

MOHRI Yuko



▶ *For the Birds*

2021 / speaker, microphone, computer, speech recognition software, LED display, bird feed, and others

© MOHRI Yuko

CURATOR'S NOTE

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? (K.K.)

** Original phrases used in the work*

Social Distancing

To adapt to the new normal

State of emergency

Keep distance

Wear a Mask

Wash your hands

Cover your mouth and nose

Thank you for your understanding and cooperation

Self-quarantine

Stay home

Refrain from going out unless necessary

Work from home

Join by Video

Some people are already infected by COVID-19

Pandemic-level increase in patients

Please practice proper hand washing and gargle with mouthwash whenever possible

Do you have symptoms such as a fever or cough?

Preventing the spread of infection

Keep rooms reasonably humid and ventilated

Enough rest

I will get vaccinated next week

Social Distance

For the Birds

CREDITS

COMPUTER PROGRAMMING

HAMA Satoshi

STREAMING

TANAKA Shinji

SUPPORT

YOSHIZUMI Koichiro

PROFILE



© Kenshu Shintsubo

PROFILE



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MOHRI Yuko

Born in Kanagawa Prefecture in 1980. Resides in Tokyo. Mohri creates three-dimensional works and installations combining objects such as daily necessities, toys musical instruments, mechanical parts, water and light. The actions and reactions of the various elements in the work are interconnected and unexpected, often making usually invisible forces such as magnetism, gravity and airflow visible. Mohri has created several works referring to modern artists such as Marcel Duchamp and Vladimir Tatlin, as well as works with sound at their core, some involving delays, deviations, or echoes and others in which the movement of objects is converted into sound.

Major exhibitions include “Assume That There Is Friction and Resistance,” (solo exhibition–Towada Art Center, Aomori, 2018), “Voluta” (solo exhibition–Camden Arts Center, London, 2018), “The 9th Asia Pacific Triennial of Contemporary Art” (Brisbane, 2018), “Japanorama: New Vision on Art Since 1970,” (Centre Pompidou-Metz, Metz, 2017) and “Yokohama Triennale 2014” (Kanagawa, 2014).

Website [↗](#)

NOGUCHI Rika



▶ *Lucent Sea*

2021, video (silent), 18'00"

© Noguchi Rika

CURATOR'S NOTE

People and boats are seen in the distance, amid a composition that emphasizes the horizon. All of the thirty-two scenes that make up the work are shot at a beach in a certain place in Okinawa. Concentrate on the images for some time and you'll soon notice something a little strange. The small ripples on the sea surface move a little too fast, the footsteps of the people stepping through the shallows are a little too heavy. The fast and slow motion generate a modest alienation effect, and prompt the viewer to anatomize the shot into small phenomena. Our eyes gradually become accustomed to them, and we start noticing other even more minute and mysterious details: the light reflecting on the fishing rod, a bird crossing the screen, boat and yachts unexpectedly changing course, two people talking and walking in the

shallows, a person abruptly poking his head out of the water, and the contrast between the movement of clouds and people on the ground. Hints of drama exist here. Where will the people, the ships, and the clouds go after these scenes? The moment those questions crystalize in our minds, the screen fades out and the next scene appears. The only thing that knows where these little stories are going is the horizon that remains on the screen, the stage for all these tiny events. In this way, our attention passes from the details to the horizon, and eventually our imagination takes it beyond the frame. This is because the horizontal line defines the composition in the visuals, while simultaneously dividing the frame between here and there, and suggesting the existence of a more distant world. (M.T.)

CREDITS

ACKNOWLEDGEMENT

SHIMABUKURO Ginga

Courtesy of the Artist and Taka Ishii Gallery

PROFILE



Photo : Shimabukuro Ginga

PROFILE



Photo : Shimabukuro Ginga

NOGUCHI Rika

Born in Saitama Prefecture in 1971. Lives and works in Okinawa Prefecture. Noguchi has been using the media of the photograph as a means to visualize “What is there, but invisible.” Her acute sensibility is seen in her choice of motifs and the uniqueness of her viewpoint, but what is most remarkable is the way she captures the soft light that appears to wrap itself around an object. Recently she has also been working on video art focusing on subjects such as insects and plants.

Major recent solo exhibitions include “At the Bottom of the Sea” (Taka Ishii Gallery, Tokyo, 2017), “To the Night Planet” (Loock Gallery, Berlin, 2016) and “Light Reaching Future” (IZU PHOTO MUSEUM, Shizuoka, 2011–12). Group exhibitions include “Twinkling Skin, Emission of Light by Life and Death” (Ashikaga Museum of Art, Tochigi, 2020), “Overlapping Circle” (Kawamura Memorial DIC Museum, Chiba, 2020), “Reborn-Art Festival 2019” (Miyagi, 2019) and 21st Sydney Biennale “SUPERPOSITION: Art of Equilibrium and Engagement” (Sydney, Australia, 2018).

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