



Archiving the Unknown

Installation / Dimensions Variable
with hand crafted paper, frames, copper, a book and a freezer

Project Hydromedia: Seeing with Water
17.02- 03.03. 2024
HKU | AG - Ruimte voor nieuwe kunst en media
Utrecht, the Netherlands

For her work *Archiving the Unknown*, Mariko Hori combines an artistic and scientific approach. Partly based on the book *Provincie Utrecht: Literaire reis langs het water* ("Literary journey along the water", 2003), she collected water from various canals, channels and streams in and around the city of Utrecht and then used it to make paper in which microscopic elements from this water are preserved.

Text by Taco Hidde Bakker / Photo by Sjoerd Knibbeler



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If this paper is preserved at least 20 degrees Celsius below zero, future scientists should be able to read ecological information from it using so-called environmental DNA techniques: which life forms have lived in this water, when and for how long?

Text by Taco Hidde Bakker / Photo by Sjoerd Knibbeler



Reflections on the Flow

Installation / w 300 x d282 x h47 cm
with natural clay mud, wood, fishing net, rope and buoy

Commissioned for Commagene Biennia
Commagene Land and River Art 2023
September - December 2023
Adiyaman Kahta, Turkey

"Reflections on the Flow" is an art installation that takes the form of a small island floating on the reservoir formed by the Ataturk Dam on the Euphrates River in Turkey. On its surface, a layer of natural clay sourced from the surrounding area is spread, symbolizing the inherent connection between land and water. As the clay dries out on the water's surface during the biennial, it serves as a symbolic reflection of the changing nature of the world influenced by human activities, where these abundant water bodies can be related to scarcity elsewhere.



Those who collect the past

Installation / Dimensions Variable
with bespoke showcases from the underground ramp, dust and particles derived from every element that once existed within Palais Liechtenstein/Sa. and has since decomposed until the present moment

Commissioned for KUNSTFESTIVAL BEGEHUNGEN 2023
August 2023
Palais Lichtenstein /SA., GERMANY

"Those Who Collect the Past," revives the Schlosspalais' forgotten narratives by using its collected dust. The particles, once remnants of a bygone era, now form a bridge connecting the history of the house. The dust, an emblem of transience, gathers in spaces where movement has ceased—an in-between state of "no longer" and "not yet."



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August 2023
Palais Lichtenstein /SA., GERMANY

Inspired by the venue's rich history, including roles as a courthouse, widow's palace, war camp, and more, Hori's work harmonizes with the festival's theme. Her installation centers on dust, a repository of history's echoes, carrying the essence of events within its minutiae.

"Those Who Collect the Past" transcends time, linking history's ephemeral nature to the present. Through the metaphor of dust, Hori prompts contemplation of the delicate yet enduring essence of the past, offering a transformative experience for all who engage with her installation.



Behagen de Hagen (Pleasing the Hedges)

Installation / Dimensions Variable
with existing hedges and poetry recited from the hedges

Commissioned for Watou Art Festival
Kunstenfestival Watou 2024
July - September 2024
Watou, Poperinge, Belgium

"Behagen de Hagen" is a series of site-specific artistic interventions featuring existing hedges, exploring the delicate relationship between man-made borders and boundless nature. Several inhabitants of Watou were asked to stop trimming parts of their meticulously maintained hedges, allowing nature to take its course. Over time, these man-made boundaries will disappear as the hedges regain their natural flow. The rigid, cube-shaped hedges illustrate how humans impose artificial boundaries on nature. At the same time, these structured forms intertwine with wild, freely growing elements, revealing the innate, chaotic, and uninhibited essence of nature. This creates a striking and captivating contrast, highlighting the interaction between order and wildness.



Behagen de Hagen (Pleasing the Hedges)

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July - September 2024
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"Behagen de Hagen" poses important questions about the boundaries we create between our society and the true essence of nature. Perhaps we should consider letting things take their natural course rather than forcing or controlling them. We, as humans, are not mere artificial creations. We have the capacity to once again become an integral part of nature and transcend the borders we established long ago.



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What do birds say ?

Video installation / 07:04 min
with soil and found objects

Project Art Body Art | Novi Sad - European Capital of Culture 2022
Kreativni Distrikt / Novi Sad, Serbia
November - December. 2022
The Union of Associations of Fine Artists of Vojvodina

WHAT DO BIRDS SAY examines how the same thing can be perceived in different ways depending on individual senses.

The sound of roosters crowing in the video, shifts from the voices of real roosters to Google Translate voices, showing how roosters sound in different languages.

Theoretically, it would seem that if each human body had the same system, it would respond to the same things in the same way. However, depending on various matters - including language, upbringing, life experiences, surroundings, and genetics - one may perceive things differently.

[Youtube Link](#)

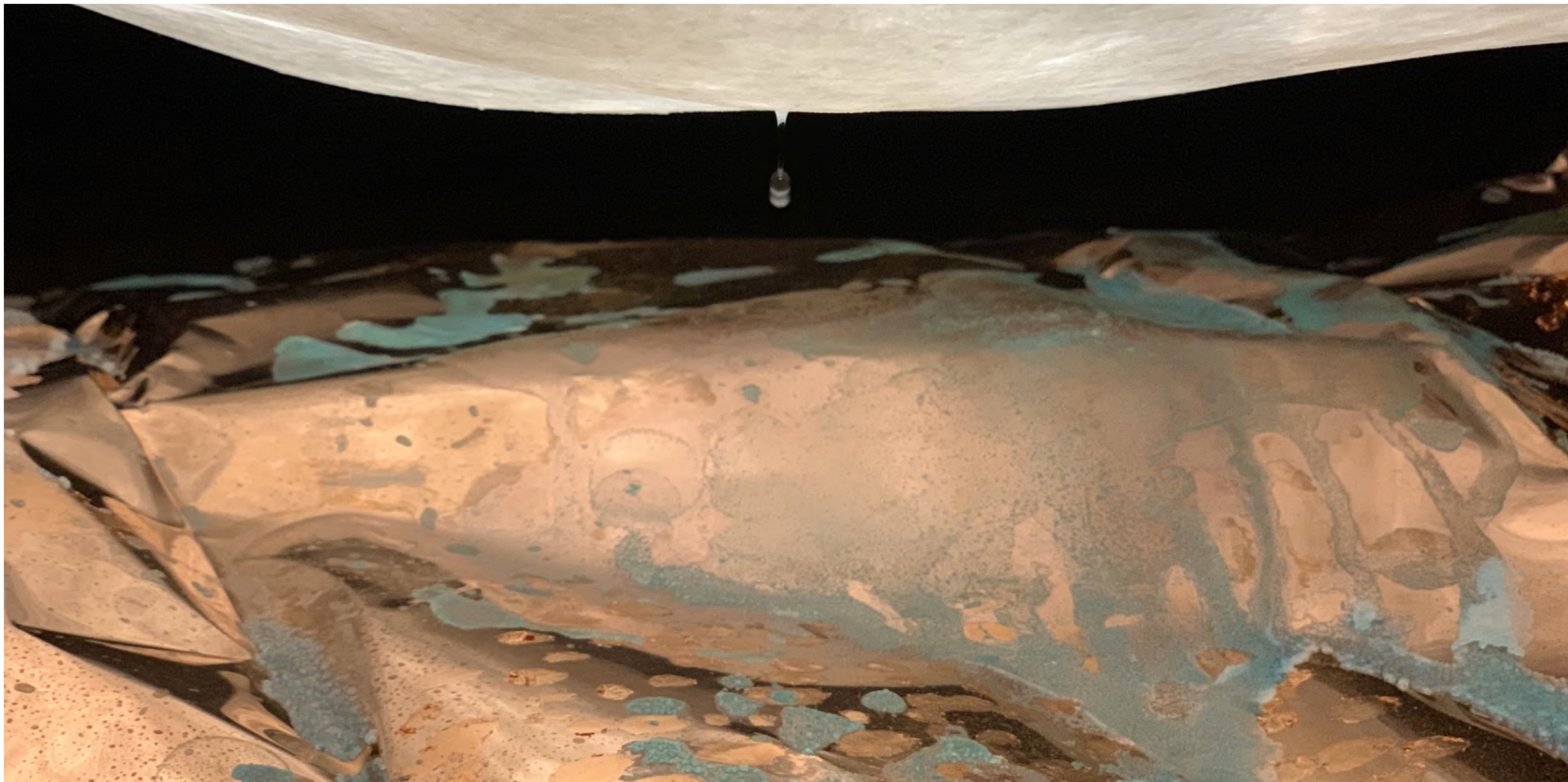


They also want to be stable

Installation / w163 x d157 x h47 cm
with copper plate, copper leaves, salt and fabric

Solo exhibition | Sweat, Tears, or the Sea
Commissioned for Salt Museum, Shinan, South Korea
November. 2022 - January. 2023
Taepyung Salt Farm X LAMPLAB – Art Like Salt 2022

This work questions our own creativity without regard to the natural order of things. Many metals are always trying to rust because they are more stable as substances in their rusted state in nature. However, we humans often try to keep metals from rusting for our own convenience.



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The salt wrapped in the fabric will absorb moisture from the air, causing the unstable copper plates to catch the droplets. The copper plates will gradually rust with the help of the salt throughout the exhibition period.



A garden of what was once artificial

Installation / w313 x d653 x h367 cm
with golden thread, salt and objects found on the beach

Solo exhibition | Sweat, Tears, or the Sea
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The objects arranged on the floor appear to be organic, but after a closer look, one could see that they used to be something artificial which are discarded by humans. It seems that the sea is trying to bring those things back to the natural state.



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Like salt, what is born of the sea may return to the sea again. But the unnatural things we create would never find their place there, even if the sea wishes so.

This garden is a place for such things that have no place to return to. As the concept of a garden suggests, it is a place where everything tries to be a part of true nature.



Under the Harbor

Installation / Dimensions Variable
with diving ball shaped device, air pump, ceramic caps, epoxy and found objects

Project with Mediamatic
Amsterdam, the Netherlands

Supported by the Mondriaan Fund

Is there any place where could have kept a certain amount of fragments of the city throughout the history ? For example, '*under the harbor*' could consists of not only water but also everything which had existed at Oosterdok and been decomposed up till this very moment, such as construction parts, ships from Dutch East Indies and spices, sweat of workers, fishes, probably some bicycles and living drainage and so on and so on... even now, something new have been decomposed at any moment and combined with a new situation this in turn ultimately become a part of under the harbor.



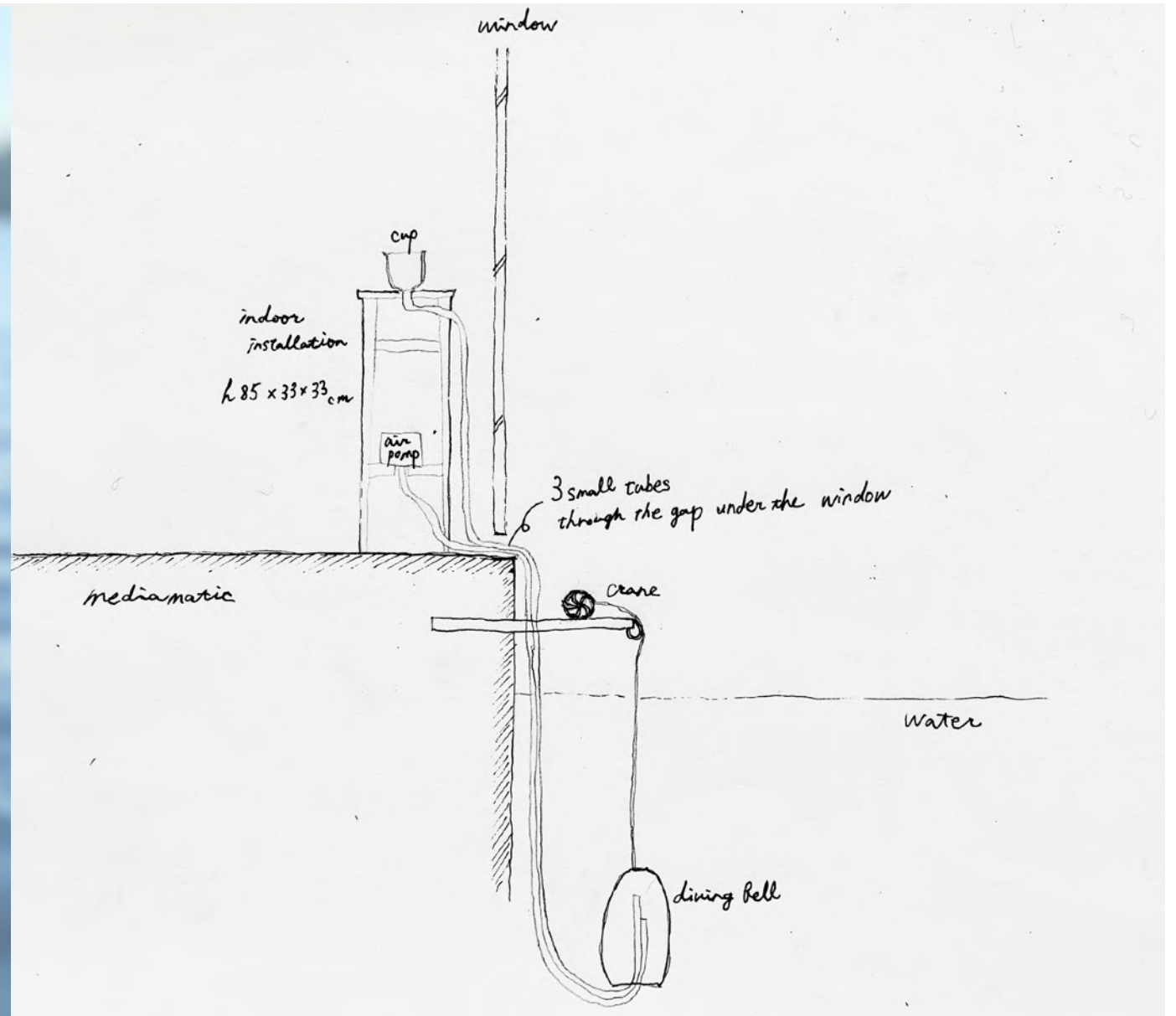
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In this way, we could say that under the harbor archives everything from ancient times to today. It brings about a certain scent which could be also mixed with our imaginations and memories as parts of the history. The scent could tell us something very different from what we could see, observe through microscopes. This scent of 'mixture of throughout the history in Oosterdok' is changing everyday depends on the season, weather, time, as well as the audiences, when they are close to the water, some parts of their decomposed body will flake into the water, so that we'll be a part of the history in the future.



Under the Harbor

Installation / Dimensions Variable
with diving ball shaped device, air pump, ceramic caps, epoxy and found objects

Project with Mediamatic
Amsterdam, the Netherlands

Supported by the Mondriaan Fund

This installation work has a similar system to a classical diving bell with two tubes connected to the land. When the air is pumped through one edge of a tube, audience could experience the smell of under water through a jet orifice on the edge of the other tube.



Mellowing the Corners (at Kingsnorth Gardens)

Installation / about 125 x 125 x 150 cm
with Pulhamite boulders, memory objects donated by residents

Commissioned for Creative Folkestone Triennial 2021, UK
July - November. 2021

Mellowing The Corners is funded by the Embassy of the Kingdom of the Netherlands

Mellowing the Corners, consists of newly made Pulhamite 'boulders', on three different sites: fake rocks that could be personified as 'trying to act naturally' to blend in with their environment. While the surface coating of the rocks on the Leas Cliff are now wearing away to reveal the inorganic rubbish used as bulking material, the boulders of *Mellowing the Corners* contain objects donated by residents – which will also begin to reappear over the next 100 years as the corners of the rocks are worn away by weather and human use.



Photo by Thierry Bal

Mellowing the Corners (at Mermaid Beach)

Installation / about 200 x 115 x 60 cm
with Pulhamite boulders, memory objects donated by residents

Commissioned for Creative Folkestone Triennial 2021, UK
July - November. 2021

Mellowing The Corners is funded by the Embassy of the Kingdom of the Netherlands

Corners are multiplying in modern society. Ever since we started to make artificial things in square, cornered shapes, the stress of city life has also started to make more corners inside ourselves as sharp points of the personality. Furthermore, we have been forcing nature to have sharp corners in order to fit them in square shaped urbanization. When landing in London, we can see that the land consists of mostly squares or sharp edges.

There is a Japanese phrase “*角が取れる - Kado ga toreru*” - literally translated as ‘*sharp corners come off*’ - which expresses when a person becomes softened by maturity. When ‘*kado*’ - usually means ‘*corner*’ but here it means a sharp point of one’s personality, rough edges of one’s character - come off, or be rounded off, it represents that one’s personality becomes gentle or mellow due to one’s life experience.



Photo by Thierry Bal

Mellowing the Corners (at Stade steps)

Installation / about 140 x 50 x 60 cm
with Pulhamite boulders, memory objects donated by residents

Commissioned for Creative Folkestone Triennial 2021, UK
July - November. 2021

Mellowing The Corners is funded by the Embassy of the Kingdom of the Netherlands

This expression could also represent the relationship between artificial things and nature. For example, when something get involved in a natural phenomenon, such as pieces of glasses on a beach, weathering of monuments or abandoned lands, they start to lose their sharp edges, corners and become mellow and atmospheric to harmonize with the surrounding natural environment.

It would suggest the possibility that if we make an effort and try to round off the corners of artificial things/ activities to mellow, our way of being in this world could become softened and more harmonized with the nature.
Instead of forcing or controlling, we should coexist with the nature, as well as with natural part inside human.



Photo by Thierry Bal

Mellowing the Corners

Installation
with Pulhamite boulders, memory objects donated by residents

Commissioned for Creative Folkestone Triennial 2021, UK
July - November. 2021

Mellowing The Corners is funded by the Embassy of the Kingdom of the Netherlands

Folkestone has been the place for people to recover from stressed and polluted urban life. Taking a deep breath in front of the sea and walking in the town by our own foot would remind us of our nature side and would help our sharp corners to mellow. And like Folkestone does, this work will suggest the audience to round off the corners of our artificial parts in many ways as a sort of a narrative and an actual experience. And their imagination which will float in between in turn may influence and ultimately change this cornered modern society to mellow.



IF THE WIND BLOWS...

Sound installation / Dimensions Variable
with winds, fabric, seeds, soil, stones and a collage work

Solo exhibition | IF THE WIND BLOWS
Old town hall, Elefsina, Greece
September - October. 2023

Commissioned for 2023 Eleusis European Capital of Culture
Supported by EU- Japan Fest Japan committee

The project "IF THE WIND BLOWS" investigates the relationship between natural phenomena and contemporary society, drawing inspiration from a well-known classic Japanese proverb: "if the wind blows, the barrel makers prosper." This proverb implies that any event can have unexpected consequences. It captures an intriguing chain of cause and effect in old Japanese society.

Although widely recognized in Japanese culture, the true origins and significance of this proverb may not be practical today in our modern society.
"IF THE WIND BLOWS" is an artistic endeavor that revitalizes and reinterprets an ancient Japanese proverb in a contemporary context by creating a new narrative through dialogue with the local community in Elefsina.



If every particle were perceived

Installation / Dimensions Variable
with an antique bowl, gold leaf, water drops and found objects

25th week of contemporary art
official program of Plovdiv – European Capital of Culture 2019
Center for Contemporary Art, the Ancient Bath / Plovdiv, Bulgaria
September. 2019
Curated and texts by Iliana Korolova

This work can be viewed as a sort of delicate archeology of the present day. Assuming that the traces of bygone eras are “archived” in the air molecules, the artist attempts, at least for a little while, to bring the past of the Chifte Haman back to life. The water droplets, having collected particles from the history of the bathhouse out of the air, fall with a soft noise, making us conscious of our own transience.



The tale of a dream

Installation / Dimensions Variable
with particles and found objects

NAKANOJO BIENNALE 2019
Yumoto house / Nakanojo, Japan
August. 2019

This work is inspired by Choei Takano, a prominent scholar of western science in the 19th C. who was harbored in this room.

If the main part of an atmospheric feeling is characterized by the particles made from everything which has existed at the place and have now been decomposed of, some parts of Choei Takano can be potentially floating in the air within the room; decomposing into a new condition.

The installation work consists of atmospheres and things related to Choei; water from his familiar hot- spring, the air and dusts from the former house of his teacher Philipp Franz von Siebold in the Netherlands and one's feelings towards foreign countries. Some aspects of him may meet his material things again after more than 150 years. This is like a tale of a dream.



The future is made from something floating

Installation / Dimensions Variable
with a stone and a broken plate

Solo exhibition | The Archaeology of the Future
Cultural Center Dom Omladine / Belgrade, Serbia
March. 2018

This work is a study about 'the space -between/ void' and 'sense of existence' (something beyond conceptual meaning). The future and the past have a very slight difference.



A table of cosmographia

Collage works / w310 x h240 (mm) each
with star chart, wild plants, and old books

Solo exhibition | A Table of Cosmographia
Kunstraum Wien Mitte / Vienna, Austria
October. 2018

This exhibition consists of

1 - a piece of furniture with a flat top and one or more legs, providing a level surface for tasting different types of stars and planets at.

2 - a set of facts or figures systematically displayed, especially with constellations.

Ancient times, the night sky might have been like a table to communicate with whole the universe. While it seems we need drinks and systematic information at the present time.



Fragility is vibration of sensations

Installation / Dimensions Variable

with a better thing from the past, a hope for the future, a tool for observing, the sounds of this moment (awareness) and fish-line

Group exhibition | Back to Now
U10 gallery / Belgrade, Serbia
June. 2017



When observing objects that claim things were better in the past, or that express hopes for the future, visibility of reality of the Present Moment is limited and nostalgia and the ideal future may appear to be more real and seductive than the reality of the Present. But if we make an effort and take a closer look, if we expand our awareness and our presence, the vibration of sounds from the Ground can bring us back to the reality of the Present. The fragile vibration of sounds from the Ground (of Being) is not a deficiency of strength. This fragile vibration is stronger than strength for it comes from the Gentleness of Being itself.



Second liquid state

Installation / Dimensions Variable
with stones, minerals, driftwoods, glasses, thread, a book and found objects

Group exhibition | Second Liquid State
Top Schillerpalais / Berlin, Germany
September. 2017

From where to where we can call that it is a river ? We can't separate it from the environment. Although we recognize things by giving them a name. For example, a river consists of not only water but also the things you can find in / by the river such as stones, driftwood, fishes, garbage and even human beings. It might at first appear that those are distinct from each other and not in harmony, but actually everything has decomposed at any moment and combined with a new situation this in turn ultimately become a part of the river.



Biography

Mariko Hori is a Japanese-Dutch visual artist based in Amsterdam, the Netherlands, and occasionally in Belgrade, Serbia. She is also the vocalist for the Tokyo-based experimental band '*Information*' and the organizer of an international experimental event called '*Soro-sorO*.'

Over the years, her works have been showcased widely in museums, galleries and international art festivals including her recent participation to Watou Art Festival (BE), Commagene Biennale (TR), Folkestone Triennial (GB), Nakanojo Biennale (JP), Land Art Mongolia (MN), Week of Contemporary Art in Plovdiv (BG), Novi Sad 2022 (RS) and ELEUSIS 2023 (GR) as parts of European Capital of Culture.

As well as recent solo exhibitions including at Salt Museum (KR), MAD - Murate Art District in Florence (IT), Mediamatic in Amsterdam (NL), Dom Omladine in Belgrade (RS) and Aleksanterin linna in Serlachius Museum in Mänttä (FI).

Some of her works are in the collection of Verbeke Foundation (BE) and Museum Macura (RS).

She is a 2024 Pollock-Krasner Foundation Grant Recipient.

Statement

Initially trained in architecture, Mariko Hori's artistic practice is shaped by a fascination with atmospheric qualities—those intangible elements that resist replication, such as a sense of existence, shared understanding, and something in between.

These elusive qualities serve as the foundation of her work. Through installations and collages, she explores the latent potential of space, particularly how communication and the essence of existence might evolve in the future.

Hori's practice examines ambiguous boundaries: between presence and absence, nature and artificiality, self and other. She creates spaces where the ephemeral becomes visible, encouraging reflection on the fluid and layered nature of existence.

Navigating her Japanese-Dutch identity, her work is deeply personal yet universally resonant. This in-between state allows her to question fixed notions of identity, belonging, and tradition, enabling her art to inhabit liminal spaces.

Her recent work investigates humanity's relationship with non-human well-being, exploring the notions of happiness across species. For example, while vegetables may captivate humans and thrive in terms of reproduction, can they truly be considered content? Through this perspective, Hori examines the shared and contrasting dimensions of fulfillment between humans and the non-human world.