

More Coincidental Seitaku "Tak" Aoyama Acrylic on canvas and cardboard

About the "Coincidental Incidents" Project:

On a daily basis, we are all surrounded by algorithms, template-driven selections, etc. Many things seem to be pre-plotted for safety and stability, all the while aiming to minimize the risk of failure. However, I believe we should all be aware that our lives are all composed of an accumulation of coincidental incidents. Even when we buy things chosen by AI, it is still our own choice that occurs in our minds, by chance.

So, through my art, I'd like to emphasize and embrace our lives which are, in essence, an accumulation of coincidental incidents.

I began to ponder how I could express coincidental incidents.

One day, I was thinking about the process of OMIKUJI, a fortune by chance drawing traditionally done at shrines in Japan. How is it that people believe so easily that the information speaking to their future attained through a drawing belongs to them? It's because, I think, the person is the owner of the action to draw, and the person had to happen to be there. All of these occurrences happen in the midst of a concentrated coincidental situation.

From this observation, I found my process. In creating a box for my own OMIKUJI, I am able to access coincidental occurrences in my artistic expression. Crafting and accumulating modular tiles, I place them in a box to blindly draw one by one as I assemble them randomly into a composition.

This art form is uncontrollable just as we are unable to predetermine our future. I feel the essence of our lives in this process. As I continue with this work, I am increasingly aware that with each step, I am actively embracing the core of our human existence.

Concept of "More Coincidental":

As the "Coincidental Incidents" project evolves, my challenge was as to whether I could make a coincidental incident more coincidental in my art form. I became enticed to wonder if coincidence over top of coincidence would increase the sense of mystery.

I believe that the more we accept mystery, uncertainty, the more we can embrace our lives.

When rain drops fall, they render marks on the ground in a way that is not plotted out. Through observing this existing form of coincidental dispersal, I found that I could dissect coincidental dispersal patterns into modular units to perform a "chance drawing," and create a new form.

I established a repetitive process in which each incident impacts the other leading to an increase in the opportunity for uncertainty in the realization of the overall piece.

Pre-production self-questions:

- + Why do I use cardboard? As I move a lot, cardboard boxes are coincidentally available.
- + Why is this piece a diptych? Two pieces side by side allows for comparison thus increasing the sense of coincidence in the experience of the viewer.