barbican

New details announced for Yuko Mohri's site-responsive commission for The Curve

Yuko Mohri: In Concert
The Curve
1 October 2026 – 24 January 2027
Press preview: Wednesday 30 September, 10am – 1pm
Press images available here

From October 2026, Japanese artist **Yuko Mohri** will transform The Curve with a major new exhibition, *In Concert*. Through her multidisciplinary practice, the artist stages dynamic installations in dialogue with spaces and their atmospheric conditions. Mohri's multi-sensory commission features new works that invite visitors to reflect on the radical potential of permeability and repair.

In Concert marks the Barbican's 20th year of commissioning artists for The Curve, a cornerstone of the Barbican's Visual Arts programme since 2006.

Grounded in DIY aesthetics, surrealist assemblage, experimental music and an enduring fascination with the flow of energy, Mohri's sculptural practice combines ordinary objects with what she terms 'unstable elements', including magnetism, humidity, air, water and gravity. Channelled through circuits engineered by the artist, these often invisible and variable forces become triggers animating otherwise static materials—from umbrellas to feather dusters, kettles to xylophones—creating outputs of light, sound, motion and scent in continuously transforming installations.

Mohri's exhibition for The Curve has been shaped through the artist's site-responsive process during a residency at the Barbican. Having attended a rehearsal of the London Symphony Orchestra, Mohri was struck by the Concert Hall's proximity to The Curve, which wraps like an ear around the Hall and is porous to its sounds. *In Concert* speaks to the sonic

element of Mohri's practice, while also sharing an affinity with the Latin word 'consertare': to mend, bind, or fasten together, referencing the idea of repair at the heart of Mohri's work, and resonating with the Barbican's current renovation as part of its Centre-wide Renewal programme.

Opening the exhibition is a new iteration of Mohri's ongoing *Decomposition* series (2021—). Visitors are met by a sculptural assemblage of streetlamps connected to ripening fruits, reflecting the entwined lifecycles of natural phenomena and human-made structures. Salvaged from the Barbican and repaired by Mohri, the lamps' pulsing light transmits the changing moisture levels of the fruits through sensors plugged into them. Their decomposition is also converted into sound via a feedback loop influenced by the live electronics of 1960s experimental composers John Cage and David Tudor. Impacted by time, entropy and fluctuating heat and humidity, the fruits' imperceptible biological processes orchestrate a continuously transforming visual and sonic composition in the space. Elsewhere, Mohri draws attention to the inherent porousness of The Curve—converted from a liminal corridor into a gallery—by using its changing airflow as the trigger to activate the lamps. Modulated by fruit and air, the Barbican lamps are given a second life in an ecosystem evoking Buddhist philosophies of transience and renewal.

In the final section of the gallery, visitors will encounter a large-scale installation of Mohri's ongoing *Moré Moré (Leaky)* series (2017—), an homage to the repairs improvised by Tokyo's subway employees to contain water leaks caused by aging architecture and earthquakes in Mohri's native Japan. Temporary and incidental, these repairs are assembled by staff out of readily available objects, from traffic cones and buckets to plastic sheets, tubes, and household items. Paired with musical instruments, the objects move, shake and emit sounds, activated by chain reactions triggered by dripping water to surprising, humorous and anthropomorphic effect. Juxtaposed against the Barbican's brutalist concrete architecture, these fragile and precarious compositions celebrate informal and anonymous acts of repair. Together, they become a collective, kinetic and sonic body, alternately out of sync and in improvised concert.

The exhibition's public programme will feature a performance by Yuko Mohri and Christian Marclay on the 8th of October 2026. Further details and tickets will be released via the Barbican website closer to the time.

Yuko Mohri said: *"It has been a privilege to be in dialogue with the fascinating space of The Curve and explore its porous relationship with the Barbican, in the heart of the city of London. During my research in the spring, I went beyond the visible space of the gallery, which runs along the outer wall of the Concert Hall and emerged from the 'negative space' of its architecture. I delved deep into the inner workings of the Centre and explored behind walls and vents, peaked into hatches, went down into subterranean levels filled with infrastructure, visited storage and meandered through the depths of the car parks. I encountered old fixtures, disused materials and objects in storage, waiting to be recycled during the Barbican's renovation. Much like the unseen layers of the building, which sustain its monumental architecture, these elements have over time supported the daily lives held by*

the Centre. I am excited to respond to The Curve, a site so closely linked to acoustic experience, by orchestrating the imperceptible elements in the gallery with elements from behind the scenes of the Barbican."

Shanay Jhaveri, Head of Visual Arts at the Barbican, said: "*There could not be a more fitting artist than Yuko Mohri to welcome to The Curve in this milestone year when the Barbican is celebrating two decades of commissioning in the space. The Curve is a public space where our audiences have been able to experience art since the Centre's opening in 1982. With its programme reimagined in 2006, artists have since been encouraged to develop new projects in dialogue with its 90-metre-long curved design. Mohri's radical works will commune with the space, and the concerns at the heart of her practice resonate with the Barbican's ongoing Renewal programme.*"

Yuko Mohri has received support from Pola Art Foundation, Yukiko Ito and Hiroyuki Maki, with a residency enabled by the Japan House London Trust.

Special thanks to the Barbican Commissioning Council: Anastasia Bukhman/Bukhman Foundation, Stephanie Camu, Aarti Lohia/SP Lohia Foundation, Mark and Dana Strong, Tia Collection and Brian Yue & Claire Bi/Cheng-Lan Foundation.

Image (L): Yuko Mohri during her Barbican residency, May 2026. Photo: Toby Coulson. © Toby Coulson / Barbican Centre.

Image (R): Yuko Mohri, *Decomposition*, 2022. Fruits, wooden bowl, speakers, amplifier, computer, electrodes, cables. Installation view of Kanazawa Citizens Free Art Day "Open Museum 2022", 21st Century Museum of Contemporary Art, Kanazawa. Photo: Yuu Takagi. Courtesy of the artist, Project Fulfill Art Space, mother's tankstation, Yutaka Kikutake Gallery, Tanya Bonakdar Gallery, WHITE SPACE.

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Notes to Editors

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Opening Hours
Mon Closed
Tue – Sun 11am – 7pm
Refer to the website for Bank Holiday hours.

Entry to The Curve is free.

FURTHER INFORMATION

About Yuko Mohri
Yuko Mohri (b. 1980, Kanagawa) is a Japanese artist who lives and works in Tokyo. Forthcoming and previous solo exhibitions include The Bass Museum of Art, Miami Beach (2026); Yokohama Museum of Art, Yokohama (2026); Centro Botín, Santander (2026); Pirelli Hangar Bicocca, Milan (2025); National Museum of Modern and Contemporary Art, Seoul (2025); Artizon Museum, Tokyo (2024); Aranya Art Center, Hebei (2024); Atelier Nord, Oslo (2021); Sony Park, Tokyo (2021). In 2024, Mohri represented Japan at the Venice Biennale. She has participated in major group exhibitions, including the Gwangju Biennale (2023); Biennale of Sydney (2022); Asian Art Biennial (2021); Bienal de São Paulo (2021); Glasgow International (2021); and Tai Kwun Contemporary (2021). Her work has been acquired by international institutions including Centre Pompidou, Paris; M+, Hong Kong; Musée d'Art Contemporain de Lyon; Museum of Contemporary Art Tokyo; the National Museum of Modern Art Kyoto; and the Ashmolean Museum, Oxford. In 2025, Mohri was awarded the Calder Prize.

About Commissioning at the Barbican
The Barbican has been commissioning international artists to make bold new work inside The Curve since 2006. More recently, this ambitious programme has expanded beyond the gallery walls into the Barbican's public realm, with Ranjani Shettar's *Cloud songs on the horizon* in the Barbican Conservatory in 2023, and Ibrahim Mahama's *Purple Hibiscus*, which transformed the Barbican's Lakeside Terrace in 2024.

Commissioning artists sits at the heart of the Barbican's Artistic Vision, with a renewed commitment to enabling artists to realise their most ambitious ideas and presenting them, free of charge, to the widest possible audience. To make this possible, we have established the Barbican Commissioning Council: an engaged group of passionate supporters who share our belief in the importance of this work. Their vital contribution enables this programme to flourish and ensure it reaches the many thousands of visitors to the Barbican each year.

For more information on 20 years of commissioning for The Curve, see here.

About the Barbican

The Barbican is a catalyst for creativity, sparking possibilities for artists, audiences, and communities. We showcase the most exciting art from around the world, pushing traditional artistic boundaries to entertain and inspire millions of people, create connections, provoke debate, and reflect the world we live in.

We are an international arts and events centre rooted firmly in our own neighbourhood, collaborating with local communities and putting the City of London on the map as a destination for everybody. Central to our purpose is supporting emerging talent and shaping opportunities that will accelerate the next generation of creatives.

As a not-for-profit, we rely on the generosity of individuals and organisations, including our principal funder the City of London Corporation. Every ticket purchased, donation made, and pound earned supports our arts and learning programme and enables the widest possible range of people to experience the joy of the arts.

Opened in 1982, the Barbican is a unique and audacious building, recognised globally as an architectural icon. As well as our theatres, galleries, concert halls and cinemas, we have a large conservatory with over 1,500 species of plants and trees, a library, conference facilities, public and community spaces, restaurants, bars, and a picturesque lakeside oasis.

We're proud to be the home of the London Symphony Orchestra, our Resident Orchestra, and a London base for the Royal Shakespeare Company. We regularly co-commission, produce and showcase the work of our Artistic Associates the Academy of Ancient Music, BBC Symphony Orchestra, Boy Blue, Darbar Arts, Cultural and Heritage Trust, and Serious, and our other associates and partners including Doc'n Roll Film Festival, EFG London Jazz Festival, London Palestine Film Festival, and Trafalgar Theatre Productions.

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