

Mayrhofer
+
Ohata ✿

SAYAKA OHATA + JOSEPH MAYRHOFFER-OHATA

Hello ! Nice to meet you here at the Alexander Linna Space! Could you please introduce yourself briefly.



Hello :) Nice to meet you too! Joseph and I, we are an artist couple and we work in this smallest form of collaboration. We studied and live in Paris and Vienna, but we travel a lot, let's say worldwide.

This geographical aspect is also present in your work. It seems to me that you two have abounded the idea to work in an isolated studio. How do actually you work?



Yes, we lived the last three years out of a suitcase because we participated in a lot of artist in residency programs and through this way of life we often found ourselves in completely new and time-framed spaces. A new context can open up identity and you have to deal with that. It's an incredible experience...

You mean that living in a strange place makes your identity kind of unstable. Could this be the reason or one of the reasons why your work seems to be research based?



Maybe, I can't really explain why people think that we respond to that way of creating, but it has perhaps also to do with a state of flux, a kind of openness which puts us in the need to do research, but it's more a poetic reflection in action...

You two show here in the gallery a project which explores « groundlessness ». I was really enjoying the freshness of the exhibition. Where comes the idea from to approach this notion quasi simultaneously through an artist book, an installation and a video work?



The project started with the residency here and what you see is the outcome of this three months in Finland. We were much inspired by the landscape, the ruff nature and the space, but also by multiple personal encounters.



When we started doing research here, we already knew that we will use, let's call it, our artistic toolbox because we use for each of our projects a set of three different media : we love to put (1) ink on paper, (2) objects in space and (3) movement in a screen. We once called this approche working in « triptychs ».



I see, that is why each of your works or projects takes form in a kind of a triple. Am I right when I say that you use artworks as tools to confront reality?



Yeah, in a way, yes. I would say that it is a bit like being in front of a camera. The camera triggers automatically the actrice or the actor in you. And in our projects we also trigger reality.

We are really interested to sense the « blind spot » that appears when we exhibit for one project simultaneously an artist book, an installation and a video performance. This kind of constellation opens up a fresh imagination or vision that reflects or echoes the complexity of the world we live in.

Do you work with this kind of tools to find a way to deal with the complexity of the contemporary world; or is this approach also coming out of the fact that you are working in collaboration, together as an married artist duo?



I would say that, of course, working as a couple, which is in fact the smallest unit of collaboration and pollination, forces us to work on this, lets say, multiple intensities. But for sure, it is a way of being in this contemporary world which is completely connected but yet dissonant. Things stand in constellation, in a dynamic unit of openness and determination. A constellation never comes to an end...



Let's add that we always tried not to repeat ourselves but beside of all differences, we now think that we are interested to be part in a process of transformation, isn't it, and capture beautiful moments of instability.

Yes, I agree. Keep your sense of experimentation alive.



Yeah exactly, and to do that, you cannot see yourself in a static view but more in a dynamic mood. There is a need for this artistic openness or to say it in another way : the ball we threw while working in the field of art has not yet reached the ground...

Thank you for being part of this series and see you next time!!



FRENHOFER
2021

POLYURETHANE, FIBERGLASS, RESIN, POLYESTER FILLER
PIGMENTS, CURVED ROD, SPINE PEDICLE SCREWS
SIZE: 12 X 63 X 15CM



I'm a sculptress, but sometimes I don't know who I am. I long to be an artist who leads an intense and dramatic life. A life as strange as the characters in artist novels, who fail not in art, but almost always in life. During the long reading months of the lockdown, I read obsessively novels about artists and looked for descriptions of artworks in them. I couldn't stop reading. I was completely trapped in these vocabularies. They became very plastic to me. I tore all the passages of descriptions out of the books. I hung them on the wall, like "corpora delicti" of my poetic readings. Image, figure and relief, half present, half absent, they now lift their bodies out of the linguistic corset : I have transferred these works from the order-of-words to the order-of-things. I gave my sculptures the names of my dear friends, the artists: Anon, Frenhofer, Gordon, Jonas, Gerd, Wang-Fu and Yoshihide,. Look at their works, reborn in a new world.



LIBRARY OF THE SCULPTRESS 2021

	RESIN
SIZE: "YOSHIHIDE"	12 x 18.8 x 2.5CM
"FRENHOFFER"	13 x 21.5 x 2.5CM
"GORDON"	13 x 20 x 2.8CM
"WANG-FU"	14.5 x 21 x 3CM
"ANON"	10.5 x 17 x 3 CM
"GERD"	13x x 20.7 x 3.5CM



ENOSHIMA LOVE
2019

POLYURETHANE, FIBERGLASS, RESIN, FILLER, PIGMENTS. SIZE: 50 x 34 x 25 CM
BOOK, GLUE BINDING, CARTONFRONT AND BACK BOOK PLATES, 70 G FINE PAPER, 88 PAGES. SIZE: 9.5 x 14 x 1 CM



ENOSHIMA LOVE (2019) « My eyes zoomed unconscious over rosy hills, silky hips, darkness and depth. »
Enoshima Love is a performance, a sculpture and a book. It deals with the circumstances of an amour-fou between a traveler and a woman in a guesthouse on Enoshima Island: 36 hours of the life of two persons, fulfilled with obsessive love, gender fluidity, and surrealistic metamorphoses. Half book, half shell, and again neither of the two, and now again both in one.



STUDY FOR PRO-THESE U
2019

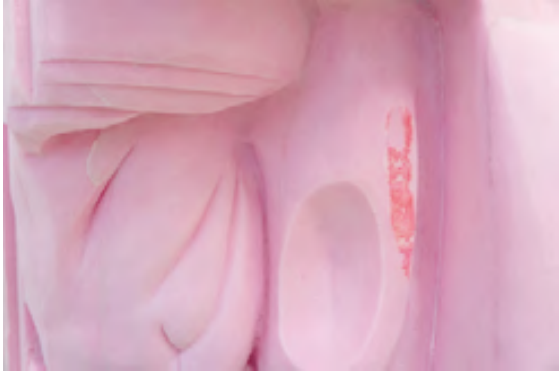
POLYURETHANE, FIBERGLASS, RESIN, POLYESTERFILLER
PIGMENTS, CURVED ROD, SPINE PEDICLE SCREWS
SIZE: 16 x 27 x 12 CM



« WELCOME TO MY BODY » (2019) is a self-optimization sanctuary. The work plays with the skin of unhappy households, hard-foam climate protection boards (XPS plates for energy management), and transforms the pink material into a sculptural body. On the threshold between interiority (mind, reverie and solitude) and exteriority (body, action and society), the work interweaves energy-politics and bio-politics into a new poetry of a human being: a young, wild and isolated exotic figure, weak but taking itself for strong, is looking for the unsolved desire to be born again, and to transform its body into the esthetic realm.

WELCOME TO MY BODY 2019

POLYURETHANE HARD FOAM
SIZE: 61x176x 61cm





STUDY FOR PRO-THESE X
2019

POLYURETHANE, FIBERGLASS, RESIN, POLYESTER FILLER, PIGMENTS
SIZE: 22.5x21.5x5cm
GREEN EPOXI PLATE (19x5x1cm)



WELCOME TO MY BODY 101,102,103,104 (GYMLESSON)
2019

WHITE-IVORY CAULK SKIN, SOFT POLYURETHANE BODY, WOOD PLATE FOR WALL MOUNTING.
SIZE 27 X 39 X 17.5 CM/EACH (PUPPET INCL. SIZE: 9 X 11 X 4.5 CM)



LES FAUVES TRANQUILLES
2016

BEE-WAX, ALUMINIUM, RESIN, PIGMENTS, CHAIN
SIZE: 42 X 30 X 18 CM



MUSE BENDER (FIRST ATTEMPT)
2019

RESIN, PIGMENTS
SIZE: 22 X 21 X 1.5 CM /EACH



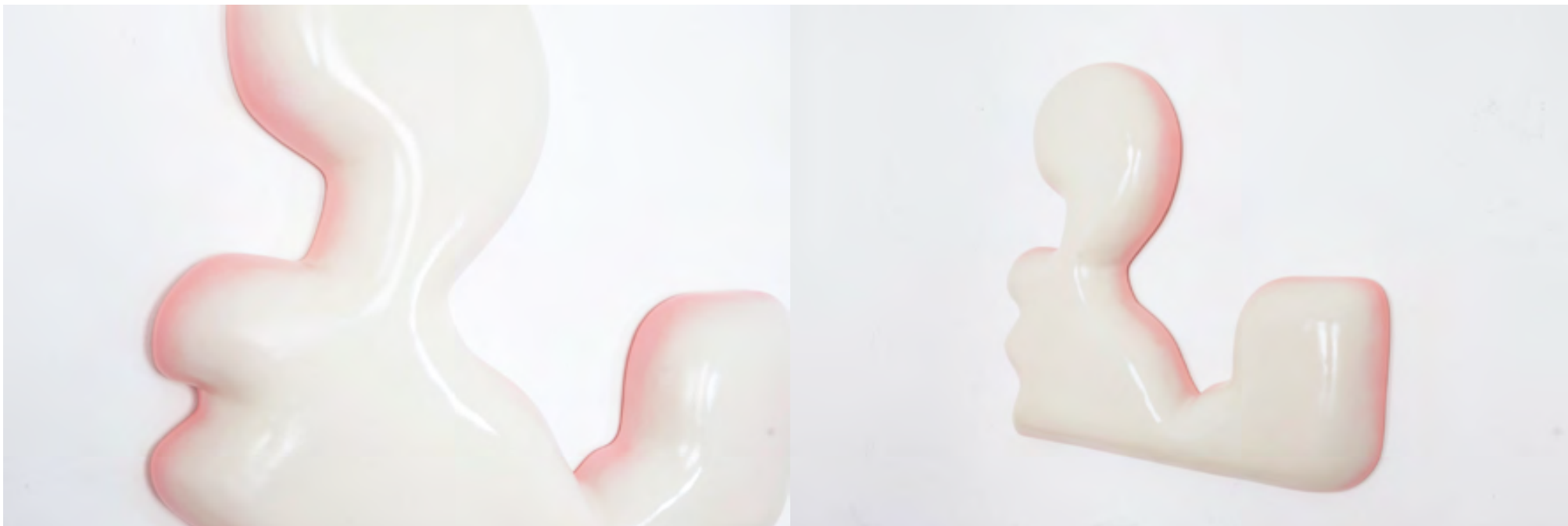
POET I (LEARNING EXERCISE GONE WRONG)
 POET II (LEARNING EXERCISE GONE WRONG)
 2019

POLYURETHANE FOAM, FIBERGLASS, RESIN, FILLER, PIGMENTS, SIZE: Ø21x114cm, UNIQUE PIECE. POLYURETHANE FOAM.
 ACRYLIC-GLASS, FIBERGLASS, RESIN, FILLER, PIGMENTS, LIGHT WEIGHT METAL STAND. SIZE: Ø22x78cm (41x115cm STAND INCL.).



MINGLING=MINDS
2020

WOOD BOARD, POLYURETHANE FOAM, BENDED WOOD FRAME
SIZE: 125.5 X 61 X 4 CM



WIND BLOWS TO YOUR NECK
2019

POLYURETHANE, FIBERGLASS, RESIN, FILLER, PIGMENTS
SIZE: 57 X 53 X 6 CM



« Nobody nose : based on a fake story / 2018 » is a fiction extended into the real. The artist-duo created a site specific speculation to contaminate a small pond and its landscape with symbolic and imaginary meaning. The floating, large scale nose sculpture plays with the search for information, and the ethics implicated. The myth-making object dresses mainly environmental issues, inviting the viewers to explore the artwork as a placeholder for reality.

NOBODY NOSE : BASED ON A FAKE STORY 2018

SCULPTURE, BOOK
POLYURETHANE HARD FOAM, FIBERGLASS, RESIN, PIGMENT

Dear Nose,

it is time to tattoo a text on your skin. Here we are now, already moving into the future with our faces still turned towards the past : words will be, of course, repeatedly overwritten, but everyone needs some starting point. So hey, let us whisper some black ink in your ears. Your name is « nobody nose : based on a fake story », a playful work which can be situated in the complicity between fiction and reality. Your tone is pink, almost comic, and you are floating under the shade of trees in a beautiful green pond. Listen, surreal pink nose, you are embedded in a theatrical scenery. On the first view, you look like a delightful piece of nonsense, a para-logical fun-fiction, but under the surface, you are as sensible as the vocabulary of a dictionary.

Dear Nose,

yes, it's true, we're all just doomed to breathe. I don't understand everything that I breathe through. I'm just relaxing after work, sitting on the bench and seeing the people running, - running and breathing air. Let's get yourself ready to relax and become curious about the body. Focus on your breath, inhale...1...2...3... hold your breath...1...2... exhale...1...2...3...4...5... just breathe... feel your natural breath and hear your inner voice. Take one more deep breath! Now I can soak in the moment as deeply as I can. The air is our master.

Dear Nose,

I hesitated before writing you. If you wouldn't feel fear, it wouldn't be thought provoking. Someone told me that once, I really like your reflection. You are looking like a lemon. A pink one. A weird punk-pink Tuesday. A bit like my favorite colors. No one knows, but I love colors flip-flopping between sweet and sour... Yeah, wait, I got it: nasty-sweet, that's what I like... I like also to tell jokes : life is funny if you just think about it upside down. Hope to see you again before the exhibition is over.

Dear Nose,

hey, you are and you aren't. I'm into parallel presents: things that are as half of a reality, absent and present at the same time : things that are a kind of a preparation, a placeholder for a « story-to-come » or so. I reveal the hidden reality, I try to reconstruct the full frame of the real. If the world « reality » suggests a third meaning, I discovered mainly one thing, namely the lack of a fictional plot. You see? Happy to be part with this short analyses.

Dear Nose,

your image was suddenly transformed into a mirror of yourself. My voice felt into the silence of dawn : the moment in which I was taking the best pic of you. The sun was rising. The night is over. Good luck!

We have long been fascinated by the question of how a story makes its way and travels along in the minds and baggages of the people we generally call storytellers. Fiction builds a framework for action in which the real becomes concrete. Since 2014, we have worked on the border between fiction and reality, - on flowing transitions - to take a look behind the surface of the everyday life and its speculative potential. The present project also originates from this longterm research interest. *In short* : how can fiction be mingled into a new kind of reality?

The new work for the 1st Thailand Biennale, « *nobody nose : based on a fake story* » (2018), is in that sense a fiction extended into the real. We created a fictional nose-character to contaminate a small lake and its landscape with symbolic and imaginary meaning. The floating, large scale nose-sculpture plays with the search for information, and the ethics implicated. The myth-making object addresses mainly environmental issues, inviting the viewers to explore the artwork as a placeholder for reality and its unvoiced presence. So the statement of the exhibition guide.

The following letters are part of the work, - micro-narratives supposedly written by random people strolling around in the area. We visualized the fictional texts full of desire as a phantasmagoric text-performance for the elusive nose-sculpture who may or may not be a provocateur, a shy friend, a blind lover, a wild legend, the hidden hero of the story itself, or perhaps nobody else than a dreaming ghost who awaits its turn to manifest itself as a redeemer figure.

Dear Nose,

I was part of the curatorial team and I can tell you something about your body. You are precisely made in collaboration with a local team of sculptors in Bangkok. You then travelled all the way down to Krabi and were placed carefully in the Thara Park. You are very hard-some, you keep yourself above the water. You are made from fiberglass. Your creators took some inspiration from all the fiberglass mascot-sculptures in front of restaurants, and almost everywhere in public parks. Sorry, you are a very common thing in asian public aesthetics. The theatricalization of the materials of everyday life mattered for the artists, because the simple materials are actually one of the most persistent realities that we all have to deal with. You are standing for all of them. During the creation process, your creators were interested in that point when a thing loses its socio-cultural moorings and acquires an ambiguous history. The simplicity of your visual appeal triggers the imaginary of the local people and they will all look at your body.

Dear Nose,

I am here for the search of the space behind the things. I am the one sitting helplessly at the keyboard. I still wait for the story that discovers you in its breathless fall. What could it mean, the plot that would haunt both of us. I can't yet see your face, but I can feel it. If your profile would win contour, my words, for sure, would resemble you. I've spent the last nights watching, looking at your reflection in the surface of the water, and suddenly the pond, just as a pupil, the black hole, directed my light and I was hearing a voice, a ghost in a wonderful twilight speaking to me: I wasn't part of any calculation. Never! I press my nose at the pond's window to breath, please let me be part of your world, please let me manipulate the zone. I am your tent, I am the shark, the ghost, in a wonderful twilight.

Dear Nose,

I write you while sitting on a park bench. I observe. You look very simple, almost as my beloved Khao Khanab Nam Mountains, but purified by contemplation, the winds of the heavens dance between my head and heart. Nose, you are the bridge between outside and inside, the edge where exchange happens, where something is breathing the breath of life. If one is deeply asleep, or meditating at the highest level of his mind, he is always breathing. A living soul needs a mindful breath, there is a spirit who dwells in our soul - let it take you wherever it takes you.

Dear Nose,

I have stayed a few minutes already here at the crime scene. Whose nose are you? Are you a sculpture, an architectural model, a body fragment in the scale one to one? Are you a prototype for mass fabrication? An experiment? A manifesto? It is almost as if this fucking nose landed from outer space, a foreign body lodged in this pond, as if by accident a spontaneous magic happened. Look, I already ask myself how can we live without the unknown in front of us? I reached the unknown! And from wherever this body comes from, he also reached the unknown with his nose! Staying in indecision doesn't suit me : it clouds any type of focus. Let's get out of here.

Dear Nose,

I'm writing you because my man forgot to leave me with the key! I'm crying! Come back, darling! I'm sorry! I almost feel like I'm experiencing a fiction. A failure on the dance floor? Come back, my little tiger, my boy, my wild love, on the other side of the surface, nobody asks anymore if it's worth it. I'm sure you still want me to.

Dear Nose

my silent friend, nothing obsesses me but life. I'll keep it short and sweet : I haven't one answer, but your question transformed my thinking. Let me unfold my theory like a huge handkerchief and snoop, sneeze, my razor-sharp misunderstandings in front of you. A laugh is lurking at your bottom and screams: more and overview!

Dear Nose,

hey, I know the artists personally. O this lazy hard-workers. I was drinking some beer with them after work. They told me that you belong to some kind of *AS-IF* work series. Already quite drunken, they insisted that our reality is contingent, which basically means anything can happen. Reality has the ability to shift shape and evolve. Encountering the works of the artist-duo is like encountering *what-if*-questions, speculations with no reassuring answers. I can't remember everything of this evening : only a fresh cognitive dissonance, a lot of fun, and a respect for the diversity of views.

Dear Nose,

I think you address mainly environmental issues. Isn't it? Shifting sites from heavenly maneuvers to atmospheric turmoil. The focus is on site specific strategies in terms of intervention into the social use of public space. The nose is the peak of the iceberg. The urgency of all these issues: it is political my friend, it makes your heart go boom boom boom.

Dear Nose,

situated in the park's pond, right next to the sea, when passer-by's take a glance of that work, they will feel the wind and the soft breeze, making them want to take a bigger breath. The Thara Park is a place where people know they will get fresh air (they do mainly sports there) and with this work, they will taste the real smell they're experiencing, not the seemingly fake smell they assume that you would smell.

Dear Nose,

I'm a freshman here, but I know how the ink smells. I was coming to watch you for a while. Present, future, fiction, I don't mean a thing. I enjoy my problems, mind feels matter.

Dear Nose,

I burn. I was shocked and disappointed to see me in you! You steal myself without adding anything to the conversation. Speak with me! Over two weeks have passed and I have heard nothing. I will t-a-k you into the ground! Silence is an admission of guilt. I will destroy your reputation! That isn't a coincidence : you are a fucking doppelgänger! When something is this blatant it needs to be addressed. You are criminal. Is it possible that none of you have talked with each other? Listen, I look forward to having any kind of response, at least acknowledging that my voice has been received and taken to account.

Dear Nose,

you are not the best nose in the world, but beautifully ugly, delightfully sad, wisely stupid. I like you! We sit side together and drink beer until we figure out the solution.

Dear Nose,

context is king! Look, the notion of site specificity includes not only solid terrain, but also conceptual relatedness. Please, tell me your underlying concept, your sense of situation : a work that isn't born out of its present context, isn't a real site-specific work! So, let's say it differently, correct me if I am wrong, in fact, you are a kind of trans-plantation, you interact, you deal with the situation, work as a poetic gesture, transform your surroundings. Well, you open up a gap, a hybrid quasi-site which playfully contaminates the imaginary of the location. You are the desire to show things as they present themselves in a hypothetical reality.

Dear Nose,

are you an allegory or what?! A stupid sign! A fucking sinking ship! All are gone, nobody hears or cares anymore. We can talk now as if there's no tomorrow! I'm here to discuss! Speak, because soon my brain will grab me with its tentacles.

Dear Nose,

I heard that your shape is in fact a combination of the two noses of the artist-duo, a wonderful hybrid, a non-place, where suddenly two became one. What a perfect mutual understanding! Two languages in one speech! A bi-nose or something like that. The bright pink color! An unusual combination! In-between the fake and the real! It's nobody's nose, yet it's someone's nose.

Dear Nose,

I saw a girl sitting and eating under the trees. I'm just relaxing after work, sitting on the bench and watching the people exercising, breathing some air. I ask her if she had already talked to the stars? Did you smell the flash? In the green pond there's slumbering an animal. His breath is bubbling in the deep water! But she didn't listen. She had something completely different in mind.

Dear Nose,

ok, ok I got it, I am in the space of the idea. We live in times of question marks. Nothing is simple anymore. Situational paradoxes are everywhere. Nose, you are not always like a nose. Reality begins with words and thickens within. Little by little, my imagination collapses under knowledge.

Dear Nose,

...seeking friendship with another nose. It cannot be a pure coincidence that you are a floating nose and I am a floating face. We are from the same family without knowing each other. We have each our own shape, our individuality, our history and property. By the way, after doing more research I found also other kinds of our species. So hey, I am old enough to see an opportunity: let's transform the energy. Let's make an exhibition together, the encounter of the two swimming ghosts. What a great love story! I already see a title for the show:

« nobody knew : based on a face story ».

Dear Nose,

here's a poem for you : calling echo, drunk with hunting pleasure, singing hypotheses / when this letter, pierced by my words / bursts - you will feel the wind / that beats directionless through field and / - purely born, where I never belong / I am at home in your gentle breath / wearing your nose like an evening gown.

Dear Nose,

it will never be resolved, but it is clear that you are a stranger to the Thara Park. Someone told me a very insightful hint & I fully agree : there are so many fictions out there that are *based on a real story*. Why not invert the process and create reality *based on a fake story* ?

Dear Nose,

I write you from a futile attempt to make sense out of a frame too complex to grasp, like site-specific restrictions that would exclude the possibility of installing the work in another context, personal situations, budget, time, and weather and so on. They all represent an immanent part of you as an art-work. It is a team work. There is always a metalanguage called 'the exhibition'.

Dear nose,

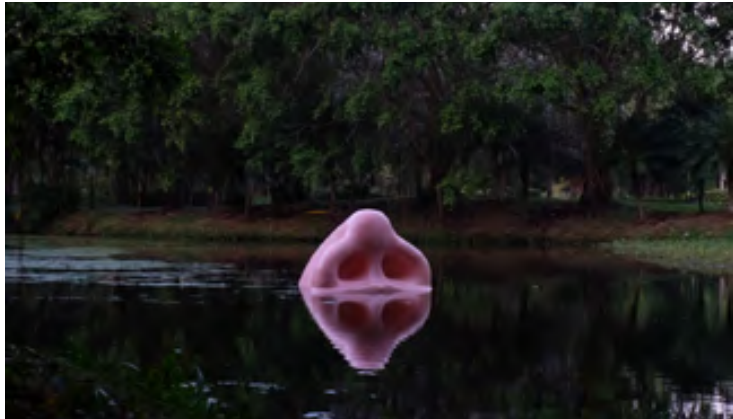
we are the group of snoops under the scribes. I do not know what we are actually looking for, but to find a nice explanation is balm for the reason. Let's pull the rabbits out of your brain on the podium. Let's unpack your crystal balls and horoscopes and get to work, until the moment in which the story is pronounced happily. I will then speak it out for you clearly and my tongue will run in my mouth. What does a nose know? We will find your ghost and beat it softly until we will know.

Dear Nose,

artificial intelligence will go beyond the human and nature has to breath. I like how the flower smells. I like how the flower is coming out of your heart. And heart beat links to your breath and sea waves coming as fresh as the truthfulness of your lies. You are as attractive as an unknown island.

Dear Nose,

I am having been there. I will probably never see you again. I do not have the strength to think about all that. It is too hot. I will call you with my phone. I am busy, baby-faced boy. I organize. I have no time. Time is not accelerating but dispersing! No, problem, no problem.





« Reported to Exist II / 2018 » plays with the portrait of the artists, acting out the second version of their work „Reported to Exist“. The new version unfolds in three venues: a large scale photograph, a film trailer, and a hardcover book. The act of transposition puts the former work in a dream state, letting reality flow into fiction, blurring the boundaries of waking and dreaming.

REPORTED TO EXIST II 2018

PHOTO INSTALLATION, BOOK
ALUMINIUM FRAME 1960 X 1320 X 40MM
HARDCOVER BOOK 175 X 247 X 32MM

EXHIBITION VIEW



PHOTOGRAPH

HERE, THE PRERFORMANCE OF RECONSTRUCTING THE DREAM FROM SUDDENLY-REMEMBERED FRAGMENTS. THE STAGING OF THE JOURNEY.
„ON RÊVE AVANT DE CONTEMPLER. AVANT D'ÊTRE UN SPECTACLE CONSCIENT TOUT PAYSAGE EST UNE EXPÉRIENCE ONIRIQUE. ON NE REGARDE AVEC UNE PASSION ESTHÉTIQUE QUE LES PAYSAGES QU'ON A D'ABORD VUS EN RÊVE.“ (G. BACHELARD, L'EAU ET LES RÊVES, 1942)

BOOK

THE BOOK CONTAINS: (1.) A REPRODUCTION OF THE ORIGINAL BOOK. (2.) A DREAM STORY ABOUT THE ARTIST DUO AND THEIR ADVENTURE OF SEARCHING THE FUTURE OF THE PHOTOGRAPH THEY DISCOVERED. (3.) A PINK GROUND WHICH HOLDS EVERYTHING TOGETHER.





THE GARDEN : A COLLABORATION OF DESIRE
2017

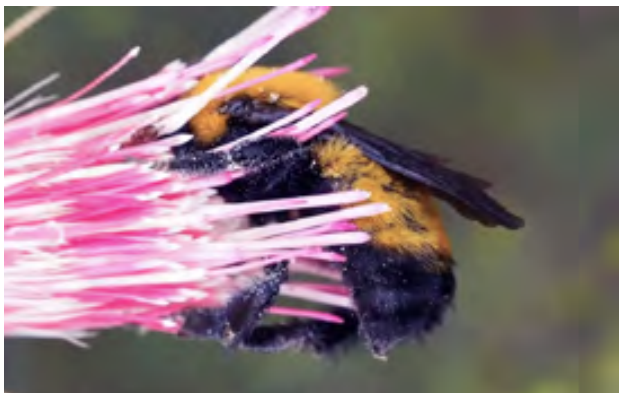
INSTALLATION, VIDEO, BOOK
SCULPTURE(BEEWAX), PLANTS, LEDS, ACRYLIC PLATE, WOODS, VIDEO PROJECTOR
DIMENSION VARIABLE



THE PROJECT
Sayaka Ohata and Joseph Mayrhofer-Ohata tell
the collaboration which happens in a garden as a
model to explore their own way of working
together. Love, life and light, pollination,
resistance, and refinement, are reflected through an
installation, a video performance and a book.

大物粉和約瑟。他們得以在園中的合作
關係作為一種模式。探索屬於他們自己
的合作方式。熱愛性、生命和光對比愛
粉、抵抗和精煉。透過裝置、影像和
書出版出來。

*I MEETS YOU -
LOVE YOU - I
FOUND YOU TO
LOOSE MYSELF -
I STAY WITH
YOU TO FIND
MYSELF - M-O IS
A POLYPHONIC
I*



THE GARDEN : A COLLABORATION OF DESIRE / 2017 » Between the collaboration of flowers and bees lies an enigma which fascinates. Why do we end up meeting someone? The love-life of flowers seems to be completely absurd for us humans. Flowers seduce bees and other insects, beings of a completely different kind. The artist duo, Sayaka Ohata and Joseph Mayrhofer-Ohata, tried to explore these illogical collaborations which happen in our gardens. Nevertheless, the garden, full of wild flowers, plants and small animals, a place of pollination, resistance, and refinement, was not the main focus when their project was first being developed. Initially, the interest artists lay in working on connections between love, life and light. But over the course of the process, the garden (as a collective intelligence) ultimately made its way to the fore - as a subject that, in a certain way, includes perfectly these three subjects and extended them into an unknown territory. Sayaka and Joseph are a married couple and work together, and this project became at the same time the occasion to explore their own collaboration as an artist duo through a garden like installation, a video performance and a book.



« Grounds, Maps, and Birdhouses / 2016 » took place in Finland. In the very beginning, it was an original exploration of the surface commonly accepted as the ground for traditional art - the canvas. While developing and perfecting a technique which allowed us to remove or pull off the « gesso », the foundation of images, we extend this approach into a video work and a book on the issue : this process allowed us to open up a multifaceted platform which deals not only with the instability of the foundation of images but also with people, who have lost any ground to stand on. (Play)groundlessness was in this sense a key narrative of the project. Through an installation, a book and a video performance, we discovered the beauty of instability, impermanence and resistance.

GROUNDS, MAPS AND BIRDHOUSES 2016

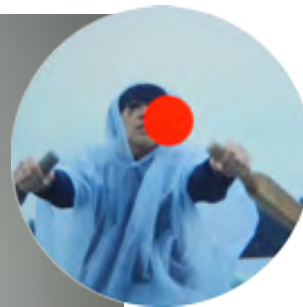
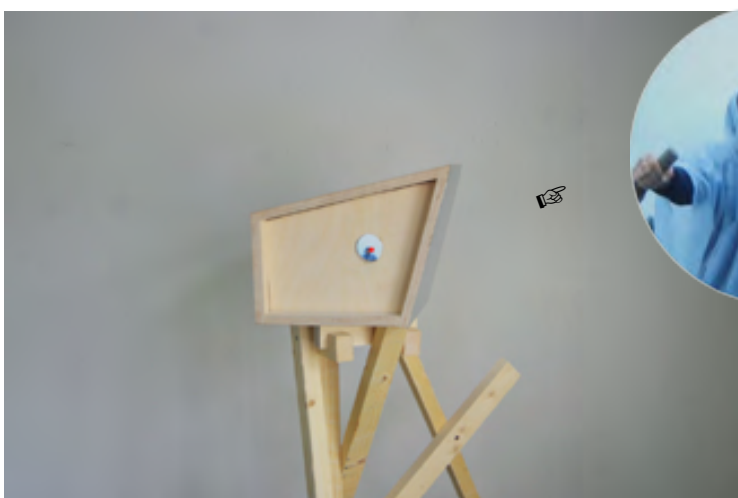
INSTALLATION, VIDEO, BOOK
 CANVAS, WOODS, GLUE, LUMBER, SPEAKER(BIRD SOUND), VIDEO MONITOR
 DIMENSION VARIABLE

EXHIBITION VIEW



BOOK

EXTRACTS: PAGE 6-7 FROM THE 88 PAGES LOGBOOK
 "A STRANGER YOU ARRIVE A STRANGER YOU DEPART".
 INTRODUCTION, TEXT WORK, IMAGES, SKETCHES AND DRAWINGS,
 INSIDE OF THE FOLDED SHEETS OF PAPER. SILVER COVER.
 2016.



VIDEO

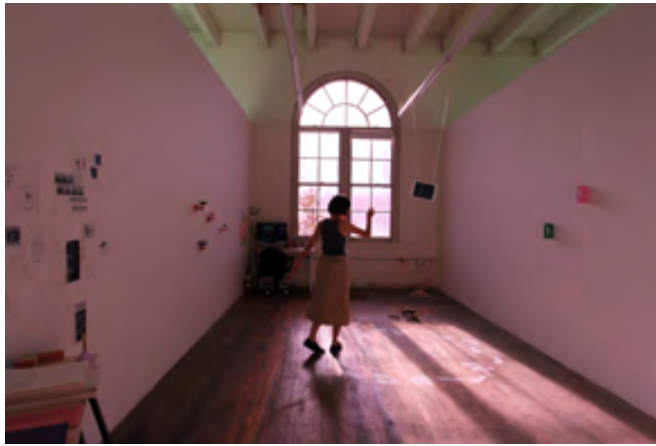
YOU CAN SEE THE MOVING
 IMAGES WHEN YOU LOOK
 THROUGH THE HOLE OF
 THE BIRDHOUSE.



FOR MY ANCESTORS / 2016 » was inspired by attending a traditional Japanese memorial festival (Obon) in Oregon. Mayrhofer-Ohata found the experience to be uncanny in its unfamiliar rendering of a very personally familiar ceremony, and sought to create an immersive installation in her studio at Yale Union based on this feeling. In its presented form, "For My Ancestors" saw a constellation of found and created symbolic materials including sculptures made from vegetables which decayed over time, an animated video suspended from the ceiling, an artist book, and footstep silhouette cutouts on the floor mimicking the circular motion of an Obon dance. These objects filled artist's studio bathed in a soft pink light, acting as tools to suggest the passage of spirits between worlds. (text by Matt Jay)

FOR MY ANCESTORS 2016

INSTALLATION, VIDEO, BOOK
WOOD BLOCK, WOOD STICK, VEGETABLES, PINK CELLOPHAN, CARDBOARD, IPAD
DIMENSION VARIABLE



SCULPTURES MADE FROM VEGETABLES :
SYMBOLIC MATERIALS SHAPED LIKE A HORSE
AND A COW. IT'S USED FOR INVITING THE
ANCESTOR SPIRITS TO COME HOME. THE
VEGETABLES ARE A TRAVEL TOOL.



VIDEO LINK 📺 # [HTTPS://VIMEO.COM/212585838](https://vimeo.com/212585838)



CHOREOGRAPHY : OBON DANCE STEPS
BONODORI IS THE FESTIVAL FOLK DANCE
HELD IN THE EVENINGS DURING THE OBON
SEASON IN JAPAN. THE DANCERS FORM
CIRCLES AROUND A TEMPORARILY BUILD
CENTER TOWER MADE OF WOOD. THE ORIGI-
NAL PURPOSE WAS TO WELCOME AND CON-
SOLE THE DEPARTED SOULS.





REPORTED TO EXIST / 2016 » is the exhibition of an artistic research project which took place at 'the end of Thailand' close to the border to Myanmar. We discovered a landscape photograph in the National Museum of Ratchaburi which showed a strange place where two small streams merge. Everyone we asked couldn't tell us where it had been taken. So we tried to find the reference of this photograph. This project takes the journey to Suan Phueng District for its raw material and to question the tension between fiction and reality within documentary. By staging the concrete, empirical movements by a video-work, a book and multiple sculptural installations, we were interested to take the viewers beyond the here and now of the photograph into different layers of space, time and probability.

REPORTED TO EXIST 2016

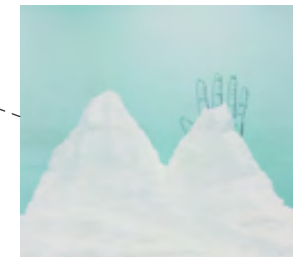
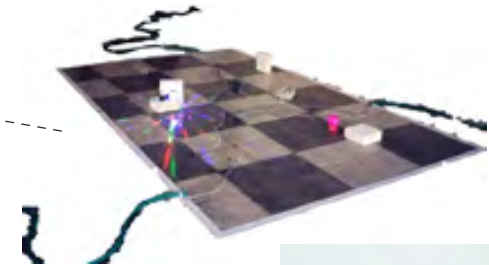
RESEARCH PROJECT: INSTALLATION, VIDEO (08'22"), BOOK
DIMENSION VARIABLE
CLICK ON THE VIDEO LINK  [HTTPS://VIMEO.COM/153127513](https://vimeo.com/153127513)

EXHIBITION VIEW

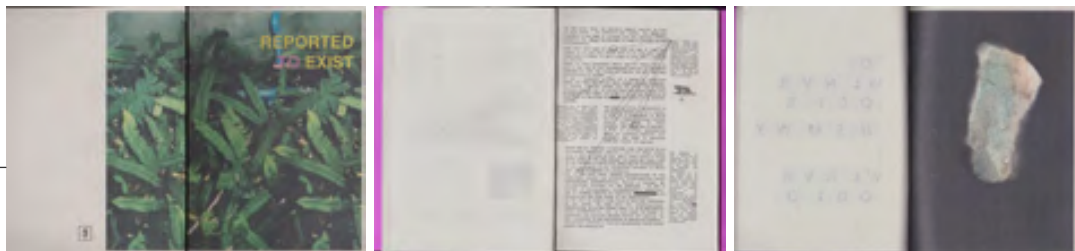
This project took place at the "Ratchaburi" art space, a small gallery in Ratchaburi, Thailand, in the 2016. The project was a collaboration between the artist and the local community, focusing on the theme of "not yet real". The project was a response to the local situation, which was a mix of traditional and modern, and it was a way to explore the relationship between the two.

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BOOK



VIDEO



EXTRACTS: PAGES 11, 12, 13 FROM THE 55PAGES BOOK "REPORTED TO EXIST" PRODUCED AT THE SAME TIME AND IN RELATION TO VIDEO WORK, INSTALLATIONS AND PERFORMANCES. IN THE EXHIBITION ALL THESE ELEMENTS OF THIS ARTISTIC RESEARCH PROJECT ARE INTERCONNECTED : THE ARTWORK UNFOLDS WHILE THE FRAGMENTS COALESCE.



« YOU HAVE REACHED THE POINT / 2016 » was a site specific, collaborative project that involved the community surrounding a part of the Mae-Klong River, Thailand.

Interested in a small ferryboat which connects a military territory and the Ratchaburi city-center, we invited spontaneously local habitants to shoot balls from each embarkment point and to record this event with their smartphones. The river was transformed into a playground : people from each side initiated an unexpected constellation on the floating ground.

YOU HAVE REACHED THE POINT 2016

PUBLIC PERFORMANCE
VIDEO (05'18"), BOOK
DIMENSION VARIABLE

CLICK ON THE VIDEO LINK  [HTTPS://VIMEO.COM/151522343](https://vimeo.com/151522343)



@ RATCHABURI, THAILAND, 2015

VIDEO

A FEW FRAMES FROM THE VIDEO DOCUMENTATION (05'18") OF THE PERFORMANCE
(WHICH WAS SHOWN DURING 3 MONTH ON A SMALL SCREEN ON THE FERRYBOAT.)




BOOK

EXTRACTS: PAGES 16-17, 46-47 FROM THE 50 PAGES BOOK
"YOU HAVE REACHED THE POINT"



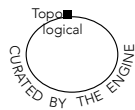
« SPEECH BUBBLES / 2015 » deals with language and its contemporary uses. 3 installed videos with "click of tongue"-sounds and a ping-pong machine which throws out ping-pong-balls like speech-bubbles plays with the metaphor of how coming into the world is like coming into language. The exhibition space became a platform of exchange and hospitality. During the exhibition, the audience was invited to become, by playing ping-pong, part of the work.

SPEECH BUBBLES 2015

BOOK, INSTALLATION, VIDEO
3 VIDEO MONITORS, PING-PONG MACHINE, PING-PONG BALLS, TABLEWEAR
DIMENSION VARIABLE
CLICK ON THE VIDEO LINK  [HTTPS://VIMEO.COM/146402994](https://vimeo.com/146402994)

SPEECH BUBBLES / 2015 / INCHEON / SOUTH KOREA

WE SEARCH WHERE KNOWLEDGE IS TO BE FOUND



THE LOGIC
OF THE SAYABLE
IS (NOW)
THE CALCULATION
OF THE SAID

..., but they don't have to.



DISORGANIZED MATTER

TASTING / TO KNOW INFORMATION / THINKING
WHAT'S BETWEEN YOU / INTERESTED IN SENSATIONS
DISCERNMENT

TASTE & PARTIZIPATION. DOES IT OFFER KNOWLEDGE OF ITS OWN OR
DOES IT (ONLY) INTERRUPT AND QUESTION OTHER FORMS OF KNOWLEDGE...

STRANGE ATTRACTORS

(A)

sapere
avoir du goût'
être intelligent'
phronēin
sapere - sapor

Initial conditions

(D)

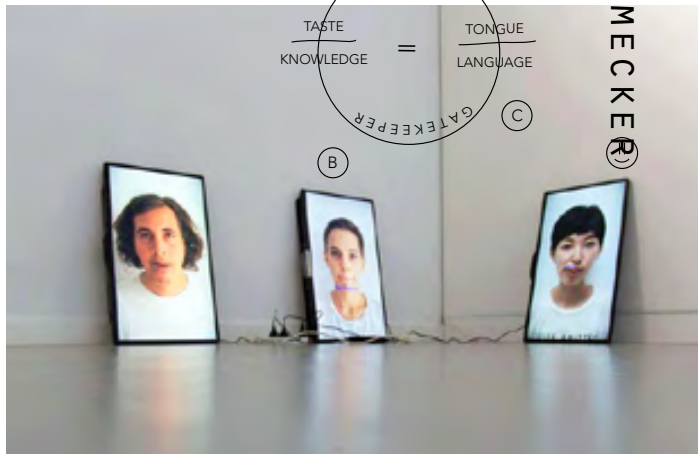
TASTE = TONGUE
KNOWLEDGE = LANGUAGE

(B)

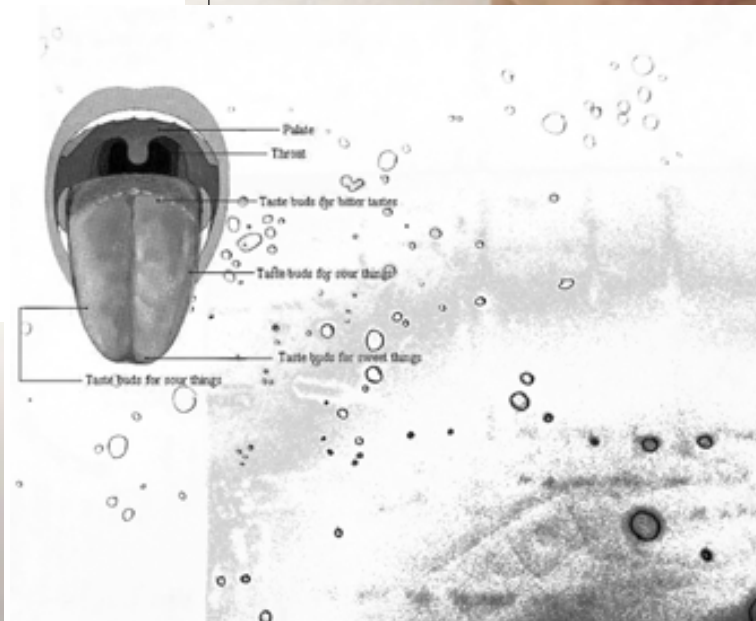
(C)

GATEKEEPER

(FEIN) SCHMECKER



MAYRHOFER-OHATA, « LICKING, LIKING, LINKING » PROJECT, 2016



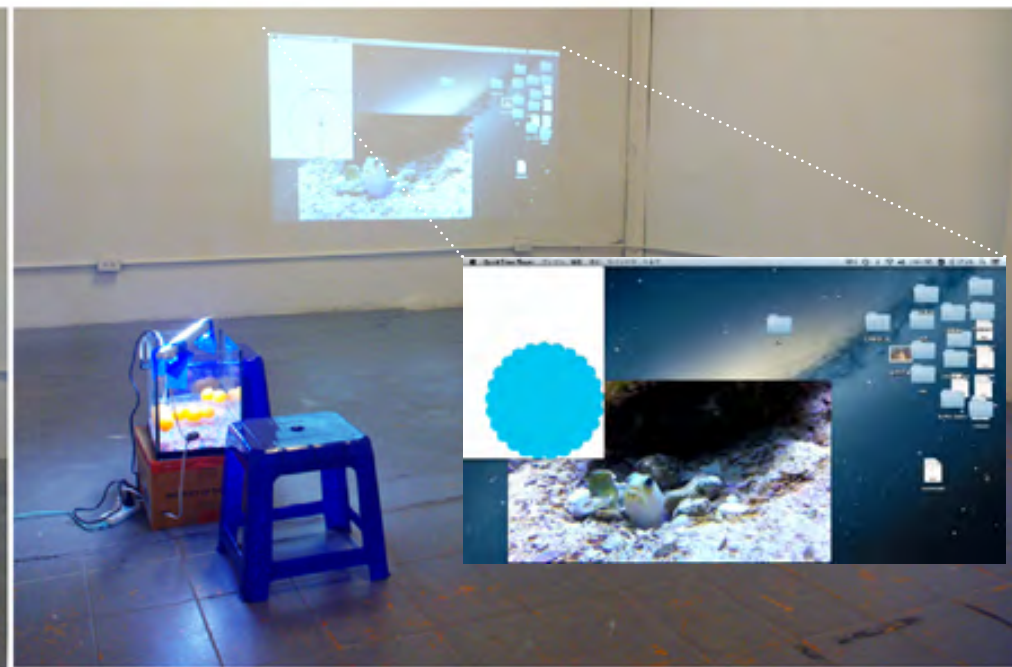
LICKING, LIKING, LINKING / 2016 » is a reenactment of the Boris-Groys-text Words beyond Grammar. Three randomly chosen people taste words out of this text first published on the occasion of documenta (13). This way to perform the philosophical text provoked a shift towards the sensitive body and opened up a fresh dimension : tasty knowledge from dissolved grammar.

LICKING, LIKING, LINKING 2016

BOOK, INSTALLATION, VIDEO PERFORMANCE
DIMENSION VARIABLE

CLICK ON THE VIDEO LINK  [HTTPS://VIMEO.COM/195610536](https://vimeo.com/195610536)

LICKING, LIKING, LINKING / 2016 / PATH / AUSTRALIA



«UNDER THE EDGE OF THE FIRMAMENT / 2014 » A scenario in the tropical aquarium, housed in the museum of immigration in Paris (Cité Nationale de l'Histoire de l'Immigration, Porte Dorée) was the very beginning of this adventure which explores the curious silent force which pushes our imagination to act. Audacity begins in a state of weakness, of vulnerability : it is the urge to react, to create. The microcosm of a small fish triggered the poetic point that opens up new horizons in-between real and virtual worlds. The fact that reality happens while editing on the desktop. We don't take reality, we create reality. We are putting things together with audacity. One of our references was a very strange wood engraving in a famous and popular 19th century book of astronomy (Flammarion) made by an unknown artist. It can be probably seen as a metaphorical visualization of either the scientific and the mystical quests for knowledge : the traveller puts his head under the edge of the firmament. Things keep appearing : audacity!

UNDER THE EDGE OF FIRMAMENT 2014

INSTALLATION

VIDEO, PING-PONG BALL, AQUARIUM

DIMENSION VARIABLE

CLICK ON THE VIDEO LINK  [HTTPS://VIMEO.COM/147336726](https://vimeo.com/147336726)

UNDER THE EDGE OF FIRMAMENT / 2014 / TAIPEI / TAIWAN

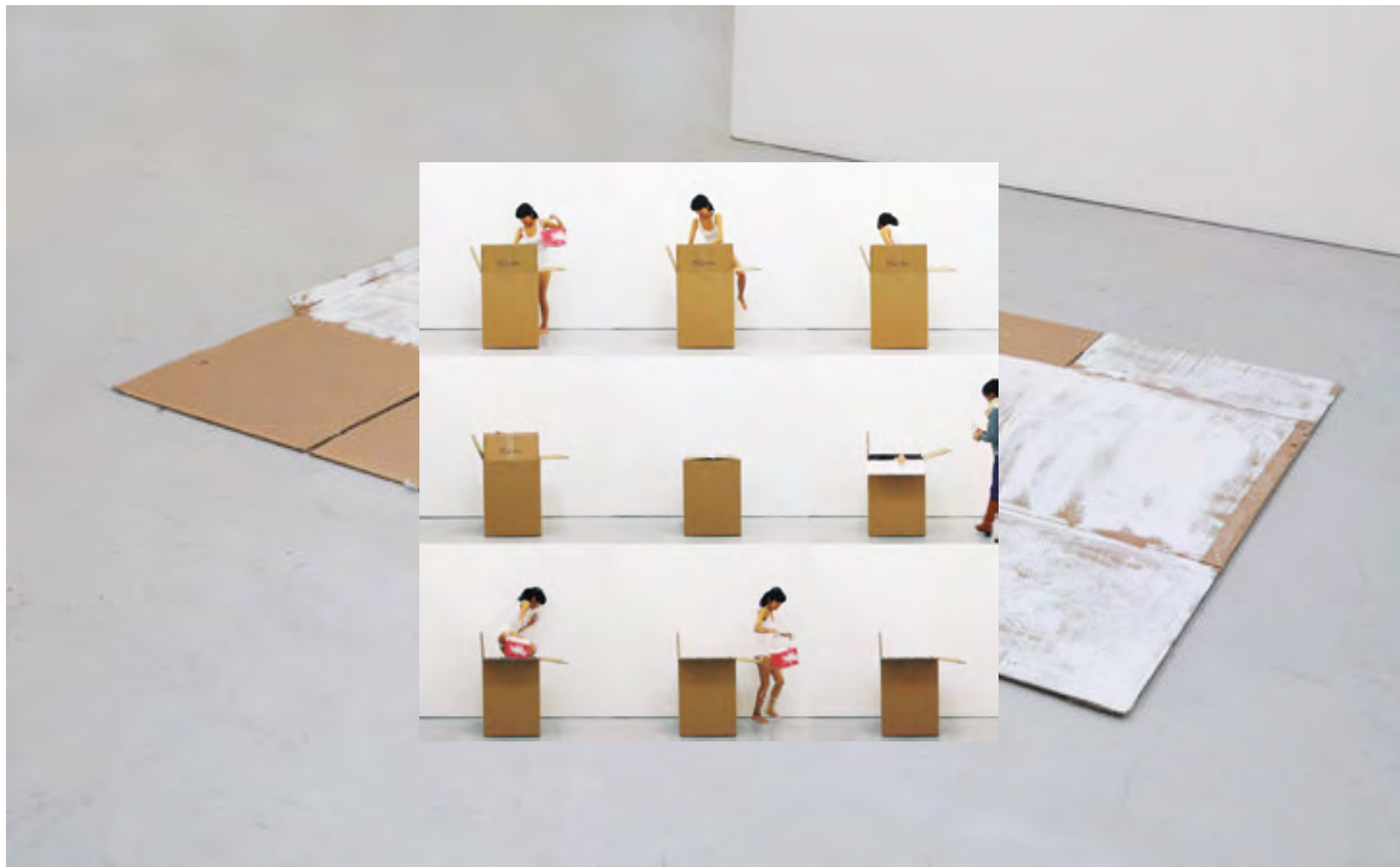


« SOMETHING FOLLOWS ME / 2014 » is a work in progress video performance project which negotiates the relationship between subject and object and questions the real and the illusory elements within that relationship. The artist follows the course of a thrown ball in an environment. By inverting (or reversing) the movements of the ball and the artist, we see a ball which takes exactly the same way as the artist. Suddenly, in a mysterious way of precision, the artist is followed by a ball. The performer as "subject" seems to be "active" but the ball as "object" is also "active" while at the same time it is "passive". In this way, what we mean when we say "subject", becomes complicated. Subject and object become both potential controllers.

SOMETHING FOLLOWS ME 2014

VIDEO, PERFORMANCE
DIMENSION VARIABLE

SOMETHING FOLLOWS ME / 2014 / TAIPEI / TAIWAN
SOMETHING FOLLOWS ME / 2015 / INCHEON / SOUTH KOREA

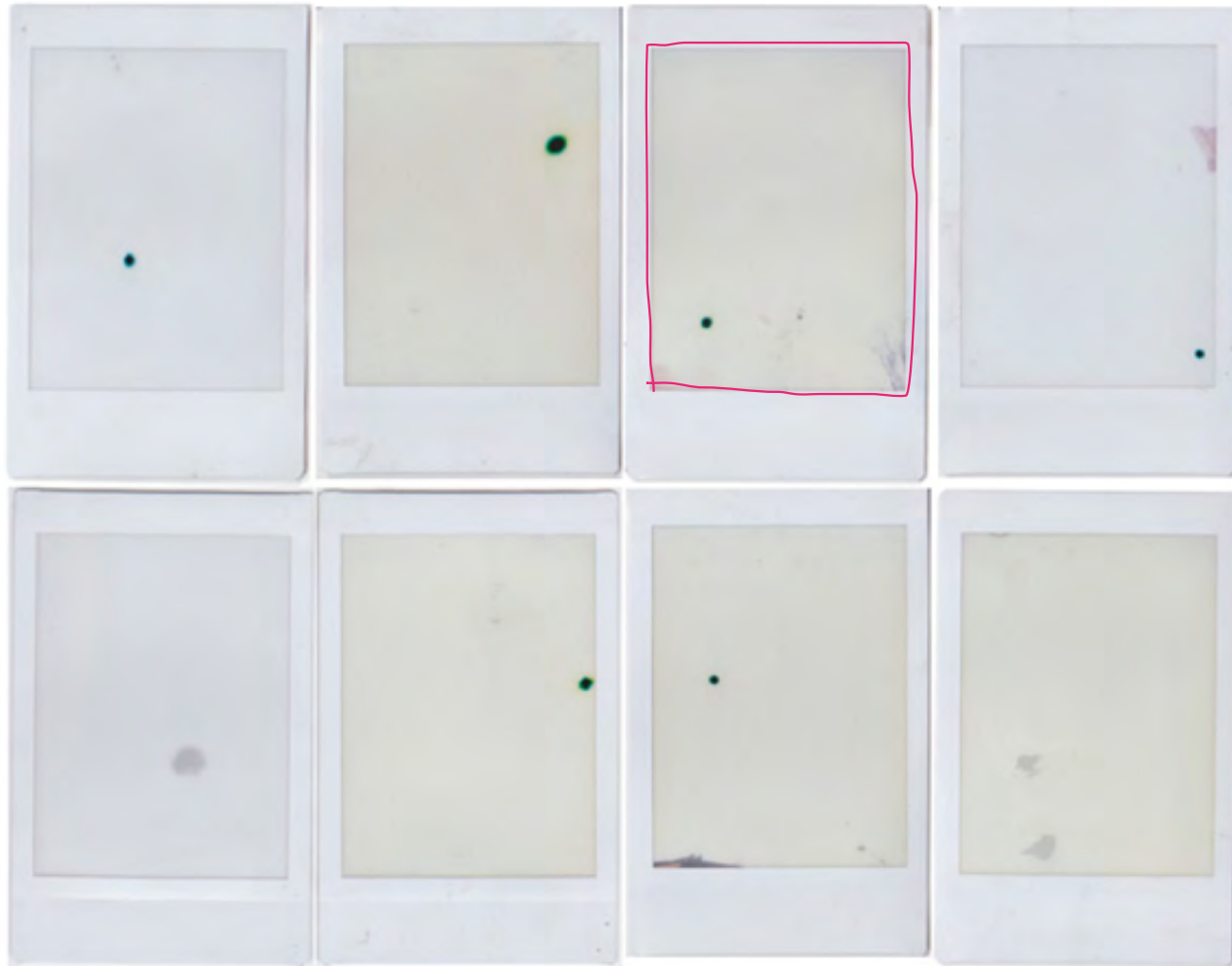


LANDSCAPER / 2013 » is an exploration of space which took place at the the Ryoanji Zen garden in Kyoto and negotiate the disposition of a human in the void. Demonstrating the idea of designing space in a poetic way, the performance was trying to transform the idea of the void into its material foundation. By physical gestures, the artist empties the box by painting the walls white. She dumps the empty box into her space. Letting things come to silence...

LANDSCAPER 2013

PERFORMANCE, VIDEO
CRAFTBOX, WHITE PAINT

LANDSCAPER / 2013 / BESANÇON / FRANCE



IN SEARCH OF WHITE / 2012 » is a work-in-progress project about the disposition of the sun in the white sky. It is a mise-en-scène of a poetic thought using instant pictures. The luminosity of the sun burns a bubble in the white space of the photo and disposes a rhythm in the empty space.

« Si le ciel est blanc, il n'y a pas de nuages, car le ciel est rangé. Si on range les choses, on crée un espace vide et le vide peut accueillir le ciel. »

IN SEARCH OF WHITE 2014

PHOTO POLAROID
TEA CUP, TEA SPOON
L:54MM H:86MM (EACH PHOTO)



OFFENE HYROGLYPHEN
2016

BOOK, 60 PAGES
ARTISTIC COLLABORATION WITH
MARTIN ANDERSSON (WRITER)

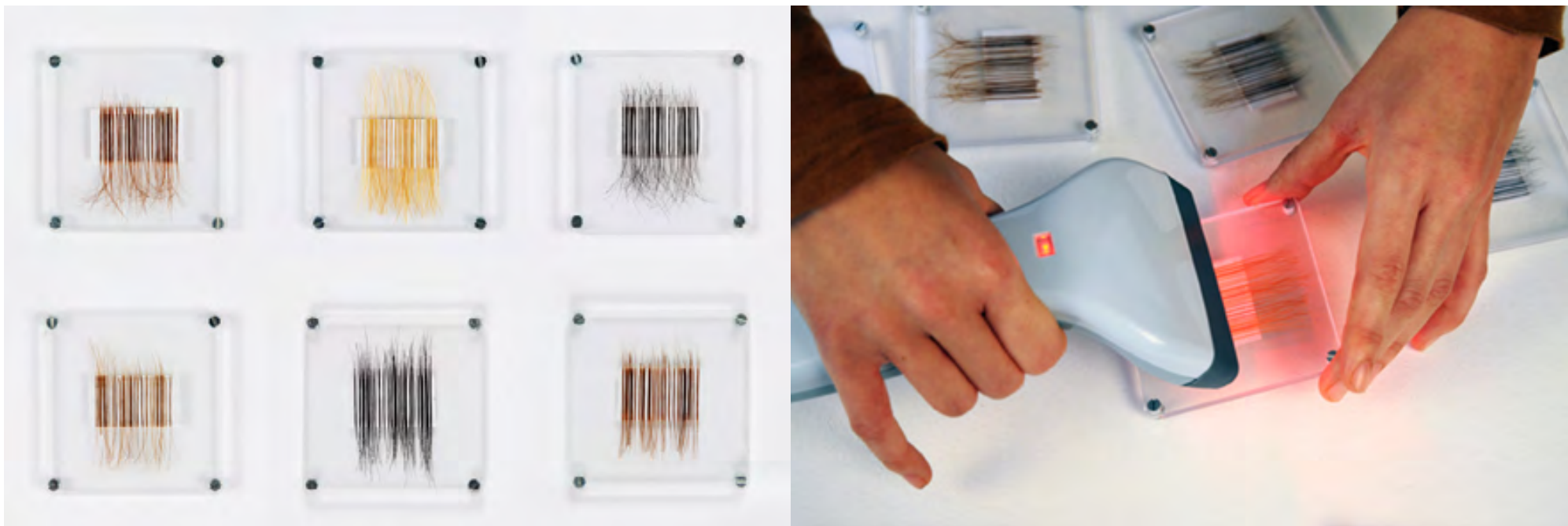
OFFENE HYROGLYPHEN/ 2016 / VIENNA / AUSTRIA



CAMA ICONS 2014

CAMA-ICONS / 2014 » Inspired by the lexicon of sexual practices (Kama Sutra), we use two objects, a tea cup and a tea spoon, to introduce new thinking reflexes only based on simple, common things and habits. The work addresses both social norms as well as basic behavioral ones.

PHOTO
TEA CUP, TEA SPOON
DIMENSION VARIABLE



« CODEX / 2013 » is a “work in progress” project on sharing our memories in code format. We provide personal information in what we call Internet. Our hairs also allow us to determine identity. In a kind of workshop, participants arrange their own hairs according to a barcode format and preserved their voices. Intimate memories in their native language can be read with a scanner. This data will continue to grow and pass on from generation to generation.

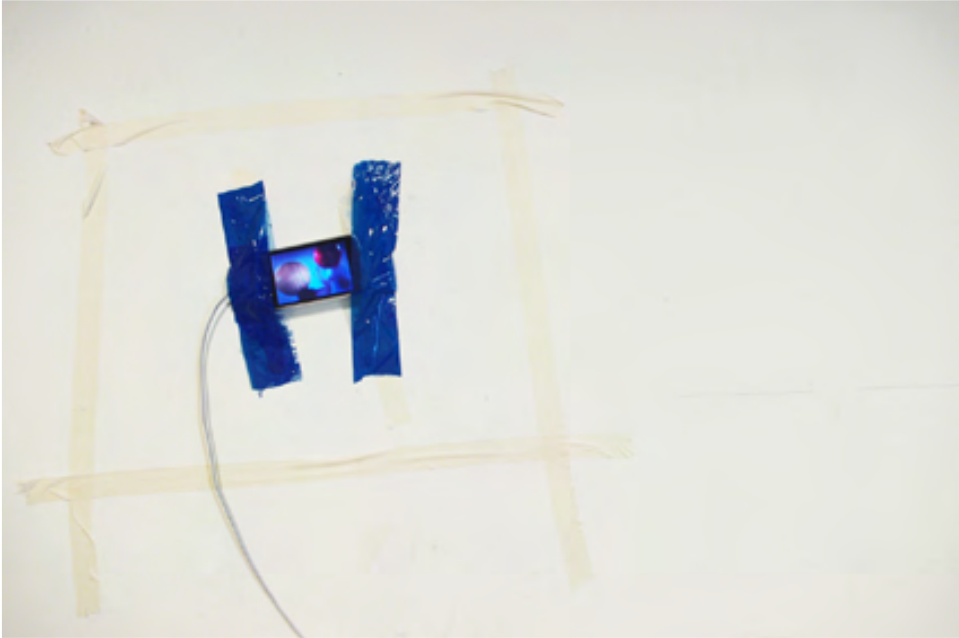
CODEX 2013-

INTERACTIVE ART
BARCODE READER, SPEAKER

L:100MM H:100MM (EACH PLATE)

CLICK ON THE VIDEO LINK  [HTTPS://VIMEO.COM/135896456](https://vimeo.com/135896456)

CODEX / 2013 / BESANÇON / PARIS / FRANCE
CODEX / 2014 / TAIPEI / TAIWAN
CODEX / 2015 / INCHEON / SOUTH KOREA



« INNER DANCE / 2014 » is a perpetual video loop on a mobile phone exploring the third-space in-between two people. Aesthetically relating to Oskar Schlemmer's « Triadic Ballet », the clip shows two people moving their bodies spontaneously without thinking and dancing together as close as possible without touching. The moment of effectiveness, when the creator and what is created fuse, seems to be an indeterminable non-place inside of the gap : how to open a path to the Other?

INNER DANCE 2014

VIDEO

MOBILE PHONE, PACKING TAPE

DIMENSION VARIABLE

CLICK ON VIDEO LINK  [HTTPS://VIMEO.COM/109545581](https://vimeo.com/109545581)

INNER DANCE / 2014 / PARIS / FRANCE

MAYRHOFFER-ŌHATA (SAYAKA + JOSEPH) LIVE IN VIENNA AND TOKYO, WORK WORLDWIDE

WEB : [HTTP://MAYRHOFFER-ŌHATA.COM](http://MAYRHOFFER-ŌHATA.COM)

CONTACT : INFO@MAYRHOFFER-ŌHATA.COM OR HATAPO@GMAIL.COM

SAYAKA ŌHATA BORN IN TOKYO, JAPAN

2013: DNSEP (MFA) / INSTITUTE SUPÉRIEUR DES BEAUX-ARTS BESANÇON-FRANCHE-CONTÉ, FRANCE

2011: DNAP (BFA) / INSTITUTE SUPÉRIEUR DES BEAUX-ARTS BESANÇON-FRANCHE-CONTÉ, FRANCE

2007: MASTER OF FINE ARTS / TAMA ART UNIVERSITY : MEDIA ARTS AND SCIENCE ART LABO, JAPAN

2004: BACHELOR OF FINE ARTS / TAMA ART UNIVERSITY : MEDIA ARTS AND INFORMATION DESIGN FIELD, JAPAN

JOSEPH MAYRHOFFER-ŌHATA BORN IN VIENNA, AUSTRIA

2015: ART HISTORY (CONTEMPORARY ART) AND ROMANCE STUDIES (FRENCH, ITALIEN), UNIVERSITÄT VIENNA, AUSTRIA (MA)

2014: PHILOSOPHIE OF ART, UNIVERSITÉ SORBONNE-PARIS IV, PARIS, FRANCE

2012: WORK PLACEMENT @ THE GALLERY AREA (ALIN AVILA), PARIS, FRANCE

2006-09: EMPLOYED AS DGKP-OP IN AN OPERATIONAL THEATRE FOR HEART SURGERY, AUSTRIA

2006: MEDICAL EDUCATION (DGKP SPECIALIZATION OPEN HEART-SURGERY), VIENNA, AUSTRIA

EXHIBITIONS

2021: “BONBON” / STUDIO GERSAINT, PARIS, FRANCE, (ONLINE).

2020: “COMMON GROUND” / STADTGALERIE MUSEUMSPAVILLION, SALZBURG, AUSTRIA

2020: “JAPANREVISITED202x” / AUSTRIAN CULTURAL FORUM, TOKYO, JAPAN

2019: “ENOSHIMA LOVE” / HOTELROOM EXHIBITION, ENOSHIMA, JAPAN

2019: “PROTOCOLS OF TOGETHER” / MEDO, VIENNA, AUSTRIA

2018: THAILAND BIENNALE 2018 “EDGE OF THE WONDERLAND” / THARA PUBLIC PARK, KRABI, THAILAND

2018: “ENCOUNTERS” / PDX CONTEMPORARY ART, PORTLAND, UNITED STATES

2018: “63E SALON DE MONTRouGE” / LE BEFFROI, PARIS, FRANCE

2017: “YOU ARE THE SUNSHINE OF MY LIFE” / TREASURE HILL ARTIST VILLAGE, TAIPEI, TAIWAN

2016: “WORDS BEYOND GRAMMAR” / SPECTRUM SPACE, PERTH, AUSTRALIA

2016: SOLO SHOW “GROUNDS, MAPS AND BIRDHOUSES” / ALEKSANTERIN LINNA SPACE, SERLACHIUS MUSEUM, MÄNTTÄ, FINLAND

2016: “FINAL RESULT EXHIBITION BY THE IAP 6TH RESIDENT ARTISTS” / INCHEON ART PLATFORM, INCHEON, SOUTH KOREA

2016: “REPORTED TO EXIST” / KMUTT ART SPACE, RATCHABURI, THAILAND

2016: “ART NORMAL 2” / PUBLIC SPACE, RATCHABURI, THAILAND

2015: SOLO SHOW “SPEECH BUBBLES” / INCHEON ART PLATFORM, INCHEON, SOUTH KOREA

2015: SOLO SHOW “AD-HOC CODING FOR MEMORY” / INCHEON ART PLATFORM, INCHEON, SOUTH KOREA

2015: “NON PARALLEL EVOLUTION OF TWO BEINGS WHO HAVE NOTHING WHATSOEVER TO DO WITH EACH OTHER : WHY WE’RE GOING TO MEET SOMEONE?” / INCHEON ART PLATFORM AND TRIBOWL(SONGDO), INCHEON, SOUTH KOREA

2014: “GROWT-BEHIND THE SCENES” / TREASURE HILL ARTIST VILLAGE, TAIPEI, TAIWAN

2014: SOLO SHOW “SILENT AUDACITY” / CROSS GALLERY, TAIPEI, TAIWAN

2014: OPEN STUDIO, ATELIERS D’ARTISTES RUE DU BOUGNEY, BESANÇON, FRANCE

2014: ARTISTIC COLLABORATION WITH MARTIN ANDERSON (WRITER): OFFENE HYROGLYPHEN, BOOK, 45PAGES.

2012: “INTER:SECTIONS-TOPOLOGIE D’UNE RENCONTRE CULTURELLE” / INSTITUTE FRANCE-JAPAN IN KANSAI, KYOTO, JAPAN

ARTIST IN RESIDENCE

2016: END OF SUMMER , YALE UNION CONTEMPORARY ART CENTER, PORTLAND, UNITED STATES

2016: GEIDAI-RAM 2016, TOKYO ART UNIVERSITY, JAPAN

2016: SERLACHIUS MUSEUM, MÄNTTÄ, FINLAND

2015: TENTACLES, KMUTT ART SPACE, RACHABURI, THAILAND

2015: INCHEON ART PLATFORM, INCHEON, SOUTH KOREA

2014: TAIPEI ARTIST VILLAGE, TAIPEI, TAIWAN

2014: 59RIVOLI, PARIS, FRANCE

2014: ATELIERS D’ARTISTES RUE DU BOUGNEY, BESANÇON, FRANCE

TALK AND PUBLICATION

2019: SALON FÜR KUNSTBUCH (BERNHARD CELLA), BELVEDERE21, VIENNA, AUSTRIA

2018: INTERVIEW BY WIP ART, PARIS, FRANCE

2017: INTERVIEW BY RTI.FRANCAIS (RADIO TAIWAN INTERNATIONAL FRANCAIS), TAIPEI, TAIWAN

2016: END OF SUMMER, SHIBAURA HOUSE, TOKYO, JAPAN

2016: OFF LAB REC. COLLECTIVE SERIES,(JIANDYIN), THAILAND

2016: KMY LEHTI INTERVIEW BY HEIKKI VESTERINEN, MÄNTTÄ, FINLAND

2015: YET SPACE ART GALLERY, BANGKOK, THAILAND

2015: KING MONGKUT’S UNIVERSITY OF TECHNOLOGY THONBURI, THAILAND