

Yuko MOHRI
Portfolio
Spring 2022

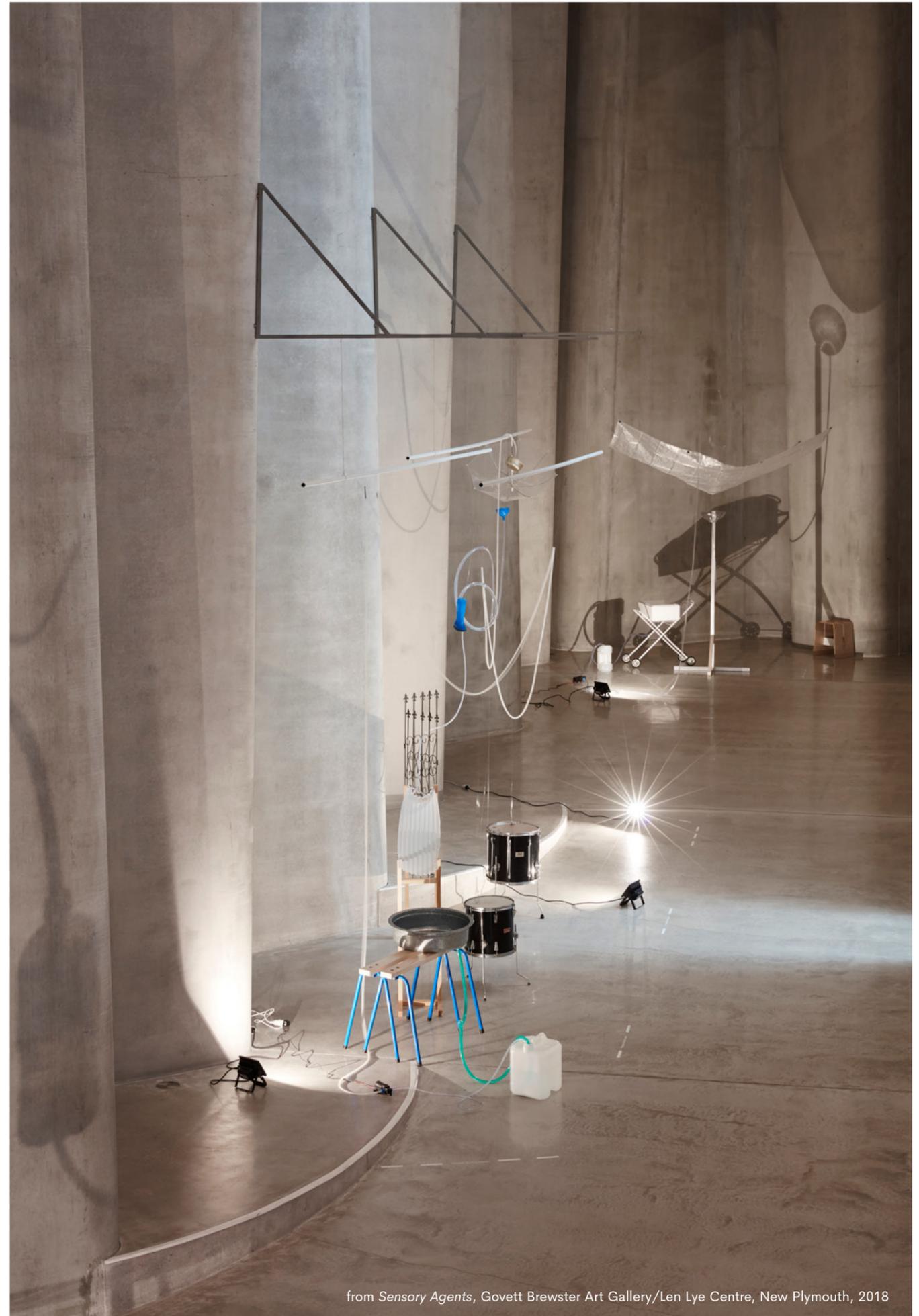


More More (Leaky): Variations





from 23rd Biennale of Sydney, Pier 2/3, Sydney, 2022



from *Sensory Agents*, Govett Brewster Art Gallery/Len Lye Centre, New Plymouth, 2018



from *summer rains*, SCAI THE BATHHOUSE, Tokyo, 2019



from *Same As It Ever Was*, Project Fulfill Art Space, Taipei, 2018



from *Same As It Ever Was*, Project Fulfill Art Space, Taipei, 2018



Moré Moré (Leaky): Variations
2017–2022

Materials mixed media
Form Sculpture

Exhibition history
23rd Biennale of Sydney
Pier 2/3, Sydney
Mar. 12–June 13, 2022

summer rains
SCAI THE BATHHOUSE, Tokyo
July 19–Sept. 7, 2019

Same As It Ever Was [solo]
Project Fulfill Art Space, Taipei
Sept. 29–Nov. 3, 2018

Sensory Agents
Len Lye Centre, New Plymouth
Aug. 4–Nov. 18, 2018

Online Video Documentation
<https://vimeo.com/356394922>
<https://vimeo.com/356397511>

from *Grey Skies*, Fujisawa City Art Space, Kanagawa, 2017

Moré Moré (Leaky): The Waterfall Given







from 14th Biennale de Lyon, Musée d'art contemporain de Lyon, 2017

This two-dimensional work evolved out of *Moré Moré Tokyo*, a fieldwork-based sculpture series in which the artist records the often ingenious ways water leaks are patched up in the Tokyo subway stations.

Taking her cue from Marcel Duchamp (all the basic parameters are inspired by his oeuvre, the materials by the ready-mades, the frames by *The Large Glass*, and the title by *Étant donnés*), Mohri produces kinetic sculptures by causing actual water leaks at various sites and attempting to stop them. The work is finished when she manages to control the leak and reroute the water into a circuit assembled ad hoc from everyday objects including plastic sheets, buckets, PET bottles, sealing tape and plastic umbrellas, much like in the Tokyo subway. A landmark for Mohri that brought her the Grand Prix at the Nissan Art Award 2015, this work looks at previously neglected corners of the city with an amused yet critical eye.

At Lyon Biennale 2017, the work was exhibited together with a number of Duchamp objects, including *Box in a Valise*. Recently, the same series has evolved (minus quotations from Duchamp) into the installations *Moré Moré: Variations*.

Moré Moré (Leaky): The Waterfall Given

2015–17

Materials wood, umbrella, hose, PET bottles, rubber glove, bucket, wheel, duster, sponge, pump, acrylic resin, etc.

Size 272.5(H) x 175.8(W) x 50(D) mm (x 6)

Form Sculpture

Exhibition history

14th Biennale de Lyon

Musée d'art contemporain de Lyon

Sept. 20, 2017–Jan. 7, 2018

Moré Moré (Leaky)

White Rainbow, London

Feb. 8–Mar. 11, 2017



More More Tokyo (Leaky Tokyo): Fieldwork







This series of photographs documents the fieldwork that Mohri carried out on the subject of Tokyo subway stations, where various water leaks were repaired in a makeshift fashion. Mohri has been collecting and exhibiting these works since 2009.

Faced with the "power of nature" that corrodes and eats away at buildings in urban environments, station attendants have produced improvised combinations of everyday items like plastic sheets, buckets, plastic bottles, sticky tape, and plastic umbrellas that plug these leaks according to the situation. In the "bricolages" (Claude Lévi-Strauss) of these station attendants, Mohri sees the origins of a purposeful artistic idea that revels in the "beauty of use" (Soetsu Yanagi, Japanese Philosopher).

This work was produced with the support of Asahi Art Square's "Grow up!! Artist Project 2014." Mohri plans to continue working on this series until 2021, when the Tokyo Olympics promise to dramatically change the face of Tokyo, and accomplish the project as a publication of a catalogue in 2022.

Moré Moré Tokyo (Leaky Tokyo): Fieldwork

2009–22

Form Photograph

Exhibition history

23rd Biennale of Sydney

Museum of Contemporary Art Australia, Sydney

Mar. 12–June 19, 2022

Mutable Ecology

RMIT, Melbourne/Online

Sept. 16–Dec. 17, 2021

Tokyo: Art & Photography

Ashmolean Museum, Oxford

July 29, 2021–Jan. 3, 2022

14th Biennale de Lyon

Musée d'art contemporain de Lyon

Sept. 20, 2017–Jan. 7, 2018

Online video documentation for 23rd Biennale of Sydney

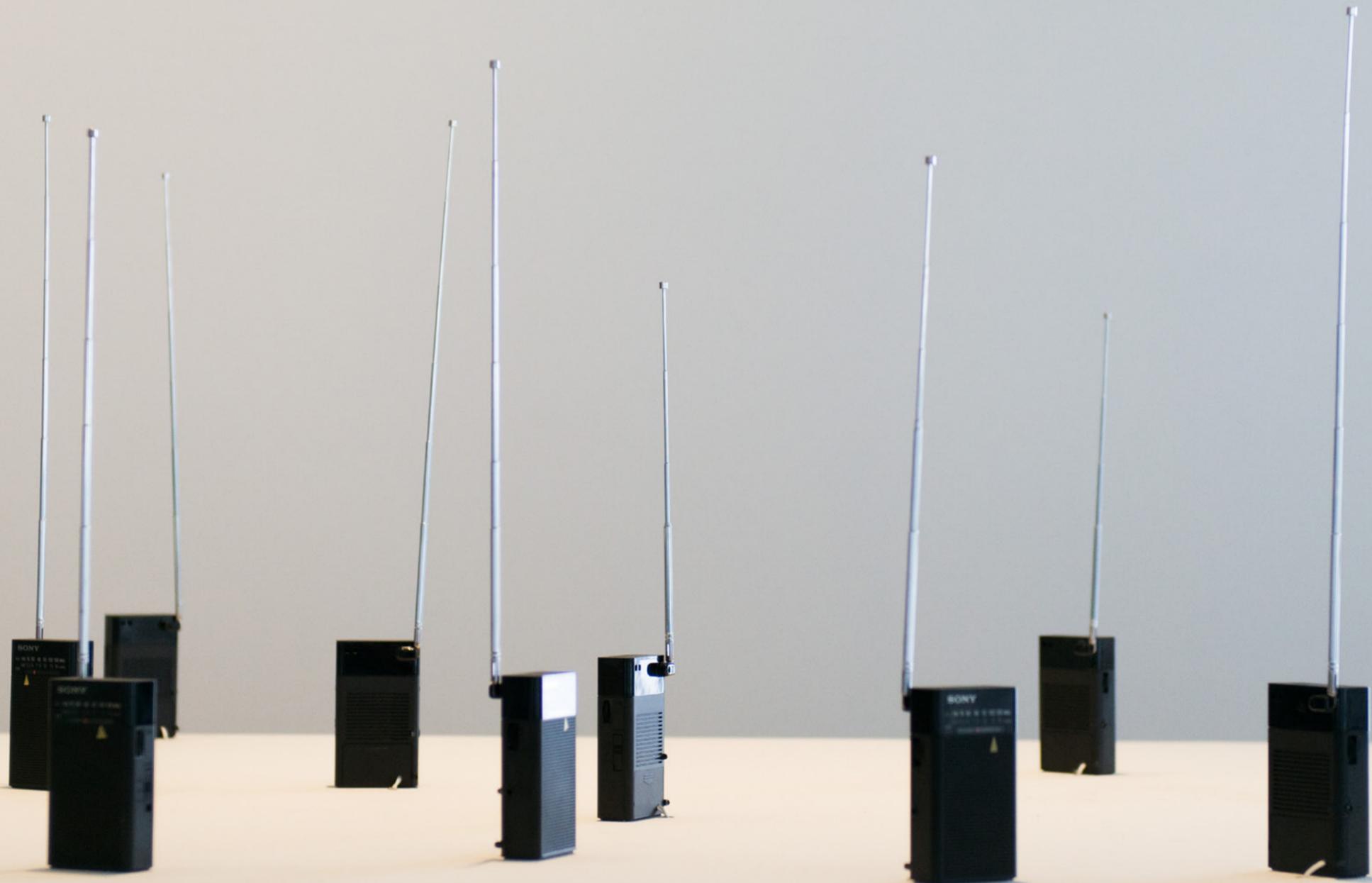
<https://youtu.be/xL1JkxEJ7Ww>



from Workshop "Moré Moré Tokyo: Field Study of Water Leaking" (Asahi Art Square, 2014)



Untitled (Voice and 9 Receivers)



Your voice on the telephone was very distorted, very deep, and I was left in a state of great distress afterward. The physical contact of a voice is so strong, so much a presence, that it makes you realize the futility of the written word. My distress is an echo of yours, having felt it so keenly, and I really do not know anymore what I can do to put both of us on our feet again.

—A letter from Marcel Duchamp to Maria Martins, May 13th, 1951. from Michael R. Taylor ed. *Marcel Duchamp: Étant Donnés*, Yale University Press, 2009, pp. 402–425. English translation by Paul Edwards, <<http://www.golob-gm.si/32-Marcel-Duchamp-s-letters-to-Maria-Martins.htm>>

This desperate love letter, passionate in a way utterly uncharacteristic of Duchamp, was posted immediately before the First São Paulo Biennale was held in 1951. The definitive distance created by Martins's decision to go back with her husband to Brazil became an "insurmountable geographical obstacle" (Michael R. Taylor), putting an end to her relationship with Duchamp in the fall of that year. Duchamp had previously given form in his *Large Glass* to the distance between male (9 Bachelors) and female (the Bride). In this work, the male desire, turned into invisible "splashes," courses through a variety of apparatuses to eventually leave nine bullet holes in the realm of the female. They will be the indirect force for the female's spontaneous undressing.

* * *

During a year of COVID-19, how much did we think about invisible beings?

We put definitive distance between ourselves to avoid the invisible virus.

Communication via the Internet made us realize its futility, made us yearn for the physical contact of a voice that is so much a presence.

Voice, along with splash of desire, become a medium that carries the virus, tearing people even further apart.

The voice, distorted by the distance and left in a state of great distress, does not know anymore what it can do. . . . "I Can't Hear You" (Daisetz Suzuki).

The distorted voice, the invisible splash, and the holes left by the shots across distance—these will be transformed into a sound installation with rotating speakers, an *Orochi* (*Serpent*), and a set of radios.

July 11, 2021
Yuko Mohri



Untitled (Voice and 9 Receivers)
2021
Material mixed media
Form installation

Exhibition history
34th Bienal de São Paulo
Ciccillo Matarazzo Pavilion
Sept. 2–Dec. 5, 2021

Online video documentation
<https://youtu.be/3447jBtpe0k>

Orochi (Serpent)



In Japan, the act of tying ropes and cords into knots symbolizes the boundaries thus formed, as well as serving to ward off evil: the shimenawa, for instance, is a rope used to cordon off consecrated areas or as a talisman against evil. The series of *Orochi*, a coiled cable, receives the radio distributed in the area where the work is exhibited. The received sound is incessantly converted into magnetic force, in consequence, a suspended magnet is wavering by the invisible energy.

Orochi (Serpent)

2013–

Materials radio, amplifier, cables, duster, extension cord, lights, motor, enamel wire, etc.

Form Sculpture

Exhibition history

Playfreely: Nervous Systems

Goodman Arts Centre, Singapore

Mar. 12–22, 2021

slower than slowly [solo]

mother's tankstation, Dublin

Sept. 11–Dec. 7, 2019

Assume That There Is Friction and Resistance [solo]

Towada Art Center, Aomori

Oct. 27, 2018–Mar. 24, 2019

I Can't Hear You

I Can't Hear You, a piece conceived by Mohri after a visit to the São Paulo Bienal pavilion, in which two speakers create a type of sound corridor that the public is invited to go through, until they find the exact place where the two audio channels overlap and play in unison. The sound emitted from speakers is the voice of Daisetz Suzuki, a scholar of Zen Buddhism, who tried to call America but failed when he appeared on Japanese TV program. Introducer of Zen thought in America, Suzuki had much influence on John Cage. To achieve this synchronization, the artist took into account the time of propagation of sound in this architecture - with this, the piece, in addition to a musical composition, can also be read as a sensory experiment of measuring space. The exhibition at Sarushima, Kanagawa, was held at the site of a marine fortress built in the Meiji period, and the work was installed as an attempt to question Daisetz's responsibility for the World War II.

I Can't Hear You

2020–2022

Materials sound, speakers

Form Installation

Exhibition history

Sense Island 2022

Sarushima, Kanagawa

Jan. 22–Mar. 6, 2022

Vento [Wind] (as a part of the program of the 34th Bienal de São Paulo)

Ciccillo Matarazzo Pavilion, São Paulo

Nov. 14–Dec. 13, 2020



from Sense Island 2021, Sarushima, Kanagawa



Piano Solo

Piano Solo is a work I first conceived in late 2019, shortly before travel became impossible due to Covid-19, and have since been testing and experimenting with.

Its mechanism is quite simple: with a microphone it picks up ambient sounds and those emitted during an accompanying performance, converts and plays them on a piano.

I could have programed the system to pick up the exact pitch of the sounds and replicate them on the piano. However, I felt that more inaccurate the conversion, better revealed the true nature of those who emitted the sounds (both humans and things)—so that's how I ended up programing it). This resulted in a time lag between the emission of a sound and its replication on the piano, adding a tad of humor to the instrument's play, as though atonal music since Schoenberg flavored with a ragtime-like groove.

My original intention in creating this piano system was to use it in order to collaborate with dancers, poets and other performers, those mercurial and loquacious people. Then we found ourselves in a world swept up by Covid-19, where it was imperative to rigorously maintain the appropriate distance (greater than two meters!) from other humans.

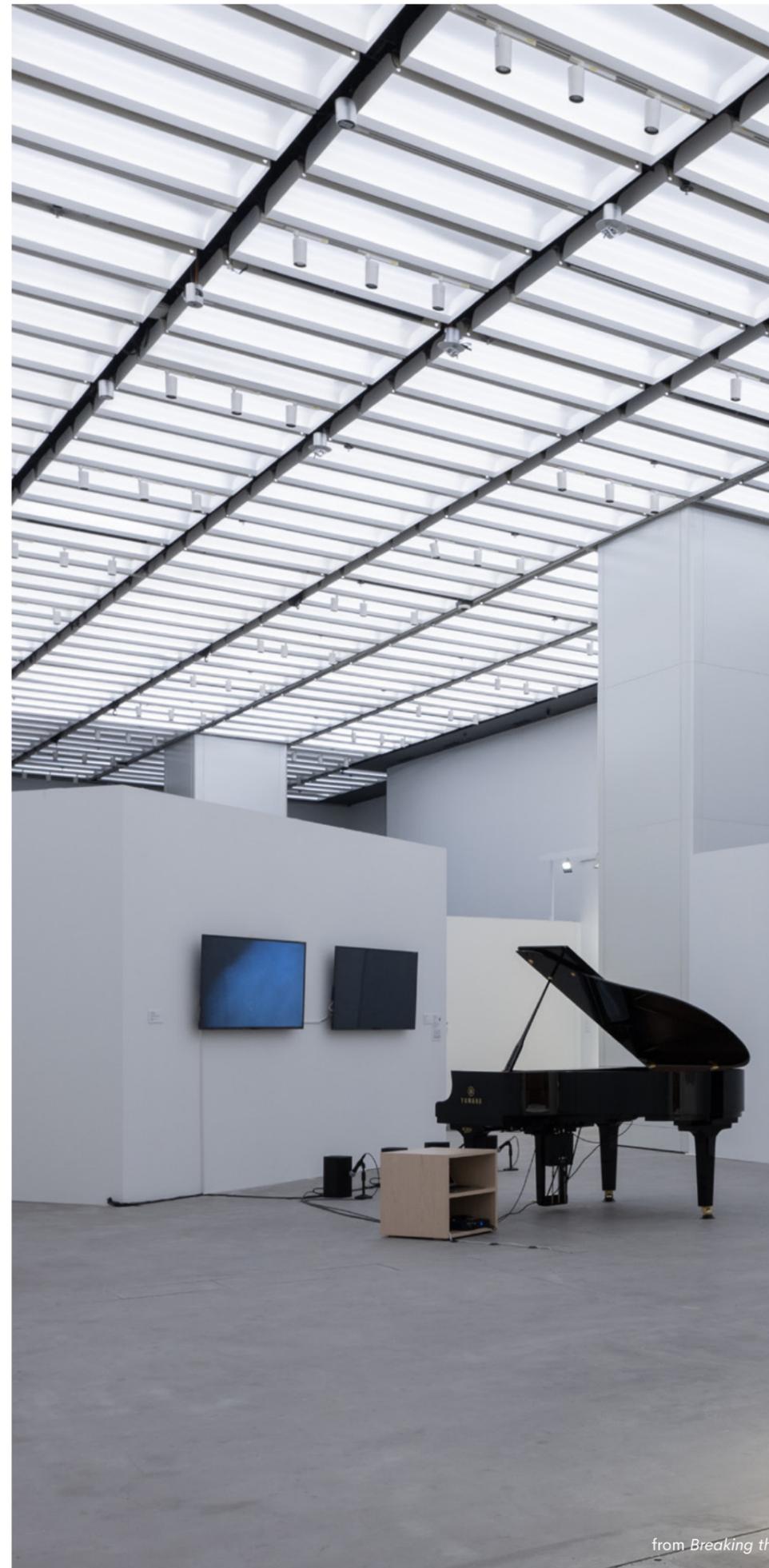
I decided to leave the urban hubbub behind to hole up in a mountain cottage by an ancient lake (they say one of the oldest in the world). The secluded, pitch dark forest would be replete with silence, I thought. Little did I know that nature, too, was so mercurial, even loquacious with waves discreetly beating against the shore, rain drizzling on rice paddies, trees rustling in the wind, bonfires crackling, water birds squawking, endemic freshwater fish getting grilled over the charcoal. . . . Grateful for once for Amazon's crazy system of delivering everything to even the remotest of areas within two days of order, I got myself a Shure microphone for iPhone and recorded, day after day, the sounds of the natural world, suddenly as close and friendly as the human world felt foreign and distant.

Waves, wind and fire, each of them sings a solo. Dancing, chanting, and otherwise performing, the spectrums of the natural world keep getting transformed through the microphone into an impromptu on the piano.

This is an ode to and a requiem for humans, confronted with the revelation that they are part and parcel of the natural world.



from 2021 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung



from *Breaking the Waves*, K11 HACC, Hong Kong 2021



Piano Solo

2021

Materials MIDI piano, computer, display, cable

Form installation

Exhibition history

Asian Art Biennial 2021

National Taiwan Museum of Fine Arts, Taichung
Oct. 30, 2021–Mar. 6, 2022

Breaking the Waves

chi K11 art museum, Shanghai
17 July–17 October, 2021

Traveled to K11 HACC, Hong Kong
Dec. 17, 2021–Jan. 23, 2022

Glasgow International 2021

The Pipe Factory, Glasgow
June 11–27, 2021

SOLO [solo]

Project Fulfill Art Space, Taipei, Taiwan
Apr. 17–May 23, 2021

Online Documentation

<https://vimeo.com/540490914>

For the Birds



In this work, the scenery of a forest in a remote area in Japan is broadcast via live stream. At the site, words related to the coronavirus are played over a speaker, mix with the random sounds of the surrounds and then captured on a microphone. This recording is then converted into slightly unnatural language by an automatic voice recognition program, and the process of voice output—sound collection—erroneous conversion is repeated, resulting in the phrases gradually changing. While it would have been possible to express the mistranslation of words in cyberspace alone, Mohri intentionally introduces the element of the real world. It is as though the confusion between the real and the virtual we see today has been superimposed on this confusion of language. This work was inspired by *For the Birds* (1981), a dialogue between John Cage and Daniel Charles. Cage's surname is of course reminiscent of "bird cage" and today we, with our movements restricted, are like birds in a cage. The artist has in mind our daily life with the coronavirus, in which we, trapped, encounter countless words on the internet that gradually diverge and morph into ideas quite different from the facts (sometimes intentionally). A bird feeder is placed in front of the camera, but will the birds—as free as they are—really join this loop of misconversion?

For the Birds

2021

Materials Speaker, microphone, display, cable, etc.

Form live streaming

Exhibition history

11 *Stories on Distanced Relationships: Contemporary Art from Japan* online

Mar. 5–May 5, 2021

Parking for Quarantine



Mohri holds a shotgun microphone that connects to a MIDI piano. Various sounds generated in surroundings, in her or others movement, are gathered through the microphone and converted into a play of piano. The MIDI piano mentioned above was programmed to respond to sounds nearby, but rather than simply picking up the pitch of sounds, it apparently picked up sound spectrums. The rolling of a small object would be followed by a clear single-note melody, while a rubbing sound would result in several keys sounding off at once, as if responding to a lush overtone.

This movie was shooting in August, 2020, at a session performance with Akio Suzuki, sound artist, held in the Ginza Sony Park, Tokyo, under the situation of Covid-19, and was issued as a video work, *Parking for Quarantine* in 2021.

Parking for Quarantine
2021
HD Digital, Color, Stereo, 32 min 47 sec

Screening history
Wind, December Film Festival
Beppu Bluebird Theater, Oita

Performance Under Covid-19



Session with Akio Suzuki, in SP by Yuko Mohri, Aug. 12, 2020



Session with Rie Nakajima, in *Holland Festival 2021*, June 12, 2021



Park Live: "SP. by yuko mohri"
Session with Seiichi Yamamoto, Aug. 8, 2020

This was organized by Ginza Sony Park as a related event for the *SP. by yuko mohri*. Seiichi Yamamoto (ex. Boredoms) and Yoshihide Otomo staged an improvised performance within the space of the installation.

Online video documentation
<https://youtu.be/Bjj3Jnf4IOc>
<https://youtu.be/KRNHgVUfpJQ>

Decomposition



Mohri's sonic sculpture *Decomposition* (2021) uses a constellation of some fruits as its audio source. Tapping into the fluctuating resistance generated by the water in the fruits, Mohri sets up a composition generated by the fruits and translated by a synthesiser into an unstable harmony. Winking at the history of still-life painting, Mohri suggests a sounding image that questions the relation between stillness and liveness, and reveals that what might seem without life is actually full of it. As the fruits dry over time, the fruits' resistance grows, and consequently the pitch of the composition rises. Starting with a set of three apples, Mohri creates an open-ended sculpture as she leaves open the playful possibility that the exhibitors and other artists replace them with other pieces of fruit, not knowing how a grape or banana might add to the harmony.

Decomposition

2021–

Materials wooden, iron, speaker, amplifier, computer, fruit

Form Installation

Exhibition history

Extended Present

Ludwig Museum, Budapest

Apr. 8–Sept. 4, 2022

Rendering

Property Holdings Development Group, Hong Kong

Jan. 22–Mar. 6, 2022

Trust and Confusion

Tai Kwun Contemporary, Hong Kong

May 1–Dec. 5, 2021

Online Video Documentation

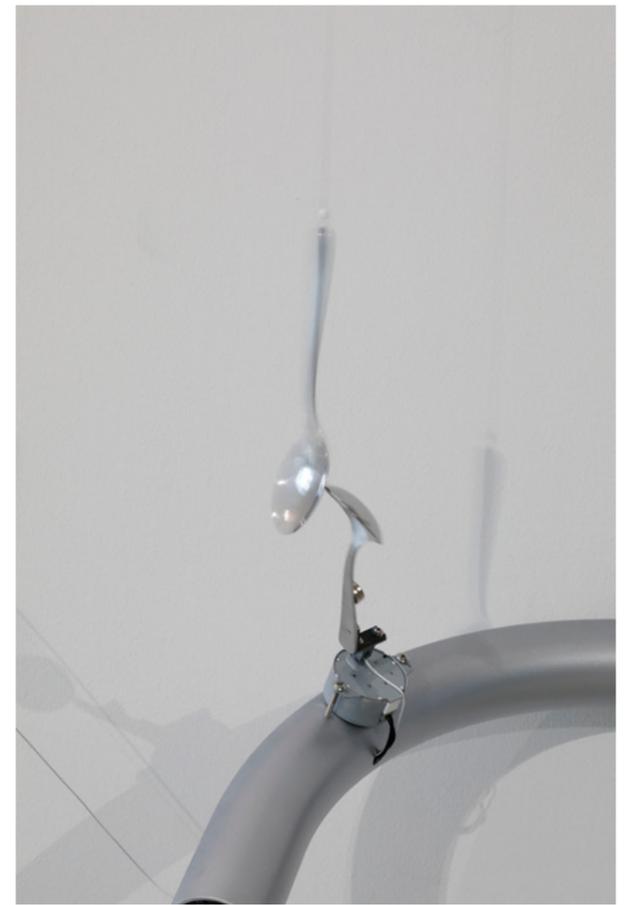
<https://vimeo.com/631665888>



from *Trust and Confusion*, Tai Kwun Contemporary, Hong Kong, 2021

copula





Using the invisible energies contained in physical phenomena such as magnetic power, gravity, the movement of air, and light, Yuko Mohri explores the relationships between things as well as the relationships between the myriad elements that surround a work, the integrated environment, and the viewer who comes face-to-face with them. *copula* is based on the contact between two spoons in the center of the piece, which causes a wheel to turn, a lamp to flicker, and a feather duster at the bottom to move. The configuration of pipes recalls various forms of energy and eternity as they relate to vortexes or helixes, such as a spiral staircase, snail shell or coil.

As the original Latin term *copula*, meaning “connection,” suggests, a wide range of elements, including the objects, the viewer and the work, and the work and the surrounding environment, are linked by invisible forces. By visualizing these relationships, Mohri provides us with new realizations, and encourages us to take notice of various relationships in the world in which we live.

copula

2020–2021

Materials iron, cable, motor, spoon, magnet, bicycle wheel, light bulb, feather duster etc.

Form Installation

Exhibition history

Trust and Confusion

Tai Kwun Contemporary, Hong Kong

May 1–Dec. 5, 2021

Where We Now Stand - In Order to Map the Future [2]

21st Century Museum of Contemporary Art, Kanazawa, Ishikawa

Feb. 4–Apr. 12, 2020

Parade



from *Parade (a Drip, a Drop, the End of the Tale)*, Japan House São Paulo, São Paulo, 2021



from *Japanorama: New Vision on Art Since 1970*, Centre Pompidou-Metz, 2017



Although it uses machinery, *Parade* is intended as a florid yet tranquil organic space filled with sound and movement, inspired by “the poetry of beings and things.” The title comes from the name of French composer Eric Satie’s works. This work’s former name is *Ofuna Flower Center*, botanical garden that Mohri used to frequent as a child.

Parade

2011–21

Materials bell-lyras, balloon, blower, bass drum, whisk, Japanese pampas grass, lamp bulbs

Form Installation

Exhibition history

Parade (a Drip, a Drop, the End of the Tale) [solo]

Japan House São Paulo, São Paulo

Aug. 29–Dec. 5, 2021

Grey Skies [solo]

Fujisawa City Art Space, Kanagawa, Japan

Dec. 2, 2017–Jan. 28, 2018

Japanorama: New Vision on Art Since 1970

Centre Pompidou–Metz, France

Oct. 19, 2017–Mar. 5, 2018

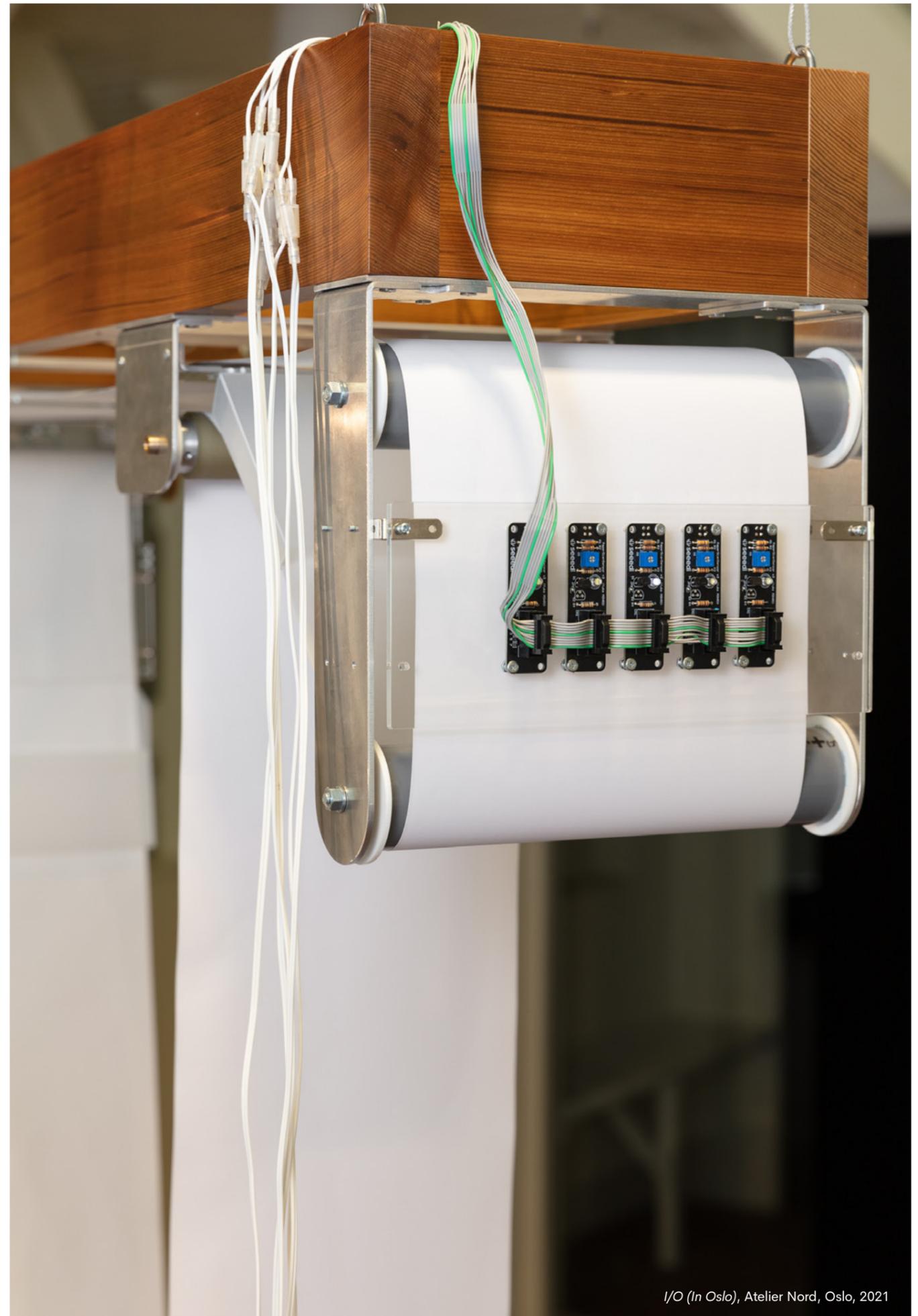
Online video documentation

https://youtu.be/9gOm0_IVBKc

I/O



I/O (In Oslo), Atelier Nord, Oslo, 2021





MOT Collection: *Please to Meet You* (phase II), Museum of Contemporary Art Tokyo, 2019



MOT Collection: "Please to Meet You" (phase II), Museum of Contemporary Art Tokyo, 2019



This work marked the beginning of Mohri's series of installations that flexibly adapt to variable display conditions. Long loops of paper, cascading down from above, slowly brush the floor and collect dust and other debris. Their traces are scanned as though musical notations and translated into random input/output of electric signals, setting various objects in motion.

Often imagined to be neutral, the white cube nevertheless retains characteristics specific to it (current of air, humidity, the irregularity on the floor surface, etc.). Picked up by the paper loops, these particularities gradually pervade the space, turning it into an organic environment where the same phenomenon never occurs twice, comparable to a biotope-like ecosystem that interweaves the natural and the artificial.

The paper strips, stirring as if animate, represent a rudimentary form of yorishiro (objects into which divine spirits are thought to descend, key to the Japanese conception of religion). As viewers watch the paper crawl and coil they imaginarily identify with its movement, only to witness that bond suddenly undone and the paper strips dissolve back into the environment.

This work, which was first exhibited at the Perth Institute of Contemporary Arts in Perth, Australia, a city that faces the Indian Ocean, takes its title from the first letters of both "Indian Ocean" and "Input/Output."

from *A Higher Calling*, White Space, Beijing, 2021

I/O

2011–

Materials roll paper, bell-lyras, dusters, blind, LED lights, toy, spoon, toilet tissue, aquarium, etc.

Form Installation

Exhibition history

A Higher Calling

White Space, Beijing

Oct. 23, 2021–Jan. 23, 2022

I/O (In Oslo) [solo]

Atelier Nord, Oslo

Sept. 16–Oct. 24, 2021

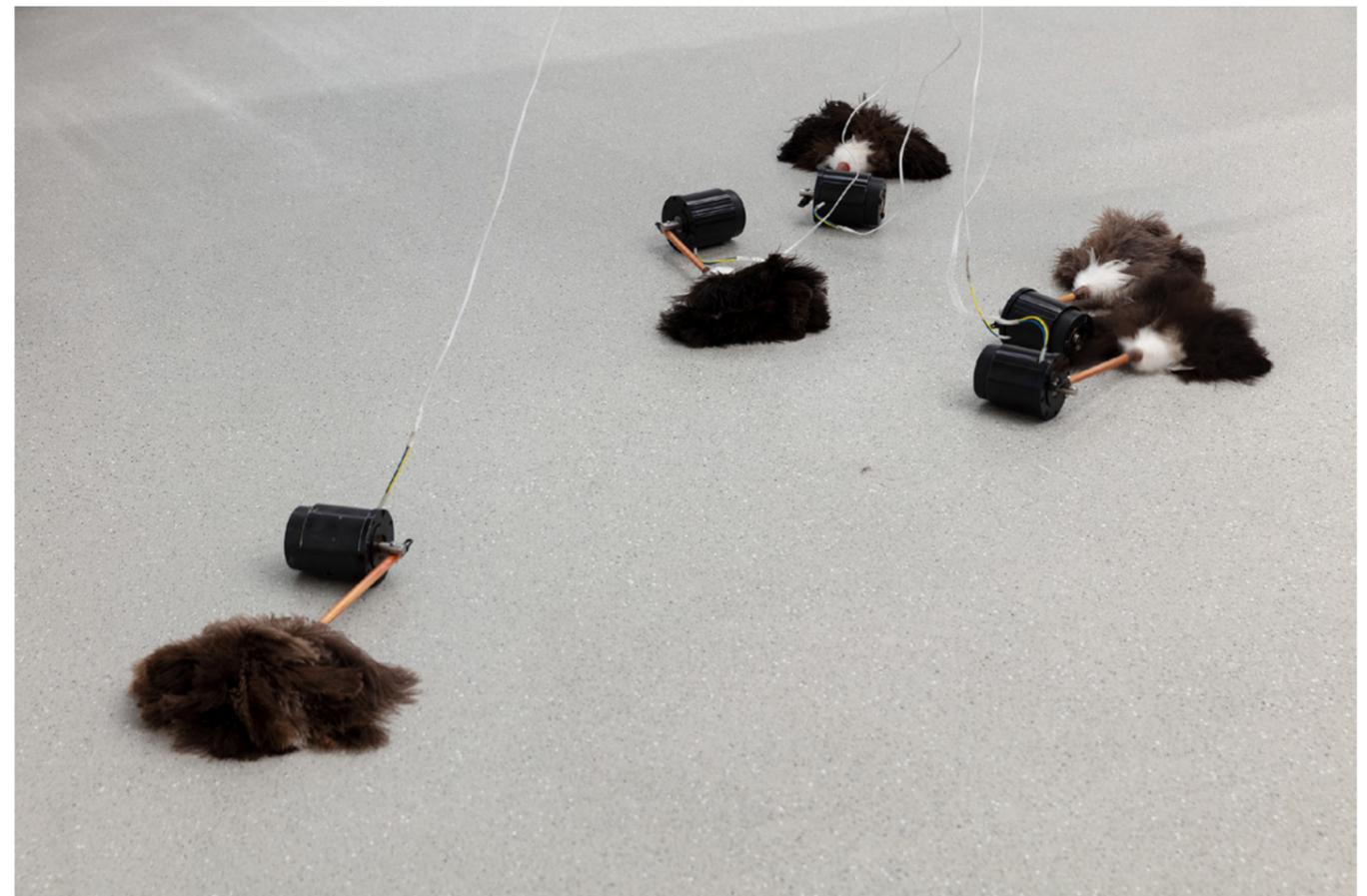
MOT Collection: Please to Meet You (phase II)

Museum of Contemporary Art Tokyo, Tokyo

July 20–Oct. 20, 2019

Online video documentation

<https://vimeo.com/630009119>



Tablet & Marble's Tokyo Vernacular Pop Adventure

毛利悠子

YUKO MOHRI

<https://mohrism.net/>

"Gotochi song" [songs themed on specific districts and locales] is one of the core genres of *kayokyoku*, Japanese vernacular pop music. Tokyo especially was the subject of numerous masterpieces, some of which are well known, others not so much. Favorite nightlife haunts of members of the cultural industries then on the rise, such as cinema, radio, TV and advertisement, the brightly neon-lit streets of Ginza, Roppongi and Akasaka played the central and recurring role in the Showa era pop songs. It fell to another new mass media, karaoke, to spread such these to every corner of the country for people's singing and listening pleasure.

Blooming in the latter half of the Showa period, the time of recovery and reconstruction for Japan, *kayokyoku* often went beyond simple romance (its staple theme) to address dazzling yet potentially subversive cultural phenomena, or grueling labor and homesickness that characterized the lonely life of city dwellers. The genre's historical evolution, marked by voracious incorporation of a diverse set of foreign influences including French chanson, Latin and Hawaiian music, jazz, rumba, mumbo, surf music and so on, mirror that of Tokyo as a city that have constantly changed its shape in response to the shifting taste.

Singer Tablet Jun immersed himself in *kayokyoku* from



湯浅学 (マーブル)
[音楽評論家]
Manabu "Marble" Yuasa [Music Critic]

タブレット純
[ムード歌謡歌手・芸人]
Jun Tablet [Singer, Comedian]

a young age, and was the last and youngest vocalist of the legendary act Mahina Stars. Yuasa Manabu's criticism freely crosses the boundaries of music genres, while he has worked as an executive director of "Lost Masterpiece Records Liberation League" to salvage countless independent-minded songs that dropped out of capitalism. With these two experts who know *kayokyoku* inside out as our guides, the present tour seeks to conjure up the *genius loci* of Tokyo through a slew of songs from extremely mainstream to underground.

This work also attempts to revive Hato Bus Sightseeing Guide Tour, a style of trip once in vogue in Japan, which was a direct reference of *Happening for Sightseeing Bus Trip in Tokyo* performed in December in 1966, by Ay-O, Mieko Shiomi and Yasunao Tone, members of Fluxus.

Tablet & Marble's Tokyo Vernacular Pop Song Adventure
2021-
Form Touring Performance
Director: Yuko Mohri
Disc Jockey: Jun Tablet & Manabu Yuasa

Exhibition history
Art Week Tokyo 2021
Japan Contemporary Art Platform, Tokyo
Nov. 4-7, 2021

タブレットとマーブルの東京うためぐり

TABLET & MARBLE'S TOKYO VERNACULAR POP SONG ADVENTURE

作品紹介のページ

About this work

歌とともに街をめぐること、かつての東京の姿、今なお変化する街の地霊を幻視するのだ

ゲニウス・ロキ

-ly



left: *gravely*, Top: *painfully*, bottom: *sadly*
from *slower than slowly*, Mother's Tankstation Limited, Dublin, 2019



-ly is a series of work that extracts and sculpts the elements such as move, sign of things or sound that Yuko had treated in her various installations.

Each title, which are "gravely," "painfully" and "sadly," refers to the instructions written in a musical score by a French composer Eric Satie.

-Ly series
2019–
Materials mixed media
Form Sculpture

Exhibition history
Slower than Slowly [solo]
Mother's Tankstation
Sept. 11–Dec.7, 2019

Online video documentation
<https://vimeo.com/359307934> gravely
<https://vimeo.com/359318809> sadly



sadly (tea pot), from *slower than slowly*, Mother's Tankstation Limited, Dublin, 2019

**You Locked Me Up in a Grave,
You Owe Me at Least
the Peace of a Grave**



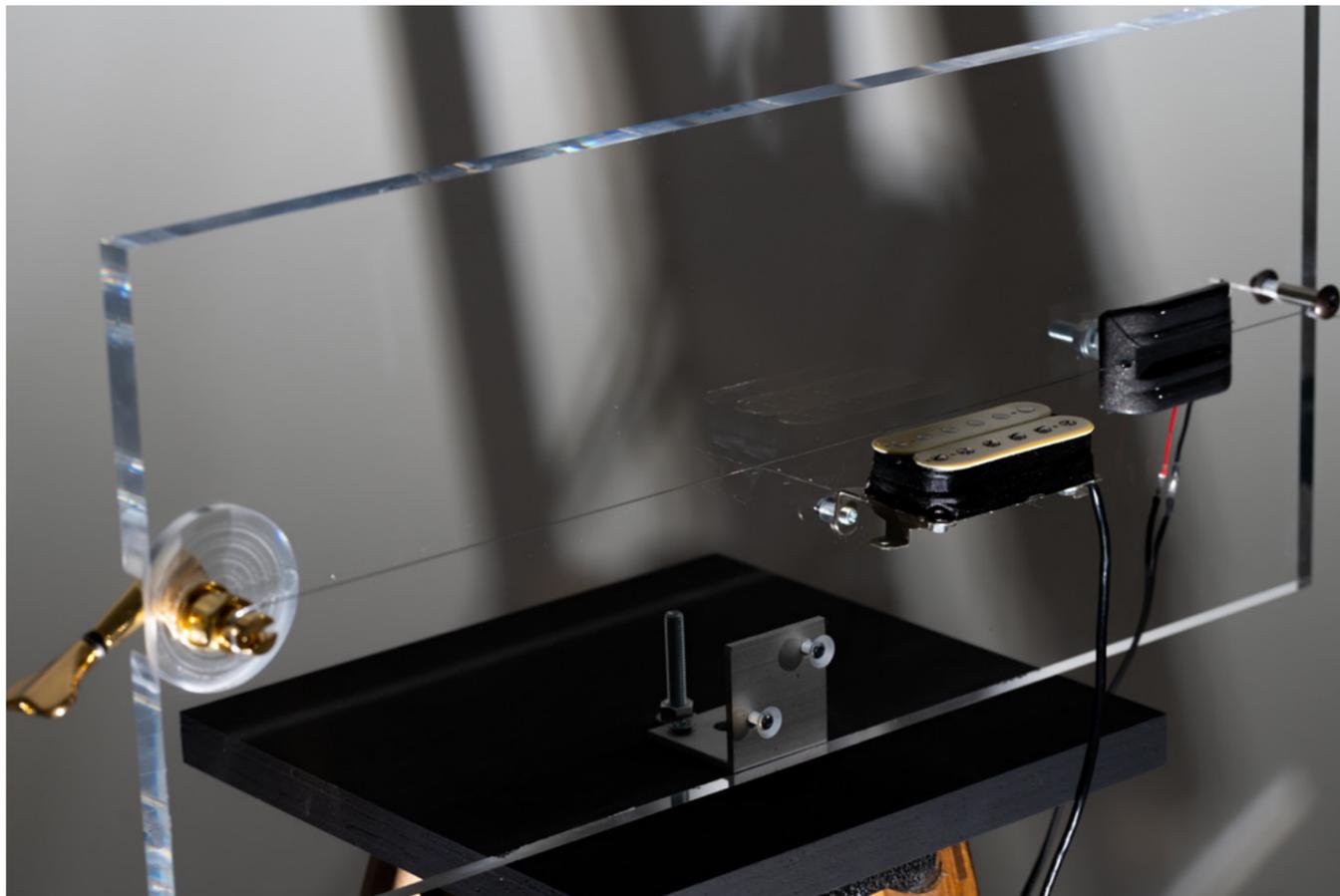


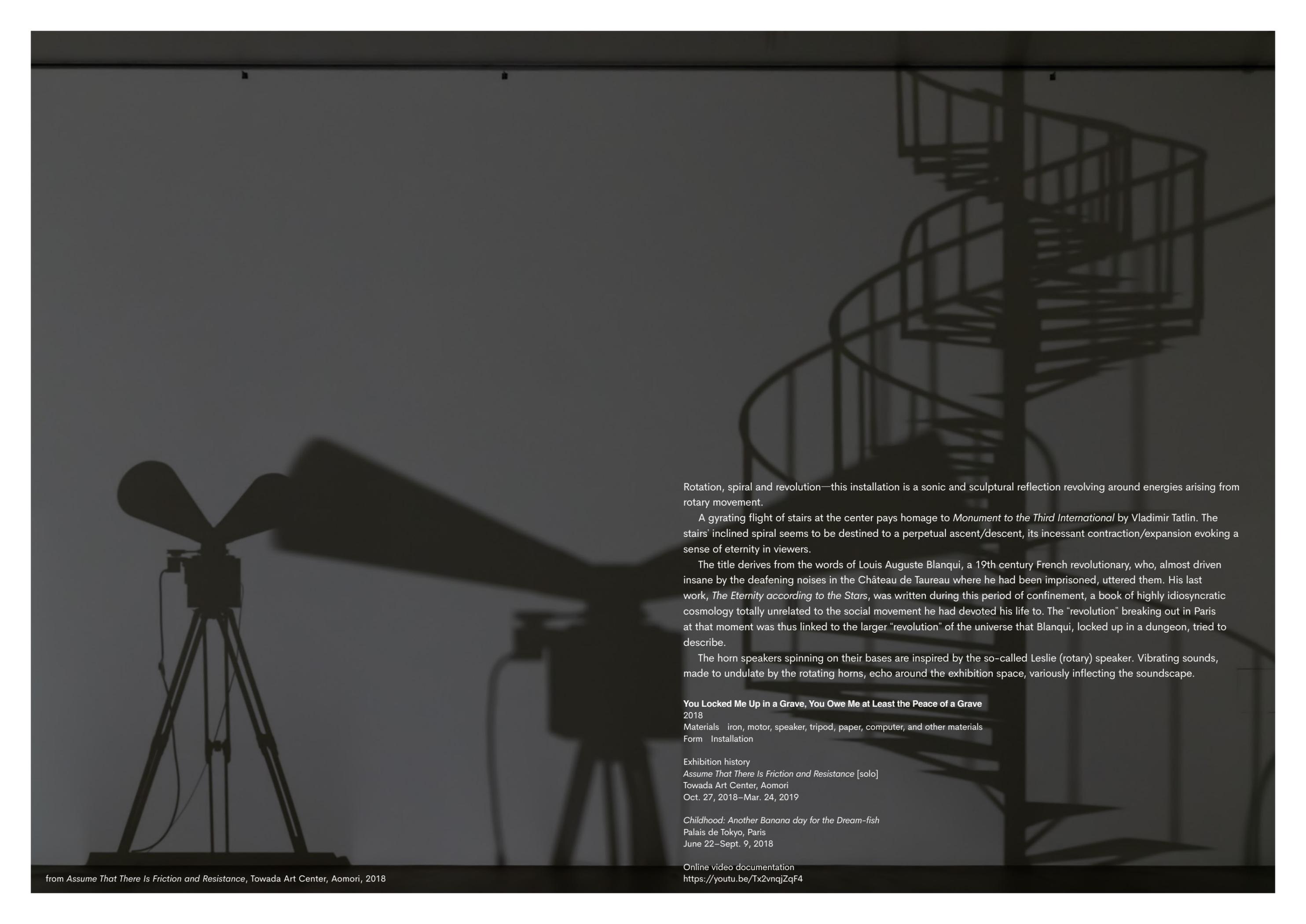
from *Assume That There Is Friction and Resistance*, Towada Art Center, Aomori, 2018





from *Assume That There Is Friction and Resistance*, Towada Art Center, Aomori, 2018





Rotation, spiral and revolution—this installation is a sonic and sculptural reflection revolving around energies arising from rotary movement.

A gyrating flight of stairs at the center pays homage to *Monument to the Third International* by Vladimir Tatlin. The stairs' inclined spiral seems to be destined to a perpetual ascent/descent, its incessant contraction/expansion evoking a sense of eternity in viewers.

The title derives from the words of Louis Auguste Blanqui, a 19th century French revolutionary, who, almost driven insane by the deafening noises in the Château de Taureau where he had been imprisoned, uttered them. His last work, *The Eternity according to the Stars*, was written during this period of confinement, a book of highly idiosyncratic cosmology totally unrelated to the social movement he had devoted his life to. The "revolution" breaking out in Paris at that moment was thus linked to the larger "revolution" of the universe that Blanqui, locked up in a dungeon, tried to describe.

The horn speakers spinning on their bases are inspired by the so-called Leslie (rotary) speaker. Vibrating sounds, made to undulate by the rotating horns, echo around the exhibition space, variously inflecting the soundscape.

You Locked Me Up in a Grave, You Owe Me at Least the Peace of a Grave

2018

Materials iron, motor, speaker, tripod, paper, computer, and other materials
Form Installation

Exhibition history

Assume That There Is Friction and Resistance [solo]

Towada Art Center, Aomori

Oct. 27, 2018–Mar. 24, 2019

Childhood: Another Banana day for the Dream-fish

Palais de Tokyo, Paris

June 22–Sept. 9, 2018

Online video documentation

<https://youtu.be/Tx2vnqjZqF4>



Everything Flows

The ancient Greek philosopher Heraclitus, who proclaimed fire the arkhe (beginning, origin) of all things, said: "Everything flows." Today, his fire can be broadly understood as "force," including electricity. These are compilations of video footages Mohri shot on her trips beginning in 2014. The series show a sequence of various things swaying in the wind, such as treetops, balloons and plastic bags. At first glance totally disparate, they are interconnected in fact—according to Mohri, these scenes, cut out from ordinary life by the artist's hand, all invite viewers to sense invisible energy and its flow that always surrounds us.

Everything Flows 1-3
2016-19
HD Digital, Color, Stereo, #1: 21 min 38 sec, #2: 20 min 17 sec, #3: 10 min 25 sec

Exhibition history
Matsutake Gallery Presents Yuko Mohri [solo]
Yvon Lambert Bookshop, Paris
Apr. 21-May 31, 2019

Recently, Mohri has further developed the series by using existing films as material. The latest in the series, *Everything Flows - distance* (2020), splices together scenes without human presence taken from Yasujiro Ozu's *Tokyo Story*. Multiple layers, including empty streets evocative of social distancing, tiny and cramped houses symbolizing economic disparities, and tension between generations (highlighted in the original as well), make up what Joe Lloyd in *Studio International* praised as "one of the best artistic responses to lockdown I have encountered."

Everything Flows - interval (2018) is a video collage of avant-garde documentary filmmaker Dziga Vertov's masterpiece *The Man with the Camera*.

Everything Flows - interval
2018
HD Digital, B/W, 7 min 31 sec
<https://youtu.be/AcWLeeMPLC8>

Exhibition history
Assume That There Is Friction and Resistance [solo]
Towada Art Center, Aomori
Oct. 27, 2018-Mar. 24, 2019

Everything Flows - distance
2020
HD Digital, B/W, 8 min 6 sec
<https://youtu.be/6oylGaWTmB4>

Exhibition history
Glasgow international 2020: Gi Digital Programme
<https://glasgowinternational.org/>
Apr. 23-May 10, 2020

Flutter





from *Voluta*, Camden Arts Centre, London, 2018





from *Voluta*, Camden Arts Centre, London, 2018



As exemplified by *I/O* and *Parade*, a work that references the French composer Erik Satie, Mohri has produced installations that turn the entire exhibition space into an organic ecosystem, flexibly adjusting the works' shape and behavior to specific display conditions. *Flutter*, which debuted at "Voluta," the artist's 2018 solo exhibition at the Camden Arts Centre in London, is the latest in this series.

Mohri created an organic space, placid yet replete with sounds and movements, through a low-tech and simple circuit, quoting contemporary composer John Cage's piece *Variation VII* in an attempt to court contingency. An organ plays itself in sync with the movement of goldfish in a tank, transmitted via optical sensor. This work, along with a performance Mohri staged in collaboration with artist/musician Akio Suzuki during the show's run, was compared by some reviewers to British philosopher Timothy Morton's concept of "ambience."

Flutter

2018

Materials reeds organ, compass, mirror, goldfish, aquarium, optical sensor, motor, cable, spoon, chain, bell, remote controller, blinds, etc.

Form Installation

Exhibition history

Voluta [solo]

Camden Arts Centre, London

July 6–Sept. 23, 2018

Online video documentation

<https://youtu.be/bLJrWZQhUDE>

Voluta



from *MOT Satellite Spring 2017*, Museum of Contemporary Art Tokyo



from *slower than slowly*, mother's tankstation, Dublin

Although music is playing, the only thing that the visitor hears is the faint sound of these objects trembling—a sculptural work that visualizes intangible energies.

String music playing from an iPod is converted into an electric signal using an amp and transmitted through a cable, which is draped into a coil, producing magnetic feedback. Music is converted into magnetic force, which is used to move metallic objects through concrete and plaster sculptures.

The title refers to the heads of string instruments that have been designed in the shape of a spiral, while also alluding to the electric coil.

Voluta

2017–

Materials cables, concrete, magnets, lens

Form Sculpture

Exhibition history

slower than slowly [solo]

mother's tankstation, Dublin

Sept. 11–Dec. 7, 2019

summer rains [solo]

SCAI THE BATHHOUSE, Tokyo

July 19–Sept. 7, 2019

Voluta [solo]

Camden Arts Centre, London, United Kingdom

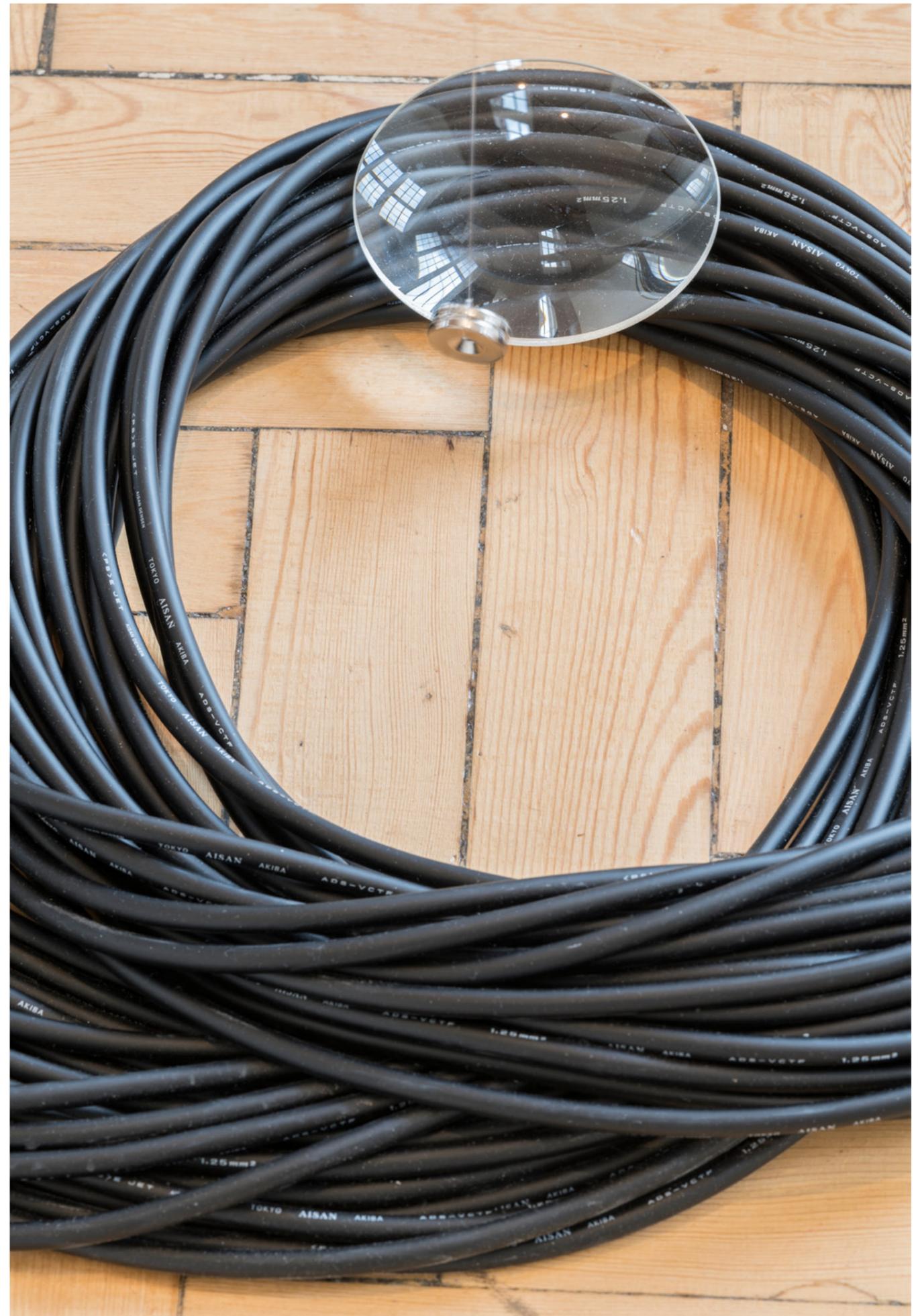
July 6–Sept. 23, 2018

Online Video Documentation

<https://vimeo.com/359313458>



from *Voluta*, Camden Arts Centre, London, 2018



USB Cable



USB Cable is a series of drawings depicting a figure of USB cable getting entangled. Why are they easily tangled when being left? The work tries to analyse and observe the phenomena of entanglement positively, while all sorts of cable is discarded, wirelessed, our communication goes on the air wave. The questions "Why is it USB and not bluetooth?" "Why does USB get entangled?" appears as a sort of the riddle of existence asking "Why is there something rather than nothing?" in our era.

USB Cable
2017
Materials Ink on Paper
Size h.37.8 x w.28.7 cm
Form Drawing

Exhibition history
summer rains [solo]
SCAI THE BATHHOUSE, Tokyo
July 19–Sept. 7, 2019

Calls





Calls is an installation made up of various tools that convey the fact of their own existence by emitting sound.

The materials are collected from all over the world: animal bells from Laos, trumpets used to sound the alarm in English mines, altar implements found at an antique store in Korea, Japanese telephone buzzers. Compasses and coils of wire, installed in a corner of the exhibition space, serve as a trigger. Unstable, aleatory tremors of the compass needles turn electromagnets on an off, generating magnetic fields that bring various objects into life.

Calls

2013–

Materials bells, folk, glass, horn, electric magnet, ribbon, coil, etc.

Form Installation

Exhibition history

Inter-Resonance: Inter-Organics
Sharjah Art Foundation, Sharjah
Dec. 20, 2019–Feb. 15, 2020

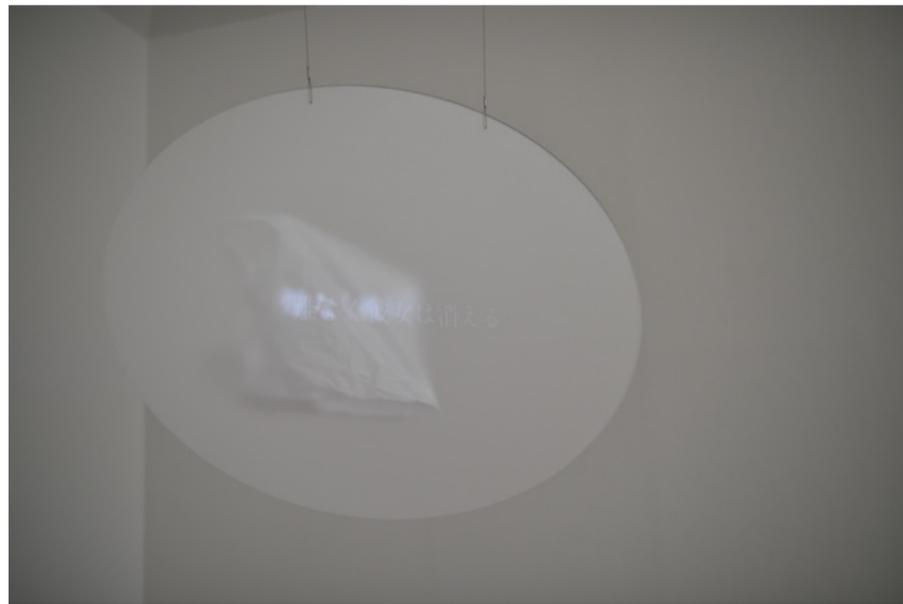
Kochi-Muziris Biennale 2016

Aspinwall, Kochi

Dec. 12, 2016–Mar. 29, 2017

Untitled (pipe)





Projected texts are quoted from *Mal vu mal dit* (1981) by Samuel Beckett.



Untitled (pipe) is made with the pipes that are used widely in cities today. In the same way that water and electricity flow through pipes in our cities, this work's pipes also feature electrical wiring. In her previous work, Mohri would often deliberately expose cables, but here she places them inside the pipes as if to confer form on the invisible energy that is electricity through the medium of a hard physical object. Mohri is also making a reference to *Sainte Marie de La Tourette*, a Dominican Order priory by the architect Le Corbusier, whose design uses color-coded pipes to identify visually what is owing through them. While seemingly a standalone sculpture, *Untitled (pipe)* also produces movement by connecting to the ceiling and taking electricity from the building. Connoting independence, connection, and interlocking elements, this work expresses the relationship between the individual and others, or the individual and society.

The swing, which similarly uses pipes for its frame, is a motif that Mohri discovered in Cuba in 2018. Though a swing will always include hinges connecting the moving object with the support structure, Mohri took inspiration from Marcel Duchamp's *Door: 11, Rue Larrey*, in which a door closes in one direction when opened in another, and approached the hinge as something "in between," as an interstice through which one can cross between dimensions. Through *Practice with Playground Equipment*, she expresses this new kind of field of vision.

Running through both of these pieces is the artist's interest in infrastructure. This can refer not only to industrial types of infrastructure like power grids and water and sewage systems, but also to the facilities that constitute the foundation of daily life such as parks and schools. Just as infrastructure forms the base of society through being simultaneously standalone and linked together, these two artworks would seem symbolically suggestive of the presence of hidden power as well as connection and interlocking elements.

Untitled (Pipe)

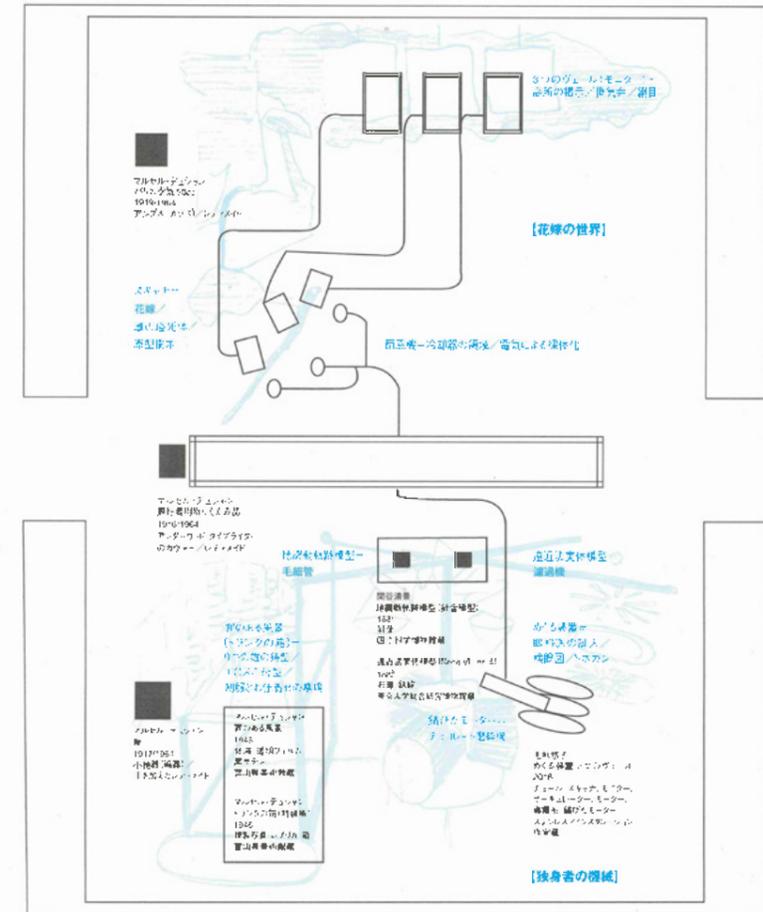
2019
Materials mixed media
Form Installation

Exhibition history
Publicness of the Art Center (phase II)
Contemporary Art Gallery, Art Tower Mito, Ibaraki
Oct. 26, 2019–Jan. 26, 2020

The Flipping-apparatus, Three Veils



from *The 100th Anniversary of Duchamp's Fountain Case 5: Dissémination*, National Museum of Modern Art, Kyoto, 2018



Case 5: 危殆
2010年1月5日(金)~3月11日(日)
キュレーション: 毛利雄子(アーティスト)
クロストーク: 2018年1月26日(金) 午後6時~
毛利雄子×濱田彰(批評家)

Case 5: Dissémination
Curated by Mohri Yuko (Artist)
January 5 (Fri.) - March 11 (Sun.), 2018
Cross Talk with Asada Akira (Critic): January
26 (Fri.), 6:00PM -

マルセル・デュシャン「花嫁は少女の脱身案」により導かれて、さびび(通称「大ガラス」)
1916-20年「イラテッド」美術展覧会「自由な大ガラス」を支持者として審判の図像が描かれ
たもので、9人の男性脱身者たちの欲望が様々な装置を通じて移動し、花嫁を利用することの概
念を提示する女性脱身案が描かれている。
デュシャンは最終的に、9人の男性脱身者たちを支持する者から足利18年間も脱身案作
業を続けたが1923年にカサの真鍮製「非定形」非定形(uberty under sheet)と記して著作
を放棄し、フランスへと戻る。ケサリントライゼの年11月「渡った」(大ガラス)は、1926年にフランク
リン・カサが脱身案を公開した「フランク・カサ」による脱身案(大ガラス)に出版される。脱身案
法則に則して、一方、1911年にデュシャンは「大ガラス」の理想/モヤ/脱身案の複製を認め、
んだ複製の複製を販売する(フランクの脱身案)。(1926年カサの脱身案/大ガラス) (1926年カサの脱身案)

A critical reconstruction, with a variety of contraptions and optical media, of the “electrical undressing” by “circulation of sexual energies” that Marcel Duchamp intended to encode in his *The Large Glass*. Spanning two spaces, the installation as a whole presents a similar configuration to Duchamp’s masterpiece.

A conductive yarn, attached to a slow-turning mechanical arm driven by a motor, comes into contact with the slightly electrified “Oculist Witnesses” in stainless steel, powering a circulator in the second space beyond a divider. This activates electric fans that make the three veils of “The Bride” flutter. Each veil is hung above a flatbed scanner, which, automatically turned on at regular intervals, captures the veil’s movement continually. The resulting images, sometimes separated into “three primary colors of light,” appear on the three LCDs whose location matches that of “Draft Pistons” in *The Large Glass*.

It is said that Duchamp introduced a chance factor through a design of “Draft Piston.” “Duchamp, hangs down a rectangle gauze in front of an opened window, and photographed the shape of it three times. The gauze shows in each time different distortions, depending on ‘whether it is accepted or refused by the wind.’ The forms of distortions, recorded by a camera, are served as a basis of irregular shapes of ‘Draft Piston.’ It can also be regarded as an example of a chance or a nature power used for the art.” (Calvin Tomkins, *Marcel Duchamp*).

Revisiting the notion of “chance” that Duchamp is said to have introduced in his design of the “Draft Pistons,” Mohri transformed the three photographs taken by the French artist as part of that design process into an almost infinite sequence of images generated by the scanners—countless “irregular shapes” that could have existed.

Note

Duchamp was working on his readymades at the same time as *The Large Glass*. This exhibit focuses on whether or not there is some connection between the two.

Some hints are contained within the works themselves. Next to a miniature (!) of *The Large Glass*, the main component in Duchamp's portable work *Boîte-en-valise* (*Box in a Suitcase*), there are miniatures of three readymades arranged from top to bottom as follows: *50cc of Paris Air*, *Traveler's Folding Item*, and *Fountain*. According to one theory, these were intended to correspond to the three parts of *The Large Glass*: the bride section at the top, the border between the upper and lower parts (a wedding dress or clothing – something that can both taken off prior to “the act” and put on after “the business” over? LOL), and the bachelor section at the bottom. In a large-scale retrospective held at the Pasadena Art Museum in 1963, the curator, Walter Hopps, made a cute display with the three readymades arranged vertically as a reference to *Boîte-en-valise*.

It is widely known that Duchamp hung the readymades around the room. And some have suggested that he did this to understand the relationship between two and three dimensions – i.e., the relationship between the shadows of the hanging objects and the walls and ceiling on which they were projected. In other words, the shadows were two-dimensional projections of three-dimensional objects. Plato's “Allegory of the Cave” is an idealistic anecdote, and Duchamp came up with the idea that the three-dimensional world we live in is actually a projection of the fourth dimension.

* * *

In graduate school, whenever I had time on my hands, I would wander around and eventually end at some kind of museum. I'll never forget what a mind-blowing experience it was to encounter *Model of Seismic Vibration Traces* on one of those trips. The model, based on an earthquake that occurred on January 15, 1887, used bent wire to show how a certain point on the ground changed according to the vibrations at any given time – in other words, it was a projection of the fourth-dimensional world (time) on the third-dimensional world. Since the device was made in the late 19th century, it was made by hand instead of with a precision measuring instrument or a computer, and the amount of information it contained was truly stunning. The rough handmade quality also gave it a humorous appearance.

Another thing I saw on a graduate school-era walk was a *Perspective Entity Model*. This complicated contraption was a three-dimensional model of a three-dimensional spatial concept expressed in the two dimensions. There was also something funny about the deadly serious air of the device. This is slightly off topic, but the artist Jiro Takamatsu was also attracted to this sort of thing, as seen in a work like *Chairs and the Table in Perspective*.

Since the majority of Duchamp's unpublished notes in *A l'infinifit* (*The White Box*) have to do with the fourth dimension and perspective, I thought these devices would be appropriate for this exhibit.

* * *

This might sound presumptuous, but based on my intuition as someone possibly in the same line of work as Duchamp, it is hard to imagine that there isn't some sort of connection between the ready-mades and *The Large Glass*. Isn't that what he's hinting at in *Boîte-en-valise*? Assuming that this is the case, I decided to copy *Boîte-en-valise* and the Pasadena show, and shove (this reproduction of) Duchamp's work *Fountain*, which has been subjected to all sorts of things during this series celebrating its 100th anniversary, up against *The Large Glass*.

My methodology was the exact opposite of Duchamp's. I turned *The Large Glass*, by definition a two-dimensional work, into something three-dimensional, enabling the viewer to walk around it as they look at the piece. In other words, you and the viewer are already inside *The Large Glass*. The awareness or experience of walking around the work, which has a certain degree of thickness (or in this case, height), might be seen in contemporary terms as akin to the relationship between a planar map and a global navigation system (discussing this concept with Sekai Kozuma proved to be very helpful). If you can forgive me for focusing on the unpleasant nature of the subject matter, the framework makes for a truly splendid *Large Glass*. Alongside it, I have arranged the readymades in tribute to Pasadena, making the space a virtual reproduction of *Boîte-en-valise*.

This thick two-dimensional object (=three dimensional) functions as a projection of the fourth dimension. Doesn't this make the relationship between the third and the fourth dimensions somehow plausible?

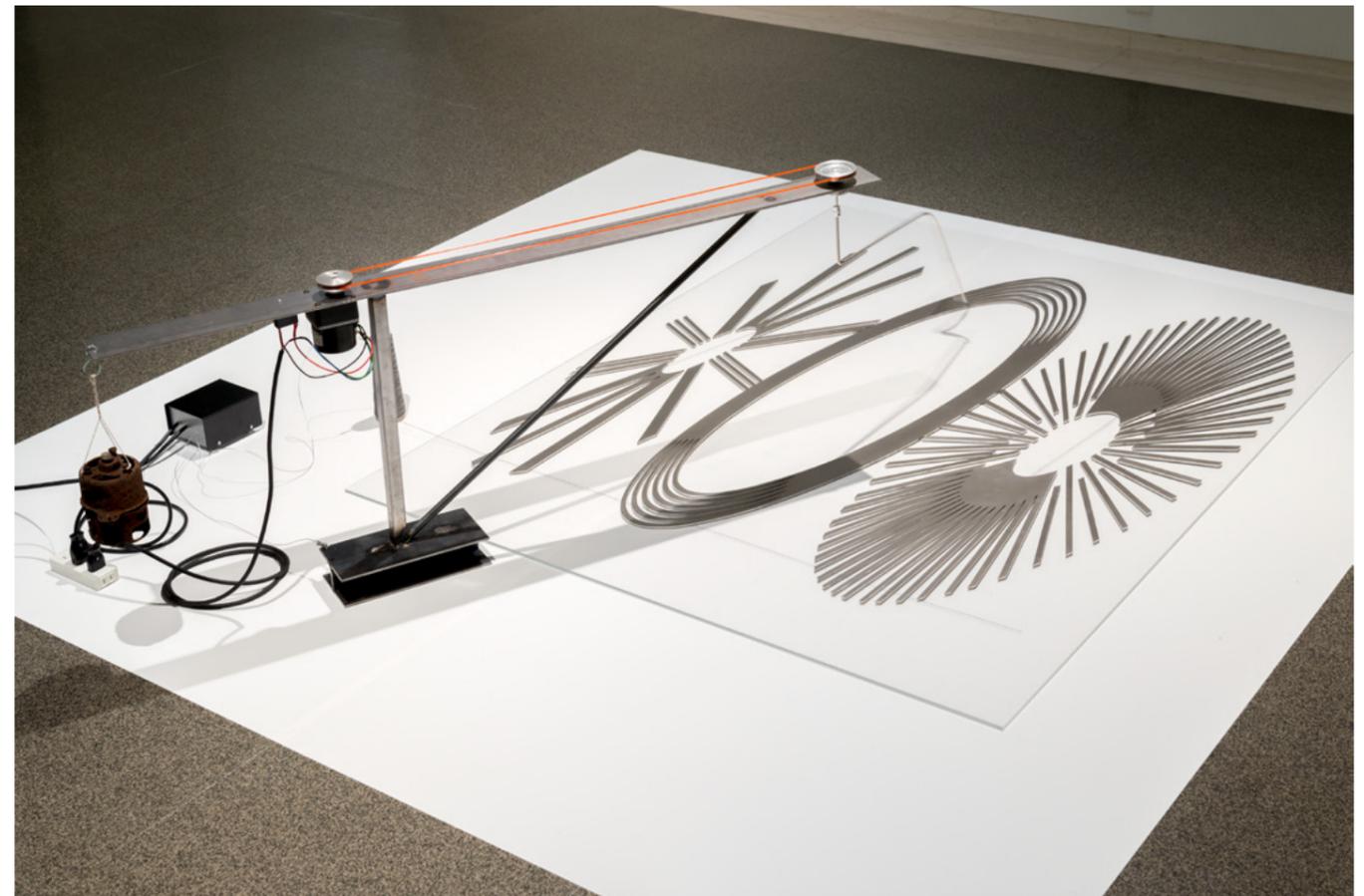
* * *

The exhibit also encompasses some gender-related elements, but since I have already gone way over my word limit here, I will leave you to your own devices. One thing you can say for sure is that even though all of us artists are Duchamp's (unfertilized) children, regardless of a few queer elements, the boyish artist doesn't seem to have had any egg elements.

Yuko Mohri Dec. 8, 2017



from *The 100th Anniversary of Duchamp's Fountain Case 5: Dissémination*, National Museum of Modern Art, Kyoto, 2018



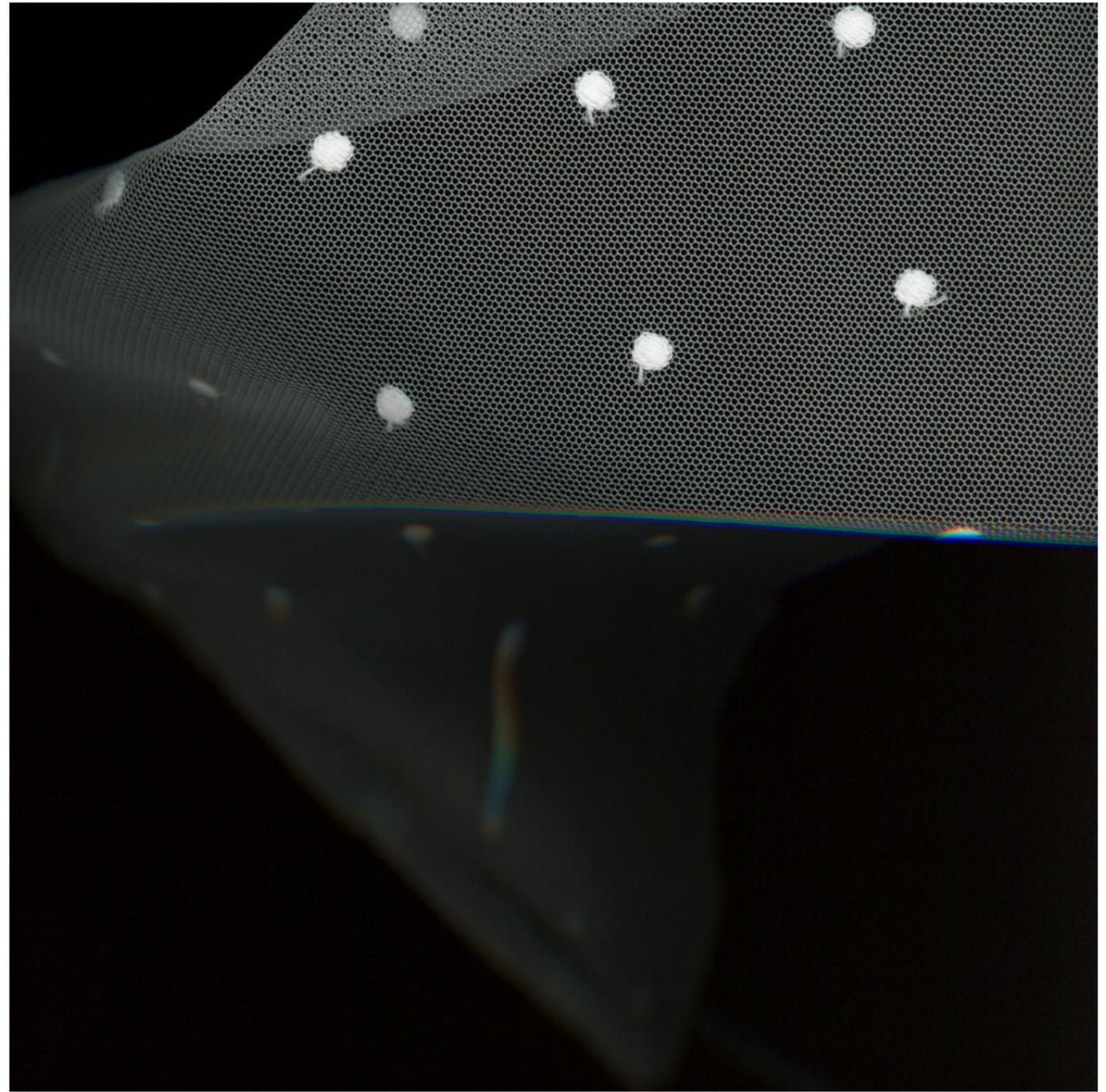


The Flipping-apparatus, Three Veils
2018
Materials mixed media
Form Installation

Exhibition history
The 100th Anniversary of Duchamp's Fountain
Case 5: *Dissémination*
National Museum of Modern Art, Kyoto
Jan. 5–Mar. 11, 2018



This Peace was exhibited with Duchamp's three ready-mades and *Boîte-en-valise*, special edition for Maria Martins (below).



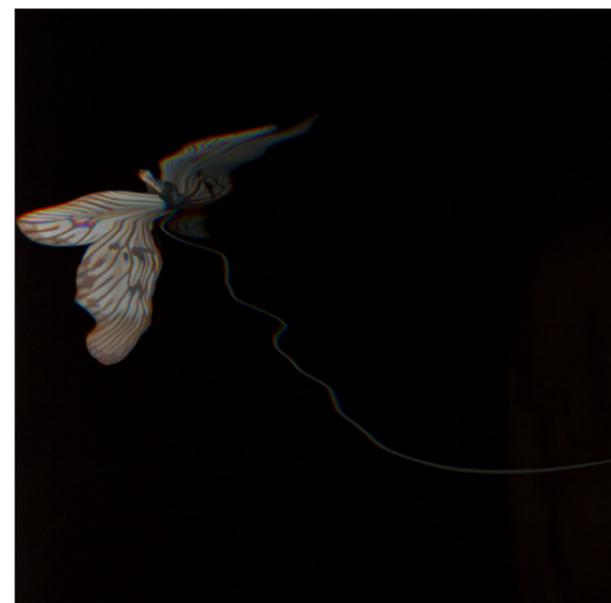
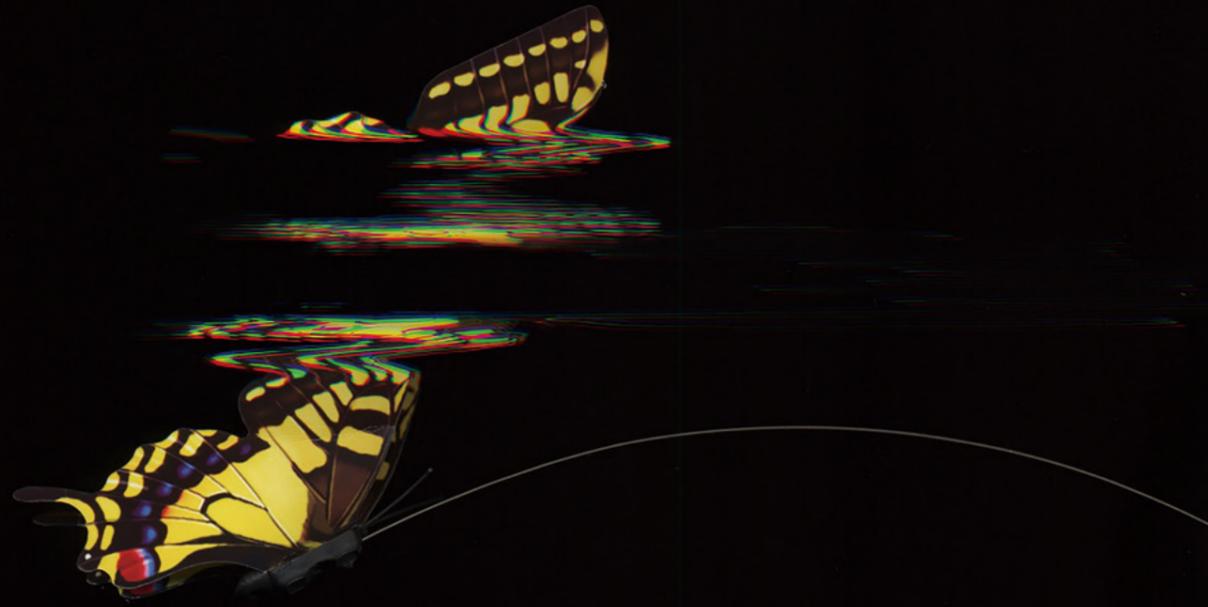
(right)
Marcel Duchamp
Draft Piston
1914/1965

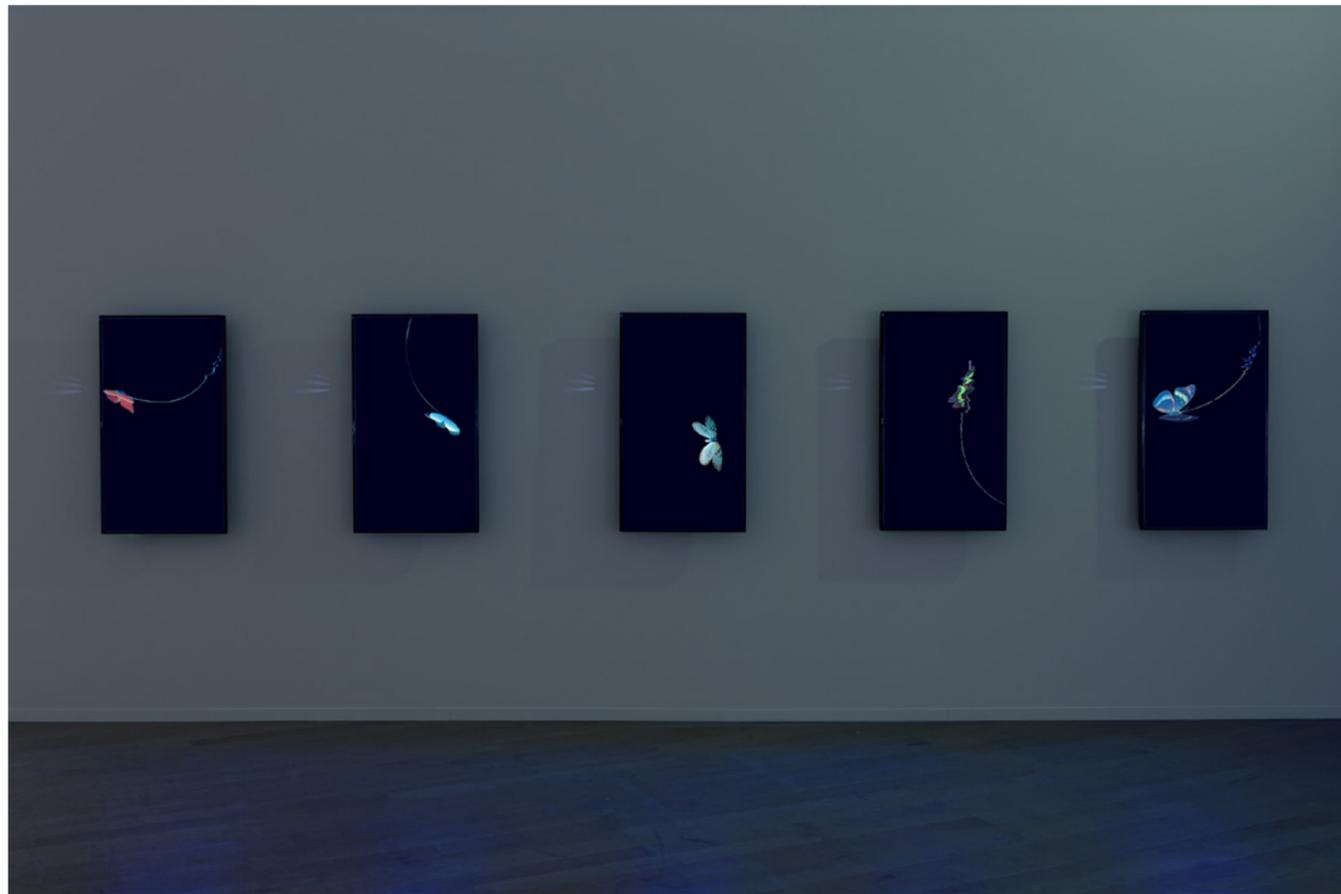
(top)
Yuko Mohri
Bride, Contingency #1
2018
Photograph

Exhibition history
U40
yu-un, Tokyo
July 26–Oct. 31, 2019



Pleated Image





from 14th Biennale de Lyon, Musée d'art contemporain de Lyon, 2017



from 14th Biennale de Lyon, Musée d'art contemporain de Lyon, 2017

Objects that previously appeared in Mohri's works, such as ribbons, feather dusters, ropes, and butterflies, were arranged and installed within kinetic systems. The movements of each object were scanned continuously by a scanner, and the visual data thus produced—a nearly infinite stream, in theory—was saved on a hard disk.

Mohri calls the various phases of movement and time produced by these objects in this way a "pleated image" (expressed in the singular, since these are not multiple images, but rather different modalities or aspects of a single image). This image, which proliferates continuously each time it is scanned, folds movement and time within itself in a manner that is different from a moving image, where time advances in a linear fashion.

These images recall a number of visual experiments over the course of art history.

For example, the phenomenon of how time becomes incorporated into an image as a multi-layered, continuous entity while the scanner reads the image can be seen as an extension of the "moving images" captured in Étienne-Jules Marey's "chronophotographs." However, unlike chronophotography and cinematography, which measure movement, divide it into parts, and visualize it, the *Pleated Image* is more akin to what Georges Didi-Huberman, in invoking Bergson, refers to as a continuity that "drags something along with it, both visually and temporally." "The image-movement, therefore, is an image that is dragged along and lags behind" (Georges Didi-Huberman, "Image-Ship Wake," catalogue for *Traces* exhibition).

In another sense, the flatness and directness of these images are also reminiscent of the Photograms (Rayograms) of artists like László Moholy-Nagy and Man Ray. As opposed to how photograms emphasize a certain two-dimensionality, generating images when objects block the absorption of light, the *Pleated Image* allows objects to be perceived by illuminating them, thereby acquiring an element of depth (three-dimensionality).

Mohri also likens these images, with their rough, blurred quality, frequent glitches, and digital noise, to so-called "spirit photography," in the sense that "they capture things that should not have been captured."

Previously, Mohri found herself fascinated by mechanical errors, or the slippages and glitches that lie concealed within natural phenomena, producing works that gave visual form to these invisible forces. In a similar way, this massive "pleated image" evokes a sense of movement and time that remains invisible to the human eye, hinting at these unseen presences.

Pleated Image

2016–

Materials mixed media

Form Installation/Photograph etc.

Exhibition history

The 5th Ural Industrial Biennial of Contemporary Art

Ural Optical and Mechanical Plant, Ekaterinburg

Sept. 12–Dec. 1, 2019

14th Biennale de Lyon

Musée d'art contemporain de Lyon, Lyon

Sept. 20, 2017–Jan. 7, 2018

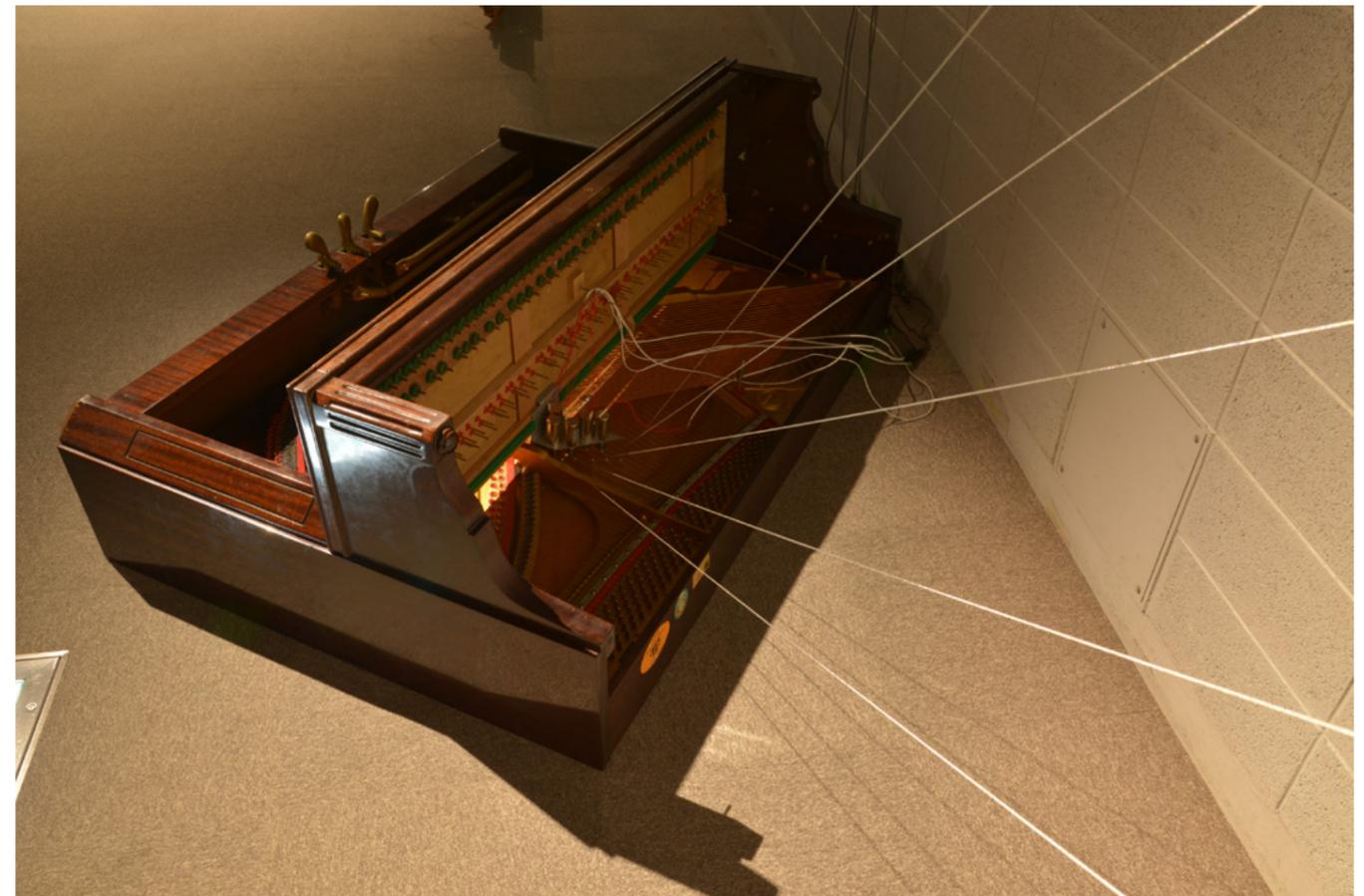
Online video documentation

<https://youtu.be/vbJTAXUH3DI>

Breath or Echo



from Sapporo International Art Festival 2017, Hokkaido





from Sapporo International Art Festival 2017, Hokkaido

In preparation for the Sapporo International Art Festival 2017, Mohri embarked on a northward journey that started with the sea off Ishikari, following the estuary upstream towards Otoineppu. There, she saw buildings in former coal mining towns that had collapsed under the weight of snow, fragments of electrical insulators from a hundred years ago that had been discarded in the backyard of factories, and fallen totem poles cloistered away in the studio of the Hokkaido-born sculptor Bikky Sunazawa.

Three years before he passed away, Sunazawa installed *Four Winds*, a sculpture made from four red spruce pillars, in the Sapporo Art Park, which shares its venue and site. As these works were made of wood, Sunazawa feared that one or more of them might collapse at some point. "It is exceedingly natural that living things should decay and deteriorate . . . Nature chisels away at the works that stand here with the wind, rain, and snow." Three of the original four sculptures in *Four Winds* have collapsed, exposed to nature as Sunazawa described. Only one remains standing today.

Inspired by her encounters with these various objects that brim with vitality even as they decay, Mohri came up with the idea for this work, *Breathe or Echo*. Using the suspended corridor of "Skyway" that threads through the mountains of the Kiyoshi Seike-designed Sapporo City University as a venue, Mohri made use of this dynamic space by taking the spectacle of these objects, weathered and worn down by time and their surroundings, and converting them into sonic phenomena. As visitors make their way from one end of the venue to the other, they perceive feedback sounds, electromagnetic waves, the reverberating sound of bells, and the flickering of streetlamps. Music from a self-playing piano and recitations of Sunazawa's poetry become transformed by "fluctuations in the speed of sound," while echoing sounds soon come into focus. At a certain point, visitors can feel the echoes completely disappear.

The title of this piece was taken from one of German thinker Walter Benjamin's final works, *Theses on the Philosophy of History*. "Are we not touched by the same breath of air which was among that which came before? Is there not an echo of those who have been silenced in the voices to which we lend our ears today?" The message that resonates through this work is similar: one from the past that still remains today.

You there, Wind

You are a beast with four heads and four legs

You are wild and violent and for that

Humans love the moments that come in your midst

These are called four seasons

Were it possible I would have you blow

The strongest of your winds

So, Wind, as you are

Four-headed and four-legged

I am thinking of sending you

Some lovely four-legged trousers

As a gift

And then, won't you hold me tight, just once?

Breath or Echo

2017

Material piano, MIDI piano, solenoid, speaker, insulator, bells, street lights, electromagnet, amplifier, magnets, cement, iron, iPod, roll paper, electric fan, light bulbs, cables

Music composition Ryuichi Sakamoto

Poetry Bikky Sunazawa

English translation Keijiro Suga

Recitation Camille Norment

Form Installation

Exhibition history

The 9th Asia Pacific Triennial of Contemporary Art

Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia

Nov. 23, 2018–Apr. 28, 2019

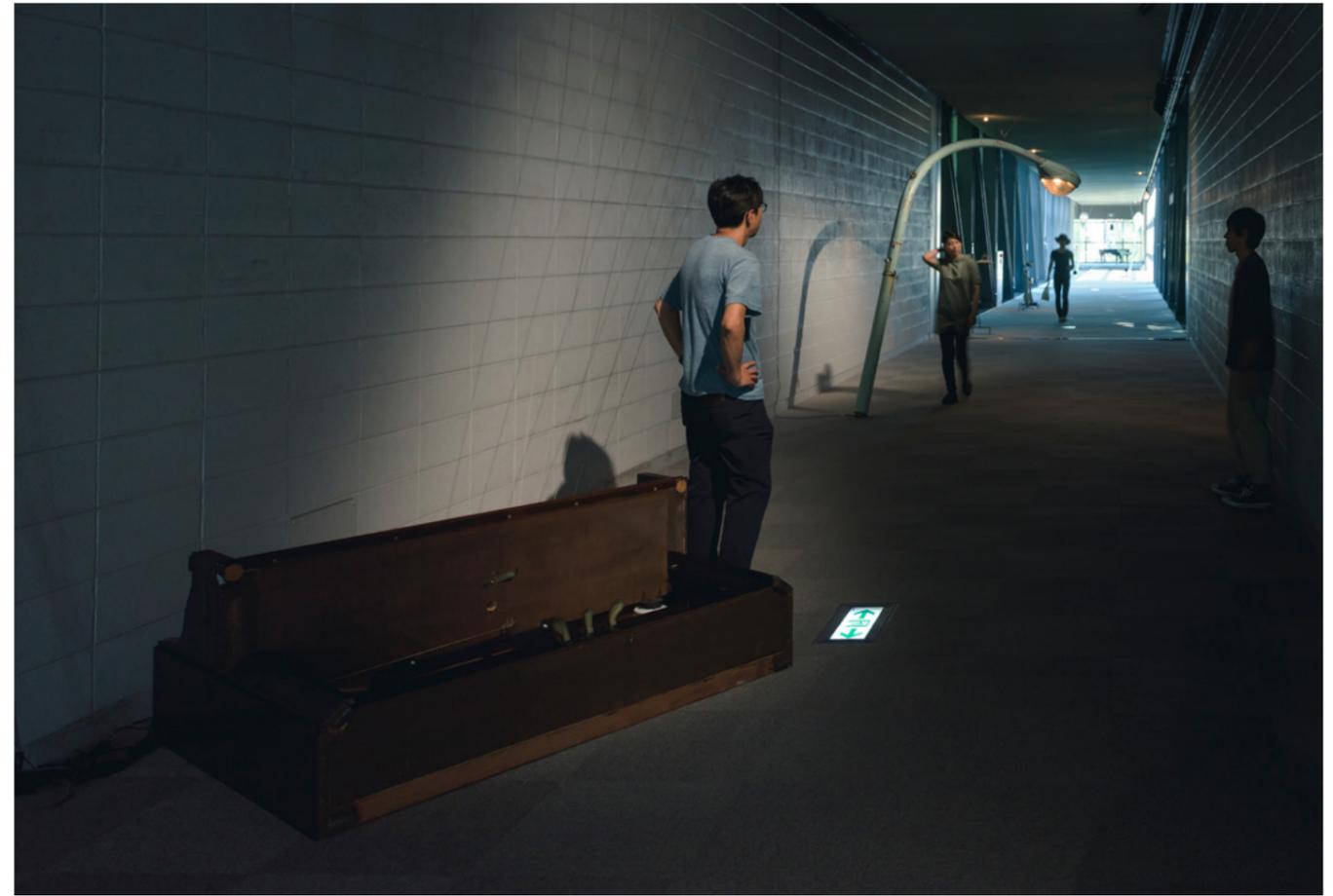
Sapporo International Art Festival 2017

Sapporo City University, Hokkaido, Japan

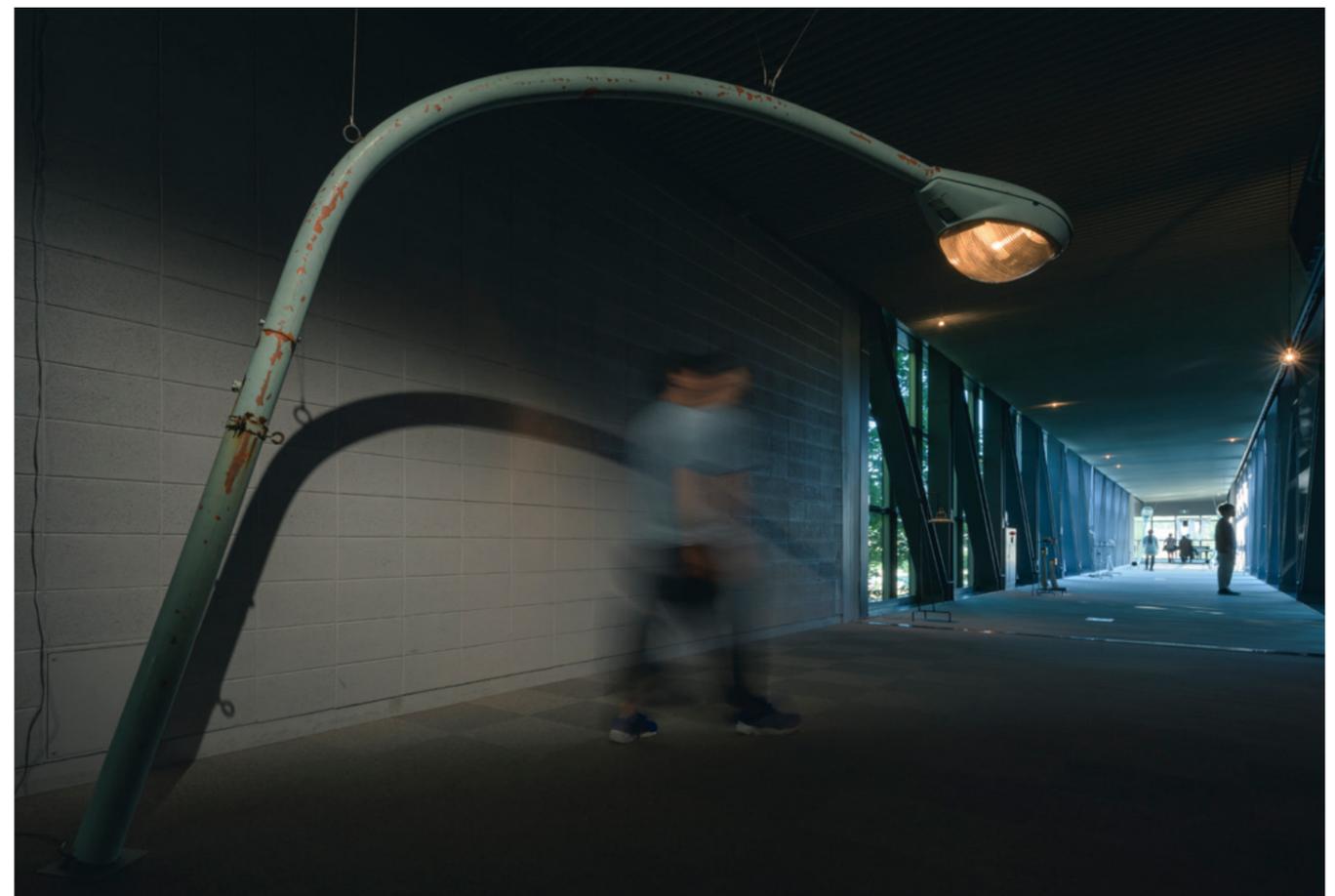
Aug. 6–Oct. 1, 2017

Online video documentation

<https://vimeo.com/230138525>



from Sapporo International Art Festival 2017, Hokkaido





After the Echo, Aug. 26, 2017

This was organized by Mohri as a related event for the *Sapporo International Art Festival 2017*. Camille Norment and Ryuichi Sakamoto staged an improvised performance within the space of the installation.

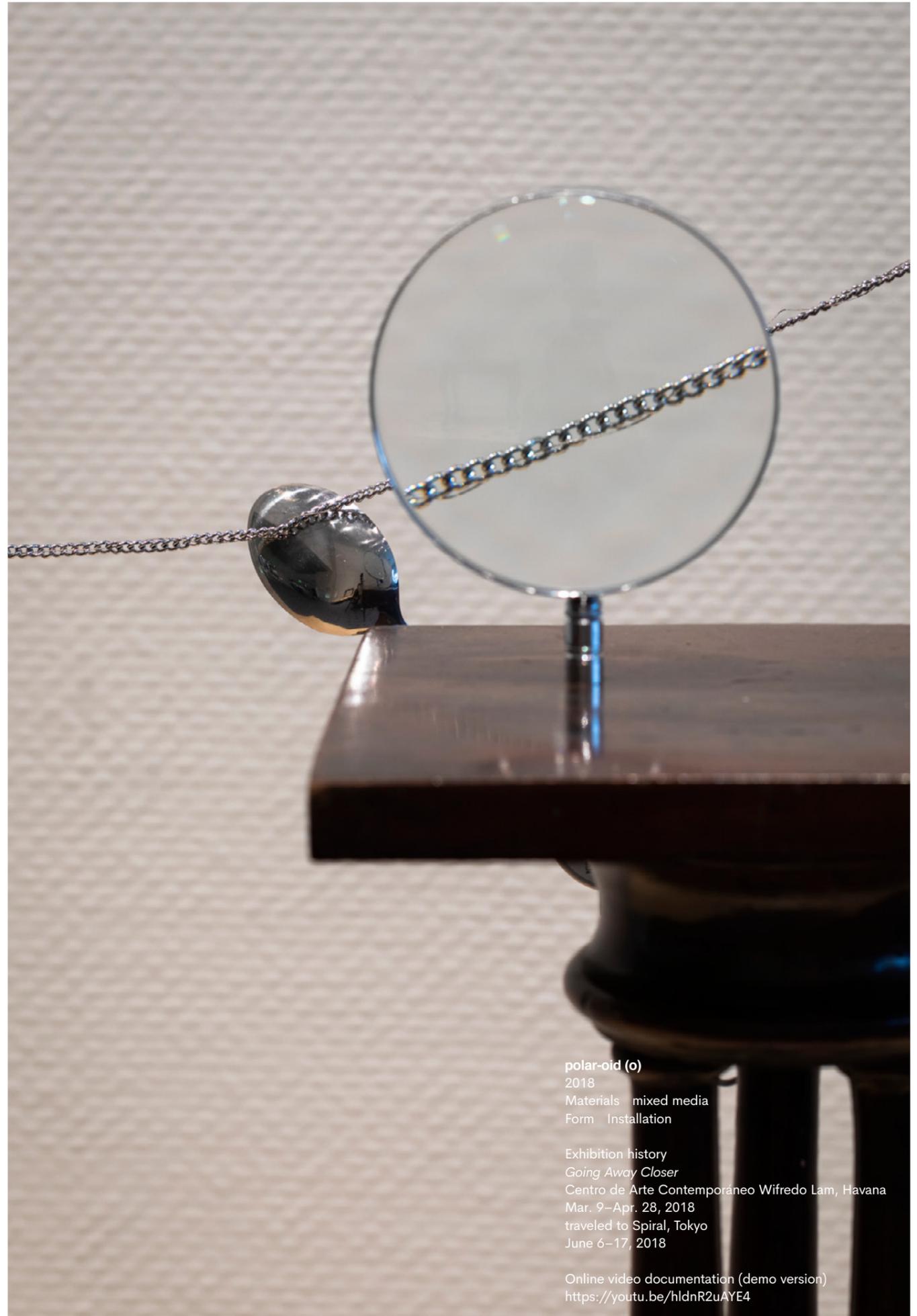
Online video documentation
<https://youtu.be/U4QNYK49BFg>

polar-oid (o)





from *Going Away Closer*, Centro de Arte Contemporáneo Wifredo Lam, Havana, 2018

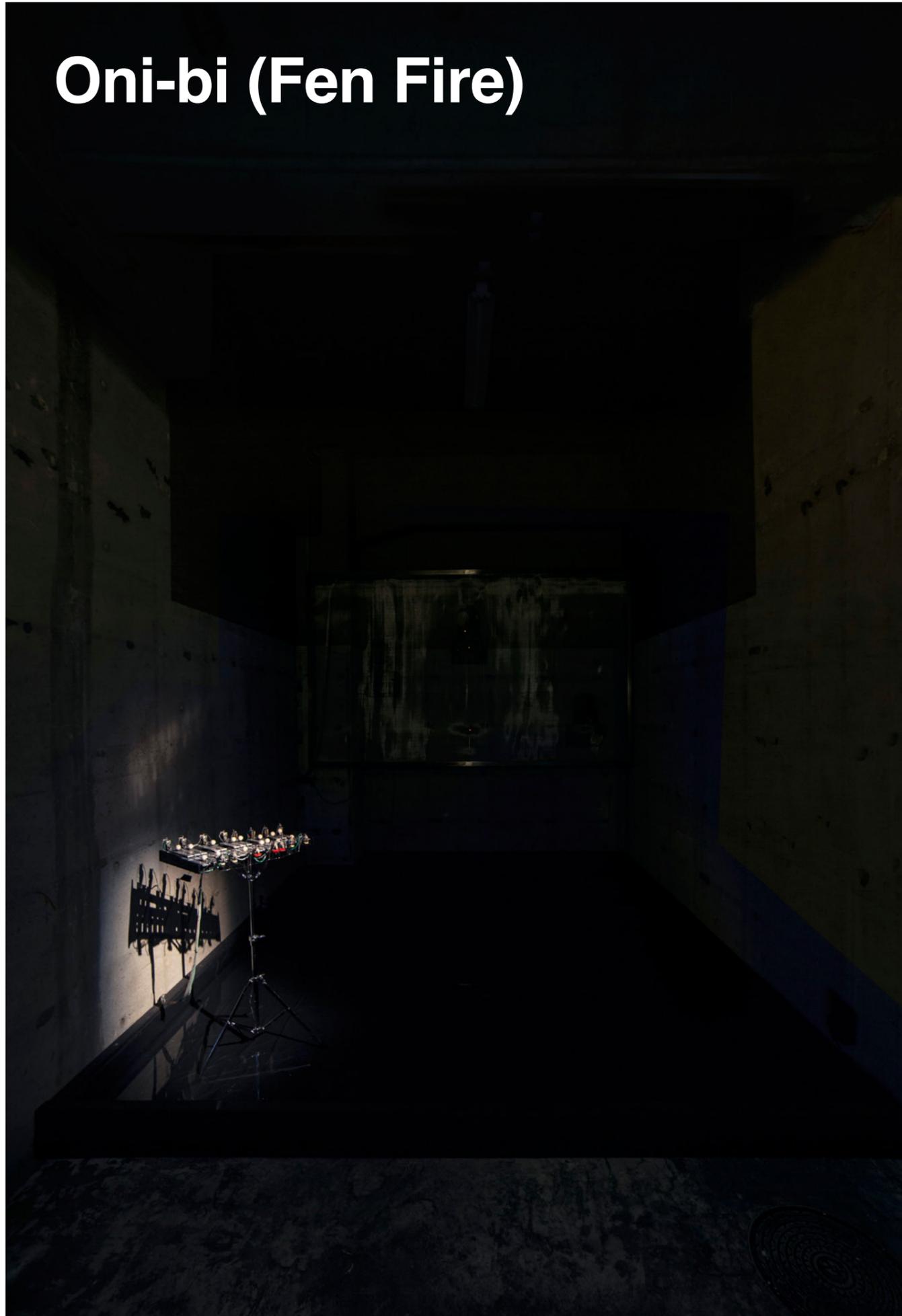


polar-oid (o)
2018
Materials mixed media
Form Installation

Exhibition history
Going Away Closer
Centro de Arte Contemporáneo Wifredo Lam, Havana
Mar. 9–Apr. 28, 2018
traveled to Spiral, Tokyo
June 6–17, 2018

Online video documentation (demo version)
<https://youtu.be/hldnR2uAYE4>

Oni-bi (Fen Fire)



At the core of this installation is a self-made glockenspiel. The inspiration came from a similar instrument created by the late American musician and pipe organist Victor Clark Searle, who immigrated to Japan soon after the end of World War II.

Faint electric current is passed through a screen window. When a curtain, gently swaying in the breeze, touches the screen, the electric current flows into it, producing small sparks. Depending on where the contact occurs, different notes are played on the glockenspiel's keyboard to create gamelan-like reverberations that combine into an otherworldly music of chance.

The title refers to the mysterious floating light seen in Japan and other parts of Asia that are traditionally regarded as earthly manifestation of human and animal spirits. Not only is the work's key component, the musical instrument, inherited from a deceased person, but at one of its showings Oni-bi was also presented as a memorial to the dead.

As still photographs cannot possibly do justice to the work, kindly consult the video recording.

Oni-bi (Fen Fire)

2013–

Materials glockenspiel, solenoid, drumstick, net window, conductive strings, etc.

Form Installation

Exhibition history

Inter-Resonance: Inter-Organics

Sharjah Art Foundation, Sharjah

Dec. 20, 2019–Feb. 15, 2020

Voluta [solo]

Camden Arts Centre, London

July 5–Sept. 23, 2018

Online video documentation

<https://youtu.be/NPkpnFysrcg>

From A





from *Rehearsal*, Tai Kwn Contemporary, Hong Kong, 2018



Detail from *Mirror Mirror*, Kate Werble Gallery, New York, 2015



from *Form of the Daze*, Jane Lombard Gallery, New York, 2016

From A was inspired by a fragment of a metal "A" sign that Mohri picked up during her stay in New York. Debris scattered across a panel hung on a wall are electrified thanks to a series of chance operations, and converted into movement, sound, and light.

"A" is the first, symbolic letter of the alphabet. It stands for the Greek "arkhe," which means beginning or origin. According to psychoanalyst Jacques Lacan, A is also the object of human desire, while "objet petit-a (object little-a)" stands for an empty vestige or lack that remains when one escapes from this desire. Mohri's works stimulate the imagination (desire) of the viewer through the wavering and shifting of objects and phenomena, and might be said to be distinctive for the Ma (gap) that can be found in their movements.

Mohri's "paintings of autonomous movement," created out of junk and a liberal dose of error, fluctuation, and instability, represent her attempt to understand the origins of the world and human desire from a materialist perspective.

From A

2015–
Materials mixed media
Form Installation

Exhibition history

Rehearsal

Tai Kwon Contemporary, Hong Kong
Mar. 21–Apr. 9, 2018

Roppongi Crossing 2016

Mori Art Museum, Tokyo
Mar. 26–July 10, 2016

Online video documentation

<https://youtu.be/8xoxLnDgy2k>

Urban Mining



Urban Mining is a work that incorporates disused streetlamps, discarded cables, empty cans, and other waste materials. An electric current flows through the layers of empty cans, while the wind and faint vibrations generated by fans cause the cables to touch each other in a random fashion, acting as a trigger that lights up the streetlamps and illuminates the miniature models.

The name of this work is inspired by the "urban mine" of useful resources that can be found in the huge quantities of discarded products in the city, as well as the IT/computing term "mining," which is used to refer to the act of analyzing large volumes of data.

Perhaps Mohri sees this human desire to generate light within a city as the result of a fragile state of communication that is only barely achieved thanks to a series of chance encounters. *Urban Mining* seems to suggest the presence of a circuit of invisible energy beneath the glow of this urban illumination that we cannot even begin to fathom. This work combines, and mines, the countless delirious dreams of the city and its inhabitants.

Urban Mining series

2014–

Materials street light, can, street light models, compressed cans, used cables, etc.

Form Installation / Sculpture

Exhibition history

Form of the Daze

Jane Lombard Gallery, New York

Nov. 10–Dec. 17, 2016

Regeneration Movement

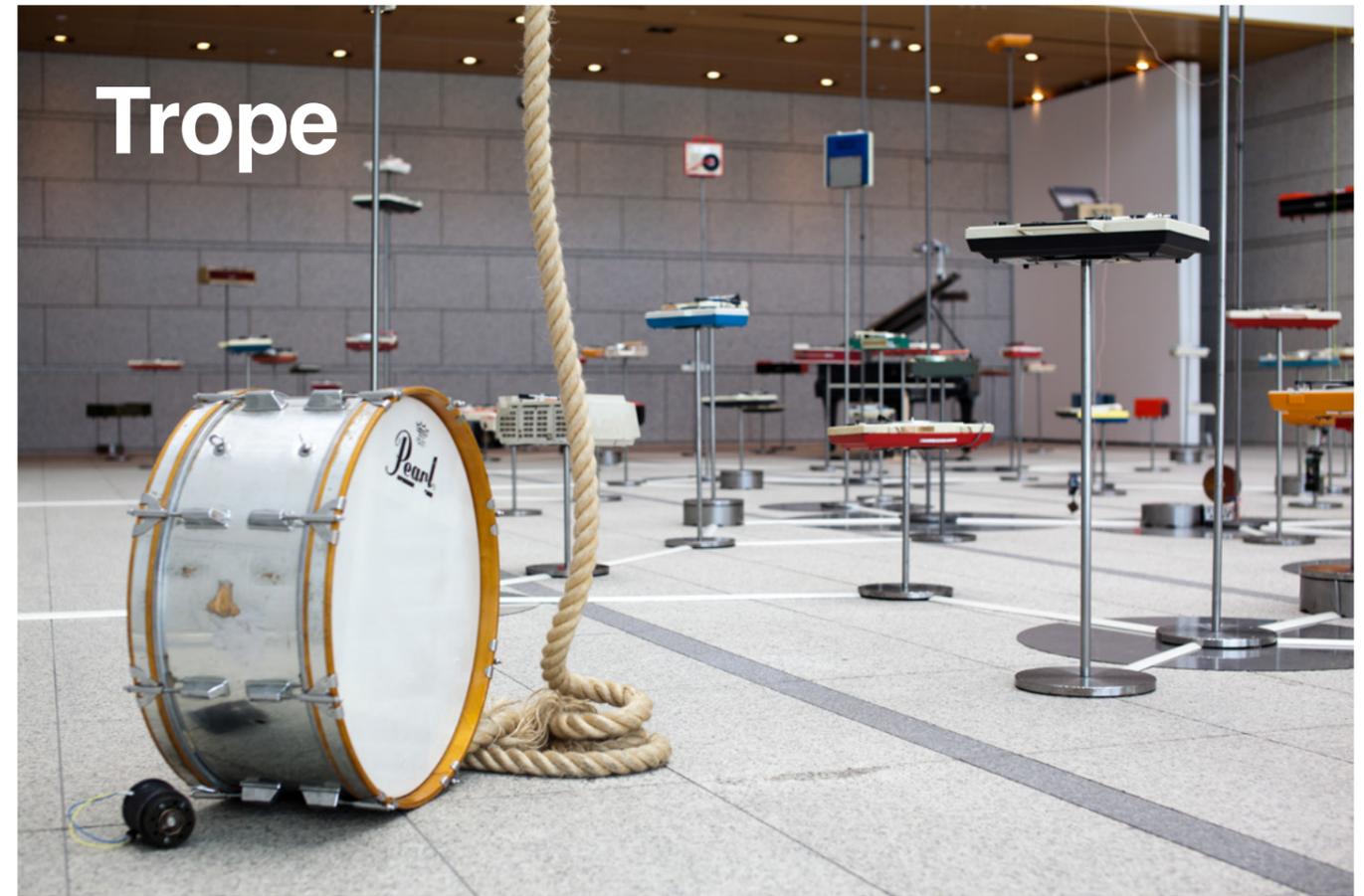
National Taiwan Museum of Fine Arts, Taichung

Mar. 19–July 10, 2016

Online video documentation

<https://youtu.be/gWIUIRDruLk>

Trope



from *Art and Music*, Museum of Contemporary Art Tokyo, 2012

A rope hung from the ceiling spins around in a random fashion, powered by a motor. The rope bends and twists, while the energy that it accumulates is unleashed at some point with a violent movement. Are there any expressions that are beyond the scope of this rope? In addition to stones and rocks, the objects placed at the bottom of this rope also include drums.

The title of this work means "to turn," while its etymology comes from the ancient Greek *trope* (pure expression of power), from which the word "entropy" also derives.

Trope

2012, 16

Materials Rope, Drum, Stones, etc.

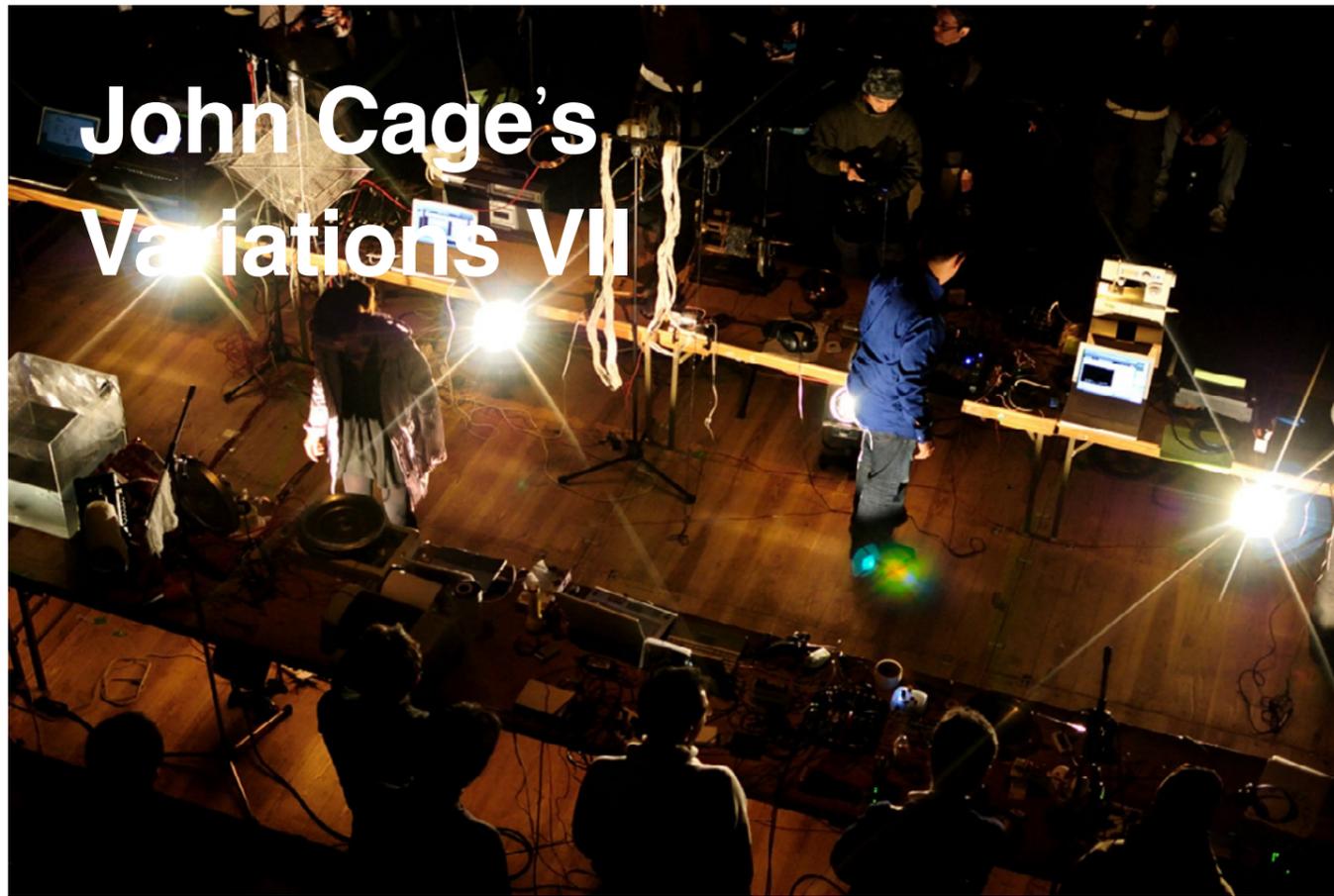
Form Sculpture

Exhibition history

Circus without Circus

Project Fulfill Art Space, Taipei

June 11–July 17, 2016



John Cage's Variations VII



vexations

This was the first ever Japan performance of John Cage's *Variation VII*, a composition that made use of every sort of electromagnetic and radio wave under the sun. Since the spread of the internet and mobile phones, a major update of the settings that Cage used when he first composed this piece was necessary. Mohri contributed to both the visual and musical aspects of the performance, using electromagnetic transmitters that she developed herself, as well as a variety of chance operation devices that react to the movements of goldfish swimming in a tank.

Variations VII (composed by John Cage)

2011

Materials printer, scanner, drier machine, blender, electric fan, goldfish etc.

Form Live Performance

Artists Tomomi Adachi, Sumihisa Arima, Takumi Ikeda and Yuko Mohri

Exhibition history

John Cage Variations VII

Asahi Art Square, Tokyo

Jan. 29–30, 2011

Online video documentation

<https://youtu.be/rJYdM8HfXbA>



vexations is a sound installation that was produced by the Yamaguchi Center for Arts and Media (YCAM) in 2005.

Taking as her motif the 1895 composition of the same name by French musician Erik Satie, Mohri expanded on Satie's original instructions to perform the same phrase 840 times: when the first phrase is sounded, a computer produces feedback according to each environmental sound and parses it, regurgitating a new musical composition for the piano. In Mohri's work, this process is repeated 840 times and performed accordingly. Each time the performance is repeated, the environmental sounds are gradually amplified, producing a different kind of music depending on the exhibition venue. Mohri received an honorary mention at *Ars Electronica*, and second prize at *transmediale 05*.

vexations

2005–06

Materials computer, printer, speakers etc.

Artist Yuko Mohri, Soichiro Mihara

Form Installation

Exhibition history

Re-Production / Senses in Contemporary

Kawasaki City Museum, Kanagawa

Mar. 6–29, 2009

