

Portfolio

B.O.D.Y. - the second skin, the Exhibition *SKIN*, Dark
Gallery, Copenhagen, 2023

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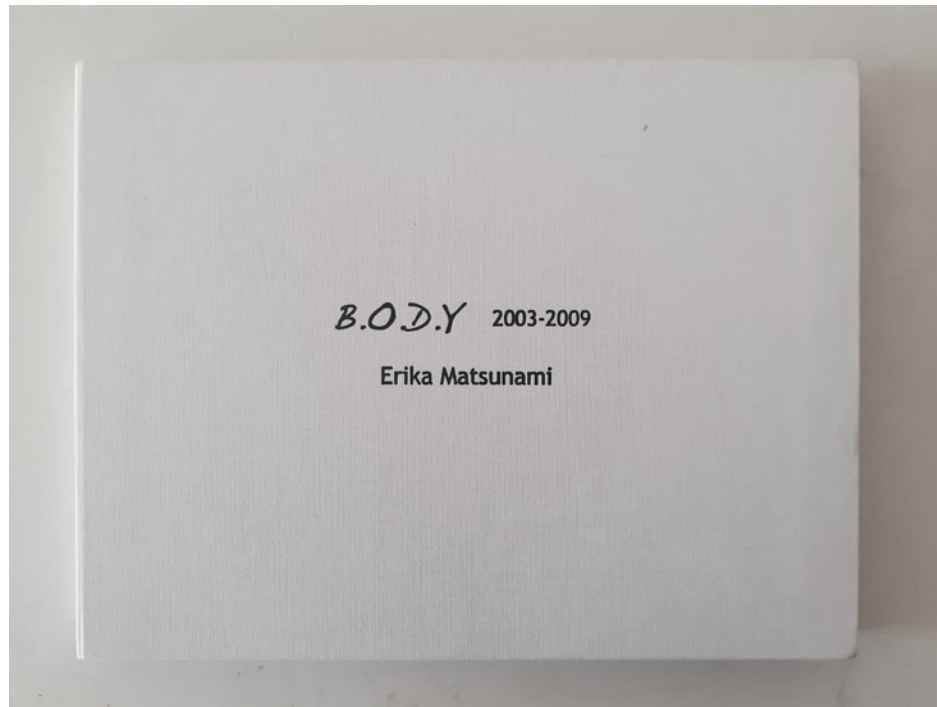
- The project *B.O.D.Y. – the second skin*, B&W and color from the series *Portfolio 2000–2010* plus in 2023

QR-code on the wall
(for accessing to the slowly storytelling online)

Text (Storytelling and Audio script)

barrier free

Post card, sentence in braille in the bathroom



Portfolio B.O.D.Y. (2003–2009) Limited Edition 4/4 (archiving) White and Blue-grey Embossing (+ artist proof, Black and Silver Embossing), embossing on linen, 25,5 x 19, 5 cm, S/W Analogue photography, 12 photographs, Text: Das Projekt "B.O.D.Y. 2000-2009, Erika Matsunami; Review: So Close, So Far, On the installation B.O.D.Y. (2009) by Erika Matsunami, Dr. Miya Yoshida /art historian and curator, Berlin, 2009

"Matsunami chooses the "models" of her body images at random - i.e. from her encounters with people she meets in her daily life. It is not so easy to recognize the fact that the models are quite diverse, we see particulars of the bodies of men, women, old, young, big, small, of different "ethnicities" etc. The discipline of her selection lies in the concept of what can be called "onceness". "Onceness" is a Buddhist concept that invites us to regard every encounter as a unique event, a perspective which augments attention and appreciation towards each and every form of life: "Once is all." She never works with the same model twice. In this sense, B.O.D.Y. is an attempt to represent not a photographic relation of domination-subordination between subject and object, but quite another way of relating the self to the world, which is outside of domination as conceived by linguistic models. Sensualizing the new world within the self, B.O.D.Y. represents a perception of bodies (both of the self / the other) - beyond age, gender, class, color, race, morphologies and other human inventions." (So Close, So Far, On the installation B.O.D.Y. (2009) by Erika Matsunami, Dr. Miya Yoshida /art historian and curator)



Portfolio B.O.D.Y. (2003–2009) 4/4 (archiving), S/W Analogue Photography, 12 photographs, 15 x 10 cm, Text and review

Skin as a bodily organ

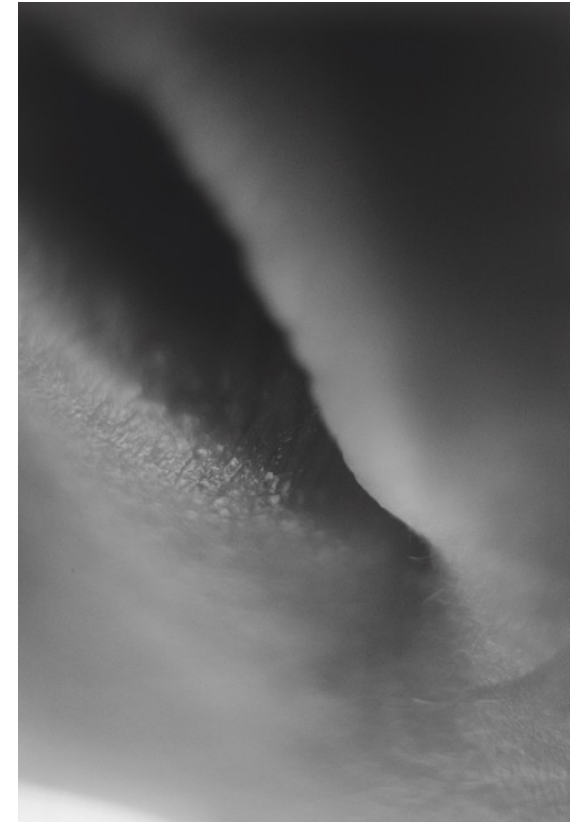
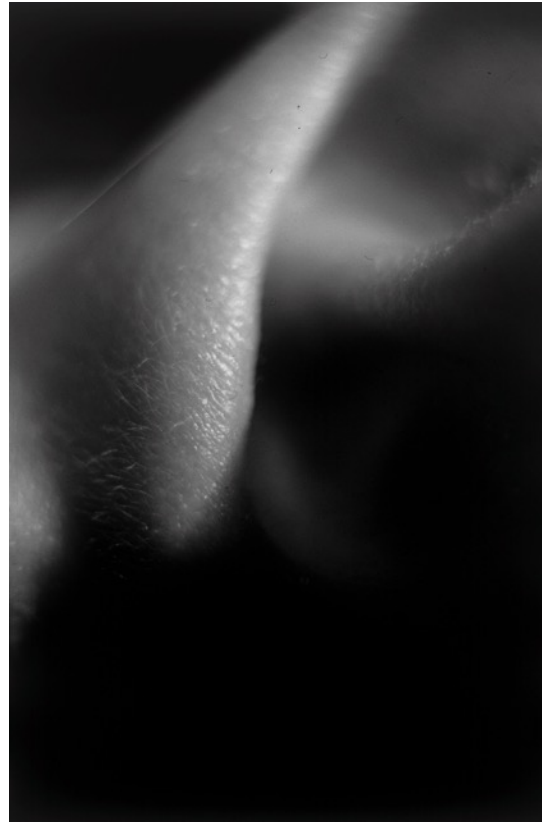
It is a transmission to the brain via neurons. As an artistic representational theory, I explore it mechanically presenting that delicacy and structural complexity analogically.

In doing so, I work on artistic intervention in the interior architecture of the gallery space. There are two representational spaces which consist of spatiality between black&white analogue photographs (images) and storytelling.

One is a genderless bathroom is a private space for everybody in common (a shared space in the interior architecture). Thereby the represented images (prints, text in braille)—on each image with a sentence—a meta-epistemological work in this space.

The second one is a dark space for a spatial installed with the carousel slide projector, which is for B/W slide, and it is a closed space. The original B/W bodily images will be projected on a mounted screen on the wall slowly. In the dark room, I represent two photographs on paper Silver Gelatine Prints.

Whole artworks and each artwork in both spaces are communicated with storytelling online interactivity (virtually and on-site physically).



- B/W Silver Gelatine Prints



B/W Silver Gelatine Prints



- B/W Silver Gelatine Prints