

B.O.D.Y. - the second skin

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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). Therefore my suggestion is meta-epistemological in the post-conceptual era for a new subjectivity.

Keywords: corresponding; matter; cognition; communication; spatial aesthetics;

In the presentation, the main focus lay on exploring the concept of "correspondence" within the realm of artistic research. Specifically, I delved into the intriguing interplay between auditory fiction and bodily reality in my art project, B.O.D.Y. By utilising photography as the artistic medium, I aimed to elucidate the artistic possibilities of representation through the act of corresponding.

One key aspect that I addressed, it was the relationship between a photograph and its subject, particularly in terms of the "I" behind the camera. I emphasized that when taking a photograph, the individual behind the lens engages in a profound act of corresponding with 'person' being captured. It is through this act of correspondence that the photographer establishes a connection between themselves and the

surrounding environment of the subject. The resulting image serves as a visual representation of this intricate interplay.

Furthermore, I shed light on the notion of the "second skin" in my art project, B.O.D.Y. This project, spanning from 2000 to 2009 and with future is endeavouring set for 2023, delves into the realm of bodily organs and their significance in our understanding of ourselves and the world around us. By delving into the depths of these bodily organs, I am trying to aim to uncover new dimensions of cognition and creativity.

Overall, through the exploration of the artistic research project B.O.D.Y. - Between auditory fiction and bodily reality, I endeavour to foster a deeper understanding of the profound connections between art, correspondence, and the human experience. By utilising photography as my chosen medium, I aim to capture the essence of these connections in a visually striking and thought-provoking manner. Through this presentation, I hope to inspire a renewed appreciation for the vast potential of artistic expression and its capacity to illuminate the intricacies of our existence.

The Power of Correspondence in Artistic Expression

- The analogue photography through the natural light, which was projected on the performers' bodies in the performance "Sensation of Motion in Time 2"

Introduction

Artistic expression has the ability to captivate and inspire, allowing individuals to communicate their thoughts, emotions, and experiences in unique and compelling ways. One fascinating aspect of artistic creation is the concept of "correspondence," which involves the ability to convey meaning through the interaction between the artist, their subject, and the environment. This article explores the profound impact of

correspondence in artistic expression and delves into the art project B.O.D.Y. - the second skin as a prime example of this phenomenon.

The project B.O.D.Y. has been started to work within the project "Sensation of Motion in Time" in 2000 with disability performers by the Berliner theater Thikwà with disability and non-disability theater project in Berlin . There are two series "Sensation of Motion in Time 1" was represented in the Exhibition "Touch" at Künstler Bahnhof Westend, Karl-Hofer-Gesellschaft in 2000, and "Sensation of Motion in Time 2" was represented in the part of the programme of the Exhibition "(im-) perfekte Menschen" at Marin Gropius Bau in 2002. In "Sensation of Motion in Time 2", I reproduced the macro-photographic images of disability performers. And I projected on the disability performers bodies by the slide projector during the performance.

Understanding Correspondence

Correspondence, in the context of art, refers to the ability of an artist to establish a connection or dialogue between themselves and their subject. It involves capturing and representing the essence of a subject through various artistic mediums, such as photography. The quality of a photograph, for instance, depends on the artist's ability to correspond with the environment and capture the subject's true essence.

By acknowledging the significance of correspondence, artists can create works that evoke emotions, provoke thoughts, and foster a deeper understanding of the subject matter. This connection between the artist, subject, and environment forms the foundation of artistic expression and allows for the creation of visually captivating and meaningful art.

"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)

The B.O.D.Y. Project: Exploring Skin as a Bodily Organ in 2023

The B.O.D.Y. - the second skin project, created by me (Erika Matsunami), takes a unique approach to the concept of correspondence by focusing on the human skin as a bodily organ. My exploration of the skin as a subject matter delves into the biological and sensory aspects of human existence, offering an advanced perspective on the relationship between the body and the environment.

Through the use of photography, I mechanically explore the subtlety and structural complexity of the skin. The skin, being the outermost layer of the body, acts as a channel for sensory neurons, transmitting information from the eyes, ears, nose, tongue, and skin to the brain. By analogizing this intricate process, I aim to represent the biological sense of art and create a unique artistic experience.

Displaying in the Exhibition SKIN at Dark Gallery CPH, Copenhagen specific for the analogue photography

As a part of the Copenhagen Photo Festival, the B.O.D.Y. - the second skin project was showcased in the exhibition SKIN at Dark Gallery CPH. This exhibition provided a platform for artists to explore each concept of skin with the analogue photography and present their interpretations through various artistic mediums. – Topic of 'Intimacy'

The exhibition, has been runned from June 1 to June 30, 2023, offered visitors a thought-provoking and immersive experience together with artist-photographer's "Machine" by Andreas Olesen. Through the lens of photography, visitors had the opportunity to witness the power of correspondence in artistic expression and gain a deeper understanding of the intricate relationship between the body, the mind, and the environment.

Heritage and Artifact: The Intersection of Art and Tradition in the Contemporary

One aspect of the B.O.D.Y. - the second skin project is its exploration of the intersection between heritage and contemporary art. My artistic medium of choice, photography, allows me to bridge the gap between traditional artistic practices and modern technological advancements.

Through the lens of a camera, I captured not only the physical aspects of the skin but also the cultural, historical, and personal significance it holds. This exploration of materiality and the concept of artwork challenges conventional notions and invites viewers to question the very essence of what constitutes art.

Embracing the Machine: Analogue and Digital Photography

In the photography, it encompasses both analogue and digital photography, highlighting the evolution of artistic mediums and their impact on artistic expression.

Analogue photography, with its tactile and manual nature, creates a sense of intimacy and authenticity, capturing the essence of the subject in a raw and unfiltered manner.

On the other hand, digital photography offers endless possibilities for manipulation and experimentation. Through digital techniques, artists can explore new dimensions of representation, blurring the lines between reality and imagination. Therefore my utilisation of both analogue and digital photography shows the versatility and potential of contemporary artistic practices.

Questioning Materiality: Exploring the Essence of Art

The concept of materiality in art is a central theme in the B.O.D.Y. - the second skin project. I challenge traditional notions of what constitutes an artwork by exploring the intricate relationship between the human body and artistic expression. In this context, the human body itself can be seen as an artwork, with the skin acting as a canvas for the artist's exploration (the projection in the genderless bathroom at Dark Gallery CPH), namely 'reproducing' by the slide projection in the performance "Sensation of Motion in Time 2".

By questioning materiality, I would like to invite viewers to contemplate the essence of art and its ability to transcend physical form. The B.O.D.Y. - the second skin project encourages a deeper understanding of the relationship between the artist, the subject, and the audience, redefining the boundaries of artistic expression.

A Meta-Epistemological Exploration: Towards a New Subjectivity

In the post-conceptual era, the B.O.D.Y. - the second skin project offers a meta-epistemological exploration of art and a quest for a new subjectivity. By delving into the intricacies of correspondence, the project challenges established norms and encourages viewers to engage in a deeper level of self-reflection and introspection.

Through the lens of art (perception through the lens), I seek to redefine our understanding of the relationship between the body, the mind, and the environment. The B.O.D.Y. - the second skin project serves as a catalyst for personal growth, inviting viewers to question their own perceptions and explore new avenues of artistic expression.

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 way 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.

Conclusion

The power of correspondence in artistic expression cannot be underestimated. Through the careful exploration of the relationship between the artist, the subject, and the environment, artists create works that transcend physical boundaries and evoke profound emotions.

My artistic challenge in the B.O.D.Y. - the second skin project serves as an artistic statement to the transformative power of art, challenging societal norms and offering a perspective on the intricate complexities of the human experience. By embracing correspondence, we open ourselves to new possibilities, allowing art to shape our understanding of the world and our place within it.

Reference

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