which keeps his focus on presentation rather than representation.

| At the same time, any such concept of the authenticity and purity of the material implies a working method that responds to all that is potentially communicative, magical and meaningful about physical things. Ann Hamilton would thus seem to be adapting Joseph Beuys' three-dimensional thinking. In both his vocabulary of forms and his rooms, Beuys aimed to show art's proximity to non-artistic realms, such as history, politics, and culture, and in so doing he espoused a material symbolism. More so than the Arte Povera artists, Beuys imbued the material with an aura. Controlled and at the same time uncontrolled, like the formation of a herd of animals on the move, his 1983 installation **Das Ende des XX. Jahrhunderts** (ill. p. 74), for example, represents an order that seems to correspond to natural principles or some inner necessity, although it is obviously deliberately contrived. The precise dimensions of this constellation of 44 basalt stones, which seem to be awaiting a metamorphosis, can be grasped only by walking around it. It is unclear whether this is dead matter or still-latent energy, as the basalt stones embody both something seemingly inert and something that is evolving of necessity. The work maintains a balance between the already created and what is still to be created, the act of annihilating images is linked with the potential of engendering them.

ACCUMULATION, ABUNDANCE, ENTWINEMENT: ECHOES OF THE BAROQUE

Characteristic of the installation in Taura is the physical nature of its principal material, charcoal, as well as the physical proximity of the individual pieces. Similar accumulations are to be found in Ann Hamilton's earlier works, for example in **indigo blue** (1991; ill. p. 59), when, in an automotive repair shop in Charleston, the artist arranged hundreds of blue work shirts and trousers in layers that formed a spatial entity. Or in **attendance** (1993; ill. p. 61), for which she heaped up tons of flower bulbs in the hull of a barge on the Rhine near Arnhem, The Netherlands. Finally, for **reserve** (1996; ill. pp. 88–89) she arranged numerous stripped poplar logs on tables in a hall in Eindhoven, The Netherlands. These accumulations of identical items convey a feeling of abundance, of the collective, of something to be ordered and controlled. The fact that these materials usually contain a reference to the place in which they are presented is also noteworthy, particularly with regard to the work in Taura: The charcoal chosen by Hamilton is traditionally used in Japan in small ovens for preparing food and for purifying the air indoors.

| In many of her installations, as in **reserve**, the motif of accumulation is explicitly linked to that of interweaving: a video, running in the tables, showed a close-up of crude fabric being sewn. In **a round**, 1993, a silent "tender" knitted with an endless skein of yarn wound around two columns; in **lineament**, 1994, a woman crumples strips of paper into balls. In these installations, the gesture of bringing together, which can also be read as a desire to create an imaginary link, can be seen at several levels.

| In Los Angeles in 1988, the artist created a work (ill. pp. 84–85) in which this moment of linking and concentrating material is noticeably intensified by means of a sequence of three consecutive but very different rooms. In the first room of this installation, small metal shelves were fixed to the walls; on these were glasses in which water swirled with the agency of magnets. This gentle, rotating movement was accompanied by gurgling noises and was repeated in a monumental, wreath-like object woven from flax and representing a kind of megaphone into which the visitor could speak. In the horn end of this "megaphone" was a small video monitor showing a single ear from which water constantly spouted—a bodily opening receptive beyond its capability; **the capacity of absorption**, thus the title of the installation, was exceeded. In the middle of the second room, the walls and floor of which were covered with algae, stood a long refectory table whose recessed top was filled with water. At one end of the table stood an "attendant," or "guard," whose coat ended in a long, twisted tail extending into the third room of the installation. This third room was dominated by a gigantic ship's buoy to which the guard's trailing coat was attached.

| What were the obvious links between the rooms in this sequence? How was the imagined narrative to be read? The atmosphere in these rooms clearly indicated a connection that was neither coincidental nor decipherable. The rooms illustrated an almost pathetic notion of matter that was combined with nostalgic and dream-like, surreal elements. In any case, the theatrical motif and Hamilton's delight in mise-en-scène were clearly apparent in this work.

| As a paradigm for objective representation **the capacity of absorption**—with its rhetoric of the material, its antagonistic parallel strands of realism and allegory, the material and the conceptual, lavish celebration and intimation of mortality—is congruent with the Baroque and its rules on the irregular or grotesque (which is the original meaning of the word "baroque"). It would seem as if the art and curiosity cabinet had been revived in the three rooms of this installation—as a place for curious sights, feelings, and insights. Here Hamilton exploits the motif of interweaving, concentrating and accumulating with unrivaled consistency and intricacy. These processes of intertwining and joining, which betray the artist's roots in weaving, make the genesis of the work symbolically transparent—just as they reflect the suggestive intensity of a kind of performance.

THE THEATER OF SILENCE

Hamilton's works are reminiscent in many ways of spaces for the performing arts, stage sets for dance, theater, or opera. Her rooms conform to the archetypal schema of a theater arena, though it is one that can be entered. She creates a constellation of different but clearly linked elements, a performing context in which (inner) stage area and (outer) auditorium are superimposed and the visitor is intended to spectate. As already mentioned, the artist has often been, and continues to be, present in her works, otherwise actors and extras assume this role.

| This aesthetic concept is comparable to the rooms and stage sets designed by Joan Jonas, Robert Wilson, Marina Abramovič, or Jana Sterbak. The works of these artists are also sited in stage-like rooms, often exhibit elements of a performance, and include theatrical motifs. This understanding of art as a process is rooted in the American tradition of the happening, as begun in the late 1950s by Allan Kaprow, or in the European variation, Fluxus. For these movements, the artwork was a continuous process that may have a beginning but no definite end. But whereas Kaprow lets the event take its course, Hamilton's work is rigorously composed, never chaotic or freely improvised. Although the sequences she presents do not follow a fixed score, they pursue an inner logic. The major difference between this and a happening is that Hamilton does not have a large public. Indeed, it is questionable whether an audience and its immediate reactions are even desirable, or necessary. For Hamilton, it is important that her "figures" are not actors, but appear incidental and assume clearly subordinate roles. Their actions or presence have nothing decisive to contribute. These "figures" are of the same order as sculptural objects. They are counterparts of the dead matter, embodiments of the scale of life.

| Hamilton's spaces radiate a strange peace in which the pictorial takes precedence over any stratum of representation. Whereas theater (like the performance) provides a kind of presence or mirror of reality, the viewer of a Hamilton installation often feels lost, lonely, enveloped by a silence that is not always easy to bear. In her elegiac work **myein**, for the 1999 Venice Biennale (ill. pp. 106–07), the viewer finds himself in near-empty rooms. Before him an intensely pink pigment trickles silently down the walls, some of it catching on the raised spots on their surfaces, which are covered in Braille. Movement has become incorporeal. **the picture is still** integrates the visitor into a similar still life, which oscillates between life and death. The point at which what is exhibited is salvaged or transcended is decidedly remote. The dominant atmosphere is one of constant tension.

BREATHING, TOUCHING, GRASPING: THE OTHER EYE OF THE CAMERA

Despite the dominance of acoustic silence and, as it were, tangibly halted time, the room in Hamilton's works still asserts itself as a subliminally active and restive resonance chamber for storytelling, for showing and interpreting. Hamilton's keen sensitivity for that which makes a place special, her capacity to inhabit and describe it, correspond with her ability to suggest an imaginary action without this ever actually having to take place. Videos play a major role in this.

| In the installation **salic** (1995; ill. pp. 86–87) Hamilton contrasts the material-physical aura of a passenger-train car with the immaterial black-and-white flickering images of a film. She removed the rows of seats from the carriage and replaced them with 360 stacked salt-lick blocks, leaving a center aisle free. As in Taura, the result was a symmetrically accessible space, the narrowness of which, however, made it difficult to apprehend it fully. On all 22 windows, 11 on either side, the artist projected video images that seemed as if they were from a silent movie: in front of a slightly moving cloth, lit from behind, they show, among other things, the silhouette of a hand through which water is flowing into a glass bowl, or a woolen glove, the stitches of which are being slowly unraveled, the finger movements reminiscent of puppets. These are states in which things slip away only to be retrieved paradoxically in the series. Salt, too, is altogether ambivalent: a raw material and an economically valuable commodity in blocks hard as rock, it completely dissolves in water; crucial for the human body's chemical processes (and its essential component), it renders drinking water unpalatable. The choice of location for the installation, a train car, is also significant (comparable with the barge on the Rhine in **attendance**; ill. p. 61); a vehicle associated with mobility and change seems isolated here, as if shunted onto a siding. The torpedo shafts in Taura are similarly "decommissioned."

| In **the picture is still**, as in **salic**, the video takes up the history that has been faded-out and addresses the temporal aspect at a more comprehensive level. In **salic** a panorama of restless images unfolds as perceived fragmentarily from the window of a moving train. The incessant movement can thus be associated with the length of time required for tedious and monotonous cross-country journeys. The images also mirror the inconspicuous changes in nature in a desert region like New Mexico, where **salic** was shown. At the same time, the work presents those technologies with which attitudes to time and space were radically altered in the last century (rail travel, the mass production of commercial goods, and photography and film). These alterations had a decisive influence on the way that images were perceived, and on perception as a whole. In **the picture is still** as in **salic** the technical invention of film is viewed in parallel with the economic development of a particular place or country, stimulating our awareness more of a general than a detailed past, but a past that can certainly be narrated in images.

| The artist is never a vociferous narrator in her works; above all she is not a narrator who offers her audience the prospect of any clear insight. On the contrary, her stories are usually as intractable as the passage between an event and its subsequent telling.
On this labyrinthine path, leading through areas of previous experiences or winding through zones of anxiety and dreams, new incidents can take place that determine and situate the image and its reproduction anew. Sometimes extreme deceleration or mere repetition can change our view of things. Hamilton's engagement with a specific place, her mode of describing, takes up such convolutions and contradictions and allows them be reflected in the media she utilizes.

PLACE AND WORK AS CONTEXT OF AN EVENT

One of Ann Hamilton's basic concerns is to treat the real and the imaginary equally in order to acquire new experiences for both realms, interdependently. Hamilton's extensive installations intensify a familiar and apparently objective reality by garnering a pictorial form from that aspect of the world of things that is atmospheric, that can be experienced only intuitively. What is preconscious, dreamt, or merely felt is translated into a visible, figurative, and overtly physical state. While the material used presents reality on a 1:1 scale, the constellation of that material lends form to the imaginary context.

| To the senses of the observer, the real space altered by the poetic intervention functions like an amplifier, eliminating the opposition between the concrete and the indeterminate, or to put it another way, defining the finite and the infinite as simultaneous. Furthermore **the picture is still** embodies specifically Asian features. Reference has already been made to the charcoal as a material traditionally used in Japan for cooking or purifying the air. In addition, the nature of the presentation, the careful linking of the individual elements, and the decisive distribution of mass and its absence, convey spatial concepts typical of a Far-Eastern aesthetic. More clearly than any other work by the artist, **the picture is still** demonstrates that emptiness and absence have a decisive role to play in constituting a room. Possibly the strictly ritualized concept of time in Japanese theater has also left its mark on this installation. Finally, **the picture is still** has been created in a historical place influenced by decades of political and economic interests. Art now interprets that locus as a zone of energy and positive adjustment, transforming the latently aggressive potential into an image of sensitive introspection. The room functions as an echo-chamber for the invisible.

| With this image we return to the beginning of these remarks, to the small railway station on the Pacific and its platform, where time seems to stand still, where future and past seem to play no role, but make up a spatio-temporal in-between. An image that both finds and loses its focus in the two black tunnel openings. After the train passes through the tunnel, after the short dark interruption, the journey continues. What was seen persists in memory as a particular form of allegory, a concept of history as being continually reactivated and constantly affirmed in the temporal phenomenon.

All of Ann Hamilton's terms and statements included here are quoted from Joan Simon, *Ann Hamilton* (New York: Harry N. Abrams, 2002).

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Translated from the German by Pauline Cumbers

Takao Ueda

The History of Yokosuka

THE DEVELOPMENT OF THE PORT OF YOKOSUKA

Yokosuka was little more than an isolated village up until the mid-1860s, in the Keiō Era (1865–67), when the Tokugawa shogunate chose it as the site of a Western-style factory that produced and processed both steel and iron. From then on, the town expanded and the region altered considerably. Year after year, more and more workers poured in, hills were leveled, valleys and gorges filled, and even part of the sea was gradually reclaimed for agricultural purposes.

During the construction of the ironworks, the Tokugawa shogunate realized that the gigantic undertaking could not be carried out by the Japanese alone and therefore decided, on the advice of the then minister of finance, Kōzukenosuke Oguri, to import all the technical know-how from abroad. This raised the problem of which country to entrust with this task. Finally, the decision was made in favor of France, which supported the shogunate at the time.

In January 1865, François Léonce Verny, a French naval engineer, who was constructing a warship for the Tsing Dynasty in Shanghai at the time, set foot on Japanese soil. He was appointed head of the project. In collaboration with the elders and other officials of the shogunate, as well as the French envoy Léon Roches, he drew up a foundation plan and signed an agreement with the commissioners. The first turf was dug on 15 November of that same year during the official inauguration of the building project. This initiated the construction of the ironworks, and with it the accompanying transformation of Yokosuka into the city as it is known today. Furthermore, the Tokugawa shogunate is said to have set great store by the project and invested enormous sums into promoting the undertaking, despite financial difficulties.

When the foundation stone for the first dock was laid in March 1867, things had already become critical for the shogunate. Owing to the precarious political situation, work on the plant slowed. According to the report of the treasurer, Pierre Louis Mercier, by March 1868, just before the end of shogunate rule, the budget of $2,340,000 had already been exhausted and an estimated $600,000 more would be required to complete the construction. It was astonishing that the shogunate had been able to raise even that huge, albeit insufficient, sum in the first place, given its dire financial straits. However, the investment got the government into an extremely difficult economic position. As a result, both the ironworks in Yokosuka and that in Yokohama, which was also under construction, were temporarily mortgaged to secure the sum of $500,000 due for weapons purchased from France.

THE MEIJI RESTORATION

On 11 April 1868 rebels faithful to the emperor drove the Tokugawa shogunate from the castle in Edo (Tokyo today) and transferred government power to the emperor; thus the monarchy was restored. In the Meiji Period (1868–1912) the works passed from feudal into state possession and, when completed, was given the name Yokosuka Ironworks (Yokosuka Seitetsujo). It was announced that henceforth the works was to be administered by the new regime, whereupon the French envoy Roches commissioned Verny to continue the building work.

The new government officials were plainly shocked to discover that both ironworks were mortgaged to settle debts of more than $500,000 owed to two French companies. After extensive negotiations, they finally succeeded, with the help of the then English envoy Harry Smith Parkes, in raising a corresponding loan from the Oriental Bank in Yokohama, for which, however, they had to accept the horrific interest rate of 15 percent. When responsibility was transferred from the Ministry of Economics and Industry to the Ministry of Industry and Transport, the first dock could finally be completed. On 7 February 1871 it was officially opened, and on 23 May of the following year the first ship built under Verny was launched. Only three months after its foundation the Yokosuka Ironworks was renamed the Yokosuka Shipyard (Yokosuka-Zōsenjo).

THE EARLY YEARS OF THE NAVAL SHIPYARD

As of 16 October 1872 the shipyard was administered by the Shipbuilding Department of the Naval Ministry and assumed an important role, which lasted until the end of the Pacific War. In December 1884 one of the Japanese marine bases was located here, which led to another change of name. From then on, the Yokosuka Shipyard, now under the control of the navy, was called the Yokosuka Naval Shipyard (Yokosuka-Kaigun-Zōsenjo), until May 1889, when it was renamed the Shipbuilding Department of the Yokosuka Naval Base (Yokosuka-Chinyufu-Zōsenbu). With the expansion of the Japanese navy and the extension of the shipyard, more and more Japanese engineers were sent abroad to study, while the number of foreign experts being admitted to the country continued to rise. Yet shipbuilding technology as a whole, which until then had been completely dependent on Western know-how, was gradually being advanced by Japanese engineers. The *Hashidate*, which embarked on its maiden voyage on 24 March 1891, was the first warship constructed solely by the Japanese. Weighing 4,715 tons, traveling at a speed of 16 knots, and equipped with 12-inch guns, the vessel was regarded at the time as a battleship of international caliber.

| As the fleet expanded, so too did the shipyard. In October 1882 an over two-acre plot of land in the village of Taura, plus a small piece of over half an acre in the neighboring community of Funakoshi, were acquired for the purpose of building an armaments factory. The following summer, inmates from the prison in Tōkai were used to level hills, reclaim moors, smooth the terrain, and finally start the building work. By 1885, the greater part of the quays, the administration building, the control room, and the technical installations were complete. Once the machines and power generators were installed, in January 1886 this second production plant beside the shipyard could be opened as an additional armaments department, and operations began. At the time, the staff numbered 20. In February 1887 the German engineer B. Münster was brought to Funakoshi and entrusted with the technical management of the plant, the aim being to increase the quality and quantity of weapons production.

THE NEW RAILWAY LINE

Not only the navy was being re-armed, it was also regarded as imperative to strengthen the army, so as better to defend the country. An important prerequisite for the efficiency of these newly created defense installations at sea and on land was the improvement of the transportation system. In 1886 the then navy minister, Tsugumichi Saigō, and the war minister, Iwao Ōhyama, made a corresponding, jointly signed application to the prime minister, Hirobumi Itō, whereupon the Railway Department of the Ministry of Transportation was commissioned to examine the feasibility of the construction of a Yokosuka line.

| On the basis of an expertise by the department head, the connecting station Ōfuna was built in November 1887. This was on the Tōkaidō line, between the Totsuka and Fujisawa stations. From this connecting station a new railway line to Yokosuka was planned, via Kamakura, Taura, and Nagaura. After a difficult construction phase, during which eight tunnels were built, the new line was officially opened on 16 June 1889.

| I still remember the crowded stations of Taura and Yokosuka during the war, where masses of marines in naval uniform used to mill around the platforms. As a child I was mystified by Taura station's location, between two tunnels. I never got off the train in Taura then, I just witnessed the scenes from the compartment window when the train stopped there.

FROM NAVAL SHIPYARD TO ARMAMENTS FACTORY

On 5 November 1903 a new imperial decree resulted in the proclamation of a statute for the naval factory, whereby the armaments factory in Funakoshi and the shipyard in Yokosuka were merged to become the Yokosuka Naval Weapons Factory (Yokosuka-Kaigun-Kōshō), a name that survived until the end of World War II. With this technologically highly advanced plant, Yokosuka became Japan's largest shipyard and one of the country's most important naval harbors.

| When I was still attending primary school, the parents of many of my classmates were employed there, and soon the school was overcrowded because of mass migration to the region. Repairs to the war fleet and shipbuilding work were carried out on the docks, where several huge cranes soared up into the sky and thousands of unfurled straw mats acted as screens.

THE DEVELOPMENT OF THE ROAD NETWORK

The expansion of the Funakoshi weapons factory, the construction of a naval barracks, and the installation of a torpedo training camp meant that the road network, too, had to be improved in order to optimize transportation by land to Yokohama and Zushi. In 1918 the prefecture decided to extend the national road from Yokohama-Sugita to Nagisabashi in Yokosuka-Hemi. The new stretch of road is some nine miles long and constitutes part of the National Road 16 today. This particular national road is supposed to have been built much more solidly than any of the others because it was a military transportation route. This would seem to be corroborated by the indestructibility of the tunnels, which are still in operation today.

YOKOSUKA AFTER THE WAR

After the capitulation on 30 August 1945, Yokosuka was occupied by the Allied troops, who used it as a base. Thus the 80-year-old history of the imperial navy came to an end; a military city became a city of peace. According to the available documents, at the end of the war a huge area of over seven square miles was owned by the military, that is, about 20 percent of metropolitan Yokosuka (37 square miles).

| The whole city was swarming with sailors and marines, mainly from the occupying American troops. Children begged for chocolate and chewing gum, and women with striking makeup proudly walked the streets in colorful clothing. Having been a masculine, odorous city up until then, the aura of Yokosuka suddenly changed.

THE PORT OF NAGAURA

The Port of Nagaura was not as important as that of Kurihama immediately after the war, although both ports were within the municipal bounds of Yokosuka. As in the case of the port in the center of Yokosuka, the Americans also occupied the Port of Nagaura, where the armaments from Funakoshi had previously been loaded, therefore, no concrete plans existed for its future use. When the occupation came to an end in Nagaura in April 1946, the town suddenly became attractive thanks to its new function as a trading port. The government, too, attached great importance to it and showed a lively interested in the transformation.

| The warehouses of most of the country's ports had been considerably damaged during the war. Owing to the shortage of silos, the gigantic disused naval installations in the ports of Yokosuka (including Nagaura) were welcome as provisional storehouses. The region thus had more than 30 storehouses at its disposal with a storage capacity of over 150,000 tons of grain over an area of almost 27 acres. It now acted as an emergency supplies port for fertilizers, salt, and foodstuffs. The warehouses were also where relief packages sent from the United States were stored temporarily.

| Seeing in the area a promising location, the government dipped deep into the public coffers and in 1946 commissioned the construction of a provisional pier and the repair of the road leading to the port. Furthermore, a five-year plan for the complete refurbishment of the port was drawn up and implemented two years later.

| In 1948 the port and docks area of Yokosuka, which included Nagaura and other ports along the coast, was declared a trading port, although the main port at the heart of Yokosuka was still occupied, so that Nagaura was in fact the actual trading zone. If I remember correctly, the former marine arsenals, which were owned by the Finance Ministry, were leased and administered by two companies, the Tokyo Bay Warehouse and the Sagami Transportation & Warehouse Company.

| Once, when I visited my uncle there around 1950 (he was department head in the Tokyo Bay Warehouse at the time), I caught a glimpse of one of those gigantic warehouses. The military aura had already faded. Today the Taura branch of the Akira Ikeda Gallery is located in one of those former warehouses near the Port of Nagaura.

ATTRACTING COMPANIES TO THE REGION

As the port was being refurbished, non-military companies were also becoming established there. The city had not provided a breeding ground for private companies as long as Yokosuka had served primarily as a naval base; the only exception being the shipyard in Uraga, today the machine factory Sumitomo HVY Industry. After the war, however, efforts were made to attract private companies to the former military plants, which used to be out of bounds. Kurihama, Oihama, and Nagaura were now regarded as important business locations.

| Ultimately, 27 companies, including the Kanto Auto Works, a subsidiary of Toyota Motor Corporation, were set up in the port region of Nagaura, so that the atmosphere of the former naval area noticeably changed. It would be interesting to survey the checkered 50-year history of those companies.

| Shortly after the war, on 25 February 1947, the Taiyo Fishery Company also moved to the former military sector of the Port of Nagaura. The company used the location as the base for its whale fishing in the Pacific. As there was a shortage of food immediately after the war, whale meat was an important source of protein. Later, when the food situation improved and the calls from abroad to prohibit whale fishing became louder, Nagaura lost its significance as a center of this industry. The fact that a training ground for professional baseball players is to be found today at the heart of the industrial site in Yokosuka bears witness to the former presence of the fishing company, which once financed a very popular baseball team. That team has since been based in the City of Yokohama.

FROM THE POSTWAR ERA TO TODAY

Parallel to the non-military restructuring of the docklands of Nagaura and the other ports in the region, the military use still persisted. A supplies base of the Japanese armed forces as well as a naval repairs facility and other institutions of the Japanese Defense Ministry were located there, forming a curious contrast to the area's civilian facilities. What is more, one of the most important American naval bases in the entire Pacific region is found here, occupying a vast area in the main port of Yokosuka. A popular park has been built across the bay, where a Verny monument also stands, commemorating the founder of the former shipyard. Nagaura in particular is scarcely taken any notice of by the citizens of Yokosuka—except perhaps for the baseball pitch.

This historical outline is based on the sources available to me, on my childhood memories, and on conversations conducted with the few former inhabitants and navy members who were familiar with the region during the war. I wish to take this opportunity to thank them for their help. On a number of points I have also relied on the brochure entitled "Yokosuka hyakunen-shi" (The History of Yokosuka in the Past Hundred Years), published in 1965 by Yokosuka Town Hall.

Translated from the German version of the original Japanese text by Pauline Cumbers

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