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Simon Starling

Triangulation Station A
Sept. 6th – Oct. 20th

(40°44'49.17" N 74°0'22.45" W)

Opening: Thursday Sept. 6th, 6:00 - 8:00 pm

Simon Starling
Project For A Masquerade (Hiroshima), 2010
16 mm film transferred to HD
Duration: 25:54 minutes
Edition of 5 + 1AP

Simon Starling
Ushiwaka / Atom Piece & Nuclear Energy, 2012
2, wooden masks with stands
Installed dimensions variable
Unique in a set of 2

Commissioned specifically for the twin exhibitions, Triangulation Station A (35° 22’ 28.47” N 98°10’ 54.13” W) and Triangulation Station B (52° 31’ 40.36’’ N 13°23’41.17’’ E) and carved by the master mask maker Yasuo Miichi in Osaka these two masks, which stand face to face with each other, present two sides of the same central character at the heart of ‘Project for a Masquerade (Hiroshima)’.

Project For A Masquerade (Hiroshima) – From Hard Graft to Happy Accident

The invitation to contribute some thoughts on the subject of artistic research comes on the back of a sudden spate of such requests from a variety of sources; a request to develop a "research profile" for a group of young Swiss art students, to speak to a group of doctoral students in Leeds, to attend a conference on "knowledge production" in London, etc. Research is clearly the topic of the moment and not just within the confines of education either – an indication perhaps of the primacy that education itself has within contemporary art production and discourse. In each case my response is to deal directly with my own work, to offer-up a specific work that through its very structure is able to elaborate on my approach to the process of research. In this case I would propose to do this through a recently completed film that is in itself a proposition for a theatrical reworking of a 16th century Japanese Noh play, Eboshi-ori.

Shown for the first time at the Hiroshima City Museum of Contemporary Art in January this year, the film proposes the performance of a play which collapses Eboshi-ori, the ancient Japanese tale of a young noble boy disguising himself to escape his troubled past, onto the Cold War saga that evolved around Henry Moore's 1965 sculpture *Nuclear Energy* – installed at Chicago University to mark the birthplace of both the nuclear age and the so called *Manhattan Project*, Enrico Fermi's first self-sustained nuclear reaction - Pile No. 1. Each role in the Japanese original is taken by one of a new cast assembled through a web of connections that all lead back to Moore's monument. While the film, *Project for a Masquerade (Hiroshima)* has emerged as part of an on-going interest in, and redeployment of, Moore's work which began in Toronto with the making of *Infestation Piece (Musselled Moore), 2006-08* (itself a Cold War drama involving rampant Russian molluscs invading the Great Lakes in the dying days of the Soviet Union) it was typically inspired by the chance discovery of a smaller version of the Chicago monument that somewhat bizarrely ended up in the collection of the Hiroshima City Museum of Contemporary Art under a different name, *Atom Piece*.

More than any of my recent attempts to tackle the subject of research head on, the script for this carefully orchestrated collision of two stories of disguise and double identities, (too long to publish here in its entirety) seems able to embody my particular approach. I'm always cautious in using the term 'research' as its weight within academia often seems inappropriate in relation to the somewhat ramshackle, often playful and inevitably chance-driven process involved in piecing together works of this kind. The film's propositional nature means that its structure as a piece of research remains largely naked. It's a film that tracks both the making of a set of specifically designed masks by the master mask maker Yasuo Miichi, who is seen in the film working in his tiny Osaka studio, but also, in a very clear way, its own evolution - tracking the research process by which the newly populated play emerged as an idea.

From the very beginning the voice-over for the film - the words perhaps of the proposed plays director (a role read for the film by the real-life director and actor Simon Mcburny) – suggests a seemingly absurd proposition:

The Play
EBOSHI-ORI
A 16th century Japanese tale of personal reinvention, double identities and disguise, restaged as a Cold War drama with: James Bond, Joseph Hirshhorn, Enrico Fermi, Anthony Blunt, Colonel Sanders and with the multi-faceted Atom Piece as Ushiwaka, the exiled son of the defeated Lord Yoshitomo – fleeing from incarceration in the Temple of Mount Kurama with the help of Henry Moore as the hat maker who fashions his disguise.

As each character is introduced, so is their image – some as archival photographs, others as sketches made by me for the mask maker, others as partially finished masks – all short-hand for the year-long process of realising the masks that are so fundamental to the projects affect. It's as if from the very beginning, this whole absurd enterprise, the collapsing of vast chunks of time and space, fact and fiction, politics and poetry will only be possible through the act of making. These hybrid masks, part western portraiture, part caricature, part Noh mask must hold this web of research in their very fabric. All that carving and cutting, painting and polishing, all that home-made gesso, real hair and gold leaf, all those hidden dedications, all that tradition, so it might seem altogether plausible that :

…in this Cold War restaging of the Japanese classic, the role of Kichiji (the gold merchant) *will be played by James Bond, as portrayed by Sean Connery in the 1964 film adaptation of Ian Fleming's 1959 novel Goldfinger.*

or that Enrico Fermi in the role of the messenger might be understudied by the celebrated Roman soldier Scipio Africanus who as the voice-over tells us were:

…both (..) victims of Benito Mussolini's ambitions – Scipio posthumously co-opted as the elephant riding, eponymous hero of a 1937 fascist film (his life story cruelly exploited for propagandist ends), the brilliant Fermi fleeing an increasingly anti-Semitic Rome for the United States in 1938 with his Jewish wife, Laura Capon.
By now it is becoming clear that, while fuelled by slow and at times very methodical research, this 'hypertextual' assemblage is playing by its own rules. For while the facts, you might conclude, are straight, the way they are pieced together is anything but. As the film proceeds its research 'methodology' starts to resemble the chaotic pile of books and images that occupied the desk on which it was written, a space on which a wildly diverse set of texts jostled for attention: from the wonderfully rigorous essay by Iain Boal, *Henry Moore's Atom Piece at the Chicago University* (2003) that first turned me on to the double identity of the sculpture, to Ian Fleming's novel *Goldfinger* (1959), to Nigel Warburton's *Ernö Goldfinger – The Life of An Architect*, from *(Mis)reading Masquerades* (Revolver, 2010) to Claude Levi-Strauss' *The Way of the Masks* (1979) to Miranda Carter*'s Anthony Blunt, His Lives* (2001). The latter's anti-hero, the link to the original Toronto project in his role as advisor to the Art Gallery of Ontario in the 1950's who, *as with all female roles in Noh theatre,* finds the odd but somehow fitting role of the hat maker's (Henry Moore's) wife with all her hidden history and who, despite the fact that his:
strong political views at times strained his relationship to avant-garde art, () wrote with great conviction on the work of a number of contemporary artists, most notably Pablo Picasso, whose painting Guernica he described as "the last great painting in the European tradition" and Henry Moore, whom he described, in decidedly un-Marxist fashion, as "a sculptor of genius".
Along with the books, the desk contained folders of images culled from, among other places, the archives at the Henry Moore Foundation in rural Perry Green, where I spent one week last summer reconstructing the much-mediated life of the sculpture(s) *Nuclear Energy/Atom Piece* through the hundreds of carefully made and edited images produced during the works evolution from modest maquette to permanent monument, with particular recourse to the bizarrely orchestrated attempts to:
…distance himself from these more political associations (i.e. CND and the iconic deaths-head poster of F.H.K. Henrion) *by commissioning the photographer Errol Jackson to make a series of photographs of him working on the long-finished maquette next to an elephant skull, which came into his possession after the maquette's original completion.*
While in time the boundaries between hard graft and happy accident soon become blurred, it is clear that much of what now constitutes the work came into play serendipitously and in an unnerving way accompanies the works on-going public display. At the opening of the first showing of the masks at the Modern Institute, Glasgow, *Project for a Masquerade (Hiroshima): The Mirror Room*, the dead sculptures daughter, Mary (who had, in an exquisite, if unnerving moment, just come face to face with the mask of her father) having understood my interest in serendipity told me that her son, Moore's grandson, a London based actor, had recently played the part of the Enola Gay's bombardier in a BBC produced historical drama entitled *Hiroshima.*
It seems that on the Noh stage and indeed in:
…the highly ritualised atmosphere of the Mirror Room, (where) *the principle actors fit their masks and are physically possessed by the characters they will portray on stage. (…) a space in which identities are traded, ghosts assume human form, men are transformed into women, the young become old, and the old young…* that a temporally and spatially fluid arena has been found for my continued 'research' into the machinations of modernism, the notion of site-specificity, and indeed the increasing significance of art's mediation.

EBOSHI-ORI

By Miyamasu (Sixteenth Century?)

PERSONS

KICHIJI —
HIS BROTHER KICHIROKU — } *Gold-merchants.*
USHIWAKA —
HATMAKER —
INNKEEPER —
BRIGANDS —
MESSENGER —
HATMAKER'S WIFE —
KUMASAKA —
CHORUS —

KICHIJI

We as travelers dressed—
Our weary feet upon the Eastern road
For many days must speed.

I am Sanjō no Kichiji. I have now amassed a great store of treasure and with my brother Kichiroku am going to take it down to the East. Ho! Kichiroku, let us get together our bundles and start now.

KICHIROKU

I am ready. Let us start at once.

USHIWAKA

Hie, you travelers! If you are going up-country, please take me with you.

KICHIJI

That is a small thing to ask. Certainly we would take you with us...but by the look of you, I fancy you must be an apprentice playing truant from your master. If that is so, I cannot take you.

USHIWAKA

I have neither father nor mother, and my master has turned me adrift. Please let me go with you.

Kichiji – A Gold Merchant/*James Bond*

The first character we meet in *Eboshi-ori* is Sanjō no Kichiji, the so-called 'waki' – a supporting player who sets the scene. Travelling with his brother Kichiroku, Kichiji is a gold merchant who has 'amassed a great store of treasure' and is taking it east to sell. On their journey they meet Ushiwaka, a young noble boy attempting to escape his enforced exile in the Temple of Mount Kurama. When the boy asks to join them on their journey, they are initially sceptical of his motives but eventually agree that he might join their party – a decision that will finally save their lives and their fortune as later in the play Ushiwaka single-handedly fights off the notorious bandit Kumasaka and his band of Brigands.

The role of Kichiji will be played by James Bond as portrayed by Sean Connery[1] in the 1964 film adaptation of Ian Fleming's novel *Goldfinger* (1959).[2] The novel's eponymous villain, Auric Goldfinger,[3] threatens global economic stability by accumulating huge quantities of gold and smuggling them to the Russians disguised as car body panels for his Rolls Royce Silver Ghost. In the novel there is a suggestion that his motivations are not pure avarice: he is idealistic and is working for a fictional Russian agency, SMERSH.

In the film version of the novel's twenty-seven-page-long game of 'cat and mouse' on the golf course, Bond, posing as a gold merchant, drops a bar of Nazi gold on the green just as Goldfinger is about to putt – this hook and the promise of more such bars, gives the undercover agent a momentary foothold in Goldfinger's smuggling operation which finally allows him to foil plans to irradiate the entire United States gold reserve with a Russian built nuclear device – thus dramatically shifting global economic power.

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1 It is said that Ian Fleming introduced the idea that the character James Bond was of Scottish origins into later novels in appreciation of Sean Connery's screen portrayal of the secret agent.

2 Goldfinger was named after the Hungarian born architect Erno Goldfinger whose wife's cousin, John Blackwell, regularly played golf with Ian Fleming, who himself lived for a time close to Goldfinger's Modernist family home at Willow Road, Hampstead.

3 The first hardback edition of the novel *Goldfinger* depicts a human skull with gold coins in its eye sockets clutching a red rose in its teeth

Ushiwaka/*Atom Piece & Nuclear Energy*

Ushiwaka was the youngest son of Lord Yoshitomo, head of a powerful clan that during the twelfth century engaged in a struggle for supremacy with the Taira clan. Although his father was defeated and his clan crushed, his sons' lives were spared. Ushiwaka, the youngest, was sent to be raised by Buddhist priests at the Temple of Mount Kurama. Legend has it that whilst still a little boy Ushiwaka escaped this 'strange servitude' for the mountains where he met a long-nosed goblin, Tengu, from whom he learned 'divine techniques' and became an extraordinarily skilled swordsman. In *Eboshi-ori* we pick up the story of Ushiwaka as he meets two gold merchants, Kichiji and his brother Kichiroku heading east with a 'great store of treasure' and asks to join their party. He must first disguise himself to avoid the attentions of those who would have him returned to the temple; he decides to cut his hair and wear a highly encoded eboshi hat folded to the left – a hat outlawed by the local ruling Taira clan – in order that he might be mistaken for an Eastern boy and so escape unnoticed.

The war-like mask for Ushiwaka is based on a sculpture which itself has a complex early life and achieved what might be described as a double identity – Henry Moore's *Atom Piece* (1963–65). This multifaceted sculpture, a domed-form on a rough-hewn tripod, was renamed *Nuclear Energy* on the insistence of its commissioners, Chicago University, for fear that the use of the word 'piece' might be confused with 'peace'. The university had selected the work to mark the site of the first self-sustaining nuclear reaction (Chicago Pile 1) – the beginning of what was to be known, much to the displeasure of Chicago, as the Manhattan Project, and which led at great speed to the building of the first atom bomb.

Henry Moore's monumental sculpture *Nuclear Energy*, described by the Smithsonian Institute as being 4.3 metres in height, by Chicago University as being 3.7 metres in height and by The Henry Moore Foundation as topping-out at a mere 3.66 metres, started life in December 1963, some months before the approach from the Chicago commission, as a tiny plaster maquette with clear links to F. H. K. Henrion's landmark poster for the Campaign for Nuclear Disarmament (a collaged human skull and mushroom cloud) designed in the same year and indeed to CND's three-legged logo. Despite being an early supporter of CND, Moore later attempted to distance himself from these more political associations by commissioning the photographer Errol Jackson to make a series of photographs of him working on the already complete maquette next to an elephant skull, which came into his possession after the maquette's original completion. The two-stage scaling up of the sculpture generated a working model, which Moore continued to refer to as *Atom Piece*, and from which a bronze edition was cast. In 1986, and seemingly on the insistence of the by then dying artist, the first of the edition was sold to the Hiroshima City Museum of Contemporary Art.

Messenger/*Enrico Fermi*

A messenger – the only direct, if momentary, connection in the play with Ushiwaka's former place of incarceration – is sent to 'fetch back Lord Yoshitomo's son', who has 'escaped from the Temple of Kurama'. He tracks down Ushiwaka and his new travelling companions, the gold merchants Kichiji and Kichiroku, as they stop for the night at the Mirror Inn. Fearing that alone he will be unable to detain the young boy, he returns home to fetch help. The messenger's fleeting appearance is enough to prompt Ushiwaka's late-night visit to the hat maker to seek assistance in creating a disguise.

The messenger is played by the Nobel Prize winning physicist Enrico Fermi who is in turn under-studied by his fellow Roman and near-double, Scipio Africanus the Elder.[1] Both men were victims of Benito Mussolini's ambitions – Scipio posthumously co-opted as the elephant riding eponymous hero of a 1937 fascist film (his life story cruelly exploited for propagandist ends), the brilliant Fermi fleeing fascist Rome in 1938 on account of his wife's Jewish roots.

Enrico Fermi was born in Rome in 1901, the third child of Alberto Fermi and his wife Ida de Gattis. In 1914 he met Adolfo Amidei, a family friend who, recognising young Enrico's precocious intelligence, recommended him for the Scuola Normale Superiore in Pisa, where he could pursue his passion for science. By 1922 he was awarded a PhD by the University of Pisa and in 1926 won a new chair of theoretical physics at the University of Rome. In 1938 Fermi used his acceptance of Nobel Prize for Physics as a way to escape an increasingly anti-Semitic Rome and to establish a new home in the United States with his wife Laura Capon.

Following initial experiments in nuclear fission[2] at Columbia University, Fermi moved his pile research to Chicago and on 2 December 1942 achieved the first-ever sustained nuclear chain reaction. The success of this somewhat speculative experiment, carried out in an disused rackets court under the west stand of Chicago University's Stagg Field Football Stadium, led to the building of the larger Hanford production reactor and to Fermi's move to Los Alamos, New Mexico, to work with J. Robert Oppenheimer's[3] team in the drive to build the first atomic bomb. On the 6 August 1945 a single B-29 bomber, the *Enola Gay*, dropped *Little Boy* on the Japanese city of Hiroshima, killing some two hundred thousand people.

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1 In *The Dream of Scipio (Somnium Scipionis)* in *On The Republic* by Cicero, in a scene that could be lifted straight from a Noh play, the Roman General Scipio Aemilianus is visited by the ghost of his dead grandfather, Scipio Africanus and remarks that the face of his grandfather's ghost reminds him more of his bronze bust than the man himself.

2 Nuclear fission is said to have a reproductive factor of 2 because at each generation one neutron gives rise to two new neutrons.

3 In 1954, in the semi-hysterical climate of the Cold War, J. Robert Oppenheimer was accused of spying for the Russians from 1936 to 1942. His colleague and friend, Enrico Fermi supported Oppenheimer during the inquest but could not prevent him being stripped of his security clearance.

The Hat Maker/*Henry Moore*

Following the enquiry into his whereabouts by a messenger sent by the Temple of Kurama from where he has escaped, Ushiwaka turns to a hat maker for help in creating a disguise so people might mistake him for an 'Eastern boy'. He decides to cut his hair and wear a highly encoded eboshi hat folded to the left – a hat outlawed by the local ruling Taira clan. Despite the lateness of the hour and the controversial nature of his request, the kindly hat maker agrees to produce 'an eboshi of the third size folded to the left'.

The Hat Maker will be played by Yorkshire born son of a mining engineer, Henry Spencer Moore. As a young man Moore joined the Prince of Wales's Own Civil Service Rifles regiment to fight in World War I in which he was injured in a gas attack at the Battle of Cambria. Following studies at Leeds School of Art and the Royal College of Art, London and a six-month scholarship to travel in France and Italy, Moore established a studio in the avant-garde milieu of late 1920s Hampstead. Close neighbours included artists, writers, architects, philosophers and activists such as Naum Gabo, Roland Penrose, Herbert Read, Erno Goldfinger and F. H. K. Henrion. He is said to have joined the Communist Party in the 1930s and was an active campaigner for peace and resistance to the rise of Fascism.

During World War II, Moore became an official war artist, making drawings during the Blitz of sheltering figures in the London Underground, a process which was later restaged for a documentary film, but was finally forced to leave London when his Hampstead home was bombed. With his émigré Russian/Polish wife, Irina, Moore made a new home and studio in the rural setting of Perry Green in Hertfordshire from where, supported by influential art historians such as Herbert Read, Kenneth Clark and Anthony Blunt, he established a truly global reputation as the pre-eminent British sculptor of his generation. He became the world's most prolific producer of large-scale public sculpture of the Cold War era, realising a huge number of prominent commissions including *Three Way Piece No. 2*, *The Archer* (1966) in Nathan Phillip's Square, Toronto, *Reclining Figure* (1957–58) for UNESCO, Paris, *Interlocking Piece* (1962–64) opposite the MI6 headquarters on Millbank, London, *Nuclear Energy* (1965) at the site of Chicago Pile No. 1, Chicago University and *Large Torso Arch* (1963–69) at the Hiroshima City Museum of Contemporary Art.

The Hat Maker's Wife/*Anthony Blunt*

The arrival of Ushiwaka at the hat maker's shop sends shock waves through the lives of the hat maker and his wife. In return for making a perfect left-folding eboshi hat so late at night, Ushiwaka presents the hat maker with a sword. At first, the hat maker refuses the sword as payment but eventually presents it to his wife. On seeing the sword she immediately starts to cry and admits to her bemused husband that she has a secret past. She reveals that she is in fact Lady Akoya, the sister of Kamada Masakiyo an ally of Ushiwaka's dead and defeated father, Lord Yoshitomo. Lord Yoshitomo had sent this 'charm-sword', known as Konnentō, to Ushiwaka's mother as a gift and the hat maker's wife had been 'the messenger whom he had charged to carry it' and who still mourns the loss of her former master and the regime he was unable to sustain.

As with all female roles in Noh theatre, the hat maker's wife is played by a masked man – in this case, the once-celebrated art historian and infamous Soviet spy, Sir Anthony Blunt. Blunt was born in Bournemouth in 1907, the youngest son of the Reverend Arthur Stanley Vaughan Blunt and his wife Hilda Violet Master. When Blunt was still a boy, his father was assigned to Paris where he worked as the vicar at the British Embassy Chapel. The young Blunt became fluent in French and had close contact with the artistic culture of the city. He was educated at Marlborough College and went on to study mathematics at Cambridge University, later switching to modern languages and finally pursuing graduate studies in art history. While at university, Blunt became a member of the Cambridge Apostles, a largely Marxist secret society and after visiting the Soviet Union in 1933 was recruited by the NKVD (The People's Commissariat for Internal Affairs).

In 1945, Anthony Blunt was appointed Surveyor of the King's Pictures and two years later became Professor of Art History at the University of London and Director of The Courtauld Institute of Art, London. While it is clear that Blunt's great passion as an art historian was for the paintings of Nicolas Poussin (1594–1665) and the architecture of the Italian Baroque and that his strong political views at times strained his relationship with the avant-garde art of his time, he wrote with great conviction on the work of a number of contemporary artists, most notably Pablo Picasso, whose painting *Guernica* he decribed as 'the last great painting in the European tradition', and Henry Moore, whom he described, in decidedly un-Marxist fashion, as 'a sculptor of genius'.

Following a long series of interviews by MI5, later fictionalised in Alan Bennett's 1988 play *A Question of Attribution* which parallels the art historian's interrogation with that of a Titian painting of questionable authenticity in the Queen's Collection, Anthony Blunt was finally publicly 'outed' as a spy in November 1979, in a statement made to The House of Commons by the then Prime Minister, Margaret Thatcher.

The Innkeeper/*Colonel Sanders*

There are two inns referenced in *Eboshi-ori*. The first is the intriguingly named Mirror Inn, in the town Kagami (Mirror), while the second stop on the 'weary traveller's' journey is made at the Inn of Akasaka, an old staging post east of Kagami. The Innkeeper in Akasaka welcomes Kichiji, Kichiroku and their young charge, Ushiwaka, after a long day on the road but implores them to be on their guard as a 'desperate gang' has got wind of their coming and has 'sworn to set upon them' come nightfall.

The Innkeeper is to be played by Colonel Sanders as depicted in the many fibreglass effigies that welcome customers to the Kentucky Fried Chicken restaurant franchises of Japan. This hybrid figure, a somewhat conflicted symbol of post-war American influence in Japan, part Harland David Sanders, the Kentucky entrepreneur and founder of the KFC, and part fat, grinning Ebisu, the Buddhist god of merchants and one of seven lucky gods often represented by comical carved wooden masks, is to be under-studied by the celebrated American baseball 'slugger' Randy William Bass, himself a near-deity in Japan. Bass single-handedly turned around the dismal fortunes of the Hanshin Tigers baseball team – powering them to victory in the Japan Series of 1985 – the likeness between the two men, such as it is, was a trigger for a KFC effigy of the Colonel to be tossed into the river during ecstatic celebrations following this victory. The Colonel's face – his stolen effigy was recently found and pulled from the river – now bares the scars of his twenty-five-year-long, riverbed sojourn.

Not only has the grinning Colonel made an impact on Japanese baseball but he has also become a useful literary trope, making cameo appearances in novels by Haruki Murakami and David Mitchell. In Murakami's *Kafka on the Shore*, in somewhat Noh-like fashion, a spirit or 'concept' assumes the form of the white-suited chicken magnate who, in order to affect the life of the novel's eponymous hero, Kafka Tamura (the fifteen-year-old son of a Japanese sculpture), in turn assumes the role of a pimp – his 'girls' Bergman-reading philosophy students.

Kumasaka/*Joseph Hirshhorn*

Named after an infamous twelfth century Japanese bandit, Kumasaka features in the Noh play *Eboshi-ori* but is also the central protagonist in its precursor, the eponymous play *Kumasaka*. In *Eboshi-ori*, the opportunistic bandit gets wind of the movements of the gold merchants, Kichiji and his brother Kichiroku and, with the help of a band of brigands, attempts to rob them of their treasure, only to be thwarted and eventually 'cloven in twain' by the younger but more accomplished swordsman, Ushiwaka. In typically inverted fashion, the first play, *Kumusaka*, rehearses the actions of the second, *Eboshi-ori*, through the recollections of the restless ghost of the slain bandit, who attempts to reconcile himself with his past by celebrating the heroic actions of Ushiwaka, his young nemesis.

The role of Kumasaka will be played by the Latvian born entrepreneur Joseph Hirshhorn who once proclaimed 'My name is Opportunity'. Born into a family of thirteen children, Joseph Hirshhorn emigrated to the United States with his widowed mother at the age of six. By the age of seventeen he was working as a stockbroker on Wall Street, enjoying rapid financial success and avoiding the 1929 crash by selling all of his assets just two months before the markets plummeted. He invested large amounts of the four million dollars he had made from his activities on Wall Street in gold and later uranium mining prospects in Canada, establishing a Toronto office in 1933.

With the help of the geologist Franc Joubin, he identified and, in a complex and highly secretive operation involving 1,400 claims staked by hundreds of paid individuals who were forced to camp in the wilds for a month each, established the 'Big Z', a ninety mile-long, zigzag shaped tract of uranium-rich land close to the town of Blind River, Ontario. By 1960, when he sold the last of his uranium stocks he had made over one hundred million dollars from the industry, in large part due to the activities of the uranium-hungry US Atomic Energy Commission and the on-going nuclear arms race. His business dealings in Canada attracted attention from the Ontario Securities Commission and as well as being fined for illegally smuggling cash out of Canada, he was twice convicted of breaking Canadian foreign exchange laws.

Almost from the moment he started making money Joseph Hirshhorn began to buy art and soon established himself as one of the most prolific collectors of art in North America. By the end of his life he owned over five thousand paintings and sculptures from the nineteenth and twentieth centuries including fifty-five works by Henry Moore.

Brigands/*Oddjob and Warrior with Shield*

The brigands in *Eboshi-ori* are henchmen to the bandit Kumasaka, who sends his 'desperate gang of skirmishers' against the seemingly hapless gold merchant Kichiji and his brother Kichiroku, only for them to be repelled, 'decapitated' or 'grievously wounded' by a 'nimble lad' of twelve or thirteen years of age – the disguised Ushiwaka.

The chief brigand is played by the ghost of Auric Goldfinger's bowler-hatted, mute, Korean henchman, Oddjob – the reluctant anti-hero of Ian Fleming's 1959 novel *Goldfinger* and Guy Hamilton's 1964 film of the same name. Dressed in tight shiny patent leather shoes, black leather driving gloves, and constantly sporting his trademark deadly black bowler, Oddjob cut a idiosyncratic figure, compounded by his apparent taste for cat meat, and novel forms of execution – including epidermal suffocation brought on by coating his 'oddly serene' victim in gold paint. On screen, Oddjob meets his end in the vaults of the Fort Knox Gold repository – electrocuted by his own metal-rimmed hat, while in print, he is sucked like 'toothpaste' through the implausibly small window of a depressurised BOAC Monarch airplane.

His accomplice is played by Henry Moore's sculpture *Warrior with Shield*[1] (1953–54). This maimed bronze warrior evolved from a pebble found on an English beach in 1952 that reminded Moore of 'the stump of a leg amputated at the hip'. Moore himself observed that the warrior's head has 'a blunted and bull-like power but also a sort of dumb animal acceptance and forbearance of pain'. The warrior's bony, edgy, tense forms constitute the first single male figure of Moore's career and in part evolved from ancient Greek sculptures seen on a visit to Athens in 1951. *Warrior with Shield* is the first of Moore's works to have been purchased by the Art Gallery of Ontario in Toronto and was recommended to them by their London advisor, the then head of The Courtauld Institute of Art, Keeper of the Queen's Pictures and Soviet spy, Sir Anthony Blunt.

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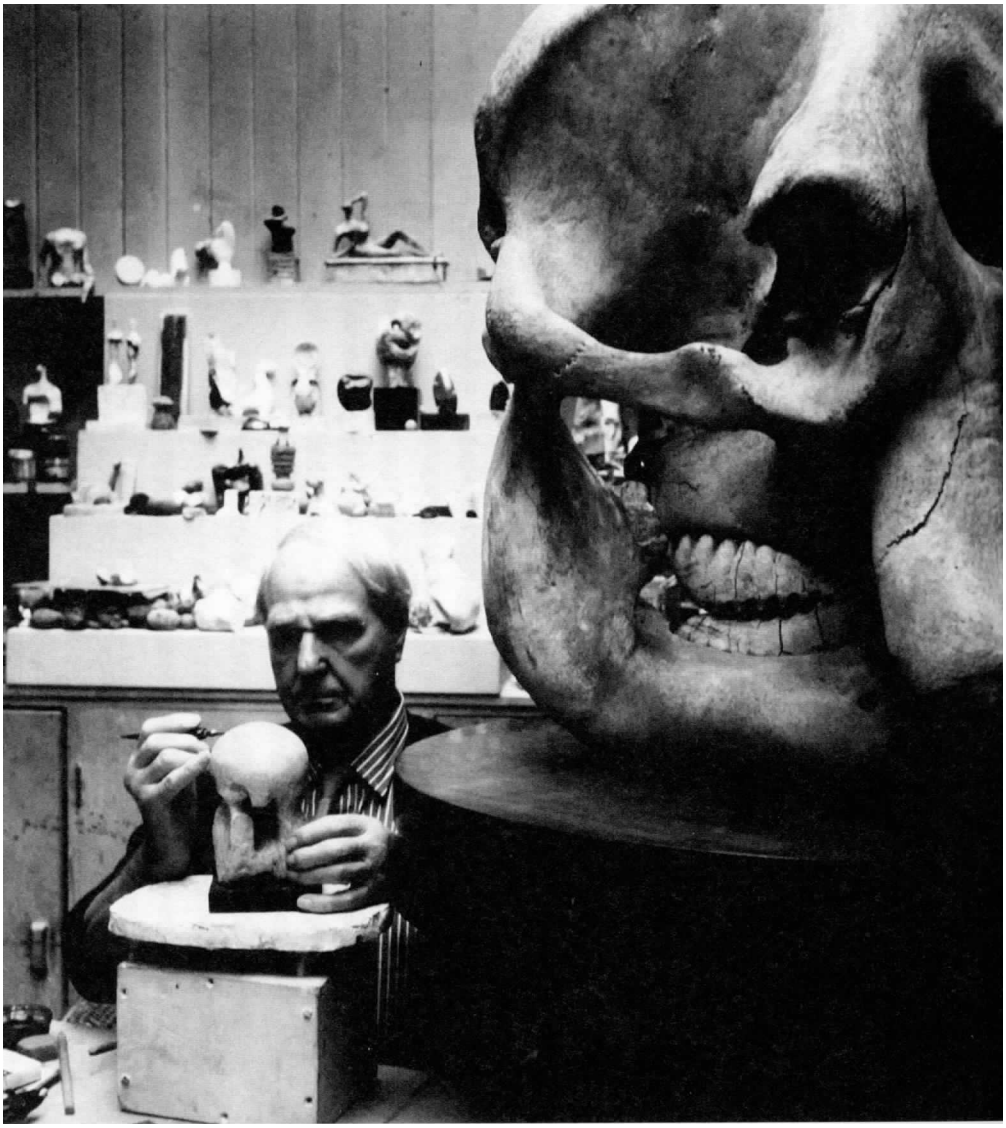
1 Originally referred to as *Seated Warrior*, the title of the work was changed in 1972 on the insistence of Henry Moore.

The Chorus/*The Back of the Yards Boys*

The unmasked Noh chorus consists of from eight to twelve men in ordinary native dress seated in two rows at the side of the stage. Their prime function is to sing an actor's part when his dance movements prevent him from singing comfortably. The singing in Noh involves a limited tonal range, with lengthy, repetitive passages in a narrow dynamic range. The chorus enter by a side door before the play begins and remain seated until it is over.

The chorus will be played by the Back of the Yards Boys – Enrico Fermi's hired hands in his urgent orchestration of the Chicago reactor (CP-1). A young Polish-American street gang from the Back of the Yards neighbourhood of Chicago, these boys were chosen no doubt because their brothers were off fighting in the Pacific and their community was used to working erratic hours, heavy lifting, low wages, and above all enduring appallingly dangerous working conditions without much complaint. They were recruited to machine four hundred tons of graphite into bricks and press uranium oxide into twenty-two thousand small spheres. After some weeks work, physicians arrived with a cage of mice to monitor the affects of ingesting uranium oxide dust. The boys were also provided with dust masks but soon refused to wear them as it interfered with their frequent singing and smoking.



Henry Moore in his studio, photographed by Errol Jackson.

An Introduction to *Atom Piece*:

Simon Starling, Henry Moore and Hiroshima

Yukie Kamiya

Simon Starling combines the research skills of an historian and the practical skills of an adventurer with a fertile imagination, to trace the routes things take. We all stand on layers of history, immersed in phenomena that change, and shift in meaning with the passing of time and the great swathe of events. Contemplating the path by which things happen, Starling's works reflect the route taken to achieve their form. His practice questions the process of exhibition making itself. What sort of dialogue can the artist as visitor cultivate with a place? Starling takes the opportunity of this Hiroshima exhibition to explore the multiple visages of Henry Moore's *Atom Piece*, penetrating politics, art, and the nuclear issue to reveal the connections that ultimately brought the work to Hiroshima.

The Hiroshima City Museum of Contemporary Art (Hiroshima MOCA) acquired Moore's bronze *Atom Piece* (1964-65) in 1987, prior to its opening. Another work of Moore's, the same in shape albeit three times the height is titled *Nuclear Energy*. This sculpture was commissioned by the University of Chicago and installed in 1967 to mark twenty-five years since physicist Enrico Fermi successfully created the world's first self-sustained nuclear chain reaction. What prompted Moore to place the same piece in two locations, Chicago and Hiroshima?

Simon Starling excavates the hidden histories of the Cold War period to untangle the web of relationships surrounding a single artist and sculpture. Approaching the task like a time traveller, Starling focuses his quest on Henry Moore and the little known connection between this British giant of twentieth century sculpture and the city that experienced arguably the century's greatest loss with the dropping of an atomic bomb.

Two Moore Pieces Come to Hiroshima

There is an open-air space in front of the Hiroshima MOCA named Plaza of Moore. This space, looking across the downtown area towards 'ground zero' from midway up the slope of Hijiyama, in the east of the city, was cleared for construction of the museum, and is home to Moore's massive sculpture *The Arch* (1963-69), measuring 6.1 metres in height, 3.6 metres across, and weighing in at four tons. The sculpture, said to

represent human shoulder girdle bones, was expanded from an 11.4 centimetre model to two metres and named *Large Torso*. It then grew to a towering six metre piece resembling a gate, and was renamed *The Arch*.[1] Founding members of the new Museum also hoped that it would become a 'Hiroshima gate' ranking alongside the *torii* gate at Miyajima's Itsukushima Shrine,[2] its torii-like shape making it a 'peace gate' symbolic of Hiroshima's new art museum, and by extension the city itself.[3]

Moore's *Arch* was acquired and installed in 1987 at the new Hiroshima City Museum of Contemporary Art, which opened in 1989 as Japan's first public museum dedicated exclusively to contemporary art, with the hope that it would come to represent the museum. Embedded in the base of the sculpture is the 1987 peace declaration signed by the Mayor of Hiroshima, the nuclear-free Hiroshima declaration signed by the chairman of the City Council, and a joint message from Irina Moore, Henry's widow, and Bernard Meadows, then director of The Henry Moore Foundation:

> 'In the hope that all people will join in friendship and be able to live in peace, in accordance with the wish of the late Henry Moore'.[4]

When approached by the City of Hiroshima wishing to install one of his pieces in a contemporary art museum as a symbol of the city as a place of peace, on hearing the word 'Hiroshima' Moore apparently thought that this was a wonderful proposition.[5] The elderly Moore never visited Hiroshima, passing away on the 31 August 1986 at the age of eighty-eight at his home in Perry Green, Hertfordshire.

When the Hiroshima MOCA collection was being planned prior to opening, the guidelines for acquisitions included the selection of artists' work to provide an overview of currents in post-war art. As a world-renowned master of sculpture, Henry Moore was one of the artists identified for acquisition. The museum had been looking at acquiring additional Moore works to *The Arch*, and purchased *Atom Piece*, a work 'with mushroom cloud and skull motifs demonstrating the threat of nuclear energy and anti-nuclear intent' [6] as part of its second round of 1986 acquisitions. On a drizzly day in March 1987, a ship from Britain turned up in Hiroshima's port of Kusatsu bearing a precious cargo: a large piece, the blue tarpaulin-covered Arch, instantly recognisable by its squat mound-like shape, and *Atom Piece*, packed into a much smaller square wooden box. Together they had sailed across the seas to Hiroshima. The entire MOCA staff, then preparing in excited anticipation for the opening of the museum, turned out at the port for the arrival of the massive *Arch* alongside which *Atom Piece* was unloaded alongside like a child with its parent.

Moore and Japan

Starling's recent interest in Henry Moore developed from a visit to Toronto, Canada for an exhibition at The Power Plant in 2008. Admitting that in the past he had 'shut Moore out', Starling explains that, 'A few years ago Moore reappeared on my radar'.[7] The Art Gallery of Ontario (AGO), previously the Art Museum of Toronto, is home to the largest collection of Moore's work in North America. In 1955, Anthony Blunt,

art historian, Surveyor of the Queen's Pictures and advisor to the Art Museum of Toronto, later exposed as a Soviet spy, suggested the Museum purchase Moore's *Warrior with Shield*. This became the first of what now amounts to a collection of around seven hundred Moore pieces.

In Toronto, Starling took a replica of *Warrior with Shield* recast in steel and submerged it in Lake Ontario for a year and a half. The sculpture was completely colonised by the zebra mussels that had proliferated since arriving on vessels from the Black Sea in the late 1980s. *Infestation Piece (Musselled Moore)*, became Starling's first foray into Moore's work (figs. 1, 2, p. 8).

North America was not the only place to embrace Moore's work. Numerous Moore sculptures can also be found in collections around Japan. Japanese awareness of Moore extends back to before World War II. Poet and art critic Shuzo Takiguchi (1903-1979), an exponent of Japanese Surrealism was responsible for bringing the sculptor to notice in Japan. In 1933 Moore joined the avant-garde group Unit One and was influenced by Surrealism. A fellow member of Unit One, Takiguchi is also known as the translator of Herbert Read, author of the first book on Henry Moore. In 1937, Takiguchi brought to fruition, through the offices of André Breton, his *Exhibition of Foreign Surrealist Works*, a show that apparently included photos of three Moore sculptures.[9] From a sculptor's perspective, Kakuzo Tatehata began writing about Moore in the late 1950s, while Churyo Sato and Yoshikuni Iida later visited Moore at Perry Green.

From the early 1950s, when Moore's work began to appear frequently in art journals and other media, documented showings of actual Moore pieces that allowed Japanese audiences to experience his work firsthand included one piece at the *Modern Sculpture* show at the National Museum of Modern Art, Tokyo in 1953, and a special display in 1959 at the Tokyo Metropolitan Art Museum's Fifth Japan International Art Exhibition. From 1969 onward, Moore's work was then showcased in regular, comprehensive one-person exhibitions.[5] In 1986, the Tokyo Metropolitan Art Museum and Fukuoka Art Museum staged *Henry Moore*, an exhibition on a scale far outstripping any previous presentation of the artist's work in Japan. Trumpeted as the 'definitive Moore retrospective',[10] the exhibition incorporated large works as well as pieces installed outdoors, in an attempt to show Moore's works 'as the artist originally intended, by taking them out of the indoor space of the museum and placing them in natural light and space'.

By this time Moore was eighty-eight years old. Old age prevented him from making the journey to Japan, so his place was taken by Bernard Meadows, then director of the Henry Moore Foundation that administers Moore's work. Meadows travelled to Japan in 1986 for the Henry Moore exhibition, accompanied by his wife. The couple also went to Hiroshima, and during their stay there from 13–15 April visited the site of the museum where The Arch was to be installed, also paying a courtesy call on the mayor. Following Meadows' return to Britain, a note thanking the museum for its hospitality and letter dated 20 May outlining a discussion with Moore were delivered to the museum. In the letter Meadows said:

> 'I had discussed the casting of *Atom Piece* with Moore, and that Moore appeared to take great interest in the project, including indicating the possibility of producing a new work slightly larger than the present *Atom Piece*. This would be cast exclusively for Hiroshima.'[11]

from the Cold War system, and one catches glimpses of the multiple facets of his character that allowed him to balance connections to financially and politically powerful figures, his prestige as an artist, and the pursuit of artistic expression. For Starling the existence of these many faces conjured up the image of a 'masquerade'. This in turn led to his research on Moore in recent years acquiring concrete form by referencing the traditional Japanese performing art and prominent form of masked theatre, Noh.

Taking *Eboshi-ori*, a play in the Noh repertoire, Starling used it as a platform on which to assemble a new cast featuring important Cold War figures involved with Moore, together with characters from the popular culture of the time. *Eboshi-ori* is the story of the metamorphosis and maturing of Ushiwakamaru, for the Japanese a popular tragic hero. In the story, the youth flees the temple of Kurama, disguises himself, and heads for eastern Japan, when he is attacked by a gang of bandits, and kills them single-handedly. Starling has applied his extensive research and highly creative interpretation to weave a multi-layered narrative entwining the people around Moore with the Cold War politics, and how these relate to art.

Noh theatre in its present form was perfected in the Muromachi period in the fourteenth century by Kan'ami, then further by his son Zeami, under the patronage of Ashikaga Yoshimitsu. The current two hundred and forty or so plays in the Noh repertoire are divided into *Mugen Noh* narrated by supernatural beings such as gods and ghosts, and *Genzai Noh*, featuring characters of this world, and in Noh performances, time and space interchange. What characterises Noh masks in particular is the fact that almost without exception they can be employed for several roles. Old or young, male or female, or even devil masks may represent a particular sex and age, but are not exclusive to any one 'part'. A Noh mask is somebody, yet nobody. It can become anyone. Expressionless Noh masks may be used by actors in an endless variety of ways.

Historical events surrounding the clans of Genji and Heike are played out on stage and transformed into a fictional work of expression. Referencing universal themes and allegories, and drawing on the expression of Noh theatre, Starling in turn inserts into this a complex story from modern history. Starling's experiment has much in common with Yukio Mishima's attempt to employ the Noh format to create 'modern Noh'. Just as Mishima explains that in *Kindai Nogakushu* (Modern Noh Plays), 'In order to utilize in the present day Noh's treatment of time and space, its overtly metaphysical subjects and so on, I modernised the situations instead',[16] Starling takes the freedom of Noh as a classical art form, and builds on it with layers of complex narrative.

Masako Shirasu, the first woman to perform on the Noh stage, has written that 'Noh is a thing elusive, transparent, smooth-edged.'[17] It is transparent and without a centre, smoothly bridging on an equal level the gaps between past and present, male and female, humans and spirits. Intrigued by the presence before the bridge (*hashigakari*) of the mirror room (*kagami no ma*) or 'green room', where the performer dons his mask and concentrates on getting into character, as the place symbolising this unique concept, and interpreting it as a sort of time machine, Starling invites us into the story by creating a metaphorical installation of masks of characters standing before the mirror.

Channelling his interest into the process taken to achieve a single form, Starling has turned to the work and products of artisans and designers with special skills. Examples include a Bauhaus designed egg-coddler, the

Eames chair, and Paul Henningsen's light fittings. Another is 2006's Wilhelm Noack oHG, in which he makes a film of the making, at the eponymous Berlin metal workshop, of a spiral looping device for projecting 35mm film, which then plays on the device itself. This time, the masks by Yasuo Miichi, a mask maker Starling encountered during his research in Japan, give real faces to the figures Starling throws into relief, allowing him to depict the relationships among those around Moore.

Starling's project involved over six months of research, exchanging photos for reference, making drawings, and endless to-ing and fro-ing on process with the mask maker, then the various processes involved in mask making: making the clay models, drafting the paper patterns, rough wood carving, applying the base coats, colouring, polishing, and implanting the hair. The result was a collection of masks with Western features, and a Noh mask aesthetic. Thus the faces of central figures in various domains in the Cold War period were born out of pieces of wood in the hands of a superlative craftsman in a modest workspace in an Osaka residential neighbourhood. The process by which the faces gradually emerged was akin to digging out a person sleeping in the wood. Masks were made to represent the sculptor Henry Moore, the physicist Enrico Fermi, first to successfully develop a controlled nuclear chain reaction, Anthony Blunt, art historian and Keeper of the Queen's Pictures and Joseph Hirshhorn, businessman and prominent art collector who made his fortune in uranium mining. In addition to these and other real individuals, Starling included fictional characters such as Ian Fleming's spy James Bond, and a statue of Colonel Sanders resembling a Hanshin Tigers power batter thrown into a river and not found again for twenty-five years, weaving them with the parts in *Eboshi-ori* into layer upon layer of narrative. A vast archive of photographs and documentation of the handwork of the Noh mask maker became a Cold War version of *Eboshi-ori*, ultimately realised as a work on film revealing the pasts and relationships of the cast of characters.

The Hiroshima Sought by Moore

Twenty years after *Nuclear Energy* was installed at the University of Chicago, in the final year of Moore's life, *Atom Piece* was dispatched to Hiroshima, a city that having endured such terrible loss, patiently prays for the abolition of nuclear weapons. Moore, who had been injured in a gas attack in World War I and went on to study art after discharge from the army, was appointed an official war artist during World War II and in this capacity portrayed people seeking shelter from bombing raids on the London Underground. Moore was known as a pacifist who had been a trustee of CND (Campaign for Nuclear Disarmament) formed in the 1950s, but his Chicago piece fell into rather more of a grey area. Thus for Moore, having *Atom Piece* in Hiroshima linked the meaning of the work to a determined desire for peace. The sculptor, who just three months before his death demonstrated obvious determination and delight at the idea of *Atom Piece* coming to Hiroshima, surely wanted to stamp a single meaning – hope for peace – on two works of the same form in two locations of totally different significance. Starling submitted a proposal in photographs for an imagined project that would take Moore works in two locations, Chicago and Hiroshima, and bring them together as equals. This is *Project for a Meeting (Chicago)*, 2010 (fig. 4, p. 13).

While depictions of nuclear weapons may move with the times, they remain part of popular culture, and show no sign at all of disappearing. The 1950s saw the emergence of the mutant *Godzilla* reflecting a fear of the nuclear energy that had led to exposure of the Japanese fishing boat *Fukuryu-maru (Lucky Dragon) No. 5* to radiation via US hydrogen bomb testing, and a growing anti-nuclear atmosphere. Following the Cuban missile crisis of 1962, which took the world to the brink of nuclear war, James Bond stopped the evil Goldfinger's plot to use a nuclear bomb. Then after 9/11, on the serial TV drama *24* nuclear weapons fell into the hands of terrorists, the tenacious Jack Bauer battling to stop them.

It's a long and complicated story surrounding a single artist and a single work of art. If one tries to tell a long story briefly, simply, complex matters become mistranslated, covered up, and bundled together in the singular text of history. Simon Starling takes us on a journey with complex threads. On this occasion, he also invites us on the long journey that is thinking about Hiroshima.

Notes

(1) Enlarged for a commission by I. M. Pei, acquiring its present form in 1969. An enquiry from The Museum of Modern Art, New York was apparently turned down to allow Hiroshima to acquire the third bronze, (*Asahi Shimbun*, 21 February 1996), cited in Osamu Fukunaga, 'Henry Moore and Japan', *Henry Moore Intime*, (exh. cat., Sezon Museum of Art, Kitakyushu Municipal Museum of Art, Hiroshima City Museum of Contemporary Art, Oita Prefectural Museum of Art, 1992-93), p. 174.
(2) *Chugoku Shimbun*, 18 February 1986. Here the sculpture is interpreted as 'being an abstract depiction of a pair of joined hands, representing peace by embracing the landscape'.
(3) From the contents (memo) of an 8 May 1985 meeting concerning the purchase of the Henry Moore piece *Large Arch*.
(4) Osamu Fukunaga, loc. cit. (The museum archives contain only the Japanese translation, not the original English).
(5) 'Moore plunged deep into thought, then repeated, his voice weak and straining, that "this was wonderful, just marvellous" ', (*Chugoku Shimbun*, 18 February 1986), (*Asahi Shimbun*, 18 February 1986).
(6) '45 items in second round of acquisitions: *Atom Piece* jewel in the crown', (*Mainichi Shimbun*, 7 April 1987).
(7) Simon Starling, *Henry Moore*, (Tate Publishing, London, 2010), p. 64.
(8) Yasuyoshi Saito, 'Takiguchi Shuzo and Moore', *Henry Moore*, (exh. cat., Tokyo Metropolitan Art Museum, Fukuoka Art Museum, 1986), p. 206.
(9) *Henry Moore* (The National Museum of Modern Art, Tokyo; and others) in 1969, *Henry Moore by Henry Moore* (The Museum of Modern Art, Kamakura; The Museum of Modern Art, Hyogo) in 1974, and *In Praise of Life: Henry Moore, Drawings and Sculptures*, (Iwaki Cultural Center; Ishikawa Prefectural Museum of Art; Kumamoto Prefectural Museum of Art; The Seibu Museum of Art, Tokyo) in 1978.
(10) *Tokyo Shimbun*, evening edition, 22 May 1986.
(11) Letter dated 20 May 1986 from Bernard Meadows. Only the Japanese translation remains, as the original is lost.
(12) From a telephone conversation on 16 April 2010 with Michael Muller, former assistant to Moore. Note also that the fifth edition of *Atom Piece* restored by Muller and held by the Hakone Open-Air Museum, does not have castors.
(13) Churyo Sato, 'Moore homon' (Visiting Moore), *Henry Moore by Henry Moore*, (The Museum of Modern Art, Kamakura; The Museum of Modern Art, Hyogo, 1974).
(14) *Shinbijutsu Shimbun*, 21 June 1991.
(15) 'Debate surrounds Moore sculpture', (*Chugoku Shimbun*), 'Does Moore's sculpture beautify the Bomb!?', (*Asahi Shimbun*), 'Sculpture was prototype for monument honouring the atom bomb', (*Yomiuri Shimbun*). All 6 March 1991.
(16) Yukio Mishima, *Kindai Nogakushu* (Modern Noh Plays), (Shinchosha, Tokyo, 1968), p. 253.
(17) Masako Shirasu, *Ono* (Noh), (Kodansha, Tokyo, 1993; originally published 1974), p. 11.