

# Searching for the Notion of Drawing



## Project

The process of 'drawing' has always been considered as a preparatory phase that embodies the wandering contemplation of random thinking in the form of an image. The architectural drawing as a 'conceptual drawing' was a transitory model that aimed to produce a 'thesis' for all possible modeling, making this act a fascinating and dangerous one. Keita Mori's work could be defined as architectural conceptual drawings that generate 'models' drawings.

Keita Mori's work has for a long time been represented by geometric images drawn in perspective solely using black thread. Over recent years, his work has evolved, often featuring fragments of modern architecture that serve as 'models'-which are highly approved in society, especially in the modernist context-and even restore them to a raw state, before they are transformed into 'models and theses' in order to liberate them by giving them dynamics through deconstruction.

I think that the origin of his inspiration can be ascribed to the drawing work he did during his period of study in Tokyo, before he settled in Paris. I am thinking, in particular, of the drawing representing the reactor of a nuclear power plant. It was made with black thread directly on a wall in the gallery in the Tama University of Fine Arts in Tokyo, intuitively anticipating the accident and explosions in the Fukushima nuclear power plant several years later, without knowing what would happen in the future, and without any intention of conveying political messages, the artist represented a sort of premonition through drawing, which enables us to foresee one of the possible worlds. Drawing with thread may be less effective than drawing with other traditional materials, but it does at least make it possible to create an image that is graphically more sophisticated and detailed, and a sort of disturbing imaginative world.

Keita Mori's drawing is neither drawing for drawing's sake, nor is it independent drawing that exists in isolation from the rest of the world. The artist ensures that the poetic essence is conveyed through the heteronomy of the image by incorporating mysterious things and phenomena into his world. It is through the prism of his work as a 'conceptual thread draughtsman' that he will continue to capture our undivided attention.

## Interview

### **How do you approach and define the very act of drawing?**

For each drawing I simply immerse myself in the act of creating without a previous sketch or plan. Since 2011 I have been drawing with string and paper in an attempt to expand the possibilities of the medium. Uniform by default, the physical lines created with string differ from those drawn with pencil and pen. These string lines can be metaphorically thought of as the building blocks of systems and societies, as a result the drawings reflect the search for the existence of a liminal reality by reporting the accumulated cracks ("bugs") and changes that occur as strings are added.

By repeating the simple geometric patterns that are inherent in nature and scattered throughout the natural world with two types of string, expanded straight lines and naturally curved lines, original images are created.

The act of drawing is exactly a search for the notion of drawing.

### **What informs the various mediums you use for a piece from thread to caran d'ache?**

When I draw on a paper, at first, I randomly dispose of many small geometrical shapes with threads, upon which small points with a caran d'ache are annotated.

After this first step, I thread longer and more dynamic lines. What is important is if a familiar shape appears, I break it by removing parts of the thread. The drawing is shaped by simultaneously working with addition and subtraction. At the end more thread might have been broken and removed. By using plural materials and disposing various elements, incomprehensibilities and ambiguous images are created.

### **What are the implications and effects of drawing via thread rather than with a pencil?**

The main implications of this choice is that the nuances felt in "drawing", such as speed, strength, and softness are not applied to the thread, and there are only two ways for the lines between points: tightening or loosening, and straight or curved. As previously mentioned, the drawings are a medium to explore the search for the existence of a liminal reality by reporting the accumulated cracks ("bugs") and changes that occur as strings are added. A "bug report" is the message that appears on a computer screen to inform you of program errors or defects. In any highly controlled system, it can hardly be said that there is no possibility of an error. There are questions for the convenience given and guarantee of security in the seemingly complete world. In the expression of my drawings, the thread is a material almost symbolizing the origin of civilisation while revealing the structure of society.

The drawing is always in continuous evolution and never complete as a reflection on our contemporary society, where a positive existence is one of the principal meanings as an artist's activity.

### **Most of your works start from a blank canvas, be that a piece of paper or a wall. Is this a tabula rasa?**

Blank canvasses are generally more available, a phenomenon which embeds many other many social topics establishing a kind of model, standard and norm from an artistic point of view. When I was in my final year (2003-2004) at the TAMA university of art in Japan, I tried to make a house motif sculpture with thread. This trial didn't go well and all threads fell on the floor. At that time, I saw threads drop in 3D and found out the base of my drawing.

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### **How and to what extent do your works borrow from the aesthetics of the architectural drawing and from the 3D wire rendering? What are the implications of this?**

I don't see my drawings as borrowing from the aesthetics of the architectural drawing and from the 3D wire rendering but rather when I draw with thread, the architectural image appears naturally. The drawings are not an « architecture » but always « architectural ».

### **From the canvas to the wall, how do you approach the 'drawing' of an environment one that gets to inhabit and experience?**

There is no difference between the canvas and the wall. In both cases, within the first half hour of my production, I enjoy a kind of feeling that something appears on a support. And it's also the first 30 minutes that I grasp a rough structure of drawing. After that, intricate details appear. These intricate lines are pasted by the same way as the first plural dynamic lines. It means that I put threads on a support without a plan. It's just like a Fractal image.

An ambiguous outline delivers its own little copies inside itself and at the same time this kind of copies are also individual and incomplete like their matrix. The accumulation of similarities and the insertion of deviating exceptions from this accumulation may characterize my drawing.

### **What role does scale hold when approaching a drawing?**

There is no planning ahead to the drawings and no intention of scale. As mentioned above, we gave a name of « fractal » to a natural phenomenon such as the similarity. The recognition of scale by the viewer in my drawing characterizes my work.

So there's no scale problem whether it's on paper or on the wall, and both are the same. I think my drawing is simply an accumulation of pasted threads.

### **What is your most important tool?**

I trust in the act of "practice" as a tool. Of course, my thoughts and feelings will coexist there. Through the production of drawings, I seek for the existence of provisional reality in contemporary society. It will be closer to exposing the uncertain mechanism, rather than elucidating it.

A precise and highly elaborated system always contains errors. The credibility of things may be born in what has emerged by the repeated acts of daily practice.

