

Yuko Mohri (b. 1980 Japan)

*Moré Moré (Leaky): Variations 1, 2017–2018*

mixed media

various dimensions

Yuko Mohri has a background in music and is a frequent collaborator with leading Japanese experimental musicians such as Ryuichi Sakamoto. Her kinetic installations are centered around movement and sound. For her installation *Moré Moré*, Mohri was inspired by the improvised repairs and assemblages she had seen in Tokyo's metro stations, cobbled together by station masters to contain the flow of leaking water. Mohri has created a self-contained aquatic 'eco-system' using an assorted array of humble objects collected here in New Plymouth and in Japan, specifically configured to the interior architecture of the Len Lye Centre. The artist has connected flows of water between the different elements – a network of umbrellas, buckets and other household utensils and tools – each selected not only for their practical function, but for their inherent sound qualities. The varied sounds created by the circulating water produces an enthralling rhythm. *Moré Moré* can be seen as both an extension and a transformation of the legacy of composers such as John Cage, who implored 'let sounds be themselves'.

Yuko Mohri (b. 1980 Japan)

*Everything Flows 1*, 2016

HD Digital, Colour, Stereo, 21:38 min.

*Everything Flows 2*, 2016

HD Digital, Colour, Stereo, 20:17 min.

Edited by Kazuya Kato

*Everything Flows* consists of a collection of images filmed by the artist on her travels within Japan and abroad. A continuous series of seemingly ordinary scenes – a hotel curtain swaying in the wind, a balloon caught on a tree branch, tree branches blowing in the breeze – *Everything Flows* is a poetic attempt by the artist at capturing ‘something’ undergoing a transformation. Movement here acts as a catalyst of sorts, an agent of change. Mohri reminds us everything is interconnected, whether by circuits, systems, or energies and forces undetected by the human eye.

*Everything Flows* can be understood as a form of ‘motion sketch’, as Len Lye called his rapid recordings of everyday rhythms and movements. Early in his career, Lye developed a practice of sketching the lines and accents described by things in motion, such as bodies, animals, clouds and plants. This became a form of exercise, an important way of becoming attuned to the feeling of movement and ‘keeping fit’ for his kinetic activities.