

□□ Mitsu SALMON & Milad MOZARI

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MiMi (Milad MOZARI & Mitsu SALMON) is a collaborative duo creating work in performance, sound, video, and installation which draw from archive, place and personal/ unaccounted history. The duo met while pursuing their Masters of Fine Arts at the School for the Art Institute of Chicago. Since 2017, they've created work together drawing from Milad's interest in

sound and architecture and Mitsu's practice in performance and drawing. They have created site-responsive work at Tsung Yeh Artist Village and Taipei Artist Village in Taiwan, Lincoln Park Conservatory in Chicago and Sugar Space in Indianapolis.

陳(陳怡 陳怡 & 陳怡)的 作品, 是 一 種 跨 界 的 藝術 實踐, 結合 了 音樂, 繪畫, 聲音 藝術 和 建築 設計。 他們 的 作品 是 根據 現場 環境 而 設計 的, 旨在 與 環境 產生 共振。 他們 的 作品 在 2017 年 的 台北 藝術家 村 展出。 他們 的 作品 是 根據 現場 環境 而 設計 的, 旨在 與 環境 產生 共振。 他們 的 作品 是 根據 現場 環境 而 設計 的, 旨在 與 環境 產生 共振。



Resonant Traces, Multimedia installation, Taipei Artist Village, 2018

Q&A

Q. Please tell us about your works, including your creation process.

A. As a collaboration, we have been creating work connected to science and architecture the last few years. In particular, we have been looking at botany and its relationship to national histories, built structures, and migration. We both have an interdisciplinary approach and practice that ranges from performance, experimental music and installation. With each iteration of the collaboration, we try to use these mediums to translate the research in a site-specific manner. We have a great approach to tacking research from a personal perspective



Mt. Shamao, Lincoln Park Conservatory and Taipei Botanical Garden (Mt. Shamao, Taiwan)'s collection, Lincoln Park Conservatory, Chicago, USA, 2018

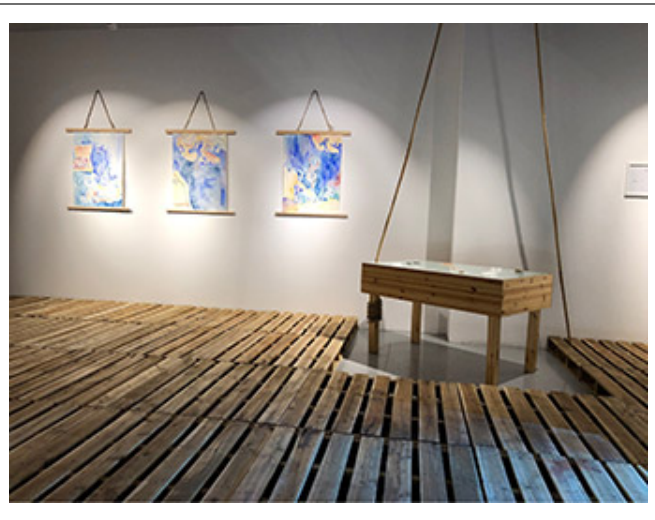
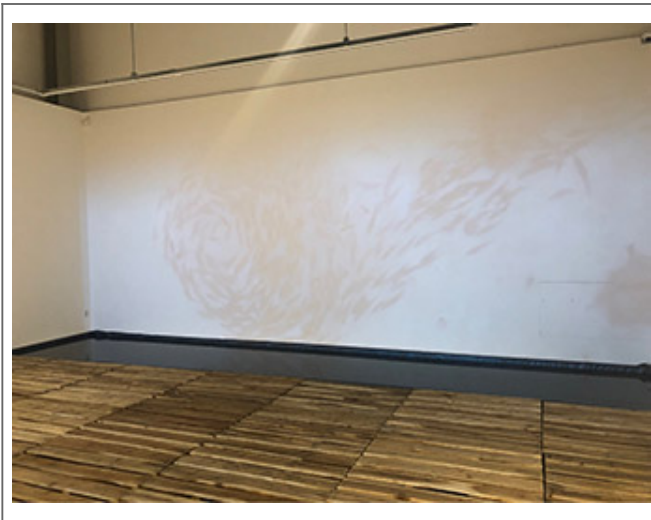
Q. What kind of works/projects are you going to do at IAP?

A. Jemulpo Port is a beautiful area that really shows its history in its architecture, people and landscape. It's a place of transit, commerce, and speculation given the built structures. This is all new to us, and we hope in our research and prototyping, speculate more on a civilization that lived underwater. What were the tools for underwater breathing, commerce and communication? What artifacts did they "leave" behind? What parallels can be drawn to the modern climate of the industrial port town? These are some of the questions we are asking ourselves while getting lost in the hills of the neighborhood.

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How do you think about the concept of 'Breathing under Water'? How do you think about the concept of 'Breathing under Water'?



Illusive Waves: Breathing under Water_Multimedia installation(wooden pallets, hydrocal plaster, and rope), Watercolor on paper, Video projection with reflective pool_2019

Q. About inspirations, motivations and episodes.
A. We began thinking about this work while going to the Natural History Museum in Utah and thinking about the beauty of artifacts and fossils. This last year we have been working with botanists and through that experience have been inspired to continue working with elements from science. This has made us think about/ be inspired by how things are preserved organically or by humans. For example who is allowed to tell history? Whose stories are left out? What are the boundaries of conservation? What is lost? At IAP, we plan to make a fictional town drawing from both real and imagined archives and fossils to speak to these inquiries.

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Madou Sugar Arts Triennale, Performance amongst old and new friends, Madou, Taiwan, 2019

Q. About art and communicating with audiences

A. This is something we are redefining for ourselves with each exhibition, performance, and collaboration (collaboration between us and potential spectators). Most recently, we worked with indigenous tribes in Taiwan to develop the music of our performance, and also developed some tools that record environmental data that can be translated for music. Working with these groups really helped us see the function of our output outside the exhibition arena. The thing we strive for is to tell a story in a place with our work, and its process, connect with others who can potentially take away the story and tools from the project and connect to others.

Q. 關於，藝術 如何 與 觀眾 溝通

A. 我們 正在 重新 定義 我們 自己 的 藝術 表演 和 合作 (合作 在 我們 和 潛在 的 觀眾 之間)。最近 我們 與 台灣 的 原住民族 部落 合作 開發 了 我們 表演 的 音樂， 也 開發 了 一些 工具 來 記錄 環境 數據 這些 數據 可以 被 翻譯 成 音樂。 與 這些 團體 合作 真的 幫助 我們 看 到 我們 的 作品 在 展覽 場 外 的 功能。 我們 努力 的 是 在 一個 地方 用 我們 的 作品 和 過程 來 講 故事， 並 與 他人 建立 聯繫 這些 他人 可能 會 從 我們 的 項目 中 帶 走 故事 和 工具 並 與 他人 建立 聯繫。



Sirayan Sensor, Cellular electronics and solar pane, 2019

Q. Please tell us about your future plans and working directions.

A. We have been traveling and making work consistently for the last three years participating in residencies and festivals. This has been exciting in terms of research and being in conversation with artists, spaces and communities globally. We want to continue this but at the same time have a garden and a puppy.

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