

Galerie Max Mayer

Schmela Haus
Mutter-Ey-Straße 3
40213 Düsseldorf

Family Dollar (Social Capital)

Music: Ei Arakawa, Lyrics: Ei Arakawa & Dan Poston
Arrangement: ZALA from Mish-Mosh

"We are coins, we are currency, you are human, you are community, oops this is a gallery... I am a helpless coin"

Coin singing at Max Mayer. Metal taste and soul: echo of trade, what is its own
World ship in tangled wires. It floats up through a hole: bright arcade, clean buried bone

Soothsaying advertisement. Dollar, mask, or Yuan. Nothing more on display Eternal good advise-
ment: coming profit the one, it will insure, some other day

Bankruptcy sings the ballyhoo, heart cycle nightstand
Gripping marrow in the rendezvous, cling out to land

Social sculpting. Here's the tightrope, get ready to walk!
Social capital. My dead mom says, "Qué será, será"
True, she could rely on a few best friends

"Money talk. Time is money. As sound as a dollar. Money to burn. Money won't lie"

I see your crying vision: Oh salty society! In Schmela Haus, stop all your tears!
Internal self-division: Oh my family! Empty account, their love's in arrears

The disparity in Asia is quite tremendous
The tired mind of ages past turning to wake us

Social rupture. My ignorance was a funny hairdo
Social what you're liking right now. My dead bro sings, "whatever gets you through"
You know, he had a knack to get everyone's trust!

*"Every year I am born in mint condition. I am a kind of energy form from you to someone else.
Sometimes I ended up on the palm of the artist's hand. Dreaming of a creative outcome... I am not a
chewing gum!"*

The soul of coin, the true ringing soul. Quarantine spirit, feathery wreck
Mystic Q-tip, deep in your nose. Distant massage, sanitized trek

Social scarecrow. Economic diet needs nutrient art
Social cactus. My dead dad says he's a workaholic
Touch him, he is at home, smiling, fragile on Zoom

Social sculpting. Here's the tightrope, get ready to walk!
Social capital. My dead mom says, "Qué será, será"
True, she could rely on a few best friends

"This was a family dollar..."

Notes on Fees & Nerf by Ei Arakawa (Sep 2, 2020)

Who is a nerfed artist? Is his name ei (ai, egg) arakawa in German mispronunciation? How did I and we arrive here in the age of pandemic? What is nerfed performance art? In video game slang, “nerf” is a “change to a game that reduces the desirability or effectiveness of a particular game element.” Some LED works in this exhibition act out my past alive-ness (pre-Covid alive-ness?), not in the way of dead documentation, but the way of living and flowing currencies/ electric current. They are performative documents, and performative justification. Time is money. Time is a coin. Time is administrative mystery coins. These five LEDs recount my honorarium for performances that happened in various art institutions (MoMA, Tate Modern, Gisela Capitain, Berlin Biennial, Yokohama Triennial). For instance, it displays: 1 USD cent, 5 USD cent, 1 USD cent, 5 USD cent, 1 USD cent, 10 USD cent, 1 USD cent, 5 USD cent, 1 USD cent, 25 USD cent, 1 USD cent, 10 USD cent, 1 USD cent, thus total 67 USD cents per minute. This work's title is *Paris & Wizard (Duration: 60 min x3, & approx. 120 hours on preparation, Honorarium: 5,000 USD, 0.67 USD per minute)*. My concerns are: What is there beyond labor/ service exchange of my art into everyday living? What is there beyond mere accounting? What is this energy? There is a belief/ statement that performance is beyond the value of coins. I am not a chewing gum! These questions were also questioned by coins themselves, who became a platform / entity for singing. Two larger LED coins situate in between *Soba-An structures* which directly repurposed from the popular soba restaurant in Düsseldorf's Japanese district. It's their tool/ architecture for economic survival. The coin eyes and brains reflect our community including my family's financial situation (financial-emotional? Fin-Emo?). The 1st song *Family Dollars (Social Capital)* reflected my family's recent bankruptcy and the end of my brother's tanning business. (It also shows the old house I grew up in, which is disappearing while I am on Zoom.) “What is social capital?” The coin proclaims once in an hour. The 2nd upcoming song in October will be based on interviews with 14 Japanese artists I conducted daily while I was semi-quarantined here in Schmela Haus. This is a way to keep working with more than myself alone. This song deals with the precarious nature of artists, anyway, even before Covid. This will be the only art trip I manage this year, and the whole process of making a show here became an internal performance for me.

Credit:

Dan Poston is a writer and scholar based in Tübingen and Berlin. His recent articles and a forthcoming monograph focus on theatre and politics in eighteenth-century Britain and North America. He collaborates regularly on musical productions with Ei Arakawa, including: *IN VINCULIS FACIEBAT (Gustave Courbet, La truite, 1873)* (2019), *Harsh Citation, Harsh Pastoral, Harsh Münster* (2017), *How to DISappear in America* (2016), *Jiro, Digital Painting* (2015), *Paris & Wizard* (2013).

ZALA from Mish-Mosh is a composer, guitarist, and arranger based in Tokyo. ZALA is a part of the Japanese composer duo Mish-Mosh, known for working with the pop metal group BABYMETAL, collaborating on songs such as *Road of Resistance*, *Tales of the Destinies*, and *The One* (all 2016). They also worked on several projects for animated television shows and games such as the theme songs for *Rakuen Tsuiho/Expelled from Paradise* (2014), *Valvrave the Liberator* (2013), and *Raldessia Chronicles* (2013).

Special thanks for performing: Roy Huschenbeth, Marlene Kollender, Max Mayer, Nicole Trzeja, Sophie Isabel Urban, Simon Wienk-Borgert; Special thanks for the interviews: Aoki Marico, Arima Kaoru, Atsuchi Tomoko, Enomoto Kouichi, Hanayo, Idetsu Kyoko, Kan Kaoru, Morita Hiroaki, Mukai Mari, Shogo Shimizu, Tamayama Takuro, Tanaka Kazuhito, Toyoshima Yasuko, Yamamoto Atsushi, and soda, Kyoto. For the 2nd “money” song, please access the website: sodakyoito.com on Oct 11, 12, 13, 2020.