

frieze

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MIKA TAJIMA
Critic's Guide: New York

By Amy Zion



Mika Tajima, 'Embody', exhibition view at 11R. Courtesy the artist and 11R, New York

Mika Tajima: Embody
11 Rivington
February 13 – March 13

Mika Tajima's exhibition of recent paintings, sculptures and videos straddles 11 Rivington's two separate spaces, underlining physically the conceptual differences between the two sets of sculptures that sit in each room. The white, cocoon-like objects emanate a warm glow that constantly changes. The lights in one room react to the fluctuating price of gold, getting brighter as the cost goes up (this is only perceptible after multiple visits), whereas the lights in the partnering space quickly flutter up and down as if a child were in control of switch. In fact, those lights translate the emotional reactions of populations in Cairo, Egypt, and London, UK, which are read by software that trawls through Twitter feeds.

Similarly, the artist's 'Negative Entropy' paintings are technological explorations first and foremost: field recordings are converted into data that is then rendered by a Jacquard loom, imbricating data production with material production. Like much of 'Embody', this series poses a direct challenge to those who bemoan the fading relevance of painting in a technological age.