

For the artist's first exhibition at Jenny's, Los Angeles, Yuki Kimura presents a new installation titled *MPEG-4 H.264 Reflecting in Sizes*. Consisting of three sculptural table elements, the work is comprised of flat screen LED monitors, customized aluminum sawhorses, and glassware in a variety of sizes. The connecting element is a MPEG-4 H.264 744.8 MB file, with 18 sequences edited into a 8 minute video without sound. The video file is housed on a flash drive, connected to a media player, which is plugged into a HDMI splitter concealed in the wall. Out from the splitter, three HDMI cables connect to each of the monitors, sized 43 inch, 32 inch, and 24 inch, respectively. Synced between each of the screens, the video file continuously loops and mirrors itself.

Each monitor has been fitted to customized legs, which are cut and welded from a standard aluminum sawhorse, shrunken in ratio to fit the dimensions of each screen. The sawhorses are attached directly to the reverse of the monitors with wood, bolts and screws, serving as a mount to balance and stabilize. As the monitors have now become tabletops, a group of delicate glassware balances on each surface. The glassware consists of cognac, wine, and Champagne glasses in a range of sizes, sourced from online sellers in the United States, Japan, and Europe, and mailed to Los Angeles for the exhibition. The glasses were collected relying on internet searches and descriptions to identify their varieties, as well as entrusting the sellers' packaging of each for their safe delivery. The individual glasses reflect and mirror each other, and create a series of lenses to view and refract the light produced by the images on the screen.

Concurrent with the exhibition, Yuki Kimura's work is included in *Part II - Parergon: Japanese Art of the 1980s and 1990s*, curated by Mika Yoshitake at Blum & Poe, Los Angeles.

Yuki Kimura (b. 1971, Kyoto, Japan) lives and works in Berlin. She received her MFA in 1996 from Kyoto City University of Arts. Recent solo exhibitions include *Wardrobe Extensions Version 4*, Oracle, Berlin (2018); *Inhuman Transformation of New Year's Decoration, Obsolete Conception or 2*, CCA Wattis Institute, San Francisco, CA (2016); *THUS AND SO RATHER THAN OTHERWISE*, Taka Ishii Gallery, Tokyo (2015); *Harvest, Human Misery*, Mathew Gallery, Berlin (2015); *The Third Mirror*, The Vanity East, Los Angeles, CA (2014); and *An Extra Transparent History*, GLUCK 50, Milan (2013). She has participated in several group exhibitions including Orange County Museum of Art, Newport Beach, CA; Museum of Modern Art, New York, NY; Dallas Museum of Art, Dallas, TX; Daegu Photo Biennale, Daegu, South Korea; 30th Sao Paulo Biennial, Sao Paulo, Brazil; Museum of Contemporary Art, Tokyo; National Museum of Art, Osaka, and numerous others.

*(This document was automatically generated by Contemporary Art Library.)*