

Mori Keita

Mori repeats a detailed, constituent continuity of exercises—cutting, stretching, and sticking thread, which can be considered an invention by mankind, on with a glue gun—impromptu. Additional lines are drawn directly on the surface of a wall or paper. The pieces of thread are glued on sporadically, and countless lines and flections coexist. The image created as a result is a composite of geometric, architectural, and informative patterns reminiscent of fragment of a machine or glitches. Whatever it may be, it seems to be implying an uncontrollable situation or the vulnerability of a system which emerges as a result of human beings having pursued power, speed, and rationality. The title Bug Report refers to the feedback following a computer error. Mori encountered the Great East Japan Earthquake of 2011 and the disaster at the Fukushima Nuclear Power Station through information while he was abroad, and this became the starting point of the present series of works. His drawings as feedback are laid on the table for consideration in the context of art and modernism. As if reflecting the chaos and confusion connoted in the system, the pieces of thread continue to wriggle in perfect order.

Through a continuous exercise of cutting, stretching, and sticking on thread with a glue gun to draw lines, a composite of geometric, architectural, and informative patterns is created. Ten years have gone by since the Japan Earthquake and Tsunami of 2011. As indicated in the title, this drawing as a “feedback” is laid on the table for consideration in the context of art and modernism, and the pieces of thread continue to wriggle in perfect order reflecting the chaos and confusion connoted in the system.

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Translated by Ogawa Kikuko

人類の発明品といえる糸を切断し、グルーガンで張る／貼るという細かで部分的な連続運動を即興で重ねる。壁や紙の表面に直接ドローイングすることで、付加的な線が描かれる。糸は点々と接着され、無数の直線とたわみが共存していく。その結果生成するイメージは、幾何学的、建築的、情動的なパターンであり、機械の断片やグリッチを思わせる。いずれにせよ、人間が力や速さ、合理性を追求した結果現れる、コントロールが不可能になった状態やシステムの脆弱性を示唆するかのようだ。タイトルの《Bug report》とは、コンピューターエラーがフィードバックされたものを指す。盛は海外で、情報を通して東日本大震災と福島原子力発電所の事故に接し、そのことが本シリーズの出発点になっているという。フィードバックとしてのドローイングは、美術やモダニズムの制度の俎上に展開され、糸はシステムが内包する混沌と無秩序さを映すように、整然とうごめき続ける。

——慶野結香

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Bug report (Booster)

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木綿糸・絹糸・銅線・カラシ・ダッシュ、等
Cotton thread, silk thread, copper wire,
and Caran d'Ache on cloth
250×118×5.2cm