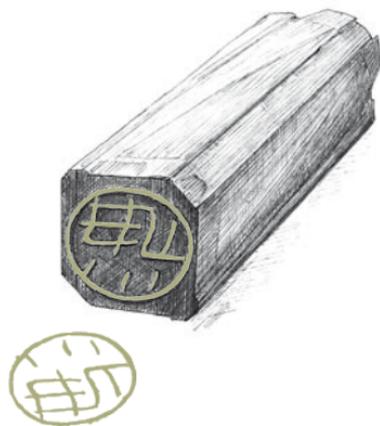


IC-98

Escape from Tokyo

*A Selection of Answers to the Question
»Where Would You Escape to (from Tokyo)?«*



Escape from Tokyo

IC-98

Escape from Tokyo

*A Selection of Answers to the Question
»Where Would You Escape to (from Tokyo)«*



Iconoclast Publications 10
Turku 2008

The material presented in this publication
is a result of 1C-98's artist-in-residency at
A.I.T. Arts Initiative Tokyo, Japan,
in January–March 2008.

Escape from Tokyo is an individual
chapter of *Escapes*.

(c) 2008 1C-98 (Patrik Söderlund & Visa Suonpää)
Translations by Naoko Horiuchi
Iconoclast Publications 10 | ISBN 978-952-67122-1-5
Printed by Aldus Oy, Lahti, in August 2008
Supported by A.I.T. Arts Initiative Tokyo, FRAME Finnish Fund for Art
Exchange, Svenska Kulturfonden and Arts Council of Finland
Edition of 300 | 1C-98: www.socialtoolbox.com

Contents

I	Preface	7
II	Plates	II
III	Translations	47
IV	Sketches	49
V	Postface	55

Preface: Escaping from Tokyo

The possibility of any true escape from Tokyo is extremely difficult. Unless one leaves Japan itself, one remains within an over-arching territorial matrix that remains embedded to the potential for catastrophic natural calamity. As someone who was born and lives in Tokyo this deep rooted realization cannot easily be dismissed. Although at the level of everyday life this realization remains veiled, making way for the machinery of consumer capitalism to function efficiently, one can never truly escape from the underlying knowledge that things might also come to an abrupt, violent end. Tokyo is therefore a city with an in-built eschatology, a city very much tied to notions of its own demise.

A cursory glance through histories of architectures and urban planning in Tokyo also reveals ingenious strategies in the face of this situation. Of particular significance were the highly imaginary and un-built master plans of the Metabolist Movement which emerged in Japan at the close of the 1950s. Many of their buildings and ideas seem to be attempts at architecturally minimizing Tokyo, to almost vaporize it into streams of information and modular units. With memories of the Second World War still vivid, the visions of these architects seem to stress de-materialization through mimicking the

processes of biological organisms. Kiyonori Kikutake's *Marine City*, (1958–63), Isozaki Arata's *City in the Air* (1960–62) and Kisho Kurokawa's *Floating City, Kasumigaura* (1961) all significantly employ metaphors of flight, of the open seas and of space-flight. They are examples of inspired attempts at escaping from Tokyo's territorial matrix using technology and natural forms.

In the 21st, the literal strategies of the Metabolists seems to have been supplanted by more virtual and ubiquitous technologies. Escape is perhaps achieved, in part, via the infinite rhizomatic runnels of the internet and data streams. I remember reading that Japan is the source of most of the worlds blogs, and that they tend toward diary-like forms of personal confession and sharing. The use of the mobile phone as a refuge from one's immediate environment is also apparent if one travels on any Tokyo train. If the Metabolists mapped out a future comprised of compact modular units that could be infinitely expanded, much of today's Tokyo is the realization of this via non-architectural, data based means.

Is there any possibility of escape from this data matrix? One way to imagine this is simply to ask what it would be like to live in Tokyo un-hooked from all mobile, networked instruments. Is it possible to remain a 'valid' citizen in this way? It seems that such persons become increasingly isolated and marginalized from the city. Another way points in the opposite direction, and to the deviant use of technologies to create and sustain un-intended escape routes. This may be close to the traditional hackers tactic, re-formulating information to new ends.

But perhaps in the final instance the only true escape from Tokyo comes with its demise through natural catastrophe. Perhaps only in this moment do overwhelming and awesome natural energies overcome human fantasies of escape, leading to what Félix Guattari called a 'de-territorialization' of subjectivity, a redistribution of desires from an 'integrated world

capitalism'. In the meantime, we have the capacity to visualize means of escape in the manner of the practices of esoteric Buddhist sects.

Roger McDonald

Born in Tokyo Japan in 1971, Roger McDonald was educated in the UK. He is one of the founding members and Deputy Director of the non profit curatorial collective, Arts Initiative Tokyo (AIT), started in 2001, which organizes an independent art school called MAD and Tokyo's first artist in residency program, amongst other things.

あなたは (東京から) どこへ逃避し たいですか？

あなたの答えを
このノートに書
いてください。



アーティスト「IC-98」によるアートプロジェクト

私たちは、フィンランドから来たアーティストです。AITのアーティスト・イン・レジデンスに参加し、2008年1月から2ヶ月間、東京に滞在しています。このプロジェクトでは、私たちは東京で出会うみなさんに「あなたは(東京から)どこへ逃避したいですか？」と質問しますので、その答えをノートに書いてください。私たちはそれぞれの答えをゴム印にし、それを紙に押し、一冊の本に仕上げます。一つ一つのゴム印に刻まれた「逃避」に対する個人的な考えが本となり、東京のもうひとつの姿をあらわすでしょう。

このノートは、カリフォルニア州サンタモニカで始められた「Escape」プロジェクトの一環として出版されます。

II

Plates

A Selection of Answers to the Question
»Where Would You Escape to (From Tokyo)?«

海

6 酷寒のロシア(ツンドラ地帯のどまんか)
に行つて、孤独をかみしめたい……

苗のφ

あるいは自分の創造した世界に
(想像)

「おぼろ」

重力から脱出して
無重力へ 行ってみたい!

東京に「フジ」なる事。

沿^木川と林のあそび

静寂な、… 音のあそびは
自然な

身を置くだけだ。

イタリア。
2"ミキ"島。
魚と野菜と肉と(2)と
7<2を7<さん!

家族のモロヘ

仕事のない所

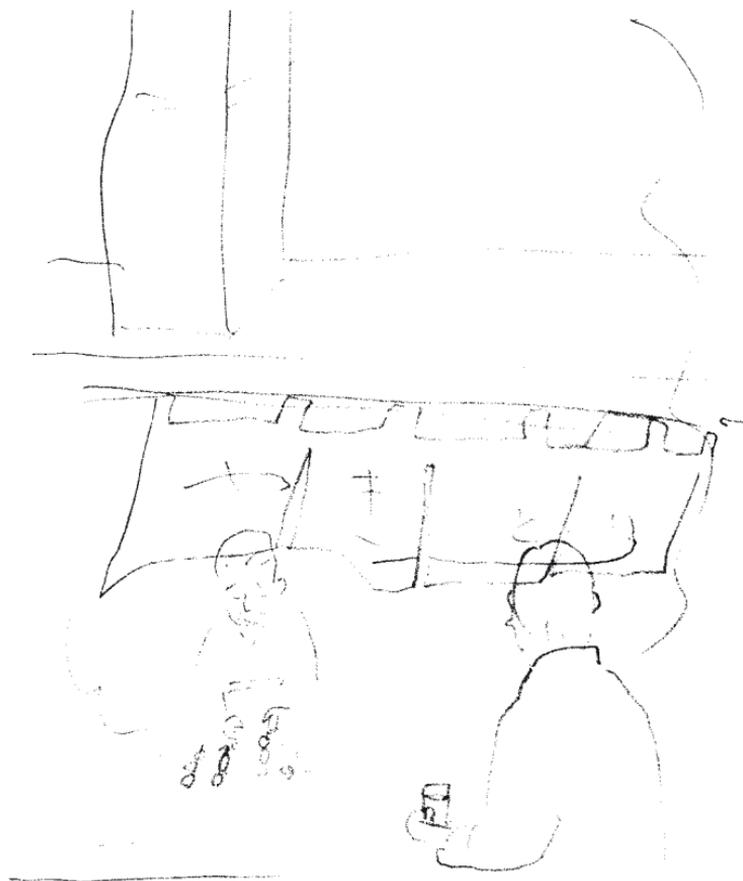
カナダが フィンランドが
オーロラが見たい♡
寒くても OKよ。

ft

s

7/4/0

GO FISHING



赤ちやうちん

あんなの かにやうちん

一日の(はじまり)に海に入り
仕事が終わって
その土地で育てられたおいしい
野菜をいって
青い空 広い海 人の笑顔
新鮮な魚に感動して眠る
そんな日々が週に3回は



海の中奥深くに

とくは 月 へ行くと

地球をながめてみた... 😊

golf

森林浴したい

THERE IS NO NEED TO
ESCAPE BECAUSE TOKYO IS
ALWAYS PRESENT IN YOU .

草原で横になり。
広い空と動く雲の
音を眺めた… !!

Paris A

清潔な南の島

青い海でごはんのいい所

宇宙船に乗って
船外活動しながら
地球を見てみたい
真っ暗な宇宙で
Blueの地球を見たら
人生変わると思う……
(NHKのため)

東京でよく

東京でよく

東京でよく

T=1に半分し

東京の本

世界の

写真を撮る

見ます。

東京はいい

星 空 の 下 へ

和の足にちやちや
海を渡る。

マカオで現実を忘れてギャンブルにうちみたい。
宿泊は5つ星ホテル。豪遊々

争いのないところへ

行きたい〜!

トウキョウ. そんなに悪くないです.
でも. 子供が安心して遊べるところでは
ないかも. 彼らが心あきらなく遊べるところへ.

青空と海を共に沖縄に行きたい！

Patagonia
Quiet & alone .

基本的にいつも逃げたいの？

「逃げたい」を選たして

普段のルーティンから逃避して

みよろと思つこの頃、R

南の島

泳いで、お酒を飲み

CHINA (CHEAPER)
POSSIBLE

FRANCE

(RACHELLE)
MAYBE

FRISCO

(MILENA)
OFF COURSE

BARCELONA

(JISUS)
HE PAYS FOOD

MONSEÑOR

LEZCANO

(REAL)

1949 HOUSE

WOODEN

f CON MIS
PIRUCAS }

Translations

- 10 *Where would you escape to (from Tokyo)?* | Please write your answer into this notebook. | An art project by IC-98 (FIN) | During our two-month artist-in-residency at *A.I.T. Arts Initiative Tokyo* we are asking people to write their answers to the question »*Where would you escape to (from Tokyo)?*« into this notebook. Each answer will be made into an individual rubber stamp. Using the rubber stamps as building blocks we'll then erect a miniature city comprising of personal thoughts of escape. The notebook itself will be published as a part of *Escapes*, a work-in-progress started on the other side of the Pacific in Santa Monica, California.
- 12 Sea
- 13 I want to go to freezing cold Russia (in the middle of the tundra area), and feel a deep sense of isolation there...
- 14 Run into my dream, or a world of my own creation (imagination).
- 15 I want to escape gravity, and go to a weightless sphere!
- 16 To be in Tokyo.
- 17 I want to go to a place where there is a lake and forest, and place myself in silence while I listen to the sound of nature.
- 18 Italy, hopefully, one of the islands there. I will eat lots of vegetables, meat, pastas, and drink wine there!
- 19 To where my family is.
- 20 Where there's no labor.
- 21 Canada or Finland. I want to see an aurora there. I'm ok with the cold weather.

- 22 Into a dream.
- 24 Push pass a shop curtain with a red paper lantern.
- 25 A place where I can spend my days swimming on a beach at the very beginning of each day, eat fresh vegetables grown on the land after everyday labor, and appreciate the blue sky, big sea, and people's smile.
- 26 I want to go to the world of Shigeru Mizuki, where *Ge Ge no Kitarou* lives.
- 27 I want to go deep under the sea, or go to the moon and watch the earth from there.
- 29 I want to do forest bathing.
- 32 I want to lie down on a green field, and watch clouds pass by in the big sky.
- 34 A clean island with blue sea and delicious food.
- 35 I want to get on a space ship and watch the earth as I work outside the ship. I guess my life will change if I saw the blue earth in the dark space. (I saw it in NHK TV program)
- 36 I was born and brought up in Tokyo, so Tokyo should be good for me. But, I guess I'll be taking photos in Tokyo or somewhere else in Japan, or even overseas half of the time here. Perhaps I'll end up not being in Tokyo so much.
- 37 Under a star-spangled sky.
- 38 I want to be a shellfish, so I will choose to go to bottom of the sea.
- 39 To gamble in Macao, and stay at a five star hotel while I go on a spree.
- 40 A place where there's no war. Tokyo is not that bad, but perhaps not a safe place for children to play. I prefer a place where my children can play without any worries.
- 41 I want to go to Okinawa to see the blue sea and sky.
- 43 Recently, I've started to think that I should flee myself from daily routine, and 'do not escape' from new situations, as I've always been escaping from there.
- 44 Southern island. I'll swim and drink there.

IV

Sketches: The City of Deserters

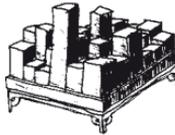
*Four Models-Proposals Based on the Answers Collected
in the Notebooks: Performative, Interactive, Sculptural, Multiple*

Ia – *The Tokyo Metropolitan Government Model (Social Cohesion)*

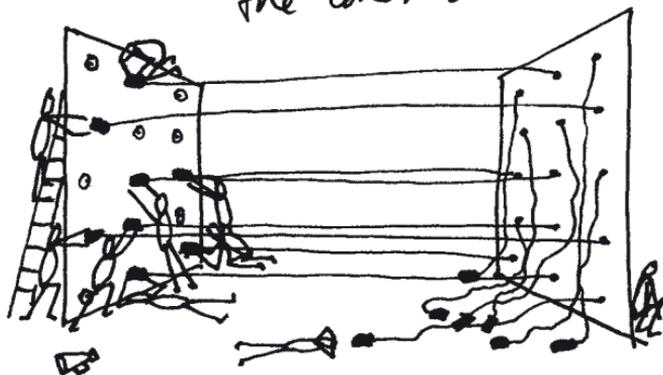
1b – *The Floating-Hanging City (Chaos in Order)*

II – *Quakes and Explosions (The Catastrophe, Flight)*

III – *The Commodity Form (Multiple)*



Tokyo Metropolitan Gov,
~~working~~ working together to maintain
the Cohesion

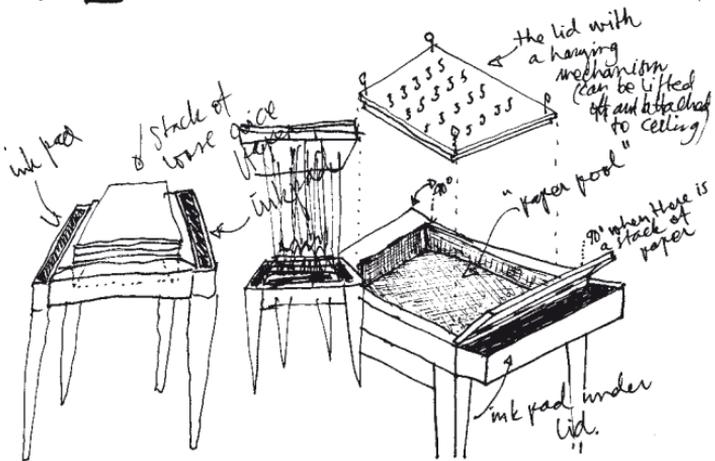
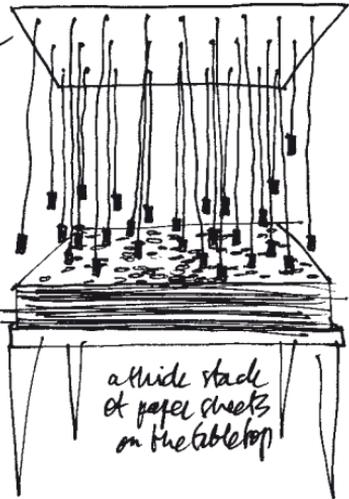


BUNGEE KOPES ATTACHED TO THE OPPOSITE
WALL ON THE ONE END AND TO RUBBER
STAMPS WITH MINIATURE BUILDING
HANDLES ON THE OTHER. THE WORKERS'
DUTY IS TO KEEP THE RUBBER STAMPS
~~ATTACHED~~ IN A NEAT GRID FORMATION
ON THE FACING WALL, THUS KEEPING
THE ACTUAL STAMP MARK INVISIBLE.

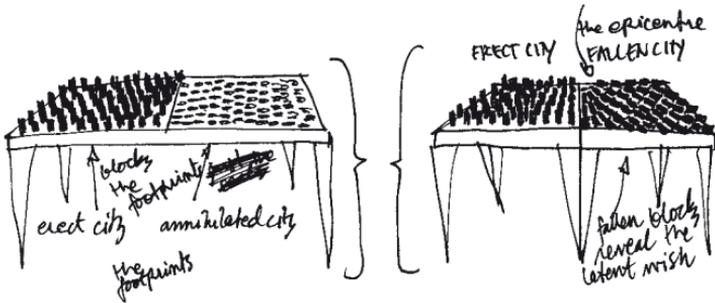
"[I]t seems that they [the Tokyo Residents] no longer have the sense of making commitments and working together for a common cause. [...] It is truly regrettable that this seems to be emerging as a distinctive feature of the Japanese people today. Working together toward a big event is essential for the development of a strong society." (Shintaro Ishihara, Governor of Tokyo. "Message to Tokyo Residents", August 6, 2008. <http://www.metro.tokyo.jp/english/governor/message/index.htm>, retrieved August 7, 2008. In the message the governor is asking the residents to support the 2016 Tokyo Olympics.

The city on rubber feet, floating/
elastically/playing
city; chaos in order

~~THE~~ RUBBER STAMPS ARE
HANGING ON ~~RUBBER~~
RUBBER BANDS. THIS THE
ACTUAL SEATS ARE VISIBLE
JUST BELOW THE RUBBER
FEET OF THESE "BUILDINGS".
IN EQUILIBRIUM THE SYSTEM
WAVES/FLOATS IN PERFECT
GRID AND THE ANSWERS/
SEATS ARE ORDERLY, TOO.
HOWEVER, AIR CURRENTS,
MOVEMENT AROUND THE
TABLE AND ABOVE ALL
PEOPLE ACTUALLY USING
THE STAMPS TO "LEAVE
THEIR ~~MARK~~" PUT
THE SYSTEM IN CHAOS, A CONSTANT
MOVEMENT, CHAOS IN ORDER.

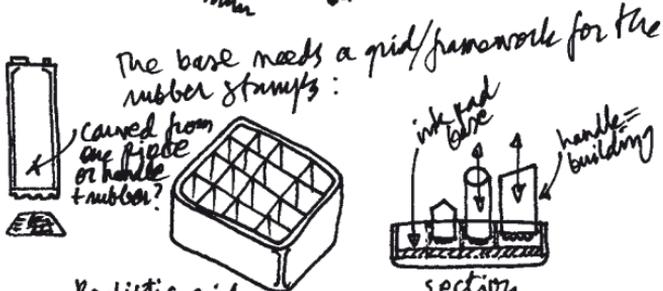
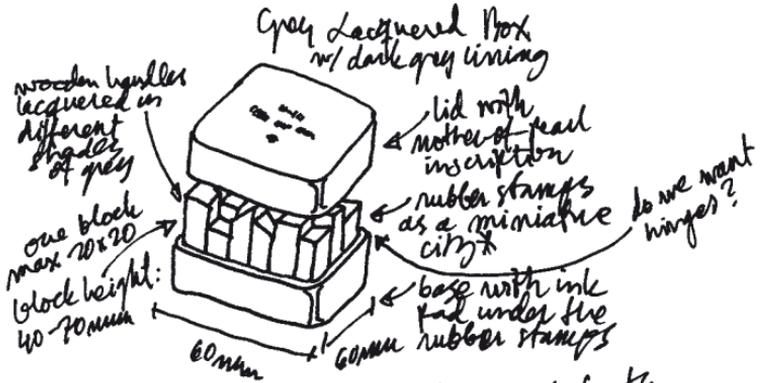


The Catastrophe, Flight: How the answers are revealed...



“One morning, they all had escaped. The whole city was deserted as if a sudden and fierce power had annihilated every living being inside the perimeter of the 23 wards. All they left behind were millions of notes, scrawled and stamped on paper, printed out, painted on walls, left flashing on computer monitors and cell phone displays (they left their phones too...). Every note had a message: a couple of words hinting to the possible direction they were heading to. Remote islands on the Pacific, farthest north, space, bottom of the sea, imaginary states and places...” (Prologue to a post-apocalyptic narrative)

The Commodity Form: a multiple in limited ed.



Realistic grid:
4x4 = 16 rubber stamps

how about a drawer for paper?



section

buildings of diff. size and height (+ miniature models of actual houses?)

PATRIK SÖDERLUND

Georg Söderlund

THOR HEYERDAHL

Expedition

*Julen 1949
av Vols*

KON-TIKI



FORUM

Title page of *Expedition KON-TIKI* (Swedish edition).
My late great-grandfather's library.

Postface

The story of my interest in escapes could be tracked long back to my third year in primary school when I was lucky enough to be taken along by my father on a business trip to Oslo. The Viking ships in Bygdøy were nice, but the absolute highlight was the Kon-Tiki Museum documenting Thor Heyerdahl's adventures on the Seven Seas. The years that followed, I was totally immersed in fantasies weaved from the combination of Robinson Crusoe, Thor Heyerdahl, Jacques Cousteau, Jules Verne, mysterious islands, lost civilisations and great expeditions. Later, through to the end of my teens, I spent all my free time reading science fiction and fantasy.

I had no real need to escape – but maybe the boredom and safety of the bourgeois city of Turku where I still find myself living. I have in my possession – though it's temporarily lost in storage somewhere – an unfinished balsa model of Kon-Tiki, which my father bought me at the museum. We were supposed to build it together, but we never got very far. Either my father was too busy running the business or too clumsy to be able to help me out. I used to take the balsa pieces out of the ultramarine package, stored next to my grandfather's old military compass in one of the drawers of a large writing desk in my father's study. There, a sail or maybe a steering-oar in

my hand, I sat on the floor, my back against the warm radiator and dreamed...

As I write this I realise I need to find the light-weight balsa model. I'll ask my father to come over and we'll finish the raft, erect the mast and put the sail in its place. I believe I'll be then able to escape this city, as the spell of Kon-Tiki will be broken.

During my adult life, I've had opportunities to travel, that is, to superimpose exotic dreams with real experiences.¹ One of these travels took us to Los Angeles in late January 2006. On a Wednesday morning we drove down to Santa Monica to visit a bookshop. It is not a great surprise that the books, not the city, its surroundings or the beach, were the actual motivation to go through the plan of driving ages on a freeway.

After having spent hours in between the bookshelves, we just kept walking aimlessly around, as is our habit in new places. On the 2nd Street we came across a broken second storey office window and a police line on the pavement below. We then continued our stroll through the seaside park, over the pedestrian bridge and past the beach houses to the seaside where, here and there, homeless people were scattered on sand, lying there like victims of some terrifying shipwreck or fallen soldiers the day after a great battle. There were we, standing on the shore of the Pacific ocean of my dreams, admiring the view on the farthest shore in the West, like many before us. Immediately, a plan started to grow which was to become *Escapes*, a work the first part of which this publication is.

We envisioned *Escapes* – then called *Endgame in Santa Monica* – as the second part of *Foucault's Sleep*, which we had just published. *Foucault's Sleep* was our mediation on the heritage and relevance of Michel Foucault, a great influence for us when we started our group. *Foucault's Sleep* mapped a certain political and theoretical terrain but consciously avoided giving answers. *Escapes* was to present our view on the question

”What is to be done?” The idea was simple: we’d just have to write a story – set in a conceptually enhanced Santa Monica – about the escape route our imagined protagonist took after jumping (or being thrown?) out of the window. In our temporally stretched narrative, s/he gets out of the machine, runs through a labyrinthine city to the beach, camps on the shore, builds a raft and escapes to the South Seas – just to be eaten by a prehistoric Megalodon, an occurrence not entirely tragic in this romantic framework.²

A year and a half later – *Escapes* still being in the researching and dreaming stage – when offered a possibility to spend three months at an artist-in-residency in Tokyo, we immediately realised how eurocentric our perspective on things was. For us, the horizon of escape had always been in the farthest west (if not in space!). Having the opportunity of seeing things from the other side of the Pacific Ocean, from the ”impenetrable japans” as Herman Melville put it, we made plans to complement our research with this new point of view.

However, something was different. In Santa Monica and other places as well, we had usually set out on a *dérive*, wandering around without a plan, opening ourselves to chance occurrences. Now we were, for the first time, in a situation where we found ourselves making *arrangements* for an *expedition*. We knew we needed to visit the city of Chōshi, the easternmost point of the island of Honshu, as we were in a position to be there *exactly* two years after standing on the other side of the Pacific on Santa Monica Beach.³ And we knew we needed contemporary material to complement our fragmentary investigations into the ideas of escape in Europe and North America.

Thus, in advance, we produced a set of five notebooks with printed dustjackets asking people to write in their answers to the question »Where Would You Escape to (from Tokyo)?» A selection of these answers, together with a short and incomplete documentation of our notes and sketches, constitute the

contents of this little book. We wish to thank everybody at A.I.T. Arts Initiative Tokyo for support in realising this project. We hope you won't escape before we meet you all again in Tokyo.

Turku, August 2008

¹ While editing this publication, I realised we have in fact been writing travelogues all along. *Forays* was about traveling in time in our own hometown, *Foucault's Sleep* was conceptual and mental travel, the yet unfinished *Escapes* is definitely growing to become a combination of personal travelogue and site-specific historical-political meditation.

² At first thought, yelling "escape!" doesn't appear to be the bravest answer to the problems we are facing today. For us, however, escaping is not just about fleeing a situation. On the contrary, it is an attitude of turning your back on the old forms of thought. Escaping is not only defined by the thing which is being escaped. Escape is about leaving the known terrain and heading for a new direction, not in an orderly fashion but spontaneously, all of a sudden, as if you had just grown an extra pair of feet or a new gland in the brain. Any escape creates new vectors, new lines of flight.

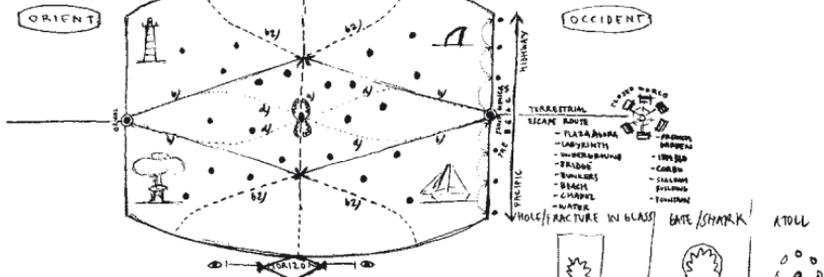
³ This temporal and spatial synchronicity is extremely important to me, although I'm unable to analyse it here.

Next page: Notes for *Escapes* (Mapping the Pacific).

THE MAP OF THE PACIFIC REGION AS A DIAGRAM OF ESCAPE ROUTE

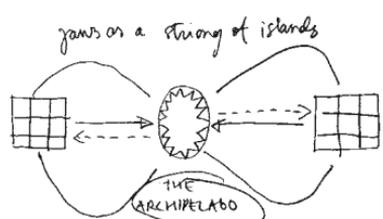
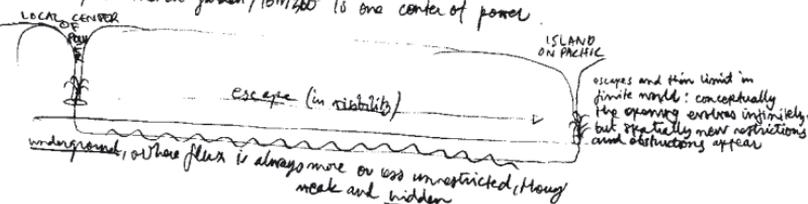
3.8.2007

3



- o = 1. Local centre of power
2. State/Striated Island
3. Sedimentation/locus/group subject or migrated group
4. windows of time in production/regulation/recombination
- a) = Copperton Island
- the jaws of organization
- the bottomless hole: 1) black hole 2) nothingness 3) worm hole 4) black box
- the insane lighthouse being, the eye, the face
- b) = the trajectories of escape-freedom
- b1) = the trajectory of freedom after obstructions presented by a finite world (i.e. "the world is round")
- c = the horizon, the projection of freedom, the limit
- d) = ∞ The infinite loop of smoothly striated which goes through the threshold of the megaword jaws/digestion/transformation

the islands are also windows in time, and obstructions in space, the orange, regulate and recombine for a while — the original French Garden / IBM 266° is one center of power



"MEANWHILE..."
Jack Kerouac goes to and forth in delirium
"this is where he was scared"
"this is where he was alone"
"this is delirium"

Chavez's drilling hole

Iconoclast Publications/IC-98

“The Administration Building”: An Introduction, 1998
Psychogeographical Exercises, 2001
A Monument for Moments of the Living Present, 2002
Truth/In/Formation, 2003
Run and Die, 2004
Forays, 2005
Auri Sacra Fames, 2005
Foucault’s Sleep, 2005/2006
The Place of Mutation (by Akseli Virtanen), 2007
Escape from Tokyo, 2008

Forthcoming in 2008–2009:

Sea of Dee/Shadows (by Harri Kerko & IC-98)
Theses on the Body Politic (In the Labyrinth)
Escapes

All titles originally published in
free distribution editions of 300–3000.
Very limited quantities of some editions available on request.
All publications available in PDF format at
www.socialtoolbox.com



Iconoclast Publications 10
ISBN 978-952-67122-1-5
www.socialtoolbox.com

