

Portfolio
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1. Project "N.N-Zwischenlied" (2015 – 2018)

Digital Photography (double exposure), environmental noise/sound

This photo series represents part of the spiritual (cognitive) stories in an experimental photographic documentation; It is focused on the theme of "ambivalence" in the city of Berlin, such as dichotomous, ambiguous, diversity with/between light and shadow, hope and disappointment, peace and aggression, illusion (... and reality, in this case, where I stand and where you are standing).



Image: **N.N-Zwischenlied**, Fine Art Print on Canson, the Exhibition "Himmel über Berlin", Galerie GEDOK-Berlin under the programme of the European Month of Photography, Berlin, Germany, Opening Reception: October 4, October 5 – October 28, 2018











This photo series is not the conclusion of my artistic research, which is still an ongoing process. I deal with the philosophical considerations on the topic of "estrangement".

This ongoing artistic research is on re-recognition by visual perception and by reproduction of environmental noise in the auditory perception in an artistic representation.

Research Presentation "N.N-Zwischenliegend" – a progressive investigation into errors/eine fortlaufende Untersuchung zu Fehlern at the 10th International Conference on Artistic Research 2019, which is organized by the Society for Artistic Research (SAR) and the Zurich University of the Arts (ZHdK), Zurich, Switzerland, from 21st March to 23d March 2019.

2. Project "B.O.D.Y. – そして、それから"

Work in progress (2018)

Installation "B.O.D.Y. - そして、それから" work in progress (2018), "x" – Pain of love

My approach in the project "B.O.D.Y. - そして、それから" Work in progress (2015 – 2017), which contains philosophical implications and represents the outer catalyst with the installation, creates the transition from the accentuated feeling to the space constructed in rhizomatic form with threads, I have tried to express (to visualize) "pain" in love as "x". In doing so, I deal with the subject of tension and dissolution in the forms and their construction. Organic sea salt and dyestuffs (textile pigment and organic hibiscus) that are in a petri dish, which are related to the theme of tension and dissolution, suggesting physical "phenomena" as opposed to literary ones.

Installation:

Technique: Threads, wire mesh, clear plastic tube, organic sea salt and dyestuffs (textile pigment and organic hibiscus)

Dimensions: variable

(Maquette)



Image: **B.O.D.Y. – そして、それから** work in progress (2018)_x_pain of love, the event "Das Elend der Liebe" at the Studio 1, Kunstquartier-Bethanien, Kreuzberg-Berlin, Germany, November 20th, 2018



Image: **B.O.D.Y. –そして、それから work in progress (2018)_x_pain of love**, the event "Das Elend der Liebe" at the Studio 1, Kunstquartier-Bethanien, Kreuzberg-Berlin, Germany, November 20th, 2018

Work in progress (2015 – 2017)

Installation "B.O.D.Y. - そして、それから" work in progress (2015 – 2017)

"x" is an artwork only if it is about something. (The neo-representational theory of art, Philosophy of Art, Noël Carroll, 1999) I attempted to express "pain" (visualizing) in this spatial installation, which is constructed in a rhizomatic form with threads. My temptation in the project "B.O.D.Y. - そして、それから" work in progress (2015 – 2017), which lays out the philosophical implications and thus with it the external catalyst, brings the transition from the accentual feeling/sensation into the space.

I work in the concept that is "body without physicality in a space", such as the intention of feelings (something), for example the semantic account of longing and memories in the sound and the intenseness of the color and form on a visual level. Thereby I attempt to approach the subject "body" ontologically, which refers to the epistemological questions into various strata such as visual and auditory expressions, and to represent as another existing form of the subject.

The sound "two lines" is part of an ongoing work about sensation for time and about a place; I ask the question in the interview: one is "where you were" – in times past, a bygone place in the memory that is conceptualized for the juxtapositional composition, which is concerned with the visual concept together with the artistic research in the fields of neo-representational theory of art, philosophy of art, materiality, and performativity. Thus this sound is counted among the auditory objects of the spatial installation in the "B.O.D.Y. - そして、それから" work in progress (2015 – 2017).

In the process an issue of my current artistic research in musicology and aesthetics which I'm interested in arises, namely about experimentation in terms of electroacoustic music, and how it relates to contemporary arts, especially to the visual arts (in philosophy of art).

Installation:

Technique: spatial installation; mixed media (wood, threads, Plexiglas)

Sound: two lines (2017), for multi-channel sound

Dimensions: w. 9 x h. 3.5 x d. 11 m (variable)



Image: **B.O.D.Y. - そして、それから work in progress (2015/2017)**, the Exhibition "STUDIOSHOW", in the Projektraum, Am Flutgraben e.V., Berlin, Opening Reception: August 4th, August 5 – August 13, 2017



Image: (An experimentation) **B.O.D.Y. - そして、それから work in progress (2015/2017)**, the Exhibition "STUDIOSHOW", in the Projektraum, Am Flutgraben e.V., Berlin, Opening Reception: August 4th, August 5 – August 13, 2017

Artistic Research: "B.O.D.Y. - そして、それから" work in progress (2015 – 2018) in the Artistic Research I examine "x" on visual levels, e.g. the denotation of the image-thing in sensual immediacy the predicate "red" and in metaphorical connotation the predicate "pain" in the artwork (object), in relation to Bence Nanay's account, and the representational theories The neo-representational theory of art, Philosophy of Art, Noel Carroll. The further work of "B.O.D.Y. - そして、それから" work in progress on love - "something happened in mind", which will be comprised in the rhizomatic process for the "B.O.D.Y. - そして、それから" work in progress (2019).

"Ich trage mich selbst" (2017)

self-timer, double exposure, digital photography

I play "ich/I".

About this self-photographic improvisation "B.O.D.Y. 2017 – Ich trage mich" selbst; I memorize "ich" in the time-position of few seconds before, and I play with the memory of "ich". Without reflection of my own action, I self-photographed my everyday behavior and attitude for the choreography of future performance.

Sounds for this further performance as example:

http://www.art-identity.de/audio/B.O.D.Y._piece%20of%20glass_2014-02.mp3

http://www.art-identity.de/audio/body_2_2.mp3





3. "B.O.D.Y. – そして、それから, et ainsi de suite/Rhizom", work in progress (2014 – 2015)

I deal with the subject "Wandel" (transition, alteration, vicissitude, flux) and " (Um-)Wandlung" (transfiguration). These subjects will be marked by the intensification and phenomenal convention of colors, shapes, and materials in the installation from time to time. Rhizome – this is not only the forms of objects, but rather this is both in the rhizomatic connection of associations with the outside world and philosophical debate "Dispositive (dispositif)" in this project.

The red-colored water (red liquid) plays a substantial and semantic role in the installation and objects; the color "red" is the complementary color to the "blue" sea (and blue sky). This "red" liquid is in contrast to mineral liquid. The threads in the object and in the installation suck the red liquid and in this way the phenomenon of evaporation of red liquid arises to blow off materiality and shapes which are relating to the originality of the threads from day to day.

There is no definition or concrete statement. It involves association through the shaping and color, minimal creation, and the intensity of the perceptual color stimuli.

Installation:

Technique: spatial installation, mixed media (wood (pine) with varnish on wood and organic wood oil on wood, threads, Plexiglas, red water with hibiscus (from organic cultivation in Egypt))

Dimensions: w. 220 cm x d. 100 cm x h. approx. 300 cm (variable)

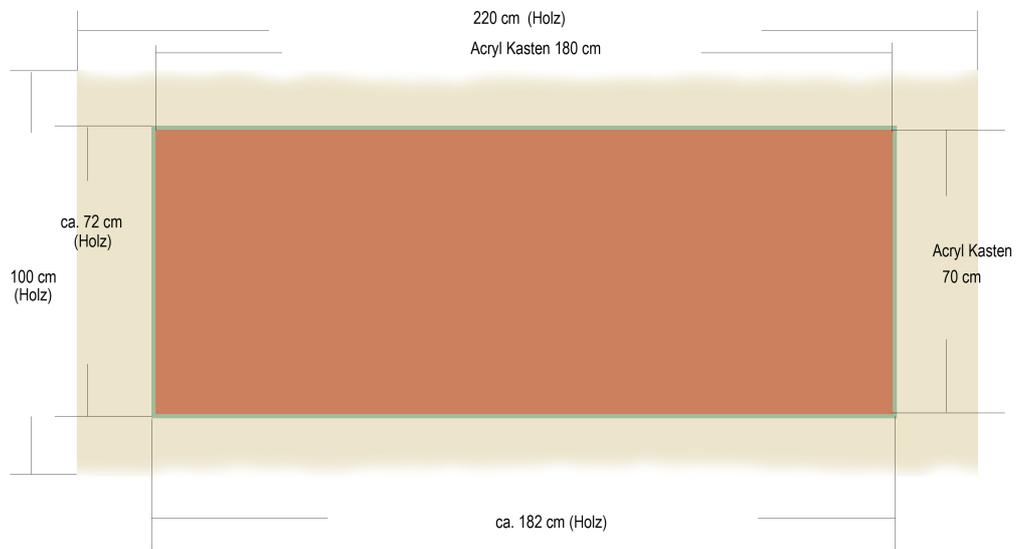


Image: **B.O.D.Y.** – *そして、それから, et ainsi de suite / Rhizom*, installation and drawings, the Exhibition "Zerreiβprobe, OCEAN contemporary #1", Galerie GEDOK-Berlin, Germany, Opening Reception: April 25th, April 26 – June 20, 2015

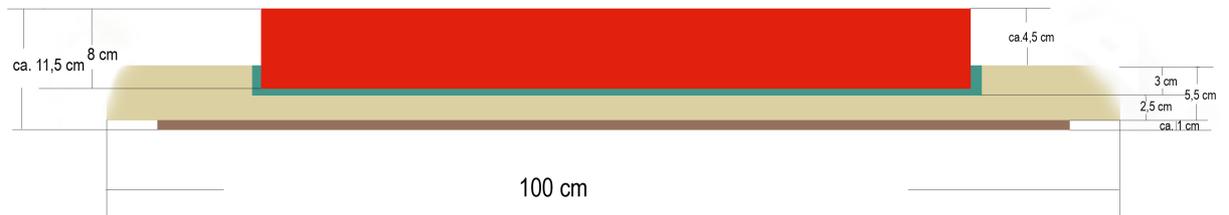


Image: **B.O.D.Y. – そして、それから - et ainsi de suite / Rhizom**, installation and drawings, the Exhibition "Zerreiprobe, OCEAN contemporary #1", Galerie GEDOK-Berlin, Germany, Opening Reception: April 25th, April 26 – June 20, 2015

Erika Matsunami : Installation Rhizom 2.4.2015



Erika Matsunami : Installation Rhizom 2.4.2015



4. "B.O.D.Y. – 月を慕ふ/ tsuki o shita(f) u" (2013)

This work consists of three series of "Bildnerische Briefe an den Mond" (creative letters to the moon...), designed together with multi-channel sound for an audio-visual spatial installation.

Each part of the series is associated with Japanese words (Chinese characters/ Kanji漢字)

Part 1: 天地、字

Part 2: 大地、記憶

Part 3: 遊、融合

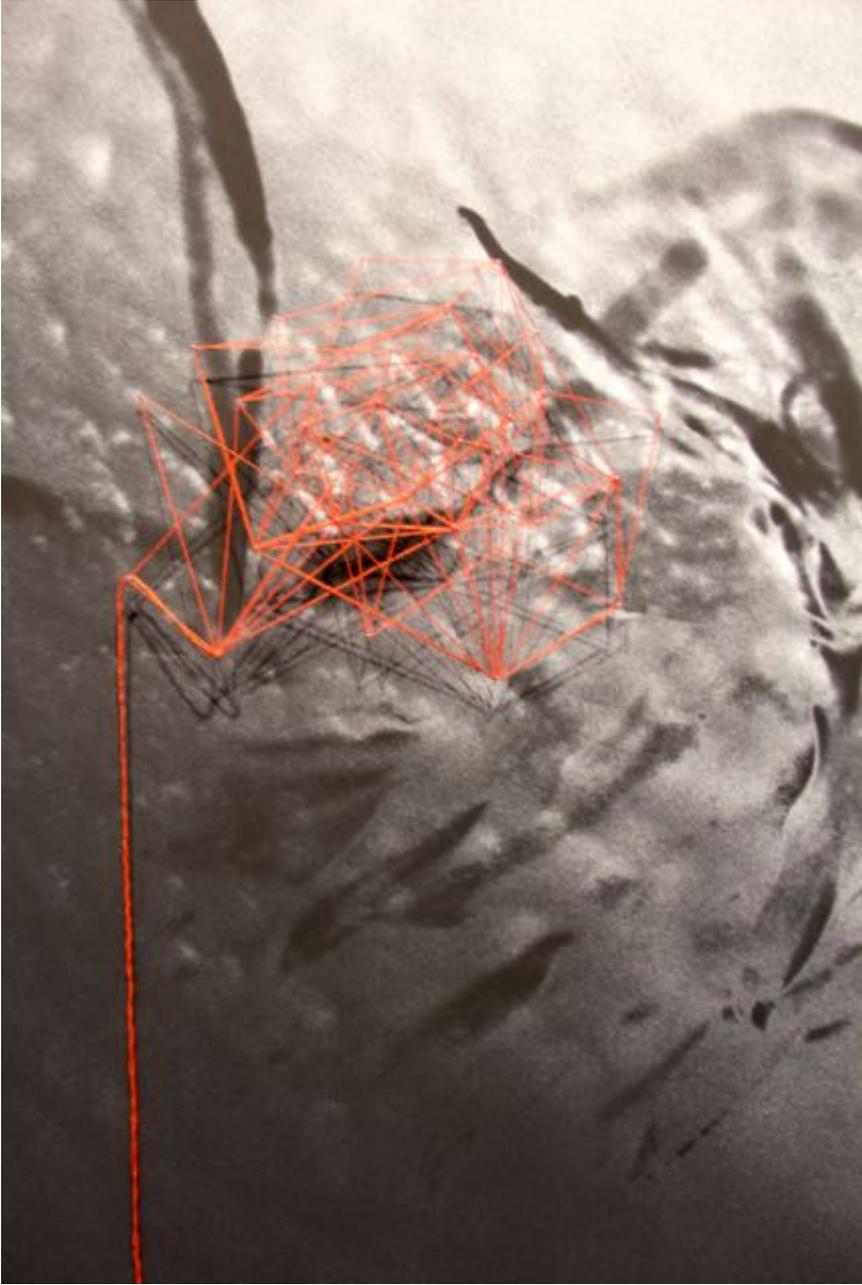
The theme of the three series of creative letters from a working group of the B.O.D.Y. project is the body without physicality in space as well as the intention of longing and memories of feelings. These works are based on the surrealist method of *dépaysement* collage with photography and mixed media and pins and red thread. The intensity of photography – light and shadows and the brightness of the photo paper – stimulates the feeling in the field of vision and the imagination of the creation, which turns into the sensitization of the body.

Installation:

Technique: photography (black-and-white film), mixed media (small nails and red thread), sounds
Dimensions: w. 145 x h. 205 cm each inclusive of frame



Image: "**B.O.D.Y. – 月を慕ふ/ tsuki o shita(fu)**", the Exhibition at das foto image factory in Berlin, Germany, Opening Reception: October 29th, October 30, 2013 – January 31, 2014



(detail)

"B.O.D.Y.- 月を慕ふ/ tsuki o shita(f)u – miniature" (2013/2015)

readymade: literary and topological transformation

B.O.D.Y.-tsuki o shita(f)u _miniature (2013/2015) is a sound notation (needle and red thread) for the sounds which are made by the red thread and needle / visual composition, while the sounds are connected to "sense for seeing and hearing" in the (spatial) installation "B.O.D.Y. – 月を慕ふ / tsuki o shita(f)u".

Sound "B.O.D.Y.- 月を慕ふ / tsuki o shita(f)u – miniature" (2015) / "Piece of Glass" (2012), which is the complement of the temporal and dynamic components.

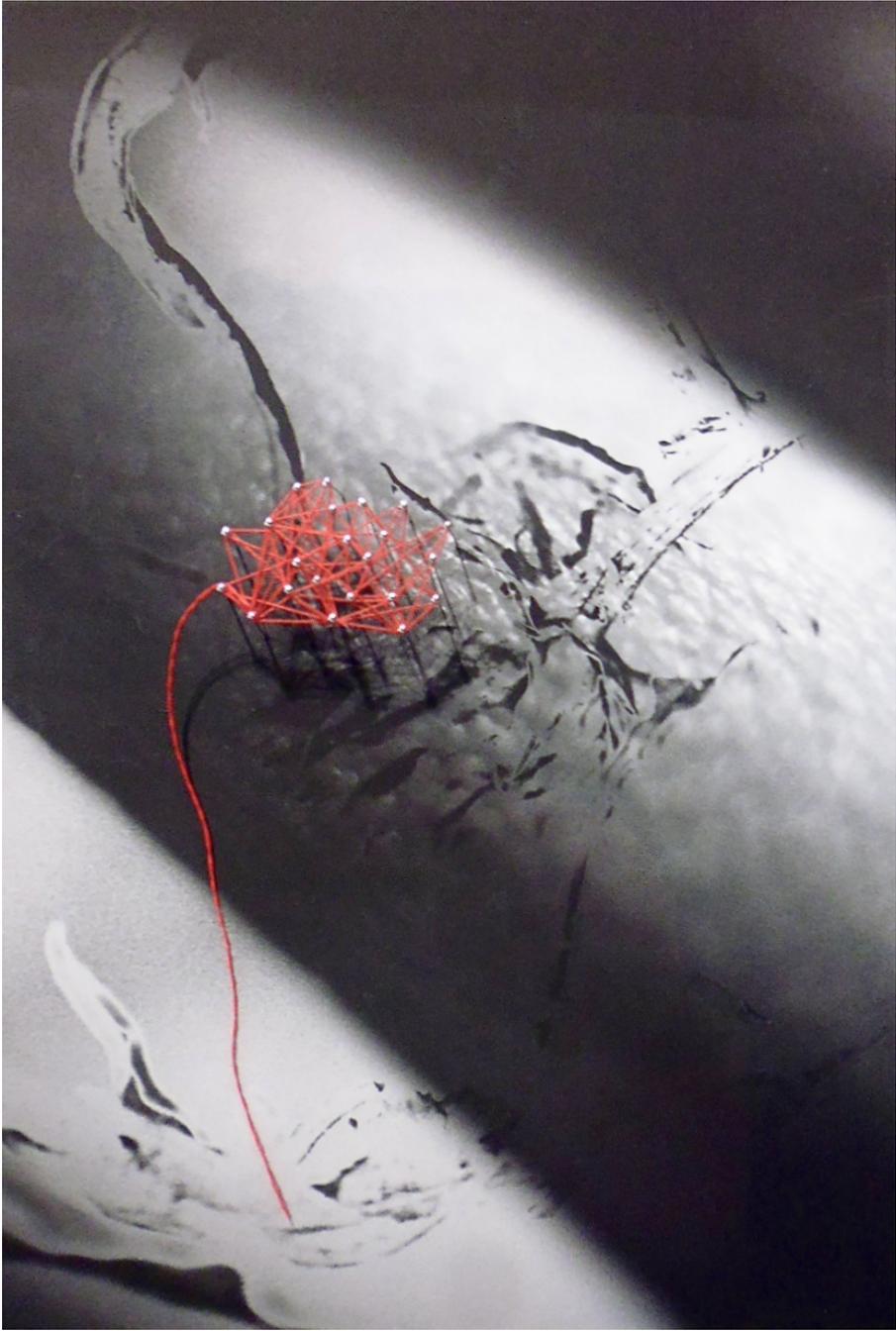
Maquette, mixed media:

Technique: photography (black-and-white film), mixed media (pins and red thread), sounds

Dimensions: w. 17 cm x h. 25.5 cm / w. 27 cm x h. 36 cm (inclusive of frame)



Image: **B.O.D.Y. – 月を慕ふ/ tsuki o shita(f)u – miniature (2013/2015)**, "STUDIOSHOW", in the Projektraum, Am Flutgraben e.V., Berlin, Opening Reception: August 4th, August 5 – August 13, 2017



(detail)

6. "B.O.D.Y. – hidden codes" (1993–95 / 2011–14)

This work is a series that is reconstructed my photographic works in Berlin from 1993 to 1995 and as mixed media between 2011 and 2014. "B.O.D.Y. – hidden codes" is also the title of my solo exhibition which was organized by Natasha Bordiglia, Diip - L'Associazione culturale Diip in Venice in 2011.

Border is here not an ostensible topic of the projects, but rather an element of thought to several phases of the premises by the construction of lines and points.

"B.O.D.Y. – hidden codes" (1993–95 / 2011–14) expresses the indefinable spaces of body, such as memory of body, karma etc.

When sunlight arises from time to time it changes the spatiality and the spaces, namely three- dimensionality and the topological space that is a recollection of the memory, where visible and invisible spaces are projected on the (self-portrayed photographic) body.

Mixed media:

B.O.D.Y. – hidden codes 1993–95 / 2012 (from the series)

Technique: self-portrait photography 1993–95 (black-and-white film, self-timer), mixed media (small nails and red threads)

Dimensions: 43 x 53 cm (incl. frame)

B.O.D.Y. – hidden codes 1993 / 2013 (from the series)

Technique: self-portrait photography 1993 (black-and-white film, self-timer, double exposure), mixed media (pins and many-coloured threads)

Dimensions: 43 x 53 cm (incl. frame)



Image: **B.O.D.Y. – hidden codes (1993–95 / 2012)**, the Exhibition "imaginarium III", Galerie Wedding, Berlin, Germany, Opening Reception: August 15th, June 16 – August 11, 2012



Image: **B.O.D.Y. - hidden codes (1993 / 2013)**, the Exhibition BILDER DENKEN - "Die Kunst gibt nicht das Sichtbare wieder, sondern macht sichtbar" Paul Klee, Galerie GEDOK-Berlin, Germany, Opening Reception: May 30th, May 31 – July 25, 2013

1. "B.O.D.Y. " (2000-2010)

"B.O.D.Y. " is a long-term project (since 2000 to this day) which covers a wide range of media: installation, sound, video, photography, mixed media, and performance. As part of the project I have been dealing with the theme of "space, time, and body".

"B.O.D.Y. " (2010) is an installation assembled on the wall which comprises 20 pieces of photography and seven sound compositions that consist of pictures and recorded sounds of people of different nationalities, genders, and age groups, as well as a part of myself. The audio-visual concept on the subject of the body comprises feelings of both closeness and distance. I've attempted to create a virtual world of sensitive touch which interacts with the shared senses of others.

Installation:

Technique: 20 x B/W photographs on Plexiglas

B.O.D.Y. - 7 x sounds (electroacoustic sounds)

Erika Matsunami

Audio engineer : Niklas Schmincke

Sound composition: ©Erika Matsunami and Niklas Schmincke (GEMA, Germany)

Dimension: 590-875 (variable) x 100cm, 7 sounds (7 MP3 players + 7 binaural headphones)

Performance:

"B.O.D.Y." – minotaurus (2011)

"B.O.D.Y." – trace (2012)

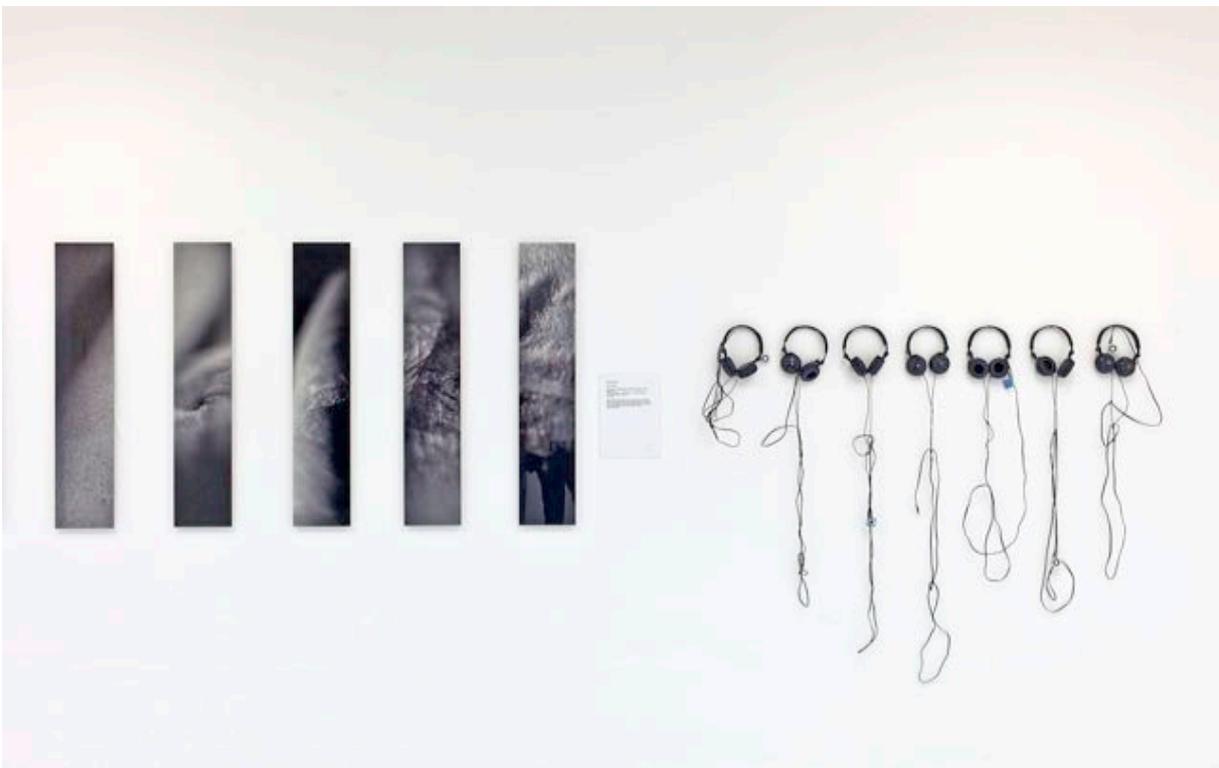


Image: **B.O.D.Y. (2010)**, the Exhibition "Wo ist Sophia? Die Weisheit des Lebens", Frauenmuseum Bonn (Womenmuseum Bonn), Germany, Opening Reception: May 15th, May 16 – August 21, 2011



Image: Performance B.O.D.Y. – Minotauros, the Exhibition "Wo ist Sophia? Die Weisheit des Lebens" - GEDOK Bonn, Frauenmuseum Bonn (Womenmuseum Bonn), Germany, Opening Reception: May15th, 2011



Image: **Performance B.O.D.Y. – trace**, the Exhibition "imaginarium III", Galerie Wedding, Berlin, Germany, Opening Reception: August 15th, 2012



Performance B.O.D.Y. – trace, the Exhibition "imaginarium III", Galerie Wedding, Berlin, Germany, Opening Reception: August 15th, 2012
Performance by Erika Matsunami
Composition: "saitwärts" / "unterwärts" by Martin Daske, "Zum Sterben bin ich ..." / "Dein purpuroter Mund ..." (Klaviersupplements from "Untreue Duette") by Samuel Tramin
Piano by Martin Schneuing



Image: **B.O.D.Y. (2010)**, the Exhibition "imaginarium III", Galerie Wedding, Berlin, Germany, Opening Reception: August 15th, June 16 – August 11, 2012

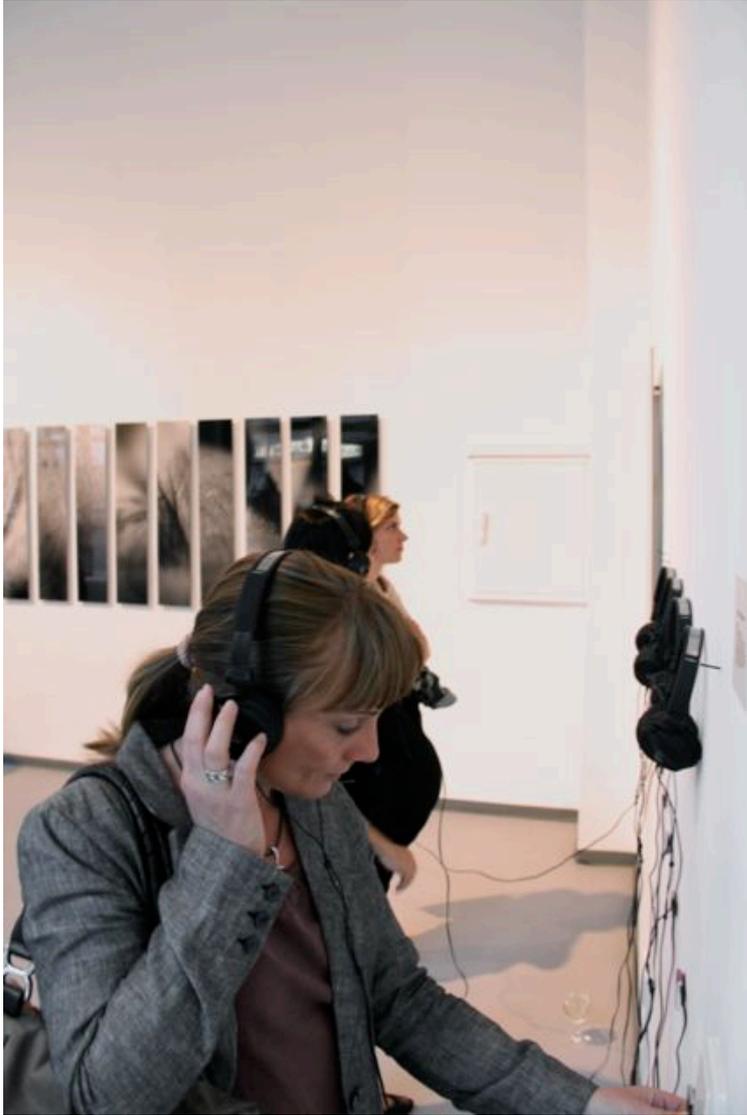


Image: **B.O.D.Y. (2010)**, the Exhibition "imaginarium III",
Galerie Wedding, Berlin, Germany,
Opening Reception: August 15th, June 16 – August 11, 2012