

Order / Ordnung

<Um-Räumen> – re-spacing space – is what Yukihiro Taguchi is doing with space. Re-spacing is redefining the composition of the space, without bringing anything new to it and without taking anything existing out. The order of the self-evident is turned upside down and a following short disorder brings out another order beneath. The space is shifting from one situation into another, until different potentialities of its inner relations manifest actively. For Yukihiro Taguchi meaning is appearing on spatial and temporal coordinates.

GDK Gallery newly moved to another location. In disorder, full with different objects, for which Yukihiro Taguchi could not find a use in his exhibition, the new gallery space is in a situation which is provisional and chaotic. So Yukihiro Taguchi did not construct a work in the space but declared the space itself, in its concrete situation, as the work. The space must be re-arranged, it must be prepared for its next function: it must be made unobvious, in order to give visibility to a new exhibition. The unordered space, the space before a solid order, when he becomes the container of an alien and autonomous structure (a new exhibition), is an interstitial space in an interstitial time. This transitory moment, which would have otherwise got lost between a past and a future order, is caught by Yukihiro Taguchi and transformed into a state of awareness.

An interval is a condition of crisis, which is not affirming a norm, but instead a plural potentiality. It remains in the domain of the possible: possible external configurations, possible inner relations, which as soon as they are recognised, can be understood and exercised.

Yukihiro Taguchi is slipping into the space. Knowing his pleasure for immersion into a situation and his spontaneity in capturing the opportunities a space can offer, the curator Noam Braslavsky invited him to develop an exhibition in the chaotic space, which was still in the process of being ordered and of becoming functional. Each instant and occasion has its specificity. Yukihiro Taguchi reacts to what is present, in any conjunction, since he is searching for what is its peculiarity. In this process, he is deconstructing, analyzing, and reconstructing, until the relations he follows are coming out naturally.

Yukihiro Taguchi's performative installation catch the forces of the space: the objects become organic, sliding slowly, drifting and constructing in time always different configurations. "It is not my performance, it is the performance of the space", says Yukihiro Taguchi. Per formative is an installation which becomes the author: it manifests actively its expressive potentiality and acts from the inside out. Performativity makes the work vivid, experience able and connects it to its context: the outside space and the inside space build upon each other and form the work. The film we see is not an artificial effect: through serial photography, which record what is going on in the space, results a new continuity, a new order. Its accelerated temporality makes visible. The artist draws back and we see what is going on with the space.

"I am for my works, what is in traditional Japanese theatre a *kuroko*: a character, dressed in black, his face is also covered, who is leading the whole theatrical performance from the backstage. He is preparing the stage, he is giving indications to the actors but remains always unnoticed. Without his presence in the background, the theatre could not develop, but still he remains always hidden, even if he acts in the front. This position, which I always adopt, is better for my work. If I get too much involved in my work, I will make a work about myself and I want to bring always my work as autonomous in the foreground."

Yukihiro Taguchi follows in his works the obvious – its condensed presence he makes visible and draws into consciousness: space, air, tension. He follows the usually not noticed relations between objects in space, the way in which space appears through constitution of relations, the spaces, which appear between other spaces and our relation to them. States of exception, oscillation and instability provoke awareness about the inner order of the normality.

Re-spacing is a conceptual game, through which space becomes ascertainable. Re-spacing creates the experience of the transformation of the functions of the space and the transformation of experiences, which a certain space can generate. Movement arises through manipulation and negation of evidences and an affirmative, discursive space is opened.

In his previous works, Yukihiro Taguchi has also re-spaced existing spaces, through minimal interventions, which let internal, structuring forces of our quotidian experience manifest. And by these forces his installations begin to function. He took off the wood panels covering the floor of the gallery and constructed every weekday another installation exclusively out of them, inside the gallery, where the visitors could spend time and preoccupy with activities he proposed, or he rose off the carpet that covered the gallery floor, and a new space came out underneath. A temporal and spatial fluidic continuum is broken through – these new spaces seem always to have been there. Possible moments of the space vagabond from one order to another, they belong to the personal order of the visitors, who experience the space and are then hidden back into the floor. Space Generates here time. In other works, he invites the audience in his huge plastic balloons and takes slowly the air out till they think they cannot breathe any more. Space is here air. In other installations he marks with airbags the empty space between daily used objects. In an earlier work, he installs objects in space, which maintain in equilibrium only through the tension which exists between them.

Notice in this exhibition the miniature work, hidden between two boxes: the pencil, sharpened on both ends, which is creating, by writing, the moment between a past and a future.

Yukihiro Taguchi is catapulting his spaces from their being into their becoming. In this movement there results a perceivable *intensity*. The implications can be multiple: social, cultural, political, but they remain open. It is not about a demonstrative content, but about a certain ability *to see*.

Text by Marta Jecu