□□ Mitsu SALMON & Milad MOZARI



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.



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

(Mitsu), and approach from a more structural and analytical vantage point (Milad). Our collaboration is really about the convergence of these methods and the artifacts that stem from it.

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Milad MOZARI_Standing Nymph & Man (Image taken during the renovation process), Mixed media, $2015{\sim}2017$

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Q. What do you think your representative work or exhibition

is? Why do you think so?

'Mt. Shamao' was a site-specific installation and performance inhabiting the Fern room at Lincoln Park Conservatory in Chicago. The work looked at man-made tropical paradises as connected to archives, importation, and utopias. For the past year, we had been conducting research in Taiwan at the Forestry Research Institute and drawing historical and metaphorical lines back to Lincoln Park Conservatory's past and present. The piece was a four-channel sound installation of altered field and archival recordings from Taiwan as well as Mitsu's singing. Spread around the space were laser etched archival photos from both the Lincoln Park Conservatory and Taipei Botanical Garden's collection. The performance aspect consisted of 30-minute tours with an ensemble that guided the audience through the parallel beginnings of Chicago and Taiwan's botanical gardens and the imported tropical paradises they attempted to create. This exhibition is a good example of our work as it combined our mediums while immersing the audience in the archival setting we usually work in.

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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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- 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

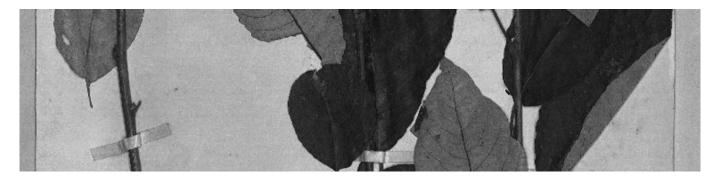
- Q. About art and communicating with audiences
- A. This is something we are redefining for ourselves with each exhibition, performance, and collaboration (collaboration between us and potential spectators). Most recently, we worked with indigenous tribes in Taiwan to develop the music of our performance, 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.
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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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- ▶ http://www.mitsusalmon.com/
- ▶ https://miladmozari.com/