

Press Release

2017.5.12

Momoko Jennifer Iida, Nozomu Matsumoto***Unruly***

May 27 – June 25, 2017

Opening reception: May 27, 6 – 8 pm

Talion Gallery is pleased to announce the opening of “Unruly”, a two-person show by Momoko Jennifer Iida and Nozomu Matsumoto.

Momoko Jennifer Iida is a painter who's working on unique technique making flow and laminate layers of paints. She pour liquid oil paint on canvas placed flat, fixes image in flowing slowly and repeat painting again and again. Though paint as liquid is carefully controlled by artist, it's according to gravity separating from her intent, colors and image of fixed paint also changes as an organism. Contingency and multitiered time against for her intent to paint something exists there. Nozomu Matsumoto is known for activity of EBM(T), the curation unit with Nile Koetting, they joined “Tokyo Art Meeting IV ‘TOKYO’ Sensing the Cultural Magma of the Metropolis” as the youngest curator. He is working with theme of seeking the sounds, especially voice, and focuses on ability not to adapt to change of social surroundings naming it “active degeneration”.

“Unruly” means “disorderly amenable to discipline or control”. In this case, it derived from “Unruly Places” which means geographical unclear places as extinct islands, hidden desert, missing cities etc. Here, you can see the places and stories thought as imaginary anecdote and as not used to exist against to space, the abstractive rationalized concept.



Nozomu Matsumoto, Sapo, 2017, Dimensions Variable

Exhibition Statement

Unruly [ʌnrú:li, un · ruly] adjective

1. disorderly and disruptive and not amenable to discipline or control
2. (ex. Society is) unsettled, noisy and ungovernable, submissive or conforming to rule

As spreading of monotheism or enlightenment, people who prefer universality and commonality to diversity have been increasing gradually. "Space", the abstractive concept which is difficult to deal with has rose by constructing theory applies to every case regardless of place. Place where is not anywhere/place where is everywhere is currently increasing.

Repeatedly renamed city, desert where the sea ran dry, fell in and not identified Ireland, fictional hill believed as myth, the place applying other country's law. Places and stories realized as an anecdote and as not existing. Specific "Place" restored by adhesion of the parent speaker and spaces. We don't have moral, manner, or etiquette for rule of university/commonality. Etiquette gives us manner, shakes moral and rule, and displaces them.



Momoko Jennifer Iida | Sapphire | 2016 | Oil on canvas | 1455 x1455 mm

Momoko Jennifer Iida

1987 born in New York, USA / 2012 BA at Tama Art University

[Selected Solo Exhibitions] "OUTO" TALION GALLERY (2016 / Tokyo), "refraction" LOOP HOLE (2016 / Tokyo), "Momoko Jennifer Iida Studio" Open studio (2014 / Chiba). [Selected Group Exhibitions] "Abracadabra of Drawing" Ichihara Lakeside Museum (2017 / Chiba), "draw" TIME&STYLE MIDTOWN (2016 / Tokyo), "Clever Hans curated by Kohei Kobayashi" TALION GALLERY (2014 / Tokyo).



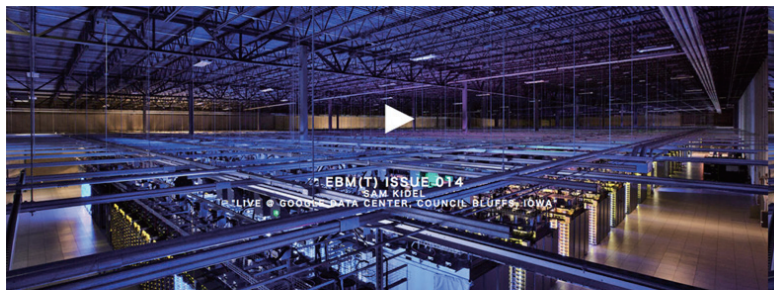
Momoko Jennifer Iida | Horse without a neck | 2015 | Oil on canvas | 2590 x 2590 mm

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Nozomu Matsumoto

1990 born in Yokohama / BA at Tama Art University

[Selected Group Exhibitions] "Malformed Objects - Bricolage for myriads of other bodies" Yamamoto Gendai (2017 / Tokyo). [Selected Curation] "Tokyo Art Meeting VI TOKYO: Sensing the Cultural Magma of the Metropolis" The Museum of Contemporary Art Tokyo (2015 / Tokyo). [Selected Sound design] Sustainable Hours by Nile Koetting at "Ambiguous Relationship" Maison Hermes (2016 / Tokyo), Inujima Art House Project by SANAA at Venice Architecture Biennale (2016 / Venice).



This piece simulates a live performance of computer music at the Google Data Center in Council Bluffs, Iowa.

The composition takes its inspiration from this image, which was released from Google's Data Center in Iowa in 2012, and is a dialogue between algorithmically generated notes, rhythms and melodies, and my formative input in sculpting the emerging sound as it is generated.

Using architectural plans extrapolated from photographs of Google's server room at this site, I use software to simulate the space's reverberant characteristics, feeding the composition into it.

I like to think of this as mimetic hacking. Like the Anonymous hacks that create mirrors of websites in order to meddle and play with the site's content, I mirror the physical dimensions of this protected data center in virtual space, bounding sounds off the walls of the virtual copy.

この作品はアイオワ州、カウンシルブラッフに存在するGoogleデータセンターでのコンピュータ音楽のライブパフォーマンスをシミュレートします。

作品は2012年に発表されたアイオワ州Googleデータセンターの画像からインスピレーションを受け、その画像からアルゴリズム的に生成される音階やリズム、メロディと、そこで成長する音階やリズムに由来する音を形作る生成的なインプットの間のダイアログです。

Googleサーバーハウスの写真から抽出された建築プランを元に、ソフトウェアを使用して、空間の反響やその特徴をシミュレーションし、空間内に音階を生成しています。

私はこれをミメティックハッキング(1)のハッキングのように考えています。匿名のハックがウェブサイトを模倣してウェブサイトを操作し、そのコンテンツを干渉したり変更したりするのと同じように、私は、完全に保護されたこのデータセンターの物理的な次元を仮想空間に模倣し、コピーである音に音階を反響させます。

*1 盗用行為としての「ミメム」。模倣は、古代ギリシャ語。また、文化人類学で、リベラリゼーションがフェミニズムにも影響を及ぼすことが可能という点も類似している。

Online exhibition by Sam Kidel at EBM(T), 2016