In MATRIX 177, a speculative approach to expressions model sentiment analysis and predictive techniques. This enables speculation about the feelings of the public in real-time.

The elements in this exhibition are both a target of computational life and increasingly seem to reflect a life thoroughly immersed in a digital realm.

At the center of the exhibition is a networked LED installation that modulates the intensity of the LED light according to the sentiment of social media users. Minimized to a few words, thoughts, feelings, and expressions. These are visualized as structures appearing as structured forms, ranging from organic to geometric shapes.

The changing light intensity in the installation interacts with the surrounding environment, altering the ambiance of the space. The changing light intensity is a metaphor for the changing nature of human interaction in the digital age.

In the shadows of the exhibition space, the ambient painting becomes the embodiment of the digital expression, creating a unique experience for visitors.
In MATRIX 177, an illuminated space responds to the sentiment of future human expressions modeled by computer algorithms. Natural language processing and sentiment analysis generate a future modeled after life itself. The rise of such predictive technology in areas such as the military and e-commerce underlines how speculations of the future radically shape our perceptions, desires, and decisions in the present.

The elements in the exhibition track the production of an embodied subject as both a target of ortho-architectonic control and the soft governmentality of computational life. Integrated technologies control our bodies and lives in increasingly seamless ways. After Life is a contemplation of an escape from a life thoroughly scraped and decoded.

At the center of the exhibition is a hanging light installation comprised of globally networked LED lights controlled by a computer linguistics program. The color and intensity of the lights shift in real time to algorithmic predictions of future human sentiment. Mining the most recent language used on social media drawn from thousands of actual texts, the program uses the raw input of shared observations, thoughts, feelings, and perceptions of individuals to generate artificial future expressions. This is visualized as both language and color in the exhibition, appearing as streaming text on a flat screen monitor and the glowing color ranging from orange to violet—emitted from the bulbs, providing the only light source in the exhibition.

The changing light conditions create a shifting viewing experience of the paintings and sculptural elements. A bench-like form—similar to the designs now ubiquitous in airports, cafés, and bank lounges—is situated like an island in the exhibition. Carved from traditional walnut and perforated with hot-tub jet nozzles, the sculpture Social Chair resembles the cluster-based furniture systems found in collaborative workplaces. The spa nozzles puncturing the sculpture escalate how these design forms seek to condition the body and structure social space.

In the shadows of the exhibition, transparent paintings on the wall reflect the light and objects in the exhibition while remaining concealed from full visibility. These ambient paintings are subtitled with the names of deserted, remote islands. They become the embodiment of the unreachable, unscrapable, and not yet knowable.

In my recent work focusing on tech-built environments where the human...
My recent work invokes technologies developed to control and affect the body, focusing on techniques that shape bodily experience of space and time in a built environment where work and leisure spaces have meshed. This is a space where the human body comes into tension with the machinist body and its constructionist diffusion produces the technological ability to light everything to like.

MIKA TAJIMA
It’s what’s happening today, access to identification and analysis of every individual. A space embodying Mika Tajima’s sit

conject the body, time in a space and its constructionist logic of fragmentation and measurement. It is also where the diffused productive life energies of individuals are processed as information—the technological imperative to make a population visible and to bring everything to light.

MIKA TAJIMA

The tag line of Tw... commentary prov... for today, access to identification and analyze persons. A space embodying Tajima’s sit

Tajima’s engagement with the industrial past and the way in which we work, Tajima has... environments and... artist created an... shape social int... spaces by altering.
It’s what’s happening.

The tag line of Twitter—“It’s what’s happening.”—refers to the real-time commentary provided to users by the online news and social networking service. But today, access to “the present” is being displaced by the desire to know “the future.” So, what’s really happening? Through technology, various methods of automatic identification and data capture (AIDC)—from bar codes to google searches—obtain and analyze personal information to predict and promote future human behavior. A space embodying a “future modeled after life itself,”1 is the essence of artist Mika Tajima’s site-specific MATRIX installation After Life.

Tajima’s engagement with predictive technology began with an interest in our industrial past and older technologies that have sought to affect the body and the way in which we live our lives. Over the past decade, in a continually evolving body of work, Tajima has investigated the territory of the body in relation to different built environments and technologies, which aim to control human activities. In 2011, the artist created an installation of sculptures titled A Facility Based on Change2 made with repurposed elements from an original 1970s Herman Miller Action Office, the first modular cubicle-based office system designed to maximize worker productivity and shape social interaction.3 Tajima reconfigured the walls into a closed system of work spaces by altering the intended open forms into inaccessible four-panel cubes or by lining them up against a distracting vivid environments.

Tajima’s anti-Act and seating element specifically posture. In 1979, or public transport, “progressive and” as state chair—a progeny—ergonomic and 2014 exhibition 7 chair’s function b circus balancing length taken to Conditioning also sculptural painting...
Tajima’s anti-Action Office installation included her recurring *Furniture Art* paintings and seating elements in the form of balans® chairs, which encourage correct sitting posture. In 1979 Norwegian industrial designer Peter Opsvik invented the balans® chair specifically for the sedentary desk worker. Today, “We now spend about 55 percent of our waking hours sitting at our work desks and dinner tables, in our cars or on public transport, or in front of our many screens. And it’s seriously affecting our health,” as stated on the manufacturer’s website. On rocker rails, the kneeling chair—a progenitor of ergonomic task furniture—shapes the body to find its most progressive and productive position. The artist used the balans® chair again in her 2014 exhibition *Total Body Conditioning*, where she undermined the anthropomorphic chair’s function by stacking two chairs together in a configuration reminiscent of a circus balancing act performed by a pair of contortionists, drawing on the extreme lengths taken to maximize human potential.

Ergonomic chairs and social seating are recurring motifs in Tajima’s work. *Total Body Conditioning* also included works from *Epimelethai Satou (Take Care)*, a series of sculptural paintings made from Jacuzzi hot-tub forms. The series title invokes the
ancient Greek idea to “take care of oneself,” a suitable reference to the hydraulic bath’s intended therapeutic applications as well as its more common associations with luxury, leisure, and social activities today. The hot tub, which inscribes the shape of human users into its abstract form, speaks to how all zones of life — leisure, fitness, social, and work — have meshed into one space. Painted with high-gloss industrial automotive paint in abstract compositions, the monumental wall pieces betray awkward, bulky forms when removed from their functional horizontal orientation. Tajima includes a related sculpture in After Life. Designed to accommodate four sitters, Social Chair refers to the new modular designs of work spaces which denote the contemporary way of working “collaboratively.” Found in casual places and in transit — a public waiting area, café, or transportation lounge — casualization, integration, and in-transit mean work never stops. Made of hard walnut peppered with hot-tub jet nozzles alluding to invisible pressure, Tajima’s Social Chair makes apparent the contradiction of this new life mode as each seat faces away from the other.

In the 2016 exhibition Embody, the artist used the Setu Chair, a multipurpose office chair with a “kinematic spine” that was inspired by and resembles the human backbone, which supports the body. As life becomes more virtual and dematerialized, what form do we take? The artist deconstructed and reconfigured the chair parts, enveloped them in a translucent white cocoon resin, and presented them as chandeliers and then translated from Thai thousands of indelible registers and analyzed data was then as representing negative shifting, reflecting program in After Life Meridian (Future) presented in real

After Life also included exhibitions, including Embody. The name, “music,” a term co-evolved avant-garde community Art paintings served as abstract
The hydraulic associations with the shape of leisure, fitness, industrial背叛了orientation. Which denote dates and in industrialization, peppered with which makes apparent the other.

Purpose makes the human dematerialized, chair parts, as chandeliers and table lamps. Interior lights exposed the skeletal structures within them. Titled Meridian, the mood-light sculptures changed color in response to live data translated from Twitter feeds from London and Cairo, representing the input of many thousands of individuals from these locations. Using a custom analysis program, which registers and analyzes text as positive or negative numerical values, the scraped data was then associated with color— one representing positivity and another representing negativity. This was manifested in the room’s light tone constantly shifting, reflecting the transmuted moods of London and Cairo. Tajima uses a similar program in After Life, her MATRIX project, but shifts from present time to the future. Meridian (Future Sentiment) presents predictive text output in processed language presented in real time on a flat screen monitor in the space.

After Life also includes the artist’s Furniture Art paintings, featured in previous exhibitions, including A Facility Based on Change, Total Body Conditioning, and Embody. The name Furniture Art derives from musique d’ameublement, or “furniture music,” a term coined by Erik Satie (French, 1866 – 1925), an early twentieth-century avant-garde composer. Like Satie’s minimalist background music, Tajima’s Furniture Art paintings serve as the backdrop for other activities and containers for atomized paint. The rectangular Plexiglas boxes, back-painted with thinly-layered spray paint, serve as abstract, reflective ambient elements in her installations. Subtitled with the names or geographic locations of the paintings in After Life, contemporary life is cited in the paintings.

After Life presents the future feelings of life and machine-generated impenetrable Furniture. The artist draws attention to capture life, creating...
MIKA TAJIMA

ART D’AMEUBLEMENT (FURNITURE ART) (SEMISOPONOKAI), 2017
SPRAY ENAMEL, THERMOFORMED ACRYLIC
43 X 33 X 2 INCHES
COURTESY OF THE ARTIST, 11R, AND TARO NASU

“Furniture Art” presents names or geographic locations of uninhabited islands off the grid, the Furniture Art paintings in After Life serve as a counterpoint to the open accessibility of contemporary life fully integrated with technology. By contrast, the remote places cited in the paintings are unknowable and beyond technology’s reach.

After Life presents a stark vision of contemporary life—a room illuminated by the future feelings of a population, an unsuitable social arrangement, gradient mirrors, and machine-generated poetry. Contradicted by the alienating Social Chair and the impenetrable Furniture Art paintings, control is the focus of Tajima’s critique. The artist draws attention to the reality of how we live our lives: while technology seeks to capture life, can we escape between the lines and out of view?

PATRICIA HICKSON
Emily Hall Tremaine Curator of Contemporary Art
MIKA TAJIMA

EDUCATION

2003 MFA, Columbia University, School of the Arts
1997 BA, Bryn Mawr College (Fine Arts/East Asian Studies)

SELECTED SOLO EXHIBITIONS

2017 MATRIX 177: After Life, Wadsworth Atheneum Museum of Art, Hartford, CT
2016 Meridian (Gold), Sculpture Center, Long Island City, NY
Emotion Commune, Protocinema, Istanbul, Turkey
2014 Total Body Conditioning, Art in General, New York, NY
2011 Pineapples and Pyramids, Aspen Art Museum, Aspen, CO
The Architect’s Garden, UT Visual Arts Center, Austin, TX
After the Martini Shot, Seattle Art Museum, Seattle, WA

COLLABORATIVE EXHIBITIONS

2015 “Post Script” for Book Machine, organized by Christophe Boutin and Melanie Scarciglia, Centre Pompidou, Paris, France
2009 Today Is Not a Rehearsal, with Charles Atlas and New Humans, San Francisco Museum of Modern Art, San Francisco, CA

SELECTED GROUP EXHIBITIONS

2017 All Watched Over by Machines of Loving Grace, Palais de Tokyo, Paris, France
2014 Pier 54, High Line Commission, New York, NY
2013 Rappangi Crossing 2013: Out of Doubt, Mori Art Museum, Tokyo, Japan
2010 Interference, Moderna Museet, Stockholm, Sweden

WORKS IN THE E

Meridian (Future Sen HUE lights/bridge, mo cables, bracket, sockDimensions variable
Art d’Ameublement (Boreray), 2017
Spray enamel, thermo 43 x 33 x 2 inches
Art d’Ameublement (Isla Santa Clara), 2017
Spray enamel, thermo 43 x 33 x 2 inches
Art d’Ameublement (Semisopochnai), 2017
Spray enamel, thermo 43 x 33 x 2 inches
Social Chair, 2016
Walnut and metal 60 x 60 x 34 inches

All works courtesy of
Mika Tajima is represented by Taro Nasu, Tokyo.

EDUCATION

2003 MFA, Columbia University, School of the Arts
1997 Post-Graduate Apprentice, The Fabric Workshop and Museum Apprentice Training

1 Mika Tajima, After Life exhibit 2017
2 The exhibition Mika Tajima was organized by Eleven Rivi
3 I am indebted to Matthew Ly for his association with Eleven Rivi
4 See www.varierfurniture.com
5 Total Body Conditioning was
6 Mika Tajima, Embody, an exhibit
7 See www.hermanmiller.com
8 Mika Tajima in conversation

Furniture Art of remote places

Indicated by the ancient mirrors, Chair and the critique. The analogy seeks
Born in 1975, Los Angeles, CA
Lives and works in New York, NY

WORKS IN THE EXHIBITION

Meridian (Future Sentiment), 2017
HUE lights/bridge, monitor, programming, cables, bracket, sockets
Dimensions variable

Art d’Ameublement (Furniture Art) (Boreray), 2017
Spray enamel, thermoformed acrylic
43 x 33 x 2 inches

Art d’Ameublement (Furniture Art) (Isla Santa Clara), 2017
Spray enamel, thermoformed acrylic
43 x 33 x 2 inches

Art d’Ameublement (Furniture Art) (Semisopochnoi), 2017
Spray enamel, thermoformed acrylic
43 x 33 x 2 inches

Social Chair, 2016
Walnut and metal
60 x 60 x 34 inches

All works courtesy of the artist and 11R, New York

GALLERY TALK

Mika Tajima, MATRIX artist
Thursday, June 1
6:30 pm
Free with museum admission to Art After Dark

Patricia Hickson, Emily Hall Tremaine Curator of Contemporary Art
Thursday, July 27
Noon
Free with museum admission

Mika Tajima is represented by 11R, New York and Taro Nasu, Tokyo.
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