

# Yuki Kimura

## *Time Paradox*

June 1 — July 25, 2024



Yuki Kimura, *Time Paradox*, exhibition view, Galerie Chantal Crousel, Paris (2024). Photo: Martin Argyroglo.

*Time Paradox* is a common theme in science fiction, often used to explore the complexities and consequences of time travel. It challenges our understanding of time, causality, and the creation of universe.

*Time Paradox* in philosophy addresses the contradiction between past and present time concepts, more specifically with Bergson and Deleuze—the present is always already the past at the same time. They provide a framework where time paradoxes can be reinterpreted as part of time's complex and multi-dimensional nature, moving beyond simplistic linear causality.

*Time Paradox* is also a restaurant that once existed in Kyoto around the 1980s. It had a pink neon sign "タイムパラドクス", and the dining room was illuminated with a red light. Its concept was to serve cuisine from different nations such as escargots, sauerkraut, tostadas de ajo, etc.

All these elements seem to meet and weave into Yuki Kimura's exhibition. In the main space, the artist presents an installation immersed in a red lighted room, which finds reflection in the 72 metal trays displayed on the floor. The trays are all different sizes from 4cm to 145cm. All of them were sourced in different parts of the world to find the largest diversity of size.

The second installation is a black carpet that serves as a frame to display multiple objects: measuring spoons and metal bowls nested into each other. Three transparent plastic boats for serving sushi, are here used to carry e-paper screens of different scales. The images of oxidized coins are flickering and looping inside each boat.

The second part of the exhibition presents iridescent chains composed of different formats of anodized S-carabiners hanging from the ceiling. At the bottom of each, hangs an abalone shell, a small one, a medium one, and a large one.

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Born in 1971 in Kyoto, Japan.  
Lives and works in Kyoto and Berlin.

"Yuki Kimura's work exists both as an elegant, static, physical form with a calmly assertive presence in space, and as an immaterial, wandering, and vibrating force reflective of all that exists around and throughout it—in the negative, so to speak. It initiates processes of transformation and is transformative itself, which may at first appear counterintuitive to its static appearance. The passive, mute, and durable world of objects and physical matter that one encounters in her work becomes a place of dynamic processes and shapeshifting, where the stable appearance and order of things are profoundly transformed. Kimura's work operates beyond language, occupying an entirely visual sphere, but communicates at a highly visceral and embodied level of perception."—Kathrin Bentele

Her work has been the subject of solo exhibitions such as The Kunstverein für die Rheinlande und Westfalen-Düsseldorf, Düsseldorf (2022); CCA Wattis Institute, San Francisco (2016); Contemporary Art Museum St. Louis, St. Louis (2011); IZU PHOTO MUSEUM, Shizuoka (2010); Daiwa Press Viewing Room, Hiroshima (2009).

She has been included in several international group shows such as Artists Space, New York (2019); Orange County Museum of Art, Newport Beach (2017); Museum of Modern Art, New York (2015); 30<sup>th</sup> São Paulo Biennial, São Paulo (2012); Le Plateau | Frac Île-de-France, Paris (2012); The National Museum of Art, Osaka (2011); MOT Collection, Museum of Contemporary Art Tokyo, Tokyo (2010); Mori Art Museum, Tokyo (2004); 6<sup>th</sup> International Istanbul Biennial, Istanbul (1999).

Yuki Kimura's works have joined the collections of Aichi Prefectural Museum of Art, Aichi; Dallas Museum of Art, Dallas; IZU PHOTO MUSEUM, Shizuoka; Kadist Art Foundation, San Francisco; Museum of Contemporary Art Tokyo, Tokyo; The Museum of Modern Art, New York; The National Museum of Art, Osaka; Vangi Sculpture Garden Museum, Shizuoka.