

# YUKO MOHRI & EI ARAKAWA-NASH

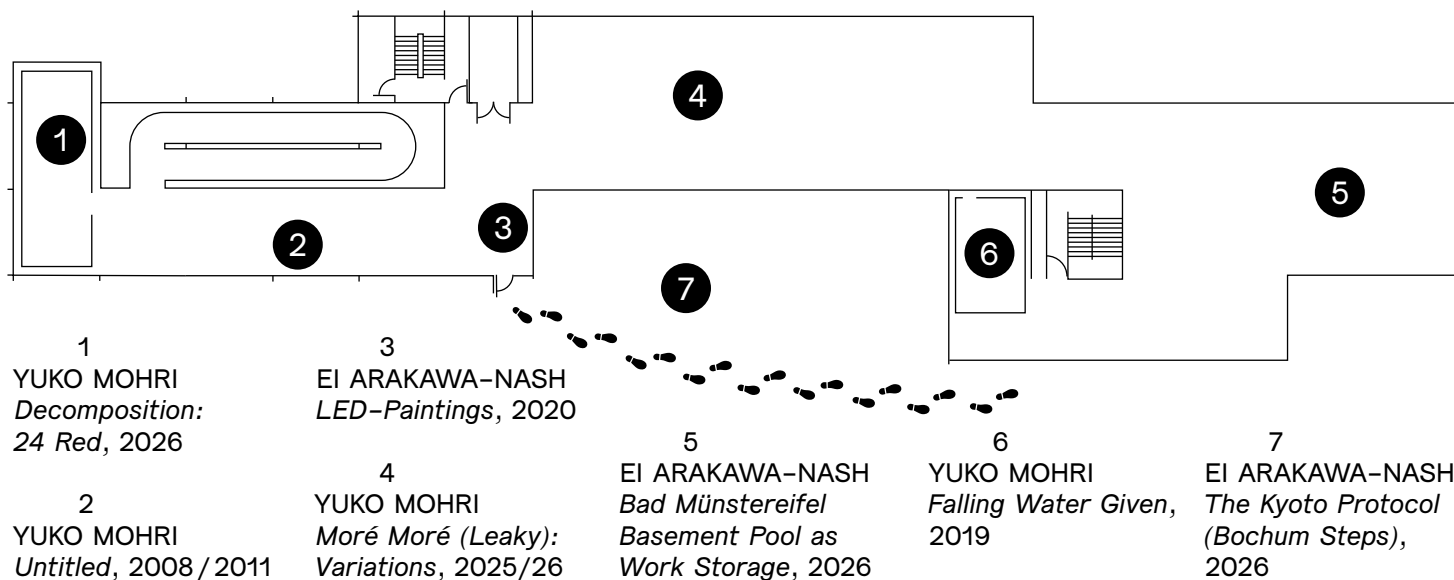
The starting point for this exhibition is the major Fluxus show *How We Met* (November 2025–February 2026), which presented the large donation of Fluxus artworks by the late gallery owner Inge Baecker to the collection of Kunstmuseum Bochum. Yuko Mohri and Ei Arakawa-Nash were inspired by works of art from this collection. Further, both artists practices are influenced by experimental art movements such as Fluxus (Latin for ‘flowing’). Since the 1960s Fluxus artists have radically redefined art production, in a cross-genre manner and with simple means. Their focus was on ideas rather than individual artistic genius.

In *How We Meet*, Mohri and Arakawa-Nash have created new encounters of all kinds: Between water and space, apples and electricity, their own ideas, and those of the Fluxus artists they encountered in the collection (such as Alison Knowles, Daniel Spoerri, Wolf Vostell, Mauricio Kagel and Geoffrey Hendricks).

In many conversations and along the lines of their conceptual idea *Water Money Salad*, Mohri and Arakawa-Nash have staged an exhibition in the form of a playful parcours. *Water Money* and *Salad* inspire themes which connect the artworks of both artists with the works from Kunstmuseum Bochum’s Fluxus collection, sometimes metaphorically, sometimes literally.

## HOW WE MEET

# 7.3- 13.9.2026



1 YUKO MOHRI  
*Decomposition: 24 Red*, 2026

In the archives of Kunstmuseum Bochum Yuko Mohri came across several documents relating to performances and actions from the 1970s by the recently deceased artist Alison Knowles (1933–2025). The use of food as a medium is characteristic to the work of both Alison Knowles and Yuko Mohri, who incorporate everyday objects and edibles such as fruit and vegetables into their art.

For Yuko Mohri, composting and composing are closely related. *Decomposition: 24 Red* is a multi-part installation consisting of electrodes and various fruits. Fruit is connected to electrodes and produces electricity as it decomposes. The resulting electrical signals are transformed into flickering lights, creating an everchanging composition. The fruit becomes a source of energy for the LED lights — light in exchange for sugar. The apples rot and their internal state changes constantly, altering the intensity of the light. As the fruit ripens and rots over time, it exudes the sweet smell of decay and is eventually collected on the compost heap, becoming a breeding ground for new plants.

*Decomposition: 24 Red* loosely ties in with the work *99 Red North* (1970) by artist Alison Knowles, which was performed on the tennis court of the first CalArts campus (Villa Cabrini in Burbank, California). Ninety-nine apples were arranged in several rows facing north. Passersby were invited to take an apple and leave any object in return. This action is considered one of the first artworks and performances to use the exchange of gifts as a form of artistic relationship.

If you wish, you can participate in the artwork by taking an apple from the electrodes and exchanging it for your new fruit! (Saturday is fruit day, and fresh fruit is available for you at the reception.)

2 YUKO MOHRI  
*Salad & Performance*

Documenting moments in the form of images (such as photographs, copies, collages, videos, or scans) is often the only evidence of past actions) creates a dilemma for performance art. Media evolves in parallel with technology (such as cameras, scanners and printers) and thus can situate documents to the time in which they were created. Almost 40 years lie between Alison Knowles' photocopies of her *Identical Lunch* series, or Wolf Vostell's photograph of his *salad cart* (both 1973), and Yuko Mohri's long photocopy of a "fruit salad." This scan is evidence of a lecture performance. The video shows an earlier version of the performance Yuko Mohri held at Tokyo Keizei University in 2008. While placing cupcakes on a scanner, she talks about her basic artistic ideas and those of Expressionists such as Monet,

who changed oil painting with a completely new approach at the time. Unlike the artists before them, who mostly painted what they saw realistically in the service of the nobility, the Expressionists began to use oil paints in their own unique way... Now Mohri laughs as she presses the scanner lid onto the cupcakes and gradually scans the squashed cakes... What she is doing is an experiment in the name of art. Whether it turns out to be interesting or not doesn't matter to her at first — trying something that is unstable or constantly changing is what counts.



ALISON KNOWLES  
*The Identical Lunch*, 1973

As a founding member and key figure of Fluxus, artist Alison Knowles (1933–2025) linked numerous art forms. To break down the separation between art and life, Knowles designed environments and structures that involve the body in many of her works. She referred to her spatially experiential installations, which appeal to multiple senses, as "transvironments." The use of household objects and food in her performances point to the feminist aspect of her work. Her legendary performances include her frequently performed score *Make A Salad* (first performed in 1962) and *The Identical Lunch* (1973). The *Identical Lunch* is a durational performance in which Knowles, accompanied by different people, ate the same lunch every day for two years: A tuna sandwich, salad, and a glass of buttermilk. In her work, Knowles questions the significance of routine, repetition, and chance in the 'performance' of our everyday lives.

WOLF VOSTELL  
*Salatwagen*, 1973

Wolf Vostell (1932–1998) is considered one of the pioneers of the Fluxus movement and their happenings. At the invitation of exhibition curator Harald Szeemann to the now legendary show *Happening & Fluxus* (1970) at the Kölnischer Kunstverein, Wolf Vostell had 25 salad boxes transported back and forth in a train compartment, along with the audience, between Cologne and Aachen. The participants in the happening were then Xrayed. The next day the happening was repeated, this time with the salads being tested for possible radioactive contamination. Vostell had one of the salad boxes continue its journey in a metal case — for a whole year — with the aim of documenting its decomposition. Even after months of the journey, biologists were still able to detect life in the mushy salad leaves. The background to Vostell's happening was the expansion of

Alison Knowles, *The Identical Lunch*, 1973  
Collection Kunstmuseum Bochum



nuclear energy usage in the early 1970s, which was accompanied by growing concerns within society about its safety and environmental impacts, and leading to the emergence of the anti-nuclear movement.

3 EI ARAKAWA-NASH  
*LED-Paintings*, 2020

This series of paintings made of flashing lights, known as LED paintings, by Ei Arakawa-Nash were created during the pandemic year of 2020. Flashing LED lights display renderings of oversized coins in various currencies: The Euro, British pound and yen. Arakawa-Nash conceived the LED paintings against the backdrop of lockdowns and his activities as a performance artist being restricted. The paintings are 'reactivations' of earlier performances at venues such as the Berlin Biennale, the Museum of Modern Art (MoMA) and the Tate Modern. Displaying the local currency of the respective location of the performances, the coins display the monetary value that Arakawa-Nash received as a fee for each performance, a quasi representation of his wage per minute. With his LED paintings Arakawa-Nash has created a principle of 'performing images' — performances in the absence of the artist, captured in flashing lights.

The examination of the conditions of artistic work is a recurring motif in Arakawa-Nash's work. With the restrictions imposed by the COVID-19 pandemic, the conditions of artistic work took on a new dimension in 2020 and 2021, when exhibitions were cancelled and public institutions had to close worldwide. The constantly changing, flashing lights of the coins — which render icons of lions, human heads or plants — refer to fluctuations of currencies and monetary systems, as well as to the often-precarious circumstances of artists working within the art market system.

What constitutes the value of (a performance) art that is not present?

4 YUKO MOHRI  
*Moré Moré (Leaky)*, 2025/26

Yuko Mohri is curiously inventive. She creates kinetic sound sculptures by intentionally causing water leaks, then trying to plug them again. Since 2011 Mohri has been documenting makeshift waterleak repairs in underground stations in her home city of Tokyo, her sound sculptures are inspired by these

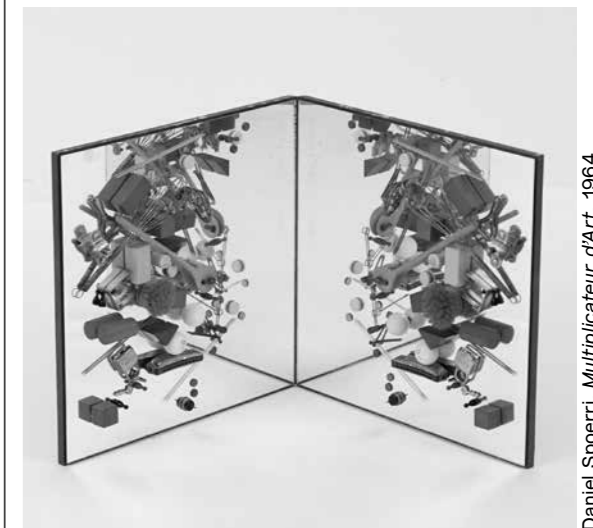
Wolf Vostell, *Salatwagen*, 1973  
Collection Kunstmuseum Bochum

observations. The ingenious solutions devised by employees of the underground network to plug the leaks — who use everyday objects such as bottles, buckets, umbrellas and hoses to limit the water damage as best they can — have inspired Mohri to continuously develop her installation *Moré Moré (Leaky)*, since its inception in 2015. The title is based on the Japanese terms 'moru' (to leak) and 'mori' (to fill or pile up).

Driven by pumps, water circulates through hoses and makes its way through plastic bags, drum kit elements, coat racks, and rubber boots. The artist bought the materials and objects arranged here in second-hand shops and flea markets. The installation will be complete when Mohri succeeds in controlling the leaks and returning the water to a continuous cycle.

Since the nuclear disaster in Fukushima in March 2011, the term "leaky" has had a double meaning in Japanese: it no longer refers only to water leaks, but also to the uncontrolled release of radioactive substances (such as those from the damaged reactor buildings). In the face of such disasters, regardless of their scale, Mohri's work draws attention to what human creativity and imagination are capable of. With small gestures and inventive actions, she creates installations that are both ephemeral and monumental. She does not see herself as a performance artist, but leaves the stage to her installations, which vibrate and resonate as if they were living systems.

"I prefer to use gravity, magnetism, light, and wind to control my work." (Yuko Mohri)



Daniel Spoerri, *Multiplicateur d'Art*, 1964  
Collection Kunstmuseum Bochum

DANIEL SPOERRI  
*MAT Multiplicateur D'Art*, 1964

Daniel Spoerri (1930–2024) was one of the most important makers of Object Art, and was a co-founder of the Nouveau Réalisme movement; he is considered to be the inventor of Eat Art. In 1959 he released his first series of multiples — small-format artworks produced in editions of 100, based on ideas by other artists and sold at affordable prices. MAT

(short for Multiplication d'Art Transformable) emerged in the context of the innovative art movements of the 1960s and 70s. These included happenings, Fluxus, the Zero movement, and Nouveau Réalisme. His mirror object *Multiplicateur d'Art* (Art Multiplier) consists of two connected mirrors on which toys are attached symmetrically to each other. The mirrors reflect the toys infinitely. Simultaneously they “mirror” the consumer culture that was on the rise at the time.

**5** EI ARAKAWA-NASH  
*Bad Münstereifel Basement Pool as Work Storage*, 2026

The Bochum gallerist Inge Baecker bequeathed her estate, consisting of hundreds of Fluxus works, to the Kunstmuseum Bochum. The artworks were stored in a drained swimming pool in the basement of her home in Bad Münstereifel, where she lost her life during the 2021 Ahr Valley flood disaster.

Ei Arakawa-Nash has a version of this pool recreated for this exhibition. Fascinated by the photos of the gallery owner's ‘swimming pool storage’: On the one hand, amazed the flood had not destroyed anything), and on the other, shocked by the destructive extent of the flood. Arakawa-Nash's dry pool mimics the storage of the artworks as they were documented. The pool as an installation serves as a stage for part of his performance series *Water Money Salad*, where the (il)logic of the art market, water, and CO<sub>2</sub> emissions are negotiated in a performative way.

The devastating flood in the Ahr Valley was caused by extreme and persistent rainfall, which has become more likely and intense due to climate change. CO<sub>2</sub> emissions are the root of climate change. To make these emissions visible, the concept of the carbon footprint (CFP) was introduced internationally. A CFP measures the emissions of a product's entire life cycle in figures: From raw material extraction and production to transport and use, to its disposal or recycling. Arakawa-Nash applies the concept of the CFP to a painting from the Fluxus estate (Geoffrey Hendricks, *Sky window*, 1985) as well as to his own carbon footprint (air travel) in preparation for this exhibition.

The carbon footprint of Geoffrey Hendricks' *Sky window* (1985) was calculated using DEFRA greenhouse gas conversion factors (2023) and Ecoinvent via ClimaTiq LCA values. The resulting assessment covers the entire life cycle of the painting, from its creation to its transport; including emissions from material production, transport from Hendricks' studio in New York City to JFK Airport, Cologne, Bad Münstereifel, and arriving to Kunstmuseum Bochum. The estimated total carbon footprint of *Sky Window* is approximately 98.43 kg of CO<sub>2</sub>. The estimated carbon footprint for Ei Arakawa-Nash's trip from Los

Angeles, USA via Venice, Italy to Bochum and back (February 24 to March 7, 2026), produces approximately 3.47 tons of CO<sub>2</sub>— that corresponds to 35 *Sky windows*. This is including taxi transfers and economy class flights. Walking in Bochum is considered emission-free.



GEOFFREY HENDRICKS  
*Sky window*, 1985

Unlike his Fluxus colleagues, Geoffrey Hendricks (1931–2018) preferred using natural motifs in his works and is known for his numerous depictions of the sky—for which he was nicknamed “Cloudsmith.” His art combines the spiritual with the concrete and is based on his reverence for nature. With his series of headstand performances, Hendricks called for a change of heart and greater care for people and the environment—in a headstand, he connects heaven with earth. In 1971, Geoffrey Hendricks and his then-wife Nye Ffarabas staged their divorce as a “Fluxdivorce” to mark the beginning of their queer life. He honoured the wedding of his friends Beth Stephens and Annie Sprinkle with his *Headstand for Blue wedding*.

HISTORICALLY INFORMED PERFORMANCE PRACTICE  
*Mauricio Kagel's Music Room*

In 1973 composer Mauricio Kagel's (1931–2008) “Klangerzeuger und Musikfiguren” (Sound Generators and Musical Figures) were first exhibited as room installations combining music, visual art, and theatre at Inge Baecker's gallery in Bochum, and later during the performance weeks at the Ruhr Park shopping centre. In this exhibition Ei Arakawa-Nash re-stages fragments of Mauricio Kagel's spatial installation. At the end of the 1960s, Kagel made the film *Ludwig van* on the occasion of Ludwig van Beethoven's 200th birthday—the backdrop for the film was Kagel's music room (1970), consisting of furniture, cardboard figures (Haydn, Mozart, and Beethoven) and walls completely covered with Beethoven's sheet music. The work was donated to Kunstmuseum's collection in the late 1970s.

The film *Ludwig van*, commissioned by Westdeutscher Rundfunk (WDR), is more a controversial commentary by Kagel on the reception of Beethoven than on the composer himself and his music. The first part “shows” Beethoven, who is never fully seen in the film (as he is supposed to be behind the camera), arriving in Bonn in 1969 and taking us viewers through his eyes (the camera) to visit his birthplace, a replica “Beethoven House.”

Geoffrey Hendricks, *Sky window*, 1985  
Collection Kunstmuseum Bochum

The second part of the film consists of fragmented scenes that explore the question of whether Beethoven is “misused,” i.e., misunderstood or exploited and commercialized. It deals with the myth surrounding Beethoven's persona and the preoccupation with everything related to his private life, the exploitation for political purposes, and the awe of contemporary performers when it comes to performing Beethoven's masterpieces. Kagel contrasts the debate surrounding so-called “historically informed performance practice”—an approach to performing classical music that aims to remain absolutely faithful and authentic to the style and manner of the musical era in which a work was originally conceived—with his Beethoven Room. It is to be understood as a walk-in score, a space that serves performers to “present the music of the past as the music of the present” (Mauricio Kagel). What the performers play is based on their subjective perception.



MAURICIO KAGEL  
*Ludwig Van* (Musikzimmer), 1970

At the end of the 1960s composer and artist Mauricio Kagel (1931–2008) made the film *Ludwig van* to mark the 200th anniversary of Ludwig van Beethoven's birth. The backdrop for this film was the artwork *Music Room* (1970), which was exhibited in 1973 at Inge Baecker's gallery in Bochum and later as a room installation during the performance weeks at the Ruhr Park shopping center. *Music Room* can be understood as a walk-in score, a space that encourages performers to “present the music of the past as the music of the present.” How the notes are read and interpreted here is based on each person's subjective perception.

**6** YUKO MOHRI  
*Falling Water Given*, 2019

Yuko Mohri's artistic career is characterised by her exploration of liquids and water leaks, not only figuratively but also literally. One of her first sculptures from the *Moré Moré* (*Leaky*) series was severely damaged in 2023 after a flood inundated the Kanto region and Mohri's storage rooms. Prior to that she experienced another form of flooding during a stay in Paris in the summer of 2019: Falling asleep in her hotel room while the bathtub accidentally filled with water. The running water flooded the hotel room below. The artist captured this accident photographically in her work *Falling Water Given* (2019), kept correspondence and invoices, and turned the legal matter into a work of art that takes a humorous approach to the unfortunate incident. The friendly letter from the hotel management dated 2 July 2019 refers to the cleaning and repair costs that the hotel charged the artist—almost €9,000.

*Dear Ms Mohri, please find enclosed the invoices for rooms 101+201, the ceiling of the breakfast room and the cleaning of the curtains.*

Mauricio Kagel, *Ludwig Van* (Musikzimmer), 1970–1974  
Collection Kunstmuseum Bochum

**7** EI ARAKAWA-NASH  
*The Kyoto Protocol* (*Bochum Steps*), 2026

Ei Arakawa-Nash's journey for this exhibition from his home in Los Angeles via Venice to Bochum generated an estimated 3.47 tons of CO<sub>2</sub> equivalent (CO<sub>2</sub>e). By comparison: The production and life cycle of the painting *Sky window* by Fluxus artist Geoffrey Hendricks generated 98.43 kg CO<sub>2</sub>e. Arakawa-Nash's emissions are therefore 35 times those of Geoffrey Hendricks' painting, or 72,000 steps on stilts!

Help offset the CO<sub>2</sub> emissions caused by the artist's air travel. Every step (on stilts) counts: Become part of the *Bochum Steps* performance:

- Take a pair of stilts from the shopping cart and attach them securely to your feet with the tape provided.
- Now carefully take a short walk the terrace. Be careful not to fall. (Use of stilts is at your own risk!)
- Count all the steps you take on stilts, for example with a pedometer app on your smartphone.
- When you are finished, show proof of your steps to one of our museum attendants, who will then enter them on the tally sheet.
- Each step counts as one euro cent.

A total of 722 euros (72,200 steps on stilts) is needed to offset 3,000 tons of CO<sub>2</sub>. Once this amount has been reached, Arakawa-Nash will purchase 3,000 tons of CO<sub>2</sub> equivalent via the UN platform for CO<sub>2</sub> emissions. Arakawa-Nash has chosen the Dongjiang River Project in Guangdong Province, one of China's most industrialized regions. (This is where he previously purchased materials for his LED paintings, among other things.)

Everyone who participates in *Bochum Steps* will be recognized as contributors on the UN-platform after the exhibition has ended.

Background: Kyoto Protocol, 1997

In 1997, the Kyoto Protocol introduced the concept of “carbon offsetting” which allows greenhouse gas emissions to be “offset” by financing projects that reduce or absorb an equivalent amount of carbon. Originally designed as a mechanism for nations and companies, it was also extended to individuals. Between 2005 and 2022, Ei Arakawa-Nash traveled throughout Japan, the United States, Europe, and beyond, accumulating approximately one million air miles with United Airlines (equivalent to approximately 1.6 million kilometers flown). The CO<sub>2</sub> emissions caused by this amount to around 315 tons (based on the UK DEFRA greenhouse gas conversion factors

for 2023). For *How We Meet*, Arakawa–Nash is now inviting all museum visitors to help him offset his carbon footprint. Each step on stilts is calculated at one euro cent and used to purchase certificates.

#### ABOUT THE ARTISTS



#### YUKO MOHRI

Yuko Mohri was born in 1980 in Kanagawa, Japan and lives and works in Tokyo.

Yuko Mohri creates installations and sculptures to focus on events that are constantly changing depending on various conditions, such as their surroundings. Her dynamic installations function like machines or miniature ecosystems. Mohri presented her exhibition *Compose* in the Japanese Pavilion at the 60th Venice Biennale (2024), which included a version of the installation *Moré Moré (Leaky)* shown here. Yuko Mohri combines sound and readymades — arranging everyday objects such as umbrellas, paper rolls, light bulbs, organic matter, food or fans — into site-specific installations. Temperature, humidity, light or the movements of the audience in the room all influence the choreography of her sculptures. Light bulbs turn on and off, bells ring, hoses pump, forks swing rhythmically and randomly.

#### EI ARAKAWA–NASH

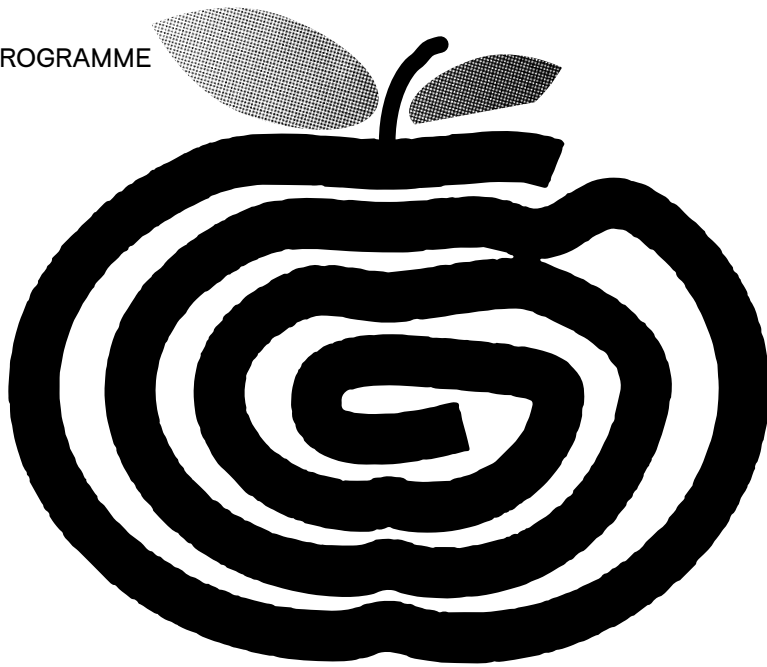
Ei Arakawa–Nash was born in 1977 in Fukushima, Japan and lives and works in Los Angeles.

Ei Arakawa–Nash works with installation and performance, incorporating everyday objects, artworks and people as actors in his art — where all participants are treated as equal. Music and poetry play a central role in his installations and performances, drawing inspiration from the artistic strategies of the Gutai group and the Fluxus movement. In this exhibition, Arakawa–Nash presents a series of LED paintings (2020) and new productions that focus on systems such as money and the art market, his own carbon footprint, and the value of labour. Under the title *Water Money Salad*, Arakawa–Nash is collaborating with students from the Düsseldorf Art Academy (Ari Benjamin Meyers' class) to develop a multi-part performance series for the exhibition. As Yuko Mohri's successor, Ei Arakawa–Nash will also be exhibiting at the Japanese Pavilion at the 61st Venice Biennale in 2026.



Geoffrey Hendricks, *Headstand for Blue wedding of Beth Stephens and Annie Sprinkle*, 2009  
Photo by J. Padelt, Courtesy of Fondazione Bonotto

## PROGRAMME



### FRUIT DAY

Every Saturday is Fruit Day! Feel free to take a piece of fruit from the reception desk in the foyer and exchange it for one of the apples on the electrodes of the installation *Decomposition: 24 Red* by artist Yuko Mohri!

### PERFORMANCES

*Water Money Salad* is the title of the multi-part performance series in which Ei Arakawa-Nash, together with students from the Düsseldorf Art Academy (Ari Benjamin Meyers' class), will perform at the exhibition:

Water Money Salad  
Friday, 6 March (opening), 8 p.m.

Water Money Salad  
Wednesday, 13 May, 6 p.m.

Water Money Salad  
Wednesday, 3 June, 6 p.m. (free admission)

Water Money Salad  
Wednesday, 1 July, 6 p.m. (free admission)

Water Money Salad  
Wednesday, 2 September, 6 p.m. (free admission)

### GUIDED TOURS

Alternating Wednesdays at 5 p.m. and Sundays at 3 p.m.

Curator's tour:

Wednesday, 15 April, 5 p.m. with curator  
Julia Lerch Zajączkowska

Wednesday, 27 May, 5 p.m. with co-curator  
Adèle Anstett in English

Current information on guided tours, events and further information on the accompanying programme can be found at: [kunstmuseumbochum.de/veranstaltungen](http://kunstmuseumbochum.de/veranstaltungen)

### EXHIBITION AND MUSEUM TEAM

ARTISTS  
Yuko Mohri  
Ei Arakawa-Nash

CURATOR  
Julia Lerch Zajączkowska

CO-CURATOR  
Adèle Anstett

DIRECTOR  
Noor Mertens

DEPUTY DIRECTORS  
Julia Lerch Zajączkowska  
Eva Busch

ARTISTS' ASSISTANTS  
Mariko Mikami  
(Studio Ei Arakawa-Nash)  
Koshiro Shikine,  
Shintaro Tokairin  
(Studio Yuko Mohri)

EXHIBITION INSTALLATION  
Muhamet Beqiri, Andrea Grun,  
Frank Hellweg, Arne Krauß,  
Jörg Mertens

TECHNICAL SERVICES  
Erwin Golze

EXHIBITION PRODUCTION  
Jennifer Braun

COMMUNICATION AND PUBLIC RELATIONS  
Jenny Krämer

GRAPHIC DESIGN  
Bart de Baets and  
Sandra Kassenaar  
with Kai Udema

ART MEDIATION  
Kerstin Kuklinski,  
Shasti (Andara Shastika)

ADMINISTRATION  
Frank Schorneck,  
Tim Quiter

FEDERAL VOLUNTARY SERVICE  
Beyza Temeldasi

EVENTS  
Anja Schrader

ARCHIVE GRAPHICS AND DRAWINGS  
Peter Abramowski

BUILDING SERVICES  
Gaspar Duhanaj,  
Uli Barnbeck

MUSEUM TICKET OFFICE AND CAFÉ  
Nicole Brandenburg,  
Arne Krauß,  
Zoja Morina

SUPERVISORY STAFF  
Anna Hanelt, Jolanta Hinzmann, Nicole Kaufmann, Kitty Krauß, Astrid Liebert, Thorsten Menzel, Ahmed Methnani, Tanja Mordau, Ewa Obst, Jörg Pfaffendorf, Helga Sklorz, Maxim Wagner

FREELANCE ART EDUCATORS  
Finnja Giesberts, Georgette Issa, Dr. Elisabeth Kessler-Slotta, Nathalie Litzner, Alicia Madloch, Agnes Motz, Chiaki Nakaune, Alla Zhyvotova

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