

GO

Mayumi Okura



# Go

2006 - HTML page, Flash animation

.....

Go is a page that should be consult in a web browser. It is a white page with a "Go" button located at middle of the page. This button is similar to those that we can see everyday on the Internet ("ok", "validate", "next", "enter", etc). By trying to click on it, this button starts to react in an unusual way. When the mouse approach the button, it moves in the page, like if it were trying to flee from the mouse cursor. It is thus impossible to click on it.



## Fiction

2007 Interactive installation

.....

I enter in a dark room with a flashlight; I turn it on.  
I think that it is possible for me to see something.  
I light a wall. I see words fleeing the light of my lamp.  
The darkness turns me anxious,  
but these words are even more frightened than me.  
I hunt them hopelessly,  
although they hide themselves and that finally I cannot see them.  
I have a light, but however I am still alone in this darkness.  
I become this light which does not manage to clarify the words.  
I can see in the dark, but I can't look at anything.  
I'm picking by bits the words, meanwhile there is no coherence like in a text.  
However I amass words within myself,  
and from this agglomerate of words, a form is gradually created .  
By growing, this object developing itself inside my mind with all these words gets  
more and more accurate.  
Because I am in a dark room,  
I let myself to be carry away in the space which opens inside me.



epicure latin



“Fictions” takes place in a dark room. At the entrance, 2 Maglite torches are placed on a pedestal. The spectator is invited to take one of these lights, to switch it on and to enter in the room.

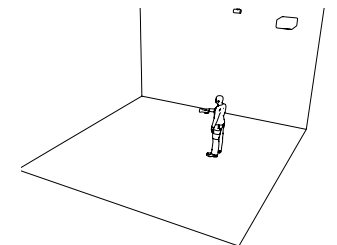
By lighting the walls, the visitor will see a video projected realtime picture of his light’s halo on one wall. The real light’s halo and the projected one are the same, and they are on the same position in the projection area. When he will move his light to see what is projected in the black picture, he will see words fleeing from the light. For a very short time, these words are brightened, but they go away immediately, like small insects frightened by the light’s halo and taking refuge in the dark areas of the picture.

A text seems to be there, but no one will be able to read it, as this text is destroyed by the light moves, when it touches the words, and finally every word stays in the dark.

The spectator himself becomes the light’s halo, as he tries to find a meaning to those fleeing words surrounded by darkness. If the fact that words disappear when they are hit by the light can engender a kind of frustration, the spectator comes quickly to the conclusion that he can use the few words he gets to generate his own fictions. An inner space is then created in the spectator’s mind. The quantity of interpretations of this installation is then as large as the number of potential spectators.

No technical interface is needed for the spectator to interact with this installation. It is not a mouse, nor a gamepad or any other kind of specific and complex sensor prothesis that he has to manipulate or wear. To use a flashlight to brighten the surrounded space’s walls is a natural action, that everybody will perform without troubles once one is in a dark room. It is very important for us that an interface has an easy usage. The usual function of the light is questioned here, as the light can lights almost nothing.

The text used is an extract of “The Garden of Forking Paths” from the Jorge Luis Borges book “Fictions”. As Borges is a well known and famous writer, it’s possible for us to use various language versions of the text, and to adapt it to the country where this work is shown.



## The Little Match Girl

2007 Interactive installation

---

By scratching a match, the spectator triggers the projection of this burning match in front of him. In this projection, a little paragraph of text is formed where the light is. From matches to matches, the viewer quickly realizes that he is reading piece by piece the story of Hans Christian Andersen, "The little match girl."





With *La Petite Fille aux allumettes*, the visitor is placed in a dark space, which he is called upon to light up with a match flame which reveals, other than his own image, a fragmentary text which surrounds him and lands in his hand. Revealing itself little by little, it appears to be the famous tale by Andersen, *The Little Match Girl*. Via reflection and parallels, the narrative space materializes itself in the visitor's own body, which is called up to both generate and "inhabit" the territory of imagination.



## Waiting for Godot

2007 installation

---

The video recording of a conversation in a written chat is played in the computer screen. Disposed on a desk and surrounded by everyday objects, this computer is one of the elements constituting an installation. This dialogue is actually an excerpt from the theatre play by Samuel Beckett, "Waiting for Godot".





I asked to two foreign friends who do not speaks nor understand French to write down an excerpt of this play of Beckett in an instant messaging software (chat), Skype. This software provides the user to choose a nickname and create their contact list. My two friends then endorsed the names of the two vagrants of the play, Estragon and Vladimir. These two people have never met physically, they do not know each other and do not speak the same language. Their chat conversation was recorded as a video screenshot. The video is played on a computer screen, which is placed on a work table. It is actually the fictional office of the person playing Vladimir. This project is an installation that the audience is invited to observe.

For these two people, the dialogues they are writing down are meaningless. As they do not understand the language in which they're writing, they perceive it as an alignment of alphabet letters. It is an absurd situation.





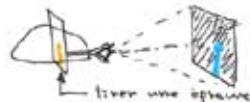
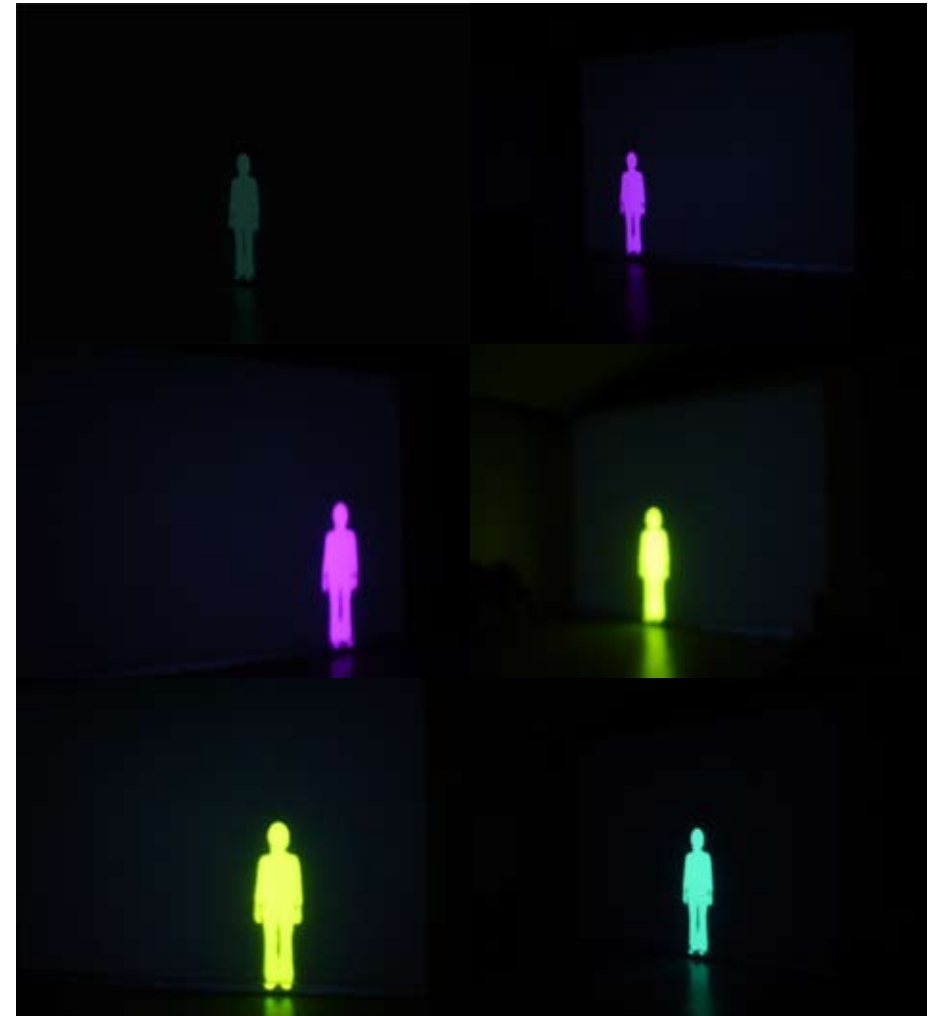
## Figuration

2004 Vidéo installation

---

On the eyes retina is engraved copy, the picture of the shadow of a human being (by retinal persistence). In fact, this image is seen not because it has a physical existence, but a phenomenal one, as a copy. By burning the retina, the colors of the original image are transformed according to the rules of complementarity, red turns green, blue turns yellow... There is inversion in the copy. This is in fact merely conditioned by anatomical principles.

The copy appears in the dark. But we have no informations indicating that the original existed, only the copy is there, violently present. The viewer watches and hears something that is not there. He experiences a copy of what was once.



© Mayumi Okura Works 2005\_2007  
<http://mayumiokura.acronie.org>  
mayumi.okura@free.fr