

mitsunori kimura

Mitsunori Kimura (木村 充伯)

Born in Shizuoka, Japan in 1983.

Lives and Works in Shizuoka, Japan.

EDUCATION

2007

Master of Fine Arts, Nagoya Zokei Graduate School of Art & Design, Japan

2005

Bachelor of Fine Arts, Sculpture Option, Nagoya Zokei University of Art & Design, Japan

SELECTED SOLO EXHIBITIONS

2017

Wonderful Days, Kenji Taki Gallery, Tokyo (JP)

2016

We Mammals, Kenji Taki Gallery, Nagoya (JP)

2015

Wonderful Man, Gallery Kiche, Seoul (KR)

2014

Above the Horizon, Kenji Taki Gallery, Nagoya (JP)

2013

Double Story, Kenji Taki Gallery, Tokyo (JP)

2011

Mitsunori Kimura, Kenji Taki Gallery, Tokyo (JP)

2010

The Cat's Sleeping Pattern, curated by Fumiko Nakamura, Social Kitchen, Kyoto (JP)

The Man Absorbing Oil, Kenji Taki Gallery, Nagoya (JP)

The Man Jumping, See Saw Gallery+Cafe, Nagoya (JP)

2006

ISOROU, Sakurayama Studio, Nagoya (JP)

2005

Oil Sculpture, at the flat, Edinburgh (UK)

SELECTED GROUP EXHIBITIONS

2017

Rendez-vous, Lyon Biennale 2017, Institut d'art contemporain, Villeurbanne (FR)

Black, Color - Mitsunori Kimura + Ru Yi Tan, Art Lab Aichi, Nagoya, Japan (JP)

Enokojima Art Days 2017 Other Ways, Enoco, Osaka (JP)

2015

Navigation & Trajectory, Aomori Contemporary Art Centre, Aomori (JP)

2014

Tails - Mitsunori Kimura + Kukwon Woo, Gallery Kiche, Seoul (KR)

Koganecho Bazaar 2014, Yokohama (JP)

Minimi Contrasti - Mitsunori Kimura and Ru Yi Tan, curated by Claudio Cosma, SENSUS - Luoghi per l'Arte Contemporanea, Florence (IT)

2013

Primordial Essence, Art Lab Aichi, Nagoya (JP)

3rd Exhibition AGAIN-st Dependent Sculpture, Tokyo University of the Arts, Tokyo (JP)

XV Call, Luis Adelantado Valencia, Valencia (ES)

Seoul Seoul Seoul, MMCA Changdong Art Studio (KR)

ARTS CHALLENGE 2013, Aichi Arts Center, Nagoya (JP)

2012

Quadri da una collezione, curated by Claudio Cosma, Pier Luigi Tazzi, SENSUS - Luoghi per l'Arte Contemporanea, Florence (IT)

Wednesdays and fridays with, Project: Leonora Bisagno, Temporary Studio in the Frame of "Making of" @ Casino Luxembourg (LU)

Rokko Meets Art 2012, Kobe (JP)

2009

With Kimura and Kawami, Kenji Taki Gallery, Tokyo (JP)

Il Dio delle Piccole Cose, curated by Pier Luigi Tazzi, Casa Masaccio centro per l'arte contemporanea, San Giovanni Valdarno, Italy (IT)

2007

City-net Asia 2007, Seoul Museum of Art, Seoul (KR)

RESIDENCIES AND GRANTS

2015 Aomori Contemporary Art Centre, Aomori, Japan

2014 Nagoya Zokei University Kogane-cho Satellite studio, Yokohama, Japan

2013 National Art Studio, Changdong – National Museum of Modern and Contemporary Art, Korea

2009 AIGIN EDUCATION AND CULTURAL FOUNDATION, Japan

SELECTED TEXT, EXHIBITION CATALOGUES, ARTIST BOOKS

Rendez-vous, Lyon Biennale 2017, Institut d'art contemporain, Villeurbanne, September 2017, pp.70-75 (En, Fr)

Black, Color, Tan & Kimura Press, September 2017, pp.1-14, 17, 19 (Jp)

Hitoshi Dehara, "Many Way", Enokojima Art Days 2017 Other Ways, ooo PRESS, 2017, pp.6-9, 28-31, 56-63 (En, Jp)

AGAIN-ST BOOK, 2017, pp.60-61,82-95 (Jp)

Takashi Ishizaki, "Stuttering form and loquacious texture: For Mitsunori Kimura's sculpture", November 2015 (En, Kr)

Yuki Kondo, "Reality and feelings through tactile vision", Navigation and Trajectory, Aomori Contemporary Art Centre, Aomori, 2016, pp.27-32, 54-60 (En, Jp)

Kiyotaka Takamizawa, Rokko Meets Art 2012, pp.15-16 (Jp)

BLACK, COLOR, Tan & Kimura Press, Japan, October 2011 (En, Jp)

The Man Absorbing Oil, Tan & Kimura Press, Japan, December 2010 (En, Jp)

Fumiko Nakamura, "ZANGURI TOSHITE NUBO", November 2010 (Jp)

Il Dio delle Piccole Cose, casa masaccio, San Giovanni valdarno, Italy, 2009, cover page, pp.2-3, 8-12 (It)

SELECTED PRESS

Jasmine Liao, Artist Magazine, Taiwan, No.510, November, 2017, P.149 (Cn)

Yumiko Nonaka, "black, color", REAR, Japan, No.40, October 18, 2017 (Jp)

Claudio Cosma, "Un armonico trio", Cultura Commestibile, Italy, N226, 15 July 2017, P.16 (It)

Claudio Cosma, "Dog shit Di come una cacca di cane abbandonata, incontrandosi con un artista, si trasforma in opera d'arte", Cultura Commestibile, Italy, N224, 1 July 2017, P.18 (It)

Claudio Cosma, "Gli uccellini scontrati", Cultura Commestibile, Italy, N204, 11 February 2017, P.9 (It)

Toshiharu Suzuki, "Mitsunori Kimura - We Mammals", REAR, Nagoya, Japan, No.38, 2016 (Jp)

Hironori Hozaki, "Mitsunori Kimura - We Mammals", Art Paper, Nagoya City Museum of Art, Japan, No.102, 1 August 2016 (Jp)

Sakiko Ohno, "Mitsunori Kimura at Kenji Taki Gallery", Asahi Shimbun, Aichi, Japan, 25 May 2016, p.24 (Jp)

"Artist Interview", AC2, Aomori Contemporary Art Centre, Aomori, Japan, 25 March 2016, p.74 - 77, 83 - 87 (Jp)

Claudio Cosma, "Minimi Contrasti", Cultura Commestibile, Italy, N66, 2014, P.9 (It)

Madoka Miyagawa, "Mitsunori Kimura Exhibition", Chunichi Shimbun, Aichi, Japan, 2 June, 2010 (Jp)

Ayako Takahashi, "Mitsunori Kimura - The man Absorbing Oil", Asahi Shimbun, Aichi, Japan, 20 May, 2010, p.7 (Jp)

Hinako Kasagi, "Mitsunori Kimura - The Man Jumping", Art Paper, Nagoya City Museum of Art, Japan, 2010, No.83 (Jp)

Yukiko Tanaka, "Mitsunori Kimura - The Man Jumping", PEELER, Japan, 28 February, 2010 (Jp)

Fumiko Nakamura, "Mitsunori Kimura Exhibition - The Man leans", REAR, Nagoya, Japan, 2009, No.20, p.75 (Jp)



Face on Rope, 2010, 2012, 2017

Oil paints on rope

Dimensions Variable

View of the exhibition "Rendez-vous, Biennale de Lyon 2017"

Institut d'art contemporain - Villeurbanne/Rhône-Alpes, France

photo: Blaise Adilon



Face on Rope, 2010, 2012, 2017

Oil paints on rope

Dimensions Variable

View of the exhibition "Rendez-vous, Biennale de Lyon 2017"

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View of the exhibition "Rendez-vous, Biennale de Lyon 2017"

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photo: Blaise Adilon



Face on Rope, 2010, 2012, 2017

Oil paints on rope

Dimensions Variable

View of the exhibition "Rendez-vous, Biennale de Lyon 2017" 2017

Institut d'art contemporain - Villeurbanne/Rhône-Alpes, France

photo: Blaise Adilon



***Bear, Human, and Ape...*, 2015**

Oil and gesso on hair-growing panel (wood, veneer)

90×127.8×4.8cm

photo: YAMAMOTO Tadasu, courtesy: Aomori Contemporary Art Centre, Aomori Public University



View of the exhibition "Navigation and Trajectory", 2015

Aomori Contemporary Art Centre, Aomori, Japan

photo: YAMAMOTO Tadasu, courtesy: Aomori Contemporary Art Centre, Aomori Public University



We Mammals (detail), 2016

Oil and gesso on hair-growing panel (wood, veneer)

215.6×304.6×5.1cm

photo: Ru Yi Tan



View of the exhibition “We Mammals”, 2016
Kenji Taki Gallery, Nagoya, Japan
photo: Ru Yi Tan



***Wolf and Leopard and Their Son*, 2016**

Oil and gesso on hair-growing panel (wood, veneer)

98.5×138.6× 4.6 cm

photo: Ru Yi Tan



Ancestor (detail), 2016

Oil and gesso on hair-growing panel (wood, veneer)

68.5×84.5×4.5cm

photo: Ru Yi Tan



Ancestor, 2015

Oil and gesso on hair-growing panel (wood, veneer)

72×50.9×4.8cm

photo: Ru Yi Tan



Ancestor (detail), 2015

Oil and gesso on hair-growing panel (wood, veneer)

72×50.9×4.8cm

photo: Ru Yi Tan



View of the exhibition "We Mammals", 2016
Kenji Taki Gallery, Nagoya, Japan
photo: Ru Yi Tan



View of the exhibition "We Mammals", 2016
Kenji Taki Gallery, Nagoya, Japan
photo: Ru Yi Tan



***Arboreal Animal*, 2016**

Oil and gesso on hair-growing panel (wood, veneer)

60.3×85×4.5cm

photo: Ru Yi Tan



This dog is like my daughter, 2016

Oil and gesso on hair-growing panel (wood, veneer)

44.5×31.5×3.7cm



View of the exhibition "We Mammals", 2016
Kenji Taki Gallery, Nagoya, Japan
photo: Ru Yi Tan



***Penguin and Sea Gull*, 2015**

Oil and gesso on hair-growing panel (wood, veneer)

86×86×4.7cm

photo: Ru Yi Tan



Stray into someone's house like a cat, 2015

Oil and gesso on hair-growing panel (wood, veneer)

38x29x1.8cm

photo: Ru Yi Tan



***In the Jungle*, 2016**

Oil and gesso on hair-growing panel (wood, veneer)

Dimensions variable

view of the exhibition "We Mammals", 2016

Kenji Taki Gallery, Nagoya, Japan

photo: Ru Yi Tan



Human, 2016

Oil and gesso on hair-growing panel (wood, veneer)

52.8×37.3×1.4cm

photo: Ru Yi Tan



***Man of This World*, 2017**

Acrylic and gesso on hair-growing panel (wood, veneer)

dimensions variable

view of the exhibition "Enokojima Art Days 2017 Other Ways", 2017

photo: Hayato Wakabayashi



Man of This World (detail), 2017

Acrylic and gesso on hair-growing panel (wood, veneer)

dimensions variable

photo: Hayato Wakabayashi





***Dog*, 2017**

Acrylic and gesso on hair-growing panel (wood, veneer)

44.9×32×1.7cm

photo: Ru Yi Tan



***Ancestors*, 2017**

Acrylic and gesso on hair-growing panel (wood, veneer), wooden frame
184.3×360.5×4.5cm

View of the exhibition "Wonderful Days", 2017

Kenji Taki Gallery, Tokyo, Japan

photo: Ru Yi Tan



Man of This World (Bird, Tree Shrew, Mother, Cat, Sloth, Ape, Koala, Flying Lemur, Bear, Sea Otter), 2017

Oil acrylic and gesso on hair-growing panel (wood, veneer)

Dimensions variable

view of the exhibition "Black, Color", 2017

Art Lab Aichi, Nagoya, Japan

photo: Ru Yi Tan



View of the exhibition "Navigation and Trajectory", 2015

Aomori Contemporary Art Centre, Aomori, Japan

photo: YAMAMOTO Tadasu, courtesy: Aomori Contemporary Art Centre, Aomori Public University

Navigation and Trajectory

24.10 - 13.12.2015

Aomori Contemporary Art Centre, Aomori, Japan

Reality and feelings through tactile vision

KONDO Yuki

Three-dimensional artworks may be said to resemble some sort of objects though there are different ways of perceiving various phases of them. Phases of similarity are varied. There is resemblance in forms, structures, rules, functions, and feelings. Regardless of the tangible and the intangible, such similarities become thin threads that connect artworks and viewers. It can be said that where and how they resemble each other indicate an important grammar and syntax in each work. Many works of KIMURA Mitsunori deal with representational images. His way of making them look “similar,” however, comes from grounds different from superficiality.

Kimura says that he is interested in the border between realistic “things” and artworks,[1] and it seems that he does not mean only superficial, realistic description of the object. His *ferrero roche* produced in 2011 is a sculpture made with oil paints after Ferrero’s chocolate. In this work, a chocolate in which “a roasted hazelnut is covered with hazelnut cream and milk chocolate, and sprinkled with chopped hazelnuts” is reproduced with oil paints in real size. This small brown chunk is not so precisely reproduced as it would be mistaken for a real chocolate. Here, a hazelnut inside, cream, chocolate and chopped hazelnuts on the surface are all made with oil paints, and they are rolled into a ball like a real candy. Thus what is copied is rather the production process of this chocolate. When a sculptor creates a sculpture of some specific subject, it means that a three-dimensional subject is formed into a three-dimensional object using different materials. In Kimura’s work, on the other hand, reproducing the factors and contents such as weight, structure, and its production process in the background of forming the shape comes before visual, superficial similarities.

A similar method is used in *The Ancestor is Sleeping* produced this time. Japanese marten and monkeys are made into figures with oil paints in *The Ancestor is Sleeping*, and despite their humorous appearances which remind us of stuffed animals or animal characters, they are reminiscent of oddly fresh meat. Around the almost life-size figures placed on a wooden board, oil from oil paints oozes out, and as they lie down in a lifeless manner, they appear to be sleeping or dead.

These animal sculptures of oil paints are stuffed indeed, and I heard that their weights are almost the same as the respective animal’s average weight. The cute-looking animals laid down show exquisitely how their soft masses of limbs and bodies with weight are loosened powerlessly due to the force of gravity. The forms produced by gravity and a release of moisture create another reality as one form of reality, which would not be possible only through the artist’s observant eye. Oozed oil, massiveness of paint, and the hairy surface, which is moist and shines with texture of oil paint, are perceived tactilely rather than visually, and stimulate instinctive dark senses.

Acrylic and gesso on hair-growing panel (wood, veneer)

A similarly sculpted group of birds made with oil paints is *The Birds in the Cage*, in which the artist tried to make sculptures of birds living in shrub thickets to make them look flying.[2]

Without hanging them or supporting them, the artist could not make the bird sculptures look flying physically. So he inserted these birds between bamboo sticks so that they would look like flapping their

wings. The birds, however, look obstructed by the bamboo sticks and do not look like flying freely. In addition, some of the birds formed by oil paints are dropping from the original positions, deformed or slipped off to the floor presenting a horrible scene. The birds initially made to look flying are distorted by physical conditions and impress us with an unstable and obscure sense of being alive.

The animals, which are in limbo between life and death with oil oozing out of their bodies, turn their backs to us, look in the other direction, or have their eyes shut. In this way, Kimura intentionally blocks their act of looking at viewers, and encourages the viewers to look at the object one-sidedly. The reason why these animals impress us with the strong smell of death rather than a subtle sign of life might be because the crossing of each other's gaze is cut off. An intentionally concealed gaze makes the viewers become more aware of their own gaze, and as the gaze tinged with an air of violence comes back to the viewers, the negative phase of life might be remembered.

Contrary to the above, the subjects in a series of *Bear, Human, and Ape...* look straight at us. Various animals produced in these works are made neither particularly abstract nor realistic. They are made simply to "look like" the real counterparts to the extent that we can recognize them. This work is formed with panels, which are called "hair-growing panels" by the artist and designed to make fine splits of wood grain stand out when the surface is shaved. What is emphasized in the iconography of humans as well as animals posing as humans seated with humorous facial expressions is not that the finished subjects look iconographically similar to real animals, but there is a structural similarity in "growing of hair." Kimura's answer to a question about the idea behind this production of panels was impressive: "Hair isn't something to attach afterwards. It grows." In this work, unlike relief works, the surface is produced by shaving the panel's surface. And contrary to the oil-paint sculptures in which the physical conditions are made "similar" to those of real objects with regard to the fullness of the content, this wood carving discards filled contents to make superficial conditions "similar." One might say that this work, in which he tried to reproduce a condition of "growing hair" on the surface like fur, is in a relationship of positive/negative imagery with his oil-paint sculptures. Maybe because the animals are looking straight at us or growing hair reminds us of the organic activity, they stand out against the white panels and appear as beings close to this side of the world.

Actual rules are incorporated into certain parts of Kimura's work with conceptual precision, and such rules made abstract and restricted give his works an ambiguous sense of life as a result. And the viewer's gaze toward his work changes the boundaries of such rules. The main theme of his work is not the transience of life as in *memento mori*, and its humorous outlook sometimes and accordingly hints at a disquieting life paradoxically.

[1] Kimura's comment at an artist talk at the exhibition opening on October 24, 2015.

[2] From Kimura's writing explaining about his works for exhibition visitors.



The Ancestor is Sleeping (Two Monkeys) , 2015

Oil paints on board

18×182×182cm

photo: YAMAMOTO Tadasu, courtesy: Aomori Contemporary Art Centre, Aomori Public University



The Ancestor is Sleeping (Marten) , 2015

Oil paints on board

11×182×91cm

photo: YAMAMOTO Tadasu, courtesy: Aomori Contemporary Art Centre, Aomori Public University



View of the exhibition “Primordial Essence”, 2013

Art Lab Aichi, Nagoya, Japan

photo: Ru Yi Tan



***The Dog is Sleeping (Maltese)*, 2013**

Oil paints on board

11×60×60cm

Photo: Ru Yi Tan



***The Cat is Sleeping*, 2013**

Oil paints on board

9.5×45×45cm

Photo: Jörg Oberfell



***The Dog is Sleeping (Jindo Dog)*, 2013**

Oil paints on board

18×100×75cm

Photo: Ru Yi Tan



***The Cat along the Street*, 2011**

Oil paints on board

11.5×91.5×60.3cm

Photo: Ru Yi Tan



***Offsprings are Sleeping*, 2015**

Oil paints on board

3×30×30cm (11 peaces)

view of the exhibition "Wonderful Man", 2015

Gallery Kiche, Seoul, Korea

Photo: Ru Yi Tan



Offsprings are Sleeping (detail), 2015

Oil paints on board

3×30×30cm (11 peaces)

Photo: Ru Yi Tan



View of the exhibition “Arts Challenge 2013”, 2013

Aichi Arts Center, Nagoya, Japan

photo: Ru Yi Tan



From top: ***The Bird***, 2012, 46×44cm

The Man is sleeping, 2012, 14.5×46×44cm

The Cat's Sleeping Pattern, 2010, 5.5×46×44cm

Oil paints on board

Photo: Ru Yi Tan



***The Man Absorbing Oil 4*, 2009**

Oil paints on board

2.7×17×5.5cm (a part of oil paints)

Photo: Ru Yi Tan



The Man Leans, 2007

Oil paints on board

6.5×30×30cm

Photo: Ru Yi Tan



View of the exhibition “Rokko Meets Art 2012”, 2012
Rokko International Musical Box Museum open air, Kobe
photo: Ru Yi Tan



***Face on Rope*, 2010**

Oil paints on rope

Dimensions variable

view of the exhibition "the Man Absorbing Oil", 2010

Kenji Taki Gallery, Nagoya, Japan

photo: Ru Yi Tan



Face on Rope (detail), 2010

Oil paints on rope

Dimensions variable

view of the exhibition "the Man Absorbing Oil", 2010

Kenji Taki Gallery, Nagoya, Japan

photo: Ru Yi Tan



The Honeycomb 3, 2007

Oil paints, a part of honeycomb

3×2.2×3.5cm

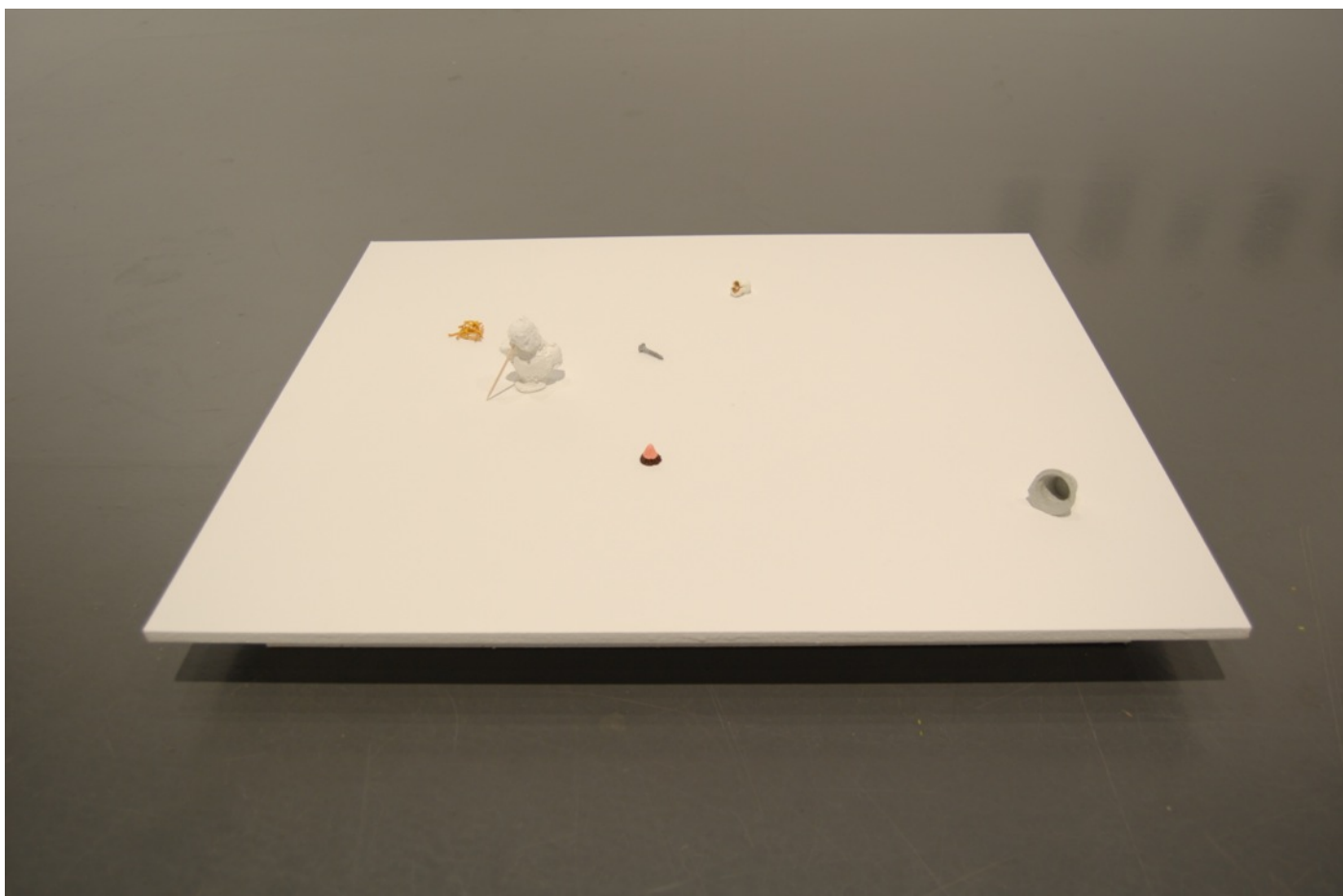
view of the exhibition "With Kimura and Kawami", 2009

Kenji Taki Gallery, Tokyo, Japan

photo: Ru Yi Tan



View of the exhibition "Mitsunori Kimura", 2011
Kenji Taki Gallery, Tokyo, Japan
photo: Ru Yi Tan



View of the exhibition "City_net Asia 2007", 2007

Seoul Museum of Art, Seoul, Korea

photo: Ru Yi Tan



View of the exhibition "Seoul Seoul Seoul", 2013
MMCA Changdong Residency, Seoul, Korea
photo: Ru Yi Tan



The Ferrero Rocher, 2011

Oil paints

2.5×2.8×2.8cm

photo: Ru Yi Tan

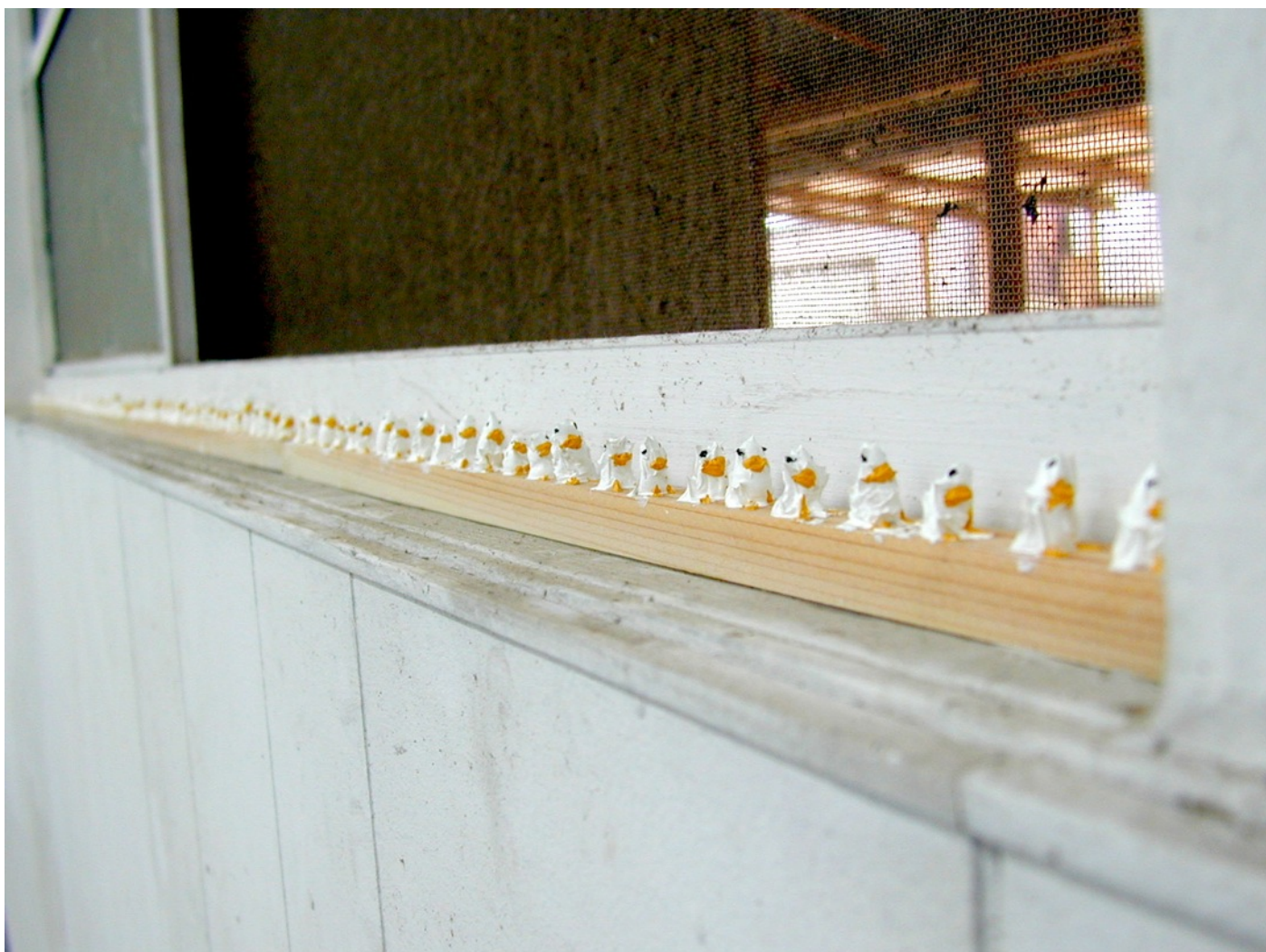


The Peanut, 2004

Oil paints on paper

1.7×15.2×13.4cm

photo: Ru Yi Tan



Chicken, 2004

Oil paints on small timber

Dimensions Variable

photo: Ru Yi Tan



***Birds in the Cage*, 2015**

Oil paints, bamboo, concrete

155×354×14 cm

View of the exhibition “Navigation and Trajectory”, 2015

Aomori Contemporary Art Centre, Aomori, Japan

photo: YAMAMOTO Tadasu, courtesy: Aomori Contemporary Art Centre, Aomori Public University



Birds in the Cage (detail) , 2015

Oil paints, bamboo, concrete

155×354×14cm

View of the exhibition “Navigation and Trajectory”, 2015

Aomori Contemporary Art Centre, Aomori, Japan

photo: YAMAMOTO Tadasu, courtesy: Aomori Contemporary Art Centre, Aomori Public University



***The Bird's Blind Spot*, 2014**

Color on camphor wood, screw

Dimensions variable

view of the exhibition "Above the Horizon", 2014

Kenji Taki Gallery, Nagoya, Japan

Photo: Ru Yi Tan



The Bird's Blind Spot, 2014
Color on camphor wood, screw
Dimensions variable
Photo: Ru Yi Tan



***The Cat's Nose*, 2012-2013**

Color on camphor wood

each 2.5×1.8×0.7cm (500 sculptures)

view of the exhibition "Double Story", 2013

Kenji Taki Gallery, Tokyo, Japan

Photo: Ru Yi Tan



The Cat's Nose 1, 2011

Color on camphor wood

1.5×1.2cm

Photo: Ru Yi Tan



Face in Branch 1, 9, 2009

Color on camphor wood

130x80x89cm (#1)

Photo: Ru Yi Tan



Face in Branch 13-22, 25-38, 2010

Color on camphor wood

L8 - 108cm

view of the exhibition "The Cat's Sleeping Pattern", 2010

Social Kitchen, Kyoto, Japan

Photo: Ru Yi Tan



View of the exhibition "Wonderful Days", 2017

Kenji Taki Gallery, Tokyo, Japan

photo: Ru Yi Tan



It's a Sunny Day, detail, 2017

Acrylic on hair-growing sculpture (wood)

52×21×11.5cm

photo: Ru Yi Tan



***The Cat is Resting*, 2017**

Acrylic on hair-growing sculpture (wood)

9×24.5×26cm

photo: Ru Yi Tan



***It's a Wonderful Day*, 2017**

Acrylic on hair-growing sculpture (wood)

15×48×55cm

photo: Ru Yi Tan



From left: ***We Mammals, Black***, 2016

view of the exhibition "We Mammals", 2016

Kenji Taki Gallery, Nagoya, Japan

photo: Ru Yi Tan



***Wonderful Man*, 2015**

Color on camphor wood

36×10×11.5cm, 36×10×12cm, 36×10×16.5cm, 37×10×15cm, 40×11×18cm,
40×11×15.5cm, 40×10×17cm, 40×10×15cm, 40×11×15cm

photo: Ru Yi Tan



The Birds are Watching, 2014

Color on camphor wood

Dimensions Variable

photo: Ru Yi Tan



***The Cat's Walking Pattern*, 2013**

Color on camphor wood

23×47×13cm

photo: Ru Yi Tan



***The Sea Otter 1, The Sea Otter 2*, 2014**

Color on camphor wood

53×150×47cm (#1), 52×148×48cm (#2)

view of the exhibition "Above the Horizon", 2014

Kenji Taki Gallery, Nagoya, Japan

photo: Ru Yi Tan



***Above the Horizon (Bear)*, 2014**

Color on camphor wood

144×68×93cm

view of the exhibition "Above the Horizon", 2014

Kenji Taki Gallery, Nagoya, Japan

photo: Ru Yi Tan



***Ape and koala*, 2013**

Color on camphor wood

46×35×29cm (Ape), 45×33×28.5cm (Koala)

photo: Ru Yi Tan



The Apes are Backward, 2011

Color on camphor wood

38×47×14.5cm

photo: Ru Yi Tan



Oh, There is a Dog!, 2004

Color on camphor wood

39x22x20cm

photo: Ru Yi Tan



Man of This World (Born, Climb, Fall Over), 2017

Oil and pencil on wall, tissue

Dimensions variable

view of the exhibition "Black, Color", 2017

Art Lab Aichi, Nagoya, Japan

photo: Tamotsu Kido



Man of This World (Born, Climb, Fall Over), 2017

Oil and pencil on wall, tissue

Dimensions variable

view of the exhibition "Black, Color", 2017

Art Lab Aichi, Nagoya, Japan

photo: Tamotsu Kido



Man of This World (Born, Climb, Fall Over) (detail), 2017

Oil and pencil on wall, tissue

Dimensions variable

photo: Tamotsu Kido



Man of This World (Born, Climb, Fall Over), (detail), 2017

Oil and pencil on wall, tissue

Dimensions variable

photo: Ryosuke Kobayashi



Man of This World (Sitting, Sleeping, Sitting, Quadruped Walking, Bipedal Walking, Swimming, Sitting, Bipedal Standing, Swimming), 2017

Gesso, oil and pencil on panel, tissue

Dimensions variable

view of the exhibition "Black, Color", 2017

Art Lab Aichi, Nagoya, Japan

photo: Tamotsu Kido



Man of This World (Sitting, Sleeping, Sitting, Quadruped Walking, Bipedal Walking, Swimming, Sitting, Bipedal Standing, Swimming), (detail), 2017

Gesso, oil and pencil on panel, tissue

Dimensions variable

photo: Ryosuke Kobayashi



Man of This World (Sitting, Sleeping, Sitting, Quadruped Walking, Bipedal Walking, Swimming, Sitting, Bipedal Standing, Swimming), 2017

Gesso, oil and pencil on panel, tissue

Dimensions variable

view of the exhibition "Black, Color", 2017

Art Lab Aichi, Nagoya, Japan

photo: Tomoko Yoshida

Wonderful Man

21.11 - 24.12.2015

Gallery kiche, Seoul. Korea

Stuttering form and loquacious texture: For Mitsunori Kimura's sculpture

Takashi Ishizaki (Associate Curator, Aichi Prefectural Museum of Art)

Mitsunori Kimura's wood carving sculpture such as "The Cat is Gazing at the Man" shows the characteristics of his sculpture. In many cases, the works are not using the pedestal. Instead, they were hung on the white wall 1 to 2 meters above from the floor. Needless to say, using pedestals is a general way to display three dimensional works, but he doesn't adopt it. This decision derives from his attempt for managing the viewing angles. He sets the height of displaying for each works in order to prepare the appropriate relationship between viewers and works. In addition, he also uses the walls and floors as an effective means of trimming works. In those works, half of the rear side is not made. Though it might be contrary to the conventional idea that claims sculpture should be seen from 360-degree surround, this method successfully draws the viewers' eye on the important part of the object. But on the other hand, there is a delusive point. Since the works are carved roughly and their shapes are far from realistic representation, someone may have an impression as unfinished one.

"The Offsprings are Sleeping" is another good sample for considering his thoughts on sculpture. Face this work, we would get captivated by the very strong texture of the material. A large amount of oil paint is used for this work. He puts a chunk of oil paint on the panel and shape it to a sleeping baby, then wait until dried. We should imagine how much effort and patience is needed for a sculpture made of oil paint, totally cumbersome material for other than painting. Making sculpture with painting material is somewhat perverted and it reminds us the historical discussion of the relative merits between painting and sculpture known as *paragone*. Caused by its nature of medium, modeling technique has to be baked (ceramics) or cast in a different medium (bronze). However, Kimura used neither. Therefore the texture of material in original modeling is still lasting and it makes this work very special and unusual.

Although carving and modelling is totally different skills to make a sculpture historically and technically, if we consider Kimura's sculpture method, it is necessary to be aware of something common in both of skills, not only discussing about a difference. Looking at his material, all of the coloring is done with oil paint in the wood curving works and oil-paints-modelling is produced and exhibited on the wood panel. It is possible to grasp his oeuvre from the viewpoint of the relationship between oil paint and wood. In this connection, let me point out that tissue paper is also wood processed products which used in his print works so called "dimensional prints".

Also, it should not be overlooked that he treats the texture of the material very carefully in the finishing process. In the case of "apes", he applied the splinter formed in wood cutting with a chain saw to express ape's fluffy body hair. And viscosity of the oil paint forms point when it departs from brush or palette knife, it is adopted into the detail of dog's hair. However, those textures is not for thoroughly realistic expression of the motif animals. They are not used to improve the representation, but used to maximize the feel of the material of the wood or oil paint. Although his animal works might look cute, those strong textures paradoxically convey the artist's clinical attitude to the motif. In the oil-paint-modelling, a stain of oil paint on the panel seems like blood flows out from the carcass. So those fixation to texture connote somewhat nauseating sensation.

As mentioned above, there are ambiguous shapes in Kimura's wood carving, we can find this kind of morphing (can be described as abstract, even) in oil- paint-modeling as well. When we think where it comes from, it is not so unreasonable to pay attention to the fact that he took a count of drawing in the carrier. Some rough sense of grasping form in his drawing, sometime it looks innocent or humorous, is clearly succeeded to wood curving and oil-paint- modeling. Drawing has been recognized as an important genre in the art world today, and is no longer just an *etude* for painting. Attraction of drawing originates in its momentary idea, and it reflected directly in Kimura's sculpture, too.

For example, in order to express cat's movement, three legs made for each of the limbs as like it moves continuously (it reminds us a famous work by the futurist painter, Giacomo Balla) in the work called "The cat's walking pattern"

in 2013. His work is not the way of informing us how the motif is, but the result of how he sees the motif. Starting from inspiration of animals, he is not apprehended by anatomical correctness. He transforms it into something with a profound atmosphere. Indeed, Kimura's sculpture can be described as a drawing by a three-dimensional substance. Although the motif tends to be animals in his works, they are just samples of existence, neither more nor less. In other words, Kimura's work is meditation about life and death, likewise great sculptors have done in the history.

Despite of the most sculptor easily stick to their acquired skill, Kimura boldly does both production of carving and modeling, those defined by the opposite dynamics. This would have shown a remarkable talent of the artist. And his recent relief series which will be shown in this exhibition is expected to become his new representative work. Since he has examined the difference between 2D and 3D from the viewpoint of sculpture, the relief works might be the corollary of his career. He has established own style with subtle charm of drawing-like form. It is neither the realism of skill-overemphasis nor abstract sculpture with no beliefs. While treating the motif with wide popularity, Kimura's work evokes a deep awareness of the existence and stupendous potential of the material.