

December 13, 2016 to February 18, 2017

Yuki Kimura

Curated by Jeanne Gerrity and Leila Grothe

The CCA Wattis Institute for Contemporary Arts will mount a solo exhibition of newly commissioned work by Japanese artist Yuki Kimura. Kimura creates installations in which photographs become sculptures and materials dissolve into images. She combines appropriated and original photographs with found objects, ephemera, and furniture to explore the materiality of photographs and emphasize how imagery is always attached to a “body.”

At the Wattis, Kimura presents her first commissioned solo exhibition at an American institution. Doubling and repetition are key elements in this new body of work, which continues Kimura’s foregrounding of the image’s objecthood and her exploration of time. The largest sculptural work in the exhibition includes three pairs of tables with the same found photograph printed on the surface of each tabletop. The photograph at first appears banal, but strange objects begin to emerge: a needle disposal box, a mirror reflecting a window, a patterned cloth. Kimura offers clear details throughout the exhibition, but frustrates the viewer’s desire for complete comprehension. Placed on the tables, partially obscuring the photograph, are ashtrays made from natural materials. Like analogue photography, ashtrays are a marker of a recent, yet bygone era, rendered unnecessary by e-cigarettes or simply no longer in fashion. On the glossy, black surface of another table, which stands alone, is a collection of Jägermeister bottles in thirteen different sizes. The accumulation of objects on the surface of images becomes a means of creating a new image, essentially reversing the photographic process and creating three-dimensional images from flat photographs.

Hanging on the wall are two images in duplicate—also found photographs that have been digitized and reprinted on a large-scale—of a circular tiered stand holding antique colored liquor bottles, as well as more everyday wine bottles. Pairs of images nod to a mode of photographic reproduction common to amateur photographers whose personal photographs might be developed in drugstores and 1-hour photo shops in the 1980s and 1990s, while the human scale of the photographs emphasizes the inescapable presence of the body in the work (although the photographs do not actually contain people). Nearby dual mirrors rest against the wall, reflecting the gallery and its visitors. These mirrors cause an automatic doubling (though no perspective in the space will reflect an identical image in each mirror), as well as marking the recognition of the self in everything else.

Unlike the image saturation of social media, these photo-based works tell only a fragmented narrative, as though Kimura hasn’t provided us with all the information we need. Instead, by privileging form over context, she creates a new condition firmly rooted in the present.

Yuki Kimura was born in 1971 in Kyoto. She completed her graduate studies at Kyoto City University of Arts in 1996. She continues to exhibit her art work worldwide, major group shows including: *Ocean of images: New Photography* 2015, Museum of Modern Art, New York (2015), 30th São Paulo Biennial (2012); *Mont Fuji does not exist*, Le Plateau / Frac Ile-de-France, Paris

(2012); *Kaza Ana / Air Hole: Another Form of Conceptualism from Asia*, The National Museum of Art, Osaka (2011); *MOT Collection: Plastic Memories - to illuminate "now"*, Museum of Contemporary Art Tokyo (2010); *Roppongi Crossing: New Visions in Contemporary Japanese Art 2004*, Mori Art Museum, Tokyo (2004); 6th International Istanbul Biennial (1999). Recent solo shows include: *Untitled*, IZU PHOTO MUSEUM, Shizuoka (2010); *POSTERIORITY*, Daiwa Press Viewing Room, Hiroshima (2009). She currently lives in Berlin.