



《Same As It Ever Was》毛利悠子個展

Same As It Ever Was Yuko Mohri Solo Exhibition

展期 Date 9/ 29/ 2018 – 11/ 03/ 2018

開幕 Opening 9/ 29 (六) 4-7pm

地點 Venue 就在藝術空間 (10658 台北市大安區信義路三段 147 巷 45 弄 2 號一樓)

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就在藝術空間將於九月份第二度邀請日本藝術家毛利悠子來台灣舉辦個展「Same As It Ever Was」。藝術家將首次在台北展出她於 2015 年獲得 Nissan Art Award 首獎的裝置「Moré Moré」系列，以及持續發展的錄像「Everything Flows」系列。

這次展覽主要的新作「Moré Moré Variations」是毛利悠子運用在台北購買、蒐集到的物件，例如水桶、水管、雨傘、灑水器、幫浦組裝而成的懸吊裝置作品。她巧妙的運用簡單的物理作用，讓水在這些物件中自如的循環流動，自成系統。

毛利悠子從 2009 年開始發表「Moré Moré」系列，第一件作品「Moré Moré Tokyo (Water Leak Tokyo)」的靈感來自於東京車站中經常可見站員為對抗與解決漏水現象所採用的臨時性解決方式：在市政基礎設施漸漸被地下水流侵蝕的狀況下，他們利用各種生活器材，例如水桶、篷布、膠帶，汽水瓶和塑膠傘，與大自然進行一場勝負難測的戰鬥。毛利悠子在這些高度定制化的拼裝(DIY)，以及它們被「使用的美」(The Beauty of Use, 20 世紀日本哲學家柳宗悅 Sōetsu Yanagi 提出的藝術概念)中，發掘到人類在創作時衝動的根源。

雖然一般建築遇到的漏水問題可以透過修補牆壁或屋頂來彌補，但地鐵車站的地下空間並沒有「外部」，因此永遠無法阻擋從四面八方滲入的地下水。而這些用來控制滲入及腐蝕性衰變的游擊戰術下的產物本身，就是即時建築形式。

自 2016 開始發展的「Everything Flows」錄像系列靈感來自於主張萬物之源為火的古希臘哲學家赫拉克利特說的：「萬物皆流動」。作品呈現毛利悠子在各個城市中看到物件如氣球，建築外的安全遮布，封鎖線等因為自然的風吹拂而來回擺動的樣貌。如同他的裝置作品中需要某個觸發點驅動整個作品，進而產生「生態系統」，每一次的運動看似相似，但是產生的路徑不會重複。

2018 年是毛利悠子在國際藝壇大有斬獲的一年，即將舉辦的展覽包括十月「Assume That There is Friction」個展，十和田藝術中心，日本青森，及受邀參展第九屆亞太三年展 (APT9)，澳洲布里斯本。



藝術家介紹

毛利悠子 (b. 1980 日本神奈川縣) 目前生活、工作於東京，創作上運用她收集的日常生活各種零件，改造成新的結構為自給自足的「生態系統」，藉此引導並處理無形的能量，看似不協調隨性感的機械裝置實際上是精心安排的結果，通過這種安排，毛利悠子展現了一個充滿魅力的場景，並探討了建立自然與人造之間新關係的可能性。近期展覽包括「Voluta」Camden 藝術中心，英國倫敦 (2018)、「Sensory Agents」Govett-Brewster Art Gallery / Len Lye Centre, New Plymouth, 紐西蘭 (2018)、「Rehearsal」大館古蹟及藝術館，香港 (2018)、「Childhood: Another Banana Day for the Dream-Fish」Palais de Tokyo，法國巴黎 (2018)、「Curatorial Studies 12:L The 100th Anniversary of Duchamp's Fountain Case 5: Dissémination」策展，京都國立近代美術館，日本京都 (2018)、「Going Away Closer」Wilfredo Lam 當代藝術中心，古巴哈瓦那 (2018)、「Grey Skies」藤澤市藝術空間，神奈川縣，日本 (2017)、「Japanorama: A New Vision of Art Since 1970」Centre Pompidou-Metz, 法國 (2017)、札幌國際藝術節 2017，札幌，日本、「Moré Moré (Leaky)」White Rainbow，英國倫敦 (2017)。



就在藝術空間
PROJECT FULFILL
ART SPACE

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***Same As It Ever Was* Yuko Mohri Solo Exhibition**

Date: 29 September 2018 – 3 November 2018

Opening: 29 September (Sat)

Venue: Project Fulfill Art Space (1F., No. 2, Alley 45, Lane 147, Sec. 3, Sinyi Rd, Taipei 10658)

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Project Fulfill Art Space invites artist Yuko Mohri returning to Taipei for her second solo exhibition *Same As It Ever Was*, opening in September. Exhibited for the first time in Taipei will be new work from her award-winning series *Moré Moré*, for which she was awarded the Nissan Art Award 2015 Grand Prix Winner, alongside new work from her ongoing video series *Everything Flows*.

The exhibition's central work *Moré Moré Variations* incorporates found objects bought and collected by the artist in Taipei, such as water buckets, plastic hoses, umbrella, watering can, and water pump, composed into a suspended installation. Mohri's ingenious use of simple physical forces allows water to freely flow in a continuous cycle, forming its own self-sustaining system.

Mohri developed her installation series *Moré Moré* since 2009, starting with the first version *Moré Moré Tokyo (Water Leak Tokyo)* inspired by station agents in Tokyo using improvised methods to react to leaky situations, which can often be observed at station yards. The station agents employ everyday objects such as buckets, tarp, duct tape, soda bottles and plastic umbrellas as they do dubious battle with Nature itself, as the underground water eats away at the municipal infrastructure. It is in these highly-customized bricolages that Mohri detects the roots of human artistic impulse, or the "Beauty of Use", borrowing early 20th Century Japanese philosopher Sōetsu Yanagi's concept of finding beauty within everyday utilitarian objects.

While leaks in ordinary architecture can be remedied by patching a wall or a roof, underground spaces of subway stations have no 'exterior', thus the groundwater seeping in from all directions can never be stopped. The guerrilla tactics used to hold this leaking, corrosive entropy at bay are thus construed as their own form of instant architecture.



In 2016 Mohri began to develop her video series *Everything Flows*, inspired by the ancient Greek philosopher Heraclitus whose symbolic use of fire as the principle of all things, intertwined with his statement that 'everything flows'. The work depicts Mohri's observations of various objects in different cities, such as balloons, safety coverings outside construction sites, and barrier tape billowing back and forth in the wind. Just as her installations require a trigger point to drive the entire work, which in turn creates an 'eco system', each movement may at first glance look similar, however the resulting pathways that are produced are never repeated.

2018 has been a year of successful recognition for Yuko Mohri on the international art scene. Her upcoming exhibitions include: *Assume That There Is Friction* solo exhibition opening in October at Towada Art Center, Aomori, Japan and the 9th Asia Pacific Triennial of Contemporary Art (APT9), Brisbane, Australia (2018-2019).

Artist Introduction

Yuko Mohri (b. 1980) was born in Kanagawa prefecture, Japan and now lives and works in Tokyo. Mohri collects everyday objects and mechanical components, transforming them into new collectives. She creates artworks that radiate invisible energy such as magnetic force, gravity, light and warmth. Her seemingly incoherent mechanical installations are in fact the result of an elaborate arrangement, through which she stages a charismatic scene and explores the possibility of establishing new relations between the natural and the artificial. Together they form the imagery of organic ecosystems.

Her recent exhibitions include: *Voluta*, Camden Arts Centre, London, UK (2018); *Sensory Agents*, Govett-Brewster Art Gallery / Len Lye Centre, New Plymouth, New Zealand (2018); *Rehearsal*, Tai Kwun Centre for Heritage and Arts, Hong Kong (2018); *Childhood: Another Banana Day for the Dream-Fish*, Palais de Tokyo, Paris, France (2018); *Curatorial Studies 12:L The 100th Anniversary of Duchamp's Fountain Case 5: Dissémination*, The National Museum of Modern Art Kyoto, Kyoto, Japan (guest curation, 2018); *Going Away Closer*, Centro de Arte Contemporáneo Wilfredo Lam, Havana, Cuba (2018); *Grey Skies*, Fujisawa City Art Space, Kanagawa, Japan (2017); *Japanorama: A New Vision of Art Since 1970*, Centre Pompidou-Metz, France (2017); *14th Biennale de Lyon: Floating Worlds*, Musée d'art contemporain de Lyon, France (2017); Sapporo International Art Festival 2017, Sapporo, Japan (2017); *Moré Moré (Leaky)*, "White Rainbow", London, United Kingdom (2017).