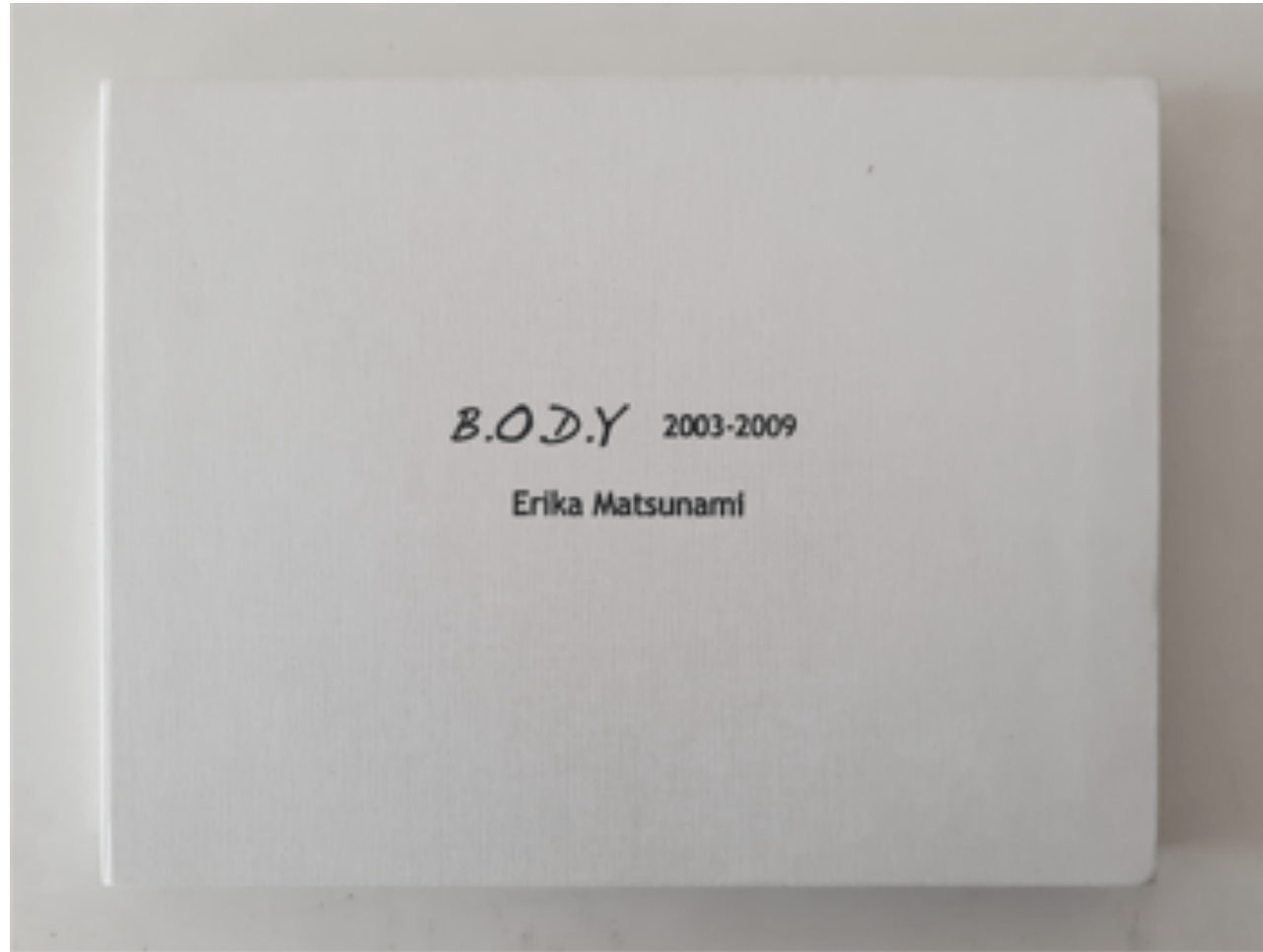


B.O.D.Y. – the second skin

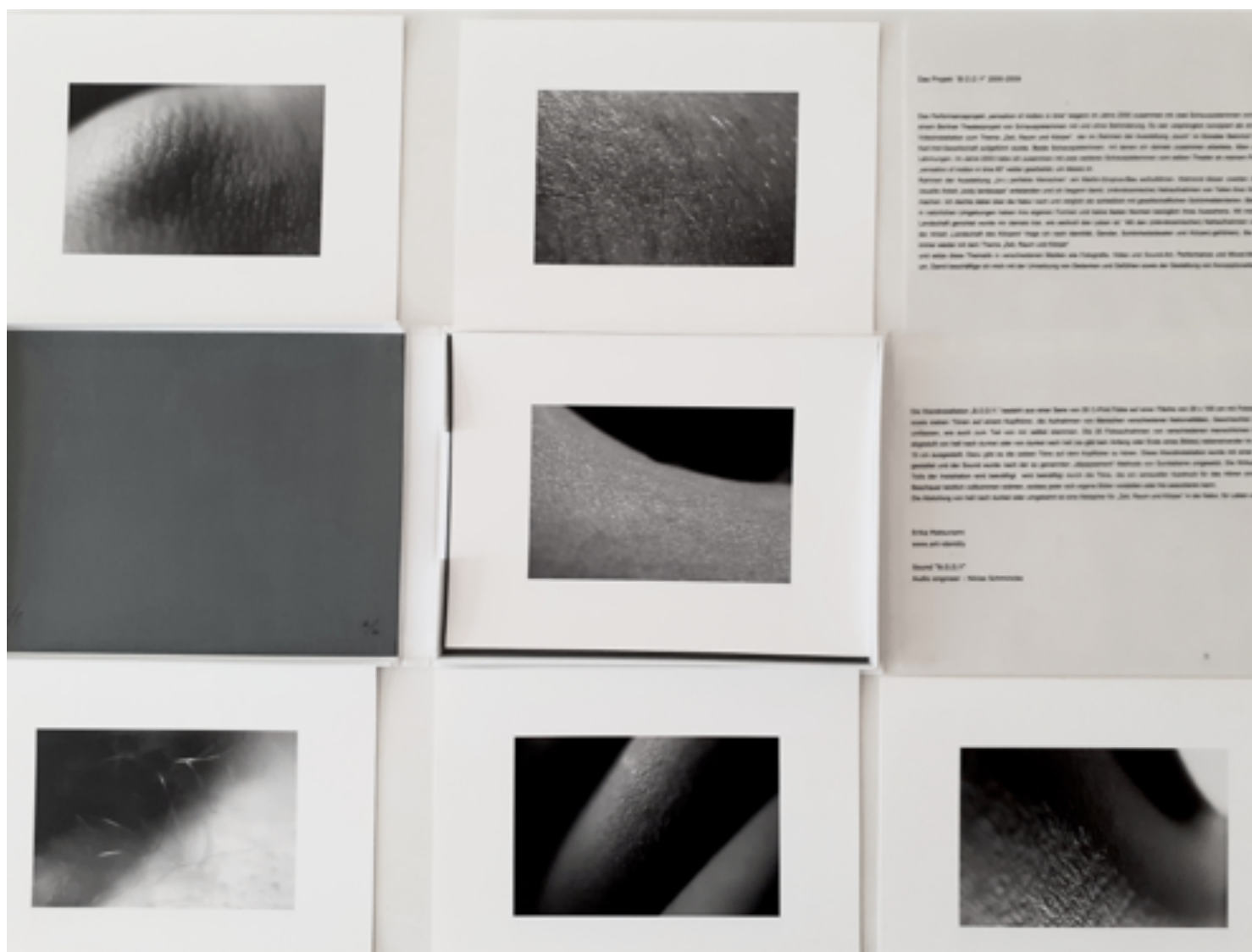
Erika Matsunami

Abstract

The focus of this presentation with regards to the artistic research B.O.D.Y. - Between auditory fiction and bodily reality is, that I address the topic of "correspondence" through artistic acts and art objects as a matter of art. The artistic medium here is photography and I deal with the artistic possibilities of representation through the corresponding. I mention that the quality of a photograph taken by a person "I" in relation to the object is an act of "corresponding" to the environment of the object. Thus, I present the art project B.O.D.Y. - the second skin (2000 – 2009 / 2023), which will be represented in the exhibition SKIN at Dark Gallery CPH, Copenhagen, Denmark (June 1 – June 30, 2023 in a part of the Copenhagen Photo Festival /– August 20, 2023). The theme in this art project is that I deal with "skin as a bodily organ". The information is transmitted to the brain via neurons. sensory neurons send information from the eyes, ears, nose, tongue, and skin to the brain. As an artistic representation, I mechanically explore it by analogizing this subtlety and structural complexity. Therefore, I explore the matter of art from the biological sense practically (methodologically). Thereby my suggestion is meta-epistemological in the post-conceptual era for a new subjectivity.



Portfolio B.O.D.Y. (2003–2009) Limited Edition 4/4 (archiving) White and Blue-gay 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



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

"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)

Skizze/sketch

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 cabinet (genderless bathroom in the Dark Gallery) 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 one 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).

In the exhibition SKIN, due to the technical reason change the spaces for the artworks:

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 the white wall slowly. In the dark room, I represent one photographs on paper Silver Gelatine Prints.

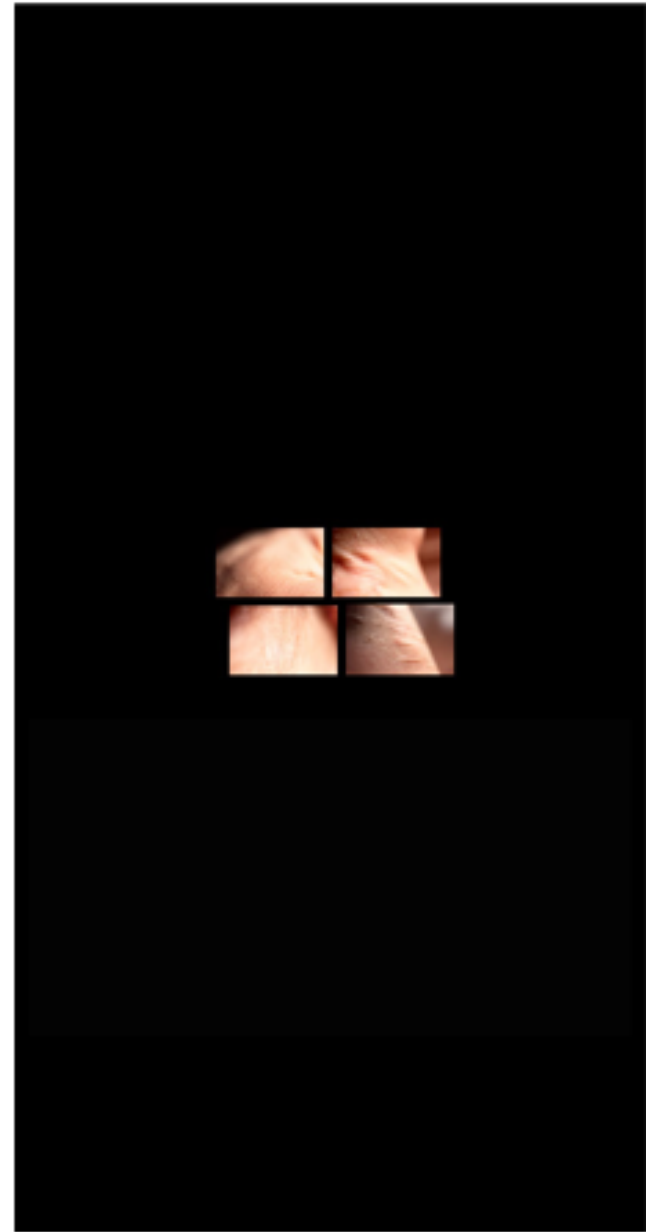
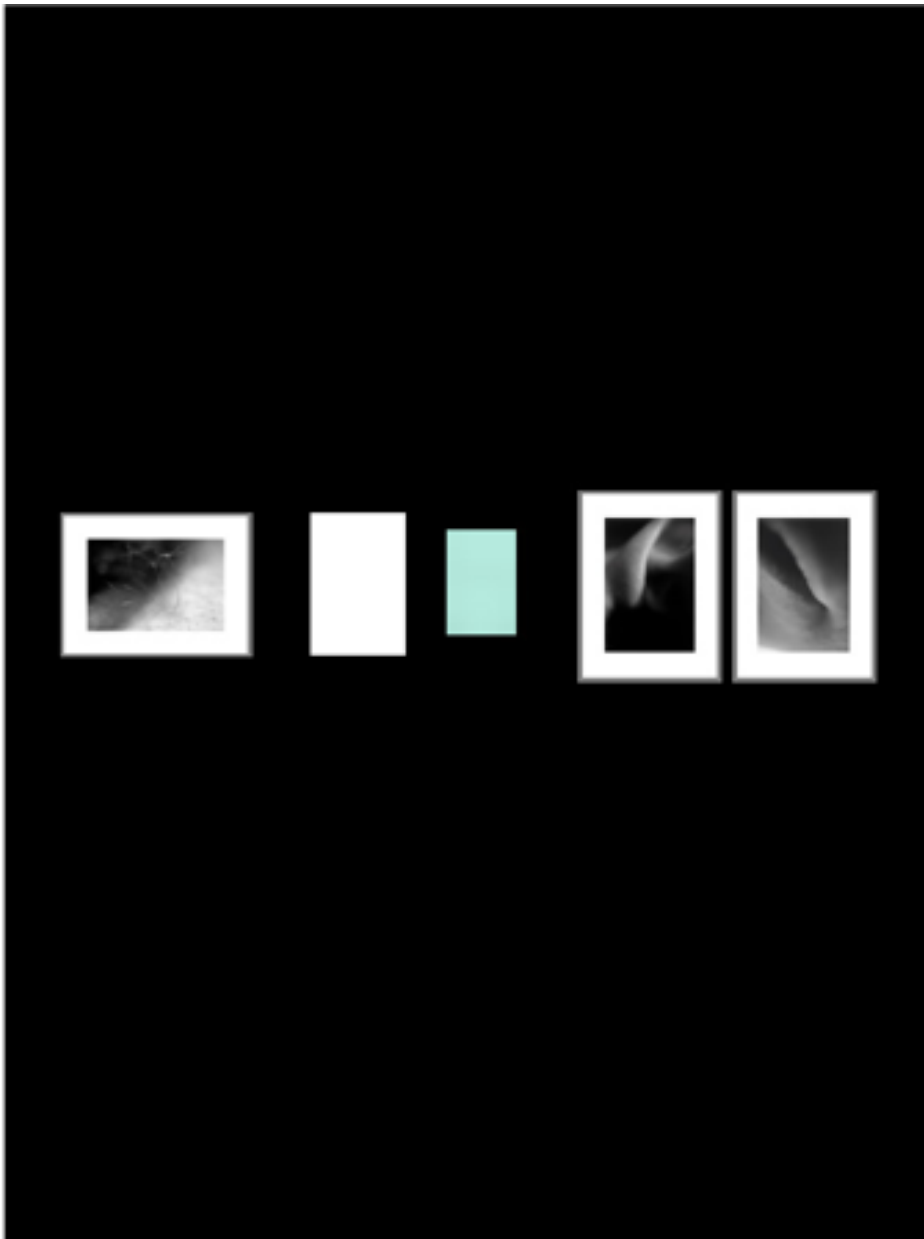
The second one is a cabinet (genderless bathroom in the Dark Gallery) is a private space for everybody in common (a shared space in the interior architecture). Thereby the represented images (prints, text in braille)–on each image with a sentence–a meta-epistemological work in this space.

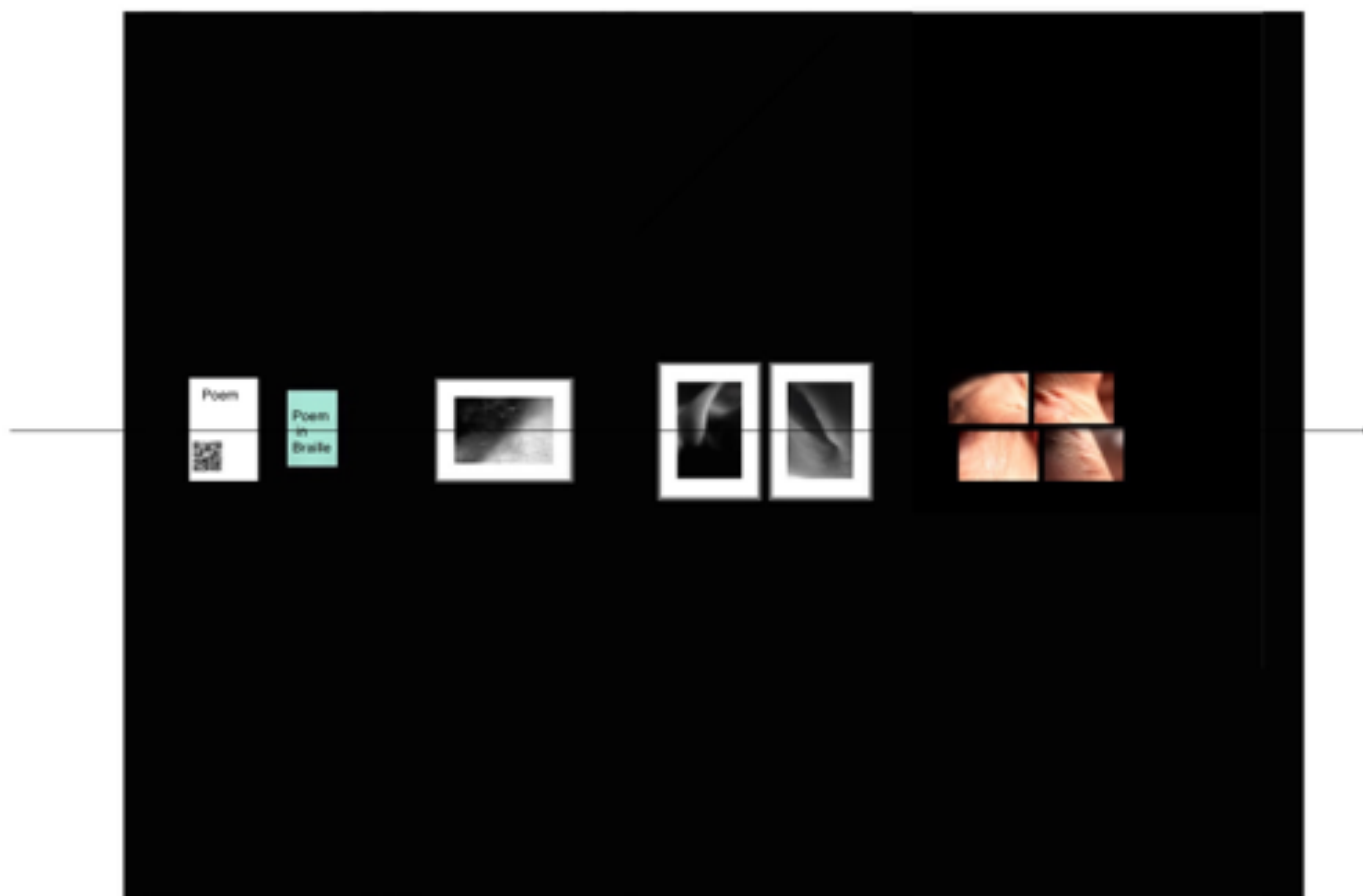


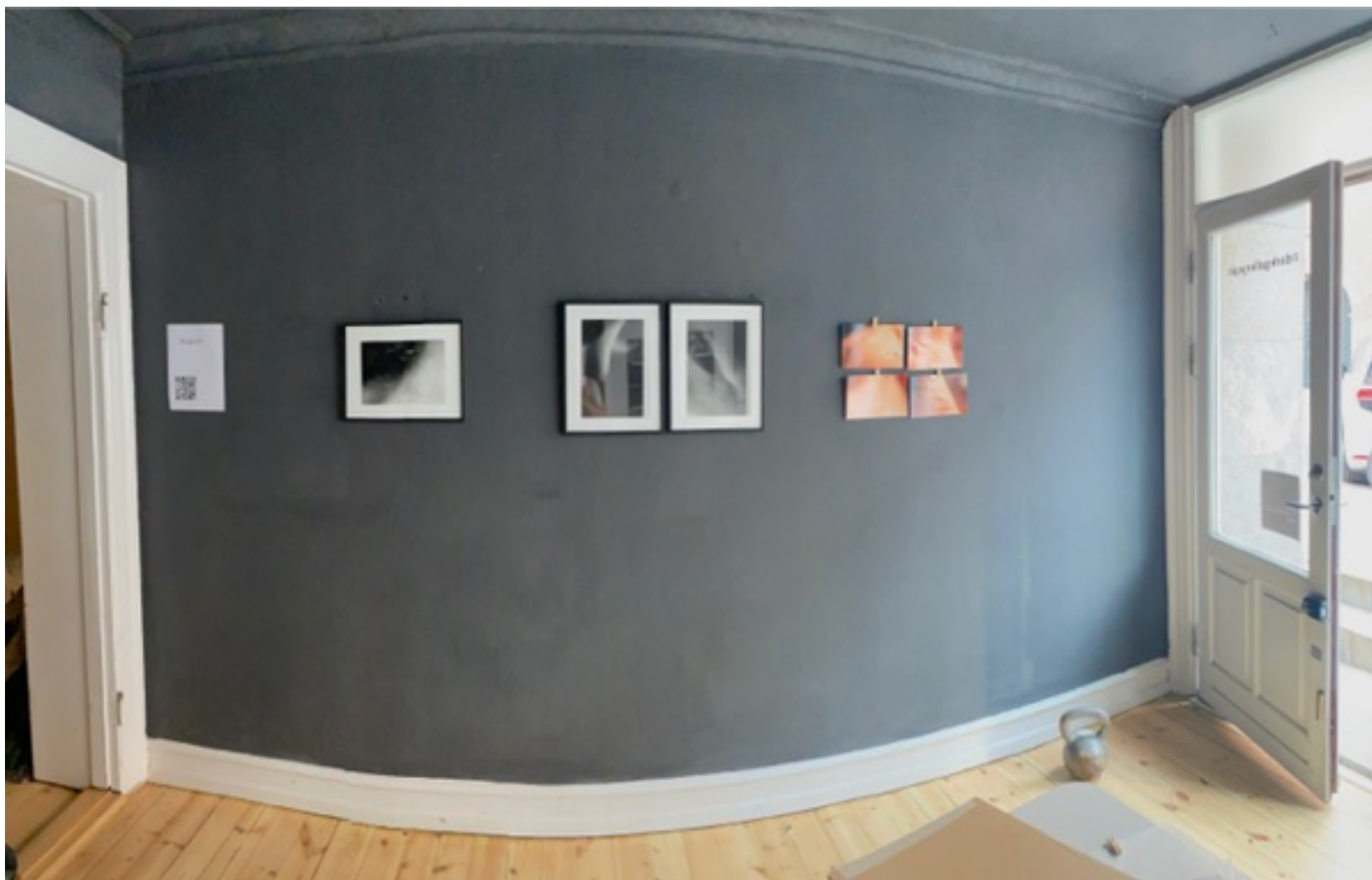
Analogue photography B&W, Reversal film B.O.D.Y. (2000–2009)



Analogue photography B&W, Reversal film B.O.D.Y. (2003–2009)



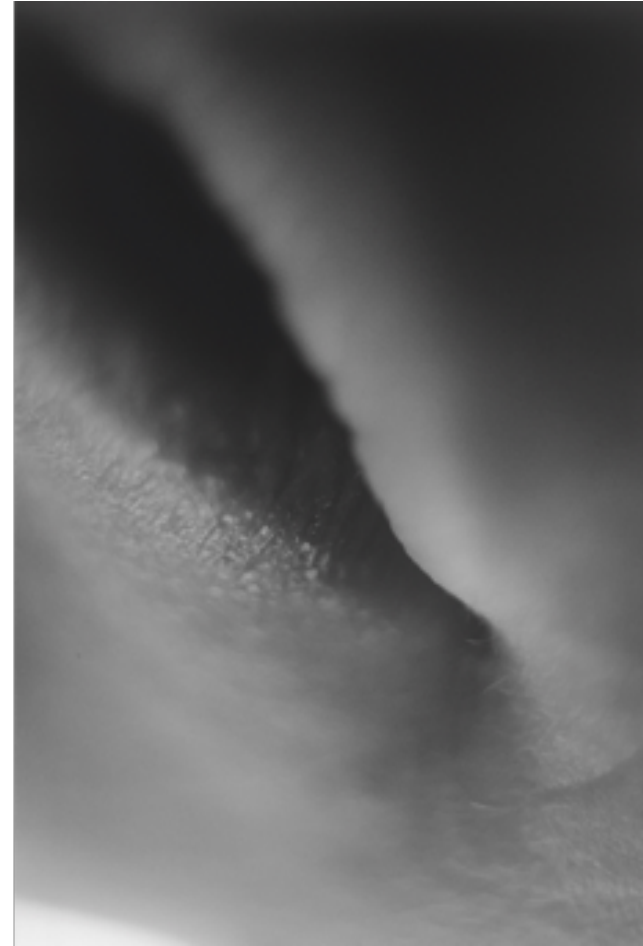
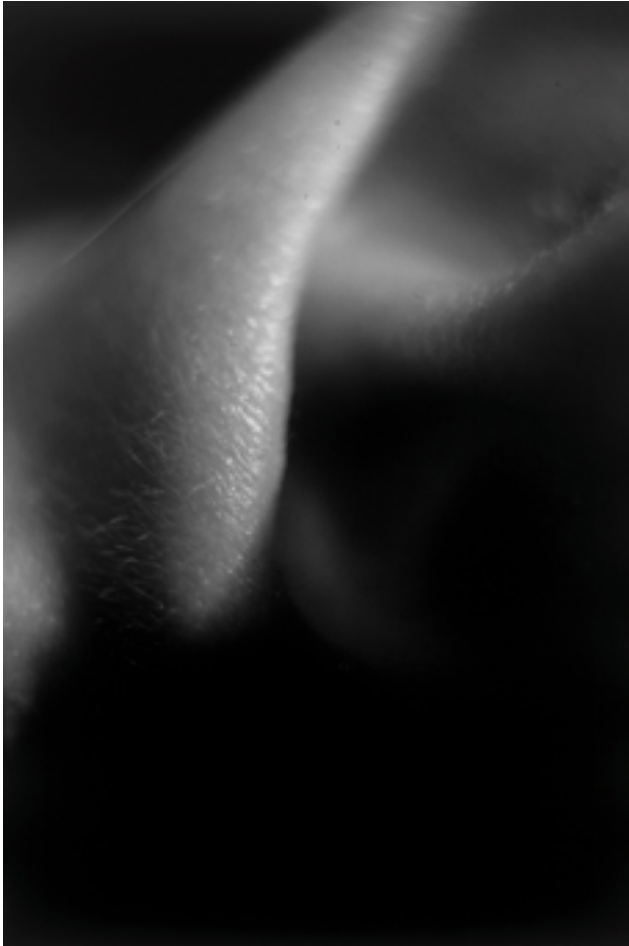




B.O.D.Y. – the second skin , Exhibition SKIN at Dark Gallery CPH in the in the scope of the
Copenhagen Foto Festival (June 1. – 11, 2023), June 1. – 30, 2023



Analogue photography B.O.D.Y. (2000–2004)



Ear and Lip
Analogue photography: B.O.D.Y. (2000–2009)



Analogue photography B&W, Reversal film B.O.D.Y. (2003–2009)

Closeness ...

near and far

... and distance

visible or invisible

perceptible

inaudible or audible

tangible or intangible

– *B.O.D.Y.* - *the second skin*

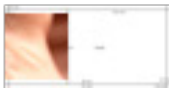
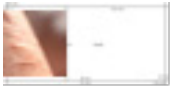


Poem *B.O.D.Y. - the second skin* (2023) in English

Translation Poem *B.O.D.Y. - the second skin* in English into Braille in English (2023), embossing: Deutsche Blindenstudienanstalt e.V. (blista)

<https://www.art-identityem.com/kopie-von-writing>





<https://www.researchcatalogue.net/view/161645/2137337>

On *creativity*

To what extent do we need to be able to locate the work of art in its historical setting before we can understand it? The answer that we give to this question is likely to vary from one work of art to another, depending upon the extent to which the formative history of the work actually enters into, or affects, the content: to put it another way, the issue depends on how much the style of the work is an institutional, and [how much it is an expressive, matter](#). (Wollheim, 1968, p. 127)

[Creativity is not just an individual process but often results from social mechanisms for communication and collaboration](#). The discussions of professions in *Mind-Society* and arts in *Natural Philosophy* describe more ways in which creativity results from the interactions of mental and social mechanisms. (Thagard, 2019, p.249)

The power of correspondence in artistic expression cannot be underestimated.

By embracing correspondence, we open ourselves to new possibilities, allowing art to sharpen our understanding of world and our place within it.

Reference

- Thagard, Paul, *Brain–Mind: From neurons to consciousness and creativity*, NY: OUP, 2019
- Wollheim, Richard, *Art and its objects: An introduction to Aesthetics*, NY: Harper & Row, Publishers, 1968

Thank you
for your attention!

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