

Imagine that the membrane that separates one space from another has no substance. Just like there is a boundary between water and oil, but there is no boundary between them.

So let's imagine a world of water and oil, where they never mix with each other.

In this case, the person on the water side cannot enter the oil side.

Strictly speaking, they cannot touch each other directly.

This is because water is always clinging to the body of the person on the water side.

So no matter how entangled they get, they will not intersect. And the same is true in reverse.

They can high-five each other.

They can even pick up the other person's coffee cup.

But they cannot taste the coffee inside.

So here we go.

It looks like it might be possible to kiss through the membrane.

The person on the oil side is licking a candy. They then feed it to the person on the water side by mouth.

Of course, the candy is covered in oil as well.

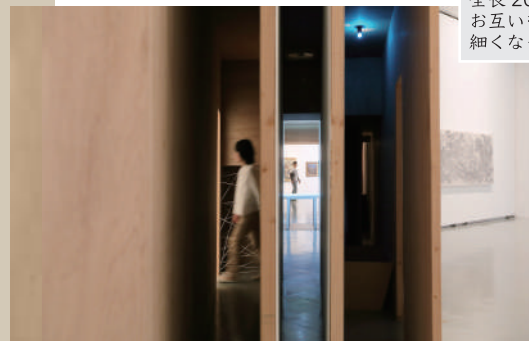
It might be more appropriate to say that they push it in.

The candy passes through the stomach and intestines of the person on the water side.

But it is not digested. This is because the candy will not break the oil film.

It will eventually be excreted through the anus.

Furthermore, if the person on the oil side swallows the candy that has been excreted through the anus of the person on the water side, what will the state of the two spaces be?



「昼の目 夜の目」2014 名古屋市美術館
全長 20m の壁の間をネズミのように彷徨う。
お互いをまたぐように巡らされた通路は、だんだん
細くなって出口は見えていても出ることができない。

"Eyes of Day, Eyes of Night" 2014
Nagoya City Art Museum
Wandering like a mouse between
the 20m-long walls.
The corridors that run around each other
gradually get narrower and even though
you can see the exit, you can't get out.

"Renovation B." 2021 MAT, Nagoya
The structure of exclusionary art:
an order that purposely makes something
uncomfortable and a designer who
desperately thinks about it.

「リフォームの B:」2021 MAT, Nagoya
排除アートにみるわざわざ居心地を悪くする
オーダーとそれを必死に考えるデザイナーとい
う構造。



"Casa Come Te" 2023 Gamagori/Hiranoya
Climb up to the 1/15 scale architectural model of Casa
Malaparte, overlooking the Pacific Ocean.
All installations are connected by the story of Odysseus.



「あなたのような家」2023 蒲郡／平野屋展望台
実在のマラパルテ邸の 1/15 の建築モデルに上り、
太平洋を見下ろす。全てのインスタレーションは
オデッセウスの物語で繋がる。

"Two and Three" 2013 Okazaki City Museum of Art
The furniture moves along with the walls in that
space, it is difficult to tell where you are. A total of
eight people lived here, following a manual.

「2つで三人」2013 岡崎市美術館
壁とともに家具も動き、所在がわからなくなる
家にのべ 8 人がマニュアルにしたがって暮らす。

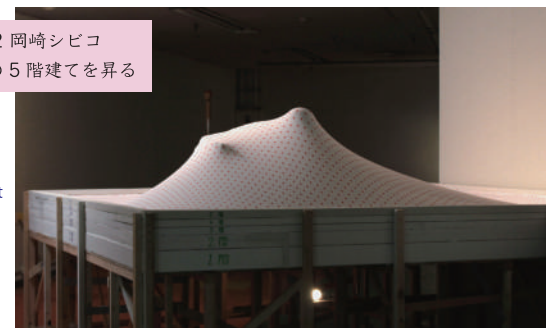


「王様だけがパンツを履く」2022 SA・KURA
(愛知県立芸術大学サテライトギャラリー)
つづら折りの坂道はチューブになっていてその中を行く。
絵画的遠近法を立体に取り込むと空間はどんどん小さくなる。

"Only the King Wears Pants" 2022 SA-KURA(AUA Gallery,Nagoya)
A spiraling slope is a tube that leads visitors up the hill.
It incorporates pictorial perspective into the three-dimensional
and the space becomes smaller and smaller.

「5 階建て」2012 岡崎シビコ
高さゼロセンチの 5 階建てを昇る

"5 stories" 2012
Okazaki Cibico
Climbing a 5-story
structure with a height
of 0 cm



D.D.: 今村哲と染谷里可によるアーチストユニット。2011 年より鑑賞者が体験を伴う大型の構造体を制作している。今回は、複数の空間を内包する作品で知られる毛利武士郎氏のスタジオ空間で展開します。An artist unit consisting of Tetsu Inamura and Arika Someya, who have been creating large-scale installations involving the viewer's experience since 2011. For this exhibition, they will present their work in the studio space of Bushiro Mohri, who is known for his works that encompass multiple spaces.