

We are quite familiar with drawing and painting while looking at an object or landscape, or drawing and painting while looking at things in a dream (fantasy), and so on. But maybe we can also draw or paint by detecting visual forms through other senses, especially the haptic one, such as looking at bones by touching one's own body, or looking at the space inside one's mouth using one's own tongue, or looking at the texture of one's respiratory organs through breathing.

Why now?

Now is the time when artists are often demanded to construct works through both visuality and thought that is linked to internet searching and curation, or to critically respond to current events. But a human being is an interface where five senses can be mutually converted (shared); making art through five sharpened senses is an important pursuit as well.

About Skeleton:

Skeleton is a symbol of death. Life and death always coexist. Partly influenced by taijitu (yin-yang symbol), where even in the yang area there is a dot of yin, I had a desire to get close to and touch death inside me, to understand it, which made me start to touch my bones.

As for the exhibition:

I hope the audience could see each element of the exhibition as-is. So, while being cautious about how to stop working right before it becomes a "painting/drawing" or an "exhibition," I will try to make something that is barely an exhibition, an attempt on a tightrope. Every time I have an exhibition, I plan it based on the idea that this would be the last show in my life. And also, I always wish that my exhibition could mark a step further, or beginning of a ripple, no matter how small it is, for human kind.

Kaoru Arima (b. 1969, Aichi, Japan) lives and works in Ishinomaki, Japan. Arima has exhibited extensively throughout Japan, and has had solo exhibitions with Misako & Rosen, Tokyo; and the Watari Art Museum, Tokyo, among others. His work was included in surveys such as *"The Age of Micropop: The Next Generation of Japanese Artists"* at the Art Tower, Mito; The 54th Carnegie International, Carnegie Museum, Pittsburgh; and *"How Latitudes Become Forms"* at Walker Art Center, Minneapolis, where his work is also represented within the permanent collection. Select solo and group exhibitions include Kimmerich, Düsseldorf (solo); Catherine Bastide, Brussels; Bortolami, New York; and Shane Campbell Gallery, Chicago. This is Arima's second exhibition with Queer Thoughts (2013, Chicago), and his first solo exhibition in New York City.

A performance by the artist will take place on November 15 from 6-9 PM.

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